TALENT EDUCATION JOURNAL

No. 6

SUMMER
1980

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Please see subscription form p. 50.

EDITOR'S NOTE

Masayoshi Kataoka

In this issue, we are pleased to introduce three articles by Mr. Shin'ichi Suzuki. "It is the world of communication between life and life," he wrote of music in his article, "What Music Appeals." He says, "One is first drawn to music feeling it is beautiful. Then gradually, one matures to acquire the ability to feel the world of the heart of music." In "One Hundred Years of Pretended Ignorance," he talks about the great educator, Pestalozzi. The third article, "Naughty!" explains with humor basic teaching principles.

The Matsumoto chapter's round table discussion, "On Home Lessons" will be of particular interest to Suzuki parents. Those Japanese mothers encountered similar problems in raising their children to ours. Each family attempted to solve its particular problems in fresh ways. We can learn a lot from them.

We are also happy to introduce two fine articles. "Talent Education and Us" is by Professor Mitsuhiko Sekiya of Tokai University, a Suzuki parent. Mr. Ichiro Tsuneoka, Director of Chushin-kai and author of "Everyone Is Equal; Use and Grow," has had a close relationship with Mr. Suzuki.

Since the first issue, we have been publishing in installments two important books on Talent Education, Young Children: Everything Depends on How We Raise Them, or Child Education by the Suzuki Method by Mr. Shigeki Tanaka and A Father's Record by Mr. Kiyoshi Suzuki. We have reached the midpoint in the translation of these books. We hope you enjoy them.

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WHAT MUSIC APPEALS

Life's Communication with Life

Shin'ichi Suzuki

Music, I think, is one of the outstanding cultures mankind has created.

I have come to think that not to know music is a great loss. We are born as human beings and brought up in a society of cultures; how can it not be a loss to live without knowing the world of that great culture?

Among the cultures that mankind has developed, the most universal are "spoken language" and "written language." People all over the world benefit from them. Another world which has developed in parallel with language is music. It is the world of communication between life and life.

Some say "I don't understand music well." Unhappy until they can translate music into spoken and written language, they feel they don't understand "what it means." They don't at all think that the world which is not comprehended by appealing to the intellect as in the case of spoken or written language, is indeed music.

So I ask them, "Do you feel it is beautiful?" They answer, "I feel it is beautiful." I then answer, "That's it. When you feel so, you have entered the world in which you can feel music, i. e., the artist behind music. If, on hearing a piece of music, I am asked if I understand it, I, too, will answer, 'No, I don't.' However, if the question is if I feel it, yes, I feel it well, I feel the composer's humanity, heart,

sensitivity, emotion."

I gradually began to know that the world of the composer's "word of life" is the superior world of music. One is first drawn to music, feeling it is beautiful. Then, gradually, one matures to acquire the ability to feel the world of the heart of music.

If you want to foster this ability, choose a masterpiece you find beautiful, whether by Bach, or by Beethoven, and repeatedly listen to it, fifty times, a hundred times.

I woke to music when seventeen by Schubert's Ave Maria.

A flower patch of one color from a distance begins to reveal beautiful flowers as you approach it step by step; the color of the leaves come into the eye; as you approach further, a pleasant fragrance, too, can be felt. In the same way, the composer's heart, personality, character, and the emotion he committed to the music begin to be clearly felt as you listen more. You begin to feel the entirety of the composer.

In other words, life starts to communicate with life. You will be in touch with people with a great and beautiful heart.

In talent education families, small children listen to records every day and repeatedly practice the same pieces. They soon start to play Bach and other composers. Even if the parents have so far been uninterested in music, they unconsciously acquire the ability to appreciate music and the entire family may enjoy being able to feel music close to their life. I see a growth of a beautiful and high sensi-

tivity in it. This is namely the education of sensitive human beings. In the world of music, while contact with the life of great men like Bach, Mozart, and Beethoven is accumulated, the education of beautiful sensitivity is carried out unconsciously.

What a wonderful world of human contact music is. In music, Bach and Mozart are still alive and talking to us.

"Sound breathes life / Without form it lives," I often repeat.

The late great pianist Busoni wrote in a poem in praise of Mozart:

> Youthful like a boy, mature like an old man
> Never old, never modern,
> Buried in the grave
> Yet always fresh.
> His smile, so human,
> Shines on us, purifies us,
> Even now. . . .

If permitted, I will here prophesy that, as one of the future possibilities, the time will surely come when mankind can cultivate by music a superior sensitivity and beautiful humanity in every child.

Choose a beautiful masterpiece by Beethoven, Bach, or Mozart, and play it every day for a newborn. It's a fact that in five months the baby will be thoroughly familiar with the piece.

At the very start of life there is the potential for the growth of a human being with a beautiful sensitivity. If the time comes when people are aware of this potential as a fact, it will be possible for the state to adopt a policy to

educate all babies so as to foster superior sensitivity and beautiful humanity.

When Maestro Casals visited Japan for the first time in 1961, approximately four hundred Tokyo chapter students gave a welcoming concert at the Bunkyō-ku Public Hall. It was a great day, a precious day to commemorate.

Over twenty students including small children of ages five and six, fostered by Mr. Yoshio Sato, played the cello together. Their performance of Saint-Saens' Swan was indeed beautiful. The Bach Double by two hundred violin children, including many small ones, was also splendid.

Hearing the fine unison performance of such small children, Maestro Casals was deeply moved. When it was over, he hugged my shoulders, with tears in his eyes for a while. Then he went up on the stage filled with children standing with violins, and spoke.

In that speech, he said, "Perhaps it's music that will save the world."

These wonderful words clearly teach us the essence of music. In music Bach and Mozart still live and talk to us, and for this very reason, as he prophesies, there is a possibility that some day mankind will create a beautiful human world.

In order to materialize this hope of mankind, there must be people who will work toward this dream, toward the creation of a beautiful human world. At workshops at American music schools, I stated my thought on this question, and quoting the words of Maestro Casals, appealed to the audience, "Who will do that?

Isn't it on all those engaged in music education that this mission rests?" Almost everywhere, the moment these words were over, the American or Canadian music teachers in the hall stood up clapping their hands loud to indicate their agreement. I was very happy. I almost envy music educators over there who always respond enthusiastically in this way.

Music educators' mission certainly ought to be that.

Music enables us to communicate with the souls of great people in the past. In music, they still live and address us. Music has the possibility to fulfill Maestro Casals' prophesy.

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TALENT EDUCATION AND US

Mitsuhiko Sekiya

It was in 1946, the year after the defeat in the war, that Mr. Suzuki settled in Matsumoto, founded the Matsumoto Music School, and began his talent education activity. Amidst the bleak chaos immediately following the war, he launched his work with a firm belief and fresh inspiration. We could not help being drawn to it with a sense of unusual excitement. At that time I lived in the suburbs of Matsumoto with my wife and my oldest son who had not yet reached school age. In the following year we enrolled him, then five and a half, in talent education. Since he was not very healthy and was still young, he sat with his small violin on the back of my wife's bike when she took him to his lessons. My wife always brought home refreshing instructions after Mr. Suzuki's excellent and unique lessons. Our son also diligently attended the lessons with joy and complete trust. In the same group was Miss Tomiko Shida, now in Belgium, and just above in the very first class of the Music School was Miss Hiroko Yamada who entered the Rotterdam Symphony in 1969. Since it was not long since Mr. Suzuki had started his work, the number of small children who gathered there was so tiny that it cannot be compared with the number now. On the New Year and other occasions, he invited not only the children but their parents to his place to a gathering of play-in and recreation. There, a cosmos of ineffably pleasant communication and learning naturally evolved around Mr. Suzuki.

Private lessons are often associated with the student's and his family's, interest only in his own progress, jealousy of his friends' progress,

and feeling of satisfaction and superiority when only he advances fast and excels others. However, in Mr. Suzuki's class there was not even a hint of that kind of atmosphere. The question was how individual children could master their assigned pieces perfectly according to their different abilities till they became part of their flesh and blood. Those who reached advanced pieces always went back to the initial steps and repeatedly practiced basic materials. When asked to play with beginners, they instantly played in unison or in harmony, creating beautiful music by their cooperation. The perfect blend of enjoying art was taking roots in their life from a tender age, thanks to Mr. Suzuki's careful instruction, which was provided in a humorous and lively atmosphere.

In the spring of 1951, a new job brought me to Tokyo. My wife and son left Matsumoto to join me in the summer of the same year. Mr. Kōji Toyoda, who had been fostered by Mr. Suzuki after the war and who was now in Tokyo preparing to leave for France, kindly taught my child once a month until his departure. My son had a heart problem. In the late fall of 1953, during the field trip from school, he suddenly passed away. However, the six years of talent education which allowed him to mingle with Mr. Suzuki's early disciples was not only precious to him but to us as well. Its lofty and rich spirit has penetrated into our life, and undeniably constitutes an important element today.

