

# TALENT EDUCATION JOURNAL



SPRING  
1979

NO.2

CLASS

ACC.

(LAST NAME OF AUTHOR)

(BOOK TITLE)

*S.T.E.A.M.*

STAMP LIBRARY OWNERSHIP

CODE 4885-03 BROADMAN SUPPLIES  
CLB-3 MADE IN U. S. A.



"Man is a son 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



RAISE YOUR ABILITY WITH  
A PIECE YOU CAN PLAY

Shin'ichi Suzuki

Not only in music but in every area, the success or failure of education depends on whether or not you carry out the "principle of fostering ability." Therefore, those who don't know how to foster ability will be unable to raise children beautifully. And those who, not knowing how to foster ability, overlook the flaw in the traditional idea of ability as something "inborn," never fail to ask, "Does every child grow in the same way?" If they understand the "law of ability," such a strange question can never surface.

Babies in the stone age, without exception, all grew to have the heart, sensitivity, and ability of the stone age, despite differences in the environment of their growth. Whether in the heart, sensitivity, or ability, no one's upbringing will be totally identical with another's. Anyway, above all I would like you to know the "law of ability." How ability can be acquired and fostered, and how it can fail to form, is the first principle one needs to know of education.

Ability is the problem of the physiology of the big brain. The right hand of a right-handed person has acquired far better sensitivity, power, and other abilities than the left hand. These abilities developed in the right hand in the course of repeated training in what it can do. Please clearly understand that repeated practice of what one is capable of doing is the principle of fostering outstanding ability. Take calligraphy for example. If you have written a character five times, can you say you are through with that character because you can already

write it? In order to refine your hand, you must compare what you have written with the model from which you copied and write it many many times. Thus, the ability to write well gradually grows. I think you can understand the method of fostering fine ability from this example.

After a student has learned to play a piece, I tell him during the lesson, "Now that your preparation is complete, let's practice in order to build your ability. The lesson is just beginning." I let him practice by comparing his performance with the record, or by playing along with the record. This serves to gradually foster musical rhythm, refined tonality, and beautiful deportment. This is the crux of my approach to fostering fine students. Only after the student has learned the piece, can the teacher begin to demonstrate his skill of fostering ability. Yet, some mothers who don't know this key point of Suzuki education think that "going to the next piece means becoming more advanced." All they want is to advance to a higher piece. Aiming at fostering fine ability, the teacher may try to zealously instruct according to the principle of "creating ability with a familiar piece the student can already play," but some mothers seem unhappy that he "just won't let us go forward."

Create fine ability with an old piece--if this method is carried out correctly, every child will grow splendidly. I would very much like the mothers of talent education members to understand this. It's like learning the mother tongue. A small child repeats what words he can say every day. He may seem slow at first, but he quickly increases his vocabulary by the time he is five or six and starts to jabber loquaciously. In the same way, while diligently working to enrich his ability using old pieces, a student will soon begin to display fine

ability to go speedily ahead. The Suzuki method is the mother tongue method. We are practicing the same method as the education of the mother tongue, which never fails any child.

Please let your children listen well to the records, and work on creating inner ability at home. If a child does not listen to spoken Japanese, he will be a miserable speaker. "Listen and practice, listen and practice"--this is the same thing as "look at the model and practice, look at the model and practice" in calligraphy. In any case, please think this over for your child, so that fine ability will grow. In other words, the Talent Education Center is a center for studying how to foster fine children. Therefore, I beg you members to study eagerly.

#### Factors for rating the teacher's skill

In my comment on each of the graduation tapes this year, I summarized the Suzuki method's three important points in a brief and funny phrase, almost a joke, so that students will remember them well. It is "One, listen; two, pong; three, tempo." "Two, pong" was for piano students. For violin students, I used "two, peep." For cello students I said "two, beep." And to flute students I used "two, poof." Although a little hard to understand, I made up these jocular words so that students will laugh and remember them well. These, however, represent three very important points.

1. Listen to records a lot more, and foster musical sensitivity. Musical sensitivity is something that grows while listening.
2. "Pong," "peep," etc. means that it is necessary to practice daily so as to foster ever greater ability to perform well.

3. When the student can play the present piece without a mistake, I tell him, "Your preparation is complete. Now the lesson starts, the lesson for creating the ability to refine yourself." From there a long time is required. "You will now start the lesson for fine musical rhythm, skilled expression of dynamics, and final refinement," I say, and let him concentrate all his strength in such practice. The head is the conductor, the hands are the orchestra--I foster the mind of a conductor.

The above three approaches comprise the Suzuki teaching method which enables every child to grow.

Consequently, the quality of the teacher hinges on how well he can teach the final polish of point 3. It is ideal if the teacher's mind is that of a superb conductor. We teachers shoulder the role of the conductor for we have to teach musical rhythm, expression of dynamics, vitality, breathing, and so on. Therefore, during the lesson, we attend to musical rhythm, expression, fine tonality, good posture, a big job involving everything from guidance of orchestra members' performance to teaching how to conduct. The conductor can just wield a baton, but a teacher has to both swing a baton and at the same time nurture the student's performing ability. However, since ultimately the final refinement (how to guide the student to perform an old piece well) determines the teacher's quality, we must continue lifelong study of the technique of musical expression. Let's continue to study together in the future as before.

If the above three points go well in the

5

instruction of students, every child grows splendidly. I have realized this clearly from the experience of the past forty years. This is where teachers should lay emphasis. Namely, let the students listen repeatedly to the records at home, skillfully inspire their interest and cooperate with mothers so that the children can practice well and happily at home, & concentrate on refinement after they have learned a piece so that greater ability will form. If these points are carried out with care, in my experience, everybody grows well. "Every child grows; it all depends upon the parents," "Every child grows; it all depends upon the teacher." Let's strongly emphasize these two elements, and continue to study.



6

CHILDREN WHO PLAY THE BACH DOUBLE  
ARE OUTSTANDING STUDENTS AT  
SCHOOL.

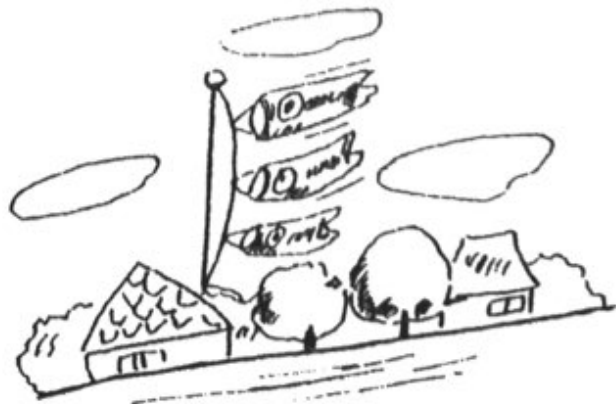
Shin'ichi Suzuki

I always used to ask students about their academic achievement, students who, having started violin early, by age six or seven could play the second violin of Bach's Double Concerto and already had good practicing habits. Without exception, I found that they were all top students. Over thirty years, this has invariably remained the fact. This shows that their ability grew. Talent education means education to foster ability. Since I thought, "A child with the ability to play the Bach Double (Volume 4) well must naturally be a top student in the first or second grade," over thirty years I have always asked such students how they did at school. However, since it is already proven clearly that such students are always among the very best in school, I have stopped asking.

Outstanding memory, superior sensitivity, high sensibility--such important abilities have been acquired and developed. The ability to play the Bach Double beautifully and joyfully, even if just the second violin, is already fairly high. You can foster any child's ability from early childhood, if you correctly follow the talent education method. A child who has received such education acquires high ability, incomparably above that of children who enter first grade without experiencing ability-fostering. It is only natural that such ability demonstrates itself clearly in academic achievement. Those unlucky children whose ability has not been developed prior to school age can, I think, be likened to the left hand (of a right-handed child) which has missed opportunities to develop.

It is a sad sight which can't begin to compare with the right hand which has been trained thoroughly. Ability is not inborn. Depending upon the upbringing from right after birth, one can be fated to become like the right hand or the left hand. You must nurture a fine seedling.

