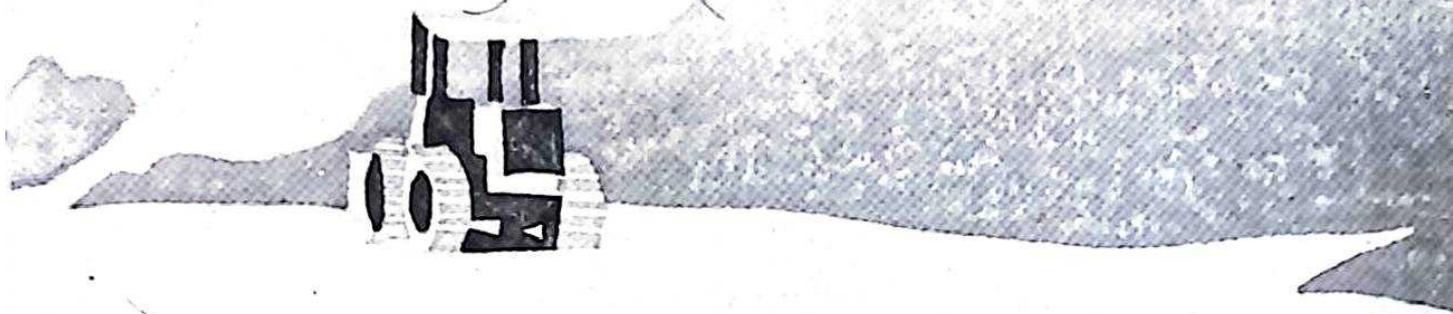


# TALENT EDUCATION JOURNAL

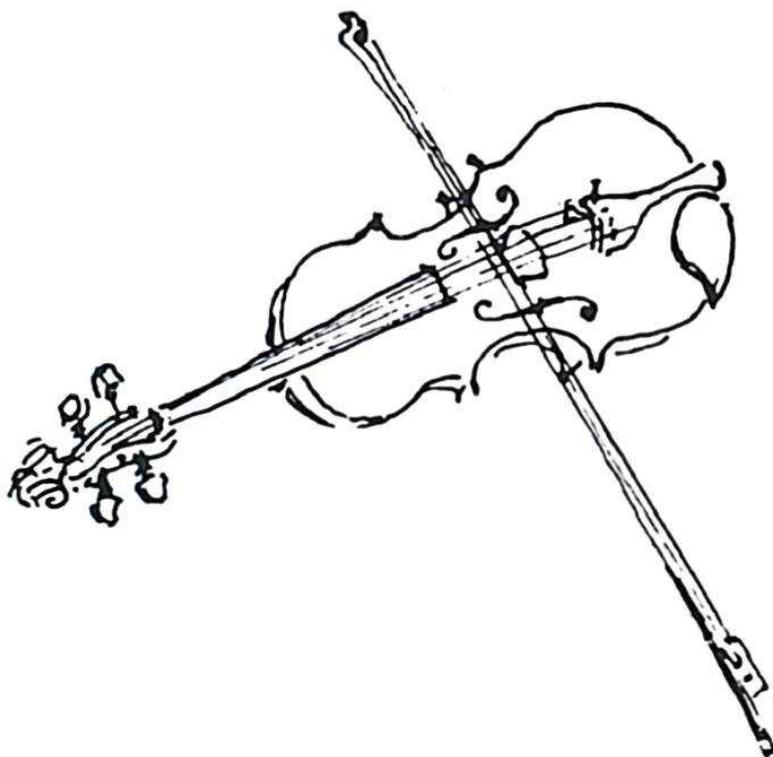


**No. 17**

**WINTER  
1984**

*Y. Minami*

Cover by Kiyokazu Andoh



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

© 1984 TALENT EDUCATION JOURNAL

Translation by Kyoko Selden

Please see subscription form p. 23.

