

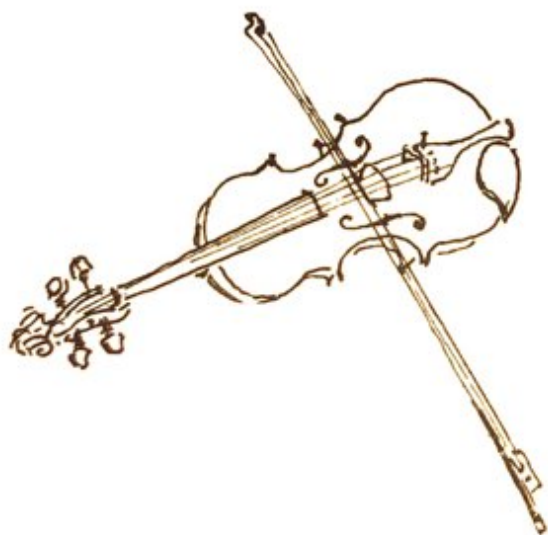
TALENT EDUCATION JOURNAL



NO.12

SPRING
1982

Cover by Osamu Yoshida



Editors Masayoshi and Eiko Kataoka
236 Spring Ave., St. Louis
63119

© *Talent Education Journal*

Translation, graphics by K. Selden

Please see subscription form p. 35.

EDITOR'S NOTE Masayoshi Kataoka	2
MEDITATE ON THE SOUND Shin'ichi Suzuki	3
THOSE WHO DO NOT SEE WHAT IS BEFORE THEIR EYES Shin'ichi Suzuki	6
TALENT EDUCATION IN KOREA Kaneo Hogari	9
THE MOST IMPORTANT THING IN STRING PLAYING Shin'ichi Suzuki	13
ON TALENT Shin'ichi Suzuki <i>from Talent Education for Young Children</i>	18
PARENTS' NOTES: How I Raised My Child ed. Kenkō Aoki	36
DEVELOPING ATTENTION: Training of the Eyes Shigeki Tanaka <i>from Young Children: Everything Depends on How We Raise Them</i>	44
DAYS OF JOY Norie Kuramochi	57

EDITOR'S NOTE

Masayoshi Kataoka

We are pleased to introduce Dr. Shin'ichi Suzuki's book, *Talent Education for Young Children*. It had long been our desire to translate his books. We would like to express appreciation to Dr. Suzuki for permitting us to publish his book in the *Talent Education Journal*. It was first published in 1969. It will appear in the *Journal* in installments.

With this issue we complete Shigeki Tanaka's *Young Children: Everything Depends on How We Raise Them*. This book demonstrates the application of the Suzuki method to different fields besides music. Our hope is that the Suzuki philosophy and method will be more widely used in all areas of education.

Dr. Suzuki's lecture, "The Most Important Thing in String Playing," describes the crux of bow technique. "Talent Education in Korea" by Kaneo Hogari portrays the origins of the Talent Education movement in Korea which has been flourishing since the sixties.

The lovely article, "Days of Joy," by Mrs. Norie Kuramochi, violin instructor in the Niigata chapter, is a reminiscence about her experience with Dr. and Mrs. Suzuki.

"Parents' Notes" in this issue includes one by the mother of Yuka Eguchi who has visited the U. S. several times. Readers who had the opportunity to attend the 1981 International Convention or to see the performance of the 1981 Suzuki Tour Group may recall her performance of the Sibelius Violin Concerto.

MEDITATE ON THE SOUND

Shin'ichi Suzuki

What wonder everything in the natural world is.

Consider ourselves. Those of us who can marvel at our own existence and meditate on the wonder probably have already joined human society.

Dogs and cats probably think of nothing. That's the difference between animals and human beings.

Now, consider sounds. Aren't they also wonders, if you come to think of them?

Thanks to the strange existence called the ear, we can hear. Grass and trees, which have no ears, hear nothing no matter how loud a noise there is, and I think their lives must be calmness itself.

We owe it to our ears that we can hear sounds.

Among sounds, a wonderful thing called music exists in our world. The sound of music is different from all single sounds; it forms a world; it is a strange existence, for there is life in the sound of music. What a wonderful world this is.

It means nothing just to have ears. Even dogs and cats hear if you are just talking about hearing. However, in the world of the sound of music, there is heart, there is life in the sound. Unless we have the ability to perceive that heart, that life, we are the same as dogs and cats who only hear sounds.

Suppose we try to foster human ability for perceiving the heart and life in the sound. Only sounds will be heard at the beginning of ear training as by dogs and cats. However, when sounds are repeatedly fed to the ear, human life grows in such a way as to perceive beauty and sensitivity in them; and eventually a higher ability to perceive the heart and life in the sound will be acquired.

This is a big difference between us and dogs

and cats.

Those who have repeatedly heard masterful recordings and performances and have begun to develop ability to perceive heart and life in the sound have acquired a foundation for performing music.

Therefore, if you have come to recognize the importance of developing inner ability in the student for perceiving the heart of the sound, the life of the sound, from outstanding sound and outstanding music, you understand how important what I call "education through the ear" is to yourselves as well as to the training of students. For life spontaneously acquires such ability.

On the contrary, suppose we don't let students hear music, don't foster their ability to perceive the heart of the sounds, but let them simply look at the written music and turn it into sounds. Suppose we regard this as musical training in fostering children. I am sure you can clearly understand that this is an awful mistake, that this is mere "typist education," whose result will be remote from real music with the heart and life in the sound. Let's meditate on the sound.

If we constantly let the student hear outstanding sound and outstanding performances, he will acquire ability to perceive the heart of the sound, the life of the sound. It is natural that he will practice while seeking to perform with the heart of the sound and the life of the sound in his own performances.

Think of the joy of life which aspires to the superior sound and to the better music. This is indeed the proper path of music education. Advancing step by step in this path promises growth as an outstanding human being with a high sensitivity and a beautiful heart. It is a delightful path.

Sound is also a voice of life. Let the student hear outstanding music every day as you instruct him in music toward the heart of sound, life of sound, for that is the Suzuki method.

Only when you let the student hear outstanding music every day, can your instruction in tonalization be effective.

Talent Education, no. 58



"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."*

— Shin'ichi Suzuki

THOSE WHO DO NOT SEE
WHAT IS BEFORE THEIR EYES

Shin'ichi Suzuki

The ability to think and the ability to see both differ greatly from person to person. Simply consider this one thing: learning the violin. There are multitudes of ideas and viewpoints about how to learn it. Try taking the following three among them:

1. Those who see nothing else besides the violin and the bow.
2. Those who study while seeking how to produce a good tone.
3. Those who practice thinking about how to practice in order to improve.

These three kinds are sufficient examples for illustrating how different foci of attention may create great gaps in progress.

With those in the first variety who see nothing else but the violin and the bow, we have the hardest time, since what the teacher says doesn't enter their ears.

Though this is an old story, I was troubled by such a student when I was teaching at a music school.

Each time I met him for a weekly lesson, I carefully showed him how to produce a sound, and how to use the bow. As I started the lesson the following week anticipating how much he had practiced, it seemed he had done nothing. He did seem to have studied the piece, and was prepared to translate the notes into sounds. However, his tone was terrible and his use of the bow was a total mess.

Disappointed, I repeated the explanation about

the bow and ended the lesson by showing him how to practice. What was it like the next week? It was the same story. He had not practiced at all how to use the bow, how to produce a good sound. I repeated the same thing again. While repeating this patiently at every lesson, no less than two years elapsed.

Losing in the game of patience, one day in the second year I gave the student an ultimatum:

"I have explained to you at every lesson how to use the bow in order to create a sound. I wonder if you are making any effort to understand what I say. I have already been doing this with you for two years. I am sorry but I no longer find it meaningful to give you lessons. This may be our last. I decline to continue with you if, when you play for me a week from today, there is no indication that you have followed what I will show you today."

And I showed him the method as well as the way of thinking as carefully as possible.

When he returned the following week, for the first time I recognized a trace of practice according to my instructions.

From that day on, the student had an eye for seeing what necessary things were shown him besides the violin and the bow. I think he had been seeing and hearing completely absent-mindedly for two years the things I so enthusiastically tried to show and explain right in front of his nose.

I poignantly realized that, no matter how obviously I might hand a message before someone's nose, it does not enter his eyes if his heart is not ready.

It's the same with the various problems of talent education: the image of man is perhaps only reflected in the hearts of those who have hearts. So many people think nothing.

I don't think I am the only one who thinks it a pity that many resemble this violin student.