I ask you mothers: please foster your children beautifully. Every child grows. Some continue their children's violin or piano lessons in a leisurely way with no signs of growth, according to the traditional idea: "This is merely hobby training," or, "Our child isn't going to become a musician anyway, so. . . ." I cannot accept such an approach. For this is a center for fostering fine children. "You can inspire or discourage your child; fostering depends on the skill of the parent," as I wrote in "My Daily Mottoes." The child's fate lies within the parent's palm. This applies equally to piano or cello. Here I will ask the same favor to mothers of piano and cello students.



## TALENT IS CREATED

(from Young Children: Everything Depends on How We Raise Them, or Child Education by the Suzuki Method)

Shigeki Tanaka\*

### 3. Talent is Created.

What is talent? Opinion is divided among scholars as to its definition. Some scholars equate talent with intelligence. Since Mr. Suzuki started to use the expression "talent education," the term has become the center of much debate. This is clearly stated in dictionaries of psychology.

Mr. Suzuki's talent education is now known throughout the world. Since it is called talent education in English, this word "talent" invites misunderstanding. In common usage it denotes "a brilliant person," namely one with a surpassing talent; or it is interpreted as a famous star or a popular idol in entertainment circles. Hence, some say that talent education means the education of geniuses. Others even think it involves training entertainers or violin performers. This really takes me aback.

Mr. Suzuki's "talent" is a word whose broad sense includes the spiritual as well as personality. It does not refer only to intellect and skill. Mr. Suzuki always says that "talent education is human education."

\* Continued from Winter, 1979.

What is human education, then? This again gives rise to disputes. Professor Toshihiko Tokizane of Kyoto University, an authority on the physiology of the big brain, writes as follows in his book, Brain and Man:

Where can we seek the "image of man" common to all mankind, which distinguishes us as humans from other animals and computers? It is the workings of the brain which give birth to all our spirituality and controls all of our activities. In ancient times, Hippocrates, father of medical science, excellently defined it: 'We must know that human beings have joy, pleasure, laughter, humor, grief, agony and sorrow, only because we have the brain.'

This brain is namely the essence of man.

Teachers who take care of young children should not fail to read about and study the structure and development of the brain. In the past, one psychologist even said that "the physiology of the big brain contains many unknown portions; hence it is no more than an interesting hypothesis." However, it has now developed so far that it no longer can be called an interesting hypothesis.

The reason that study of the human brain has lagged behind is that the object of the study is man. It is also that it has been forbidden for humanistic reasons to dissect the brain for anatomical research or to freely study the living brain on the experiment table. It is well known that the theory of the eighteenth century phrenologist Gall was banned by the then government for the reason that it was against Christian doctrine.

Later, in the nineteenth and twentieth centuries, experimental science clarified from the brain of apes, monkeys, and dogs the locations which controlled motor, auditory, and visual senses. This was followed by studies of World War I patients with brain damage, the development of anesthesia, and advances in brain surgery, which produced many brilliant achievements. These invaluable physiological and anatomical studies of the cerebral membrane accumulated, making the study of the brain more and more solid. It has made further advances through the treatment of World War II brain damage and traffic accident patients. Today, amateurs speak casually of such topics as brain waves and amnesia.

It is true that many problems remain unresolved. However, it is also true that we are at a stage where we must reexamine the pedagogy and psychology of the past.

I don't have enough knowledge to detail the physiology of the big brain here, but let me summarize its main findings:

(1) The human brain is divided into the cerebrum, cerebellum, interbrain, midbrain, hindbrain, etc. Most activities needed for living such as breathing and heart beat are handled by the cerebellum, interbrain, midbrain, and hindbrain. The activities of the mind called instinct, intellect and talent are administered by the cerebrum or the big brain.

(2) The number of the cerebral cells is said to be between 14 billion and 20 billion, more often estimated around 14 billion. Every human baby is born with about the same number of cells. This number is fixed for life. If some cells die as a result of injury, they are never recreated.

(3) The cerebrum develops not by increasing the number of the cells, but by the development of nerve tissues which shoot out of those cells and intertwine with each other, thus connecting the cells and making it easy to pass signals. In order to simplify this, let me explain it by comparing the cells to a transistor. At birth, they are like a transistor which has no circuit yet. As the sense organs receive stimuli from outside, the circuit becomes gradually dense. This is how the cerebrum develops.

(4) This cerebral development can be charted, for example, by the rate of increase in brain weight or by the appearance of changes in the brain waves. It develops sharply from age zero, reaches 60 percent at age three, approaches 90 percent by age ten. After that it takes a very slow curve, and completes its development by age twenty or so.

(5) The cerebrum has a new membrane over an old one. The old membrane handles instinct and emotion, while the new one handles reason and intellect. Our daily life activities rest on the balance between these two kinds of membrane. The structure of the new membrane forms the system of division of labor. Around the crown of the head is what is called the motor field where motor nerves are gathered. When this area is destroyed, no motor message can be sent to the muscles, which results in paralysis. Locations are also fixed for the reception of the senses from the so called five senses (eyes, ears, nose, skin, tongue) such as the auditory field, tactile field, olfactory field. In between, moreover, is a place called the unified field which handles the action of perceiving and understanding what touches the skin, what sound is heard, what is seen, etc. Memory, which remembers the stimuli from outside, is mostly behind and on the side of the brain.

On the other hand, actions such as thinking, creation, intention and emotion are handled in the front of the head by the frontal lobe.

(6) Even after age twenty, when the circuit has been completed, or in the middle of circuit building, the particular part of the circuit becomes denser and firmer the more one uses the brain and the more intense and repetitious are the stimuli. If not used, the brain rapidly atrophies. The strengthening of the circuit while still developing leaves an especially strong influence for the rest of one's life.

#### Let's Make Use of the Four Instincts

What counts most is for us to recognize the fact that the "kindergarten and nursery school period" which we take into our hands is an extremely important period which influences children for the rest of their lives. When we think of that, upbringing cannot be done half-heartedly, even for one day. We also become aware that there is a mountain of things that we would like children to experience while at this stage.

Let's go back to the actual scene to sum up the basic problems:

\* Children whom we presently are caring for were all born with wonderful potential. It is necessary once again to chew on Mr. Suzuki's words: "Every child grows; everything depends on how we foster them." Talent is not inborn. If we recognize the fact that talent is fostered by the environment (unconscious) and education (conscious), we would not credit children with being bright or dull. For that is a question which requires reflection and improvement on the side of us teachers.



The same can be said of behavior. If we note undesirable behavior, we must observe, before scolding the child and making him apologize, his family environment and his mother's behavior in order to see how he was led to act that way. It is also necessary to think about the fundamental question of what to teach in order to reorient him in a more desirable direction.

\* To help make the children's big brain development healthy is to make their circuits solid and certain. The first step is to satisfactorily stimulate the five senses. Children's growth does not wait even a day. Extremely speaking, it may be too late in some cases if you don't act today. If you leave them lazily alone, what could grow won't grow. Yet, if you impatiently pull, their roots will dry up.

The development of children's brains is exactly the same as the development of a plant which has budded from the seed. Suppose there is a pebble in the way, you may sit back and think you'll take it out tomorrow or the day after. But in one day the stalk will grow crooked. Recognizing your error, you may straighten it by force; it will be hurt or broken. There is no other way but to wait for the plant to right itself. A plant may straighten itself but another may grow while remaining crooked. You will have to watch it grow and think about a proper method like give it more sun, water it, put another pebble on the other side, or use special care.

However, if you overdo it from too much worry, it may produce contrary results. Basically speaking, you have to have faith in the power of life with which the plant itself aspires to live.

\* The teacher must never forget a sense of wonder toward this power of life that children have. This is the basis of all education. It is folly to proudly assert, "This is the fruit of my education." If there is success, that only shows the strength of the child's life power; the teacher merely helped the child by his side. The help happened to be of use. We need to reflect that teachers tend to obstruct, pull, and meddle rather than offer useful help.

All living things use the cerebrum in order to live, but humans are different from other animals in that they are trying to live a better life. There is a tendency to understand this as human instinct and to consider this instinct something of a low animal-like dimension, but this is clearly mistaken.

