

American Suzuki Journal

Volume 18, No. 6

Fall 1990



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Departments

- 3 President's Message**
- 4 The Viola Column**
- 5 The ISA Column**
- 6 The Cello Column**
- 8 The Piano Column**
- 10 The Research Column**
- 15 The Early Childhood Education Column**

Tanya L. Carey
Elizabeth Stuen-Walker
Masayoshi Kataoka
John Dunham
Cheryl Kraft
Richard Maag
Susan Grilli

Features

- 19 Successful Teaching of Note Reading**
- 21 An Interview with Toshio Takahashi**
- 27 The Healthy Musician**
- 33 Scholarship**
- 35 Book Review**

Peggy S. Wise
Ruth Kasckow
Linda Case

Ray Landers

Forum

- 36 A Point of View . . .**

Armena Marderosian

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to bring Peace
to the hearts
of all people*

*.....Thank you, Dr. Shinichi Suzuki,
for making this possible.*

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DIRECTIONS FOR THE SAA . . . roots and vision.



Tanya L. Carey

The Board has been considering statements regarding vision, mission, and philosophy in the Strategic Planning process. In the September Newsletter, I invited you to do the same. These documents are shaping our destiny. The following Resolution was adopted in 1976.

Upon the conclusion of the Third International Suzuki Teacher's Convention, the teachers of the Americas and Japan wish to commemorate this special occasion with a reaffirmation of international understanding and goodwill.

Resolved: that the Suzuki Association of the Americas hereby recognizes Dr. Shinichi Suzuki, the Suzuki Method, and Talent Education Japan as our common and mutual bond in love of man-kind for the benefit of all children around the world. In turn, Talent Education Japan reaffirms the Suzuki Association of the Americas as their singular extension for the teachings of Dr. Suzuki in the Northern, Central and Southern Americas.

Resolved: that the Suzuki Association of the Americas commits itself to maintain its responsibility as the single avenue through which Talent Education Japan and Dr. Suzuki may

communicate with all the children, parents, and teachers utilizing the Suzuki Concept in the Americas and, in turn, Talent Education Japan recognizes and endorses this role that is vital to the successful extension of the Suzuki Method around the world.

In recognition thereof we hereby reaffirm this bond of love and commitment to a world of peace and understanding, signed this 10th day of August, 1976 on the campus of San Francisco State University, California.

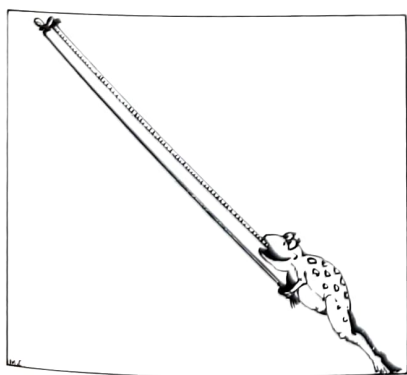
Signed by Shinichi Suzuki and Sanford Reuning.

In this document, we find our roots, our purpose, and our sanction. Since 1976 the International Suzuki Association has been formed. This organization "has been designated by Dr. Suzuki as the organization which is to carry on his philosophy, standards, and goals for the education of children using his 'Suzuki Method.'" Dr. Suzuki has accordingly formally transferred to the International Suzuki Association (ISA) the exclusive right and license to utilize his name and the marks "Suzuki," "Suzuki Method" and other terms in every country of the world in connection with goods, products and services, and particularly in connection with these activities whose purpose is to unite people professionally engaged or otherwise interested in teaching under the philosophy and methodology developed by Dr. Suzuki all for the purpose of offering educational instruction in music,

math, language, physics and other educational subjects and to formulate and maintain the high standards of educational instruction created and maintained by Dr. Suzuki. This is the second paragraph of a lengthy agreement currently under discussion with the ISA represented by Dr. Suzuki's lawyer and the SAA.

As organizations grow and evolve, it is important to understand our relationships and our roots. At a meeting of the ISA leadership, Warner Communications representatives, and SAA leadership and lawyers in May at the San Francisco Conference, it was stated that Dr. Suzuki wanted all teachers using his name in teaching to be connected to his authorized organizations. This means the SAA and the ISA in the Americas. How this shall be done is under consideration. It is clear that Dr. Suzuki has given us a mandate. We have an obligation to the man who has given us the ideas that provide our livelihood and our inspiration.

You who read this are most likely members of the SAA and, I hope, the ISA. Please use Dr. Suzuki's philosophy of cooperation, not competition; encouragement; learning for all teachers/children/parents in a positive environment to grow "higher;" and repetition to inform our colleagues using Dr. Suzuki's ideas of his wishes. The SAA teacher trainers will this year also have joint membership in the ISA.



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NURTURING THE YOUNG VIOLIST

I would like to share what I think are some of the special attributes of a violist. It is my hope that you will gain insight into your viola-playing students and thus understand them better.

The viola possesses a **rich, beautiful tone.**

So often it is upon hearing the rich, golden tone of a viola that a child chooses it. There is nothing so lovely as the singing tone of the viola. If the student is getting discouraged, a reminder of that tone is helpful. Listening to William Preucil's Suzuki Viola Recordings is a must — very inspiring!!

A violist enjoys playing **harmony.**

The role of the violist, most times, is to play the harmony and add a supporting melody or rhythm. Unlike the melody or bass line, the viola fills out the music, making it complete. Perhaps remind the students that a peanut butter and jelly sandwich is nothing but bread without the peanut butter and jelly!

A violist is a **team player.**

This attribute is the most unique and fulfilling. Violists like to be part of the group, be it orchestra, ensemble or viola class, and delight in being the supporter. Violists certainly are

also leaders, but the violist's focus is certainly on the "team" — often times making the violist diplomat in ensembles.

A violist has a deep **love of music.**

When one's musical focus in an orchestra or ensemble is from the inside out, one gains a deep feeling for the whole.

A violist is a **unique individual.**

The children really take pride knowing they play an instrument not everyone else plays. Support their desire and choice to be an individual.

A violist is **always in demand.**

Violists are always needed in ensembles and orchestras. The student's early orchestral experience can be very positive. You may find it useful to remind them of how they are needed by their peer group of young musicians.

If you reflect on the above attributes, aren't those the qualities we want to instill in all children — aren't those the qualities that make for balanced, caring adults?

I have had the unique opportunity to witness the tremendous growth in many of the viola programs throughout the continent. These are exciting times! Continue to love and nurture your violist!

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Press Release

Dr. Shinichi Suzuki has announced that he has designated The International Suzuki Association as the only authorized organization which can use, or grant rights to use, his name, trademarks and service marks based on his name, for music products or organizations associated with Dr. Suzuki or his famous "Suzuki Method."

Only uses of Dr. Suzuki's name which are authorized by The International Suzuki Association are in fact authorized uses of the name approved by Dr. Suzuki. It is Dr. Suzuki's wish that by uniting all authorized Suzuki organizations under The International Suzuki Association his goals of benefiting children around the world and the philosophy and standards he has established in teaching children by his "Suzuki Method" will be maintained uniformly throughout the world and strengthened and expanded in the future.

Dr. Suzuki and the ISA have authorized Summy-Birchard, Inc., a subsidiary of Warner Communications, Inc., to manufacture, market and sell pedagogical works as part of the "Suzuki Method" of musical education and training and they have authorized that company to use Dr. Suzuki's name in connection with such works. Requests for authorization to publish pedagogical works for the "Suzuki Method" should be directed to Summy-Birchard, Inc.

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And that, we find encouraging.



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Half way through the summer, Robert Reinsager wrote asking me to edit a new International Suzuki Association column to appear in the *American Suzuki Journal*. This spring, the *International Suzuki Journal*, the Journal of the ISA, was founded, its first issue appearing in May. Perhaps he thought me suitable for this job, since, as its editor, I am responsible for communications between the different countries of the international Suzuki community, beginning with Japan. This provides a good chance for me to convey to others the trends in the worldwide Suzuki Method, and the ISA's role in them. With the help and advice of Evelyn Hermann, William Starr, and Toshio Takahashi, I will do my best. I thank Tanya Carey, the new president of the Suzuki Association of the Americas, as well as Robert Reinsager, for initiating this column.

Purpose and Role of ISA

Some readers may not have a clear idea of the purpose and role of the ISA, so I would like to explain them briefly here.

The Suzuki Method has spread throughout the world and has been adopted into different lifestyles in many countries. Tens of thousands of children are brought up by the method, to expand their ability and grow to become human

beings with as fine hearts as possible. As the framework for the international Suzuki movement, the ISA works to promote Suzuki activities in all countries and to disseminate true understanding of the method. Its activities include: sponsoring or participating in conferences, publishing the *Newsletter* and *Journal*, translating materials related to the method, assisting founding branch organizations, and teacher training.

International Suzuki Journal

As everyone knows, Dr. Suzuki is always having new ideas. Those new points of instruction quickly reach every teacher in Japan, are implemented in their teaching and are reflected in the children's concerts throughout the country. This is because their communication system is well-organized, with speedy circulation of the bulletin, newsletters, tapes, and videotapes.

An important task of the ISA is to assure quick communication of Dr. Suzuki's ideas to its members throughout the world. From that angle, too, I think it is good that the ISA, whose headquarters was formerly based in the United States, has shifted its center to Matsumoto, where Dr. Suzuki is. I am very pleased that, in addition, the *International Suzuki Journal* has been founded as the bulletin of the ISA, in order to communicate regularly to the world the

ideas and words of Dr. Suzuki and the writings of other outstanding educators. This journal succeeds the *Talent Education Journal*, which has been in existence since 1979, and includes reports on the worldwide Suzuki movement. The *ISJ* will be published twice a year in the spring and fall. In addition, the *ISA Newsletter* appears every summer and winter.

The ISA's role as an international Suzuki organization will continue to increase in importance. I hope that it will help unite the Suzuki family throughout the world in following Dr. Suzuki's goal: "For the happiness of all children on earth."



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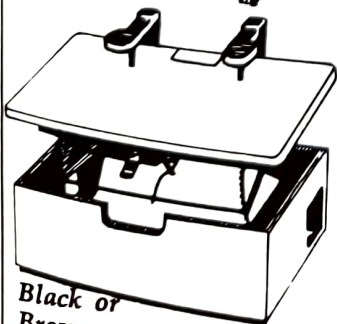


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John Dunham

The new Cello Column editor John Dunham teaches at Augsburg College and at MacPhail Center for the Arts in Minneapolis. Mr. Dunham is a past director of the Ann Arbor Suzuki Institute, and he has taught at workshops nationwide both as a baroque specialist and as a Suzuki instructor. He has performed with the Ars Musica Chamber Orchestra, Tafelmusik of Toronto, the Smithsonian Chamber Players, the Oberlin Baroque Performance Institute, the LaSalle Trio of Minneapolis, and the Augsburg Trio.

Introductory Comments

Recently I met a well-established string teacher who had converted to the Suzuki Method. She exclaimed to me, "I used to work in such isolation! Successful music teachers guarded their 'trade secrets.' Not only has the Suzuki Method changed my teaching, but you people are constantly sharing everything you know."

One of the reasons I gladly take on the job of Cello Column Editor is that it gives me a greater chance to discover, even *solicit* what so many of you colleagues out there are thinking. With this issue, for instance, Libby Balch shares her fine talk given at the Stevens Point Institute during the summer of 1989. I missed hearing it at that time, and I am delighted and grateful that she is willing to share the talk again.

If you too have thoughts to pass on, not even necessarily full-article length, please send them to me at: 308 Gramercy Avenue, Minneapolis, MN 55405. You will enrich all of us as well as uphold our reputation for magnanimity.

Libby Balch began teaching the Suzuki Method fifteen years ago, while earning her Bachelor of Music Education degree from the University of Wisconsin, Eau Claire. Since then she has also taught in Minnesota and in Arizona, where she resides with her husband and three grade school children. She has been a guest clinician at several workshops and institutes, including the American Suzuki Institute in Stevens Point, the National Cello Institute in Los Angeles, and the Denver Suzuki Institute.

John Dunham

In a section called Don't Talk, in *Journey Down the Kreisler Highway*, Craig Timmerman relates a joke about American teachers, as Japanese teachers understand them: "In Japan we teach for twenty-seven minutes and talk for three minutes; in America they talk for twenty-seven minutes and teach for three minutes." I think I am somewhat guilty of this habit in my teaching, and in light of this I want to share some thoughts on how we, as teachers and parents, talk with children.

I recently ran across a book called *The Language of Love*, by Gary Smalley and John Trent. This book describes how people can communicate more effectively with each other using word pictures. A word picture is a communication tool that uses a story or object to activate simultaneously the emotions and the intellect of a person. In so doing, it causes the person to experience words, not just hear them.

Phyllis Young, in her book *Playing the String Game* (a resource full of word pictures) states it this way: "It is the teacher's skillful choice of words that triggers the flash of a picture drawn from the student's memory of how something looks, sounds, or feels, which is then related to an instrumental technique."

In short, this communication skill brings to life the thoughts we want to express. According to Smalley and Trent, current communication research indicates that whenever we need to communicate important information with another person, word pictures can multiply the impact of our message.

There are five reasons why they are so effective:

ONE: They have been time-tested and applied by the world's greatest communicators. When I think of famous communicators, many names come to mind: Aristotle, Plato, Benjamin Franklin, Abraham Lincoln, Winston Churchill, John F. Kennedy, Martin Luther King, and Ronald Reagan. They all used word pictures to motivate audiences and nations of people. Who can forget the words of Neil Armstrong as he first stepped on the moon twenty years ago: "That's one small step for a man; one giant leap for mankind."

Word pictures such as this have shaped our culture. In fact Dr. Suzuki's term, "The Mother Tongue Method," is an image that communicates instantly in every culture in the world.

TWO: Word pictures grab and direct attention. Advertisers have recognized the power of word pictures for years. By wrapping brief word pictures around their corporate slogans, they ensure that their message will outlive their thirty-second commercial. "You're in Good Hands . . ." is one of many examples.

In an article called *Recent Research on Figurative Language*, Robert Hoffman states that studies show that when we hear a word picture, our brains work faster and expend much more energy than while reading or listening to con-

ventional words. Similarly, William Looft observes that when children have a picture of a desired behavior, instead of just words, they learn a lesson faster and remember it longer than the most inspired lecture a teacher or parent can give.

The cornerstone of the Suzuki Method is *tone*, and this central point of musicianship is one of the easiest and most effective places to employ word pictures. For example, one phrase I hear from the violinists these days is *diamond tone*. Those two words are simple and yet communicate volumes about the many facets of tone production: precision, clarity, and beauty.

Almost everyone likes chocolate, and chocolate provides one of my favorite word pictures. Immediately, the child pictures a dark, rich, creamy, smooth, luscious piece of chocolate. I have reached his sense of sight, touch, and taste. When I follow up that word picture with an example of *Long, Long Ago* on the rich G string of my cello, I've also touched this child's sense of hearing.

On the other hand, a negative word picture such as *slip sound* can communicate too, because of this figure of speech not only communicates a sound we want to avoid, but also the movement of the bow that produces it.

THREE: Word pictures bring communication to life. Children from pre-school on learn and remember their lessons better if they are communicated with a story or object. Word pictures simultaneously tap into a person's emotions and intellect by creating a theatre of the mind or a mental journey. When we hear a story about either a real or imaginary event, our five senses are triggered almost as if we experienced the story ourselves.

Most children enjoy the feeling of buoyancy and freedom experienced in water. Sometimes, I will say something like this: "Pretend . . ." (By the way, this word *pretend* is a powerful word, a key that immediately opens a wonderful world of enchantment, mystery, and fun. It is a great attention-getter when not overused. Anyway, "Let's pretend you are totally immersed in a swimming pool. Your body feels so relaxed as you float in the water. Now let me see how you look as you play your cello in the swimming pool." One will see a dramatic effect, especially in a cellist's arms. I also use this idea of water when I speak of letting the elbow "float on top of the water." (Be sure, by the way, that the student has personally experienced the sensation of floating.)