When people hear just the word "talent education" or when they view it superficially without entering into the reality of its activities, they may often take it for a movement loudly advocating early education of young children's artistic ability. However, the intention and the reality

of this movement do not stay at that level. It is an approach based on a vision for developing to even greater heights the human spirit from early childhood, from birth, not only in terms of artistic ability but of humanity. We can say that "talent education is human education." Confucius says, "To say in one word what the three hundred ancient poems express, it is a serene heart." To foster this serene heart is, I feel, the aim of talent education.

Living in the last half of the twentieth century, we are acutely aware of the miraculous progress of modern technology. The world has become suddenly narrow, and remote areas and foreign lands which we thought of as "far beyond" are no longer there on the globe: we have all become neighbors. However, the other side of of this extreme progress, "loss of humanity," is a cause of serious anxiety. We worry that ironically man becomes pulled around by the technology created as tools for better human life, and, reduced to technology's slave, may gradually lose the human "heart."

The great scientist Einstein left this world worrying this. Mr. Suzuki in his youth had personal contact with him and learned a great deal. Albert Schweitzer, who devoted his life to medical and missionary activity in the jungle of Africa just below the equator, and who also was an organist with worldwide fame, was another man whom Mr. Suzuki deeply admires. Mr. Suzuki also seems to resemble the great Swiss pedagogue Pestalozzi who devoted his entire life of eighty years to education until the first half of the last century. Pestalozzi says in his masterpiece, <u>How Gertrude Teaches her children</u>: "I hear a holy whisper in my heart:'Do not live for thyself, live for thy

brethren!'" This is based on the spirit of St. Paul who spoke two thousand years ago in the Epistle to the Philippians (2:4): "Look not every man on his own things, but every man also on the things of others."

The lofty ideal, or ultimate truth, of talent education lies in the mind as spacious as the great ocean which the above predecessors had. It lies in humanity which does not limit people to their own personal or national interest but lets them care for others with respect and affection. In the past few years Mr. Suzuki, past three score and ten, has repeatedly taken young people to the United States, as though on a small domestic trip, without finding it a big chore. I can understand it only as a manifestation of his thoroughly humanistic spirit.

Again, as I witness how small friends participate from overseas on their own accord in the annual Talent Education Concert in Tokyo, or how great musicians from the Soviet Union, Europe and the States either attend the same or often visit Matsumoto, I cannot help realizing the workings of the humanistic spirit manifested through music and music education.

Nobody can guarantee that the "loss of humanity" will not gradually influence the world as an irresistible power. Under such conditions, we must try to firmly nurture a human heart and sensitivity in ourselves as well as in young children. The development of talent education by Mr. Suzuki, who has proved that "every child grows depending upon how he is raised," is a great encouragement and source of strength for us. I believe that in a young generation correctly brought up rests the bright future of our country and the world.

Talent Education, no. 6.
(Professor of Tōkai University and instructor, International Christian University.)

"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

ONE HUNDRED YEARS OF PRETENDED IGNORANCE

Shin'ichi Suzuki

"Start out with the easiest matter; let the children master this simplest thing before advancing further; then, gradually add a little at a time to this perfectly mastered matter." --Pestalozzi (1746-1827).

Reading a book titled Processes of Language Formation by Kuniichi Kondō of Higashi Junior High School, Akita Prefecture, I was surprised to come across something which closely resembles our talent education method, explained as the method of Pestalozzi.

The reason that I was surprised is that, despite the fact that Pestalozzi clearly explained this principle for fostering human ability, it is carried out neither in school nor in general education. Why is this, when countless educators mention Pestalozzi? What I have talked about and practiced as the first step of a method by which "every child grows," he had already emphatically stated more than a hundred years ago. The most important thing should have been to put his teaching into practice.

To know what Pestalozzi said and to be able to carry it out--between these two there is a great difference. To know is one thing, to act is another. No matter how much Pestalozzi one reads, no matter how many times one repeats one's knowledge of education, one cannot create an educational environment which is capable of educating. Doesn't the history of these

hundred years show this fact?

That is what surprised me. I am sure parents and teachers who are capable of teaching are those who carry out what Pestalozzi emphasized. In general, however, these hundred years can be said to comprise an era of inability in which educators lacked sufficient ability to practice Pestalozzi's theory. I have never read his books, but I have emphasized the same thing and demonstrated it by fostering children. With you I have advanced the talent education movement. But when will Pestalozzi's method, or my method, become part of the commonsense of education in general?

It may be another hundred years. We may have to endeavor a total of two hundred years, before we reach an era in which every child can be fostered well. Or is it not so?

So long as school teachers remain mere scholars, children can't be fostered. I think we need a college of education devoted to training skilled teachers capable of fostering every child. We must also create an era which highly esteems such teachers.

A hundred years from Pestalozzi--why have educators throughout the world remained idle?

ON HOME LESSONS

A Round Table Discussion

Matsumoto Chapter

Participants:

Kenkō Aoki (moderator)

Toshiko Yamada
Michiko Shida
Kinuko Toba
Tomoko Numanami
Hisako Fukazawa
Shigeki Tanaka

AOKI: I am sure parents whose children are learning the violin share in common the problem of lessons at home. The teacher gives a lesson once a week; the other six days depend on the practice at home. Needless to say, the parents' instruction at home is extremely important.

Some of you have already fostered fine children and some others are presently engaged in child-raising. We have asked you to gather and discuss various problems you have encountered.

Motivation

May I ask what motivated you to join us? Mrs. Yamada, you are the oldest member here. Would you please start?

YAMADA: In 1946, the year after the war ended, my mother heard Mr. Suzuki's lecture at the Girls' Normal School. She was deeply moved. When I came back from Manchuria, she told me about talent education, and persuaded me to enrol my child. This was my motivation. The Matsumoto Music School had just been founded.

There were no instruments. No printed music nor records, which are abundant now. So it was very hard. We didn't get our violin for half a year. During that time, Mr. Suzuki had my child read books to train her memory. He assigned her for example to practice reading a book called Doctor Rabbit every day, and recite it for him. That proved very helpful after she entered school.

SHIDA: My daughter attended Kyōmyō Kindergarten. A friend studying at the Music School played the violin at the kindergarten graduation. My daughter came home and said she wanted to play the violin no matter what. We also had just returned

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Hiroko (Yamada) Masaoka--taught in the U. S. and Canada; former member of Rotterdam and Berlin Radio Symphony orchestras; presently teaching in Tokyo and Matsumoto.
Tomiko (Shida) Lavwers--violinist, living in Brussels, Belgium, actively engaged in solo and chamber music performances.
Hiroko Toba--taught in the U. S.; presently teaching in Matsumoto.
Kazuko Numanami--taught at Oberlin College.
Isako Fukazawa--participated in the American tour as a talent education student.
Shigeki Tanaka--former member of National Education Institute and of Center for Early Development; presently vice president of Suzuki Method Institute and principal of Talent Education Shirayuri Kindergarten; author of Teaching Method which Creates No Dropouts, and Young Children: Everything Depends on How We Raise Them (1978, published serially in English in TEJ, 1979-).

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from Beijing, and were financially strapped. Both my husband and myself were running about busily to earn a living. We had no leisure to let her do the violin. We kept telling her to wait a bit, so she finally joined in the spring of her second year at elementary school. She was seven and eight months old.

TOBA: In our case, my nephew was enrolled. Our daughter saw him play, and insisted on doing it herself. She joined when she was six.

NUMANAMI: My child attended Yōji Gakuen, the Talent Education Kindergarten. She saw her friend's lessons, and asked and asked to join. I thought she would eventually give it up if I left her alone for a while, but she insisted for a month. She kept asking when she could start, without ever giving it up. I asked, "Will you really stick to it?" "I will, I will," she insisted. So I decided to let her do it.

AOKI: That's a nice way. (Laughter.)

NUMANAMI: She did get tired of it, though, in her third year or so.

AOKI: I guess she experienced a little slump. How about you, Mrs. Fukazawa?

FUKAZAWA: In my village there was a group called the Reading Circle. We had Mr. Suzuki come and talk. We learned that every child grew, regardless of the background, if there was a will. I was greatly moved. But ours was a farm family, a genuine farm family, and I had to be the first to get to work. I had no time. I wondered if such a thing as talent education was possible for my child. When she was about two and eight months, she envied the violin of a friend who

was taking lessons. She wouldn't let the friend play it. We were fond of music, but we never even thought of letting her study such a thing. But my child craved the violin so much that the friend's mother gave her a violin as a toy. Grandma was deadset against letting her take lessons. She said it can't last long in a farmhouse, and besides people around us would think we had time to kill. She said it would never do. But we started to sneak to the Music School, at first hiding the violin in a scarf.

The Earliest Stage

AOKI: Let me ask you some concrete questions. Did any of you learn to play the violin yourself when your child started?

TOBA: Neither my daughter nor I understood anything, so we went to beg Teacher Okumura's daughter to teach us. I took her to the storage room and she taught me and my child takataka tatta.

AOKI: How about you, Mrs. Yamada? Grandma accompanied Hiroko at first, didn't she?

YAMADA: Yes. My husband was detained in Russia. As soon as I came home from Manchuria, I had to take a job to earn a living. Grandmother accompanied Hiroko very diligently. She was a great help. You did a lot for us, too, in those days.

