

TALENT EDUCATION JOURNAL



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"Man is a child of the environment. "

"Sound breathes life--
Without form it lives. "

"Strings are mindless
They only sing forth the heart
Of those who ring them out. "

--words of Shin'ichi Suzuki

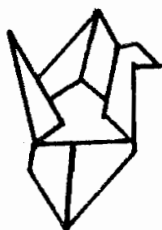
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NOTES FROM SPRING AVENUE

--INTRODUCTION

Masayoshi Kataoka

To the parents of our students, and all who are interested in the Suzuki method.

First of all, my wife and I would like to express our great pleasure in publishing the first issue of our magazine.

We would like to express our sincere thanks to Dr. Shin'ichi Suzuki and Mr. Shigeki Tanaka for their kind permission to translate and publish their books in the United States.

We would like to thank Mrs. Kyoko Selden for the translation of Dr. Suzuki's and Mr. Tanaka's writings for publication in our magazine.

Also, we would like to express our thanks to Dr. Osamu Yoshida, who kindly agreed to write the essay on Zen.

The purpose of this magazine is to introduce Dr. Suzuki's works and other materials related to his method, primarily to the parents of our students. It is, we believe, very important to read these works to truly understand the Suzuki philosophy and method.

Needless to say, the Suzuki method is not only a method for study of the violin or cello, but is also applicable

in other fields than music. Thirty years ago Mr. Tanaka became the first school teacher who taught all subjects by the Suzuki method for three years in a public school in Matshumoto city. He presently has his own kindergarten, "Shirayuri Yochien," in that city, where he teaches small children by the Suzuki method. In his book he tells us many important and interesting things acquired during years of successful teaching. We are sure that you will enjoy and learn much from his book.

Zen is the religion and philosophy which, more than any other, has greatly influenced Japanese culture. It is concerned with cultivating human ability. It helps also toward understanding the Suzuki philosophy. We are pleased to present Dr. Yoshida's essay on Zen.

As you already know, listening to records is one of the most important parts of the Suzuki method. I offer my record guide, hoping that it will help you in selecting fine records. Please make every effort to play good recorded music at home whenever possible to cultivate your and your children's musical faculties.

We plan to issue this magazine about four times a year in the future and hope that it will improve with every issue. Kindly give us any comments or suggestions that you feel would help.

MONOTONY IS THE WORST ENEMY OF MUSIC

Shin'ichi Suzuki

I am deeply grateful that we could place Maestro Casals' statue in the Lilac Park in front of the Matsumoto City Hall and the Talent Education Center.

He was the most outstanding artist of the twentieth century and also a human being worthy of the highest respect. Your heartfelt support made possible the installation of his memorial statue in the park, earlier than anywhere in the world after his death. This must give great pleasure and surprise to people of musical circles throughout the world. It is our great happiness that in the future we will continue to learn so many things from the records that Maestro Casals has left.

"Monotony is the worst enemy of music." These are Maestro Casals' words.

Today let me talk about this advice, because "monotony" is an easy pitfall which is commonly found in music education.

Now, one of the worst enemies of musical education which creates this monotony, I think, is the written score. Musical notation was a wonderful, really convenient and praiseworthy invention; but, if ill-used, therein is a pitfall generating monotony. Hearing the performance of students who grew up reading from the score, I comment, "A

skilled typist was nurtured." Among them, there are some who have indeed developed the ability to sight-read fluently. However, they have no musical sense, no musical expression.

Again, another defect often observed today is that some grow up to be people who cannot play without the music. It has become their habit to rely upon the written notes. Ability is something that grows according to the laws of ability. Good or evil, beauty or ugliness, daily behavior itself, before one knows it, becomes one's blood and flesh. It becomes his ability through repetition.

I would like you to know that "depending upon the way it is fostered, any kind of ability can grow."

"Don't train a typist." -- This is precisely Maestro Casals' advice: monotony is the enemy of music.

If one is engaged in musical education, and if the performance of one's students is unmusical, then that education has failed. Every child grows up while listening. As one develops un-awares the ability to master and speak the Osaka, Kyoto, or Tokyo dialect with its own linguistic delicacies, so does every child grow up gradually mastering musical sensitivity through repeated listening, responding with the ear, and transmitting to the soul. This I have

clearly realized from forty years of experience.

As I often say that an ability grows in family life, musical sensitivity and performing ability develop at home. To cultivate well mothers' understanding and have them practise this principle at home is an important condition of the lesson. When this is carelessly forgotten, before anyone is aware, the student becomes a typist.

Dynamics are difficult to learn. Probably every teacher gives instructions as to the use in performance of a variety of strong and soft sounds, but I constantly endeavor to continue to instruct so that the difference between the volumes of sounds will be further enlarged. Fragile piano is no good; but a beautiful piano sound is desirable as well as a strong, beautiful, and big sounding forte. I teach how to make such sounds in order to heighten the ability of expression. This is how I direct my tonalization training.

Even though one teaches the ability to express dynamics, for example grading the sound volumes into 1, 2, 3, and 4, drawing the student to finer and higher differentiations, unless the instructor continues to guide the student with constant care towards greater differences between forte and piano sounds up to the levels of 5, 6, 7, 8, 9, and 10, the dynamics will stop at 1, 2, 3 or so. The student may think

he is expressing dynamics, but to the listener he is making the kind of expression which conveys just a tiny amount of dynamics. This becomes his habit. And soon you develop a student whose performance is a model of the monotony against which Mastro Casals warned us. In fact there are many such students.

First listen to the records of a great master; then record your own sounds on a tape, and compare the master's dynamics with yours. This will be good study. I heavily relied on this method when I studied, and owe a great deal to masters in records.

How to instruct musical rhythm at lesson time is the instructor's responsibility. The teacher has to be a conductor, and a superior conductor at that. When the teacher neglects teaching musical rhythm, before he realizes it, the student acquires the monotony of rhythm. If the instruction of musical rhythm is poor, the student's performance becomes monotonous and a failure.

Thus, monotony is certainly the enemy of music. If we study how to avoid monotony when teaching, it will advance our teaching.

Please listen, violin and piano teachers alike, to Maestro Casals' records. His performances, which are the most natural, the most beautiful and

the most profound, are the highest teaching materials. From the greatness and from the training of Maestro Casals who continued to teach himself till age ninety-six, let's first learn much till we are ninety-six.

Grieving the general state of musical education in the world, Maestro Casals appealed, saying "Monotony is the enemy of music." How can we not but renew our resonance with the mind which led him to say so?

(Lectures on Musical Education, 18,
Talent Education, No. 45.)

The earlier period
The better environment
The better teaching method
The more training
The superior instructor.

(Five mottoes of
Talent Education)



YOUNG CHILDREN: EVERYTHING DEPENDS ON
HOW WE RAISE THEM, OR CHILD EDUCA-
TION BY THE SUZUKI METHOD*

by Skigeki Tanaka
Vice-President, Center
of Talent Education

Part I To Foster "Self-Learning Mind"
--for Kindergarten and Nursery
School Teachers

Chapter I The Traditional Teaching
Method Needs to be Questioned

1. Let's Believe in Children's Potential.

It is extremely hard to change a grown up's way of thinking. I have recently started to feel the difficulty of redirecting old thoughts pounded in over a long period of time, through many experiences while lecturing in various places on early childhood education.

* Translated by Kyoko Selden, former lecturer in English literature, Tsuda College, Tokyo; graduate of Tokyo University with a Ph.D. in English from Yale. Her recent translations include "The Ritual of Death" by Hayashi Kyoko and The Curse by Janice Delaney et al. All of her three children are violin students of Mrs. Rose Martin, instructor of violin and Suzuki, the Saint Louis Conservatory of Music and Schools for the Arts; one is also starting cello with Masayoshi Kataoka.