(March 20, 1954)

Talent Education, no. 58;
originally published in
Nagoya Chapter News-
letter, no. 294



K.S.

TALENT EDUCATION IN KOREA

Kaneo Hogari

Dr. Himo Kim is a doctor specializing in skin diseases residing in Chongju, Korea.

Sixteen years ago, as a committee member of the Rotary Club there, he wrote to us at the South Matsumoto Rotary Club, suggesting that we become sister clubs as we were both inland academic cities surrounded by mountains with similar populations and long histories.

Our club immediately responded welcoming the opportunity to gain a sister city overseas. This was the beginning of our exchange.

Noting that Chongju is a school city with five colleges, we introduced them to our talent education, sending them a copy of Shin'ichi Suzuki's *Nurtured by Love*. Dr. Kim, who was moved by the work, flew to Matsumoto to meet Mr. Suzuki. This was how the talent education movement started in Korea.

Dr. Kim founded the Korean Talent Development Research Center, and became its president. His wife became the principal of the Talent Development Kindergarten. Prof. Honyu Lee of the Chongju University of Education and Professor Intong Lee of Seoul were among the staff. Mayor Sai, Mr. Uhyon Kim, president of the Chamber of Commerce and Industry, and other influential people supported them. They started their activity by borrowing a city building for the kindergarten.

Later, instructors including Professor Lee were sent to Matsumoto. Dr. Kim finally made up his mind to open the second and third floor of his clinic for the Talent Development Kindergarten

and the violin school, starting serious activity which he now placed ahead of his medical work.

Later a violin class was also initiated in Seoul, and another local chapter was founded in Pusan. Although in those days overseas trips involved difficult procedures, he managed to tour different areas of Japan to study early education and to observe pre-school education in various European countries. He actively devoted his spare time to the study of education. He wished to somehow rapidly raise the level of Korean pre-school education which had only a 7 percent enrolment rate. He believed that children of the deprived poor are precisely those who needed talent education. Thus roadside kindergartens came into being.

There was no money; there was no school building; there were no teachers. They were surrounded by difficulties. However, Dr. Kim knew that "it is a long lane that has no turning." "Well then, let's claim the three absences in seeking talent education here," he resolved.

If there is no money, why not raise funds from well wishers? If there is no building, wouldn't the roadside do? If there are no teachers, let's gather those who want to offer volunteer services: housewives with college education and young women before marriage. As Dr. Kim resolved to do this, things proceeded smoothly after the initial creative throes. By now this has spread to 42 locations in Chongju, 50 in Seoul and 15 in Pusan. Altogether there are 150 places throughout the country. The roadside kindergartens were chosen as one of the recipients of the biggest grants offered by the youth councils throughout south Korea the year before last, receiving young people's support. This service work under the civil leadership then attracted government attention, and it was included in official policy.

Dr. Kim has become so popular that among other activities he lectures to dietmen on early education at the central training center of the ruling party once a week.

The big project right now is the training of instructors. Every month 50 trainees graduate from the classroom borrowed from a church. In July Dr. Kim came to Japan for workshops with nineteen young people aspiring to go into early education. He and his wife will serve as translators and guides again in November when they bring over 24 teachers. He has been absorbed in the training of early education instructors.

Dr. Kim has been telling me for several years that he divides himself between medical practice and talent education. By now he has no choice but to devote himself exclusively to talent education, leaving medicine to two other doctors. As I am responsible for igniting the fire of his devotion to talent education, recently I felt somewhat apprehensive.

Ten of us including the Matsumoto Mayor, the president of the South Matsumoto Rotary Club, and eight members of the club visited Chongju City at the invitation of Mayor Kim on October 20 on their first Citizens' Day. We carried a gift from Mr. Suzuki and greeted the provincial governor, the mayor, and other influential people. We also observed Dr. Kim's talent education.

We learned from Dr. Kim that a memorial concert was held on October 17 celebrating the tenth anniversary of the Korean Talent Development Center. We were very happy to hear that twelve hundred people gathered to hear the grand concert by three hundred children.

Shin'ichi Suzuki's theory and movement are blooming as a large flower in Korea. This is Dr. Kim's achievement. However, behind this was his wife's support as well as encouragement by the mayor and other thoughtful people.

I pray for the uninhibited growth of this service movement developing around Dr. Kim and for long friendly relationships between the two countries.

Talent Education, no. 58



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

(Five Mottoes of
Talent Education)

THE MOST IMPORTANT THING IN STRING PLAYING

Shin'ichi Suzuki

"Lectures on Musical
Instruction," no. 31

Holding the Bow Upside Down

Whether with the violin or with the cello, I think the crux of performance is the ability to balance the bow. The ability to make the same quantity of sound by placing the same weight on the string no matter what part of the bow one is using, the tip or the frog— this is the fundamental problem of playing.

However long the straight yet elastic horse hair is, if you think you are ringing the string by applying the entire weight of the bow, you find it the same as the finger which plays the piano key. The bow can be looked at as a finger with a certain width.

If this bow, which can be thought of as a single finger, is heavy at the bottom and light and floating at the tip, it is not balancing well. You will play heavily and loudly at the bottom of the bow, and softly at the tip of the bow. Such a bow slips on the string, and produces no sound.

"Fix your power firmly on the tip; bow won't wobble," I have repeated since long ago. If the bow tip wobbles, it means that the horse hair has no elasticity. Therefore, you must realize how important it is to instruct in the proper bowhold, i. e., the grip that responds to the elasticity of the horse hair.

One day over forty years ago, I tried playing the

violin holding the bow at the tip, and a beautiful sound with ample volume came out. I realized that this was the sound of the string rung by a well-balanced bow. I came to know that the bowhold that creates the balance "was the fundamental principle." From that day on, I quit performing pieces and started to train myself in producing a beautiful, well-balanced sound while holding the bow in the normal way, until I could sound the same as when holding the bow upside down. I tried it at the center of the bow, I tried it at the tip of the bow, and I tried it at the frog. I tried it about 100,000 times. It took me twenty-five days, but my sound changed completely and I acquired the ability to play with a balanced bow. This was a great discovery, and it changed me a lot.

Lessons on a Piece with the Upside Down Bowhold

Now, what is the most important thing when we walk and run freely? I often ask this question to a student during a lesson. "Legs," is a frequent response. Then I say,

"It's not legs. What is most important is balance which enables you to stand and walk."

In fact, didn't we all make tremendous efforts to create ability to balance so as to be able to stand when we were babies? We have completely forgotten this.

If you can't balance yourself, you can't walk. In other words, before the movements of the hand and arm that make the sound, the balance of the bow on the string comes first in importance. Therefore, in instructing how to play, it is most important to teach how to produce the sound with a well-balanced bow.

Hence, let me ask all teachers this: go a step forward from where you instructed tonalization with the upside down bowhold, and assign your

students after they have learned a piece according to their different abilities: "Practice this piece this week every day with the upside down bowhold in order to refine your tone, so that you will be able to play it perfectly that way at the next lesson."

Also instruct the student to "always play whole bows paying attention to keeping the wooden part of the bow and the horse hair straight."

Let your student play the piece with the upside down bowhold, then let him play the same piece with a normal bowhold. You will find that his tone has greatly improved. This is the most effective way to teach the student to understand how to balance the bow.

Recently I had a student practice Schubert's Sonatine for a week using the upside down bowhold. When I had him play it with the normal bowhold after this practice, I found that his tone had changed completely as though he were another person.

Use this method with beginners also. Use an appropriate piece to practice with this bowhold. Let the student perform the piece that way at the lesson. Instruct every student this way in order to improve tonality.

Instruction on the Correct Position of the Right Shoulder and Arm

This is about instructing the student on the proper posture of the right shoulder and arm which helps improve the tone. Please study it carefully. When the right shoulder is correct, the tone changes greatly.

Take a careful look at the student's right shoulder. The left shoulder is slightly raised toward the front holding the violin. When playing at the frog of the bow, the right shoulder goes to the front slightly raised like the left shoulder. Check if your student is playing with the right

shoulder looking the same as the left shoulder. Many students, I think, play with a low right shoulder, and with the right arm on the side of the body.

This is poor posture.

You first instructed the beginning student to cross his arms, raise them to the chin, and to bring them to the left. The shoulders then are at the same level. Yet the moment the student starts to play with the bow, in many cases the right shoulder drops and the right arm goes down to the right side of the body.

Please correct this. Instruct the student to play with the right shoulder and arm looking the same as when he crossed both arms (looking leftward holding the violin).