Other metaphors I've used or heard are: modeling clay, pickle fingers, cooked or limp noodles, and shaking water off the bow hand. Carol Farr uses rag dolls and rubber snakes.

FOUR: Word pictures lock thoughts into our memories. Typically those of us who are parents complain that our children don't remember what we say. In fact, the average person will remember only about 7% of what is said in a half

hour speech. But when word pictures are used, concepts will be remembered much longer. For children, silly or bizarre word pictures or stories capture the imagination and lock thoughts into the memory.

Have you ever felt like a parrot when a child has practiced *Song of the Wind* or *Allegro*, and you have had to remind her of every circle lift? You may have been tempted to tape record yourself saying: "Lift—lift—lift." The solution lies in allowing the child to take responsibility for remembering the lift. One amusing way to do this is for you and the child to make up a story or picture to remember and a code word to go with it. For instance, the child could imagine she is swatting a fly with her bow every time she lifts it, and the fly is saying "Ouch!" The code word then is Ouch; every time she remembers to lift the bow, you say "Ouch!" You could also let her say "Ouch," herself. Soon she will be remembering the bow lifts.

For years I struggled with helping students remember the hooked dotted quarter note-eighth note bowings in the middle section of *Two Grenadiers*. Finally I heard some lyrics. I don't remember them all, so I use my own version. Every time the word *lonely* is used, two notes are hooked together in the same direction: "Two lonely soldiers going home, two lonely, lonely soldiers. They rode on a lonely horse, a lonely mule, along lonely highways." (Whenever I teach this piece, I emphasize that it tells a four-part story about French soldiers; each section is distinctly different.)

Word phrases can help students with musical phrasing too. One year Marilyn Kesler devised a clever word sequence to help her large class play the first three notes of *Bourrée* more musically. She asked the students to make their instrument sing "I like you" on those three notes.

FIVE: Word pictures and imagery can help us polish a piece of music and play it as an artist.

In my reading I ran across the concept of right and left brain several times. "In a real sense," writes Dr. Martin L. Rossman, "we each have two brains. One thinks as we are accustomed to thinking, with words and logic. The other, however, thinks in terms of images and feelings."

The left brain processes information sequentially. When a student begins a piece, he must master various technical components first. One deals with bowings, fingering, rhythms, shifts, etc., and seemingly spends hours trying to "bend that thumb" or "relax that shoulder." One analyzes and practices a shift, making sure the slide of the finger coincides with the bow. The left side of the brain is analyzing, cataloging, and taking things apart.

The study of a piece of music, however, must move beyond its various components to an artistic whole. Music is meant to communicate—it is never just notes. Pablo Casals, as quoted in *Casals and the Art of Interpretation*, by David Blum, said, "Technique, wonderful sound—all this is sometimes astonishing—but it is not enough!" He also stated, "Variety is a law of nature. Good music never has monotony. If it is

monotonous, it is our own fault, if we don't play it as it is to be played. We must give melody its natural life."

Here is where the right hemisphere of the brain is needed. The right side thinks in pictures, sounds, spatial relationships and feelings. The right brain processes information simultaneously and gives us our ability to grasp the larger context of the music.

We must challenge our students, therefore, to think of what they are trying to communicate in each piece. Casals said, "Never touch the bow to the string with indifference." Therefore, we might think of a majestic, proud king when we play *Chorus from Judas Maccabaeus*. We might think of a child gleefully skipping when playing *Witches' Dance*. One of my students many years ago pictured a boy in a blue sweatsuit jumping on a trampoline whenever he played *Allegro*, and a



stout man walking down the street for *Andantino*. Popper's "Gavotte" suggests to me irresistible exuberance; *Perpetual Motion* suggests a steady gait.

Herein lies the beauty of the Suzuki Method. We train children to be sensitive listeners. We are laying out small, logical, foundational steps for technique that frees a student truly to express the beauty of music. By not tying attention to reading in the beginning stages, students can develop beautiful tone, intonation, and musicality.

I hope word pictures and images will become an even more useful part of your communication with your students and children this year.

Libby Balch

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THE BASICS OF FLYING



Cheryl Kraft

As the last days of summer quickly pass, I'm saddened to see the baby swallows leave our yard in preparation for their annual migration south. It seems like only yesterday, with the advent of spring, that the mother and father swallows came to the back yard looking for the best place to nest. Over the years I have observed the swallows go through their rituals of selecting an appropriate nesting spot, building the nest, feeding the infant swallows daily, and then coaxing the babies into their first attempts at flying! It seems that there are ever-present common themes or *basics of parenting* that manifest themselves throughout the animal kingdom. Assuming that what is basic is important and true, then perhaps these general truths of parenting are worthwhile in applying to "Suzuki parenting" as well.

I have come to greatly appreciate the word "basics" and its broad implications. We hear it used frequently in advertising: "the basics of cooking," "the basics of gardening," "the beauty of basics," etc. In educational literature, we often see the phrase "back to basics" which today is as timely as ever. In a more musical vein, those teachers who have studied with Haruko Kataoka in recent years have become very familiar with the term *Piano Basics*. **Basics** is a word appropriate for describing the fundamentals involved in Suzuki parent education. Let's consider the following three basics: **Preparation, commitment, and development**. If teachers can help parents understand and implement these basics, then the many other aspects of parenting (psychological, emotional, etc.) can fit more logically and easily within a framework of guidance and the results will be seen as our students make their first attempts at flying (musically speaking), as do the baby swallows after successful parenting basics!

Preparation For Suzuki parents, as well as parenting in all species, the beginning is the most critical time. Just as swallows proceed so carefully in selecting a site and building a nest, new Suzuki parents must make the best preparation; that is, if there is careful consideration before lessons begin the successive steps will be more natural and successful for the child. While realizing that there are many aspects of preparation, the following will be discussed: listening, selection of teacher, and observation.

Listening is the most important single aspect of early preparation. Teachers must help parents understand the significance of listening. Can you remember the last time you started a student who had been listening from birth? What a thrill it was to participate in this child's development and how easy it was for the child when the listening experience had been available from the earliest age.

An article discussing the merits of listening for Suzuki teachers may seem redundant but one of the points of this article is that as teachers we must ensure that all and not just a few of our new students start listening early. As our programs grow, we should be able to push for listening at progressively earlier ages. As teachers and music educators for the young, we should continually be on our soapbox about listening and the importance of starting *in the womb* as often as we have the opportunity.

Taking time to find the best teacher is next in importance for new Suzuki parents. Parents should shop for teachers with the same concern and care they exercise in making any great investment. "Shop around, check out the product (the teachers' students), ask questions, and observe lessons," are tidbits of advice I give to all prospective parents who call our school when seeking a teacher. This advice, of course, places a heavy responsibility on teachers to maintain and update their musical and teaching skills. *If parents demand the best from their teacher and teachers are teaching their best, then we have an optimum learning environment for the child!*

Swallows instinctively know the most natural habitats for nests and continue searching until they have found "just the right place." I fondly remember the summer that my husband made "swallow condominiums" in an effort to entice more birds into our back yard. The birdhouses were all quite nice, but he had to experiment with building several models before he found the right dimensions for the size of the hole through which the swallow could enter the birdhouse. It had to be the right size, big enough for easy entry by the swallows and yet small enough to keep larger birds from invading the nest. In addition, the hole had to be at the correct height in relation to the overall size of the birdhouse. If swallows are this demanding, then need not new Suzuki parents be as careful in selecting the best nesting place (i.e., the best teacher) for their fledgling student!

Observation of other students' lessons will naturally occur before our students have commenced lessons (and will continue after lessons have begun) if we want to give our students the best "role models." The observation time provides an understanding of how lessons are



structured as well as a means of developing motivation for both parent and student. While recognizing that most experienced Suzuki teachers have incorporated an observation time and a period of communication with parents before they begin teaching the student, it is important to continually research ways of providing earlier and better preparation for prospective parents. As Suzuki teachers, we are being quite negligent if our education of parents begins when they arrive for the first lesson.

When new parents have incorporated listening from the earliest age in the home environment, when they seek their first teacher with great care, and when they have participated in the observation process, then the child will have had the best preparation! This is when parent education is truly exciting. As teachers, let's continue to think of ways by which we can help parents prepare from the earliest stage of their child's life.

Commitment After the nest-building is completed, the swallow's next task seems to be one of patient waiting and sitting on the eggs for an interminable two weeks until they hatch. Inherent in this waiting process is the belief that there will be baby swallows! And so it is with new Suzuki parents after they have established the appropriate beginning environment and selected a teacher. *There must be a sustained faith in the Suzuki Approach.* Regardless of how experienced the teacher and how eager the student might be, in the long run, little will be accomplished without daily parental commitment. From the time they hatch, until they can fly and find food for themselves, the baby swallows are totally dependent on their parents, not only for food but for protection from predators as well. How much the young Suzuki students also need their parents in the beginning.

As teachers, we cannot take on the parent's role or make up for the lack of it. But if we fail to guide and train the parents then we are showing a lack of respect for them. It may take

years to educate the parents, but we must accept the challenge and persist.

Development How do baby swallows develop from their helpless state to strong capable flying birds who migrate thousands of miles semi-annually? When do the parent swallows stop feeding the young and encourage them to find food for themselves? I'm not exactly sure but it's obvious that the preparation and commitment on the part of the parent swallows are significant aspects contributing to the infant's development. I have read that in some species of birds, the parents have been charted making up to as many as three hundred forty-four trips daily to feed the baby birds. In my own yard, I have watched as parent swallows dart back and forth with insect food for their young. Without fail I get tired of watching before they get tired of feeding the young! Their dedication and persistence reminds me of Suzuki parents who do the hundreds and thousands of appropriate repetitions with their children as requested by diligent teachers!

When returning with food, the parent swallows are always greeted with high pitch shrieks of joy by the young babies whose main job seems to be just opening their mouths and receiving the gourmet treats! At first the baby swallows do very little in terms of their own development; the parents just feed them and they grow. Our young students' development should begin and continue in a similar natural way. We should work with the parents developing one skill at a time through repetition until it is ability. I remember when an anxious parent expressed her concern to Mrs. Kataoka about beginning a second child in a Suzuki program. The advice given was something like this, "Just go to the lesson, pay the teacher, practice one thing for a year and wait for ten years!" Let's keep feeding our students one thing and watch them grow!

As our students develop ability, i.e., to do without thinking and without fear, I'm reminded of the habits of flying which some birds have when leaving and returning to the nest. These habits become *almost automatic and very firmly fixed*.¹ The habits are so strong that birds have been observed not only flying the same route, but *alighting on the same twigs every time*.² In one case, when a human (disguised in a bird blind) was in this habitual route, the bird actually hopped onto the human's knee and shoulder daily when leaving and returning to the nest as had been its habit before the human intervened. This is truly practicing a learned ability without fear! How thrilled we are as both teachers and parents when our children have truly achieved a new skill or level of ability; one that is so automatic that it is performed again and again with freedom, without fear in the true Suzuki style. *The students' skills will develop in accordance with the teacher's competence and guidance skills. The parent's role is to follow the teacher's advice.*

The Flight Have you ever seen the first flight of baby swallows? I'm never quite sure if it's the initial attempt, but I have observed one or two fledglings tentatively flying at first close to the nest and then later soaring with their

siblings over the yard and neighboring fields. Have you ever seen Suzuki students fly? Perhaps it is first evidenced by the fact that parents come less frequently to lessons, or take a less active role in the home practice sessions when the students can do efficient work by themselves. The acquiring of ability varies with each student but most often is a gradual process following naturally the basics of successful preparation, commitment, and development. What a wonderful time it is for our students! *Flying in a musical sense involves not only freedom in playing naturally on one's own instrument, but stretching one's wings in chamber music and ensembles with friends, and performing in school, church, and community functions.* There is yet another level of Suzuki education that I liken to "soaring." This occurs when our students are playing from their own inner desires to create music and not just because they have been requested to do so by teacher or parent. One of the high points of a teaching career is sharing with parents the joy when their child has discovered the true beauty of a Mozart melody, or the dramatic mood of a Beethoven symphony and experiences the heart of the composer for the first time!

After several years of Suzuki teaching, it is a *natural wonder* to discover that those young student fledglings who started years ago and who experienced the basics within the environment are now emerging as lovely, intelligent, and sensitive human beings. And it's marvelous to think that these young people are just beginning their lives: soaring up, up and away!

On the other hand, if one or more of the basics have been neglected or not fully implemented, the students may be struggling in their development. Then it's time for us as teachers to begin improving our skills in appropriate areas. (There will be more on teacher development in the next issue!) A quick review of our students' ability levels will clearly reflect our strengths and weaknesses in regards to how we have educated our parents in areas of preparation, commitment, and developing ability in students.

Before I know it, and perhaps because I'm caught up in the preparation for a new academic year, the swallows are gone. But there's a special reassurance and pleasure in knowing that I can count on their return next season perhaps with more lessons for the human species.

Happy flying!

¹Gabrielson, Ira N. and Jewett, Stanley G., *Birds of the Pacific Northwest*, Dover Publications, Inc., New York, 1970, p. 9.

²Ibid.



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SUZUKI RESEARCH SYMPOSIUM

The first International Research Symposium based on Talent Education was held Saturday, August 11, 1990, at the American Suzuki Institute at the University of Wisconsin-Stevens Point. Featured were Robert Duke of the University of Texas and Paul Haack of the University of Minnesota and a number of Suzuki teachers from around the country.

The Symposium addressed important issues - for the first time - to create a research agenda for the 21st century. Its goal: to study the Suzuki teaching method through an agreed upon research agenda which will enhance and broaden its educational scope.

Dr. Duke presented ideas for creating an agenda in research. Dr. Haack invited us to consider fundamentals with his "Experimental Research Primer." Reports about research projects in motion and/or completed were submitted by Sarah Hersh. Dr. Laurie Scott gave an overview of her Ph.D. paper, "An Investigation of Attention and Perseverance Behaviors of Pre-School Children Enrolled in Suzuki Violin Lessons and Other Pre-School Activities." Kay Collier-Slone spoke about her investigations re "The Experience of Psychoeducation for Life Through Suzuki Talent Education An Alternative Way of Growing Human Beings."

Small groups of participants brainstormed their ideas about what was felt to be the most important research needed. They met a second time for prioritizing the agenda which will appear in the "Research Column" in a later edition of the *Suzuki Journal*.

In 1992 a series of papers will be selected to be presented at the second bi-annual International Suzuki Research Symposium, to be held at the American Suzuki Institute, University of Wisconsin-Stevens Point. Dee Martz, Director of ASI and Gerard McKenna, Dean of the College of Fine Arts and Communication, have been instrumental in the success of this venture.

The SAA and the International Suzuki Association will have access to the findings from the Research Symposium. The information will be used to promote and develop the methodology of Talent Education, and to dispel criticism, improve teacher effectiveness and to encourage scholars in educational psychology, pre-school and elementary education, family studies and psychiatry to utilize the Suzuki concept.

The past and present presidents of the SAA, Dorothy Jones and Tanya Carey, have put research as a priority. It is our hope that all Suzuki educators will participate in undertaking research, whether in the studio or at the many summer institutes.



Research Symposium

Photo: A. Montzke

This is the first of five research articles submitted to the Suzuki Journal. It was compiled in preparation for the First International Research Symposium that was held at the American Suzuki Institute at Stevens Point, Wisconsin on August 11, 1990. The remainder of the articles in the series will report on the presentations, discussions and research done at the Institute on the research agenda.

CREATING A RESEARCH AGENDA

THE SCIENTIFIC CLARIFICATION OF OUR INTUITION.