For example, young mothers smoothly accept my talk. However, nursery school and kindergarten teachers, who have specialized in education of three to five year olds, don't understand it. Teachers with problem consciousness certainly have deeper appreciation and readier understanding of new ideas. Yet, when it comes to carrying out a new idea, they are no good. Unlike young mothers, teachers become conservative, and are unable to do anything daring.

If one continues to do what is done everywhere, one can make excuses should a problem arise, and one's responsibility is also light. But if one starts something new, the responsibility is so heavy that one worries about not being able to shoulder it alone. Besides, one has to face resistance from outside.

However, if one thinks not only of one's own position but of the children under one's care, there is no need to be timid. That is because there is no teacher who does not want the children to understand and develop ability.

If this were possible by the common traditional method, there would be no problem. In reality, there are many dropouts everywhere -- and it is thought normal, nobody finding it strange. Even so, the teacher tries to justify his leadership. This is a serious problem.

If you have deep affection toward children, you must seek new methods, returning open-heartedly to the rudiments of teaching.

First, can you believe in the child's potential?

Everybody first approaches new children in the homeroom with a big dream. I, too, face the children with an infinite dream on the first morning when I receive new first graders. I have an ambition to make them incomparably fine first graders. However, before a month elapses, my resolution lags. "How come they fail so much to understand?" -- I feel restless and annoyed.

By the time the first term ends, despair raises its head. In the second term, it becomes clear. By the time the year concludes, I simply give up. I have actually repeated this many times. The day's teaching traces the same process. In the morning, I am full of hope. I have thought it over many times the previous day, obtained some advice from senior teachers, read reference books, and planned the day with confidence; and I cannot wait to carry out my plans. Reality, however, is not so sweet. As I start teaching, I see that the children don't respond. The teacher alone is expectant and keeps hitting strikes. Time passes idly, and all that's left is fatigue and a sense of wasted effort.

When this repeats itself every day, I begin to think, "After all, those who are no good are no good."

"I'm doing my best, though," young teachers tell me often. I am sure this is so. However, no matter how zealously one repeats misguided teaching, nothing can improve. Before one doubts the children's ability, isn't it necessary first to doubt one's own ability?

In other words, are you not doing too much? To do too much is to run ahead alone paying no heed to the children. You may say that you thought you were standing on the children's side, but didn't you really think standing on your own (the teacher's) side? That the children don't respond to your teaching as you would like them to can be said to be clear evidence of this.

Mr. Shin'ichi Suzuki says in a book called Talent Education for Young Children:

Lead but not pull--

Among the books three thousand years ago is one called Li-chi (The Book of Rites). In it we find the phrase "Lead but not pull," as a method of education. I think these are indeed lovely words.

When a seedling of a plant has just started to shoot up nicely, who would pull its head wishing to let it grow faster? Yet in the case of human beings, since they want to impart knowledge to children quickly,

they give the kind of education which pulls them trying to advance them forcefully, without thinking of the conditions for growth. Occasionally, they scold the children harshly when they don't meet their expectations, which is totally wrong.

Teach, and foster. That means, the letters kyō-iku (education, teach-fostering) do not include such meanings as "pull" or "scold." The expression employs the very meaningful Chinese character, "to foster."

Again, Maria Montessori (1870-1952) defines in her lecture the role of the teacher as follows:

The teacher must not stand in the forefront. The teacher must withdraw to the background once he prepares the children so that they are able to carry out their activities. My important job is to let the teacher understand that interference is unimportant, and even harmful. We call this "the method of non-interference."

The teacher, like a servant who takes care to prepare the master's drinks and leaves so they would be able to drink as they like, must judge what is needed. Instead of force his will on the children, he must constantly pay attention, and always be prepared, according to their progress, for

what they need for the next activity.

Dr. Glenn Doman (Director of the Institute for the Achievement of Human Potential), too, claims in his book on the method of developing young children:

The child starts to learn at the moment of birth--this is the truth. Before starting school at age six, it has already acquired an astounding amount of knowledge and facts. The amount is probably greater than what it will learn in later life. The process of learning at that age proceeds extremely fast unless adults hinder it. Unfortunately, most adults vastly underestimate the child's learning ability and inhibit the desire to learn. Just lift the bind that adults force on children; their learning ability will greatly increase.

Historically viewed, many outstanding people did not have a high intellect from the start but were given special learning opportunities. Their parents simply were determined to expose them while they were young. We should remember this fact.

Great teachers must first learn from children.

Great masters who achieved outstanding results, as you may notice, all offered the same advice. Good education, or a good teacher, does not exist for the teacher. Good education is to bring forth, without hindering, the

great ability that is inherent in the children themselves; it is no good if the teacher is self-centered. This is their common conclusion.

Then, what can we do in reality" I would like to state below what many outstanding masters have left us, as well as what we ourselves have humbly attempted.

2. Stimulus and Development--Three Points

Many kindergarten and nursery school teachers, I think, believe that "unless children are six, they are not prepared to receive education. One must not try to teach a special skill systematically from early childhood. One must let the children teach themselves through emotional experiences, relation with other children, and discoveries in all spheres of their life and unstructured play."

This is probably the basic concern of most teachers. And what do they do accordingly? They have a number of expectations: let them play with colorful tools, and they will acquire concepts of colors; let them play with blocks, and they will grasp a sense of cubic things and idea of numbers; let them wear a name tag on their chest, and they will develop readiness toward reading.

Teachers who have actually handled children have lost faith in such approaches. Yet, they continue teaching ac-

ording to the old method. They maintain it patiently as though change of methods is betrayal against children. If a child or two happens to start counting numbers, they feel relieved, thinking "after all this was fine," though in fact they had learned it at home.

Some teachers on the contrary sternly demand from children greetings, manners, and obedience to rules. They lead children from the unrestricted selfishness of the individual to rules within a group and mutual help. Considering that the greatest mission of a kindergarten, everyday they scold, discipline, and force children with all their might.

Certainly, to familiarize them with rules in a group is one of the grave responsibilities of a kindergarten or nursery school. However, this is a method that neglects children's sense of justice (for they have that, too), forces them to obey the authority of teachers, and shoves them into a fixed frame. It does not yield good results. The children, dissatisfied inside, will grow docile and enervated. As proof of this, the more veteran disciplinarian teachers there are in a kindergarten, the less brightness there is in children's eyes.

Among young teacher who are repulsed by this, there are cases of accelerating selfishness in the good name of freedom

and mutual communication. This is also dangerous. It creates bosses. Such a school is likely to become a kindergarten where only children of local bosses are recognized, while others are simply ignored. If that is the case, a kindergarten where children are disciplined with equal strictness would be less undesirable.

Let Them Teach Themselves

However this be, the most important point in young children's education is to let them learn by themselves. Parents often tend to consider that teachers who guide children minutely helping them with each move of their hands and legs are indeed enthusiastic and outstanding teachers. Teachers are also apt to think that this constitutes proper guidance. However, this clearly is mistaken.

An elementary school teacher told me about his experience when he accompanied a group of students to a skiing class:

They teach how to put on the shoes, how to put on the skis, how to use the ski poles, how to move the feet, how to climb, and how to glide--in minute detail from one to ten. Moreover, children line up and one by one they receive instruction. They can't be kinder. So kind nobody can ski.

When we were children, we got taken to a skiing area, and tried to imitate. If one has the desire to ski, one will try any number of times, copying those who are good.

But they teach all too kindly, minding each move of the hands and legs. Hence, a lot of hot-house children who are too enervated to walk alone when the time comes.

Do you understand this teacher's grief?