Let me explain why it is necessary and correct to have a posture with the right shoulder forward. Consider the position of your right arm and the posture of your right shoulder when, for example, you are writing a letter at your desk. Naturally, the right shoulder is not on the side of the body but is pulled forward by the arm. If the arm and the shoulder are by the side of the body in a parallel position, you won't be able to write. Similarly, it is no good to try to play the violin in this posture.

Moreover, the violin is not in front of you as the letter is when you bring your arm forward on the desk to write a letter; it is more to the left. Therefore, you must bring both the shoulder and arm more to the left (as though placing the stationery in front of the left arm and writing a letter there). Play the violin pulling the right arm and shoulder leftward so they form a straight diagonal line. This is the correct and natural posture. Please instruct your students on the correct posture of the right arm and shoulder.



The right hand and the bow always in front of the left leg.



Bring your shoulder forward when playing at the frog.

It will greatly improve their tone.

The important points in this lesson are:

1. The position of the shoulder at the bottom of the bow (greet your nose).

2. Dangle your elbow, withdrawing your power.

3. Play with the bow above your left leg, not in front of the body. Don't play above the right leg.

Students seem to understand this third point very well: "above your left leg."

These three help improve the students' posture.

Talent Education, no. 58

ON TALENT

Shin'ichi Suzuki

From *Talent Education for
Young Children*, 1969

I. On Talent

Every Human Being Has a Wonderful Brain

On thinking about human ability, I wonder if the current image of mankind includes profiles of human beings properly brought up and demonstrating natural human abilities.

What kind of ability is a human being given originally? How can we foster and display the ability given to humanity? I would like to know that.

Society considers people whose ability has been well developed as bearers of special talent, and calls them geniuses and prodigies. Then what are all other human beings?

Aren't they those whose ability which should have grown was not fostered?

I think that every human being receives at birth a wonderful brain. Yet mankind, I fear, did not know until today how to properly activate that brain and to foster ability.

The conventional idea that "talent is inborn" is an assumption deriving from seeing only the results of whatever is good or bad. It has been commonsense in the past. Stereotyped ideas, colored glasses of incorrect commonsense, form before we know it, and this leads human beings to misjudge themselves.

We should take off these colored glasses and take a fresh look at human beings.

Look at the world of agriculture. People have thoroughly studied the natural conditions for optimum

growth including selection of seeds, the season for cultivation, fertilizers, and so forth.

In the world of human ability, however, we simply assume that man's growth depends on inborn talent, neglecting fundamental study of cultivation or methods of nurturing.

Study of a method for fostering ability--isn't this a basic problem in the development of human culture?

Today, as talent education has finally begun to be discussed in society and gained much understanding, there are also voices against it. However, it is not surprising because this is something hard to understand to those who see things through the colored glasses of stereotyped ideas.

Still, I would at least expect them to reflect in ways which lead to investigation of whether human beings are endowed with a far greater essence than such low abilities. This questioning makes man try to know the essence of man.

"Man has potential for versatility."

This is what I think. The brain is a versatile vessel. If placed under conditions for growth, it adapts to anything allowing ability to grow.

A plant raised in a sunny place grows better than one raised in the shade.

The same is true of human beings. Those raised well while saplings, or during early childhood, are already destined to bear fruit incomparably sweeter than those left alone.

Tasty vegetables were prepared by proper care during the germinating stage and later. Human sensibility corresponds to the taste of the plants: I know that it, too, is something that is raised.

It used to be considered inborn, but I have clarified through experiments that this is wrong.

If you lose the chance to nurture a plant, you can't influence its taste later on; in the same way, it is too late if you try to nurture in a hurry a human being who has already grown.

No matter what era a human being is born in, he has a nature to adapt to the environment.

Imagine a culture ten thousand years from now. Human ability in that age will reach heights which we cannot at present begin to imagine. If we are born in that age, we will adapt to that environment as human beings of that age, and grow as people with high ability. The reason that we, who have that potential, cannot demonstrate the same high ability today is that we live in the environment of today's culture.

If, on the other hand, we lived ten thousand years ago, we would end with low cultural ability no different from that of people of the Stone Age.

Human birth is a physiological and natural phenomenon. No matter when and where one is born, this remains the same. Hence, it is impossible that a human being is born bearing cultural heredity.

Thus considered, an English child born today in London, a Japanese child born in Matsumoto today, and an aborigine child born in the south seas are no different. All are children of nature with equal brain and potential.

Suppose you exchange their places at birth, bringing the English baby to Matsumoto, the south seas baby to London, and the Japanese baby to the south seas. The English child will continue to look English but will grow as a person adapted to Japanese cultural environment who only speaks Japanese; the south seas native will grow in a British cultural environment and speak English; the Japanese child will become a south seas aborigine who speaks a tribal language.

When we think of this, we realize that people growing up in a primitive society, though they are no different from us in the essence of humanity, are simply not given comparable opportunities to foster their ability.

This means that human beings can become wildlife if left alone, or cultured people depending upon

the environment. As the body grows responding to given conditions, the heart also grows in infancy and early childhood.

The heart is also an ability. It grows in whatever way through repeated stimulation.

In childhood when language has no use and no logic works, a person's character which is to remain important throughout life is already formed.

We must think deeply for all our children and for tomorrow's world. And we must clarify the essence of man, study how to foster human ability, and develop their ability during the early stages when children are perceptive and adaptable.

Language and Ability

What motivated me to pursue talent education was a realization of the extremely common fact that all children had the ability to comprehend and fluently speak a language.

That children speak may seem nothing special. But average children learn 296 words by age two, 886 words by age three, 1,231 words by three and a half, 1,675 by four, and 2,060 words by five. Not only that, they easily learn to speak fluently despite the complex syntax of the language.

I became aware that this requires extremely high ability.

And a question arose: why is it that children who could demonstrate such extraordinary ability could be poor at math or poor at language as a school subject.

I wondered if commonsense which assumes that "this child is weak in the brain since he's poor at math" is true.

Why, then, did those 'dull' children demonstrate the ability to fluently speak a few thousand words?

Wasn't this a contradiction? I could not accept the way children were assumed to lack intellect

despite the fact that linguistic ability was also a matter of the brain.

After studying this problem, I reached the following conclusions:

1. Human beings are not born with particular talents, but have the potential in which those talents originate.

2. Potential is something that might be called "seed of talent" whose property is to grow by stimulation and by repeated training through stimulation.

Language is merely one of the talents fostered by stimulation and its repetition.

3. In language learning, an outstanding teaching method is practiced to foster ability.

4. It is possible to bring other abilities into full play as in language. There is no distinction between one kind of human potential and another: it is the same whether it is language or anything else. Potentials grow as abilities where stimulation and training lead.

In other words, no matter what area we are talking about, if proper training is given under good leadership and in a good environment which makes it easy to grow, any talent will display outstanding ability as in language.

5. Of course human potential differs from person to person. It is influenced above all by varying intensities of response: the power of life responds to the environment differently for example due to physiological heredity and disease. However, even in the case of lesser potential, if it is high enough to develop fluent speech, considerable ability should also be expected to grow elsewhere.

The above points can be considered the essence of human ability.

I use the word potential for convenience's sake, but it is also fine to define it as the brain's, or

life's, activity, or anything you like. In any case, it means the original power that generates all ability including intellect and skills.

The property of this potential, as I already said, is that "it grows where stimulation is repeated, i.e., where there is training."

The differences in the period when germination and fostering start create differences in the ultimate results in the growth of ability; and at the same time, differences in the training method likewise create superior or inferior ability.

Therefore, it is better to start fostering talent at age five than at age ten, and it is more effective to start in the environment of birth than to wait until five.

This is well proven in linguistic development.

The moment the baby is born speech develops in the environment of his parents' and other people's language activities. As the auditory sense begins activity at three months of age, the baby distinguishes such sounds as "yum yum," "mama," "papa," and while these are repeated every day, he learns them and gradually begins to say them. In a family where two languages are spoken, the child will learn to speak two fluent mother tongues.

Talent is not something limited to just one thing. If training is given at an early age, it should be possible to create similarly marvellous ability in music, math, or anything else. In that case, the environment should be like the world of language; the teaching method and the teacher should be as outstanding as in language. These are indispensable conditions.

Environment and Activities of Life

The word human formation is widely used recently. I consider that humanity is formed on the principle of the activities of life: a living thing adapts

to the environment in order to live and through this, ability is created. Therefore, ability is a matter of physiology, or a mental problem that pertains to physiology. In other words, I consider physiology and psychology one thing.

Suppose a baby is born in an extremely cold area, for example in Alaska. In order to live, a skin that withstands the cold will be created for this baby as an ability.