Margery V. Aber

which supports the philosophical and methodological approaches to Talent Education.

To have academic credibility, Suzuki educators need to ask themselves "how can we clarify our findings into acceptable, scientifically recorded data so as to enhance the development of the Suzuki movement?"

The starting point in our search for scientific clarification was presented in the form of three specific questions to a number of leading Suzuki educators:

- a. What are your present views of Suzuki education?
- b. How do you see the future development of Talent Education?
- c. What areas of research do you feel are of most importance at this point in time?

Many of the teachers replied to these questions and in doing so six areas of research interest evolved. These six areas of research are represented below and the percentage points reflect the weighting of each research section in relation to the total data collected.

They are as follows:

Topic	Research Area
1.	Educationally related areas (23.6%)
2.	Parent participation and home practice (34.7%)
3.	Teachers and Teacher Training (13.8%)
4.	Student Performance (11.1%)
5.	Career (6.94%)
6.	General (9.72%)

TOPIC 1: EDUCATIONALLY RELATED AREAS

- Is there any correlation between a student's academic performance and Suzuki method participation?
- Comparative studies involving Suzuki, Dalcroze, Orff, Kodaly, Steiner, and Montessori. All these movements evolved around a single charismatic leader and have involved some of the

same struggles for identity, cohesiveness and organization.

- Follow-up studies on Suzuki students.
- Comparison studies of children's ability in various areas that there are tests for such as dexterity, mental ability, etc - annual testing for ages 3,4,5,6 (starting age of the Suzuki training until the student is ready to start the first grade). This could be a four-year study of children in a pre-school, (a) Suzuki-trained vs. (b) non-Suzuki-trained.
- Comparison of children entering 1st grade: Abilities of Suzuki children with non-Suzuki children.
- A follow through to see what has happened to some of the Suzuki-trained students after they graduated from high school/college. How has the Suzuki training made their lives different - eg. more fulfilling?
- Comparison study of the Suzuki-trained student's ability upon entering college as opposed to the non-Suzuki trained student. (Or high school senior)
- The effect of Suzuki Education on the development of social orientated activities of the young child.
- The effect of Suzuki Education on the under-achiever.
- The effect of Suzuki Education on the aural development and discrimination of young children.
- Comparison studies of other areas of learning for Suzuki students vs. the non-Suzuki students - gradepoint averages, extra activities, etc./on junior high level, and on senior high level.
- Are good teachers' results enhanced simply because of the method employed and if so to what extent?
- To what extent is memory maintained by Suzuki students?
- Are American Suzuki students superior to those of their peers with traditional backgrounds?
- Does concentration on learning repertoire from reading affect reliable memories?
- What is the academic success of Suzuki students?
- In what way could the Suzuki approach contribute to the raising of standards of education for all young children no matter what the socioeconomic conditions?

2. PARENT PARTICIPATION AND HOME PRACTICE

- What is the actual role of parents participating in a Suzuki program?
- Can retired people act as surrogate Suzuki parents?
- What really happens in the home of a Suzuki student?
- To what extent are Talent Education principles and techniques actually utilized?
- What is an effective parent/child interaction?

- How can Suzuki parents be effectively utilized to introduce new parents to concepts, methods and techniques?
- The effect of Suzuki education on the home environment.
- The effect of Suzuki education on the social and educational attitudes of parents.
- What are the long-term effects of Suzuki education on parents and children?
- What is the percentage of active parental involvement at the following ages: (a) 7 yrs (b) 9 yrs (c) 11 yrs (d) 13 yrs (e) above 13 yrs?
- How much of Suzuki learning is seen as *fun* by parent and by children?
- How many pieces can actually be reviewed each week before effective learning of a new piece suffers?
- Do American parents practice at home with their children on a regular basis? Do they see that the tape is played every day? Do they attend lessons regularly?
- What supplementary repertoire, if any, is used by American Suzuki teachers?
- The effect of Talent Education on the aural discrimination of Suzuki students.
- The correlation of practical and theoretical ability of Suzuki students.
- When is reading introduced?
- What percentage of the lesson is devoted to reading?
- What is the structure of effective home practice?
- The effectiveness of endless tape played only through the night, endless tapes at night plus during the day, tapes only during the day, vs. no tape listening.
- The effect of older sibling Suzuki students as informal home instructors of younger sibling Suzuki students.
 - What methods do the informal sibling-instructors use?
 - What is the impact on the younger sibling?
- What number of hours do Suzuki students:
 - a. Practice (day/week)
 - b. Listen to the tapes
 - c. Take to learn each piece
 - d. Time given to sight reading
- How do working parents structure their involvement as Suzuki parents?
- Do Suzuki students attend lessons with peers?
- What are the short- and long-term benefits of review and repetition of repertoire?

3. TEACHERS AND TEACHER TRAINING

- The quality of, and curricula for, Teacher Training outside of and also within, tertiary institutions. Are people lacking in understanding of what Talent Education is, offering a pseudo-Suzuki form of teaching which does disservice to the movement?

- What is the financial status of Suzuki teaching in the United States and in the world?
- What is the portion of full-time to part-time teachers in the Suzuki movement?
- What affects SAA Membership's ups and downs?
- What is the relationship of the Suzuki movement to the business world and what business contacts does the movement have?
- What Suzuki music programs exist in our colleges, universities, and community music schools?
- Who are the leading resource people nationally and internationally within the Suzuki movement?
- What is a high level of Suzuki teaching, who determines that level, and how do we know they are correct?
- Is there a definite way to evaluate the effectiveness of the SAA Training Program?
- Can a system be devised so that Suzuki teachers can easily be evaluated independently?

4. STUDENT PERFORMANCES

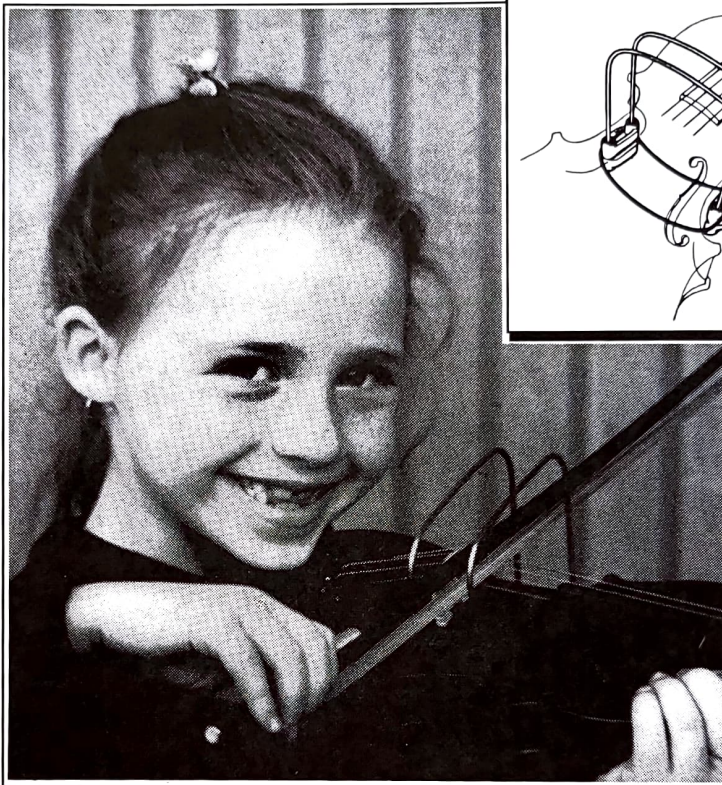
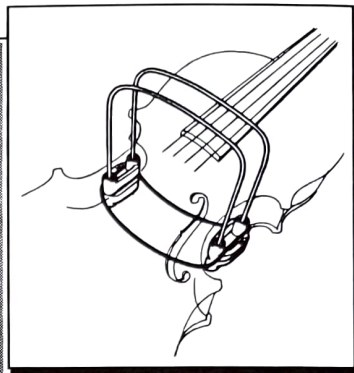
- Comparison study of the playing ability of Suzuki-trained student beginning the college/conservatory level with the non/Suzuki-trained student.
- At what point is it possible to use musical pieces of each country within the Suzuki repertoire? Would local folk songs with the same technical requirements be more suitable to the specific country?
- What is the optimum number of solos a student should perform in any given year?
- What is the percentage ratio of success of Suzuki students vs. traditional students in performance competitions?
- Are Suzuki students better or worse sight readers than traditional students?
- Are Suzuki students constantly more accurate in their performances than traditional students?
- Do Suzuki students play two instruments at an equally high performance level?
- How effective is the violin and cello literature in the development of technique?

5. CAREER

- How many former Suzuki students hold professional positions as full-time orchestral players, music professors, music teachers or other related music positions?
- How has a Suzuki background assisted in the development of a music career?
- How many former Suzuki students are now teaching in a Suzuki program?
- What percentage of Suzuki students:
 - a) stay in music through high school,
 - b) choose a music related career - if so what,
 - c) continue to actively play their instruments,

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- d) what other career fields were chosen by students who remained active in Suzuki programs at least until high school?
- Why do Suzuki students become professional musicians?

6. GENERAL

- The effect of a Suzuki program on the development of music performance within the community.
- Do Talent Education students cope better as adults than those who have not had the same teaching - are Talent Education adults really better human beings?
- What are the objections of traditional teachers towards Suzuki teaching and are their reasons based upon accurate and informed information?
- Is Talent Education a philosophy, a method or a combination of the two and to what extent do the educators understand this?
- What is *pure* Suzuki and can anyone outside of Dr. Suzuki teach *pure* Suzuki?
- What is the actual drop-out rate of Suzuki students vs. traditional students?
- How can research programs be developed throughout the USA and the rest of the world?

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- Doris Hansen - Louisiana
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- Louis Praet - Belgium
- Marianne Rygnor - Denmark
- Celia deSchroth - Peru
- Norma Jean Seaton - Kansas
- Waltraud Suzuki - Japan
- Toshio Takahashi - Japan

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President

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—Michele Higa George

David Cerone, President of The Cleveland Institute of Music, believes that the Suzuki Method is one of the most fundamentally sound ways in which to begin a child's musical education. That is why he established a graduate-level Suzuki teacher-training curriculum at The Cleveland Institute of Music.

The program is under the direction of Michele Higa George, a nationally-recognized, teacher-trainer for the Suzuki Association of the Americas, and a graduate of the Talent Education Institute in Matsumoto, Japan, where she studied with Dr. Shinichi Suzuki. This program offers graduate students a comprehensive study of Suzuki violin pedagogy with Michele Higa George and Cleveland Institute of Music faculty member James Stern within the environment of one of the world's leading music conservatories. In addition, students are provided invaluable first-hand experience by observing and participating in The Cleveland Institute of Music's Suzuki String Program. Students also have an opportunity to study with The Cleveland Institute of Music violin faculty: David Cerone, Linda Cerone, *Bernhard Goldschmidt, *Kurt Loebel, David Russell, David Updegraff and Donald Weilerstein.

The great demand for qualified Suzuki teachers has resulted in recent graduates enjoying 100% placement upon completion of this course of study. These professionals now enjoy a combination of professional performance careers and teaching in Suzuki programs located throughout the country. "Our objective," according to Michele, "is to prepare the kind of Suzuki teacher who will be most successful in helping children share the joy of music-making, and, at the same time, experience music's power to communicate."

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San Francisco Teachers' Conference Highlights of the Early Childhood Sessions



Susan Grilli

The Fourth Suzuki Method Teachers' Conference was the first to feature sessions on Suzuki and early childhood education. For many of us who attended, this was the most exciting Suzuki conference ever. There was a feeling throughout the conference that the world of Suzuki had been broadened and that we were addressing important national early education issues. These sessions were dedicated to the memory of Miwa Yano, beloved director of the Matsumoto Kindergarten for forty years, until her death in January. The presentations were wonderfully varied and informative, and presenters were from within and outside the Suzuki community. For the first time researchers, psychologists, early education professionals, and Suzuki specialists all worked together to devise an education for our youngest children that would be both developmentally appropriate and of the highest quality. Inspiration was everywhere, and participants reported going home *on air*, full of ideas and bursting to get them into practice. We owe a great debt of gratitude to the SAA and the vision of its president, Dorothy Jones, for in effect launching a whole new field of early education: Suzuki early education. Through this important conference that is exactly what has happened. Meaningful new communication has been opened up between the worlds of Suzuki and early childhood, with specialists from both worlds in new and exciting contact with each other.

Dr. Hanuš Papoušek, a pediatrician specializing in preverbal communication and language, opened the conference with his Keynote Address: *The Beginnings of Human Musicality*. Dr. Papoušek is what I would call a poetic scientist; as intently thoughtful about the arts as about his own fascinating scientific research with babies. He accompanied his talk with a videotape that deeply moved us while also profoundly stimulated our thinking. What is so exciting for future Suzuki research, is that the scientific work of Dr. Papoušek in Munich has thoroughly affirmed the wisdom of what Dr. Suzuki has accomplished through direct observation and teaching of children in Matsumoto.

Although developmental scientists have so far paid very little attention to the development of human musicality, Dr. Papoušek predicts this will soon change as scientists realize more and more that studies of the newborn infant

are incomplete without careful analysis of how babies become musical. Recent research emphasizes the importance of studying the relationship between human beings and other creatures. From nature, Dr. Papoušek says we can learn when to start music education. By observing nature, we can see what is the basis for musicality. Musicality is not only the domain of artists, but also of scientists. Both artists and scientists share an interest in life and humanity, and both strive for peaceful co-existence between humans and nature.

Are newborns born musical or do they become musical later? Dr. Papoušek's research has shown that musical elements in speech are very important at the beginning of post-partum life. Through photography, scientists can observe babies and parents as if under a microscope. Dr. Papoušek has seen through his scientific studies the important connection Suzuki has shown us between the mother tongue and music. He can well understand why Suzuki believes that music can unite children all over the world. He suggests we need to do our own research. As artists, if we try to think in a scientific way we will solve problems that face us in doing this research. Just so, scientists must also learn to think in an artistic way. The world needs to know what produces happiness and fitness for life.

When Dr. Papoušek had his first discussion with Dr. Suzuki about his philosophy, he immediately thought there must be some new school of psychology in Japan that was more advanced than western ones. He was surprised and disturbed to learn that many Japanese psychologists were actually unfriendly to Suzuki's ideas. He noted that Dr. Suzuki, through brilliant observation, was able to detect what we are just now approaching in science. Man's special capacity, which sets him

apart from all the rest of nature, is verbal communication. We have used speech for only 25-30,000 years. There are great musical performances in nature, which inspired man and led him to music. Enjoyable sounds reinforced the beauty which the eye saw in nature. Why do we like the sounds in nature? Because these sounds signal that we can enjoy a peaceful time. By contrast, other sounds disturb this happiness. As humans we generally prefer certain sounds and dislike others. We are like other animals in this. Man started expressing his preferences first through an instrument and then through the human voice. Man made his first sounds before he spoke his first word. From a distance you may not perceive speech, but will understand the melody. Most signals in nature have to do with fundamental life functions. Communication is complex and has great variety.

We tend to talk to infants even if no answer is possible. Babies first use their voices as musical instruments, and each individual can be defined by unique vocal characteristics. The mother's voice sounds musical from the very beginning. In fact while babies are still in the womb, they can learn something about the mother's voice and its melody. Babies become capable of identifying mothers on the basis of the melody of their voices. Before babies are able to make the sounds of consonants or syllables, they are able to make a melody and modulate pitch. We help newborn babies by exaggerating the melody of speech and prolongating vowels. Something Suzuki understands well is the way we not only learn how to speak but also to use the voice musically. We all do some music education with babies whether we are aware of it or not! Parents do a lot of systematic training without knowing it; a kind of music education without specialists.