EDITOR'S NOTE Masayoshi Kataoka	2
WELCOMING SUZUKI FAMILIES FROM AROUND THE WORLD Shin'ichi Suzuki	3
ON CONCLUDING THE SIXTH INTERNATIONAL TEACHERS' CONFERENCE Tomio Sonehara	10
THIS IS THE SUZUKI METHOD Lectures on Music Instruction (38) Shin'ichi Suzuki	18
AN INTERVIEW WITH HIROMU YASUDA Masayoshi Kataoka, interviewer	22
ON CHARACTER FORMATION Shin'ichi Suzuki <i>From Talent Education for Young Children</i>	29
MEMORIES OF MATSUMOTO "Those Days, Those Moments" Hiroyuki Aoki	41

## EDITOR'S NOTE

Masayoshi Kataoka

The Sixth International Suzuki Conference was successfully held in Matsumoto last summer. It was a source of great happiness. We are pleased to offer Dr. Suzuki's report on the conference from the Japanese *Talent Education*. As director of the Matsumoto main office, Mr. Tomio Sonehara tells the inside story of how the conference was organized. This issue also features two pages of conference photos.

Dr. Suzuki's lecture, "This Is the Suzuki Method," emphasizes the importance of practising pieces which the student has already learned. It also introduces various new points of instruction.

Last October, the nineteenth annual Suzuki children's tour visited St. Louis. I took this opportunity to interview violin instructor Mr. Hiromu Yasuda. Mr. Yasuda, the former teacher of Yuka Eguchi, also taught her brother, Shin'ichi, before he switched to the cello.

Mr. Hiroyuki Aoki's essay, "Memories of Matsumoto," is from "Those Days, Those Moments," serialized essays by Suzuki instructors in *Talent Education*. Mr. Aoki teaches in the Tokyo area.

This third installment of Dr. Suzuki's book, *Talent Education for Young Children*, focuses on character formation. It is filled with insight and humor about the importance of the complete environment for raising children.

**WELCOMING SUZUKI FAMILIES  
FROM AROUND THE WORLD**

**Paradise of Warm Friendship and Sound**

**THE 6TH INTERNATIONAL SUZUKI CONFERENCE**

Shin'ichi Suzuki

On July 14, at the Prince Hotel in Shin-Takanawa, Tokyo, we welcomed seven hundred Suzuki teachers, parents, and students from 21 countries arriving in buses from Narita Airport. I was happy to see many truly dear teachers at a moment of great mutual joy.

The following day, we gave a concert at six o'clock at the NHK hall. The big hall which houses 3,500 people was packed; on stage were Tokyo students and students from overseas who gathered for a joint international concert of over 500 children. It started with the unison performance of the third movement of the Mendelssohn concerto, followed by the grand ensemble of the Bach Double which filled the stage. It was a very good performance with rich international color. The first movement of the Vivaldi concerto which followed was a wonderfully brilliant performance, small children crowding the big stage till they nearly bumped against each other. Foreign and Japanese students were all delighted to join this pleasant concert.

The grand flute ensemble that followed also was a delight. After this came piano solos: Reina Matsuyama, 9, of Matsumoto played Mozart's Fantasia, Yuri Hirata, 12, of Seattle played Schubert's Impromptu, and Naomi Picotti of Tokyo performed Chopin's Ballade, all

wonderful performances. After this came the grand cello ensemble, then in the end the violins again filled the stage for unison performances of many pieces, ending with Twinkle. What a beautiful and moving international concert it was.

### Welcoming the Guests to Matsumoto

On the 16th, 700 friends arrived in Matsumoto on 15 buses. About 200 participants from Europe and other places arrived by train. To Matsumoto people it was like a dream that over 900 people from different countries of the world gathered in their town to discuss the Suzuki method. Wishing to welcome them with the entire citizenry of Matsumoto, the City government, the Chamber of Commerce and Industry, and the Youth Congress gave us full support.

Along the street running from the station were 250 pennants welcoming the international conference. At four o'clock the buses arriving from Tokyo were



At the welcoming party at the castle.

welcomed into the Matsumoto Castle ground. Inside the spacious inner garden of the castle were tea ceremony, flower arrangement, koto performances – great welcoming events hosted by the Youth Congress. From the second floor of the tall castle, the mayor of Matsumoto addressed a welcoming speech to the 900 foreign guests in the inner yard. I am sure our friends from foreign lands were greatly pleased.