Cerebral physiology divides the circuit of the cerebral cells into the inborn circuit necessary for humans to live and the circuit that is created after birth in response to the environment. The former is explained as instinct or unconditioned reflex, and the latter as intellect or conditioned response. In the instinct or unconditioned reflex, the brain is said to maintain extremely important abilities which become the basis of the latter. Let me name a few of them.

#### Imitation instinct (imitation reflex)

We hear people say, "Don't copy people," "Think for yourself," "Value creativity," etc. However, when we think about it well, the majority of our behavior was learned by imitating other people. It is clear, for example, from the fact that language is acquired from copying.

Human beings first have the instinct to become like others. The circuit of the cerebral cells

between ages zero and three is said to develop first of all from this imitation. The growth of imitation, however, does not end there. The instinct to imitate lasts for the entire life. Whether imitation is good or bad is beside the point. The question is what to imitate, or what environment to give--and this is the task of teachers. They have to provide children good models, and satisfy the joy and security of imitating.

#### Quest instinct (quest reflex)

One desires to study, learn, or gain a new experience. This desire stems from this instinct. It is a strong desire which every human being enjoys. But in reality children like to study least, since study has lost the original correct image. Study in its origin should be considered not something one is forced to do but something that one just loves to do. Children don't enjoy it because the teachers' way of thinking was wrong, or the method of instruction was poor. We must first correct it. And we must restore it to its original image.

If this quest instinct is correctly stimulated, children make unimaginable progress. This is proved by Mr. Suzuki's violin class. Five or six year olds beautifully perform Vivaldi's A Minor Concerto which once was said to have been used for graduation performance of music schools. People see this and marvel at the geniuses in front of their eyes. However, when this is spread to hundreds and thousands of such children, they cannot call them geniuses any more; they can only freshly marvel at the wonder of children's possibilities.

#### Community instinct (community reflex)

One wishes to make friends, play with peers, stay in a group--this is a strong desire based on instinct. If this is not satisfied, it causes various kinds of spiritual disturbances, and further

can develop into physiological and physical diseases. As a result of experiments with animals and human beings, cerebral physiologists recently discovered that this group desire is a more important instinct than appetite or sexual desire. For example, if a mouse is isolated from its group for a while, though mild tempered before, it becomes wild, develops skin diseases, and its hormone-emitting organs weaken. However, when it is returned to the group, its health, I hear, is also restored.

This applies to human beings, too. When a person is placed in a completely isolated situation, his psychology becomes abnormal in two or three days, and even his body is said to experience disturbances.

Young children's group desire manifests itself in skinship. More than any words, this touch of skin to skin is an effective means for communication of love and understanding. Therefore, it is not too much to say that the essential prerequisite of nursery school and kindergarten education is skin contact between the teacher and the children.

#### Motor instinct (motor reflex)

A look at young children who don't stay still suffices for us to understand that the constant movement of the body and limbs is the basis of life. Dance, among primitive peoples and even in advanced cultures, is an inextinguishable fundamental desire. Sports of course are also rooted in this instinct. Although the joy of moving the limbs freely is a desire that never wanes over a lifetime, it is especially strong in young children. For, since children are born with immature bodies, they have to move in order for their bodies to mature. In a song called "Cyclamen's Fragrance" there is a line that runs, "Like children who know no fatigue." That is so. Their energetic movements can be interpreted as proof

of life.

Especially important among various kinds of movement is the action of the hands. See Diagram I which shows the longitudinal section along the central groove of the motor field located in the front of the grooves and engaged in sending out signals for movements to the muscles of the body. You will notice that the cerebral cells signalling movements are placed in order of the locations of the parts of the body, and that the cells for the fingers, mouth, and tongue are especially plentiful. This means that the brain is formed so that the hand and mouth can move dexterously and swiftly. We understand from this that it is especially important for human beings to use their hands and to talk.

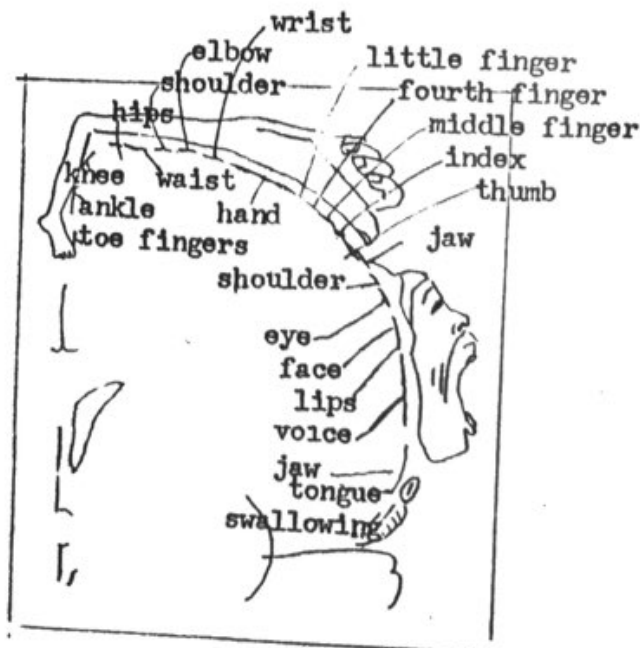


Diagram I

Parts of the human brain develop while maintaining deep mutual relationships. The development of the movement of hands, therefore, naturally stimulates the development of other parts. Thus, it is a matter of prime importance to stimulate young children so that they will use their hands well.

#### 4. Develop Ability on Six Pillars

Then what should we do in order to develop the children's brains more healthily?

As I have repeated, the brain does not grow if left alone. Think of a plant growing: no farmer leaves the seeds unattended after sowing them. A farmer would mind the sun, temperature, and water, fertilize, watch out for diseases and vermin, and sometimes may even put his hands on the plants. Children are the same as these plants. We must help them grow while paying attention to their surroundings.

Now, how do children imbibe the surroundings? I would like to consider this here.

Human beings have two actions: perception which carries information to the brain (reception) and action to start movement according to the information received (expression). Six organs engage in the former action: visual, auditory, tactual, olfactory, gustatory senses, and in addition, intuition or the sixth sense. Of these, we don't know much yet about the last. Also, while sometimes people escape from disasters thanks to the olfactory sense as in the case of fire and gas accidents, or discover poison from the stinging taste on the tongue, these two senses are said to be gradually degenerating in human beings.

Except for those who have special callings (cooking, cosmetics), most people gather information by means of the three organs, visual, auditory, and tactual. Let's therefore consider these.

#### Visual Sense: Building Blocks

As they say "Seeing is believing." Seeing is a more important method of receiving information than hearing or touching. But on the other hand, as reflected in such sayings as "see but not see" or "open-eyed blindman," our eyes often see without perceiving, hence failing to pursue the function of a perceptive organ. Young children's eyes are like this.

Young children's eyes are always shining; they seem as though they would sharply respond to minimal changes in the outside world. Yet, in reality they are somewhat vague and do not notice changes. We don't yet know the reason for this. When a person is left for a long time in a monotonous circumstance, he stops paying attention to what he is accustomed to see. Likewise, are there too few stimuli around young children? Or, on the contrary, does their environment change too quickly and bewilderingly for them to notice each change? We can think of many reasons.

According to Dr. Doman, a child can "differentiate similar but not identical simple signs" at age eighteen months, and at thirty-six months, he can "recognize signs and letters which are already familiar." This is ordinary development. A bright child, Doman says, can differentiate signs at age thirteen months, and can read letters at twenty-two months.

In order to explain this simply, let me take for example an English toy. This toy consists of a box with circular, triangular, and rectangular holes

and blocks matching these holes. You choose a matching block and put it in the hole; then the block drops inside with a thump. You can't see the block that dropped unless you lift one of the three trap doors. The block does not necessarily drop right under, but may tumble somewhere else according to its shape.

Now, let's give this toy to an eighteen months old boy. At first, not noticing the different shapes he tries to put them in at random. If a grown-up inserts a matching block partway, he lets it fall by pushing it with his fingers. When he has dropped the first block, he looks behind the box for it. Since he can't find it there, he moves the box. This much wisdom surprises me. Show him the block by lifting the knob of the trap door; he will look in at once, and, taking out the block, bring it to the hole on top. If you insert it in the matching hole, he pokes it with his fingers again to let it drop. Second time around, he lifts the door to see where it dropped. It's the same door as before. When he can't see the block, he lifts another door.