Photo: A. Montzka

Parents who are willing to spend much time with babies, without the help of experts, will do whatever nature dictates, since whatever nature considers crucial has a kind of universality. This determines the care we provide. People control emotional responses through music. We first hear infant music through the pentatonic system, in happy and sad monologues that are emotion-filled yet do not have to do with spoken language. We have far to go before we understand the needs of children and the role of art in human life. We have just begun!

John Kendall got the early childhood sessions off to a wonderful start with his talk on the essence of Suzuki teaching. He began with a question that has been bothering him: why is it that as teachers so interested in sound and tone, we also put up with bad sound environments? Why do we not pay more attention to the acoustical environment in which children are learning? Where there are reflective surfaces that work against restful sound, children cannot operate comfortably. What is needed are environments for *ceaseless activity in a background of repose*, as advocated by architect Frank Lloyd Wright.

When he returned from Japan in 1959, Dr. Kendall began to demonstrate and describe what he had seen there. People had a strong urge to oversimplify the meaning of this new approach, and certain stereotypes developed such as: Suzuki students can't read, they play like robots, and this method could only be successful in Japan. The nurture versus Nature debate got into full swing. Actually, although Dr. Suzuki himself comes down hard on the side of the environment, both genes and the environment play a part in a child's development. In fact any legitimate approach to early childhood education has to be highly complicated. Although good early education has been a concern since the beginning of history, we're just now at the beginning in our knowledge of how to accomplish it. The challenge is to acknowledge both Nature and nurture, and not be totally captivated by either one. We must not just use one case study to prove a point. The Suzuki experiment is a collection of various components, which taken together are remarkably effective. The urge to experiment should continue to be strong.

Human beings have a fantastic ability to listen. As infants, before our eyes are even focussing, it is the ear that helps us to memorize. The ear is the quintessential aspect of the mother tongue method. Listening is the key. The second key is to begin early. How early is early? Dr. Suzuki doesn't mean that every child should learn to do everything earlier than everyone else, just to prove a point. You're teaching a baby every minute from the moment of birth. Dr. Suzuki is saying we must pay attention to this and think carefully what we want to teach. It is a grave mistake to assume all children will achieve a certain level by a certain time. It is important to note the appropriateness of Suzuki's graded curriculum.

Consider what makes a favorable environment. Games are good for learning with preschool children. A clever teacher will use a game that gets across a point but will also be fun (to solve a problem on the spot). An example would be a clapping game (first ordinary clapping and then more musical clapping while pretending a bird is in your palm). By clapping faster and slower one can teach space, time, rhythm, and body flexibility. The simple act of clapping can become part of the daily routine, with expanded possibilities. Everyone including parents, can benefit. Or another example: The teacher plays the note "A" on the violin and says, "It's floating in the air. Reach up and put it in your ear. Now pull it out of your mouth!"

Is the Suzuki Method all fun and games? It is actually a balance between the game element and real work. We can't learn anything without repetition and reinforcement. You must do something until you feel comfortable with it. But mindless repetition is stultifying. What is needed is to understand it, repeat it, and do it until it becomes automatic. One needs to free the mind with repetition and reinforcement. Children love to do this but parents have to be taught. There is a need to teach the fundamental facts of repetition and reinforcement. Performance confidence and memory work are the most astounding aspects of Suzuki teaching. These, and the experience of performing many times in public, create great confidence and are important as brain training. There are many different learning styles, but the following are four key kinds of learners: eye-centered, ear-centered, sequential, and simultaneous. The Suzuki Method addresses all four kinds of learning. You as a teacher have to know how each child learns. The Suzuki Method is way ahead in this way.

Of course no method can work without a sensitive teacher and dedicated parents. The teacher is more important than the method. Dr. Suzuki is a great teacher because he has those qualities of sensitivity. He is not tied to one way of doing something, and even changes his own curriculum. With the Suzuki Method you start children and stay with them all the way through. Idealism is not enough. We have to attract good teachers, whatever the field. There has to be some personal relationship between the student and the teacher, and we must pay teachers enough so that they can make a living wage. The ideal early education is one in which there is joy in gaining discipline and the accomplishment of skill, as well as the nurturing of creativity. We must develop preschools designed to do these things.



Photo: A. Montzka

Catherine Lewis, a professor of pediatrics and psychiatry and research psychologist in pediatrics, continued the session with a slide/lecture called *A Japanese Vision of Social Development*, about her research in fifteen Japanese preschools. Her talk has inspired a number of Suzuki teachers to look into doing their own study in Japan.

Children have a privileged position in Japan. There is an interesting paradox of indulgence, yet also self-discipline in the Japanese approach to young children's education. There are 30 to 40 children in a typical preschool class. There is much energy and vitality in evidence - a quality the Japanese would call *genki* would seem to us downright noisy. You would hardly know the teacher is in the class. (There is one teacher and there are no parents or aides.) When asked about this, a teacher said that having these extra people in the classroom could interfere with relationships among the children. In only 53% of spot observations did Dr. Lewis note that all children were within sight of the teacher. In fact the teacher was little in evidence as the controlling factor. And the teacher would not enforce demands on the children (even if she had asked the children to do something, she was not bothered if the children didn't do it). The teacher sees her role as that of one who provokes questions; suggesting something to the child, but not achieving change. The children are very responsible in the classroom, even for getting members of their own group together. Children must learn to manage themselves.

In fifteen schools, Dr. Lewis saw only four aggressive incidents. The teachers worked hard to get children to settle arguments. Teachers were willing to let this take the time it needed. At the end of a day one teacher said, "Everyone in the circle is doing the important work of settling the argument. The rest of you can go home." The teacher will explain the whole process of the argument to the whole class, in great detail. One said, "We should all give a round of applause to all the negotiators!" It is seen as important to foster children's ability to help settle altercations. Another teacher said, "Fighting means people are equal. If I can, I let the children solve it." Clearly teachers see fights as a valuable way of learning.

It is important for us to see Japanese education as a mirror, not a model for us to follow exactly. It is interesting to observe the large number of opportunities for children to manage the classroom. A system called "toban" is a monitor system employed on a rotating basis. In most classrooms there is a dramatic ceremony symbolizing this honor (with the use of a chart, or pin or other symbol for the honored child to wear). In this way, since the honor is a rotating one, the children least able to lead others get a chance. Children learn how hard it is to lead others, and that it is best to have people working with you.

Most of the preschool day is taken up with free play on a structured theme. A great effort is made to get children to develop class rules.

(The teacher wants these rules to arise naturally from the children so they will follow the rules whole-heartedly. Even one child's objection is grounds for changing things.) Clean-up is an important part of the curriculum. It is seen as a way to get children interested in the classroom. Play on large muscle equipment is unsupervised. Dangerous materials are also used, with teachers feeling that children will only be hurt if they are forced to do something they did not want to do. Cooperation is naturally built into the classroom.

Small groups of four to eight children continue for years in school, so the children become like a family. Children do everything in these groups, which become units for managing the class. By the time children are five, teachers purposely do not put out enough materials for everyone, so that sharing becomes necessary. There is much meaning found in giving children activities where they have to work cooperatively. One teacher calls attention to the different groups by asking children to, "make your flowers. Lie down. Now sit up. Your arms are petals!" This was a way to make children look at each other in the group, with each group a different flower.

Teachers minutely describe the details of any argument to the whole class, because the teacher's belief is that if children understand something is wrong, they won't do it. (This is the deepest sense of "understand.") The goal is understanding, not forced compliance. The whole class is involved; this understanding is the job of the whole class.

Groups were in no case made up of children with similar abilities. Groups were based on natural friendship networks. A good group is seen as one that will work well together. It is seen as a way of nurturing friendships, and even cooperates in clean-up at the end of the school day. At work is an implicit rather than an explicit curriculum. What is interesting or provocative about Japanese preschool education is its focus on long-term goals of internalization. What's important is the child's long-term internalizing of goals, not immediate compliance. It's a whole different focus on long-term caring than what we know in the U.S. In the Japanese school, once the child understands (has internalized) the rules, the teachers don't need to remind children of what to do. This task resides within the children. There is a great difference between having an authority figure tell you something and having your peers suggest something to you. The Japanese way allows a teacher to remain a benevolent figure. When one's peer group suggests change, it comes about much more naturally than when rules are imposed arbitrarily from without. Your identity as a "good child" is not threatened in the same way as if an adult authority tells you. If an adult tells a child he has done something wrong, it can be a crushing blow. It is far easier if messages come from peers. If you've done something because you've seen the importance of the rules, it doesn't matter if the teacher is there or not.

We make the assumption that Japanese success is based on rote. Actually Japanese preschools spend three times as much time in free play as we usually do, and one third as much time in teacher-directed learning. The Japanese have what U.S. education professionals would recognize as a *developmentally appropriate* curriculum. It would be tragic if in studying Japanese early education we focussed on rote learning, rather than looking carefully at the process of that education and the foundation for that process.

In general, parents don't do training at home. A major theme in Japanese child-rearing theory is not to overstimulate the child. Learning of whole skills is put above learning anything like individual letters. In general there are high expectations on the part of parents, for wholistic purposes. A tremendous amount of time is devoted to social development. In preschools there are not many examples of situations where individual achievement has been valued and awarded. But by first grade, teachers are giving opportunities for self-reflection and for goals to be identified. Not only are groups kept the same over years, but classes are often kept with the same teacher. Mixed-age groupings were never observed, but a strong connection to the teacher was. The focus is not on academic skills, but on an attitude toward learning. Never, or almost never, are children kept back in Japanese schools. Ironically, the Japanese curriculum is much more in keeping with what western educators call "developmentally appropriate" than are our own curricula. Basically there is no evaluation done during the preschool years. Unlike the U.S., the focus is not on outcomes. Rather, the focus is appealingly on meaningful long-term projects. No print-outs or worksheets are ever seen, and teachers develop exciting curriculum projects which children work out in small groups. Civic consciousness is built up through the projects themselves.

One worry in observing Japanese preschools is the question of just how much tolerance there is in Japan for those who are different. (This significantly includes those who are returnees from life abroad.) Teaching tolerance for diversity does not now seem to be an important value in the schools. All children are mainstreamed and there is not the diagnosis of learning that there is in the U.S.

Coincidentally, the Development Studies Center in San Ramon California, where Dr. Lewis is head of Research and Development, uses much that is seen in Japanese early education. The Child Development Project at the Center fosters pro-social behavior, aiming to give children a sense of caring and responsibility for their own education. Recently the Center has also focused on academic development. There are four components to its work: cooperative learning (groups working independently on academic tasks), developmental discipline (internalizing values and caring about rules in a caring community), values-rich environment (selecting subject matter to promote academic



development, but also to foster an understanding and appreciation of tolerance and compassion), and reading (taught through literature that raises these issues). A system of buddies, in which older and younger children are linked, shows children how it feels to be a good teacher and how it feels to be helped. Children are given a chance to reflect. This project is underway with teachers both locally and nationally. In ten years of longitudinal research, the experimental schools have shown significant advances over the control schools. Music has not been a focus of the project, but it should be.

In Japanese schools there is a strong emphasis on all of the arts and physical education. Teachers have to pass tests in music and physical education. In fact that system gives importance to all subject matter. It may well be that because Japanese children's first education is so focused on internalization rather than outward goals, these children are willing to take on the later hurdles that they face such as horrendous exams, etc. The goal is to have comprehensive skills, not specific ones. Children are taught from the beginning to care about what they learn. Once children have this sense, it can't be taken away from them.

We must be wary of attempts to warp our curriculum to fit the specific set of goals we see in Japan. We must also ask if the Japanese system is perhaps good at production and not creative development. However, one can't be creative until one can manipulate skills well. The Japanese can teach us how to integrate skills and take a problem and move on it in a creative way.

Dr. Shinichi Suzuki led off the first afternoon of the Early Childhood Sessions, with *Talent Education as Life Education*. His translator was Peter Grilli. Dr. Suzuki began by noting that in the Matsumoto Kindergarten, children at the age of three start to memorize haiku (seventeen-syllable Japanese poems), and in one year would know 150 haiku by heart! About himself he wryly said, "If I can speak 20 haiku, then wonderful!" The children practice the haiku everyday, with Kindergarten teachers helping children to develop a quick response and making learning fun. Learning Japanese kanji (ideograms) and haiku is excellent eye-hand training for the children. And the Kindergartners make wonderful haiku of their own. Every year a collection of these original haiku is published in a small book, a souvenir of the

Kindergarten that is very enjoyable for all who read it. This is also a way to develop very high ability. It is the same with music education. Five-year-olds play Bach and Vivaldi concertos. Every year 2000 children gather from all over Japan, and can play the Vivaldi *A Minor Concerto* very well together. Forty years ago this same Vivaldi *A Minor* was the Conservatory examination piece, and now Kindergarten children can play it. It's so easy for them and they enjoy this playing so much. The secret is *Enjoy, enjoy!* Some five-year-olds can play the Tchaikovsky Concerto as well. This is the highest sort of ability, when not many people in the world can play it but the Kindergarten children can.

Everybody is the same. There is no such thing as some being especially talented. Ability comes from the living soul: "The living soul makes ability." Fifty thousand years ago, in the time of the Stone Age, there were Stone Age children. It was true then and it is true now that "Man is a son of his environment." This is my philosophy. When father, mother, and teacher all have wonderful personalities, the children will have the same fine traits. A brain damaged child was sent to a special school for retarded children. Then at three years, this child started to play the violin. By the time this child graduated, he could play the Tchaikovsky Concerto so beautifully.

We must educate all children so carefully. We can teach any child to make no mistakes. In Japan we teach haiku, but you can teach the poetry of any country to its children. Children not only enjoy doing this important memory work, but show very unusual ability as well. Ask yourself how many poems you can recite. Teach your students above all to memorize. In Japan, their teacher gives the first line of the haiku, and then the children can recite the whole poem from memory. Children practice by learning ten or fifteen haiku at a time, and keep adding more. (Here Dr. Suzuki showed a videotape of children reciting haiku.)

If you taught a child to speak by teaching him written words, he would never learn to speak. For good reason when a child is studying an instrument, we do not begin note reading until he is six years old. It is natural for children to learn to read only after they learn to speak, so it is the same with music education. In America, it would be better for children to memorize *American haiku*. Only after children have been memorizing haiku for two or three years, do they begin to read them. During this whole time they are doing movement exercises and physical training. They all paint very well, and they also learn English. The teachers work very carefully on pronunciation. The objective

is always to strengthen children's ability. The children sing a lot together in unison, but the teachers do not particularly teach singing. In the preschool, there is a lot of playing games with the teacher. Preschool begins at three years, although children start music lessons at an earlier age. The adults learning the Suzuki method tend to be parents, and teachers help parents plan practicing times so they will not interfere with the rest of family life. From the day a child is born, he or she catches everything, so it is very important what we teach. When a two or three-year-old brother or sister plays the violin, the baby listens and the living soul catches everything. The most important education is the education of the mother: "Mama's education is number 1!" The problem with a child who is reluctant to learn is a problem with the parents or with the environment.

Dr. Papoušek returned to elaborate on his keynote address. He said that inspiration for his research had come from this feeling of dissatisfaction at what psychologists were interested in twenty years ago. They were concerned with achievement in a narrow sense, and were fond of formal testing of children's IQ. What we should actually always be aiming for is peaceful co-existence and good, healthy babies. He feels that now theories of learning are much more productively concerned with the biological sense of learning than with specific narrow achievements. In effect, they are closer now to Suzuki and to Papoušek.

What is specific to humans is the use of speech in a human way. What is important is how we can produce sounds and master motor skills. These skills, unlike many we learn during infancy, are not lost as we grow older. The question is: how does a mother know whether her child is a fast or slow learner, and how does she know what to teach? The very day the baby uses repeated syllables, parents know they can use what we call *decorative instructions*, or information. The biological task of the first year of life is to speed up the learning process. Speech provides a fast chain of information. Both maturation and environmental influences are important.