### **July 17: the Conference Starts**

At nine o'clock on the morning of the 17th, the opening ceremony was held at the Matsumoto City Hall. We were grateful that Prince Norihito of the Mikasa Family attended and delivered a congratulatory speech, having come from Tokyo the night before specifically for this conference. The participants, including Japanese, amounted to over 1,400, brimming over the capacity of 1,300 seats.

After the opening ceremony, by way of welcoming overseas friends, a flower arrangement demonstration was given on stage by five experts including Madam Kamijoh to the accompaniment of a koto performance by Madam Wako. The art of beautiful and graceful flower arrangement seemed to please our foreign guests.

What followed was a program prepared for the purpose of demonstrating the height of growth of tiny children, who "grow if fostered." First, a solo violin performance. Five year old Emiko Yashiro played the third movement of the Vivaldi a minor. Next, a piano performance. Four year old Aki Kanaya played Bach's Gigue. I am sure those who heard them for the first time were startled. Then an ensemble in two parts by a stageful of violin and cello students aged four to seven, with cellos playing the second violin part. It was a lovely and truly moving performance. Perpetual Motion, Long Long Ago, and Etude were included in this beautiful grand ensemble performance of violins and cellos by tiny children. The last portion of the program presented the third movement of the Mendelssohn by approximately 50 international students, which was also

great, followed by the first movement of the Vivaldi a minor, the Bach Bourree, and the Bach Minuet no. 2. The great unison playing by many students who overfilled the stage concluded the opening ceremony performances with wonderful emotion. From every angle it was a gorgeous opening morning.

\* \* \*

At 10:30 following the opening ceremony, all students were divided into groups to start lessons in different classrooms. Overseas guest instructors were in charge of those lessons, and Japanese students who received foreigners' instruction for the first time were, I am sure, very excited. Everyone looked happy.

Starting on the 18th, class lessons were conducted daily at nine o'clock.

International teachers' seminar was held at nine o'clock every morning at the City Hall. I, too, reported on various new aspects of the teaching method, and invited participants to study together.

In the afternoon, the violins met for group lessons at the City Hall, the cellos at the conference room on the second floor of the same building, and the pianos and flutes at the Agata-no-Mori hall and classrooms. At three o'clock everyone gathered at the city hall for the daily concert.

Student solos at those concerts were, in terms of number, represented most by Japan and the U.S., followed by Australian, Canadian, Danish, and English students. The "Evening Concerts" by instructors included solos by teachers from Japan, the U.S., Denmark, Holland, England, Switzerland, and Germany. The lovely international concerts provided daily pleasure.

Joy of the heart daily experienced amidst pleasant international friendship, I believe, was a real feeling shared by every participant. Students, too, spent every day in the paradise of friendship and sounds.



## Midsummer Night's Snowfest

There was no concert on the third night, July 19; instead, teachers and parents pleasantly chatted with one another at a banquet which started at seven at the Utsukushigahara Hotel. Thanks to the goodwill of the Matsumoto Youth Congress, all the students were invited to the Agata-no-Mori square for firecrackers and other diverse entertainments. Among them was a snowball fight of all things in this middle of summer, so unexpected to students. We, too, were taken by surprise by the planning and thoughtfulness. They left Matsumoto that morning in four trucks, loaded the snow from Mt. Norikura in the Japan Alps, and arrived back at Matsumoto after five in the afternoon, allowing children to make snowballs. We are all grateful to Matsumoto citizens for their kindness.

## Playing the Flute Lying in Midair

During a twenty minute period between 2:40 and 3 o'clock on July 18, the second day, a wonderful magic show was presented by the cello instructor Karan Nagase at the City Hall auditorium. I am sure this was a delightful surprise to teachers, parents, and students from different areas of the world.

One of the tricks was this: Noriko, a flute teacher trainee, was brought to the stage, held high by a few men while lying down. A thin pole was placed under her shoulder. Then the men stepped back, letting their hands go. To our surprise, Noriko, suspended in midair, performed a piece on her flute while lying parallel to the floor. After the performance, the men came out again and helped her back to her original standing position. I still remain unenlightened as to how she could float in the air. I dare say Mr. Nagase will gain worldwide fame as Nagase the cellist and magician.