The boy seems to like this game; he does the same thing over and over again, never getting tired. Through repetition of the same process, a boy I knew became very good at using his fingers. When I visited him a month or two later, he was already able to differentiate the shapes of blocks and matching holes.

To choose the right one from similarly shaped objects. To compare two things and understand the differences in color, shape, size, thickness, and depth. Comparison and observation of such things, as well as observation of objects that change as time passes, are important qualities to foster for the development of different abilities.

In order to sharpen the reflexive nerves responding to light, it is good to cultivate the ability to recognize the object instantly (you can devise games using flash cards). Peek-a-boo games with things that appear and disappear quickly, and games of finding objects also build the basis for the growth of important abilities.

The ability to recognize shapes develops most rapidly between ages one and three. Learning shapes and signs which have meanings also start about that time.

In Dr. Doman's successful experiments, some children with brain damage learned first to recognize letters and then to read sentences at age two or three. If this is possible for a child with brain damage, it must be even simpler, we can easily imagine, for normal healthy children.

The Ishii Method Chinese Characters Class has succeeded in teaching pre-school children to read Chinese characters. Everyone is reportedly able to read about two hundred Chinese characters.

Let me add here, to avoid misunderstanding, that neither Doman nor Ishii crammed in order to produce a reading ability at an early period. Doman endeavored to employ the cerebral activity of reading books as a resource for activating many other brain cells. Reading, therefore, was not an end in itself, but merely a means.

---

\*The Japanese written language basically consists of the combination of forty-seven phonetic scripts derived from Chinese characters and some 2000 Chinese characters, of which 800 are taught at six-year elementary school but normally not before then.

Similarly, Mr. Ishii never tried to make young children learn Chinese characters early, but guided children to take an interest in Chinese characters and pick them up before they realize it, while playing with interesting shapes and enjoying finding games. In other words, its purpose is to awaken other abilities by stimulating instinctive activities and at the same time to eliminate allergies against Chinese characters. Ishii did not force them to learn Chinese characters, but merely helped the development of the cerebrum with the use of Chinese characters. I ask you not to misunderstand this point.

We perceive number and quantity. This is not to mathematically define them. I would like to consider how children's way of looking at things grow, concerning a simple-minded estimate at a glance of which is more, or less, and how one and two differ.

"More" or "less" is an indirect concept which is communicated through the word. Therefore we have to know the meaning of the word. However, if comparative words are often used in daily life, children's concept naturally develops fast. Even though the words may come only later, children's eyes occasionally seem to be already developed fairly well. For example, according to the traditional method, we would start by teaching children to chant numbers. They chant in order, one, two, three, etc., and the last they say signifies the number of the objects they are counting.

However, if you teach them to count by seeing objects in groups of two or three, five year olds become able to correctly discern the number of objects, if less than twenty, in two seconds. When playing with kindergartners, I scatter a handful of go-stones over the desk, and say, "How many?"

I get an instant exact answer back. I, a grown-up, hesitate, and answer late and inexactly. I ask the children, "How did you count?" They can't answer clearly. Maybe they count in groups of five or ten.

The size of tatami floor, too, children, if trained, can guess more correctly by intuition than us adults. Only, in comparing different size glasses, I have a better winning rate than they. It is probably because they have not learned to think of content in terms of a double measure for comparison (the base area and height).

In any case, children's "power of seeing" is wonderful. If they are skillfully trained, we can hardly compete with them.

And again I must repeat that when children can do one thing beautifully, it is not limited to that. For it is closely connected to the important problem of how this ability facilitates the development of other parts of the brain.

#### Auditory Sense: Training of the Mother Tongue

Darwin, famous for his theory of evolution, closely observed his own children's speech development. He stated that "Nothing is so important in human life as learning language in the first three years."

Children's speech ability is not something that develops when left alone. I have already mentioned this in connection with Friedrich II's cruel experiment. Words never germinate in an environment of silence.

Within the one and a half year period between

ages one and a half and three, the young child's still not fully developed brain learns approximately one thousand words. Not only that, to our marvel he begins to use them. The teachers, moreover, are no specialists but the mother and other family members with different levels of education. The mother doesn't teach so much as the child instinctively (by means of imitation instinct) learns. No child gives it up saying it's difficult; every child equally acquires the skill to talk.

Mr. Suzuki calls this "the teaching method of the mother tongue." If children happily learn something and acquire an ability before they are aware of it, that is the best method. All other skills should be taught in the same manner as the acquiring of the native tongue. This is precisely what the Suzuki method is. In other words, the Suzuki method is the generalization of the learning method of the native tongue.

The brain cells arranged into a circuit by stimuli from the ear are never effaced for the rest of the life. For example, this is evident in survey results of the distinction between the English r and l sounds. In a survey involving Tokyo University graduate school students, all foreigners who spoke English could distinguish between the two sounds. However, only three Japanese students could do so. The three turned out to be those who had lived abroad till age three or so. This result can be said to support the "Shinshū method of expert warblers" which Mr. Suzuki often quotes.

Our Center for Developing Young Children once asked mother researchers to report on their upbringing of children from birth. Among the reports was one on the results of repeatedly playing certain musical pieces. The pieces chosen included those by

Bach, Chopin, Vivaldi and so forth. For the first three months, there was no special response to any. But soon some responses began to appear: when the music started, the baby moved the body, turned the neck to the sound, stopped crying, etc. Again later, the baby began to smile at a particular piece, swung arms and legs, or listened quietly. Babies, this experiment shows, accept classical music, or whatever, beautifully beyond adults' commonsense.

#### Tactual Sense: Feel to the Hand and Home-made Things

The act of knowing something through the sense of the skin is an instinct, an ability especially indispensable for young children. They are not satisfied just to see; they want to touch everything. They touch, and make sure that they exist. No act is simpler and more certain than this.

I have discussed the community instinct (community reflex) above. For babies who don't yet see and hear, skin contact combines the communication of love. At the same time, it satisfies group desire. As is well known, one hug is more basic and effective than saying "how lovely" or "I love you" a million times. The importance of skinship in young children goes without saying.

In the tactual sense, the hand plays an important role. I would like to mention two words. Both are related to the hand.

First, "the feel of the hand." This expression denotes the feeling in the hand when one hits and pokes. It also means the response and counter-response as a result of acting upon a thing, a fact, a person. For young children, nothing is so basic as the sense received in the hand. This leads to perception of things.

Next, "handmade things." This is something like an antonym of "machine made." In handmade things, the heart of the maker is apparent, conveying something to those who see it and touch it. It is so even if it is no high class artwork but only a commonplace thing used in daily life.

Folk art is now in boom with simple and humane works by nameless craftsmen. Their tender warmth cannot be reproduced in machine-made things. Folk works are popular because they reflect the heart of the makers.

As we can see from the above, the human hand can be nearly identified with the human being himself. Especially for young children, the hand plays an important role. This is because they recognize things by the tactual sense, while at the same time the development of the sensation of the hand urges the development not only of the motor field but of the entire cerebrum. I have repeated this enough times.



EVERY CHILD GROWS;  
IT ALL DEPENDS ON THE TEACHER

Shin'ichi Suzuki

When I let the children on stage, at Summer School for example, say in a loud voice in unison, "Every child grows; it all depends on the parents. Father, mother, please guide us," there is laughter from all over the hall. As I go on to let them repeat loudly, "Every child grows; it all depends on the teacher. Teacher, please guide us," again laughter is heard. This, however, is a serious appeal. These voices, moreover, are not only the children's voices; they include my voice asking your favor.

I will here ask you again: "All teachers, please guide them."

To explain the expression "depends on the teacher," it means that "everything depends on the teacher's ability." This pricks the conscience. Furthermore, it is a fact.

The teacher, if he is a teacher at all, must seriously study together with the parents, heighten himself, correct himself, and make efforts toward his own growth. In other words, he must be a human presence that ever continues to advance. I always explain to students receiving teacher-training:

Teacher\* doesn't mean "living first"; it means one who walks a life of constant and incessant pursuit toward the higher.