The arrangement of tasks is very important for infant learning. You can speed up infant learning if you know how to rearrange infant tasks. No other animal but the human one is capable of speech at the end of the first year of life. Parents teach systematically, following the developmental stages of the infant, but also try to encourage the baby to take new learning steps as well. Messages are given by the hands of the baby: i.e. clenched fists, relaxed fingers, etc. The message in the hands is what the

parents are actually following, but they think they are following the expression on the baby's face. Parents purposely stay in the middle of the visual field of the baby. How do they know what distance to hold the baby from them when they are interacting? We like to talk to the baby, but prefer it if the baby is looking at us. When the baby looks at us, we reward it with a response. In fact we display a lot of information in our faces. We imitate the facial expression of the baby, and mirror the emotional experience of the baby in our faces.

Dr. Papoušek's experiments with babies have been during the preverbal stage. He is fascinated by the sequences of movements the baby has to learn. A great deal of this learning has to do with motor performance. Infants at four months can count up to 4, through motor behaviors (a baby can be taught to do certain movements a certain number of times). One secret of the success of the Suzuki Method is its basis in motor skills. Dr. Papoušek's father, a musician, thought three was too young to start music education. He favored age six. Dr. Papoušek, however, followed Suzuki's idea and started his own children at three, and has never regretted this decision. He thinks Suzuki is wise to start children at this age because a lot of initial learning has less to do with rational organization and more to do with motor performance. Dr. Papoušek understands very well why Suzuki plays a game where children keep playing their instrument while doing something else, like answering questions. Children love this game and are also proud of not skipping a beat!

When parents give too many verbal instructions when babies are 13 to 15 months old, babies are overwhelmed. It is simply too much for them. Children follow patterns of adults when they are relaxed and having fun - playing simple tunes, singing to babies, or dancing with them. All babies are not born equal; they are not quite equal at birth. But all babies learn to manipulate their caretaker - this is what is the most fun for the infant. In many situations the baby orders what he or she needs from the caretaker. One can sometimes observe very complex interactions, which reach quite a high level of sophistication. Newborn babies can identify the mother from her voice. Babies show preferences (intentionality) from the first days after birth. They even intentionally look for their preferences. Babies are not passive beings needing to be stimulated to develop. They can clearly tell us what they need. Actually we adults are the ones most manipulated by babies!

SUCCESSFUL TEACHING OF NOTE READING

By Peggy S. Wise



Peggy S. Wise

While conducting teacher enrichment courses this summer on note reading for the Suzuki student, I confirmed thoughts I have long suspected about this critical area of music education. As teachers, we typically learn as much from our students as we teach. I had the opportunity to work with many talented, dedicated Suzuki teachers who had these traits in common: 1) they agreed that note reading is important, 2) they could read music well, 3) most could not describe or analyze how they had learned note reading, 4) they wanted to establish an effective program but were not sure when and how to begin, 5) they found it challenging to fit note reading into the teaching time for each student, and 6) many raised questions about how to transfer theory to performance on the instrument.

Literacy is key to life-long enjoyment of music just as reading and writing language must follow fluency of speech. When I discussed with teachers in the summer courses how they learned to read language, everyone could describe the reading readiness process that occurs in preschool and kindergarten, a process that gradually leads the child to the ability to read in the primary grades. Typically, it does not just happen. Much time and sequencing of skills in language arts occurs to set each child up to succeed.

Music education, both the traditional and Suzuki approaches, misses the boat when we hope that children will learn to read notes merely by doing it. Many of those who are good language readers and those who persevere in an ensemble setting will learn to read music. But many others will fall by the wayside, unable to independently explore music by reading it. We must take care to discriminate between using music as a guide once the music has been heard and the ability to sight read. Sight reading means that, just as one can read language silently for comprehension, one can look at music and know how it will sound before hearing it played. This "silent reading" of music enables the performer to then translate the symbols to performance on the instrument.

The task for the summer enrichment course was to establish a well-organized reading program. This involved establishing a sequential program from the beginning of the child's Suzuki experience. A readiness program for preschool children involves rhythmic concepts of beat and rhythmic patterns, learning to sing

and match pitches, and exploring the areas of rhythm, melody and harmony through age-appropriate experiences. The ideal setting is in a group class, but if necessary it can be done as part of a private lesson. As with Suzuki instruction, it is critical that parents be involved so they will learn along with their children.

Many of the concepts and activities I use in my teaching are drawn from the Orff curriculum which uses the child's body as the primary instrument. Once skills are mastered they are then transferred to rhythmic and melodic instruments. It is not necessary for a Suzuki teacher to be trained in Orff to benefit from many of the precepts of Orff-Schulwerk. Orff believes that feeling precedes cognition so that this readiness phase leads to attaching symbols to skills learned experientially. Children who are beginning to learn to read language can begin to learn music symbols as well. Again, a careful sequencing of skills taught on a regular basis is what sets the child up to succeed. Suzuki teachers have the perfect opportunity to again apply language development as they do with the "mother tongue" method to music literacy. In reading language, young children sound out vocabulary that they know, writing it down and then reading it. Once music symbols become an outgrowth of the child's rhythmic and melodic experience, it is then appropriate to sound out well-learned Suzuki repertoire, write it down and read it. This is what develops the inner hearing needed for sight reading.

The most important skill to be mastered is the ability to perform a steady beat. Several recent articles in the Journal's recent instrument columns describe an abundance of performance problems related to maintaining a steady pulse. Acquisition of this skill underlies both rhythmic reading and musical performance. Just as in learning to float in the water or ride a bicycle, the ability to perform a steady beat, once learned, will be a skill for life. If it takes a child six months to master this skill, it is well worth the time. Exploring ways to teach the performance of a steady beat, and later to teach children to count the beat aloud while playing, are keystones to sight reading and musical playing. Singing is another critical component in developing inner hearing. Children need to express music with their most personal instrument, their voices, in order to sight read melody and to play expressively. These two points would be an excellent way to begin to develop, or to improve, reading programs.

The final challenge identified by my colleagues this summer was how to transfer reading skills to performance on the instrument. In many music schools, students have excellent courses

in Orff, Dalcroze, Kodaly, or solfege, but too often the bridge is not made to performance on their instruments. In my home program, we try hard to coordinate our theory program with the instrumental teaching. This is time-consuming but necessary. The instrumental teacher must work closely with the theory teacher for consistency in terminology and methods and develop a strategy for the transference of reading skills to the instrument. In one Suzuki program for which I have consulted over several years, the consistency in approach now reaches all the way to the orchestra director. Children in that program grow up in a carefully planned and executed well-rounded program.

As teachers, we share overwhelming demands on our time for professional growth. Good Suzuki teaching means regularly attending workshops and institutes to search out new and better ideas. A good note-reading program demands a similar commitment of time and effort. Being a good musician and sight reader enables the Suzuki teacher to understand and analyze the steps involved in getting to that point and then finding teaching material that is well-sequenced from readiness to a step-by-step process of literacy. It has been a privilege working with so many fine teachers in this quest and it is exciting to see the interest and pursuit of more effective techniques for teaching note reading.

Peggy Wise received her teacher training in Orff-Schulwerk at the DePaul School of Music in Chicago, IL. She also holds a B.A. in Elementary Education. Ms. Wise is the founder and director of the Suzuki-Orff School for Young Musicians in Chicago and is a co-founder and coordinator 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 and has addressed the Suzuki Teachers' Conference, the National Guild of Community Schools, and the Chicago Association for the Education of Young Children. Ms. Wise leads in-service teacher training lessons for classroom teachers in the Chicago public schools, instructing them on the routine use of music in the classroom as a natural outgrowth of the curriculum. She also conducts training sessions for instrumental teachers on effective methods of teaching note reading. She is herself a Suzuki parent of four.

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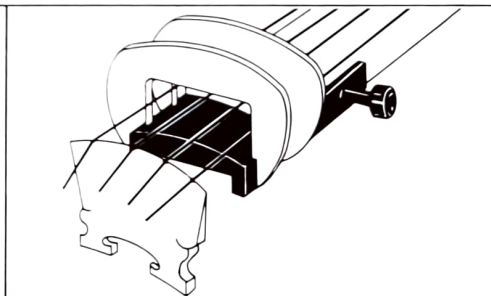
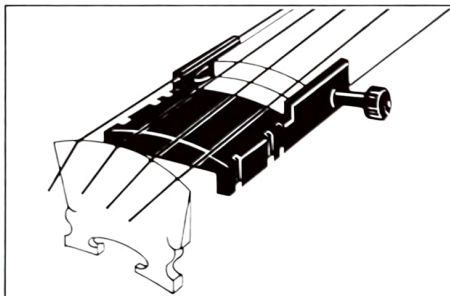
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AN INTERVIEW WITH TOSHIO TAKAHASHI

By Ruth Kasckow

Interviewed Mr. Takahashi on August 12, 1988, at the San Luis Rey Suzuki Flute Institute in Oceanside, CA after a long day of work-shops. Mr. Takahashi was in the United States to teach at several Suzuki Flute Institutes and to participate in the National Flute Convention. Mr. Takahashi resides in Matsumoto, Japan where he teaches flute and other courses and trains all teacher trainees at the Matsumoto Talent Education School. He developed the Suzuki Flute Method for Dr. Suzuki.

Ruth Kasckow: To begin with, when did you start playing the flute?

Mr. Takahashi: I started when I was 19. In my junior high school I was interested in paintings rather than music. I had no interest in music at that stage. Then in senior high I began to be more interested in literature. I wrote many novels and I wanted to be a novelist. I was interested in English. After graduation I went to Tokyo to a college of English and I learned in college to be an interpreter and guide. When I began as an interpreter, I was in the Imperial Hotel in Tokyo.

R: For tours?

T: Yes, for American sightseers. I guided many American sightseers all over the city, including Marilyn Monroe (laughs). While attending college one day, I was walking and all of a sudden, I heard splendid music. Super, super. I just stopped walking and I listened to that music. Then I started to be moved to tears, I just wondered what's going on. It was broadcasted on the air, on the radio. It was Marcel Moyse playing Franz Doppler's *Hungarian Pastorale Fantasy*, I know now. Anyway I went in the music shop and I asked the manager, what is this sound, what is this music? He said this is Marcel Moyse playing flute being broadcasted on NHK. So I asked him what does the flute look like, because I didn't know. He took me in front of the store window and pointed, this is the flute, this is what he's playing right now. I looked into the store window, three flutes decorating the shelves. Oh, that was a gorgeous, beautiful thing. And as soon as I saw the instruments, I decided to be a flutist. I didn't have enough money to get that flute, at that time, 7,000 yen. It's about 20 dollars (laughs). But I couldn't pay because I was a student and I didn't like to ask my father to pay. So I decided to pay for the flute by myself. I asked the manager to keep the cheapest one for me for six months. I knew it was going to take about six months, so I went by the store every night to make sure it was still there. He made a good promise. Six months later, I saved up 7,000 yen

and rushed into the music store and finally I got my flute. A silver-plated brass flute. The cheapest one. For six months in my mind, in my brain, Marcel Moyse's flute tone was ringing. All day, all six months.

R: Did you go back and listen to any recordings of Marcel Moyse?

T: No there were no recordings then of him. Anyhow I bought that flute and I practiced. The longest practicing time I did was twelve hours, nine to nine, on the holidays. And then I practiced after eight from school. I was teaching myself music.

R: Had you learned how to read music before that?

T: We learned how to read music at school.

R: Oh, in public schools.

T: I practiced the Doppler but I couldn't find the music. I did it by ear, I memorized the melody mostly. So I tried to follow my memory.

R: By listening to it only that one time?

T: The notes were difficult. But melody, once I heard the melody I could memorize it. That was my dramatic beginning. All at once I decided.

R: It just really hit you inside.

T: Yes, yes. But I couldn't find any teacher 30 years ago. Now there are numerous teachers all over the world. So I had to do it myself, everything.

R: You had to learn all the fingerings and breathing by yourself?

T: Yes, only by etude book.

R: Did they have music at the music store for flute that you could buy and work on?

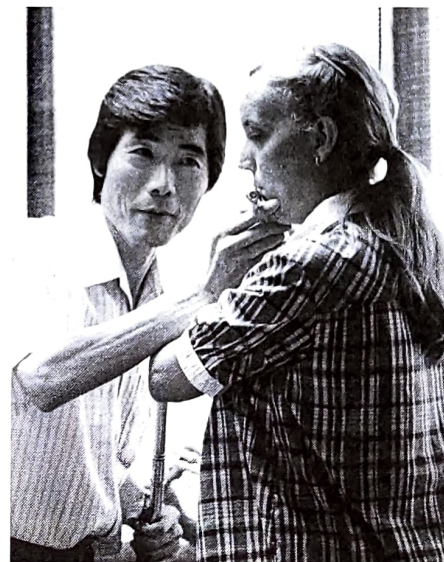
T: Yes I practiced all flute music. Scales, pieces and everything.

R: While you were practicing flute were you developing a system? Were you thinking about that, or just playing and learning?

T: Just I was crazy. Too enthusiastic and too crazy. I just couldn't stop practicing. So holidays, twelve hours. When I had to go to school, the other time till I go to bed. But I really appreciate my neighbors because I didn't hear any complaints while I was practicing twelve hours, sometimes the same passages hundreds of times (laughs).

R: How long did your practicing last like that? Did you start playing with other people?

T: I just kept practicing by myself without any teacher, but in one year I could play Mozart *D Major Concerto* and Doppler *Hungarian Pastorale Fantasy*. At that time I couldn't find



Mr. Takahashi

Photo: A. Montzka

any music. And also donuts, 45 playing records, I couldn't hear.

Then I happened to meet ensemble players, like violin, viola, cello - a string quartet, and double bass and piano. They were all students of Tokyo University of Art. I happened to get acquainted with them. They asked me to join a group, a chamber music group. Oh, it was so delightful for me to play together.

We started concertizing all over Japan, after one year of training (laughs). Sometimes, four concerts in the daytime, and one concert in public, something like that, everyday, every city, all over Japan. The daytime concerts were for kids, school kids, grammar school, junior high and senior high. Lots of demand at that time. I usually played the *L'Arlesienne Minuet*, Doppler, Mozart and sometimes with the string players, the *Mozart Flute Quartet*.

At the same time I was thinking that I shouldn't earn some money by performing. I thought at that time, that music was very sacred. So I shouldn't use music for getting some money. I was engaged at that time in the business to explore other's problems, as a private eye. Or police detective, guide, interpreter. I had to tail somebody during the night, like the triangle, of a love accident. Triangle, relation, problem. Two men, one girl, how do you call this. I had to investigate what the other one was doing. That was quite an interesting job.

R: Yes you learn a lot about people.

T: At that time I could learn about life, lots. There were so many divorces starting to happen already at that time. So my investigation showed that divorcing would happen by the unbalance of sentiments. Not unbalance of intelligence. Like husband is a college graduate and wife is college graduate but husband is interested in popular music and wife is interested in classic music. This is unbalance. So intellectually they are balanced, but emotionally they are unbalanced. So in this case, it won't work. Opposite case is much better. The husband is high school, the wife is university but the same taste, the same hobby.

Also I was a police detective so I had to arrest many pick-pockets. They were afraid of me because I was very severe. Very quick attacker once I found the pick-pocket. I was a black belt holder of karate.

R: Dangerous job.

T: Yeah, I was cut here and there on my finger with the knife when I was fighting with the pick-pockets to arrest them. Once they were revealed by me, they said, oh I'm sorry. They put up their hands and were ready for the handcuffs. But the beginners, younger pick-pockets, they were very violent you know, when they were arrested. So sometimes I had to fight. But that was also a very interesting job, but these jobs-interpreter, guide, playing music-I can do by myself. So it was seductive for me, this kind of job.