\*

\*

\*

Another wonderful event was the performance of Mozart's "Eine Kleine" by the grand string ensemble formed on the spot by teachers from different countries of the world. We invited the famous Czech conductor Staneck to conduct this group.

At the invitation concert given for Matsumoto citizens on the night of the 20th, the final piece was the "Eine Kleine" by this international string ensemble, which added brilliance to the finale of the event. This concert, designed to express gratitude to Matsumoto citizens, turned out to be a great success with literally a full house audience. The grand performance by over 500 international students, I think, helped to once again convey to the citizens the meaning of the worldwide innovative educational movement of talent education and the Suzuki method.

There were concerts on the evening of the 17th and 18th and on the afternoon of the 21st by instructors of different nationalities: wonderful concerts of string ensembles as well as violin, cello, flute, and piano solos.

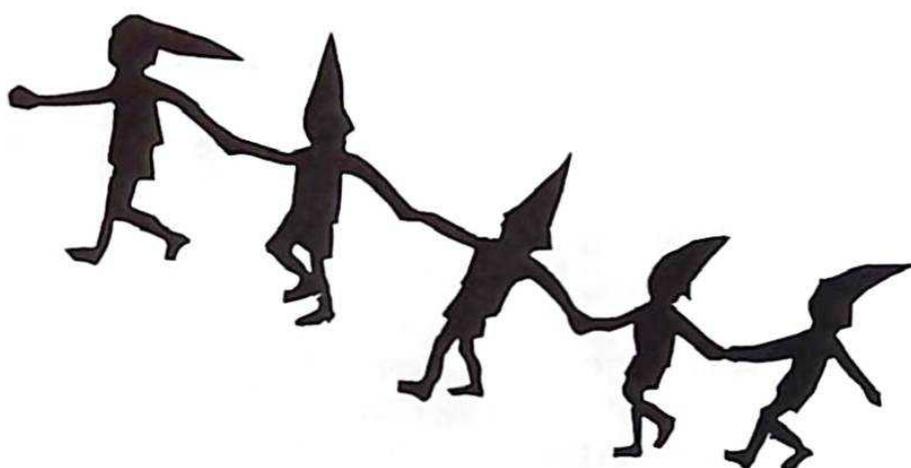
Violins were represented by Felicity Lipman of England, Anastasia Jempelis of Rochester, Tove and Bela Detrekoy of Denmark, Milton Goldberg of Chicago, William Starr, and others. There were viola performances by William Preucil, Susan Marcia Johnson of Holland, and Kerstin Wartberg of Germany. In cello, Anders Grøn of Denmark, Gilda Barston of America, and Vaclav Adamira, our instructor here, performed. Masayoshi and Eiko Kataoka of St. Louis played a piano trio with Yuko Hirose.

I don't know how to express my thanks for the fine performances in Matsumoto by instructors from various countries. These are also teachers who support this association by spreading the Suzuki method. I am overjoyed that today there are virtually countless instructors in the States and other countries who resonate with the method and powerfully push the movement forward.

The discovery of the fact that ability is not inborn, and the discovery of an educational method by which every child grows – our movement employs music as the

first step in practically demonstrating this fact. We agreed at this conference to advance our movement in the world with greater force, and to enlarge it to a movement for education in all abilities. It was my greatest joy that we finally agreed on the formation of the International Suzuki Association dedicated to the purpose of creating an era when proper education from birth is carried out all over the world, of creating a new world of mankind in which every child grows properly.

*Talent Education*, no. 65



ON CONCLUDING  
THE SIXTH INTERNATIONAL TEACHERS'  
CONFERENCE



Tomio Sonehara  
Member of the Board of  
Directors and Director of  
the Matsumoto Office

Against the background of the summer sky between rainfalls, navy blue conference pennants and colorful national flags of participating countries were fluttering.

With welcome stickers on store fronts in the shopping area near the railroad station and elsewhere, Matsumoto citizens' preparation for welcoming participants in the International Conference was completed.