In the same manner, Osaka dialect may reach a baby's ear through vibrations of the air. If this is repeated every day, Osaka dialect grows in this baby's brain.

Likewise in music. If a particular piece of music is played every day for the baby, musical sense gradually grows. For example if a five minute masterpiece by Mozart is fed to the baby from birth, the baby learns it by five months or so. You can test this easily. Prepare a tape with a different piece attached before the usual piece. The baby quietly listens to the new music, but when it switches to the familiar piece, his eyes brighten up suddenly and he smiles at his mother. He shakes his body to the rhythm. This is a five months old baby.

This is proof of how the baby assimilates the music through adapting to the environment.

In this sense, I think the cold wind and the air's vibration are matters of physiology. In other words, this is how a man is formed in physiological ways. At the same time, we must know that life grows while we receive what emanates from one another, a higher form of nutrition from the environment.

Therefore, even though the parent may think that the child doesn't know, what emanates from the parent's mind is reflected in the child. No matter what virtuous things the parent may say, all it amounts to is lessons in Japanese. Parents who want to teach the child good behavior must set an example by behaving well themselves.

"Man is a child of the environment." As the

saying has it, man can be formed in any way according to the environment, especially during early childhood.

Young siblings, as you know, quickly learn the songs big brothers and sisters sing. They have an awesome power with which they assimilate everything in their environment, whether right or wrong, easy or difficult. Moreover, they master as ability whatever is repeated many times, whether good or evil.

It is said that "The three year old's soul persists till he is one hundred." This means that the child's talent and personality grow as dictated by the environment during early childhood.

Hence, giving a good environment to children is the prime condition of education.

"The three moves by Mencius' mother," I realize freshly, is a teaching that contains a very important message. She moved three times in order to give her son a good education. It is not surprising that behind the greatness of the Chinese philosopher we find his mother.

Family harmony helps create a beautiful environment for the young child. To create a beautiful family prepares for creating a child with a beautiful heart. Even if you move three or four times imitating Mencius' mother, it makes no sense if the environment within the family is poor and the parents are in conflict.

Although it is a little difficult to recall the details of the elementary education we received, it is enough to recognize how our hearts retain the memory of the personalities of the teachers who taught us when we were in elementary school; this helps us realize that children are extremely sensitive to the atmosphere and personality with which they make contact. We know from this that we live amidst the invisible emanation of one another's spirit.

An Account of the Warbler



This is an account of the traditional Japanese method of training the warbler. In order to nurture a warbler of a maestro singing voice with a beautiful incantation and skillful cadence, the timing, the choice of an outstanding parent warbler, and a proper teaching method, again, seem to be prerequisites.

In Shinshu, the practice is to go to the mountains in spring, bring home a fledgling from a wild warbler's nest, and tame him with food so it will be possible to raise him as a fine warbler. This baby bird is called tsukego, or attached child, so called because he is attached to a master warbler as a disciple.

For the parent bird who will teach the young, a warbler of a beautiful voice and masterful melody is chosen. He is borrowed from somewhere else, placed near the trainee who will listen to his excellent singing every day. In a month or so, the teacher is returned.

When the young warbler grows up and the spring comes back, he sings, I hear, exactly like his teacher. What is important here is bringing a fledgling who hasn't yet heard a wild warbler while in his nest and choosing a superior parent bird.

The little bird who just listens in silence to the parent bird experiences a physiological growth in the vocal cord within the short month through adapting to the lovely singing he hears, and eventually develops a similarly beautiful voice and style of singing.

This gives us a big hint.

The same is observed in the case of human beings.

Take language for example. Local dialects correspond to warblers' different styles of singing. None except those born and raised in Osaka can pronounce Osaka dialect with that delicate accent. The reason is precisely that the Osaka born child's vocal cords, as in the young warbler, have gone through physiological changes.

When I studied in Germany, I never could pronounce the German "r" no matter how hard I tried. However, German children all pronounced the sound skillfully. Children could pronounce the "r" without having to study it. This is also because German children, exposed to parents' pronunciation from birth, adapted to it physiologically. So with the tone color, so with the pronunciation, and so with delicate turn of accent.

This is not limited to language. The same can be said of facial expression.

If parents are full of smiles every day, the baby, while seeing their faces, adapts physiologically to them and begins to have a charming face; on the other hand if the parents always look blunt, the child will come to look that way.

Suppose you have five children. Try lining them up and observe them. Probably you will discover that the life history of the two of you is imprinted on their facial expression.

This can be said of the entire Japanese people. The Japanese have traditionally been taught to suppress laughter and never to show a crying face. As a result, the faces of Japanese people as a whole have become expressionless. Although this has changed somewhat today, we don't yet compare to foreigners with their rich expressiveness.

It's the same with sensitivity.

Those brought up in an environment where beauty exists develop sensitivity toward beauty and are physiologically adapted to have sensitivity. Those brought up in an environment of high cultural

sensitivity grow up with high sensitivity; in an environment of low cultural sensitivity children can only grow up with limited sensitivity.

In any case, what we should call the misfortune of today's mankind is that so many people exist who, thanks to parents lacking consciousness of humanity itself, failed to have a chance to reach the high levels inherent in man and adapted to dull and low sensitivity.

The physiological adaptation that accompanies the brain's activities gradually loses its function, I hear, with the passing years. The period of the greatest physiological adaptiveness is infancy. Let's consider the power of physiological adaptation that occurs unconsciously.

Adaptability decreases from early childhood, to childhood, to youth. Therefore, in education, the period leading to the growth of the body and maturation of the brain is the most important. Especially infancy and early childhood constitute the most crucial period of life when the person's basic things are irrecoverably determined.

What is man's potential ability? What is life's activity? This has never been clarified. However, the precious record cited in the next paragraphs gives us many hints.

The Human Children Raised by a Wolf

In 1941 an important episode was independently made public by two professors, one at Denver and the other at Yale.

It was a record of the two Indian children raised by a wolf who were discovered, caught, and raised by Reverend Singh. His journal and pictures based on detailed observation in the course of nine years of education were sent to the States,

Let me summarize the report.

One of the two human children caught in the wolf's den was about two years old and the other was about seven, both girls. Reverend Singh named the younger one Amala and the older one Kamala.

The children's chests, shoulders, and heads were thickly covered with long hair. After it was neatly trimmed, however, they looked very much like human beings.

This event occurred in a region inhabited by the Santal tribe in the jungles southwest of Calcutta. Among the tribal people there, girls were sometimes abandoned due to the poor food situation; these two probably were among the victims of this custom. They were probably picked up by the same she-wolf at different times and were brought up by her.

It is believed that these children were brought up in the den together with other wolves including the cubs who were their foster siblings for two to seven years.

They probably nursed on the mother wolf's breast during infancy, and later, as they grew, were given meat of birds and beasts she had caught.

These human children walked on all fours; their eyes could see in the dark like wolve's eyes; they had a keen sense of smell.

On all fours they were as fast as dogs and people couldn't catch up with them. Hence their shoulders were wide and strong, and their lower limbs were bent at the fork, and unable to stretch. Instead of grasping with their hands, they used their mouths to pick up things. When food and water were given, they ate and drank as dogs would.

Kamala, the bigger one, particularly demonstrated well-developed feral tastes: she not only liked raw meat but took a strong interest in rotten meat.

They adjusted well to changes in temperature: they never sweated, but panted when hot like dogs with their tongues hanging down.

Their skin was smooth and didn't get dirty; their palms had calluses from walking on them.

Their hair was long and curled up, making their heads look oversized. When they heard a noise, they exposed their teeth and growled.

Kamala loved the dark and feared fire and the sun. She either slept or lay down by day, and started her activities at dusk.

Wolves in this area, it is said, habitually howled three times during the night. Moreover, almost precisely at 10 p. m., 1 a. m., and 3 a. m., they howled to one another. Kamala and Amala howled in harmony with these bayings at the fixed hours. This habit of nightly howling obstinately continued even after they had been fostered some time in the human world. Kamala's voice was unique; it was hard to identify it either as a human or as a wolf voice.

Kamala and Amala, given a room in the orphanage in Midnapore, were educated with extreme care by the Singhs and the staff. Their development as human children was very slow.

They refused to give up their feral habits after entering the orphanage. At night they escaped from their rooms and ran around on all fours so that the people always had a hard time trying to bring them back.

After a year and a half, Kamala finally learned to stand erect, but it was quite difficult to teach her how to walk. This seemed due to neurological habit, both professors concluded, rather than to the changes the bones and joints had gone through.

After several years, Kamala was able to walk skillfully, but she always ran on all fours, and never lost her speed.