R: So you were still practicing your flute?

T: Imagine, this job I was doing at the same time. So I had no time to sleep. I had to work during the night, eating instant ramen. When the gentleman or lady tried to get into the hotel, I had to take the picture without sound, without flash, a special camera. Quick, quick. I learned lots. What life is, human life is.

R: Something you wouldn't have learned if you had played your flute all the time.

T: Then those occupations were just too much for me to keep. Gradually my stomach became out of order. So I had to move to Matsumoto from Tokyo to take rest.

When I moved to Matsumoto, I became much busier because there were no flutists in the country. Still I had to play lots. One day I collapsed on the stage. I fainted during my performance. I was carried to the emergency hospital. The following day I was operated on and two thirds of my stomach were operated away. When I became twenty five years old I just doubted about my performance. I started wondering whether my flute playing was good enough. Then I thought I better find a good teacher somewhere. But I was in Matsumoto, not in Tokyo. So I looked around. Dr. Suzuki was there and had already started Talent Education. At that time it was more private school. The building had not been built yet.

R: Was that about twenty years ago?

T: Let's see I was twenty five years old. So I'm fifty, so twenty five years ago. Anyway I asked Dr. Suzuki if I could study with him. And he was astonished. He said, I'm a violinist you are a

flutist. How could I teach the flute. So I answered, I am sure that you are a master of musical interpretation. I need someone who can advise me about my music expression. And anything is alright. If you feel something, if you think something, will you please tell me? Honestly, you know. I visited him many times because he rejected me. He didn't accept me. But finally I persuaded him to take me as his student and I started studying with him.

I played all flute repertoire for him with my wife, pianist. For three years, every week, two hour lessons. He was not so busy at that time, twenty five years ago. That was a marvelous experience for me. You know flute is tuned by twelve equal temperament. For example about intonation. He asked me to sharpen sharps much more and flatten flats more, so I became mad at him because the flute is tuned in twelve equal temperaments. Why do I have to do like the violin playing! We discussed very bitterly sometimes but he always smiled and after hearing my complaints, he said, yes you can, you can. With a big smile. Well then I couldn't resist anymore, so I tried to do like he said. So that was the beginning, I started learning expressive intonation. You know, like Pablo Casals, or Kreisler, they are doing this way. Very sharp major third (he sings and demonstrates flute and violin). Quite different intonation. Much more emotional. Much more narrow half step. That was a very valuable experience. And that was only one point. Because I learned numerous things from him.

Especially I learned about articulation through violin, about phrasing, about embellishment and the total construction. I played one piece after another.

Three years passed and one day he mentioned to me whether Marcel Moyse was still alive or not? That shocked me because I thought he might have died already. I couldn't get any news about him from anywhere or anybody. But since I heard this, I started thinking in all probability he might be alive or living somewhere in the world. I couldn't hear any news from Europe. So I thought he might be alive somewhere in the United States. So when I was twenty eight I decided to look for him somewhere in the United States. I flew to Los Angeles, leaving my family only bringing my flute, a one-way ticket and about \$1,000. It was quite an adventure for me. I couldn't spend much money, only \$1,000 so I looked for the cheapest hotel. I could find the cheapest one in Little Tokyo. It was called the New York Hotel. It looked like a jail. One room with a wash stand. That's all. Grey, grey wall. It looked like a jail. I decided to stay there and save money.

R: Did you know anybody in Los Angeles?

T: No, nobody.

R: Your mission was to find Marcel Moyse, right?

T: Yes, I was very lucky because I went to many parties. I went to church because I saw the telephone advertisement offering my services as an entertainer. I can play for you, at the party or at your church without any charge.

R: So you got to know people.

T: Yes. I was teaching English in Tokyo, but I couldn't teach English in the United States (laughs). If you go to Japan, many people like to speak English so you can find many students. You can get money. But I had very good luck. I met one old lady at the church and she seemed to be interested in my flute, so she asked me after my performance where I was practicing. I mentioned I was practicing in the New York Hotel. She said she had a house and nobody lived there, so if I could take care of the house, and the grass once in awhile, mow the lawn and clean the house, I could stay. It was a marvelous house. I moved to her house and I could practice any time, as long as possible.

The other luck, I met one gentleman at the party also after my performance, and he said he was very interested in my flute playing and asked me whether I was interested in concertizing. So I answered, of course, I like to play. He said that he would make arrangements. Then I started concertizing, that was already two or three months since I came here. My money was disappearing.

When I was in Philadelphia, I happened to meet Mr. William Kincaid because I knew he was the god of American flutists. I wanted to study with him, even one or two pieces. I played the Griffes *Poem* and McBride *In the Groove*, jazzy piece. We had a very nice time. He was very sick already. But he was kind to see me, and during our conversation he happened to mention about Marlboro Music Festival. He said this festival was started by three great musicians. Adolph Busch, violinist, Rudolph Serkin, pianist and Marcel Moyse, flutist. Finally. Six months later since I landed in Los Angeles. Then I asked him where was Marlboro. I thought at first it sounded like Europe. Like England. He said, no, no, it's Vermont, upper northern state. Oh, Mr. Kincaid I'm sorry, I'd like to call operator. So I hurried back to the hotel to call up the operator and asked her whether she could find the telephone number of Marcel Moyse in Marlboro. She finally found the telephone number of Marcel Moyse and I called. The pulse was like this (he demonstrates his heart beating very fast), and Mrs. Moyse answered me. She mentioned that her husband was in the hospital because of a gallstone operation. But he would be out of the hospital the following day, so call again.

The next day I called again and Marcel answered. I said I'm a Japanese flutist and I'm just tempted by your flute playing. I crossed the Pacific Ocean, I crossed the American continent, and I'm in Philadelphia now. I have no recommendation, no introduction letter, but I'd like to see you and I'd



Photo: A. Montzka

like to study with you if possible. He said, why not.

During the first half of the interview with Mr. Takahashi he explained how he became a flutist and his search for Marcel Moyse. He finally found out where to find Mr. Moyse through William Kincaid. He called on the phone saying he had traveled from Japan without any recommendation and wanted to study with him. Mr. Moyse answered "Why not."

The next day I took the train from Philadelphia and finally got to Brattleboro. I was so impressed to see him for the first time because many years his tone was ringing in my mind. When I was concertizing on the east coast I always visited him for some term, concentrated time. He let me observe and absorb freely like a friend. We became very good friends.

Imagine such a difficult virtuoso came to Japan twice. I invited him to Matsumoto twice. Nobody thought it possible to invite such a difficult great musician to Japan. But I never felt any difficulty with him. Strangely he was always very obedient to me, but later we had some bad terms (laughs). He enjoyed his stay in Japan enormously. Five thousand Japanese flutists participated in his seminar. We Japanese flutists might respect him best of all in the world I think. That's why he gave permission to publish his many publications through Japanese edition, Zen-on Publishers. Like *Golden Age of Flutists*.

R: Because he was accepted and revered in Japan?

T: Yes. The copyright, I own. I bought the copyright from him. All Moyse records are published from Maramatsu Music Company. They also made a record of all of his recordings. I made the arrangements because he gave me his old tapes. So in my cupboard at home, Marcel Moyse collection.

R: Are those recordings available?

T: Yes. Lots of scratch. If you don't mind the scratch you can get the music. You don't have to listen to the noise. Try to concentrate to hear his tone.

I was staying in the United States three years. I visited him throughout that time. And also I made lots of concerts with pianist and Japanese Kotoist and made recording at Rockefeller Building.

R: Japanese traditional music?

T: Yes, Japanese traditional music. Yes, it was a pretty good sale in the United States and some royalty came to me. At that time I was not involved with the Suzuki method at all. Then in three years I came back to Japan. That year, 1968, I was staying in Los Angeles in Hollywood, that's a good place, at Gretel Shanley's father's house.

R: You were with your family?

T: Yes, my wife and daughter. Then Robert Kennedy was assassinated at that time. The surroundings seemed to be not so safe. So gradually I felt like going back home. I thought Japan was safer. Then I returned home in 1968. As soon as I got home I visited Dr. Suzuki.

When I went back home I met him. I appreciated his support, advice. Then one day he told me that I could write Suzuki flute book. Just try, he said. He gave me some advice to write music. And I started working on this project. It took me two years. I had to change the order of the music many times and I had to examine, test the music with my students, whether it worked alright. Two years, and finally I accomplished the first book.

I took the manuscript with me to Dr. Suzuki and he saw the manuscript. Ok, very well. Let's publish. He called the president of Zen-on Publishers and said I would like to publish Suzuki flute book. The president came to Matsumoto to meet him. Like the bosses (laughs). One word, decided. My future life. One phone call. The president of Zen-on Publishers came the following day. They visited my house. I was 30 years old at that time. Usually the book should have been written at about 50 or 60. I was so young and I was afraid whether it was alright. But he says, it's alright, so...maybe alright (laughs). It was published very soon and it sells well.

R: It did sell well from the beginning?

T: Yes. I made a recording of myself at Japan Columbia Record Company Studio, the first two books. Book 3, I wanted to use Marcel Moyse playing because I thought nobody could play better than he. But when these books were exported to the United States, we started having complaints from you about Book 3. You say lots of scratchy noise, you know because it's a reduction from the short playing records.



R: They were from the original recordings?

T: Yes. So I thought that it's important for children to listen to the best flute playing but fidelity wasn't very good. So recently I asked one of my best students to re-record Book 3 and 4 and I was directing in the recording room. It's much more objective.

R: What are the recordings we have now?

T: Book 3 and 4. The new Book 3 and 4 is my student without scratching.

But if you have that old tape, you better keep that for your treasure. I let my flutist listen and imitate Marcel Moyse before they made the recording. So he did a pretty good job. Almost the same expression, same vibrato.

R: At that point you had written the books, the whole method. What were you doing then? Were you teaching and developing your method?

T: Yes. I kept concertizing lots still. Up to my 30's and beginning of my 40's. But I became busier and busier. I became head teacher trainer at the Talent Education Institute. I have to take care of all teacher trainees, not only flutists. Violin, piano,

cello, all departments like Tone Development Class, or Music Expression Class and conducting string orchestra. I have been acting in place of three professors alone. So I was obliged to decrease my concertizing career gradually.

R: How did you feel about that?

T: Well, I was not confident of my playing because I had so many good students. Sometimes, Doppler's *Hungarian Pastorale Fantasy* there was one passage which I had to spend 3 months, very difficult. But my students almost play those passages by sightreading. That made me mad. Well, I better let them do it in place of me. Such capacity. So maybe we teachers just can get much better tone, much more musical, more ringing, singing tone like a vocal trainer. And music interpreter. And if I can move my finger like them, I can be also performer. But they can move much better than I, see? (laughs) So I thought better teach them, to spend more time to teach them. Gradually I started sticking to instruction career rather than performing career. But it was not good for me because when I decreased my concertizing my health became gradually worse because of shorter oxygen. When I'm playing, constantly lots of oxygen. Recirculating in my body. So my body was in pretty good condition over 30, 40, but after 45 gradually I became this way. Only the brain was exercising like the stress has been increasing year by year, more responsibility at the institute. Because actually the Talent Education Institute, Dr. Suzuki and I have been managing. The piano department is under one lady, Mrs. Kataoka, teaching just piano students. Dr. Suzuki takes care of violin students. I have to teach the flute students and all other-theory, orchestra, expression, everything I have to do myself. Right now it still is going this way.

This time I was invited to the National Flute Convention. Then I thought I better accept some other Suzuki workshops, not only here. Maybe I accepted too many. Already I did three workshops: Tennessee, Wisconsin, Bellingham. Almost worn out. As I mentioned this morning, to be alive is splendid. So I better not be hesitant to waste my life. Sooner or later we have to be dead. Then why should I not do my best to live the rest of my life. So I started accepting everything. Come on, I'll take everything. Gretel Shanley, she asked me to do so many things at the convention. But if she wants me to do this, ok, I accept everything (laughs).

I was very pessimistic person in the past. Since I have had stomach cancer, I've been fighting with the tumor still, I became optimistic. Because, my life is in God's hands. I can't do anything. So I decided to show myself as a symbol of my life vitality. And also that's why I'm most interested in giving life for everything. Like tone, living tone, living fingering, living expression, emotional, not logical, not uninteresting things, more lively. Interesting aspects of music performance. That's what I'm most interested in because this is my unexpected life. Last year my father was almost dead with pneumonia and my car was crashed in the rear and my neck was injured which makes my heart have irregular pulse, dizzy. Then the cancer was found. Last year was very unlucky.

R: When did the Suzuki flute method come into the United States?

T: I think it is 10 years ago. Margery Aber, the Director at Stevens Point, in American Suzuki institute, she was interested in Suzuki flute for the first time and she invited me with my student to American Suzuki Institute. I think that is the first year. This year is 10-year anniversary.

R: It's very young here.

T: Yes, ten years it spread fast because of the good American teachers.

R: So many teachers are interested, especially those who teach traditional flute.

T: Yes because it's not traditional way. Life, vitality way. So life is superior to tradition. No comparison. Very happy. We recognize everybody as equal. No teacher is greater. It's kind of peaceful feeling to teach and to be human beings also. I don't have to show up much bigger than any other flutists, it is just unnecessary. I've been just living. That's enough. I think that is the main reason you are interested in Suzuki Method.

R: Have you noticed a big difference between the Japanese and American students?



T: Yes, I think so. Japanese students are more obedient and passive. But I think harder workers than American students. But less imagination maybe. Your American kids may have much more imagination. You are right brain. It's much better than Japanese. So Suzuki Method actually is more necessary for Japanese children to develop our kids' right brain.

It came into vogue, more popular in the United States. That's all right. It increases imagination, instinct and maybe all of them will develop sentimentally, maybe divorce tragedy will be decreased, because when they get married, they use their instinct more effectively. But as I mentioned before while I was a private eye, balance of character, of sentiments, is very important for the man and woman to keep going for a long time. I have been married for 30 years already. I have a 25-year-old daughter. I have lots of expectation for American kids because you are more accepting, more eager.

R: So they show a lot more enthusiasm while the Japanese kids are much more reserved.

T: Yes. No expression in their eyes, body. So actually Suzuki Method is necessary for Japanese kids. That's very interesting.

R: It seems like the American kids have a hard time playing in the groups because it requires them to be together and American kids like to be individuals.

T: To enjoy better harmony among others. When each of them is developed highly, they can harmonize on higher levels. So the Suzuki Method, we try to develop the ability working on their vitality and then group lesson, we review the beginner pieces with the beginner students and advanced students. For example, *Allegro* by Dr. Suzuki, when they try to play *Allegro* (sings it), this is maybe the best performance for beginner student. But when they become advanced, more capacity to play like virtuoso style, like good violinist. (sings it again) Quite different from beginner way. (sings both ways) This kind of living rhythm we can't teach them. We can let them feel, but we can't teach them. That's why Dr. Suzuki mentioned, let them listen to the record. (sings again, *Humoresque* by Dvorak) This kind of expression. If we tried to teach them traditionally (sings in very straight way while keeping the beat), no life, no expression. It doesn't mean anything for children however beautifully they may play tonally or technically. So living expression, living performance will stimulate the children's right brain to develop their right brain. But dead performance, it's nothing. Like popular songs. I don't like to disparage popular songs. I like them, like Beatles, Elvis Presley, some of my favorites. But the level is different. That's like a weekly or monthly magazine. Classic music is like Tolstoy, Balzac, that kind of literature. More philosophy. But most things have value. Both living. Anybody, anything alive in this world is worth living.

So imagine when we have a tooth ache and waiting at the dentist and if you hear Beethoven's *Fifth Symphony* (sings opening), it hurts more. In that case more moody music. More consoling music. (sings *Jesus Joy of Man's Desiring*) or *Yesterday* (sings). Much better to relieve the pain.