The spirit to learn on one's own accord--if it does not foster this, no matter how superior the teaching method is, it is useless. On the other hand, even imperfect and childish instruction can allow children to learn the subject though it may lack efficiency, if only the inclination for self-study is already imbedded in the children's mind.

However, not everybody, left free to do as he or she likes, learns naturally. Just as nothing can be done if you take children without aspiration to a skiing area, children without the will cannot learn anything if you just let them play freely.

Young children originally love to play, and have a strong inquisitive mind. Those who obstruct and enervate them are the adults who surround them. Now they say it's dangerous, now they say it's noisy, overprotecting or restraining the children according to

their own convenience.

From this arises the majority opinion that it's good to let children play freely. However, what is meant by "let them play freely?"

Free Play and Laissez-faire Play

I observed a public kindergarten, famous in the countryside for its study of young children's free play made public at a conference.

At the morning ceremony, everybody gathers in the schoolyard, and after the kindergarten schoolmaster's greeting, they exercise and run. They enter classrooms. The teacher calls the roll, and exchanges greetings with the pupils, followed by the morning "observation" time. After this is the time for free play. The day I was there was a fair day near summer, great for playing outdoors, but strangely few children went outside. There was group of four or five children each at the swings, sand-box, and low iron bars. I watched them for a while, but there was nothing different about them. Most of them were boys, playing in a way commonly seen everywhere. There were no teachers outside.

So I returned indoors. A child was folding paper. Another stood vacantly watching that. The teacher was busy preparing for the next class (which was to bring the entire class together).

Surrounded by three classrooms is an empty room where various tools are kept. I heard children talk inside. Since I was told I could freely observe anywhere, I tried to open the door, feeling curious about what they might be doing there. But it was locked from within. I asked a teacher, "What is that room for?" He answered that it was a storage room. I asked, "I hear children's voices. I wonder what they are doing." The teacher went and tried to open the door, but it still wouldn't open. He knocked on the door, had them open it, and started to scold them.

Soon it was time for a regular class. The teacher took notes as each child reported what he did with whom during the free play period. From the time of the morning ceremony, I noted a few children, and especially kept an eye on them during the free time. I was interested in hearing their reports.

Child A did all sorts of things outdoors, but reported only on the last thing he did. Child B folded paper in the classroom, and reported so. Child C seemed to have been in that empty room, but reported something else.



Suppose the teacher is absent from where the children are and merely has them report on what they have done--it is impossible to grasp the reality of the hour's free play. Under the name of free play, what actually takes place is nothing more than laissez-faire play.

Stimulate Repeatedly

The next question is readiness. The concept of readiness is extremely firm and almost blind. Psychologists in the past have often quoted a baby's walk as an example. If one forces a baby to stand up and walk while the bones and muscles are undeveloped, the baby not only cannot walk skillfully but the bones of the legs bend so that they become O-shaped. Further, this hinders the baby's walking normally in the future. Therefore, the readiness school people say, one should not start too early but educate children according to their natural growth.

It is certainly important to educate children in proportion to their development. Then, can one educate them if one just lets them alone? This is a big question.



Friedrich II, king of eighteenth century Prussia, thought that language came naturally, untaught. So he collected homeless new born babies from all over the country, and raised them while forbidding the nursery governesses to talk to them. No words came; and moreover, their health gradually declined and all died within a year.

Needless to perform such a cruel experiment; a young child develops in response to the stimuli from the environment. This adaptability is also the power to live as a living thing. Born in cold Alaska, a child develops skin that endures the cold. This is not limited to physiological aspects. The activities of the brain, too, naturally develop in response to stronger stimuli.

An experiment on newborn mice is reported from the States. Group A mice, kept in a gloomy place with an appropriate temperature and food, received as little stimulus as possible. Group B mice were given strong stimuli including light and dark, warm and cold. They had to find their own food.

Now, what happened when these mice were placed in a labyrinth with food in its center? While none of the A group mice reached the food, almost all of the B group did. The comparison of the brains of these mice clarified that the brains of the B group mice had matured at a vastly greater rate. Of course,

the experiment on mice cannot immediately be transferred to human beings, but I think we can get a rough idea of how our brains may work.

Many mothers argue against this: "I left my child alone, but he naturally acquired a variety of knowledge." However, it is just that the mothers were unaware of the repeated strong stimuli in the environment surrounding those children.

The best example can be drawn from language. Neither the mother nor other people around the baby design a curriculum to teach Japanese to the baby. Yet, words pass back and forth constantly in the baby's hearing. When the baby utters meaningless syllables, they all happily welcome this and imitate the sounds. As the mother repeats thousands of times, "You want milk? Let me give you milk," the baby starts to copy the sound "milk." Soon the baby can say the word. Thus, before one realizes it, the baby gradually learns words and pronunciation of the Japanese language.

Interestingly, while babies still utter only meaningless syllables, they have the same kind of utterance in every country. From the time when words come out of their mouths, their pronunciation begins to differ little by little - and it becomes Japanese, English, French, Russian, etc. This is to say that as the babies' ears develop, they adapt to

the utterance of their mother tongues, consequently beginning to pronounce the language properly.

Mr. Suzuki often quotes the example of warblers. In Shinshū, they use the following method to train wild warblers to develop a beautiful voice. A newborn baby warbler is raised together with an expert warbler famous for its cry, thus constantly exposing the newborn to its beautiful voice. This allows the young bird to grow up into another expert. The secret of this method is to catch a baby bird before it hears any unskilled cry of wild warblers. If it hears and learns the poor utterance while small, no matter how often it hears a beautiful cry later, it can't overcome the bad cry which has already become habitual. Therefore, it can't warble beautifully.

Where repeated stimuli are abundant, it is a fact that children can grow even if left alone. However, they don't necessarily grow in good directions. They can also grow in bad directions.

Start with Faith in Children

The young child's brain is said to develop to nearly ninety percent of the adult's brain by age ten. During the first stage of age zero to three, it rapidly develops already reaching sixty percent of the adult's development. This period is called "the aping stage."

Like a mirror, the child constantly copies the environment regardless of good or bad.

Three important points concerning its development are as follows:

1. There is no development where there is no stimulus.
2. Development responds to the stronger stimulus.
3. The stimulus, through repetition, grows strong.

I would like you to look again at the kindergartners in front of you after firmly grasping these three points. Each aspect of their behavior constitutes their curriculum vitae of upbringing from their birth till now. Where were the stimuli too strong, and where were they missing? The children are not responsible for everything. They simply grew as only they could grow in the given environment.

Those children for whom an environment is ready for desirable development, whether or not mothers are conscious of it, are fortunate. It is not given, however, to all children equally. This is what concerns us most. Those deprived of desirable stimuli or those exposed too strongly to undesirable stimuli have developed in a wrong direction.

What will happen if we leave such children alone? Despite the fact that every child has the potential for full development, millions of children are labeled incapable from birth, since no effort is made on their behalf. If they are to be buried away as dropouts, what could be more cruel?

Yet, this is reality. Are you aware of this? If you claim to have affection toward children, it is proper first to have faith in children's illimitable possibilities, and start from there.

A scholar of education insists that the present physiology of the brain, just begun, includes many points that are difficult to believe. Again, a psychologist criticizes talent education. Fine for scholars to do so. For teachers actually engaged in education, however, isn't the proper attitude to believe in the children's potential, even if it is only a ten percent belief, and to do our best to realize that potential? When a child gets sick, parents never abandon hope in his recovery until the end. Even if there is only a five percent possibility, they wish to have treatment, for that's how parents are.