\*Teacher in Japanese is sensei, consisting of two Chinese characters meaning first and birth.

Study doesn't just mean playing a lot by yourself. Imbibe the expression, emotion, sound, musical rhythm, etc. of the highest performances; never neglect comparing your own with those of the world's best performers; think well, feel, make efforts to train yourself to create such expression; learn while playing--this ought to be the Way of our daily efforts. This namely is the way that the teacher walks. To teach and guide the student on this way is the knack of the teacher's guidance.

There are many men of industry in the world who make great efforts, play much everyday, and yet fail to refine themselves. There are too many of them. Those are people who don't know how to change themselves to achieve higher levels. They know nothing.

Think of calligraphy teaching. At the same time that the teacher instructs in the method of using the brush and trains the students, a fine model is placed before them. There always is a model to copy from as the student moves along from the basics to higher skills. And when the student makes great efforts comparing his achievements with his models, the calligraphy becomes refined, and his sensitivity grows, developing gradually to a height.

What if, without even a model, one makes great efforts every day and continues to write many characters according to his own method? What would be the result of the calligraphy of this person who hasn't even once seen a model? His efforts are utterly unrewarded. It is so in language and music education. Make efforts, and you will be better--this is a way we follow. But this way of efforts includes another way, which is the correct Way. It seeks to find in what manner we should make efforts in order to become better.



A foolish effort only produces a foolish result. Ability depends entirely on the way of fostering. A teacher who doesn't let his students make such foolish efforts, one who lets them walk in that way which refines them--he is indeed a superior guide, a superior teacher. Therefore, teachers, concerning your own daily practice, too, let me ask you to think again about calligraphy education.

To have a superior model and to seek deeply, and to search while practicing every day comparing yourselves with the model; to think about what and how to practice in order to enhance yourselves step by step toward a superior ability, superior sensitivity and refined sounds; in other words, aspiring toward a Way of life--this is also our path in music. Men who make great efforts but who think about nothing, simply playing a lot every day, will never become great. To avoid inadvertently following this route, we ought to consider the road we walk on as we apply ourselves diligently.

Teachers who plod on such a path are those who show the way to students, finely nurture children.

For the past forty years, I have made world's masters like Kreisler and Casals my teachers and have indeed learned a wealth of things. It is from their records. I have had daily self-reflection. For forty years, I was constantly given many new things. I have applied the "Suzuki method" to myself in my own study in this manner. I still do this at present, and in the future too, I will walk on this path. For the past twenty odd years, while listening to the graduation tape performances of students every year, I have vividly known the stages of their teachers' growth and development. When the teacher has stopped, too, I know it well. For if the teacher makes progress, it is evident in the

ability of his student from year to year.

In brief, the voice of the children in loud unison, "Every child grows; it all depends upon the teacher," is a strong appeal to us instructors, and it is also our very mission. Depending on whether or not we instructors know how to foster ourselves, the children will grow well or poorly.

The pursuit of art which has no terminal point is a meaning of life, and also a source of great joy. Let's go on seeking every day, continuing the quest for the higher and the finer.

(Lectures on Musical Education 11,  
Talent Education, No. 38)



## THUNDER IS NOT SCARY

(from A Father's Record)

Kiyoshi Suzuki\*

12. Thunder is Not Scary  
--Three Years

My wife is scared of thunder. When it starts, she cowers saying, "I'm scared." It looks like a joke, but she seems to think it natural that one shudders from the bottom of the heart at that flash and sound.

"Aren't you scared?" she asks me, but evading a clear answer, I only say, "Of course, it's not a good feeling."

However, since Eiko began to understand things, my wife overcame her fear of thunder. "You're not scared of thunder any more?" I asked. She said, "If I'm scared, I think Eiko will be, too. So I'm restraining myself, though I'm really scared." After all, she was still frightened.

Thanks to this attitude, however, Eiko is not at all scared of thunder. One day, when a relative's child who happened to be visiting cried out at thunder, Eiko laughed, "Oh my, she looks scared. Thunder is just electricity, though." My wife, seeing this, pretended to be unafraid. I found this--especially my wife's face--so funny I burst out laughing. She scowled at me.

At a sudden burst of thunder, it is natural for any child to be scared. Rather, it's strange if a child's not scared. Since my wife didn't want Eiko to become a child who fears thunder, she told her

as well as herself, "Thunder is electricity, nothing to be scared of." It wasn't just once or twice; each time there was thundering, she repeated this. So Eiko grew up without knowing the fear of thunder.

We are apt to force our likes and dislikes on our children. In some cases the children will become happy for this; but in many cases it leads to great unhappiness in the future. When I see children watching adult movies or entering a race track with their parents, I feel for their misfortune. When I see a mother wrapped up in a movie, her child crying on her back, a cold shiver creeps up my spine.

13. On Baby Talk  
--Three Years and One Month

"Perfunctory playing makes a perfunctory talent."

These words of Mr. Suzuki seem to apply not only to violin practicing but to everything in life. I did an experiment on Eiko's language during her early childhood.

A young child who baby-talks is extremely lovely. Starting with simple syllables, the child gradually learns to say various things, and first talks in baby-talk to parents and other people who surround him. This is again so very lovable that grown-ups take up this baby-talk, and talk to the child emphasizing its babyishness. Furthermore, when talking to the child, some parents purposely translate into baby-talk words that the child can't use yet.

Wouldn't the child think this way? "It's strange. Until now my mother was saying street-car. I think I was saying street-car, too. But mother started to

\*Continued from Winter, 1949.

say stweet-car. When did street-car change into st-weet-car? No matter how many times she says it, she says stweet-car. So after all stweet-car must be correct."

Eiko, too, when beginning to learn to speak, always talked to me in baby-talk. I made it a rule to answer her always repeating the words in correct pronunciation. My wife also did this patiently every day. As a result, Eiko always seemed to be trying to talk correctly. As we praised her when she played violin, we applauded when she could pronounce words correctly. This seemed to encourage her, for she jumped up in joy each time she was praised for correct pronunciation.

Since Eiko's tongue is somewhat shorter than other people's, I think she had an especially hard time. There was a time when we showed her to a doctor to have her operated on. But he said, "You don't have to have an operation. When she's a little older, it will correct itself. So we decided against the operation. Later, the year before Eiko entered school, I talked it over again with my wife and concluded that after all it would be better for her future to have her operated on. A member of the Talent Education Association was a surgeon. He consented to undertake the operation. When she got on the operating table, however, she so desperately resisted that he could do nothing. "Let's don't. If it's such a strain for her, you don't need to do it," he said, and we ended again without an operation.

Unable to pronounce the Japanese r-sounds in the syllables ra, ri, ru, re, and ro, Eiko made great efforts for them. Owing to her efforts, she rarely used language that could be branded as baby-talk in her early childhood. Someone said to me,

"Eiko is precocious," I arranged my thoughts in my mind first, and then explained the reason why she used no baby-talk. He commented, however, "Young children's baby-talk is lovely, don't you think?" and didn't appear to understand me.

It seems that many people think that there is no need to avoid baby-talk from such an early stage, since everybody stops using it when he or she grows up. However, the matter doesn't concern just language. What's important is to correct the grown-ups' idea that it's fine for children to make mistakes because they are children. It is whether parents pay attention to all aspects of how to bring up children. The problem of language is only a partial example of this question.

In order to bring up a child as a person with deep affection and truthfulness, grown-ups must, I think, delicately pay attention and make efforts about everything.

#### 14. Eiko Doesn't Say

"Good Night" (The First Error)

--Three Years and Six Months

The "Family Education Homework Chart for Good Upbringing" used by the violin class had spaces for double circles for when the child did well on saying "good night," "good morning," "yes," etc. Eiko loved to have double circles written in. Unwilling to get a triangle for failing to greet or answer, she said on rising in the morning, "Papa good morning, mama good morning." She learned to say "good night" at night. Children of this age enjoy doing this sort of thing more than one would expect.