AOKI: Oh, no. . . . Talent education had just begun then. Grandma always accompanied Hiroko when Mr. Suzuki took her on a lecture tour. She is someone I can never forget. And you, Mrs. Fukazawa?

FUKAZAWA: The time I am with my child is the

only time I have for myself. So I never had the leisure to learn the violin myself. All I think about is how to skillfully digest what the teacher has said and to let my child study it. I have lived these three years as if in a fog.

SHIDA: I accompanied my child for the first month or so, but since my husband understood the material somewhat better than I did, I thought it would be more effective, and asked him to take care of her study. I tried to shoulder a larger share of work instead.

AOKI: Even though the father takes care of the child's home study, the mother cannot just stay out of it, can she? What did you do in that respect?

SHIDA: Both of them would get carried away. My husband would grow more enthusiastic than the child, and in the end get angry and make her cry. Hearing that in the next room, and judging he was in the wrong, I always played the role of a monitor. (Laughter.) I didn't do anything much except that.

AOKI: It must be more or less like that in every family, though more often it must be the opposite of the Shidas' case. (Laughter.)

NUMANAMI: I just repeat what the teacher says. I have never held the violin under my chin. So I had to struggle with a tuning pipe when tuning for my child.

How to Let them Listen to the Records

AOKI: Mr. Suzuki repeats that you have to let your child listen to the records. In fact,

there is a lot of difference in the growth of musical sensitivity and progress between children who listen and those who don't. How are you handling this, Mrs. Fukazawa?

FUKAZAWA: Right now, it's our rule to play the records before school and between supper and bedtime. At first it was my husband's role, but it's hard for him to carry it out, so I've been doing it. Nowadays my child does it herself. At first it wasn't smooth. If I tried to put them on every day, I felt tied down. But by now it has become a habit. In the morning, she listens to the piece she is on now. In the evening during the lesson, I pick out passages she doesn't understand well or other special places for her to listen to. And just various pieces, mostly violin music.

AOKI: What do you think? Would it be nice to map out the hours for playing records regularly a few times a day, or would you just play them at random without such rules? What is your view, Mrs. Shida?

SHIDA: I'm already a retired veteran, without too much to do with children. Records are often played during the child's practice hour, or when the child's polishing a particular piece so he can play along with the record. I have a feeling that it might be more effective to make use of the records by letting the child, not listen to, but hear the music, even from afar, when he is at play, doing something entirely different from practicing.

AOKI: I see. In other words, you are saying that it's better not to force it on the child. It follows that it's best to skillfully lead the child to play the records on his own accord as

as in Mrs. Fukazawa's case, doesn't it?

SHIDA: I think in that vein. But in reality those with small children, I guess, would play at least the part of the record they are studying, before the practice.

FUKAZAWA: Parents sometimes don't understand the material, so there's no choice but to depend on the record

The Amount of Practice

AOKI: I would like to ask you about the amount of practice at home. How did you do with Hiroko?

YAMADA: Right now I'm regretting that I didn't let her practice a little more. Because of my work, I woke her early in the morning, and let her practice an hour or an hour and a half. At night, too, we did about that much. She played nearly falling asleep. During the day, I think grandmother had her practice some.

AOKI: Rather than once a day, it is nice, if possible, to divide the time into two or three sessions, isn't it.

YAMADA: If it's too long, the child will become tired, and become sick of it. When the practice just continues idly, it's no longer real practice. I think it's better to have a child play briefly but effectively.

NUMANAMI: In our case, our only rule was that Kazuko had to practice about five minutes before going to nursery school. When she came home, she practiced a little, and again in the evening. A small child really doesn't last any longer

than five minutes or so at first. In our case it wasn't easy at all to make it last five minutes. When she was a little bigger, I had the music lean against something in the kitchen while I was preparing supper, and let her play standing in front of it. Since I had to follow the notes one by one, Kazuko used to get angry saying that I soiled the music with my wet hands. (Laughter.)

SHIDA: We couldn't do a thing in the morning. Everyone in the family was a sleepyhead. So we used the evening fully. Tomiko didn't play away her time after coming home from school. She took her violin out immediately. She almost never did her school homework. Even if I said, "Go outside and play a little," she wouldn't go. She practiced till late at night. Also, my husband didn't come home till late. Both of them were the type that gets carried away once they start, so they just kept on going no matter what time it was getting to be.

AOKI: That means that she studied quite hard.

SHIDA: Yes, in terms of hours, she did a considerable amount. When she was in the lower grades at school, she returned home early enough to leisurely practice two hours to two and a half hours before supper. And then again long hours after supper. There almost wasn't a day when she didn't forget her homework or left something at home. So she got scolded by the school teacher every day.

AOKI: Is that right? It's easy for the parents if the child loves to play that much. Usually they don't want to play, or do they.

FUKAZAWA: In our case, we criticize too much

without meaning to, and she stops enjoying playing. (Laughter.) If we let her play the way she likes, she just feels fine and plays in her own style without heeding mistakes, rushing, or anything. When I realize her performance is different from what I hear on the record, I begin to criticize. Then she stops enjoying. Right now, we are in that cycle. (Laughter.)

AOKI: I'm sure it must be the same in every family. It doesn't suit the children's nature to have something forced on them. And yet, we shouldn't leave them to do as they please. That's the sticky point.

TOBA: Same here. I speak too much, until my child cries. Then my husband says, "Please stop it." (Laughter.)

NUMANAMI: After the child has stopped enjoying, one may still say, "Do that again, do that again." That's ineffective, I think. (Laughter.) For the child is sick of it and thinks he'd be through if only he plays once again, right? When I hear that kind of thing, I think, "Oh, I wish the parents didn't say that." (Laughter.)

AOKI: Well, I bet it's easy to fall into that kind of situation. But that's like telling a lie to the child. It should be avoided.

NUMANAMI: Again, sometimes the parent finds it beyond his or her power, and gives it up before reaching the goal, thinking of handing the problem over to someone else who knows better. I think it's better not to do that. Even though the parent doesn't understand the material, in the long run there will be progress if he just keeps at it. Once we ask someone else, we lose

hold of it, and it will be impossible to pick it up again. I have kept at it though I didn't understand it well. After Seitz I kept thinking of stopping, because I thought it too difficult for me to follow; once past that point, I became ambitious again. . . .

AOKI: This is a very important question, I think. The mother has to have a firm resolution to advance with the child. Once she yields to her own convenience or her emotion, that would be the end of the whole thing. It warns the parents to be even more patient than the child. Both parents' fortitude and efforts, I really think, are the main source of the child's great growth. The speed of progress is not the problem. The main thing is to achieve the final target.

Mr. Tanaka, please join us and talk.

Don't Rush, Don't Rest

Next, there seems to be a tendency among some mothers to rush toward more advanced pieces. Would you please comment on this, Mrs. Shida?

SHIDA: A piece is not finished because the child is assigned the next piece. It's necessary to repeatedly practice it so he will gradually be able to play it really well. Even when the child advances to new and difficult pieces, it is important to always play the older pieces. Mr. Suzuki says so, too. Tomiko seems to have understood it well, for she always practiced takataka tatta when she was already advanced in pieces.

TANAKA: I think that's the correct way. Mr. Suzuki's system is ultimately based on accumulation, I think. According to the system, if the child can perfectly play the former pieces, the

next one is not so difficult. Therefore, it's correct to repeat the older pieces instead of concentrating only on the new piece. In the case of "programmed learning," too, children are guided so that they can be introduced to new things without resistance. What they have learned is accumulated in preparation for newer things, so if they just review them perfectly, they can go on to the next stage smoothly. Mr. Suzuki's aim is the same.

AOKI: In other words, if you build ability and then go on, you can advance smoothly.

NUMANAMI: Mr. Suzuki asks the child to play not the present piece but an older piece: "Let me hear you play it really well, and musically." The child feels really inspired, and plays it. Then Mr. Suzuki comments on the performance: "Well, it would be better if you change that part this way." After that he teaches the present piece. So the child feels a greater incentive: he thinks he will try hard so Mr. Suzuki will praise him next time.

AOKI: That's his knack of inspiring confidence in the child, isn't it.

FUKAZAWA: It would be fine if the child could refine all the pieces, but there seem to be pieces he likes and those he doesn't.

AOKI: How would you approach that?

FUKAZAWA: I think after all it's the frequency of practice. In my child's case, when she practices a piece plenty and gains confidence in it, that piece becomes her favorite. A piece that she practices just once a week or twice a month goes out of her favorite repertory.

TANAKA: This may be a little different from the violin, but in the case of school subjects, there is some kind of resistance when new material is introduced. The condition in which the child overcomes that resistance is important. If the resistance is too big and can't be overcome smoothly, it seems the child often thinks he doesn't like the material, and the moment he thinks so he gets sick of it. In the same way, if a child always feels insecure about a particular passage in a piece, it eventually stops being among his favorites.

AOKI: Doesn't group lesson help in the problem of having likes and dislikes?