Have you ever heard of "Pygmalion?" Pygmalion is the name of a king in Greek mythology. This king fell in love with a statue of a goddess, and treated her like a living woman. The

gods pitied him, and, instilling life into the statue, made her his wife. The American psychologist Rosenthal deduced a theory which he called "Pygmalion effect." According to it, "Man has a tendency to act in response to others' expectation; therefore, especially in educational spheres, a teacher's conscious and unconscious expectations invoke corresponding responses among students." Experiments proving this have already been made public.

We teachers actually engaged in education must start out from a standpoint of faith in children, not from scholars' arbitrary theories. "I will help this child grow no matter what" ---if we are so firmly resolved, that will not fail to give us a new teaching method.



A FATHER'S RECORD

Kiyoshi Suzuki*

1. Eiko Fears the Teacher
--Two Years and Six Months

A violin class was to start in Toyohashi, Aichi Prefecture.

I was full of happy expectations. I wasn't quite sure if the two and six months old Eiko was able to learn violin, but I wanted to buy her a violin any way. I thought it fine to let it serve as a good substitute for a toy, and had a music store order the smallest one available. I waited for it impatiently, and when it arrived, I took it home right away. It was a one-eighth size instrument. When I showed it to Eiko, she was overjoyed. I said, "It makes sounds like this," and played a little. Then she jumped up and down with joy. She had never seen such a big toy (or so she probably thought) so her delight was quite

* The author records the learning experience of the first twelve years of his daughter, Mrs. Eiko Kataoka, product of the Suzuki method and talent education, teacher, and first violinist in the St. Louis Symphony Orchestra. The book, translated by Kyoko Selden, will be introduced in installments in several issues.

natural. She started to play with it casually, making sounds.

Finally the first violin class came in early February, 1949, a very cold day. I accompanied Eiko, carried comfortably on her mother's back. Eiko was the only one who brought her own instrument. Nobody else had yet bought an instrument. The teacher was deciding what size each child should buy that day.

The moment Eiko got off her mother's back, she started to make noise on the violin.

"Don't let your child hold the instrument incorrectly and play with it before she learns anything," the teacher advised me. I was crimson with shame. Realizing for the first time the importance of practising "Always Better Teaching," my wife and I nodded to each other.

When everybody gathered, there was talk about talent education and the violin. Then the teacher said, "Today let's practise greeting, everybody." One by one the children went in front of the teacher to bow and say "Onegai-shimasu" (Please teach me). "Yes, right, very good indeed. When you practise at home, you do that with your mother just as well as you did with me just now," the teacher said. When it was Eiko's turn, I said, "Now let's go to the teacher," and pulled

her hand urging her to go and greet him, but she shook her body and wouldn't go. We didn't know what to do. No matter how we coaxed her, she wouldn't go. The teacher didn't insist, so we skipped the greeting that day. But how come she wouldn't go near the teacher? Was she shy?--but the teacher was so gentle; how could she be shy? What was the matter indeed? Having come all the way to the class for a lesson, it was annoying that she couldn't even learn to greet the teacher. After my wife and I thought it over, however, we finally discovered what probably was the reason.

About two months ago, Eiko contracted whooping cough and was taken to the doctor every other day to get a shot. The first and second times, she accepted the shot quietly, but from the third time on, she reacted vehemently. Having learned how the shot hurt, when she came near the hospital, she would start crying, "I don't want it, I don't want it," till my wife felt totally at a loss. No matter how much she cried, she just had to get the shot, or else she coughed so painfully all night that it was impossible even to watch. So she had to be forced to get a shot at the doctor's though she cried hard flinging herself back on her mother's back. This lasted a month and a half. The person who gave her this disagreeable shot was "sensei" (doctor, also teacher). The person who

sat in front of the children in the violin class was also "sensei" (teacher), as the parents called him. "Sensei," Eiko probably thought, was the person who did those terrible painful shots. That's right, that must be it, we thought, realizing how deeply the pain of the shot had penetrated Eiko's heart.

The one-eighth violin which we had bought carelessly was too big for Eiko to use, so we arranged to order a sixteenth violin which was not in stock. We gave the one-eighth violin to another child in the class and went home. Eiko, now without the violin, insisted that she wanted that toy that made sounds. At this my wife and I didn't know what to do.

"Pretty soon, we'll get you a better one; that one we had at home before was too big for you, Eiko. You wouldn't be able to play that one well, Okay?" we repeated many times, trying to pacify her in many different ways, but Eiko didn't seem to understand well. However, at length she stopped insisting.

2. For a Better Environment --One to Two Years

A child is not born with talent. I accepted the dictum of talent education that a better environment and better teaching will produce greater

talent, and desired to practise it as much as possible in bringing up Eiko.

Since youth I was fond of music. I had long wished to enter a music school to become a professional musician. But it was impossible due to the economic situation of the family.

One day I visited my richest uncle, thinking of asking him to pay the entrance fee into a music school. That was when I was fifteen or sixteen.

"Would you please put me in music school, uncle?"

"What? Music school? What's the use of entering music school?"

"I thought I would graduate from music school and establish myself as a musician."

"Are you serious?"

"Yes, I am. I like music."

"Then who's going to pay for your school?"

"So I'm here to ask you to pay."

"Stupid! Who'd pay money for such an idle thing?"

My uncle immediately declined. Though I had anticipated this from the start, I wanted to go to music school so

badly that my dream had led me to clash with him.

When I was eighteen or so, I borrowed a friend's violin, and started to practise on it. Every night I wrapped it in a scarf and went to his house to practise. This was my great delight. However, some people who found out about it said, "What if you become a delinquent who only plays violin?" and took away the violin. This was understandable because they had never seen nor heard any violin except for those enka (love song) singers' violins. Seeing that I was practising the instrument, they thought I was becoming apprenticed to a love song singer.

Even then, I could not part with music. While playing the harmonica I eventually found myself enjoying an amateur music group.

In 1937, I was asked to lead a band formed in a Toyohashi factory. After this I continued to be invited to lead several different factory bands which formed one after another. I worked by day, and at night I conducted the bands. I was busy but happy. This lasted until a little before the end of the war.

When my heart was empty after the defeat in the war, five youths who had before been in a harmonica band came to see me and said,

"Please start a harmonica band with us."

"Having lost the war, we feel so lonesome unless we have music or something.

"Please let's start a band," they said, and would not leave until I said yes.

"Well, why don't I do it then," I answered, but added, "Since we're doing it with five or six of us, let's not play cheap music, just because it's harmonica. Is it all right? We'll have to practise real hard. Are you all willing to stick to it?" I repeated. The youths were all very eager to do it. So practice started in my narrow barrack-like home built just after the war.

The toddling Eiko, just past her first birthday, was loved by all the young people who came to practise. Eiko-chan, as they affectionately called her, made them laugh by dancing to the beat of Mozart's serenades, Tschaikovsky's "Andante Cantabile" and Schuberts' "Military March" which we were then practising, or singing in her baby-talk way the parts that she had remembered.

This was the beginning of her intimacy with music. Probably the atmosphere of the home made her a child fond of music.

Though it is difficult to decide whether this environment was good for her in a broad sense, I think it was good at least in the sense that it fostered in her a love for music.

3. Father's Dream May Come True in Eiko --Two Years

In 1948, a meeting was held at the public hall of Toyohashi City under the sponsorship of the city's Social and Education Section, combining Mr. Shin'ichi Suzuki's lecture on talent education with a demonstration by a violin performance. Although intended for members of the Women's Club, someone in the Social and Education Section familiar with my interest in music invited me saying, "There's a violin performance by little children at the public hall. Why don't you come?" I went only to hear the little children's violin, but unexpectedly for the first time I listened to Mr. Suzuki's talk on early education. He introduced the principles of

the earlier period
the better environment
the better teacher
the better teaching method
the greater amount of training.