One night, however, Eiko just refused to say "good night." We couldn't understand why she didn't want to say it, but anyway, it was a grave problem if tonight she couldn't do what she had been doing until today. Since we had to make her say "good night" somehow, both my wife and I did our best to humor her. First I politely put hands on the tatami, and said, "Eiko-chan, good night," thus setting an example. But there was no response. My wife did the same after me, to no avail. We consoled her, coaxed her; trying not to get angry or impatient, we praised her about this or that, and laughed for her. Still it was no use. Then, I thought: "If the parents give up here, Eiko would think it all right to go to sleep without saying good night. This is the turning point in history.\* No matter what, we have to make her say good night in an ideal way."

It was already past Eiko's usual bed time, so she started to drowse comfortably. "O-oh, what if you fall asleep; you haven't said good night, like you," we gently shook her. This lasted more than half an hour, but still Eiko wouldn't say it for us. At last she started to cry. "Oh no, now what," I exchanged looks with my wife, flustered. Eiko crying at this point, it became even more difficult to humor her, and we didn't know what to do. However, we tried many things--without effect. In the end I lost my patience: I picked her up, still crying, spanked her once, and said fairly strongly, "I don't let you sleep unless you say good night." Then, Eiko said, crying, "Papa good night, mama good night." Then quick as a wink, she lay right there, and slept quietly as if nothing had happened.

\*The original reference is to the battle of 1600 which determined the victor Tokugawa's domination for 270 years to come. (tr.)

Both of us really cried seeing the way she slept. We cried shedding tears, aloud. "What have I done? What a bad thing I did. Wasn't there a better way?" --I sighed deeply, but it was too late. The more I looked at her innocently sleeping, the more ashamed I felt of my conduct.

I had always been very short-tempered, making my wife cry by getting desperately angry, heedless of nothing, whenever something didn't please me. After I began to hear Mr. Suzuki's talks and to raise my child, I conducted my life always careful not to get angry. It was regrettable to think that I erred on this important occasion.

After this event, all we had to say when Eiko went to bed before saying good night was "Oh, you forgot something." "That's right," she rose out of her bed laughing, and said "good night" smoothly. It became her habit to greet every day in the morning and at night. Since I stay up late and am a sleepy head in the morning, I sometimes feel embarrassed as Eiko greets me while I am still in bed.

Eiko, now a sixth grader, looks at her mother's face and watches the situation the moment I raise my voice a little. I strongly feel that I must be all the more careful about my words and behavior.

#### 15. Bath Time --Three to Four Years

After the war, we were able to rebuild the house which had burnt down in an air raid, thanks to a very kind person's assistance; but it was beyond our means to add a bath which I would have loved to have. However, when Eiko was three or so, we managed to build a small bath. This was so humbly

One night, however, Eiko just refused to say "good night." We couldn't understand why she didn't want to say it, but anyway, it was a grave problem if tonight she couldn't do what she had been doing until today. Since we had to make her say "good night" somehow, both my wife and I did our best to humor her. First I politely put hands on the tatami, and said, "Eiko-chan, good night," thus setting an example. But there was no response. My wife did the same after me, to no avail. We consoled her, coaxed her; trying not to get angry or impatient, we praised her about this or that, and laughed for her. Still it was no use. Then, I thought: "If the parents give up here, Eiko would think it all right to go to sleep without saying good night. This is the turning point in history.\* No matter what, we have to make her say good night in an ideal way."

It was already past Eiko's usual bed time, so she started to drowse comfortably. "O-oh, what if you fall asleep; you haven't said good night, have you," we gently shook her. This lasted more than half an hour, but still Eiko wouldn't say it for us. At last she started to cry. "Oh no, now what," I exchanged looks with my wife, flustered. Eiko crying at this point, it became even more difficult to humor her, and we didn't know what to do. However, we tried many things--without effect. In the end I lost my patience: I picked her up, still crying, spanked her once, and said fairly strongly, "I don't let you sleep unless you say good night." Then, Eiko said, crying, "Papa good night, mama good night." Then quick as a wink, she lay right there, and slept quietly as if nothing had happened.

\*The original reference is to the battle of 1600 which determined the victor Tokugawa's domination for 270 years to come. (tr.)

Both of us really cried seeing the way she slept. We cried shedding tears, aloud. "What have I done? What a bad thing I did. Wasn't there a better way?" --I sighed deeply, but it was too late. The more I looked at her innocently sleeping, the more ashamed I felt of my conduct.

I had always been very short-tempered, making my wife cry by getting desperately angry, heedless of nothing, whenever something didn't please me. After I began to hear Mr. Suzuki's talks and to raise my child, I conducted my life always careful not to get angry. It was regrettable to think that I erred on this important occasion.

After this event, all we had to say when Eiko went to bed before saying good night was "Oh, you forgot something." "That's right," she rose out of her bed laughing, and said "good night" smoothly. It became her habit to greet every day in the morning and at night. Since I stay up late and am a sleepy head in the morning, I sometimes feel embarrassed as Eiko greets me while I am still in bed.

Eiko, now a sixth grader, looks at her mother's face and watches the situation the moment I raise my voice a little. I strongly feel that I must be all the more careful about my words and behavior.

#### 15. Bath Time --Three to Four Years

After the war, we were able to rebuild the house which had burnt down in an air raid, thanks to a very kind person's assistance; but it was beyond our means to add a bath which I would have loved to have. However, when Eiko was three or so, we managed to build a small bath. This was so humbly

built that the ventilation was superb: in winter, we immediately froze the moment we got out of the hot water to wash. Even so, Eiko and I had a pleasant time dipping in the hot water together.

I have seen a child in his father's arms in a public bathhouse in town. The father counts cheerfully, "one, two, three, four," for the child in his arms in the hot water. When he counts up to ten, he says, "Let's stay in the water while we count ten more, just ten." He coaxes the unwilling child, forcing him to stay in the hot water. When he counts up to ten again, he says, "Just ten more, okay? --that's a good child," and repeats counting to ten. For the child, this is very annoying. He never knows how many times this has to be repeated. His father always uses this trick to make him stay in the water forever. Such a father is so occupied with the thought that he must thoroughly warm up his child in the hot water, that he overlooks his grave pedagogical error: he is telling a lie to his child.

"Lying is the beginning of stealing"--we were taught when we were children. One must particularly avoid lying to a small child precisely because he is a small child. Unless we are aware of this, it would be too late, if, when our children are a little older, we teach them that "it's wrong to tell a lie."

I taught Eiko how to count in the bath tub. At first we only went up to ten. Dipped in the hot water with her, I told her an interesting story; then, when time seemed ripe, I said, "Now count up to ten with papa." We slowly counted to ten. I said, "Now let's get out." Eiko not only learned numbers but enjoyed the bath. More hygienically speaking, I thought about the duration of the bath time and other things as much as I could as an amateur, but now as I reflect upon it, I wonder if I should have

practiced it more scientifically.

When she could count to ten alone, I increased the number to twenty, and then to thirty, while trying to time the speed of counting and the length of our stay in the bath. Eiko thus learned in the bath to count up to one hundred without losing interest. At the same time, I taught her to wash herself, to use soap, and gradually to get into the tub alone. She also learned to wash her own hair.

I try never to lie, at least to my child. As she started to breathe in society, entered school, played with all kinds of friends, and began a more and more complicated life, she has sometimes surprised me by telling a transparent lie. Yet it's not good to cage her within the family. Think of children who grow up under worldly influences, once they join society which is full of lies; those who care deeply for their children will all feel sad.

Although it may be difficult to change this society into one in which honest people are not cheated, I cannot but wish at least for a society in which honesty is its own reward.

#### 16. Eiko Does Not Covet --Ages Three to Four

One day on returning from an errand, my wife said, "I'm at a loss. Lately when I take Eiko on errands, she always wants something. Today, too, she just insisted and insisted in front of a cake shop. I was so embarrassed that I finally bought her some cakes. What do you think I ought to do?" I replied right away: "That's your fault. If you really don't want her to get into that habit, just come home alone quickly next time she's that way,

even if she crouches down on the street. Instead of giving in to her demand on the street, you buy or make sweets and toys as often as you think it proper. Anyway, it's important to make a clear distinction between one thing and another."