TANAKA: Well, since many children play with him, he smoothly moves along with their help. Even if he had some difficulty about the particular piece, the music flows on, and he just plays it together. That makes it smooth for him. He feels cheerful. There are many psychological aspects like that.

SHIDA: Even if the child plays it poorly, he can't be heard amidst the many children. All he thinks is that he has played it well with the others. (Laughter.)

YAMADA: In Hiroko's time, there was a group lesson every Sunday. She attended it from the start. There was a schedule like volume so-and-so till what o'clock, etc. So she experienced no likes and dislikes, but played everything equally.

AOKI: In Matsumoto, children still meet two Sundays a month, divided into A, B, and C repertory groups. A lot is done in Nagano and Suwa, too. Mr. Suzuki emphasizes group lessons. Of course violin classes elsewhere, too, have group classes.

Parents' Self Criticism

You have raised your children well. But looking back, what kind of things do you wish you had done better?

YAMADA: There are too many things. . . . I wish I had let my child listen more. In those days, since it was right after the war, records weren't accessible. We did without them in the most critical period. Fortunately she was able to accompany Mr. Suzuki on his trips, so she learned a lot as a human being as well as in music. I am grateful for this.

TOBA: I regret that I spoke too much, that I scolded my child too much.

NUMANAMI: Me, too. I was often unable to veil my emotion despite myself. . . .

SHIDA: I feel that there were things about which we should criticize ourselves, concerning the practice itself.

FUKAZAWA: Right now the best I can do is listen to my predecessors. I often say to myself, "I'll change this that way from tomorrow," but then I get irritated because I'm busy and tired and so forth, and before I know it I grow emotional. My time to be with my child is limited. And since I try to use that limited time effectively for practice, I get uptight, and then that's the end. So I think there is no other choice than that the parent matures. I think it's spiritual training for me.

AOKI: Mr. Suzuki says that one's own child is difficult to foster. It is because you can't easily observe your own child objectively, isn't it?

TANAKA: That's right. As everybody points out, it's easy to become emotional, for one's apt to egoistically think it's one's own child. A school teacher can't be that way, because it's a job. It's rather rare for him to become emotional in that way; it's relatively easy for him to look at the children objectively.

TOBA: I think it's important to praise. My child says, "Today I could play well, because mommie didn't get angry; I wish it were like this all the time." (Laughter.)

TANAKA: Yet when your praise is clumsy, it's transparent even in the child's eye. You are told that it'll work if you praise, and tell your child, "You've done well." But the child knows right away that it's a lie. (Laughter.) It's not so easy to feel you are ready to really praise sincerely. That's because the parent expects a lot. He can't objectively estimate the child's growth. He's so greedy that he expects a little more always, and burdens the child beyond his ability. When the child's growth doesn't meet his expectation, he becomes hysterical. (Laughter.)

NUMANAMI: I don't remember when, but Kazuko was told to play a little at something like a teachers' workshop. So she went. She made mistakes because she had not been practicing the piece much. And each time she made a mistake, she looked at me, like this. Then Mr. Suzuki said, "A child who keeps looking at her mother's face is someone who's always getting scolded badly

at home." (Big laughter.) I thought that it must be so.

FUKAZAWA: It was yesterday, I think. The only time I am with my child is the lesson time. So during the break, she tells me about her day. She told me as usual about her day but she sounded particularly sensitive that time, talking about human relationships. I felt that she was maturing lately, thanks, I thought, to the violin and school teachers. I resumed the lesson praying that she will grow as a child with a beautiful heart. She played very well. I realized how important it was for the parent to recognize the child.

AOKI: If the child is constantly scolded, the lesson becomes a pain. He will never be happy. Maybe mothers will have to be trained so that they never scold their children. (Laughter.)

Children and TV

Now let's talk about TV's influence. Do your children become carried away by TV?

FUKAZAWA: Mine never watches television. She doesn't want to.

TANAKA: Long ago when the TV was new, children watched everything from beginning to end, but nowadays they seem to select what they watch. That's the recent trend.

AOKI: When I hear children talk, I'm surprised to find that they know the program schedule so well. They know what's on at what o'clock on what day of the week, etc.; so much better informed than about school work. It won't be good not to let them watch at all. How do you

think this should be handled?

TANAKA: For example, suppose the child wants to watch a cartoon at a certain time on a certain day of the week. Don't you think it's fine to fulfill his desire, just that short period of time? At school we expect parents to do that. However, when it coincides with the lesson hour, the parents have to discuss it with the child. It's not good to say no to the child when he looks forward to the program.

AOKI: An infringement of human rights, perhaps? (Laughter.)

TANAKA: Another thing is that it is impossible in this era for the parents to try to coop up the child at home. While at school the child is in the school community. When he gets out of school, he will be in that environment outside of school. I think the most important thing is to raise the child so that he will be able to judge what's good and what's bad.

Practice and Study

AOKI: According to Mr. Suzuki, when children start to play Vivaldi's and Bach's concertos well, their facial expression becomes firm and their eyes shine differently than before. When he asks their parents about how they are doing at school, the majority answer that the children are academically doing very well.

I have started to conduct an I.Q. test on the children enrolled in the violin classes in Matsumoto. It has just begun, and has not yet reached the stage for publicizing the results. But according to this survey, although there is nothing very noteworthy among toddlers who

have just started to learn the violin, by the time they are on Vivaldi and Bach, the I.Q. markedly rises. There are children whose I.Q. is around 164. When a child gains confidence, and starts to feel inspired to practice on his own initiative, his attitude at school, I think, changes also.

TANAKA: Certainly, when the child tries to tackle something with confidence, his learning attitude is different. That the child has confidence means that he is secure. It is reflected in his attitude. This is not limited to the violin; it can be said of sports and many other things as well.

YAMADA: In Hiroko's case, because she received memory training when she was small, she was the top in the class in language, though she never studied it at home. When she was in junior high, her homeroom teacher asked why she was so strong in memorization. So I took him to Mr. Suzuki. He was very much impressed by Mr. Suzuki's talk. Even after she entered high school, she rarely studied because the violin kept her busy but she was always among the first three.

AOKI: The parents don't worry too much about school while the child is still in kindergarten or elementary school, but when he enters junior high, preparation for high school and college entrance exams begins to keep him busy. Many parents seem to let the children drop the violin. Mr. Suzuki says that they should let their children continue the violin along with school study, since they are at the stage where they have made progress in the violin and started to feel confident. If they are only made to study, study, study, from morning till late at night, they will end up losing ability, contrary to

expectations. Your children continued to play the violin through junior and senior high schools, didn't they?

YAMADA: Yes, she never stopped playing.

TANAKA: Whether or not today's education is healthy is a question. Ideally, we need the kind of education which allows the child to play the violin without having to worry about school study.

AOKI: That's right. Today's education is like this: the state provides the road from elementary school to college and announces that if we don't walk on that road, we will be disqualified as social beings. Moreover, it provides clumsy and ineffective instruction which requires cramming. The parents in this society have no choice but to implicitly follow this. Few people know how much is lost by this in human terms. This is our problem.

FUKAZAWA: It really is so. Children today are chased around all the time by test after test. In our days we only had tests once a term or so. The teachers mimeographed their handwritten tests. Their heart was in them, and they communicated with us through them. Nowadays tests are "instant," made up of true-false questions. I wonder if such mechanical tests can nurture a human mind.

AOKI: Love that allows the mind to communicate with another, beautiful conduct, the heart capable of being moved by beautiful things--if these things, implanted in childhood, gradually fade away during higher education, and are reduced to nothing, then it will be irrecoverable. I am afraid we are leaving a very difficult problem

behind, but let us stop here. Thank you very much.

Talent Education, no. 2

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

(Five mottoes of Talent Education)

NAUGHTY!

Shin'ichi Suzuki

When I asked an advanced student, "Play such-and-such a piece by so-and-so in the curriculum," to my surprise he replied, "My teacher said I didn't have to learn that piece and skipped me to the next one, so I can't play it." How very naughty.

Then I heard another student's parent say that her teacher skipped an entire volume. Isn't that an unreasonable thing to do? I ask you, please don't do this. The materials in the ten volumes are edited so that necessary conditions for learning higher techniques are gradually accumulated one by one within the pieces. By training the student on the pieces in the correct order, it is possible to let him master the techniques. It is no good to skip pieces.

The student must also repeatedly play all the previous pieces at home and in class in order to "acquire ability by the pieces he can play." This is the crux of fostering ability by the Suzuki method.

The process of raising ability to play well starts at the time when the student has learned to play the assigned piece without a mistake, not before.

Parents who do not understand this have the wrong idea that advancing in pieces is progress, and wish to push their children forward to more and more advanced pieces. I am tempted to call this a "teaching method for messing up." Our movement aims to demonstrate that every child grows if ability is fostered correctly.

Teachers who would skip pieces to teach materials further ahead can be considered to misunderstand the Suzuki method.

Class Concert for Testing Ability: Who's Fostered?