So each thing, human beings whatever it may be, whatever exists in this world, is worth existing. Especially music is more important for children - with life music performance. With life. I think 21st century, gradually tradition will be not so important. If you stick to school tradition, you will be late for the 21st century. The Suzuki method is something like that. Vitality century, the 21st century, vitality century. So you Americans, we Japanese, we have much more advantage. Because we don't have much tradition compared to the European people. They have traditions, the German people, the three B's: Bach, Brahms, Beethoven. And they have the pride. Bach should be played like this, Beethoven like this. Italian, the French, Russian, they have so many great composers and they stick to tradition maybe too much, you know.

R: So we're a little freer.

T: Yes. Now 21st century, the age of vitality, not the age of tradition. The age of tradition is almost over by the end of this century. 1999. Now the age of vitality.

R: That's good.

T: Yes I think so.

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Ruth Kasckow is a flutist and Suzuki Flute teacher residing in Pasadena, California. She teaches at the Pasadena Conservatory of Music and her private studio. She was on the Board of Directors of the Suzuki Music Association-Los Angeles for two years. She received her B.A. in music from Goucher College in Maryland and her MFA in flute performance from California Institute of the Arts.

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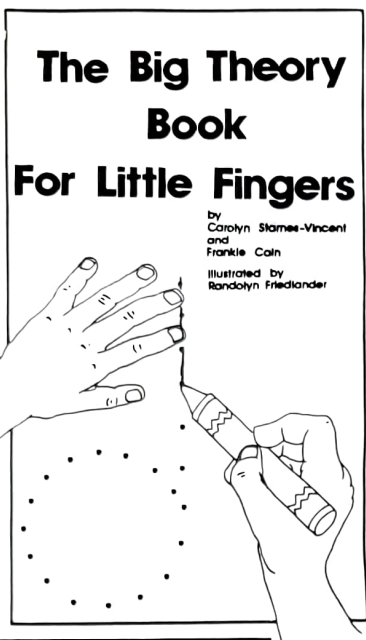
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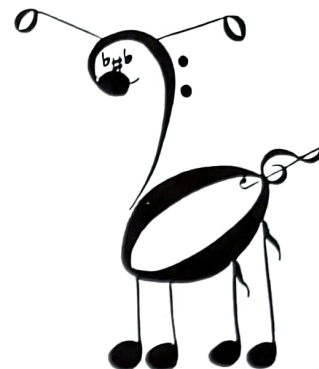
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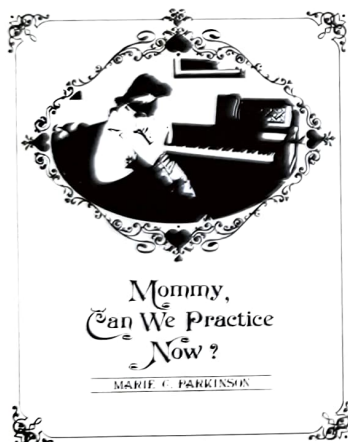
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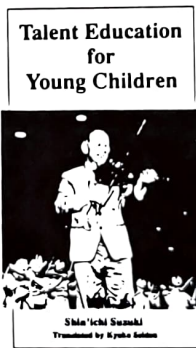
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THE HEALTHY MUSICIAN

EXERCISES, AWARENESS AND UNDERSTANDING FOR PREVENTING PAIN AND INJURIES

By Linda Case



Linda Case

muscles that support our backs; and to share with you my reading list that I have compiled over the years.

In this article, I would like to explore the major causes of musicians' pains and injuries; look briefly at the anatomy of the back since most pains and problems originate in the spinal area; offer you a set of exercises for conditioning and strengthening the joints, discs, and

Proper muscle tone includes flexibility as well as strength. Muscles need to be stretched, worked and relaxed while joints need to be taken through their full range of motion. A good exercise program includes aerobic activity several times a week (walking, swimming, and bicycling are the safest). Aerobic activity increases the body's use of oxygen, conditions the heart and lungs, firms and tones muscles, improves circulation and helps remove toxins from the body.

AWARENESS AND SELF-KNOWLEDGE

The best education for preventing injuries is to learn "to feel," to listen to your body. The feedback loop of self awareness is often closed off in the learning process because musicians are not creatively enjoying the process of learning. Getting out of touch with one's self is what creates stress, tension, boredom, frustration, stage fright, and injury.

Pain has a purpose—it makes us listen! Pain also means that we have ignored early warning signals and are beyond the point of basic physical awareness. If our feedback loop is working, our body will know that we are listening, and it will not feel the need to "scream" at us.

OVERUSE

Overuse can result from a variety of things: too many hours of playing; too much loud and forceful playing; too much repetition of small physical motions; improper technical demands; improper posture; as well as overzealous personal demands. Learning how to practice creatively as well as how to practice without actually playing the instrument are necessities for avoiding injuries.

Practice habits leave a lot to be desired from the physical standpoint. Few of us take the time to really warm up and stretch the muscles of the body (including the arms and hands) before we start playing. Due to time limitations and varying levels of eagerness and enthusiasm, taking frequent breaks for exercise and change of position happen too rarely. A good goal is to change positions every 10 to 15 minutes. I try to give my students a repertoire of little stretches, joint rotations, and mental coordination games so that they can take a creative break without guilt. The closure of the practice session should include stretching and relaxation.

CORRECT POSTURE WHILE PLAYING

All musicians need to be taught how to stand and sit while playing their instruments. When we sit and stand incorrectly, our bodies are tense and imbalanced so that musicality and self-expression are severely limited. My goal with students is to keep the spine straight without twisting to the side or pulling from the hips and legs. I try to avoid a fixed position of the feet, instead deriving each student's unique foot stance from their walking posture. As we

move up the body, I look for hips over knees, shoulders over hips, and ears over shoulders. Knees should be "soft" and slightly forward rather than locked back.

As violinists sitting in an orchestra, we have unique problems. With the fingerboard and scroll pointed to the left, we need to see the music on the stand in front of us as well as the conductor on the podium. This can cause extreme rotation in the spine, cutting off vital energy and causing unnecessary fatigue and tension. Since I am not a physical therapist or posture expert, I invite experts to my master classes to work with my students. Students play and perform sitting and standing while the physical therapist or movement specialist helps them align their bodies.

BREATHING

All music is motion and the breath gives life to motion. Breathing is the master coordinator of the musical, rhythmical, technical, and physical aspects of playing an instrument. Students need instruction on how breathing affects the pulse of the music, the phrasing, the tone color, the style, as well as the comfort and ease of playing. It is easy to hold the breath when shifting, trilling, vibrating, using spiccato, or simply playing a difficult passage.

Instrumental teachers can learn a lot from singers and vocal teachers about breathing, projection, communicating the music through body language, facial expression and poise. As violin teachers, we frequently get preoccupied with the technical and musical difficulties of playing the violin (there are so many!), that we overlook the problems and limitations in the body. When a teacher starts noticing the breathing habits of the student, the physical tensions and the limitations they create become obvious.

READING AND RHYTHMIC DIFFICULTIES

At the college level, it is unfortunately common to hear violinists play excellent prepared auditions and then self-destruct when asked to sight read. It is unfair to students not to build reading as well as sight-reading skills into the total technique. Reading patterns of notes and rhythms is difficult and takes years of daily work before it becomes automatic. In order for students to enjoy orchestra and chamber music, they must have excellent reading and rhythm skills. Suzuki students memorize so quickly (usually after one hearing) that they are not reading or developing reading skills in most lesson, chamber music, or orchestral situations.

I am continually amazed at how many violinists do not count when they play. This is especially prevalent in students who have learned by rote. Often, students are not taught how to put the black and white rhythm on the page into their body and breath. Many do not have a basic pulse that shapes the music, therefore

MAJOR CAUSES OF MUSICIANS' PAINS AND INJURIES

Most physical problems result from the following:

1. Lack of proper muscle tone (Imbalance)
2. Lack of awareness and self-knowledge
3. Overuse
4. Improper posture while playing
5. Inappropriate breathing
6. Reading and rhythmic difficulties
7. Emotional stresses including anxiety, performance pressure, deadlines, fear, and stage fright.



MUSCULAR BALANCE — EXERCISE

Musicians communicate through their bodies. Performers need to be singers, actors, dancers and athletes when playing their instruments. Ignoring physical training will restrict a musician's full expressive potential as an artist. As musicians, most of our work hours are sedentary. Since we spend so many hours practicing, rehearsing, performing and teaching, we often feel that there is not enough time for exercise. Exercise should not be at the bottom of our priority list, but should be scheduled into our daily and weekly life as work and other activities are. Consider it as time for yourself, time to listen to your body's needs and wishes.

Over time, gravity and the stresses of life will have a negative effect on your posture unless you exercise to achieve muscular balance.

making it difficult to follow a conductor's beat and even more impossible to create a real rubato. Having students walk in place while playing is one way to help develop an inner pulse, to coordinate the music of the two hands, and to relax the body. Let us not forget that first there was rhythm and then there was pitch! The rhythm is the energy behind a beautiful sound and a lack of this vitality creates blocks of tension in the body.

Choosing repertoire for students is an awesome responsibility. The repertoire should be chosen very carefully so that all components of total musicianship are developed sequentially and equally. Giving students pieces that are too difficult for them creates tension and frustration. Students and parents must put their total trust in a teacher when it comes to repertoire decisions. Developing a repertoire is a process and assigning students pieces such as the *Bach Double*, *Fiocco Allegro*, *Bach a minor Concerto*, *Kreisler Præludium* and *Allegro* requires careful thought on the part of the teacher. Students should be musically, technically, and physically ready for new repertoire.

EMOTIONAL STRESSES

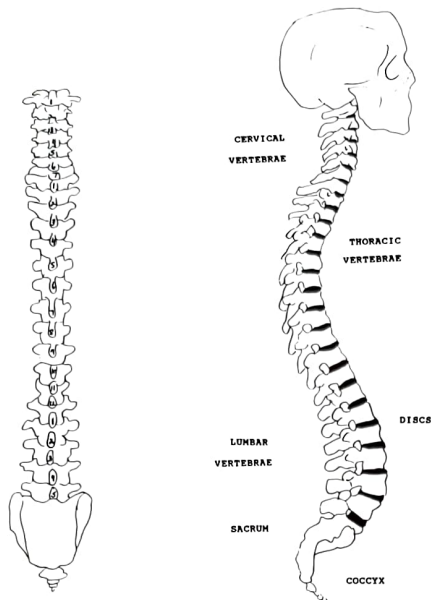
Most emotional pressures are a result of fear. At the root of fear and anxiety, there is a feeling that we are not prepared. Musicians fall prey to feelings of inadequacy because there is really no end state where we can feel that everything is learned and finished. There is always more that we can do to be better prepared and to make our own music better. Deadlines, performance pressures, and stage fright all add to our feeling of vulnerability. As teachers, we need to build in reward systems at each stage of the learning process so that students feel a sense of satisfaction. Musicians need to learn to enjoy the total process of learning and make sure that every day of practice builds the mind, body and the emotions. When we truly enjoy practicing and playing, emotional pressures are minimized.

Before we go on to the exercises for conditioning and strengthening our back, let's look at the human skeleton and get a better understanding of how our backs work.

UNDERSTANDING YOUR BACK: A LITTLE BASIC ANATOMY

The spine is made up of 24 vertebrae: seven cervical, twelve thoracic, and five lumbar vertebrae. Each of these vertebrae are cushioned by shock absorbing discs that allow smooth movement. In addition, the spine includes the sacrum (five vertebrae fused to form a single bone) and the coccyx (two to four partially fused vertebrae).

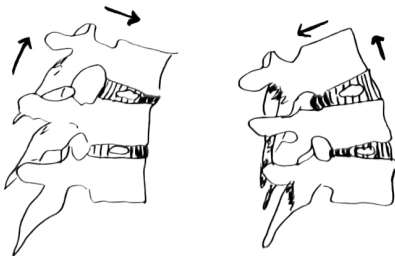
As you can see in the diagram, the spine should have three natural curves in the form of an "S" for correct posture. The flexible cervical vertebrae support the skull and the neck. Holding the head erect helps develop and maintain the cervical curve. The twelve thoracic vertebrae support the 24 ribs and offer protection for the internal organs. These thoracic vertebrae are more rigid and create a more prominent curve than the lumbar and cervical



vertebrae. The lumbar vertebrae balance the entire torso on the sacrum, carrying most of the body's weight. When all three curves are aligned properly, ears, shoulders and hips fall in a straight line.

The intervertebral discs consist of a gel center (like jelly doughnuts) surrounded by fibrous cartilage (like dog bones). They act like rubber washers between the vertebrae allowing movement by changing their shape as you move. Changing positions frequently allows the discs to retain their shape and resiliency rather than becoming shaped like wedges of cheese.

Poor posture can actually cause discs to bulge, tear, and to wear out. Too much pressure in one direction causes the gel to be squeezed out into the cartilage causing a "slipped" or "herniated" disc (when the wall of the disc ruptures).



Even the slightest alteration in the shape of the disc can cause nerve pressure, tingling, numbness, stiffness and pain. Long hours of sitting, leaning over a computer, watching television, etc. can result in wedge-shaped discs. Physical therapists and orthopedic surgeons are reporting disc problems in younger and younger people who are leading sedentary lifestyles watching many hours of television, playing video games, and leaning over the computer.

In addition to the vertebrae and discs, there are joints in between the vertebrae that allow your spine to move. There are approximately 140 spinal muscles and 31 pairs of spinal nerves

branching out from the spinal cord. For the human body to resist the pull of gravity, there is an amazing interplay of bones, joints, muscles, and nerves. The back supports your entire upper body, lets you move freely, and offers protection to your spinal cord. The muscles in the abdomen, pelvis and legs must be strong and flexible to support and maintain your back's natural curves.

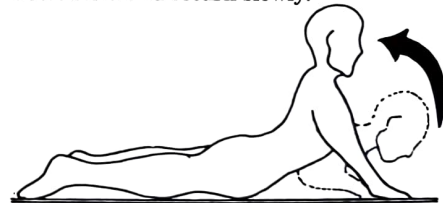
"QUICK" DAILY WORKOUT FOR PREVENTIVE BACK THERAPY

The following exercises will condition the muscles and joints that support your back as well as protect the intervertebral discs thus preventing injury. A few minutes of these stretching and strengthening exercises each day will help your muscles do more of the work, thus lightening the load for your back. As always, see your doctor before beginning any exercise program.

PRESS-UPS

Purpose: To strengthen and maintain the lower back curve.

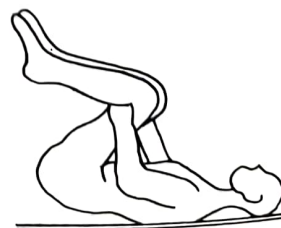
Lie face down with your hands near your shoulders. While maintaining your neck and head in a neutral position, press yourself up painlessly, while keeping your pelvis on the floor. Hold and return slowly.



KNEES-TO-CHEST

Purpose: To stretch hip, lower back, and buttock muscles.

Slowly pull the bent knee to your chest while keeping your head, shoulders and lower back against the floor. Hold for a count of five and release. Repeat and then switch legs. Then, gently pull both knees to the chest at the same time. Remember to breathe during the exercise.



PARTIAL SIT-UP

Purpose: To strengthen the abdominal muscles.

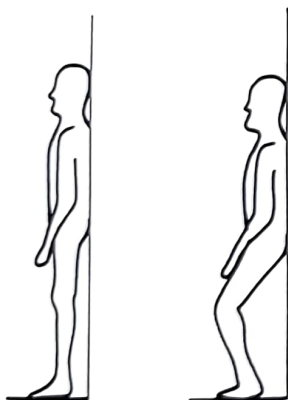
Lie on your back with both knees raised and hands across your chest. Slowly raise your head and shoulders off the floor and hold. Relax your bottom jaw forward to prevent neck strain. This exercise does the work of a normal sit-up, but without causing back strain.



