

Thibeault, M. D. (2018). Learning with sound recordings: A history of Suzuki's mediated pedagogy. *Journal of Research in Music Education*, 66.

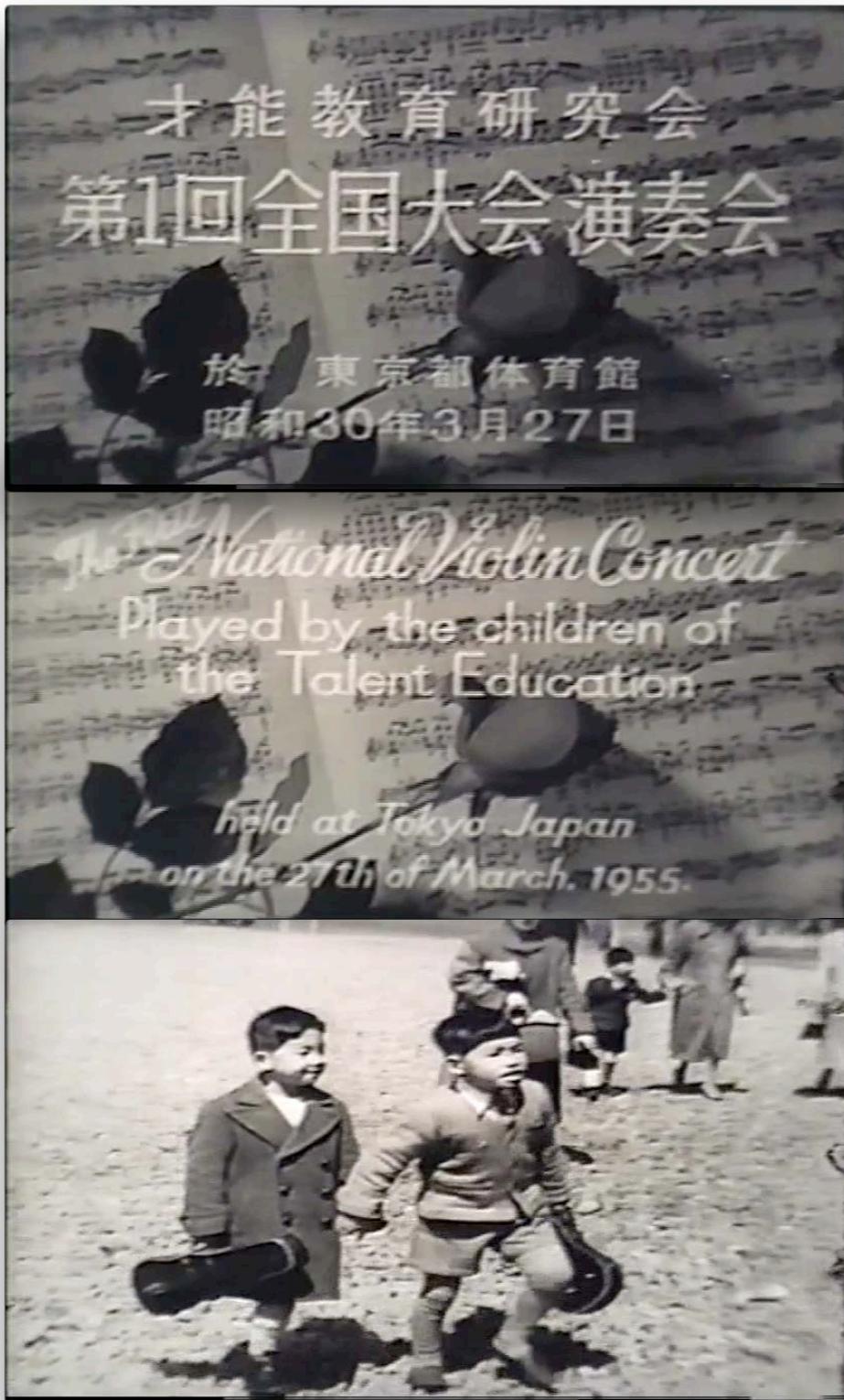


Figure S1: Images from the film of the first mass graduation concert, held in Tokyo 1955 and shown in the US in 1958. Courtesy Suzuki Shinichi *Kinenkan* (Suzuki Museum).



Figure S2: Additional images from the film of the first mass graduation concert. Courtesy Suzuki Shinichi *Kinenkan* (Suzuki Museum).



Figure S3: Suzuki's personal copy of the 78rpm recording of *Twinkle, Twinkle, Little Star Variations*, released in 1947 for Nippon Columbia. Courtesy Suzuki Shinichi Kinenkan (Suzuki Museum). Photograph by the author.