\* \* \*

At Amherst, the locale of the last conference, it was decided that Japan would be the next host. Potential locations were suggested and discussed at the standing board meeting in the fall, and the second meeting decided on Matsumoto, the origin of talent education. Two years since that decision, the opening day finally arrived.

Coinciding with the selection of Matsumoto as the location of the conference, the schedule was also discussed. It was felt rather pointless for the participants to simply bypass Tokyo on their way to Matsumoto. We agreed that it was important to hold a concert in the capital, as long as the conference was to be held in Japan. This was how the concert at the NHK (Japan Broadcasting Company) hall was decided. This concert became the first priority in deciding the schedule of the conference.

Saturday, July 16: Concert at the NHK hall.

Sunday, July 17: Move to Matsumoto.

Monday, July 18 to Friday, 22: Conference.

(Due to circumstances, the NHK concert was pushed up one day.)

Conference committees were formally organized at the standing board directors' meeting in May, while some administrative aspects were transferred to the I.C.S. (the International Conference Service), a professional organization which handles international conferences. Thus our preparation for the International Conference set sail.

However, problems were piling up from the very beginning. Although we were inviting over 1,000 participants, accommodations within Matsumoto city were limited to 700 beds no matter how it was viewed. If we moved the accommodations outside to the suburbs, we would face the need to secure transportation back and forth. . . .

### <Matsumoto Airport>

The dot that came in sight in the cloudy northern sky quickly became an airplane, and hit the runway of the Matsumoto Airport. The gate was already overflowing with people waiting for its arrival: those directly concerned as well as Matsumoto citizens celebrating the first landing.

This was the first Haneda-Matsumoto flight, materialized for this conference by the painstaking efforts of the Matsumoto Youth Congress.

Down the ladder came Honorary President Ibuka, Conference Office Director Kamijoh, Conference Committee members Honda and Nakatsuka, 35 conference representatives of different nationalities, and those concerned who made this flight possible.

— Last night, or rather until this morning, members of the Youth Congress were at the Shin-Takanawa Prince Hotel, Tokyo, feeling as though they nearly had a tummy ache with worries about whether the first flight was going to happen or to be cancelled. Now they

looked so light-hearted.

It took a long time before they obtained the agreement of the Transportation Ministry and the airlines, and only then did they propose to our office the use of the flight for conference representatives from foreign countries. Until then those members of the Congress had a lot of worries. The first flight at length came to pass.

When the plane landed, those concerned including Mr. and Mrs. Suzuki greeted with applause the first group of participants in the international conference.

The brass band heightened the welcoming mood.

Another page was added to the history of Matsumoto City.

\* \* \*

Introductory letters and application forms were sent out to foreign countries, and applications started to arrive. However, perhaps due to differences in tradition, or perhaps due to differences in language, there was inadequate communication and difficulties accumulated. Problems arose even in nothing more than the application form.

We still could not grasp the total number of participants within a few months of the start of the conference. What about the number of violin students? What about the number of piano participants? How about the number of students according to levels? How was fund raising proceeding? Each time we had telephone communication with the I.C.S., the situation seemed to worsen.

Even so, the conference symbol was decided at the board meeting. At the Matsumoto office, a sign was posted: "The Sixth International Talent Education Conference Office." Visits to our office from the media became strikingly frequent.

All the more so, lack of access to precise numbers drove us to anxiety.

Preparation was not yet completed. No matter what event we considered, none was completely settled.

Moreover, "this" was related to "that," and if "this" was not fixed, we could not advance plans on "that" any further. "What will we do?" we asked ourselves in day to day frustration, and in this situation, on May 27 we had the first meeting with the Matsumoto Chamber of Commerce and Industry, along with the Youth Congress and the City Office.

"We are proud that Mr. Suzuki is in Matsumoto and that the main office of talent education is here. On the occasion of the International Conference, we citizens would like to express our welcome to the guests from distant lands in order to help make the conference a success." These were the words of Executive Director Hongoh of the Chamber of Commerce and Industry.