Efforts were made to let her play with other children in the orphanage, but in vain despite the fact that a long time was spent. No matter what was shown, or given, she simply crouched alone

facing the wall, occasionally turning an eye of caution, and when someone came near, she growled baring her teeth.

Some small children in the orphanage were at a crawling stage. Kamala seemed to feel a certain affinity toward them. However, as they approached her, she fiercely bit them in playfulness, so the small children stopped going near her out of fear.

For the first two years in the human world, Kamala ate with her mouth from a plate placed on the ground, but when she was able to stand erect, for the first time she began to grab rice with her hand and carry it to her mouth. It is said that this was the first sign of losing wolf-like habits.

Mrs. Singh taught her to eat food from the table, but Kamala never changed her habit of drinking water like a dog.

One day Kamala found a dead chicken in the yard, ran into the woods on all fours carrying it in her mouth, and returned with blood and feathers around the mouth. For a long time she did not abandon her habit of chasing chickens and killing them with her teeth. It took five years before she was taught not to grab and eat raw meat.

Kamala had been raised by the wolf for seven years. Amala was with the wolf for only one and a half years, so she was much easier to educate. In two months at the orphanage, she pronounced the Bengali word for "water" when she was thirsty.



However, even after three months, she disliked the approach of people. Mrs. Singh tried to get them used to people by using biscuits as bait, but even after ten months they refused to eat them.

Amala and Kamala began to approach licking

their lips when Mrs. Singh offered them milk, but only much later. They never tried to eat fruit.

They showed more interest in dogs and puppies which came to the orphanage than in children. They indicated by their actions their desire to play with them.

Amala died one year after she was restored to the human world.

Kamala's grief was great: she is said to have shown tears for the first time then. She would not eat for days, but ran around as if crazed, or called aloud seeking Amala. She seemed to have recovered her old wolflike ferociousness.

The Singhs did their best to comfort her. They massaged her legs so they would stretch, and made efforts to eliminate parasites and to give her necessary medication.

They also tried to give her friends, but Kamala preferred to play with puppies and kids.

Little by little Kamala started to feel closer to Mrs. Singh and to take food from her hands.

She first watched orphans at play disinterestedly, but she eventually began to pay attention. She seemed especially attracted to the newly built swing set.

As she started to take interest in the outside world, she gradually became calmer and easier to handle.

She started to enjoy going out for a walk with the Singhs and the children. However, whenever she needed to run, she ran on all fours as before.

She learned to speak very slowly. In her second year at the orphanage she uttered some words only to Reverend Singh when hungry or thirsty. In her fourth year she could say six words, and seemed to understand what people were saying. Later on, she came to be able to say the names of colors.

In the fifth year, her eating habits changed quite a lot. She came to be able to drink water from a glass. she could care for herself in the toilet, and

acquired the habit of bathing.

In the sixth year, at age fourteen, she came to be able to walk almost normally, and her expression approached that of a human being.

In her seventh year, she could say 45 words, could join others' conversation, and seemed to understand some of what her friends were saying. In the spring, she reached a point where she could speak short phrases and sing songs.

At first she disliked clothes, and they had to tie them to her body, but by then she was willing to dress herself. One could almost say that a little bit of vanity started to exist.

She now detoured in order to avoid the dogs with which she had been friendly in the past; going into the chicken coop, she no longer killed them but gathered eggs and brought them to Reverend Singh. She was pleased when praised.

She became truly friendly with the Singhs and the people of the orphanage, and became so humanized as to cry with sorrow when she could not succeed in doing what she was told.

In the fall of the seventh year after joining the human world, she contracted a kidney disease. In the ninth year she had uremia and died. Her estimated age was seventeen.

She had lived eight years in the wolves' den, and nine years in the orphanage.

It was regrettable that the development of Kamala's body and mind were not observed longer, but the words she could say in the last stage of her life amounted to only 45, and her intellect and ability were quite inferior, never exceeding the boundary of the idiot. (See Fumio Kida, *Child Psychology*, vol 3, no. 9.)

This valuable yet truly sad record of Kamala's unfortunate life forces us to think deeply about man and the essence of his growth.

Kamala vividly demonstrates man's high potential to adapt to the environment and grow in whatsoever way.

Whereas walking erect has been regarded as the essence of man, Kamala walked on all fours like an animal and that as fast as a dog. This was something that our commonsense never even imagined. Learning that her habit of midnight howling persisted long, we tremble in fear.

You may think of this as an example of human degeneration. While that is true, I dwell on the beautiful brain activity, or life activity, limited to human beings. This enabled Kamala, a human child, to adapt to the environment in order to live.

There was an example of an antelope boy who was leaping high with the rest of the group across the Persian fields, and sustained himself on grass unlike Kamala who lived on meat.

When we think of these things, we are made to realize how strongly man's ability is determined by his upbringing during infancy and early childhood.

The unknown—that is life.

Where there is life there is a power that tries to live; the great power of life is working. And this great motivating power is always continuing its activities without a moment of rest.

Although my experience is limited, I am convinced, judging from the way this inner power of life works, that living things grow and form themselves for the sake of existence, by assimilating what they seek from outside and gain from outside. The inner power of life constantly does its best toward this aim.

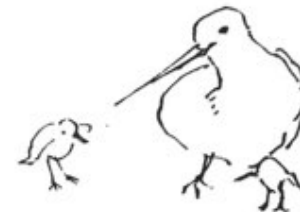
The growth of human beings in physiological terms, their growth by adapting to the environment, I think, shares the common conditions with the growth in pedagogical terms of human ability and its adaptation to the environment.

What human beings acquire is not limited to blood

and flesh; sensitivity and talent, I think, are similarly acquired and formed.

Finding an image of human growth in Kamala's steps, my conviction is reinforced.

[To be continued.]



Please enter my subscription to TALENT EDUCATION JOURNAL.

Name (Please print) _____

Address _____

City _____ State _____ Zip _____

I enclose \$8 US for a one year subscription
(\$10 US for Canada and Mexico)

Overseas subscription rate (\$12 US)

Special rates for 10 or more or for complete set of back issues available on request.

Please send this form to:

TEJ
236 Spring Avenue
St. Louis, MO 63119

PARENTS' NOTES

How I Raised My Child (2)

This is a selection from parents' responses to a recent Talent Education Center Survey. (Continued from Autumn 1981)

(From the Violin School)

Father of Daisuke Ito (11)

Daisuke, a fifth grader, has gone overseas five times, which enriched his experiences. We clearly owe this to talent education.

Ability development of children has, I think, been proved as Mr. Suzuki says. The daily practice at home, the continual practice which makes the



impossible possible is truly great. In the shared efforts between parent and child in surmounting difficulties, joy and pain become intermingled with each other in the minds of both, but, far from serving the oft-talked about cleavage between the generations, it unifies the family.

Being a child, Daisuke didn't like to practice, but the joy he experienced when his teacher recognized his progress enabled him to taste satisfaction and a sense of achievement which could not be exchanged for anything else. I believe that we have been able to prepare a sound basis for future human development.

We have three children. They have equally acquired ability, and we have treated them without discrimination, as indicated by the fact that all three were chosen at different times as representatives for the graduation ceremony at the grand national concert. My wife, too, having so far succeeded in child raising, wishes to continue in the same way in the future.

They have also been conscientious students at elementary school. Through talent education they are used to studying. I agree with Mr. Suzuki that this sort of private education is what desolate public education lacks. I hope he will continue to speak for the improvement of public education.

Anonymous

She's so small, yet she plays a difficult piece with such good intonation. I hope my child will be able to play as well as that, if not better. . . . I wonder if we will last until then. . . .

It's been over seven years since I enrolled my child with mixed feelings of fear and hope at the sight of another's child playing Vivaldi's *g minor*. She graduated from the Post Advanced Level this year, and my heart is full of emotion.

She was trained from an early age to perform with confidence in front of people, to memorize quickly the pieces she heard two or three times, and to learn right away the positions and slurs. I thought she might be able to handle the entrance examination with the same ease. So, with no preparation whatsoever, she took the exams and was admitted into a top school. Since about age six, she seems to have acquired some kind of hidden ability.

I don't know whether it was fortunate for her that she entered a top school. However, as she joined a group of children who are highly competitive, heedless of others, self-centered, proud of their academic achievements to the point that they ignore slower children, I took a fresh look at the violin class, and felt thankful that I had enrolled her in it. There, we can see children mingling with one another regardless of different skill levels, teaching each other, helping each other, and rolling with laughter. And I can see my child genuinely as one of them. At school friends say to her, "You're naive and foolish," but she doesn't let it bother her. "I prefer good nature to smartness," she says and silently goes her way.