Suppose you have ten students in Book 5 and six in Book 4. Call them team 5 and team 4 or something, meaning team of students whose fostered ability should be at Book 5 or Book 4 level. Gather them in the classroom, assign a specific piece for each team.

This is a solo recital lesson for finding out if the students' ability has equally grown, if all the Book 5 students have grown to the Book 5 level. In other words, you find out who's fostered. Please try this classroom concert twice a year or so. Give a piece to each team. It will be fine to pick an earlier piece which everyone in the group can play. No matter what the piece is, their performances will reveal their ability.

Let all ten Book 5 students play individually. If the vibrato, beautiful tone, correct pitch, musical sense, and good rhythm, expected from Book 5 level are all there in most of the performances, then your instruction has been successful, and you have proved that every child grows. On the other hand, if there are students without sufficient ability, you can use this opportunity to start fostering them better. It can serve as a good comparative survey.

We may call this a survey concert of our teaching method based upon the idea that "every child grows; everything depends upon how we

raise them." Our education includes no drop-outs. Hence we need to have a survey concert of like-level students, whose fostered --who's fostered?-- ability will show in their performances.

Please put this into practice. This is one of talent education's new ideas. It will serve both teachers and students.

On Individual Lessons

Earlier in the United States, when the teacher gave a lesson to a student, nobody else entered the class. Students and their parents waited for their turn sitting outside in the hall.

How foolish, I thought, and talked to one such teacher about the great effect achieved by opening the lesson to other students and parents and the incentive that could be brought to students.

In talent education, classes are arranged so that three or four students come at the same time and watch each other's lessons. While listening to the teacher's instruction and to other students' performances, students unconsciously learn a great deal, and at the same time feel inspired to try hard, with some good results. Parents, too, not only learn many things and receive stimuli from observing lessons, but become eager about home lessons. Such parents let their children listen well to records and practice hard. Moreover, parents and students make friends with each other so that the classroom lessons become pleasant.

This is the way we create a talent education

classroom, I explained to that teacher. By now this approach is widespread both in the States and Canada. More and more teachers seem to realize the pleasure of this lesson style as well as the beauty of children who share the experience. Some teachers have said that this changed their life.

Lecture on Music Instruction, no. 25, Talent Education, no. 52

ABILITY GROWS IF YOU FOSTER IT

Shigeki Tanaka
from Young Children: Everything Depends on How We Raise Them (no. 6), continued from Spring 1980

Part II Ability Grows if You Foster It --for Parents

Chapter I The Suzuki Method and Family Education

1. What's Wrong About the Way People Think?

As you start reading this section, those of you who have read Part I may think that Part II overlaps with it.

Certainly, what I am saying here is similar to the contents of Part I. However, I am now speaking from a different angle. In Part I, I addressed kindergarten and nursery school teachers, whereas my main purpose here is to convey the tenor of the Suzuki method to parents. Please, however, do not drop it thinking it has nothing to do with you. As I have written many times, what is important is "repetition of stimulus." Please try to review by reading the rest of the book what you thought you knew but may not yet really comprehend. And from what you have learned, please apply what you can by adding your own inventions.

The Suzuki system bases itself on the stance of learning together with the child.

Mr. Suzuki always talks about this in his greeting at the opening ceremony of the Talent Education Kindergarten. It is a great error to think that the parents' responsibility has become light now that the child has entered kindergarten, that education can be left up to the teachers. The responsibility still rests on the parents; kindergarten simply assists them. Mr. Suzuki says, "Let's study together; parents must feel that they have also entered kindergarten with the children."

It is difficult for parents to feel that they, too, have entered kindergarten, first of all because they cannot easily change their old ideas based on the kind of education they received. Even though children may receive Suzuki method education, if parents retain outmoded ideas, it can not only smother but even destroy the effect of the new teaching.

What is education? When I ask this to mothers, I am shocked by how old and stiff their ideas are. Some even equate education with schooling, and refer to learning characters, reading, counting, singing, playing instruments, drawing pictures, etc. They think education means having children memorize elementary school textbooks. Even conventional school education does not aim only at that: it includes fostering a healthy body, beautiful heart and knowledge as we say physical, moral, and intellectual education. It is the same with kindergarten. Its aim is (1)physical, (2)intellectual, (3)emotional and (4)social development.

Education may mean teaching with some intention, or placing someone in an environment in which learning is possible, regardless of intention.

Suppose you try to teach a child something with a certain intention, or just place him with no particular intention in an environment where learning is possible. All of that is education. It is education to teach words to a baby, to scold him when he approaches danger, and to give him toys. We don't do these things with special intention, but the baby is nevertheless educated.

The environment, too, provides education. The baby has the vitality to constantly adapt to the environment. Grownups do not try to teach him, but he learns by himself. Love does not have to act as an intermediary between the baby and his environment. There is no distinction between good and bad. The baby's brain rapidly and greedily imbibes the environment as it is.

Every human cerebrum is said to contain approximately fourteen billion cells. These cells, unlike others, never increase throughout life, so if they are damaged and killed, they never reproduce. The brain develops, not by increasing the number of cells but by building up networks of cells which grow thicker and thicker for easier passage of messages.

That the baby has become intelligent means that an external stimulus (education) has made the networks dense. Even if grownups educate him with an intention, the baby learns indiscriminately from his environment in order to live. In this way Amala and Kamala who were fostered by a wolf mastered the wolf's habits.

Even if the newborns' receptacles (cerebra) are all equal, their environments are never equal. Take two children born into the same

family for example, their environments greatly differ according to whether they were born first or last. This is an important point. Many people believed babies automatically developed regardless of intentional education, and their personalities and intellects, already determined at birth, are immutable.

Moreover, I.Q. and personality tests misled parents in general to be convinced of this view. These tests may provide information about the present stage of a given child. However, that is only a product of a limited part of his education from birth till the present moment. Personality and intellect are neither inborn nor the only factors for forecasting a person's future.

Yet some try to explain them as inheritance. For example, some compare the parent's occupation with the child's I.Q. and conclude that the child's I.Q. is high when the parent has received a higher education and has a professional occupation, and that the child of a day laborer has a low I.Q. Such a theory of inherited I.Q. misleads the masses who tend to believe whatever scholars say. However, such foolishness is gradually losing credibility nowadays.

Look around yourselves. You will find many opposite cases. In the past, too, Dr. Hideyo Noguchi who fought yellow fever, Kōichi Mikimoto who invented mother of pearl, and others neither came from intellectual families nor had distinguished ancestors. It is just that, generally speaking, families of those with professional occupations tend to offer a more desirable educational environment than do the families of day laborers. The result is

differences in education, intended or unintended, which may influence the development of the children's brain.

Early Education is Different from "Gifted Children's Education"

When the new academic year starts in April, it is customary at every school for the new homeroom teacher to visit children's families. The purpose is to directly see the environment of their growth and the parents' attitude toward their children. I, too, have experienced this many times, and have realized the great influence of the family environment on children.

One case left an unforgettable impression. I think it was around 1955. As usual, I went to visit a new first grader's family. He was not especially conspicuous in class, but he had a cheerful and sincere attitude. He was neatly dressed. All this suggested a middle class family background. The place the child took me to, meeting me half way, was an unexpectedly small shack at the foot of a bridge. Instead of tatami, there was a spread made of straw on the floor of the single room. Nothing that could be called furniture was in sight. However, things were kept in good order so that they did not look shabby. The tea set with which they served tea was humble but clean.

More than anything else, I was moved by the fact that the young father was home to greet me with the mother. For, although he earned his living as a day laborer and by helping peasants, on that day he worked only half a day, and, as he explained, waited for the child's teacher to come. It is not that he had anything

special to tell me. He only showed respect to to the teacher as a parent. Even though the chaos after the war was finally beginning to calm down, people were generally still lost in efforts to make enough money to live; no one even thought of politeness toward teachers. The postwar young generation, in particular, often felt hostile toward such things as honoring teachers. Yet this father seriously listened to me with his knees neatly together.

He told me nothing about his past. Nor did I ask him about it. He said, "We are poor as you see, and can't buy anything for my child. The best I can do for him is to play with him, or, at night, tell him what few stories I know over and over again." Buying what children crave is not necessarily good for them, but can sometimes be harmful. To play with tne child and to tell him stories are indeed the best presents, I emphasized.

The child's academic achievement developed each year. He is a fine adult now with a shop of his own. I hear of his plan to enlarge his store. His parents are still alive and healthy, working hard with him. I think this is an example that shows the importance of the parents' attitude and love for the child.

Many still oppose early education. They say, "What a pity to educate such small children. We must raise them in freedom leaving them to do as they like." It sounds as if we force young children to study. Maybe the word education is associated with such somber images as teaching materials, cramming, tests, criticism and restriction. In traditional art training it seems that old families give very strict and thorough training to the children from a

tender age. Great artists brought up in this way talk about their childhood hardships so that the dark image of early suffering is even more emphasized. "Why is it necessary to go to that extent?" This is, I think, the question ordinary people ask themselves, feeling repulsed by early education.

Among those who are called "education mama" there are some who think it impossible to triumph over the hardships of the "entrance exam" era, except by this kind of stern method. They force their children to persevere in order to get a step or two ahead of other children. Such mothers have been frowned upon.