"Talent Education should do your best in preparation for steering the conference itself. If you have problems in welcoming events and in other areas, please don't hesitate to tell us. We will take care of them." At this gracious offer, we felt honestly relieved.

The title of the first meeting was "Let's Warmly Welcome Mr. Suzuki's International Conference;" the second meeting was called "Citizen's Task Force for Welcoming the Suzuki Method World Conference." We held repeated meetings in order to make this into a city-wide movement.

Among the ideas suggested some seemed impossible to materialize, but, thanks to the unyielding efforts of the Chamber of Commerce and Industry and Youth Congress members, their feasibility increased steadily.

On June 17, one month before the opening day, the meeting became "Citizens' Welcoming Task Force and Communication Committee for the Sixth Talent Education International Conference." Many members of citizens' groups attended. It was very fortunate to us in the main office that this committee came to birth.

Since groups of sorts offered to cooperate with this conference and for various reasons we were having a hard time selecting among them, being able to entrust everything from then on to this committee reduced our business communications by one half.

Problems were sorted out and solved through frequent

meetings of this committee. Minute details which we would not have been able to handle ourselves at the main office were handled with the cooperation of its members.

Conference pennants and stickers were prepared. Flower boxes were placed all over town. Fresh flowers were contributed to conference rooms. Volunteer interpreters were selected.

We were asking them to work for us, yet no money was available — come to think of it, it was quite a selfish proposal.

All the more so, Matsumoto citizens' good wishes were appreciated.

### **<Welcome Party at the Matsumoto Castle>**

Large drops of rain blew against us endlessly. This was when we went to meet Prince Norihito of the imperial Mikasa Family.

If things had gone according to schedule, the 15 buses would already have arrived at Matsumoto Castle and the welcoming party would now be underway.

I called the castle to find that the buses had not yet arrived and that the party was "cancelled with regrets." I relayed the message to Mr. Suzuki, and took Prince Mikasa to his lodging.

At that instant, the rain that had been pelting until then suddenly stopped.

"Although they told us of cancellation . . .," we thought wishfully, as Mr. Suzuki and I rushed to the castle. Buses were parked in front of the museum which had been turned into a parking lot thanks to the goodwill of the city. We heard the brass band.

The rain was up but raindrops were dripping from pine branches. There were such a crowd of people before the Black Gate that we could hardly push our way in. Girl Scouts were playing brass band music. Moved by the unexpected welcome by these children, foreign participants wouldn't go forward.

Tall bodies bent for handshakes with children, and cameras turned toward them. Children offered lays of



paperfold cranes as gifts. Participants wiped their eyes. Some picked up children in their arms.

After the long bus trip from Tokyo to Matsumoto, the tired people were greeted by the rain-cleansed castle, the green of the pine trees, and the luster of the turf. What a wonderful stage setting. Nature gave our conference a beauty humans had failed to foresee.

Outdoor tea service under a giant parasol, big drums that resound, a tea ceremony demonstration before flowers arranged on the turf . . . .

People who moisten their throats with tea, people who stand forgetting themselves at the sound of the thirteen stringed koto, or at the sight of graceful postures and movements of the flower-adorned tea ceremony, people, people, people . . . .

Perhaps in resonance with this welcoming note, there were even some who chose to walk back to the hotel near the railroad station with a volunteer interpreter.

On the main street of Daimyo-machi, conference pennants and pennants with family emblems of historical lords of the castle reflected the evening sun, heavy with the wetness from the recent rain.

### <The Banquet and Children's Party>

There were several ideas for the banquet. One involved the illuminated evening castle in the background and red and white ceremonial curtains around the tables. But would we be able to obtain the permission of the Cultural Affairs Department? Suppose it rained on the day, where would we be able to move the banquet? Would we be able to prepare the food in the same way in an alternative location?

There is no hotel in Matsumoto capable of handling a party of 700. No matter how we crammed, 500 would be impossible, insisted the hotel. Knowing that full well, we still went ahead with the banquet plan.

This unreasonable problem was solved — is it perhaps proof of the saying, "Let unreason have its way; reason withdraws itself"?