A few days later, Eiko was again taken on an errand. Remembering her success last time, she started to insist like before, but this time my wife said, "When we're out on mama's errands, we don't buy things for Eiko." She promptly headed for home leaving the toddler in the middle of the street. It took her great courage, but she was resolved to do it, thinking that she would spoil Eiko if she flagged. Eiko saw that her mother was really leaving her. She ran after her in a flurry, and quietly followed her home. My wife praised her, "Eiko-chan was good. A very good child today, " giving her a smack.

When Mr. Suzuki gave a group lesson in Nagoya to a large number of students, I was the one who took Eiko. After the lesson, or a concert, I often took Eiko to windowshop at a department store. Eiko was the happier of the two then. In front of a row of pretty dolls or a showcaseful of cakes, she cheerfully talked to me in many words, but she never fretted saying "buy me this." So I felt like taking her there all the more, and if I saw anything good for her, I felt like buying it. Eiko was simply delighted on such a special occasion, and walked briskly swinging my little finger which she held tightly.

Whenever I took her out on the train, I bought her a twenty-yen box of caramels at the station. Since I made it a rule not to respond to her soliciting, the twenty-yen pack played a fairly large role. At present, Eiko is already a sixth grader; I give

her twenty yen to buy what she likes.

Once, window-shopping preceded the group lesson, since we got there too early. I bought a Roma-ji\* workbook for Eiko. She took it to the group lesson. Too young to be bashful yet, she talked to Mr. Suzuki the moment she saw him: "Papa bought me a present. It's in this scarf. Do you want to see?" Mr. Suzuki said, "How nice. Please show it to your teacher." Eiko proudly spread her scarf to expose the Roma-ji workbook and a few stationary items. Mr. Suzuki, very pleased, encouraged her: "How nice that you got such good things. Let's see you study well." This motivated her to learn to write Roma-ji before entering school. Underneath the Japanese entry of her diary, she now wrote the same in Roma-ji. Thus she became familiar, though gradually, with Roma-ji. This proved helpful when she learned Roma-ji at school. Later, I also wished to give her English training while young, but I regret that I was unable to provide that opportunity for her. (At present there is an English Class using the talent education method.)

To cultivate oneself to become a worthy person is important for oneself, but it is also very important in child upbringing since it is reflected in one's child. "A truly fine musician," I once heard, "takes three generations to produce." If the parent studies hard and rears the child carefully from a tender age, the child never fails to acquire a better musical sense than the parent. Man's noble culture has been fostered in this way. However, truth, goodwill, and love must also be fostered as an ability in the same way as culture. Otherwise, how can we make a beautiful human society?

\* Roma-ji is the Romanized Japanese alphabet.

17. Aspiration and Emulation  
--Age Three to Seven

While working on the "Twinkle Variation" for a year after entering the violin class, other children who entered at the same time rapidly went on to more advanced pieces. Eiko alone practiced the "Variations," toddler as she was, without seeming to make any progress. One day my wife said: "I'm getting embarrassed. Eiko has been on the "Twinkle Variations" forever. Everybody goes on to other pieces. I wonder if she's too young after all. Isn't it better to withdraw her for now and start over again when she's a little bigger?" "Absolutely not," I said, "you needn't feel embarrassed at all. How can you say she makes no progress? She could play no violin before, but now doesn't she play, or sort of play, the 'Twinkle,' even if not for real? That's great progress. Patience, patience--what do you think will be fostered in Eiko unless her parents have patience? In any way, the thing is to continue going to class diligently. Just tell yourself you are taking her there to play. It's plenty that she plays in the environment of that violin class." I encouraged my wife, emphasizing the need of regular class attendance.

When she was finally through with the "Twinkle Variations" and began "Lightly Row," she could play it at once. She also learned "Song of the Wind," the next piece, right away. The moment she began to bud just a little, she started to run through pieces almost curiously fast. Though she couldn't produce good tone on her cheap one-sixteenth violin (I am more than sufficiently aware that the blame is attached to poor playing, not to the instrument), this really was rapid progress. Up until then, the children who started violin with Eiko seemed to have

raced far ahead. But Eiko gradually began to catch up with some slow walkers. The mothers of the children who were caught up rounded their eyes in surprise and commented, "Eiko-chan now plays so well."

When deciding on the program for the Toyohashi chapter's second recital, a child bigger than Eiko, unhappy to perform the same piece as Eiko, studied the next piece very hard and got it in the program. If a child performs a more advanced piece, however, that child doesn't prove the worthier. The point is how well a child can perform the piece he has practiced, that is, how he does on his present piece. Talent education means creation of lofty humanity; a more advanced piece doesn't equal a more elevated personality. Humanity has no end.

"One should not confuse aspiration with competition," Mr. Suzuki often says. However, some mothers, rather than confusing the two, frantically compete without realizing it.

One day, the most advanced child in the class was in tears, pulling her mother's sleeve and complaining about something. The mother said to the child, "That's because you don't study. So you can't help it." This child, I learned, was upset about another who was working on a piece next to her own, because she had been the top child so far. As I watched this child, I was assaulted by an indescribable feeling.

In the October, 1950 recital, Eiko just barely managed to perform the Gavotte from "Mignon." Bigger children who started with Eiko performed the third movement of Vivaldi's A Minor Concerto. Hearing the performance of these children who had gone so far, I couldn't help but admire them. I could only have a faint hope that some day Eiko would be



able to play that piece.

However, as I have written, Eiko's progress kept on gathering speed, and she caught up with one child after another. Everyone caught up said, "You are getting good these days, Eiko-chan."

When Eiko was a second grader, reviewing all the movements of Mozart's Concerto No. 4, she topped the class. The mothers unanimously said, "Eiko-chan is special."

Talent education, however, has no specials. If I had really succeeded in raising her as a normal child, she might have become even more worthy and more wonderful. Recalling how my errors are mirrored in the person of Eiko, sweat breaks out all over my face.

One factor in Eiko's rapid progress is that she started really early. By now it is not rare for a child to enter the class before age two. But Eiko, who entered at age two and six months, was one of the first to start so early.

I had heard that the younger the starting age, the slower the achievement at first, drawing a horizontal line in a graph, but the more rapidly the line rises once it assumes a curve. Eiko, one may say, proved the hypothesis.



## ZEN AND SELF-REALIZATION

(Part I)

Osamu Yoshida

All sentient beings want to realize themselves. Self-realization is the most important task we undertake. Sentient beings live differently according to their capacities and circumstances. Even in one human race, we see different objectives and modes of life. These differences come from how we realize ourselves, that is, how we recognize ourselves and develop ourselves. This strong motivation for self-realization makes the difference between the wide variety of personalities among mankind and the prevalent similarity in certain other species. Human beings most successfully cultivated their own beings and the surroundings which are parts of themselves. Homo sapiens (thinking man) has been the most energetic in remodelling his environment, while other species remained almost unchanged in their inherited states. In this strong sense of self-realization, there are both advantage and disadvantage as in man's supremacy over all other animals and the possibility of total annihilation by our own hands.

Master Dōgen summarized the Buddhist path of self-realization in the following way:

To learn the Buddha-path is to learn the self. To learn the self is to forget the self. To forget the self is to be verified by all dhammas (existences; forms of existence; laws of existence).

This exactly corresponds to the Buddha's advice

to his followers:

Make of yourself a refuge. Take refuge in yourself and not in others. Take dhamma as a refuge. Take refuge in dhamma and not elsewhere.

Self-realization depends on two factors, that is, self and dhamma. We ourselves are the ultimate resort where we realize our selves. This self-realization, however, must be in accordance with the real forms of existences, the universal law (dhamma) (in the last analysis, the law of Dependent Origination; interdependency of phenomena; extended form of causal law). Buddhists see phenomena in this universal law and never subscribe to determinism or fatalism. There is no such thing as 'unalterable instincts' or 'inborn genius,' as is commonly held. Our behavior and capacity are not determined by a single factor or two as pseudo-sciences or dogmatism would have it, but rather by multi-faceted causes and conditions participating in the course of personal growth.