These are all great errors. I am surprised that so many people think that talent education is education to create "gifted persons" by driving children from an early period. Mr. Suzuki says that learning ought to be something children love, enjoy, and crave to do.

2. The Mother Tongue Approach and the Suzuki Method

Let's think about the process of language learning. The British biologist Charles Darwin concluded from detailed observation of his oldest son's language development that no other time is so crucial in a person's life as the first three years when he learns to talk. His personality and intellect, Darwin said, are influenced by the language learning in those years.

Please do not misunderstand the expression "language development." It does not imply that the child, left alone, can learn to speak by

by himself. Unless surrounding adults teach him how to talk, his utterance never becomes language. Babies say "aah" and "ooh" equally, it is said, no matter which country they are born in. Such utterance develops into English or Japanese depending on the teaching by grown-ups around them.

King Friedrich II of eighteenth century Prussia is said to have conducted a cruel experiment on babies in order to see what would happen if they were kept from learning language. Collecting homeless orphans from all over the country, he had them raised under the strict rule that no one was to "talk to the children, fondle them, or show affection." The nurses gve them milk, changed their diapers, bathed them in the sun, taking thorough care of them. However, under this silent care, the babies gradually lost their health and all died within a year.

I have already quoted the example of the babies fostered by a wolf. This is a true story which occurred in 1912 in a village near Calcutta and was reported by Prof. Singh of Denver University.

While a young farmer was working in the field, with her newborn baby asleep nearby, the baby was taken away by a wolf. Although it is impossible to know why the wolf wanted to raise human babies, it later kidnapped another baby. It might have had a special temperament. Eight years later, the rumor spread that human-shaped wolves often appeared and disappeared. Singh who happened to be in India doing missionary work organized an exploration team, and caught them in the wolf's cave. They were in fact two human girls.

Singh housed the two in an orphanage in the vicinity, and named them Amala and Kamala. He and his wife made great efforts to restore them to human life. He later published his record and photographs.

Both girls had thoroughly mastered the habits of the wolf. They ate on their stomach without using their hands, their arms looked like the wolf's forelegs, they walked and ran on all fours. During the day they dozed. After dark they wandered about, and in the dead of night they howled three times like a wolf. By day their eyes were narrow; in the dark they shone brightly, and they seemed to see well. They had a sharp sense of smell.

Human vitality is so great that such a thing becomes possible depending on the given environment (education).

The two children after much effort could acquire such human habits as walking on two legs and using their hands; the problem was language. Kamala had stayed in the cave for seven years, and Amala a year and six months. Amala returned to human life more quickly, but died in a year or so. Of course she had not yet uttered human words. At her death Kamala for the first time shed two tears, and stayed without food or drinks for two days. Two years after entering the orphanage, she first called Mrs. Singh "Ma," and began to say "boo boo" when hungry or thirsty. However, she only learned forty-five words in ten years at the orphanage before she died of uremia at age seventeen.

Every Child Speaks Japanese

Normally, babies start to learn words around

their first birthday, and by age two and a half they can recognize and use approximately three hundred words. By age three and a half the number of words increases to 1,500. With their brain not yet fully developed, they not only learn to recognize but can freely use them.

My English is a result of cramming; no matter how much I toil, I cannot even begin to reach the level of a three year old whose native tongue is English. In the first place, my pronunciation is no good. Mr. Shin'ichi Suzuki starts his book, Nurtured by Love, with the following. It is a little long , but let me quote:

> "Ah, children all over Japan are speaking Japanese." I was startled. Every child is speaking Japanese freely, with no trouble at all. What an astonishing talent. Why? How did it happen? I barely checked my impulse to run down the street, shouting.
>
> For a week after that, I talked to everyone I met: "Children all over Japan speak fine Japanese. Osaka children speak that difficult Osaka dialect, and Tohoku children Tohoku dialect which we can never imitate. Isn't this a wonder?"
>
> However, nobody was surprised. "Naturally," they said. Instead of marvelling at how children display this ability, they were partly surprised and partly disgusted by my fuss over what is natural.
>
> Yet my discovery had really great meaning. This happened one day over forty years ago. It not only solved the problem I then faced but shaped my life thereafter.
>
> Children speak Japanese freely, because there is something which leads them to speak.

There is education, and a legitimate teaching method. For isn't every child successfully growing? This is a perfect teaching method.

I awoke to this fact, and was struck.

A child poor at math and regarded as lacking intellect, too, speaks Japanese freely. Isn't this a wonder? It's not that this child lacks intellect that he is poor at math. Rather, the teaching method is wrong. It is not that he has no ability, but that he was not fostered. Another thing that surprised me was that nobody was aware of this fact which has been right before our eyes since the primeval age.

(1)Even those children whose academic achievement is poor and who are thought slow by birth have the ability to speak fine Japanese.

(2)In the process of language learning, a beautiful teaching method is carried out by which every child grows.

(3)Every child is born with the potential for high growth if the teaching method is good.

For over forty years to come, I was to continually engage in a movement for teaching which creates no dropouts, with a firm belief that every child grows well. My shock that day became the start of my quest for humanity.

Do you understand Mr. Suzuki's point? Talent education is not education for the "gifted child." It is a teaching method of love which attempts to save millions of children all over the world who, because of unfeeling parents and old-fashioned, stubborn educators, are called unintellectual by birth, and stamped as dropouts, with their unlimited inborn potential crushed to nothing.

A teaching method which creates no dropouts, the mother tongue method, is the Suzuki method.

That language development is related to the growth of the big brain, as mentioned above, was proved by Darwin, and is also testified to by the physiology of the big brain. It is the same with the development of motor functions, as well as language. As you can tell from the story of the King of Prussia or of Kamala, these abilities are not something that naturally grow when left alone.

Why is it wrong to educate children early? Where appropriate early education is not given, children become dropouts. Children who can learn from a good environment are lucky. However, those who are left alone in an inferior environment are pitiable. Because they could not learn when they should have, they must carry a heavy cross all their life as dropouts.

You may not understand what I mean by a teaching method which resembles young children's language learning. I would like to explain it more concretely.

First, there is the problem of "what" to teach. It is bad to greedily try too many things. The parent may have many concerns about where the child is behind or where she would like to help him develop further. It is better that the parent is interested than if she leaves the child alone, whether in athletic activity, personality, or intellect. However, what should not be forgotten here is that the traditional teaching method does not work. And that you should not lose patience. Consider how you taught your child language. Trying to teach him language, did you force him to learn

starting with words beginning with letter A as at school? Or did you start with the pronunciation of vowels? No. To the baby who could not even sufficiently hear, let alone speak, the mother and other adults surrounding him must have constantly talked. You spoke to the child, "There, there," "Will you come to my breast?" "Let me now change your diapers." This is what fine education is. It prepares the baby for speech.

THE CROW DOES NOT BEGET A HERON

Kiyoshi Suzuki
from A Father's Record
(no. 6) continued from
Spring 1980

39. The Crow Does Not Beget a Heron --Seven and Four Months

This was at a party celebrating the publication of a poetic anthology titled An Instrument under the Burning Sun by Mr. Iwase of Toyohashi City's Social and Education Section.

I had the honor to be invited since Mr. Iwase was a good friend, or, rather, a senior in

the job. I had gone to another gathering with Eiko that afternoon. I went direct to his party which started at six, taking Eiko.

About thirty people were present, including the poet Kaoru Maruyama and the mayor of Toyohashi. First the Mayor congratulated him. Then Mr. Maruyama and others gave table speeches as they were called by the toastmaster. A young poet read one of Mr. Iwase's poems.

I sat at a corner table with Eiko, sharing the food and listening to the speeches. "Mr. Kiyoshi Suzuki, would you now say a few words?" said the toastmaster. I stood up and said, "Congratulations, Mr. Iwase. Since I have brought Eiko this evening, I would like to have her play the violin in place of a speech." Everybody clapped. Mr. Iwase, too, said, "Please do that." I asked Eiko, "Play something, would you?" Taking her violin out of the case, Eiko said, "What do I play?" "Well, how about the Eccles Sonata?" Eiko nodded and held her violin.

Someone said, "Mr. Suzuki, put her on the table so everyone can see her." Eiko and I both hesitated, but some agreed and quickly cleared the table. Eiko stood on it with a smile.

"She'll play the first two movements from a sonata by Eccles," I introduced the piece. Everyone listened quietly to the performance which was not too outstanding. I was particularly impressed by Mr. Maruyama's warm expression as he listened. When she finished, there was big applause. I, too, felt very happy. Then Mr. H. of a certain newspaper commented, in a typically journalistic expression, "Mr. Suzuki, the crow begot a heron, didn't it?" "Thanks," I said, and left it at that, since that was no place for pouncing on a

well-meant compliment to discuss education. Though I was the crow, it was nice that he praised Eiko, the heron.

However, the words "the crow begot a heron" were a great shock to me. Many talent-education like thoughts ran through my mind one after another, wanting to combat this expression, and I felt sorry that I could not explain them then.