WALL SLIDE

Purpose: To strengthen the abdominal, back, hip and leg muscles.

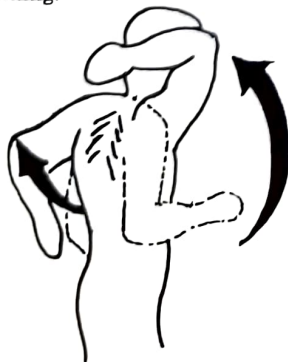
Lean your back against a wall with your legs slightly apart. With your entire back touching the wall, slide down as though you were going to sit in a chair. Hold the position and slowly slide back up.



MIDDLE BACK STRETCH

Purpose: To stretch and strengthen the middle back muscles.

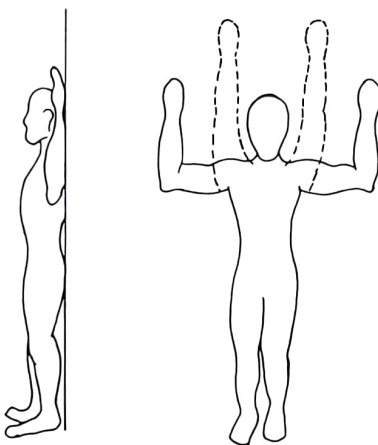
Bend both elbows at your sides and press one arm above while pressing the other behind you as far as you can. Hold for 10 counts and release. Repeat with the other arm overhead. Repeat 5 to 10 times on each side for strengthening.



SCAPULA SETS

Purpose: To stretch the shoulder and strengthen the upper back.

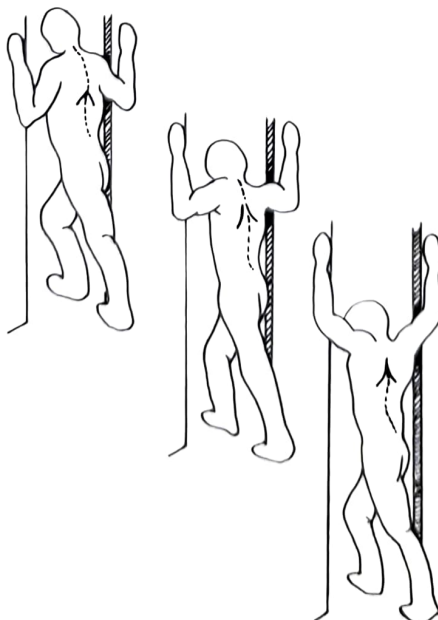
Stand against a wall and bring your arms out to your side with your elbows bent. With both arms resting against the wall, slowly slide your arms up over your head as you straighten your elbows. Arms and backs of wrists should be touching the wall during the entire process. When your arms are overhead, try to pull your abdomen up and in so that your back flattens against the wall. Slide your arms down to the starting position and repeat. You will be very aware of the scapula going down and in when you do this correctly. Remember to breathe!



DOORWAY STRETCH

Purpose: To stretch the pectoralis major muscle.

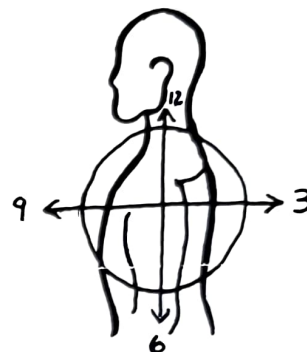
Place forearms and hands on sides of doorway. Step in with one foot and stretch. Lower hand position will stretch the clavicular area; middle position will stretch the sternal area; higher position will stretch the fibers of the costal and abdominal areas.



SHOULDER CLOCKS

Purpose: To relax your neck, shoulder and upper back muscles.

Lie on your side and bend your knees. Use a small pillow or towel to keep your spine straight. Imagine your shoulder as the center of a clock. Touch 12 o'clock with your shoulder and go down to 6 o'clock. Continue to touch opposite pairs in diagonals: 1-7, 2-8, 3-9, 4-10, 5-11, and 6-12, etc. Repeat several times. You can also work on segments for clean, smooth movement: 11 to 4, 2 to 7, 5 to 10, 8 to 1. Then try complete circles very slowly and smoothly.



NECK STRETCH

Purpose: To stretch your neck muscles.

Stand with good posture and retract your chin as if trying to make a double chin. Gently tilt your right ear over towards your right shoulder. Relax and let gravity pull your head down to stretch your neck. Hold as long as comfortable and continue breathing. Do the same on the other side and then repeat several times.



Drawings by Sheryl Hudler, a Suzuki violin teacher in Okemos, MI.

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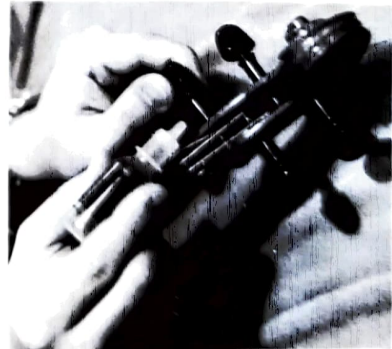
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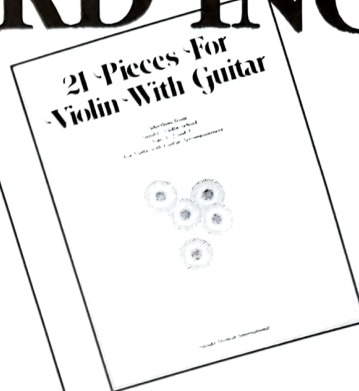
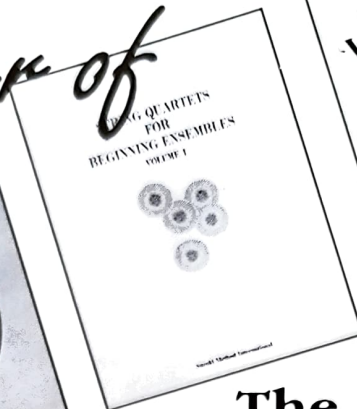
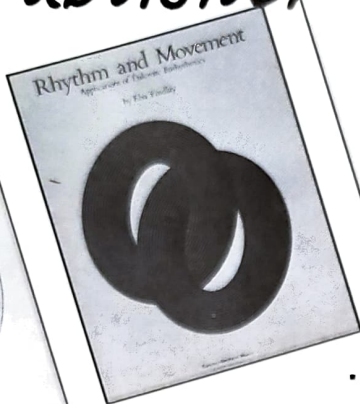
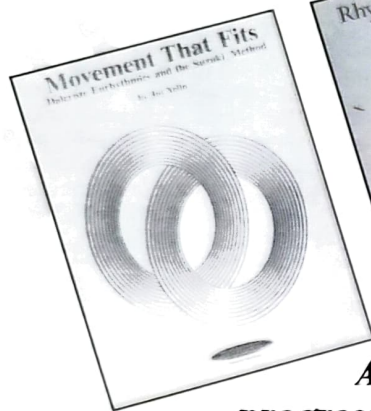
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Instrument: _____
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Audio Tape Information:

List pieces on tape:
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BOOK REVIEW

Frames of Mind

Frames of Mind

(The Theory of Multiple Intelligence)

by Howard Gardner

Basic Books

New York, NY

1983

Western society places much emphasis on intelligence and its relation to education and human development. Many educators value tests such as those that measure intelligence while others doubt these tests' accuracy or importance in measuring an individual's potential. We, as Suzuki Method teachers, are interested in environmental aspects of intelligence because of Dr. Suzuki's belief that all have potential musical abilities. Howard Gardner addresses the broad issue of intelligence, defining it and finding ways to mobilize it better for the individual and society. He argues that all of us are born with the potential to develop many types of intelligence; unfortunately most of these types have been overlooked in their potentials in our society.

Dr. Gardner has authored ten books, including *To Open Minds*; *Chinese Clues to the Dilemma of Contemporary Education*; *Artful*

Scribbler, *The Significance of Children's Drawing*, *Art, Mind and Brain*, *A Cognitive Approach to Creativity*, *The Mind's New Science*, and *Frames of Mind*. He is Professor of Education and Co-Director of Project Zero at Harvard Graduate School of Education, and a research psychologist at Boston Veterans Administration Medical Center, and adjunct Professor of Neurology at Boston University. As a Suzuki parent, he is especially interested in Talent Education and discusses the Suzuki Method with a non-cultural analysis in *Frames of Mind*. From this standpoint alone, the Suzuki teacher will find Gardner's book fascinating; but more than this he will be intrigued by the book's discussion of man's great potential through the development of seven types of intelligence.

The book presents a thorough analysis of the seven types of intelligence that Dr. Gardner believes we all have the potential to develop: linguistic, musical, logical-mathematical, spatial, bodily-kinesthetic, interpersonal, and intrapersonal. He argues that different cultures present different blends of intelligence. Determining the exact blend is no easy matter, but it is possible to delineate those configurations that have been relatively prominent in diverse cultural settings.

We as music teachers will benefit from Gardner's views of how various intelligences work together to create success . . . how, for example, the development of musical talent involves also use of other factors.



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Unfortunately, the term *private* came into English usage, perhaps as a (mistaken) way to distinguish the individual lesson from the group lesson. The word *private* includes the meanings secret, confidential, not open to public view, with the image of a closed door. Unfortunately,

some teachers do have students come alone, with other students and parents waiting in another room, shut out. This is a private lesson. But Dr. Suzuki's method does not include private lessons. We need to stop using the word "private" and use "individual" instead.

Individual lesson groups at institutes are a good learning environment, but many students go home to private lessons. All teachers need to be guided to arrange lessons so students and their parents always observe each others' lessons. Learning is multiplied in this way and students gain in happy confidence and camaraderie!

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"Just as your eye can recognize colors of light, your ear can learn to recognize colors of pitch.

"Every musical tone has its own unique *pitch color*. The difference between visual colors and pitch colors is this: Visual colors are a *visual* quality, whereas pitch colors are *heard* as a *sound* quality.

"That may sound difficult, but it's not. In practice, it's really *so simple a child can do it* (and children do it)! Unfortunately, most of us did not learn our pitch colors the way we learned our visual colors many years ago. In fact, you may find today that you cannot distinguish *any* difference between an F and an F#—except, of course, that one pitch is higher and the other lower. Aside from 'high' and 'low,' all pitches sound pretty much alike to most people.

"But regardless of what instrument is playing—whether piano, guitar, saxophone, flute, voice, etc.—there is always a subtle difference in sound between an F and an F# which your ear CAN hear. You just have to

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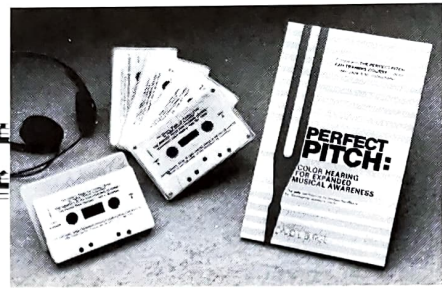
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To be continued...

(Note: Although some musicians may be visually color blind, no musician can be tone deaf. Every musician has the capacity for Perfect Pitch. Mr. Burge discusses the myth of tone deafness in a later article.)

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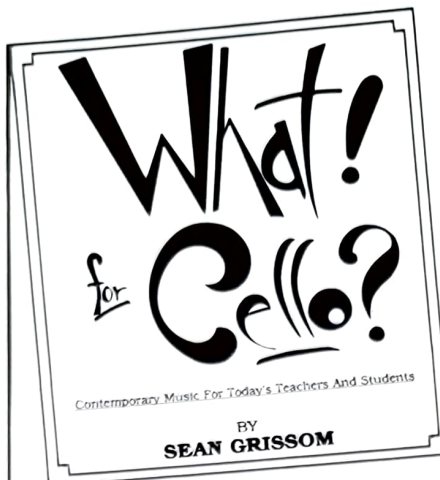


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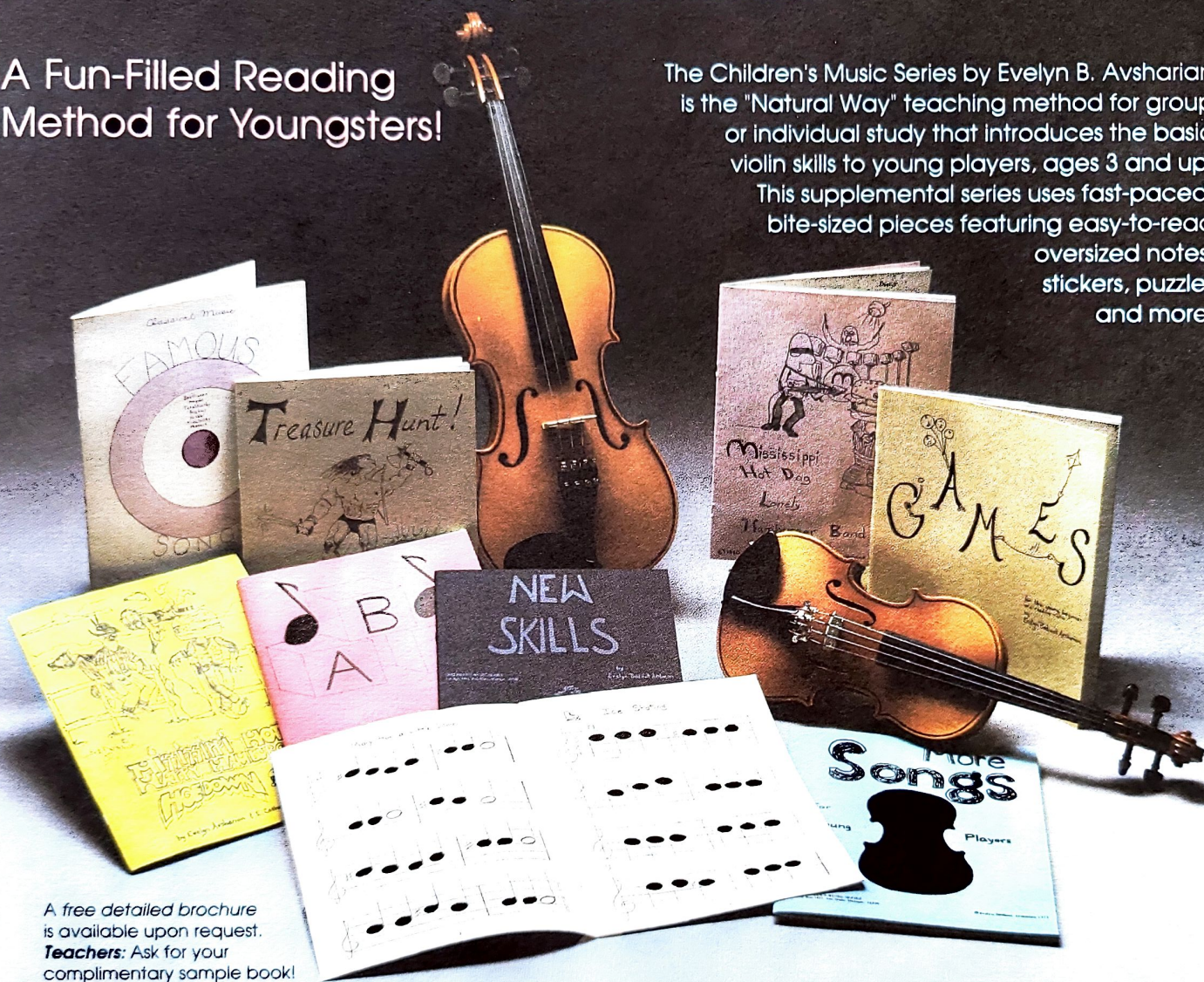
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