Although her violin skill is perhaps below the middle level in class (reputedly the top-notch at school), I feel that she is next to none in enjoying the violin.

At school they encourage students to study on their own initiative instead of waiting to be taught. So my child has been loaded down with time-consuming assignments including experiments, observation, book reports, and other papers. As she goes on to junior and senior high, I am afraid she will just have to gradually reduce the practice hour. I would like her to take it easy at her own steady pace, enjoying music.

Mother of Miyuki Itō (16)

Our daughter started the violin in the fall when she was seven, when we met Miss Tomiko Shida in Brussels, Belgium, where my husband was transferred. For over a year until we returned to Japan, Miyuki enjoyed lessons together with Belgian children. Living in a strange land, I had no time to watch her practice at home, so she didn't go much beyond playing the violin once a week on the lesson day. However, charmed by Miss Shida's personality and the beautiful tone with which she played for us, we hoped to let Miyuki continue after returning to Japan. That was how we were introduced to Mr. Yamamura.

On returning home, we observed the Yamamura class lessons and were shocked not only by the rigor of the lessons but by the small children who played difficult pieces so well. Since I am rather carefree, I thought it would somehow work out all right, and enrolled my daughter on the spot.

My big fourth grader worked very hard on the Twinkle Variations. Our daily life started to revolve around her violin. Now she is a high school sophomore. she says she would like to major in French in future. The next two years will be a hard period preparing for college entrance exams, but I hope that she will continue daily practice on the violin even if a little at a time.

She has recently been repeating, "I wanted to start the violin at three, too." Having seriously started at age nine, she is a heretic in talent education; yet I am sure her rigorous daily practice will prove useful in the future.

Mother of Yuka Eguchi (11)

Yuka's father who liked Goethe's phrase, "Those who can play music are human beings," and her

mother, who was fortunate enough to have a good music teacher during her student life, embraced a dream of a "family ensemble." This led us to watch the Japan Broadcasting Company's music program for children, "Violin Lessons." Yuka showed a strong interest in it. So we looked for a class and found one in the children's music class in Ochanomizu, Tokyo.

Yuka studied with Teacher Norie Kuramochi until she graduated from the Pre-Elementary Level. We moved after that and she has since been taking lessons with Teacher Hiromu Yasuda.

The two teachers arranged for her to receive Mr. Suzuki's lesson at one point. Since graduating from Book 1, she has been commuting to Matsumoto one or two Sundays each month. Our wish is that she will receive a good influence through having many chances to come into contact with his personality.

The 400 kilometer round trip is both pleasant and rough. But the greatest project is to receive instruction in music "that has life."

We are grateful that we encountered the Suzuki method. We would like to transmit it in the family from generation to generation and to help spread it, while trying to walk unerringly on the course of life from which we cannot step off.

(From the Piano School)

Mother of Hiroko Matsuoka (9)

We started Hiroko on the piano casually as part of the cultivation of sentiments. The daily practice, however, was harder than anticipated. She was only two when the lesson started; she practiced with small chocolates lined up on the music holder of the piano.

It's been seven years since she started. She has hardly ever skipped practicing. In the interval, she and I learned many things. She acquired patience and concentration as well as confidence. When she started school, she said, "Study is a whole lot easier than the piano." She has been achieving good records with no effort whatsoever. I have realized how true Mr. Suzuki's words are when he says "Every child grows." My husband is moved to hear Mr. Suzuki's response to the graduation tape. Each time the child submits one, it is returned with his recorded comment. We are particularly grateful for Mr. Suzuki's posture toward fostering humanity through music.

Mother of Mitsue Shinoda (12)

When our daughter was a first grader, a friend came over one day and they played games happily. The friend looked at the clock and said, "I have a piano lesson today; I have to be going." But she dilly-dallied, finding it hard to leave. "Is the piano fun? I want to take piano, too," my daughter asked her friend. "Piano's no fun. I really wish I didn't have to take it," she answered. Overhearing this conversation, I wondered if there could be a piano class which children enjoyed.

In fact, I knew many people who would start the piano and drop it all too soon. My daughter accompanied her friend to her lesson once. She said on returning home, "I won't learn the piano. The teacher's terribly scary. She yells loud."

Two years passed, her only joy being the ballet class, which she had been going to since kindergarten. Then we heard about talent education from an acquaintance and joined the piano class. It was just as we both had anticipated. Since this was toward the end of her second year in elementary school, it was relatively late agewise. She started to listen

to the tape, already enjoying good music. Sometimes she had a hard time, unable to play well, but anyway, she submitted a graduation tape every year from the Pre-Elementary Level to the Elementary, to the Middle, and to the Advanced Levels. She has done well. I am grateful for the encounter with a good method and a good teacher. During the Advanced Level, she hurt the bone of her little finger and was unable to use the left hand for two months, but still she worked single mindedly toward the submission of the graduation tape.

One can do it if one frames one's mind that way —this confidence, I think, will prove my daughter's lifetime treasure. I am moved by the method which creates this kind of incentive. While being grateful that a happy, cheerful life was given as well as loving and caring heart for people around her, I expect that through the piano she will continue to learn many other things as she advances to the three stages of the Post-Advanced Level.

Mother of Michiko Nozue (12)

About eight years till graduation from the Advanced Level, it's been a leisurely pace, but I feel that "she has finally come here."

I have seen children around us who are studying the piano. In many cases, in a year or two music which should be amusement has turned into torment for both parent and child, the piano in the end being left untouched. I am grateful to a friend who introduced me to talent education, for I wished music to be a truly "happy" experience.

I decided never to force practice on my daughter, and I think I have tried to keep to my decision. Although it may be due to my inefficiency as well as insufficient effort to create an environment, she practiced half an hour a day when small, and even now she is settled into one hour to one hour and a

half of practice time. Since the pieces are long, it takes days to learn just one. As she has proceeded at a slow pace, she has never experienced a moment when practice was hard, and she seems to think that she will be able to master even a difficult piece if she allowed herself two or three times more time than other people. Sometimes I wish she could concentrate more, but I have come to be able to think it is good that she continues long at her own pace.

As a result of the long piano training, she seems to have gained confidence: if she works hard, she can even do things she is poor at. She never gives it up because she can't do something, whether the challenge comes from gymnastics or calligraphy. Both she and I feel that it was fortunate that we joined talent education and encountered the enthusiastic and gentle teacher. "If it hadn't been for Teacher Tsuruoka, I don't know if I could have kept at it this long," Michiko says.

We would like to go on to the Post-Advanced Level I and II no matter how long it might take. Daily accumulation, no matter how small, I realize, is great. Together with her little brothers studying in the violin school, I wish that she will enjoy her life continuing to make happy and beautiful music inside our home.

Talent Education, no. 57



DEVELOPING ATTENTION:

Training of the Eyes



Shigeki Tanaka
*Young Children: Every-
 thing Depends on How
 We Raise Them* (no. 12,
 final installment)

To develop scientific thought—this may sound difficult but after all it means to foster the visual sense. To observe, think, and experiment, that is the basis of scientific thinking.

A book called *Change Me with a Different Me* (Emiko Shimizu, Dōshinsha) which collects small children's words contains the following:

From that person's mouth
 comes something white.
 Each time he talks
 something white comes.
 That's breath.
 Mine comes out too, look.

On a cold morning, this child discovers something new, defines it as a person's breath, and experiments with her own breath. This is scientific thinking.

I have thought of the following games for fostering careful observation:

(1) *Find errors and differences.*

(a) *Comparison of pictures*

Let the child see a picture well. Turn it face down, show the second picture, and let the child describe what is different from the first picture.



It is important not to let the child see the first picture a second time before he answers; he has to tell the difference from memory. This induces the child to watch the first picture carefully. After he points out the differences, let him examine both pictures well to compare and discuss whether his answers were correct.

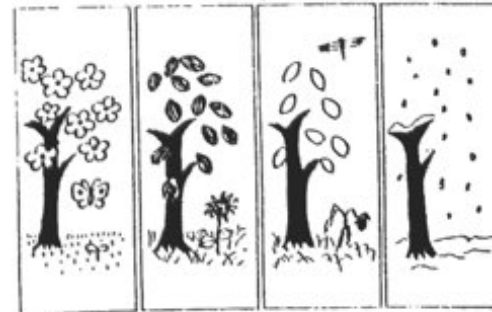
(b) *Comparison of objects*

Comparison need not be limited to pictures: compare anything around us, and find out differences and similarities.