The crow can never beget a heron. However, many children do surpass their parents. That is how human history has developed to create today's high culture, although whether human sensitivity has been enhanced in today's high culture is a question that demands much thought. When children excel their parents, the parents are the first to be delighted, but at the same time it should be a great joy to society.

And what we should not forget is this: that the child has excelled the parent does not mean that the crow begot a heron, but that the parent endeavored hard to foster the child well. No parents should ignore this. The parent's heart and life are closely intertwined with the child's heart and life. The younger the child is, the tighter is the link.

40. The Violin, the Center of Life --Ages Seven to Eight

Whether it rained or the wind blew, Eiko diligently attended the violin class. It will soon be six years since the class started, but she has not missed a day. Even when she was a little sick, we encouraged her, "Let's get better before the next lesson day," and, with the help of medicine and the doctor, she was

always better by then. When all three of us suffered from an eye disease, she went to class wearing an eye bandage. She remained on her mother's back in class, unable to take a lesson, but we were satisfied. Sunday morning always started with going to the lesson. "Okay, let's go," we said and both of us took Eiko. This has been the most pleasant event of the week. If she was praised by the teacher in class, the whole family was filled with a cheerful mood until the following lesson day.

The method of practice at home has changed with Eiko's growth. Since she can read some these days, when she practices a new piece, she listens to the record, and picks it up by herself from the printed music. As I can read music, I wish I could help her, but I am almost never home. Lately, I have been able to listen to her only twice or three times a month. Even so, I try to go to the class with my wife, except when I have no choice because of my job.

When the teacher gives instructions in class, he always directs them towards me. I listen to him, solemnly replying, "yes, yes." But I have never bothered Eiko by repeating his instructions at home. Although the teacher gives them to me, Eiko is right there, listening. I think it is better that I don't say too much at home. When I listen to her violin, however, I enjoy being the conductor, signalling with my arms and body, and calling out, "Now forte, now piano, piano!" When we notice a wrong intonation, Eiko and I look at each other with a grin. She plays again if she feels like it.

My wife's lesson used to be quite strict. "Your violin's low," "Your posture's poor," "Come on, more energy"--various instructions

(maybe they are closer to criticisms) kept coming, till I was amazed at how there could be so many. I always told her to please stop that, but she didn't easily comply, saying, "But if I leave them alone, bad habits grow worse and worse." With Eiko's growth, however, she has reflected on herself. She doesn't seem to be saying too much lately. Rather than "doesn't" say," she "can't say" any longer at this stage, for there are many things beyond her comprehension in materials such as Mozart.

Some mothers commented in class, "What strict lessons the Suzukis must be giving Eiko-chan at home; otherwise she wouldn't be able to play that well. Besides, Mr. Suzuki knows music." However, I don't think I give her such strict lessons at home. I just stick to the rule that "what one should do, one must never fail to do." My mother often seems to tell my wife, "Such a small child, what a pity, why don't you let her play a little?" But my wife makes clear the line between "what should be done" and "play." Eiko does not have to study for school at home; but she must practice and write her diary. As long as that is done, she can play any way she likes, whether she bounces a ball on the tatami floor, or makes a great big noise all over the house with her friends.

I don't remember when it started, but we have settled on a review method. Eiko practices all the pieces that she has learned once a week. She studies her present pieces, Mozart No. 5 and a portion of No. 4 every day. She reviews Books 1 and 2 on Monday. She covers Book 3 to 8 between Tuesday and Sunday, one book a day. Thus, she can review all the books each week, once through. My wife says to Eiko, "You've made efforts to learn them; they're

too precious to forget." Eiko also says, "Yes, too precious," and smoothly practices the review pieces.

Mr. Suzuki often says that, unless the foundation becomes solid, one can't erect a firm building on it. Same with the Suzuki curriculum. Unless one has refined earlier pieces, one can never perform one's present piece well. When one is studying Book 5, one should be able to play the Book 1 and Book 2 pieces at Book 5 level. A "higher" student should be able to play all his earlier pieces at that level, and an "advanced" student should be able to play the entire "elementary" and "higher" curriculum always at the "advanced" level. Only if one endeavors to nurture this ability gradually does Mr. Suzuki's curriculum become truly meaningful.

In order to make home practice interesting, we sometimes let Eiko make a program. If it falls on the Book 7 day, the program consists of all the Book 7 pieces plus Mozart Nos. 5 and 4. She divides the pieces into two parts with an intermission in the middle. She also decides on an encore piece before starting the concert. The audience is just my wife. Moreover, this audience nods without exception during the performance. Eiko sometimes mimics her for me. My wife laughs, "I become really sleepy when I'm listening, so I nod before I know it." Very peaceful indeed. I think this is just fine.

Again, when my wife is busy, Eiko tours where she is laundering or cooking. On occasion, they have a chat, Eiko playing the violin and my wife doing her work. My wife has told me about this, impressed that she can talk while playing. Mr. Suzuki sometimes has students do this in group

lessons.

Since starting Mozart, Eiko has been listening to Mr. Suzuki's record and a commercial performance. She listens, practices with the printed music, then goes to class for a lesson. My wife has completely fallen behind, to our great joy. It's natural, then, that her slumber accompanies the home concert.

"School music must be a bore for Eiko-chan," some say. It does not seem to be the case. When there is an instrumental ensemble at school, she goes out with her violin, looking happy. She joins the ensemble practice of such easy pieces as at Book 1 level every day for fifteen to twenty days, and returns late. On such days, Eiko is very busy after coming home, but even so she seems to greatly enjoy playing with her classmates. I hope that she will always continue to feel this way.

The violin has become an indispensable part of her life. "When there's a fire, I'm going to run with my violin. What would you run with, papa and mama?" Eiko asked once. What would I? Somehow, we seem to have nothing comparable to Eiko's violin which she so clearly chooses to run with.

Not only Eiko's life, but our entire family life revolves around the violin. With my music background and financial resources, I don't think I can make her a first rate violinist. However, at least I would like to bring her up as a human being with a degree of musical sensitivity who understands the truth contained in music. She has just learned to play all the movements of Mozart No. 4, and is polishing it up toward graduation from the "advanced" level.

However, only the parents are concerned; Eiko herself is simply practicing the concerto leisurely as a daily routine.

Some day, I hope greedily, a desire will grow in her heart to study it more deeply.

41. No Babying Children --Age Eight

This was when the Symphony of the Air came to Nagoya.

The admission to this concert was almost beyond my means, but I craved to hear them, and to let Eiko hear them. I bought two orchestra tickets. During the few days before the concert, I passed one of these to a friend's wife who asked to have it. I thought Eiko could be admitted with me as usual.

On the day of the concert, I went to the Nagoya Public Hall with Eiko and joined the file of people who were already lined up. An attendant came after a while, and said to me, "Does your child have a ticket? We absolutely can't let her in today without one." He said this in a business-like voice, and went on to say the same thing to people in back of us. "Oh, no," I thought, "what an error. This is poor. What can I do?" I didn't know what to do, no longer having enough money to buy another ticket. Eiko looked at me worriedly, and asked, "What are we going to do, papa?" All I could say was, "Yes, it's papa's fault. I will explain it well to them. We'll see."

Since Eiko was already a third grader, it was clearly wrong to try to get in with her without

her own ticket. However, when I first thought of taking her to a concert at the same hall, I asked about it. The answer was, "That's easy. They let children in without checking their tickets if they're small enough to sit on grown-ups' laps. No one buys tickets for small children." I did as I was told, and found that it was fine. It was the same with foreigners' concerts. So I thought it would be the same again, but this was a mistake.

The file of people gradually advanced, and my turn came. I was stopped. I thought there was no other choice at that point than to politely beseech. Though I was afraid it might not work, I explained as politely as possible that I had come from Toyohashi to let my child hear the concert, that I was very sorry for assuming that I would be able to get in with her as before. One of the few attendants said, "Shall we do them a special favor and let them in?" The others agreed, "Well, let's do't." A second later, one retracted, "No, no. There's someone with a child right behind you. If we let you in, we'd have to let them in, too. That won't do." It was becoming embarrassing. Looking back, I saw someone with a child. One after another, people with children gathered near the entrance. "It's scandalous," some said, "to say it's no good today, when they normally let children in. If they must do it that way, they should have announced it in the newspaper or something. It's a shame to say that at the door. If they've decided to change because the past custom was bad, they could for example print on the ticket, 'child not permitted to accompany.' What cruel management at this late point." Wanting to get in somehow, I tried to calm this aggressive person, "Let's not criticize them that way. The seats

are reserved, it's our fault coming without sufficient tickets. Let's talk more calmly, it'll do no good to make them emotional by talking too strongly." However, it seemed there was little possibility for us to get in. Mr. Hasegawa, talent education instructor who happened to see this, was kind enough to go to the office to ask their favor. They were icy: "If the child can play better than a grownup can, all the more reason for handling her as a grownup."