Mahayana Buddhism stresses that all sentient beings are endowed with the Buddha-nature. Master Dogen went to China to solve this problem: if Buddha-nature is innate in all sentient beings, why should anyone have to strive after the awakening of Buddhahood? This was the mistake of conceptualization. He later realized that without cultivation it never develops and without verification it is never stabilized. The following story clarifies the point:

Mayu was using his fan to cool himself. His disciple asked him, "What is the use of your fanning, when the wind-nature is ever-existing and pervading everywhere?"

The master retorted, "You know the wind-nature's ever-existence, but have not yet realized its everywhere-pervasiveness." The disciple asked, "What is everywhere-pervasiveness?" The master simply continued fanning. The disciple bowed.

If we take human nature as something fixed, or as some unalterable entity, we are in the wrong. Rather human nature, like Buddha-nature, is the changeability or possibility itself. To realize human nature, or Buddha-nature, is to know this fact and to actualize this truth. The great significance of Suzuki philosophy and method lies in recognizing this universal potentiality and in realizing it as universal actuality.

The essence of Zen lies in this: "See nature and become the Buddha." Zen's unique way is to realize the Buddha-nature with this body and mind here and now. It is the true form of self-realization. It is to perfect the reality of life in a full, pure, and unmixed way. It takes the forms of returning home and living right there in full-functioning. Let us see these two aspects of knowing the true nature and bringing it to full bloom, though they are inseparable in actuality. (The latter aspect will be treated in Part 2 in the next issue.)

"Know thyself" is the first goal of true self-realization. The trap our ordinary thinking falls in is to identify the self with some specific names, like "I am so and so, a king, a rich man, a Christian, etc." and never go deeper. We draw an invisible nationality-line and call you a Mexican. We point to the failure in the exam and label him a fool. We label and limit ourselves and can hardly

change our judgement and perspective. But who could tell that I might become a criminal in exile, that you might become an American and that he could win the Nobel prize? Even though we might not become Americans and Nobel prize winners, we can enjoy the beautiful sunshine, our hearts take care of sending blood, and sooner or later we say good-bye to this world. Our names remain the same but not our bodies, much less our minds and moods. Thus we know that all these names and labels are just partial and temporary. It is just like those blind men who called the very same animal a hose-like animal, a rope-like animal, etc. Actually it was an elephant. One blind man called an elephant a nose, and another a tail, and so forth. Labeling produces dangerous results. Some said that wars are rarely fought for territories but for concepts. Once we label an individual or a group 'enemy' we stop seeing reality. We stop making efforts and even stop actual living. A physicist exercised the ultimate freedom to kill himself only because he found no freedom in his mechanical physical world.

A disciple of Confucius said that Confucian ideals are beyond his capacity. Confucius said, "You have not yet tried them. Only after you have tried can you speak thus."

The commonest idea of the self is the entity limited by the skin. But this can never be an independent, permanent substance. We are living in a dynamic system, whether it is of the physical surrounding or cultural circumstance. We live on food, air, earth, the sun, etc. We speak and think using the languages our ancestors invented. We not only utilize the machines and institutions, but also use all the mental and physical faculties developed

and evolved through millions of millions of years. Even a single grain of wheat in your hand is like a precious gem wrought by millions of hands. Just imagine how a farmer produced it with his tools, fertilizers, seeds, knowledge and so forth. Where did all these come from? How many people are engaged in transporting and delivering it? The deeper insight we gain into our life, the less ego-centric we become. Shortsightedness and ego-centeredness are signs of immaturity. We mostly still remain as grown-up babies. That is why we are still busy drawing lines of race, creed, color, ism and ideology, why we even kill one another, sinking below the level of beasts. Thus Dr. Suzuki says that we have not yet reached the stage of culture. Against our common notion, the majority of mankind is still 'living in the devil's cave.' Master Dōgen said, "How come we narrowed ourselves?" There is the wide, open world. "It has never been covered." But we ourselves cover it. We, therefore, must discover it and re-cover 'the original face.' We conceptualize and attach concepts. Concepts are make-up based, often not based, upon reality. To reach reality we must avoid mental fabrications. We must stop drawing lines and struggling in the entanglement of them. Our mental fabrications and obsessions thereto give rise to mental, physical and social disorder. Our outer problems and sufferings are expressions of our inner disorders and vice versa.

When the emperor asked the National Master Hui-zhong about what he could do for the master after the master's passing away, the master answered, "Please build a seamless tower." This was not to build a pyramid or a huge mound-tomb to show off one's ignorance about life but to live the Bodhisattva life

which provides no lines of discrimination between the self and others, mind and body, etc. "For a sage there is no self, and nothing is outside self." Whatever a Bodhisattva sees, hears, smells, tastes, touches, and thinks is nothing but the very his or her self. There is no separation of thinking, speaking and doing. The Bodhisattva life is to live out this total world of ten directions with no defilement, the world of 'one clear crystal.' This is the actualization of Buddhahood, living the dhamma-body, realizing the true universal self. There is such a life. Our ordinary lives, however, are sometimes animal-like, sometimes, demon-like. Some live hungry-ghost lives. These depend upon the degree of our self-realization. First we must know that our true 'selves' are originally limitless and are open to limitless possibilities.

For self-realization, it is crucial for us to know the true self. Second we should avoid this:

"In vain we know that there are Buddhas, and we ourselves never become one."

Our true nature is open either to become Buddhas and great men or to become wolves. It depends entirely on our own selves whether we awake to this truth or remain drowsy in our own delusions.



## EDITOR'S NOTE

Masayoshi Kataoka

We are very happy to present the second issue of Talent Education Journal. Dr. Suzuki's article, "Every Child Grows; It All Depends on the Teacher" makes an extremely important point for Suzuki instructors.

The article "Talent Is Created" by Mr. Shigeki Tanaka in this issue is the continuation of his book, Young Children: Everything Depends on How We Raise Them. Mr. Tanaka has been working with Dr. Suzuki for many years. His book derives from his experience in implementing the Talent Education philosophy and method under Dr. Suzuki's guidance.

Dr. Suzuki always talks about Maestro Pablo Casals whose life embodied the highest example not only of musical performance but also of being human. Maestro said, "I am a man first, an artist second." This is his faith and the secret of his greatness. Talent Education is human education designed to foster man's ability. Dr. Suzuki's hope is to raise every child in the world beautifully as high as a human being can reach. In his article he says, "If you think 'this is merely hobby training,' or 'our child isn't going to become a musician anyway, so . . .' I cannot accept such an approach.

We must realize how much responsibility we take for our children.



TITLE	RECORD NUMBER
FRITZ KREISLER Souvenirs	RCA Victor VIC-1372
Homage to PABLO CASALS	Columbia Monaural M5X 32768
PABLO CASALS Conducts Bach	Columbia Stereo D3S 816
Age of the Great Instrumentalists Six Concertos	Seraphim Mono 1C-6043
The Art of ARTUR SCHNABEL	Seraphim 60115
HANS HOTTER	Seraphim 1C-6051
BRUNO WALTER Conducts and Plays	Turnabout/Vox Historical Series THS 65036
WILHELM FURTWÄNGLER Beethoven: 3, 5 & 7	Seraphim 1C-6018

## CONTENTS

Kreisler: Tambourin chinois  
Caprice viennois

Bach: 3 Cello Sonatas  
Bach: Concerto for Two Violins in D Minor  
5 record set

The Six Brandenburg Concertos  
Orchestral Suit Nos 2 & 3  
The Marlboro Festival Orchestra  
3 record set

Fritz Kreisler plays Händelssohn:  
Violin Concerto  
Marcel Moyse, Flute; Artur Schnabel, Piano  
3 record set

Mozart: Sonata No. 16  
Schubert: Two Impromptus  
Weber: Invitation to the Dance

Schubert: Die Winterreise  
& Schwanengesang  
3 record set

Mozart: Piano Concerto No. 20  
"Eine Kleine Nachtmusik"  
3 German Dances

Symphonies No. 3, No. 5 & No. 7  
Vienna Philharmonic  
3 record set

Fix my power  
firmly on the tip:  
bow won't wobble.  
Move on, pony hair,  
as my elbow moves.  
I won't let you float,  
I won't press you down.

--Shin'ichi Suzuki



K. S.