He explained that a child who is capable of speaking is an ordinary child, and the talent that this ordinary child has

is something like the quality called genius in the old days, while citing such actual examples as the violinists Kōji Toyoda and Toshiya Etō. I was really moved by his eye-opening and exciting talk.

After the lecture, there was a violin performance by the children who came with Mr. Suzuki. Those five little children still pre-school age or in the first or second grade played pieces like Bach's "Minuet" (Volume I) and the "Twinkle Variations," looking this way and that. I was so moved I shed tears.

"Such young children played violins with bows neatly together. This really happened before my eyes. What kind of children can they be?" I thought.

I was brimming with curiosity. I kept watching, unbeknownst to them, after the meeting. Soon, they gathered on the steps of the public hall, and went up and down the steps playing knife-paper-scissors, laughing and screaming aloud. No matter how I looked at them, I couldn't find anything different about them from any other ordinary children.

"That can't be. These children must be different somehow," I thought, and kept on watching them play, but I remained simply puzzled. Since they were the children whose music had moved me to tears, there ought to be something different about them, I

expected as I watched. Yet I could detect no spark of genius in their manner.

"It would be good to set up a place for this kind of violin teaching in Toyohashi, too," I thought, and I immediately asked Mr. Suzuki to begin a violin class in Toyohashi. However, he indicated that it was as yet impossible because there was no violin teacher. I was crushed. Still I was determined to have such a class in Toyohashi, and repeatedly asked Mr. Toshinori Nakajima of the Aichi Prefecture Social and Education Section, who had assisted the city with the day's meeting, to inaugurate such fine education in Toyohashi.

Although I repeated to Mr. Suzuki and the convenors of the meeting. "Please start a violin class in Toyohashi," in my heart, it wasn't that I really understood Mr. Suzuki's talk but above all I wanted my own child to receive such instruction. To this day I feel ashamed. Since I myself, though fond of music since early youth, could not master a single instrument because of the lack of understanding of people around me in addition to economic reasons, I wished at least to give Eiko a chance to practise while small. This may sound selfish, but honesty speaking, I hoped that Eiko might fulfill the dream that her father could not.

4. Finally a Class
--Two Years and Three Months

One day there was a call from Mr. Iwase of the Social and Education Section of Toyohashi City. He told me that Nakajima of the Social and Education Section of the Prefecture was coming to the city the following day, and asked that Taro Kamino (the then president of the Toyohashi Cultural Center, currently the head of the Toyohashi chapter of the Talent Education Association and the Chamber of Commerce and Industry of Toyohashi) and I meet him in Toyohashi. The details, he said, would be provided when we met.

When Taro Kamiya, Mr. Iwase, and I were all there, Mr. Nakajima, apologizing for his abruptness, said: "The violin teacher of the Nagoya chapter of the Talent Education Association has also been teaching at a high school. But it's been decided that he should leave high school teaching and devote himself entirely to talent education. However, the size of the talent education class is not large enough to support him. Now, when Shin'ichi Suzuki gave a talk at Toyohashi, you, Mr. Suzuki, asked to start a class in Toyohashi. In response to your enthusiasm, it's my turn now to ask you to initiate a chapter and a class in Toyohashi. I want the support of you three people. That's why I asked to see you in Toyohashi today. Please consent."

This was more than desirable to me. "Fine, I accept," I said. Mr. Kamino was surprised by my readiness, and said, "Is it all right, Mr. Suzuki, to accept so simply? Why don't you find out a little more about it first?"

Well, he was right that I was rash. So I listened to Mr. Nakajima's explanation. He said that Toyohashi should collect tuition from ten students.

(It was 350 yen per month at that time.)

--No problem, if there were ten students studying violin. However, if there were fewer, we had to guarantee to pay a sum equivalent to the tuition to ten children.

"Then, don't you think we can do it, Mr. Kamino?"

"I'm not that sure. Will there be ten children wanting to learn violin in Toyohashi? What do you think, Mr. Iwase?"

"I wonder."

The wind didn't blow the way I wanted.

"But this is the best chance. Once we let it slip, we don't know when we'll have another like this. Let's do it. I'll do my best; please

start a chapter in Toyohashi. If we can't get ten students, I'll do some fund raising to prepare ten students' worth of tuition. So please begin a class in Toyohashi," I asked with sincerity, bravely emphasizing the need of having a chapter in this city. As a result, Mr. Kamino was happy to accept the responsibility to head the Toyohashi chapter. It was decided to open in January, 1949.

Now the difficulties began. No matter what, I had to find ten students. There was no time for thinking whether or not Eiko would be able to play violin. I counted her as one, and had to find nine more. I printed adds in the Toyohashi Cultural Center's bulletin Yoyohashi Culture briefly explaining who we wanted, and visited friends' houses, trying to persuade.

"Anyway it's good, so let your child do it."

"But it must be strenuous, something like violin must be difficult.

"If it were piano, we'd consider it, but...."

"Oh no, talent education never fails. You needn't worry; just listen."

While I lectured clumsily on talent education, luckily thirteen students came to light, and what a relief it was.

5. Hurray, Eiko
--Two Years and Nine Months

Thus the class finally opened, but Eiko was not to start taking violin lessons for a long time. Even so my wife and I agreed that she would attend the class regularly. I accompanied Eiko who rounded herself on her mother's back in the cold north wind. Since we didn't force her to go to the teacher, Eiko, far from resisting going to the class, enjoyed being able to play with other children. She was the youngest in the class and at her loveliest stage, so the other children and their mothers were nice to her, calling her Eiko-chan. Rather than go for a lesson, she thought she went to a merry place where people loved her and played with her. Only my wife and I watched the other children's lessons while Eiko was having fun with the rest.

When will Eiko go to the teacher? At times I felt irritated at the thought. However, I thought the beginning was crucial and hence I ought to be very careful, so I tried to be patient.

"Eiko-chan, let's go to the teacher today. He's a very nice teacher, he won't give you a shot," I talked to her quietly. The teacher also tried to please her: "Eiko-chan, come here a minute. I'll teach you something real

nice." We waited patiently for her to be in just the right mood.

One day after three months or so, Eiko, grasping her mother's hand tightly, went before the teacher, awe-stricken.

It was a miracle.

What a success.

Eiko went before the teacher. What would happen? The mothers and children in the class all watched her in great excitement.

"Ah, great, great, good child," the teacher received Eiko smiling. Eiko, without the faintest smile, approached him seriously looking up. The teacher let her hold her violin, a mere gesture, and said, "Fine, good child," and the lesson was instantly over. Eiko smiled for the first time in front of him. The mothers also praised her saying, "Great," "Good child," "You did fine." Eiko felt better and better. She left the teacher, pulling her mother's hand proudly back to where her things were.

"Oh good," I thought.

My delight at her first lesson was immeasurable. For three months Eiko had never had a lesson with the teacher, but in her mind I think the melody of the 'Twinkle Variations' was germinating perfectly. Every day at home

my wife and I practised with her the first measure of the first variation. Eiko could not hold the bow well in her right hand, and in addition she could not start "takataka tat'ta" with a down bow. No matter what, she started with an up bow. "Now, let's do it with papa," I said and went "takataka tat'ta," Then I invited her, "Your turn, Eiko-chan," but it was an up-bow start again. I was disappointed. And yet I thought that a child could learn anything if we made efforts not to scold, not to bore, but to make it fun for her.

We played all sorts of games, and finally Eiko could play "takataka tat'ta" beginning with a down bow. I jumped up and danced, clapping my hands. My wife also applauded. "Hurray, Eiko-chan, hurray," we praised her. Eiko screamed loud, too, and stamped her feet pit-pat. She repeated "takataka tat'ta," went wild with glee, and this went on endless times.