(c) *What has changed?*

Show several pictures of a tree and its background; let the child remember the scene; then go back to the first picture, and let the child explain what changed.

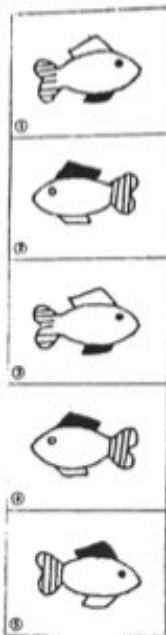


With older children in kindergarten, we can use pictures of the metamorphosis of insects. This is designed to foster the

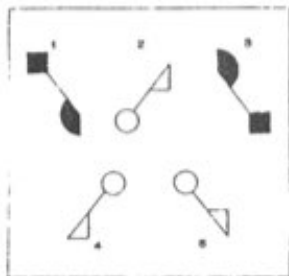
basis for continual observation.

(d) *Finding game*

Flash a set of five pictures at two or three second intervals. The set includes two pairs of identical pictures and a picture which doesn't match. The game is in finding the odd picture quickly.



The second set of pictures below is similar to this but the objects are not all placed with the same side up: some pictures are upside down. If you are playing this game with small children, explain this first. This set also includes one picture which does not match. Tell the number of the picture quickly.



Find such objects for comparison in daily life. If you look around you will find many things that can be used for this kind of game. For example, collect milk bottle tops and make some changes. Or cut out appropriate pictures from newspaper and magazine ads.

- (i) Compare the two to find similarities and differences.
- (ii) Find the way one thing gradually changes.
- (iii) Find things that can be paired and things that don't match.

(2) How much can you remember from a table, diagram, or number you glanced at?

The following games involve glancing at tables, diagrams, or numbers and seeing how accurately you can describe them.

(a) *Weather*

Show the diagram of a week's weather for three or four seconds, and turn it upside down. Guess how many days were fair, how many were rainy, how many were cloudy. What was the weather like on the third day?

When the children are more used to it, increase the number of days. They can recall a month-long weather diagram after looking at it for five seconds or so.

Play this game as a family; you will be surprised to find that children do much better than adults.

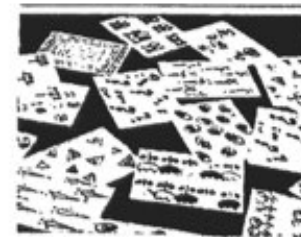
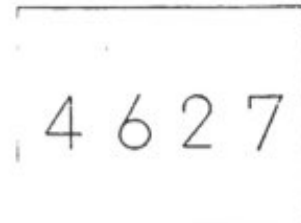
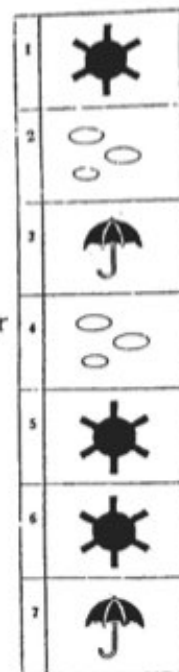
(b) *Guessing numbers*

Write numbers on cards of about 4 by 10 inches. Start with four digit numbers or so. Show the card for a second, turn it over, let the child say the number.

Increase the number of digits. Show many cards one after another and ask the child to tell the number on each card quickly; shorten the time you flash the cards; turn the cards upside down to see if the child can still read the number correctly, etc.

(c) *Matching pictures*

Prepare several pairs of cards, each pair with an identical picture. Mix them up. Show them well first



with the right side up. Turn the picture sides all down. Turn the faces up one by one. If you pick two cards with the identical picture in a row, you get those cards and keep on playing until you pick a wrong card.

This is the same as the card game called concentration. When the children are more used to it, you can use sets of three cards, or as in the card game, sets of four cards. This is a good game for group play. It is more interesting to scatter the cards in no special order than to arrange them in order.

4. Speaking Correctly: Training of the Ears

Unexpected training of young children's auditory sense is done without our awareness. You cannot put a lid on the ear. Even undesirable things enter the ear without hesitation. With several repetitions one memorizes messages one doesn't even like.

A good example is a TV commercial. When you want to see the next scene quickly, the commercial interrupts the drama. You may feel irritated and don't want to see or hear the commercial. All you want is that it end. You have no desire whatsoever to learn the phrase. Yet, before you know it, you are saying, "if you want genuine bean paste, try our"

This, I think, is violence of sound. Let's use this quality of repeated sound as a positive weapon: if we repeat the same sound over and over, whether or not the child wants to hear it, it will penetrate into his memory until it becomes impossible to wipe away. More so with stories that children love to hear: they penetrate deep into their hearts and have a lasting influence on their lives.

Let me quote a more negative example: when you repeatedly use scary stories about the devil, hell, or ghosts to correct the child's undesirable behavior or

bad habits, fears may linger forever. It is necessary to add a story which has some kind of relief.



(a) Music

We don't need to wait for experimental results before realizing how important it is to place your baby in a good musical environment from birth. The Talent Education Association has prepared records and tapes including the following contents (Talent Development for Young Children through Music, edited by Shin'ichi Suzuki):

Piece	Composer
Eine Kleine Nachtmusik, 1st movt.	Mozart
Rondino	Kreisler
Serenade (Quartet)	Haydn
Minuet (from l'Arlesienne, Suite 2)	Bizet
Minuet (Divertimento, no. 17)	Mozart
From Cantata no. 147	Bach
Turkish March	Mozart
Waltz (String Serenade in C, no. 48)	Tschaikovsky
Two German Dances	Mozart
Ave Maria	Bach, Gounod
Humoresque	Dvořák
The Swan	Saint-Saëns
Slavonic Dance, no. 10	Dvořák
Piano Concerto no. 4, 3rd movt.	Beethoven
Fugue (Toccatà and Fugue)	Bach
Symphony no. 4, 1st movt.	Brahms

It is wrong to think that babies don't understand classic music. Regardless of whether it is a classic, a popular song, or an out-of-tune lullaby, babies are *tabula rasa*, they receive whatever reaches their ears. All the more then, it is scary to just leave them alone disinterestedly.

An outstanding musician often grows in a musical family. This is not due to heredity, but because the child receives stimulation from a good musical environment from early childhood. We also know children who hate music despite similarly good background. Behind such cases, we find poor parent-child relationships and psychological pressure due to unreasonable practice and forcing.

Avoid, however, playing music loudly for a sleepy baby just because it is important to let him hear music, or because you like to listen to music. That is insensitive.

(b) Telling stories



Recently many mothers read books to their babies but don't seem to tell them stories looking at their faces.

Stories can be told while you watch your child's response and talk with him about what is happening as you think appropriate. The child can listen while putting

his imagination to work sufficiently. When you read a story while showing the illustrations to the child, the imagination is limited within the world depicted there, but in a pictureless world, it is free to soar.

Learn the story you want to tell your child, then tell it as your own story. It is more effective than if you read it.

It is a great pleasure for the child to go to sleep while listening to a story, but if you quietly recite

a beautiful poem over and over, the child soon memorizes it. It can be fairly long. Even if the poem is meaningless to the young child, he will begin to comprehend the meaning as he grows. A passage may involuntarily come to his lips when he is grown, and the memory of childhood and the image of the young mother may return with the deep beauty of the poem.

A young man who told me about this experience said he was moved and wondered why his mother recited those poems to him. I, too, have had a similar experience.

Please select good poems and good stories that will long remain in the heart. Even if you age later, your young and beautiful image will forever remain in your child's heart along with the poems you read him.

(c) Reading books

There are many books we wish to read to children including Andersen, Grimm, Aesop and old folktales. Examine the style; select books written in beautiful language. Be choosy about illustrations also: the impression received from the illustrations can change the content itself for the child.

When choosing illustrated books, at first choose those with little writing and big print. Read them repeatedly showing the pages you are reading. The child picks up words and sentences before he knows it.

People often use alphabet blocks and cards when teaching the alphabet to children. Unless you instruct the child skillfully, you may have a hard time later when the child has learned unconnected letters only, without being able to read words and phrases.

Show your child a short illustrated book, and read it repeatedly. Your child learns it through the ear and pretends to read it. He does not yet read from the printed letters, but simply parrots what the mother does. When he can do this well,

read the book again slowly, pointing at the words.

When this experience is repeated a number of times, the child learns not only each letter but learns to read words and to differentiate at a glance between, for example, "it is" and "it was."