We went to make the final check at the appointed

hall two days before the banquet. On negotiating with the hotel manager who said that they could handle no more than 500 guests, instant changes were made: the hall designated the main hall became the second room; the great tatami hall of 200 mats was vacated to be used as the main room; carpets were spread there, and a stage was installed; in both rooms, large-screen televisions were placed for the purpose of televising the proceedings on the stage. I don't know how the hotel accepted such incredible demands — a cold sweat breaks out even now when I think of it.

The banquet at the invitation of the City Mayor thus prepared, members of the hosting group arrived in the evening. Mr. Suzuki and those responsible greeted each of them at the entrance.

Guests of diverse countries arrived by bus. There were children in colorful ethnic costume. There were Japanese teachers in beautiful kimono. There was gaiety.

At the entrance of the halls were piles of sake-filled *masu*, small fresh wooden boxes used as a stylish way of drinking Japanese wine.

After greetings, Mr. Suzuki and Professor William Starr of the U.S, representing the participants, hammered open the top of a sake keg in *kagamibiraki* ("mirror cracking") ceremony, a ritual symbolic of the beginning of things. With this the banquet started in applause.

Small circles formed here and there. Peels of laughter constantly arose from the people surrounding Mr. Suzuki.

This was a moment of relaxation in the conference.

Since there were presents from various Matsumoto groups, including Japanese dolls, paperfold figurines, and kimono jackets, we asked Mr. Suzuki to draw a lottery, and handed out the gifts to those who happened to have matching numbers.

The two hours passed in an instant.

In the meantime, a "Children's Welcome Friendship Party" was held at Agata-no-Mori by the Youth Congress. There was no rain despite our concern.

Snowball fights with the snow carried from Mount

Norikura on four trucks with the permission of the Environmental Department, firecrackers and goldfish scooping, rice-cake pounding . . . . A large number of people were present including 200 from overseas and 500 children and parents from local nursery schools, elementary and junior high schools.

Rings of games and folk dances formed. Conversations with the use of hand gestures started here and there.

Could it be that spoken language is unnecessary for children? Their loud cries of joy resounded in the evening summer sky.

"They don't fight just because they can't communicate their will. I wish I could show these children's total faith in adults to politicians of the world," a member of the hosting group muttered.

Thus, the events were concluded leaving many traces of international rapport. The ultimate number of participants totalled 1500 from 22 countries including Japan.

The Sixth International Conference ended with the greeting of Mr. Suzuki who demonstrated his superhuman energy: "I wish you to take home what you have learned here at Matsumoto and use it to enrich human education." The conference left innumerable memories and stamps of friendship.

I am sure that Matsumoto citizens' goodwill toward the conference is unparalleled in the past. It was probably not merely because of an international conference: it was, I feel, expressive of their wordless support of our conference's theme: "Faith in children's potential, desire for world peace and friendship."

I would like to express my deep gratitude to Nagano Prefecture, Matsumoto City, Matsumoto Chamber of Commerce and Industry, Matsumoto Youth Congress, the press, various groups, and individual citizens.

The long talent education summer is finally over.

## RECEPTION AT THE MATSUMOTO CASTLE



Mr. Suzuki greets participants from the "Moon-Viewing Balcony."



Welcome party at the Castle hosted by the Youth Congress.



Participants listen to a koto performance.



Boy Scouts and many other citizens welcome foreign guests.



Participants listen to greetings from Mr. Suzuki and the Matsumoto mayor.

GROUP LESSON WITH MR. SUZUKI



Mr. Suzuki inspired children of different nationalities in daily group lessons, and reported on new instructional ideas to teachers.



## THIS IS THE SUZUKI METHOD

### Lectures on Music Instruction (38)

Shin'ichi Suzuki

On the first page of the Sixth International Conference program, under the title "This Is the Suzuki Method" I wrote about the "educational approach for ability development," the very basis of the mother tongue method by which every child grows. Let me ask teachers and parents to understand this clearly, thoroughly practise it at home, and help students acquire fine ability. If you do, you are real Suzuki teachers and parents. Many know the principle but don't practise it. The reason is that they lack the ability to carry it out.