As I think back now, everything about a baby's life starts with an up. In other words, everything goes to the mouth, which involves an up movement. Therefore, the "takataka tat'ta" rhythm of the "Twinkle Variations" with a down bow start must have been fairly difficult for Eiko who was still small.

6. The First Stage --Two Years and Ten Months

In May of the same year 1949, there was Mr. Suzuki's lecture at the Toyohashi public hall. His talk was to be accompanied by a demonstration by the Toyohashi students. Mr. Suzuki invited Eiko to join the performance. Then she could just barely play the first two measures of the "Twinkle Variations," and that with help. "That won't do, no matter what you say," I said. However, since he encouraged us saying that it was fine for her just to demonstrate how to take a bow, we decided to let her participate.

It was time for the violin performance after Mr. Suzuki's talk. First, Eiko, accompanied by her teacher, toddled to the center of the stage. The audience, surprised by the unexpected appearance of a very young child, applauded plenty. She managed to take a bow with her teacher. She also managed to hold her violin but she could in no way start to play by herself. Therefore, her teacher helped her to do "takataka tat'ta" first on the a-string, shift her bow to the e-string, saying "yoisho" (oomph), play another "takataka tat'ta"--and that was it. She bowed, and toddled away with her teacher, to great applause.

This was Eiko's first stage appearance. Even such a thing seemed to leave a great impact on her, for after

that she loved practising at home on a make-believe stage. We always prepared a stage, and she appeared with her violin from behind what she imagined to be the stage curtain. My wife, her audience, clapped loudly. She continued to clap till after Eiko finished bowing ceremoniously. Then she smiled and put her violin to her chin. Now the performance was to start. Thus, the first two measures of the "Twinkle Variations" became three, four, eight, while the same thing was repeated over and over again. This was the beginning of Eiko's enjoyment in practice. However, if the same place was always used as the stage, she could be expected to lose interest. So we placed a zabuton (flat square pillow for sitting) just anywhere and called it the stage. This lasted for some time. She rose to the stage from different places in the narrow house for the sake of variety. These devices were meant to arouse her interest and to make the practice fun. This must have been fun to Eiko but her parents also greatly enjoyed it. In those days, Eiko's practice time was the most cheerful and pleasant hour in the family life. We even brought out the low dining table for the stage. We had to clap seriously, we soon learned, since Eiko wouldn't take us seriously if we were perfunctory. We didn't clothe her in a special dress, but pointing at whatever she happened to be wearing, commented: "What pretty clothes you're wearing. Look,

it's a dress. Okay now, play well in your nice dress." We also pretended to take a picture, which corrected her posture. When my wife said, "Okay, I'm taking a picture," Eiko formed a beautiful posture--but this was of course just when she was a toddler.

Anyway, we tried various ways of practice according to her age. I can't say concretely which ones were good, or which ones were poor. Beyond doubt, I could have studied child psychology better. However, until Eiko was three or so, my mind was all filled with how to make her violin practice an interesting passtime. Accordingly, we did not set a practice time like so many minutes in the morning and so many minutes at noon, but let her interest guide us. The time during which she practised pleasantly and merrily was our "practice" time. It was three minutes sometimes, but at other times she played with her violin fifteen minutes, or even thirty minutes. It happened three times, or five times a day, whenever she responded to our invitation.

7. She Plays "Twinkle" in her Father's Arms--Two Years and Ten Months

On November 12, 1949, the Toyohashi chapter held its first recital at Toyohashi City Central Hall. Eiko was then three years and four months old. She just barely managed to play the "Twinkle Variations," but could hardly

play them alone. Although she made great efforts to practice toward this recital, they were quite difficult for her. Yet, on the day of the recital, she appeared eager to play with the others.

On the Children's Day May 5, the same year, there was a violin march in the city of Nagoya. This was in connection with the May 5th movement for raising healthy children. Eiko, though all she could do was hold the bow, participated in this event. She clumsily grabbed the bow, rather than held it.

The children marched while playing the "Twinkle Variations." Eiko could not play them yet. But since she was there, she joined the children lining up for the march. She was the shortest, and hence came first when they lined up in order of size. However, since the march would hardly move if she toddled in front of everybody, we decided that she would walk as she pleased behind the line. She played the violin as seriously as ever, but it was a most messy "Twinkle." Moreover, she kept falling behind the line. Even so she was full of spirits. Each time she fell behind, I picked her up to catch up with the march, and, with my wife, followed after her giving encouragement. We fell behind again. It was no good at this rate, so I finally picked her up and followed the march with her in my arm. Eiko was determined to play the violin even

after she was held. I had no choice but to let her play in my arms. But if she wanted to play on in my arms, I had to hold her so that she could play. This annoyed me. I followed the march fighting the pain in my arms and perspiring. Onlookers whispered with a smile, pointing at Eiko playing her violin in my arms. When the procession broke up at the destination, I really heaved a sigh of relief, putting her down.

It took her nearly one year to play the "Twinkle Variations" in such a way that they sounded like the "Twinkle Variations." There were times when she seemed irritated being unable to play the way she wanted to, but it was nevertheless a great delight to see something being gradually accomplished. Thinking of how once she wasn't even able to play just on the a-string, or to start from a down bow, I believe that the reader will understand our joy at having reached this point.

8. The One Supreme Toy --Two to Six Years

For a child to grow up as a loving person, even when he or she handles a doll, you must let him or her have real love for it.

These are the words I heard at a lecture given by Professor Kaname Hori of Nagoya University. I heard this lecture at the right moment, for Eiko

was then age two, beginning to care for a doll. Right after I heard this lecture, someone gave her a lovely doll made by a student for the bazaar of the girl's school I was associated with. Eiko was much pleased, and since then this became her only doll. She loved it as if it were her little sister. "Oh such a poor looking doll," people started to comment eventually as it grew dirty, but it was a dear sister to Eiko. At times she was the mother: she made its dress, made its quilt, and wherever she went, this doll followed her. It grew so dirty once that it got a new cloth over it with a newly drawn face, appearing nice and clean--but Eiko lived on with the same old doll again, because it got dirty immediately afterwards. When Eiko got sick, the doll got sick without fail. "Poor thing," said Eiko, giving a shot, giving medicine, applying a bandage, and making a fuss. Eiko had to bathe it, had to wash its hair, and whenever she slept, she had the doll lying next to her. As she grew up, she became distant from it, but continued to sleep with it. My acquaintances gave her various lovely dolls, but each time she received one Eiko merely said, "How pretty." They never became dolls to live with but only remained dolls to display. How these things affected Eiko's psychology is beyond me, but I felt warm observing her life like this.

It is a great delight for a parent to buy toys and dolls to please a child.

One may buy toys and dolls before returning home from a mere errand. Saying to oneself, "The car I got for her last is now broken," one may come home with a bigger and finer toy car. One may say, "That doll too has grown ugly," and return with a new and pretty doll. And old things may quickly be thrown out.

Having learned not to be this way, I restrained myself from buying too many toys. Instead, when a toy I once gave her broke, I mended it with her so she could use it as long as possible. Or I gave her hair pins and empty boxes. Those items stayed in her toy box together with the dirty doll. In other words, I believe we acted in accord with our humble means, while also striving for the best use of everything we gave her.

In her toy box, there were various other toys she loved, but even so, needless to say, her violin was the only, best, supreme toy from the time she was small.