Everyone had gone in. Only two or three minutes were left before the concert started. At this point, I realized something: "That's right. I can just let Eiko hear." I spoke to them, this time rather firmly, "I have one ticket, so let this child have a seat. There's no complaint about that, is there? However, she's a child as you see, so let me take her to the seat. Please at least let me have permission to do that." The attendant could not say no to this. He passed us saying, "Make sure you come out." Eiko had listened to all this and was ready to snivel. "Papa will wait for you here at the entrance until the concert's over. You listen by yourself, okay?" I cheered her up taking her to the seat.

The seat next to hers was the one I had given to the friend's wife. I asked her to care for Eiko and returned to the entrance. The door was already closed tight, and the attendants were leaving. I hastily ran to them and said, "Thank you very much. I have taken my child to her seat." Their reply was so warm and gracious: "Oh, good. Then please stay in the hallway." Thanks to their kindness, I was also able to listen to the concert.

As a committee member of the Toyohashi Cultural Center, for the past ten years I have been handling everything connected to hosting concerts including planning monthly concerts and helping the musicians on the concert day. Whenever I want to share the music with Eiko, I buy her a reserved seat in advance, and take her with me. She listens to the music in her seat, while I help back stage. I have always bought her a train ticket from age six, thinking it a way to help her grow with a consciousness as a social being. I never thought it a waste. However, this time, the ticket was so expensive that I thought it would be nice if I could take Eiko with one ticket. I regret that this made a big wound on her pride, an irrecoverable loss, many times greater than the price of a ticket.

42. I Hit Eiko with her Violin (Again my Great Failure) --Eight and Two Months

I was driven about by my job. I just barely created the leisure to run to the violin class. While observing Eiko's lesson, there was a business call for me. The moment I hung up and sat down, another came. As I sat down after one of those calls, the teacher told Eiko, "The part I asked you to correct last time, you must practice well and correct before the next lesson." I was irritated about my job to begin with. The moment the teacher's words were over, I said to Eiko, "Why didn't you practice the way your teacher told you? When you become better than your teacher, maybe you won't have to do as he says. But you are learning from him now. Why don't you practice the way he tells you to?" What an impertinent thing to say.

Eiko remained silent, on the verge of tears. Then a tear rolled down. My emotion exploded. "What are you crying about? If you must cry about such a thing, stop the violin," I said sharply. Eiko took a step back. I rose, and shouted in a loud voice, "Give it up," and, taking her violin, hit her bottom with it. It broke into pieces.

"I want to play violin!" Eiko cried aloud unlike her, facing her mother. This was an event that took place in a flash of a second before the teacher had a chance to restrain me.

I no longer could stay there. Saying something, I don't know what, in a trembling voice, I left the classroom to go to the office. That day many things had upset me since the morning, and I was still irritated after coming to class. All my vexation happened to concentrate on Eiko in this important place. What a collossal error that was. My wife had gone to another room. Herself in tears, she was trying to console Eiko.

After a while, Eiko came to my side, with her hand in her mother's. "Please, papa, buy me a violin. From now on, I'll practice hard," she said between sobs. I was too worked up to know what to say to her. My mind was blind. However, I called the music shop right away, asking them to bring some violins. Her teacher Mr. Kondō had selected a violin with an especially good tone for her out of many violins, but he didn't even blame me for breaking it. He chose one for Eiko out of the five that were brought from the store. While watching this, Eiko became calm at length. However, I could not easily recover myself. It was embarrassing to be seen by the mothers in the classroom.

It was a great blunder which could not be overlooked as a case of my accustomed hot temper. I don't even know how to apologize to Eiko. I only join my hands in my heart: "Forgive me, papa was wrong."

From early childhood Eiko was rarely selfish. I can't even think of an occasion when she was so petulant that I was annoyed. At the "height of mischief at age seven or eight," she does pick on every word her parents say, but it is not so bad. If we just laugh, she also laughs. Viewed differently, it makes family life more cheerful than before. It is also quite fine, it we consider it as a sign of her growth. It would not be so good if she only acts as her parents tell her.

As long as we are not perfect, it is unreasonable to wish that Eiko will grow as a perfect human being. I would like to use this event as a lesson so that I will never repeat this great error.

The violin that I broke is preserved at home as a memento, still in pieces.

It happened on September 12, 1954.

EVERYONE IS EQUAL; USE AND GROW

Ichirō Tsunecka
Director, Chūshinkai

The sunlight which shines on the 10 million Tokyo residents, and the sunlight which shines on Mr. Yokoi living alone in a secluded south sea island--they are the same. The sun does not say, "Well, it's just one person; I'll excuse myself after twenty minutes or so." The grace of heaven and earth is equal for everyone.

The sun's light is in seven colors. The same light shines on everything. It shines equally in a combination of seven colors. So on a wedding photograph. So on a dog's carcass. On a beautiful flower, too, the light shines in seven colors.

Everything receives the seven colors. Suppose a flower receives all seven colors and returns only the red. We call it a red flower. If it reflects the purple color, it becomes a violet. If it returns the yellow ray, it is an evening primrose. What color a flower gives back, reflects, or extracts--that determines its name, indicates its essence.

It is the same with human beings. The brain's nerve cells control the entire body. There are 14 billion of them. Equally 14 billion, regardless of the race. Everybody is made to live under this equal grace. Yet one becomes a college professor. Another becomes a middle school dropout. Still another becomes an Olympic world champion, vying for gold medals. Or an average person. This, too, is decided by what the person has managed to squeeze out of himself. It is

decided by how he has trained and polished that thing.

Use it. Polish it. Let it work. Train it. Squeeze it out. Deal it out completely. It increases as a result. What does? What increases is physical strength. It is wisdom. It is talent. It is heart. Grasp a hammer. Work. The skin of the hand may wear. It may tear. It then will become a callus which no longer tears.

Human talent is given equally to all people. There is no discrimination in the grace of heaven and earth. How to use it, how to gladly repeat the use, how to train, squeeze out, and use it--that makes the difference. A devout person relies on the gods and Buddha. He asks to be protected. Does it avail? Within the same faith, some become happy, others gradually become unhappy. The difference is not the result of the faith. It is decided by how the person grew, and how he neglected to grow.

What is faith for? It is for permitting a man to grow as a man. What the gods and the Buddha await is not the worship of man. They wait for him to grow so he will understand their heart. Religion has existed from time immemorial. However, airplanes did not fly. Television projected no image. But men grew. Men learned to see the truth of heaven and earth, to understand it, to abide by it. This, and not religion, helped men fly around the great sky freely without wings.

To understand the heart of great nature, the truth of heaven and earth, the heart of the gods and nature; to abide by it, and to grow accordingly--this is the grace of us all.

To savor the efforts of growing, to repeat them, is the core of the religious life.

> The baby crawls; you wish him to stand
> the baby stands; you wish him to walk--
> the parental mind
> oblivious of age
> that increases in yourself.

As the verse says, the joy of the one who fosters is the beautiful growth of the fostered one. The way of growth is in happy efforts. It is in the accumulation of bright self-discipline. The lazy and the slothful block the path of growth. Laziness is rebellion against the grace of heaven and earth.

Yield what you can give. You'll become empty. Only when you become empty, you can stretch; you can spread; and thrive. The big sky is empty. Only when embraced in that big sky, can everything stretch. It can grow. What grows freely is enveloped by the big sky.

Stretch freely. You'll realize space is there. Empty a glass. It will be free to contain again. Be hungry. When hungry, you'll be free to eat again. Hold something with both hands. Hands will become occupied. When occupied, hands will have no space. They won't be free to refuse, or to hold.

Distressed in the heart? Something is on your mind. The heart then loses space. It loses good temperament. It becomes difficult to concentrate on one thought. The vacant heart, the heart of a good temperament--that is the stance of concentration. That is the condition for growth in whatsoever direction.

Each time I see Mr. Shin'ichi Suzuki, I am taught the stance of emptiness. He often paints. He paints for me a picture of the alps on shikishi (square paper for painting and calligraphy). The good temperament of mushin, thoughtlessness, exudes from it. I learn in his smile the much envied way of human life. The heart of emptiness is indeed the basic attitude of growth.

Whenever I go to Matsumoto, Shinshu, it is my pleasure to visit Mr. Suzuki. A good place, a good hall, beautiful nature: they represent his heart. I, too, have founded Chushin Mountain Villa, a school for health, in Yamashiro Plateau, south Kyoto, located midway between Kyoto and Nara. It has grown to gather more than ten thousand people every month. We study health morning and evening. And we have learned that the basis of health lies in the growth of the nerves, cleansing of the blood, and the refreshing flow of the blood.

The center of a man is the heart. The heart grows when it understands the reason for growth. When the heart is unclouded, the blood becomes cleansed. The heart that understands sings. The heart that sings rises to dance. This, we understand, is the basis of human health. Art is born, springs up, and grows from that clear bright heart, through joyous efforts, efforts burning with hope. How good it is to beautifully foster heaven-endowed talent by accumulating such efforts.

Repeat and repeat. Only from the accumulation of efforts, confidence grows; talent grows. Talent education is not for fostering human talent alone. It is a way to foster human personality.

Talent Education, no.22

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

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