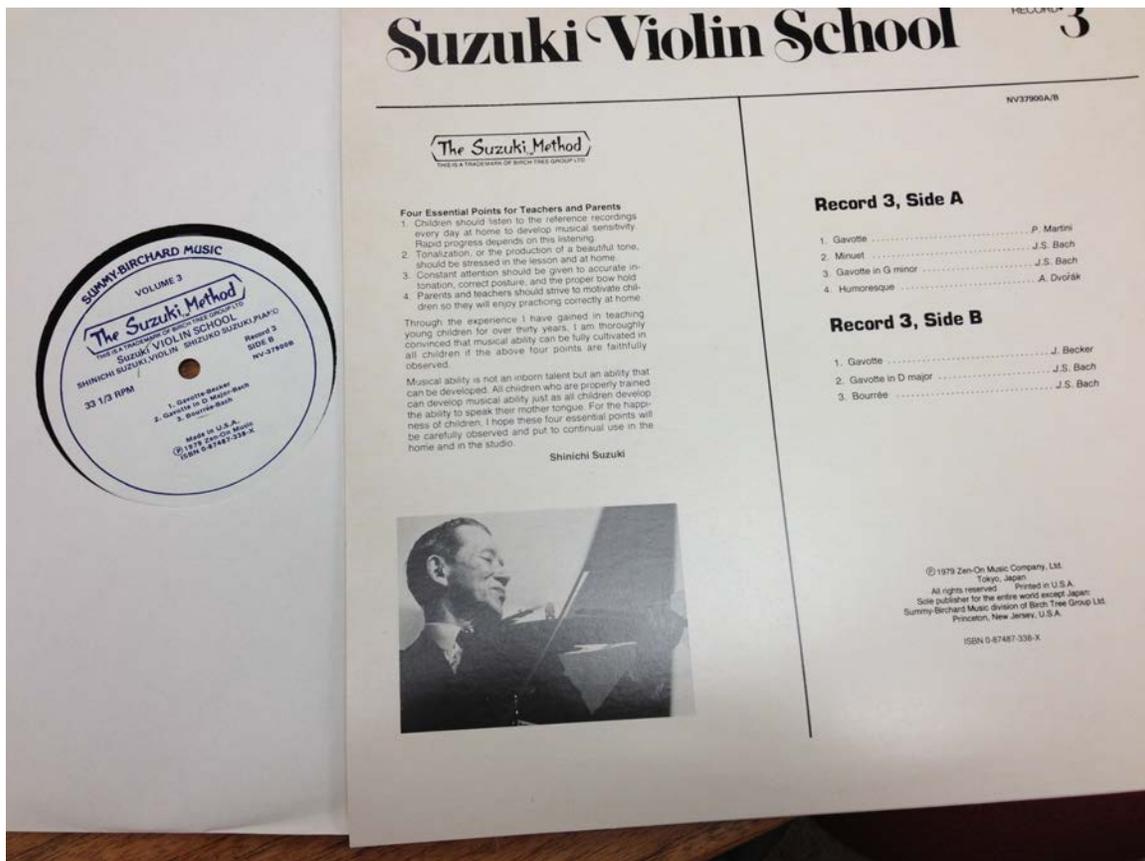


Figure S5: Various releases in 45RPM and 33RPM LP of Suzuki's recordings at the Suzuki Shinichi *Kinenkan* (Suzuki Museum). Photographs by the author.



Figure S6: Top: Suzuki listened to student graduation recordings in the study of his home in Matsumoto (now the Suzuki Musuem). Bottom: cassette recorders he used to record comments for students. Photographs by the author.

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This little lass just heard herself speak through the Hitachi Belsona tape recorder. More important she recognized the voice as her own. That's the kind of authentic sound reproduction you get from the Hitachi Belsona.

Actually the name Belsona covers a whole wide range of Hitachi tape recorders. The Belsona TRT-398, for example, is a tape recorder with a built-in transistor radio. This means you can build your own tape library simply by turning on the radio. Record all the music you like best. Then play back. No accessory equipment is needed.

All Belsonas are surprisingly versatile for such compact units, yet they are easy to use. They are controlled by Hitachi's special one knob all-purpose switch. Anyone can use a Belsona. Even a child.

Talk to a Belsona soon. It's another example of Hitachi bringing you the finest first.

Hitachi, Ltd.
Tokyo Japan

Figure S7: This advertisement one of only two images of recording equipment found in the course of study (see also Figure 8). It accompanied an explanation of Suzuki's Method that was distributed on one of his American tours. Photograph by the author.



Dr Suzuki kneels to strap a tape recorder on a young pupil's back

Figure S8: The backpack tape recorder as depicted in *Nova Magazine's* 1973 article.

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Table S1

Key Aspects of the Suzuki Method's Mediated Pedagogy

The medium is established: 1910s through the 1940s

- Suzuki learns to play violin from a Mischa Elman recording (1916 or 17)
- Returning from Germany, Suzuki considers recorded artists his teacher (1930s)
- Suzuki begins teaching very young violin students (1931)
- The idea of teacher as mere assistant to recording emerges
- Suzuki develops his philosophy of Talent Education, accepts all students
- Suzuki's school opens in Matsumoto (1945)
- Suzuki records the music of his Method on 78 for Nippon Columbia with his sister-in-law Shizuko on piano (1947–54)
- Mothers begin to fill the role as assistants, using recordings
- Children learn challenging repertoire through rote learning via recordings

The medium flourishes and comes to the United States: 1950s and 1960s

- Extensive repetition with recordings becomes a central pedagogic approach
- Listening to recordings from birth is encouraged
- Suzuki begins listening to the graduation recordings of each student (1952)
- Suzuki develops an ability to infer physical technique solely through listening
- Mass graduate concerts begin (1955)
- The 1955 graduation film is shown in the US to Kendall and others (1958)
- Kendall brings the Method to the US, publishing *Listen and Play* (1961-3)
- Ten Suzuki students tour the US; Suzuki addresses MENC Conference (1964)
- The idea of tonal image is developed as a goal for student listening
- Students only listen to recordings, playing along is discouraged

The medium is refined and resisted: The 1970s through 1980s

- Mothers make listening social: recommend dancing to recordings, listening while coloring, talking with the student after listening to recordings, encourage positive comments to student
- A mother pioneers the wearable cassette recorder with endless loop tape (early 1970s)
- Recommendation to focus listening on current piece and 3-4 pieces ahead
- Students and teachers are frequently recorded as new pedagogies emerge from engagement with the compact cassette format (mid 1970s)
- Suzuki creates piano accompaniment and "Practice with Me" Tapes (1976)
- Kendall writes in *MEJ* of recordings as a danger (1986)
- Kendall advises Suzuki to end advanced recitals to recordings (1988)