9. Let's Have No Wounds in the Heart --Two to Now

It was just after Eiko turned one. When my wife was shaving her face during her nap, Eiko moved her head a little, resulting in a slight cut on her cheek. My wife, surprised, immediately applied antiseptic. Since the blood soon stopped, she thought it was of no conse-

quence. She said, "Oh what a shock. But it was good that it was no more than this," and left it at that.

A little scar remained on Eiko's cheek, but we thought such a slight wound would disappear when she was a little older. However, at about age two, the fine line which at first looked as if it were drawn by a needle grew somewhat wider. "Oh no, this won't do," I thought, and groaned each time I looked at her face, but that was no help. When she was three, it grew wider. At present, it is wider still. Just the other day, too (December, 1958), as I looked at her face sitting across from me in the train, this scar was clear and big. All I can do is pray silently, "Please, let it disappear before she is of age." It provides me a moment of reflection that a tiny error leaves a big scar like this.

I normally shave every day. When I change blades, I almost never fail to cut myself somewhere and bleed, but since the cuts don't last, I wear a face bearable for others to look at. If the cuts remain the same way as Eiko's cut, by now I would be too full of scars for people to look squarely at me.

It is a terrifying thought that a scar made when small remains for good, growing larger and larger. A scar in the heart might remain in the same way as this scar on the body.

This leads me to painfully realize again the importance of "the earlier period." The smaller the child is, the parent often seems the less concerned about his heart, while growing more interested as the child grows, that is, as his consciousness grows. This is the opposite of what it should be. At the very period when the child has no consciousness yet, the parent, I think, must be the more thoughtful.

Two weeks after birth, I hear that a baby can hear. Thinking of how strongly the first sound would remain in its mind, it is impossible to raise the baby heartlessly. Lately I often hear about a pregnant mother listening to heart-calming quiet music, or about a beautiful record played for a child from babyhood in place of singing traditional nursery rhymes. This I find a beautiful thought. On the other hand, some mothers react to this kind of story with a comment which shows their lack of understanding: "That might be so, but...." I feel sorry for their babies. "I don't recall rearing such a child," parents often complain, too late. They can't do anything now, much as in the case of grown children's bed wetting.

Once I was invited to a panel discussion on talent education at a meeting just for fathers, all aged thirty-two or three. One father violently opposed talent education: "I think it's no good to care for such a young child. In my

house, we leave our children alone. I think that's better." This induced a wild debate, cons and pros clashing against each other, in a way unknown in discussions involving only mothers. However, even those critical of talent education had to admit that they had not completely neglected their children. I concluded, "Anyway if the father wishes to rear a fine child, he must first educate his wife well," and the discussion ended with general laughter.

However this be, many fathers are uninterested in their children's education. Life is so harsh that it's impossible to have a moment to worry about children's education, they may say, but that is funny. "With us children's education is my wife's department," some say. Although that's fine, children don't grow up finely, unless the father has a warm understanding that matches his deep affection for them.

Among participants in talent education, children of families in both husband and wife are devoted to child rearing almost all grow up well.

10. What's This? --Three Years Old

When we brought an illustrated children's book for Eiko, she never failed to ask us to read it. We read the selfsame portions over and over again, until she stopped asking us to

read them, until she had them all memorized; then after that, she opened the book by herself, and recited in a loud voice. "Does Eiko-chan already read?" neighborhood women were surprised. "No, she doesn't read. What she's reading now is what she's memorized. She opens the books, and just repeats memorized sentences." "Oh is that right? How clever," they praised her. Eiko recited all the more loudly.

If we gladly read a picture book many times patiently in response to a child's demand, any child will memorize it. If a child asks his mother to read a picture book which she has just brought, she is happy to read it to him, because she herself is somewhat interested in it. When the child asks her to read it again, she may still read it, though it's no longer so interesting to her, having seen it once. When she is asked to read it the third time or the fourth time, she may shove the book back to the child, saying, "Enough's enough. How many times do I have to read it to you? I've already read it many times, haven't I? Just enjoy looking at it by yourself and be quiet." The child has no other way but to look at the pictures quietly alone. This is like the parent's very hand plucking the child's burgeoning interest.

About that time, I bought at a toy store a set of wooden blocks called

"Alphabet Play." On one side of each of the square blocks, there is a picture, and on the other there is a hiragana (Japanese phonetic script). Eiko asked, "What's this?" I said, "This? This is inu (dog), you see? So the letter is i as in i-nu. And this is ki as in ki-n-gyo (goldfish)." Eiko was delighted. Each time she saw me or my wife, she kept asking, "What's this?" Even if the child continued to be interested, if the parent loses interest, it's no good. It took some patience. After one month, she stopped saying, "What's this?" This was namely the time when she had learned all forty-seven scripts in the Japanese alphabet. Once she learned the letters, it was exciting to read a book letter by letter, and often she tackled a book for a long time. My wife, while sewing, or purposely staying by her side, taught Eiko how to string together a few letters in a row to make words and phrases, how to read letters with additional symbols (which is the case with d-, g-, b-, j-, and z- sounds) and numbers. Eiko at age three thus mastered hiragana perfectly. Therefore I think that an ordinary child who has turned three can learn hiragana within a month or two without much pain, if the parent interests him and patiently teaches how to read them.

After learning how to read, Eiko's life was greatly enriched. She read advertisements in town letter by letter.

If she could not read them she always asked. In the train she took delight in reading station names. She started to be interested in simple fairy tales, and to read them by herself. The year before entering primary school, she sometimes was found quietly reading a simple fairy tale.

I also gave her the pictures of twenty musicians, a supplement to a music magazine, and had her remember them, or let her memorize haiku by Issa (late eighteenth century haiku poet) before a meal. We did this together with Eiko at each meal, but I could never do as well as she did. Though she memorized a hundred haiku, I only had about ten correctly, and after that the order became mixed up beyond hope. She ended up saying, "You've lost, papa."

The same thing can be said about memorization of violin music. A child is trained to "memorize every piece that he learns" starting with the "Twinkle Variations." As he learns more and more advanced pieces, the number of pieces that he has memorized increases. In order that he continues to remember all the pieces he has committed to his memory, he must not forget to repeatedly practise them all the time. At the same time, he has to try to refine the pieces.

Later in Eiko's diary, Issa-style haiku appear, as a result of her familiarity with his work in those days.

Let me quote a few:

evening shower
flows into clouds
climbing mountains July 20, 1951

baby sparrows
"we want food"
start to chirp August 3, 1951

peach tree
swaying in the wind
how cool September 6, 1951.

11. To Music School No Matter What
--Three Years

It was when we first invited Mr. Suzuki to lecture at the newly started Toyohashi violin class. After discussing talent education and music at lunch with him, I said: "I was fond of music since youth, but was never given a chance to study it much. I wish at least to realize my dream through Eiko. So I would like her to have the chance to go to music school. If she practises violin from now, would she be able to enter music school?" Mr. Suzuki replied briefly, "That's no problem." "No problem?" "By the time Eiko-chan is ready to enter music school, she'll have reached the level of a music school graduate." I could not believe him. "Would it be so?" "Of course." "Would it really be so?" "Yes, really. Keep trying, Mr. Suzuki. Children are marvellous." I still could not believe him. "Then, Eiko will really be able to go to music school, will she? If not the

Tokyo University of Arts, a private music school somewhere--?" I asked, still persisting in the idea of music school. "Of course, you don't have to worry about such a thing, Mr. Suzuki," he said. "Really?" "Really," he appeared totally confident.

I heard his lecture after that. But the same idea was still swirling in my mind: the idea of whether Eiko would really have the ability to enter music school.

"Talent is not inborn."

I had heard these words innumerable times. They were not new to me any more. And yet, I could not comprehend clearly how much a child can grow. Therefore, I could not be confident that Eiko would be able to enter music school.