(e) Hearing the mother's speech and her style of speech

The child's speech starts from imitating the speech of adults around him. When the way of imitating is poor or when the model to be imitated is inferior, naturally the child's speech does not develop well. This is repeated in daily life, but adults around him are not very much aware of it. I would like the mother to be particularly aware of this because she is the one who is most frequently with the child at home.

A French mother is said to have told the young man when her daughter was ready to marry him:

"I cannot provide her with a dowry like daughters of other families, but I have trained her to speak good French."

This French mother was truly proud of having taught her daughter good French.

In England, too, the King's English is prized, and they consider it important to strictly train children to develop an attitude with which they can gracefully say "I am sorry" and "Thank you." Of course the mother is responsible for the training before school, but even after the child has started school, I hear that she is still held responsible.

Are there mothers in Japan who are this thoughtful?

A critic says that in children's education the family's role is weightiest in the training of the spoken language. The family is responsible for the education of spoken language during the long period between birth and school age, or between the time when the child starts to talk and the time when he has begun to be able to manage daily life.

If family members, especially the mother, pay some attention to the child who spontaneously picks up language while listening to the family's conversation, the child's speech develops almost visibly, a linguist has remarked.

Ability develops where there is training. Training is not limited to what is consciously given. Sometimes it is done vehemently where there is no consciousness and no interest. A good example of this is spoken language. The child listens to the mother's voice every day, all the time, hence its stimulation is tremendous.

You may have experienced a puzzling response on the phone: you cannot tell whether you are talking to the mother or the daughter. Have you not wondered how they can be so close, the intonation and speech mannerisms of mother and daughter?

The child does not think she talks like her mother nor is the mother aware of the close similarities. Yet, when another person listens to them, they sound exactly the same.

Please bear this in mind.

I have explained training of hands, eyes and ears, quoting examples, but these are only limited random examples. I am sure there are many better toys and teaching materials. Please find the methods that best suit your child using these simply as references.

As I said at the beginning of this section, please repeat one thing with patience instead of trying everything.

I am often asked at what age the training should start. Please don't think about such things: there is no limit in age. If a small child is motivated to do it, fine, let him do it. Let the child try on his

own as much as possible. Don't offer to help just because he is small. It is a great joy to the child that he can do it by himself, and that he has become good at it little by little.

Or, when a bigger child starts something, it is strictly to be avoided to simplify the process and let him advance or skip stages just because he can do it easily. Place importance on the first stages so that the child will learn to do what is easy to him more perfectly and more speedily.

What is important when you play games and learn materials is when to quit. Dr. Doman says: "The parent must stop each session *before* the child wants to stop."

Let the child quit soon enough so that he has plenty of desire to do it again. It is poorest to make him do it until he becomes tired of it.

Some small children have a fairly long concentration. This has nothing to do with the age but with how each child is. However, generally speaking, it seems good to make the time short and repeat it many times for small children.

As Mr. Suzuki always says, learning is possible only while concentration lasts. Prize that time. Be bold and stop while it is felt too good to stop, and leave sweet expectation for the next time.

Let me repeat once again at the end: learning must be a strong desire and joy for man. Even more so for children who have a spacious future ahead of them.

You must not turn that joy into pain. This depends almost entirely on the parents' ideas and attitude. Those called "education mama" or "Mamagon" are mothers who produce pain for children yet never reflect upon themselves.

However, if the mother, fearing this reputation, gives up working with the child and simply leaves him alone, it is impossible to help the child's wonderful potential to grow.

While it is a matter of fact that school education

has many problems concerning dropouts which are widely discussed nowadays, I think we ought to seriously reflect on the absence of training of basic learning attitudes at home prior to schooling.



K.S.

DAYS OF JOY

Norie Kuramochi
Instructor, Niigata Chapter



My memory of days gone by is all too transient: it only allows me to glimpse the gleams of fleeting moments, but not to grasp them clearly. However, I would like to take this opportunity to recall some things that remain in my heart from those days and years.

It was at age nine that I was first able to hold the violin: the dream finally came true after I had waited five yearning years since being inspired by the Vivaldi a minor performed by a friend.

On the day I first went to the class of Teacher Tazawa of Niigata for a greeting, Yukari Tate was there to say bye-bye to the class as she was moving to a place where her father was to be transferred. Now an active violinist in Paris, Yukari was already very much senior to me and a wonderful student, but simply because we were the same age, we exchanged words just once with no particular thought. I did not anticipate that we would eat and sleep together by Mr. Suzuki's side a few years later.

After attending summer school several times, in the summer of my first year in junior high school, I think, I felt I must take lessons with Mr. Suzuki. My mother told me to do whatever concerned me on my own. Recklessly even in my own eyes, therefore, I spoke directly to Mr. Suzuki in the scorching sun behind the gymnasium of Hongō

Elementary School in Asama, which used to be the location of the summer school in those days.

"Mr. Suzuki, I have a favor to ask of you."

"Yes, what is it?" He turned to me with a caring and gentle expression which comes back to me now vividly. I was fortunate enough to have his permission. Teacher Tazawa, still around thirty, was also very pleased.

So my once a month lesson at Matsumoto began. In those days there was no direct train: including the transfer time, it was about nine hours one way. The changing scenes of the different seasons of the Echigo shore and the Shinano mountains never bored me but excited my adolescent emotion. Miss Hina, younger sister of Mr. Suzuki, was still alive then. I joined the five girls who stayed at her place and went to Mr. Suzuki's lesson from there.

That day, still in mid summer, the burning sun characteristic of the Matsumoto valley was shining brightly. Miss Hina's house, which I visited for the first time, was cool and hushed. The tranquility suggested a different world from the heat outside.

Since I was poor at waiting, during the several minutes before she appeared, I took a thick book from the shelf and opened it. What spread before my eyes was "the Birth of Venus" by Botticelli. The coolness of the room and the refreshing beauty of the painting still remain in my mind like an echoing bell.

And Miss Hina who was always full of compassion and love In my own home of a sculptor and a physician, the three of us lived in our own separate ways, enjoying each other as a family only a few times a year. Each time I came into contact with Miss Hina's quiet and beautiful personality, I felt endlessly slaked.

I was to go there once a month using the weekend. Almost always a few of us were together.

Mr. Suzuki used to enjoy the NHK program called "Three Big Laughs." We nicknamed ourselves "Six Big Laughs" after the program. The members were Eiko Kataoka, Yūko Honda, both in the States now; Etsuko Suehiro who is back in Japan; violinist Naomi Ishida; and Yukari and myself who were the youngest.

The biggest problem when we were there was the lid of the bath. In other words, Miss Hina's house had a traditional Goemon bath. Two of us bathed at a time. The one who lost in rock-paper-scissors had to push the lid to the bottom of the bath like a burning cauldron— how difficult it was. This is something that I cannot forget, along with the pleasantly penetrating heat of the water.

Some time later, we began to stay at the Suzukis'. Since we were at susceptible stage of youth, we could not stop talking when we got together. Often we talked till dawn, and in the morning our Auntie (Mrs. Suzuki) had to say, "The light was on until x o'clock, wasn't it, last night?"

Looking back, I realize how much we worried her, but all we felt every day then was pure delight. I think I spent most time with Yukari since we were not only the same age but were together on the same tour to the States. The only children in our families, we made the most precarious team: starting with breaking dishes when helping, we created great anxiety in Auntie. However, besides housework, we learned endless numbers of other things from her, while we were unconsciously talent educated in European taste and manners through her exquisite cuisine.

What I cannot forget about Yukari, aside from her wonderful performances, is, above all, her serious attitude toward the violin. One night, as

I opened my eyes at a rustling noise, she was taking out her bow and doing something in the faint moonlight. Then, suddenly, she said, "I got it!" and returned to her bed, looking satisfied. She was reviewing the bowing she had learned at the lesson.

Yukari tackled problems in such a way that a leisurely type like me could not even begin to imitate: "awake or asleep" might have been just the phrase for her. There was something devilish about her stance.

I count myself really fortunate to have been able to hear the fine performances not only by Yukari but by other outstanding senior students at each lesson. I clearly recall their performances of Beethoven, Grieg, Sibelius, Debussy, and others.

Mr. Suzuki and Auntie seem to have been talking in German more than now. He often called her "Traudchen!" (diminutive of her name Waltraud, which to us sounded like Tora-chan, or little tigress)—and in such a gentle voice.

It's hard to forget the days of Matsumoto that were constantly filled with love and joy. What makes me happy now more than anything else is that the Suzukis for whom I have the greatest respect remain active in ever greater health. While many memories recede into the distance day by day, many of my most precious memories remain always with them; and they will long continue to be the gems of my memory.

Talent Education, no. 57

*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



R.S.