"I must give her the opportunity to attend music school, no matter what and whatever happens. I will devote myself to talent education for that purpose"--this was my new resolution.

Ten years later as I recall this, I break out in a cold sweat at the infantile quality of my mind.

ZEN AND HUMAN EDUCATION

Osamu Yoshida*

Zen is the path which leads to self-realization in the most practical and real way. To realize this goal, Zen men begrudge no effort. The self should be realized in the most practical way, here and now, with our whole mind and body. A strong and unremitting aspiration to realize the self in the most ideal way is to live one's life in total conformity with reality. This whole process of self-realization is nothing but realization of the truth, the true living way. If everybody strives in his or her self-realization in accordance with truth, the ideal world will be realized. This is the dream of all who are genuinely engaged in human education.

These motives for self-realization and realization of the ideal world are seen in the Suzuki philosophy and method. Dr. Suzuki has brought the potential flowering of children into full bloom and full beauty. This remarkable achi-

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evement in the field of music education is superb proof that we can bring the totality of human faculties to their full potential. This potential seems almost limitless. Dr. Doman, the good friend and co-worker of Dr. Suzuki in the new idea and ideal of the human family, is also achieving unbelievable success at his institution in Philadelphia. He tells about the two dreams that mankind has ever tried to realize: the improvement of man's circumstances and the cultivation of man himself. The former has been greatly achieved but not the latter. His dream is for the full blooming of future human culture through a totally new method of education.

It is quite clear that all human problems and sufferings derive from man himself. These problems range from our own daily troubles to the possible annihilation of the human race. We must now ask, what has made men? Education! Education, not only in the schools and in the home, but also from the institutions and traditions which are consciously and unconsciously created by society. When human children were educated by wolves, they almost became wolves. They would run fast on four limbs, devour live chickens, and howl at certain times to communicate with other wolves. They could not adjust to human life and they died soon in human society. It is now very evident that men can be educated to become wolves, not just in their mental processes, but also in physical processes

as well. Education, in its broader sense of the totality of circumstances, makes men.

To educate is "to lead forth, to develop from a latent condition." This latent condition is "life," the process of living itself. All human, animal, or plant functions and faculties develop from the limitless source of life. Zen men call this source "Self-nature" or "Buddha-nature." The important thing is whether or not we bring this source into full bloom in our lives.

The first thing that we should do is to clearly acknowledge the existence of this source of life and cultivate deep insight into how this realization should be applied. The second thing, however, is much more important. That is, we must actually apply this realization in our daily lives. We should apply this not only in matters of music, but in all our actions, physical, verbal, or mental. If we do not apply this realization we will fail to understand the Suzuki method which aims at bringing forth "real human beings." We should never forget that we can educate men to be wolves, to be the men we see today, and also to be the men we expect to see in the future.

To think and to do are two quite different things. This can never be stressed too much. More and more, modern man seems to become "thinking man" and not "doing man." Hence the caricature

of the octopus-like men of the future who are top-heavy and often idea-obsessed. Whenever I come to this topic, I recall the splendid story of Dr. Suzuki's sister:

One rainy day in winter, Dr. Suzuki's sister came back from her work and informed him that she had felt sorry for the miserable figure of a veteran, begging in the cold rain. He uttered, "You thought so!" Immediately she flew back to bring the veteran to their home. Meanwhile a cup of hot tea was ready for him in the warm room....

To stress the essential nature of actual doing, I give another story from Zen tradition:

Zen Master Dao-lin, nicknamed 'Rev. Bird's Nest' was widely known due to his practice of living in the tree-top. A famous poet Pai-lu-tien, appointed governor in the district, visited him one day. The poet shouted, "Hey Reverend, you are in danger!" Responded Dao-lin, "You are in danger!" Thus the poet asked about the tenets of Buddhist teachings. Dao-lin replied, "Do all good things. Do not do all bad things. Purify your mind. This is all the Buddha's teaching." "That's easy," said the poet, "even a

child of seven years can know it." Dao-lin replied, "But even an old man of seventy years can hardly do it."

Due to the convenience of modern technology, overwhelming information, and modern education which does not quite develop human potential, modern men are becoming less accustomed to perfect physical skills and abilities. This is producing physically lazy men, psychologically impatient men, short-circuited men and a neurotic society. As Dr. Suzuki points out, our physical ability and mental ability are correlated. We develop our faculties in accordance with our stimuli and training. Thus, he stresses actual playing of musical instruments, actual music, actual man, and actual way of life. When Zen claims "Not relying on letters," they mean the same thing: "Show me your actual living." Further this means "Never be caught by concepts." Concepts and ideas are not reality itself, they even essentially betray it. When we examine our lives closely, our human problems derive from attachment to concepts. Human beings, in a sense, live in language symbolism. We shut ourselves in concepts: ideas, ideals, "isms," ideologies, dogmas, conventions, etc. Our whole lives become bound by conceptualization. Thus discrepancies arise between reality and concepts and this creates problems. We must be awakened to this fact in order to live in a dynamic and creative way.

One grave pitfall in conceptualization is to mistake the concept for reality, that is, to follow convention and to be stereotyped in our thinking. Only those who are awakened can have penetrating insight into reality and utilize it, whereas ordinary people pass by, seeing but not actually perceiving. Dr. Suzuki was amazed by the fact that children speak their mother tongue. A Zen man exclaimed, "How wonderful! I draw water. How wondrous! I carry firewood." But common people oblivious to these wonders, in a way miss the scope of human nature. They miss this superb functioning and cannot imagine the unfathomable source. They define human beings as such, and limit and shut themselves in particular labels. They are apt to think that a genius is totally different from themselves. Therefore they just give up and never try to realize their full potential. We should remember Gandi's conviction: If one man can do, all men can. It would be better to avoid the word "genius." Instead we should admit the limitless possibility and capability of all men, and even all sentient beings, in order to bring them to their utmost fruition. The key point lies in whether we actually educate and train ourselves and others to a perfect life.

In realizing ourselves we need cooperation. We had rather realize the essential unity of the whole world, take back the original harmony between body and mind, self and others, mind and matter, etc, as Zen reveals. We

usually blame other men, other societies, and external things and we forget to act ourselves. Profound eyes could observe that we should all be responsible for peoples' lives and the common world. We know how children learn their mother tongue. We are amazed at how they pick up exactly whatever parents do, even adults' way of speaking without doing themselves. We, in all circumstances, can never be separate from our children. Life is responding to the total system of its circumstances. Life is actually an expression of the system, the society, the world, the universe. Again, though, this is very difficult to realize in our daily lives. I recall the moving story of a mother who actualized Dr. Suzuki's teaching. In Japan parents often punish their children by putting them in a dark room. One mother, after hearing Dr. Suzuki's lecture locked herself together with her child in a dark store room over night to repent their wrong-doing.

The future of the human race, and perhaps all sentient beings, depends upon a new education for mankind which is based upon broader principles and perspectives. What all parents can leave for their children is a real education for genuine human beings. Thus they can live with their whole being trained to lead a harmonious, free, creative life in coming generations. Money, position, material things, all these may vanish away, but their education which has become their flesh and bones, heart and mind, customs and

manners, abilities and arts, will never depart from them. This is what we can repay to our parents and others to whom we owe all that we are. Actually, we owe our whole existence to all sentient and non-sentient beings, whether or not they were fortunate enough to achieve their goals. They are all related with us, all have made us.

How should we give the most precious education? Only through our living example. No one would believe lip-service without actual doing. The totality of each daily action with our whole existence is the only way that penetrates another human being. Life to life. Action to action. Mind to mind. This is not the problem of others. This is the ultimate problem of the self. This is the task of all human beings.

Let's start now!





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