What then is the method? It is to have the child listen well to the record or tape every day, from the early Twinkle stage. When he can play a piece let him practise it repeatedly with the recorded model. When he can play the next piece, let him practise the two pieces in the same way; let him daily play all three with the tape when his repertory increases to three pieces, and all five when it is enlarged to five pieces. Through daily repeated practice of the repertory, he acquires outstanding musical sensitivity, and ability gradually develops. This is the principle of ability development.

This is the most important Suzuki approach which becomes the center of home practice. If this is properly done every day, the child acquires ability gradually, and starts to advance forward rapidly, gaining speed in smoothly learning the next piece. When he has learned, say, ten pieces this way, let him daily practice without fail the ten pieces with the tape toward a finer tone and greater musicality. Advanced students who play well

and stand out in class with their fine tone and movement are those who practice this approach at home. Let me ask: never forget to practise playing former pieces with the tape or record, which should be the core of home practice. When this practice is over, proceed to the second stage: tonalization and study of the newly assigned piece. Make this two-part practice a habit. Your child will develop fine ability without struggle.

Every child acquires outstanding ability in the mother tongue by this way of fostering. Don't you see that in language children acquire ability through repeatedly speaking every day the words they have learned, and further heighten their ability as they add on more words to speak? Please understand that this is the Suzuki method.

### **Educational Method for Creating Low Ability**

The educational method based on the idea that practice of a newly assigned piece constitutes the daily practice — this is low-ability education. In society at large this has been practised from long ago. If education of the mother tongue is done in the same way letting the child ask: "Please teach me just one new word" . . . ? If you train him only in the new word, let him speak none of the words learned before, try to teach new word after new word with great zeal . . . ? You will, I think, be fostering a terribly low-ability child. Music education in general has long been practising this low-ability educational approach as commonsense. How wrong this is.

Let me ask you never to practise this approach for your children. This is no Suzuki method. The low-ability approach which considers that practice means practice of the newly assigned piece is taboo in our method. Those who don't know our method's important ability development belong to a world of ignorance in education.

From the old days mankind has carelessly created a long history of errors, ignorant of the application of a

wonderful educational approach to other areas, even as we have been giving our children fine education in the mother tongue.

Those who can be startled by this fact and can reflect on it can wake from the mistaken commonsense and live as people of a new era.

### **A Point on Vibrato Instruction (Left Hand Thumb)**

Here is an effective way of instructing in left hand shape for vibrato: tell the student, "Play with your left thumb straight and its nail pointing upwards." Make sure that every student always points the left thumb upward.

This single easy instruction greatly improves the left hand shape, allowing the student to vibrate well. Since this is important for instruction in the left hand shape at the beginner stage as well, I would like you to check everybody's thumb in guiding both elementary and advanced students. It is a most important, easy and effective point of instruction.

### **A New Idea: Chain Small Rubber Bands**

Strand together thin, small rubber bands (five for elementary school children, four for younger children, six for high school students, etc., adjusting to the size of each student):

"Slip the left shoe through the rubber band on one end to the middle, slip the right hand through the rubber band on the other end to about the elbow, pull the thin string of rubber bands taut between the left shoe and the right elbow."

Then let the student play. Even with students whose elbows slide sideways producing a small tone, the bow arm moves up and down when playing by this method, and the tone becomes bigger and more beautiful. This is a new idea.

With this bow arm, let them try practising "no tone arpeggio" a lot, and after that have them play a piece.

How much their tone changes — it is very effective.



Let them practise a lot with rubber bands at home. Let them also practise playing pieces this way.

Try for example the Handel Chorus using this method to practise playing whole bows in fine tone, increase volume, and create the habit of playing with the arm moving up and down.

This is a new idea with a great effect.

### **Use a Chain of Rubber Bands for Piano Also**

What if we try having the student play with rubber bands connecting the right shoe and right arm (at the elbow) and the left shoe and left arm. . . . Instructor Sakakura of Matsuzaka, on seeing my violin instruction with the use of rubber bands produce a big change in the students' sound, suggested its application to piano. Yes, it may serve piano tonalization, too, I thought. I would like piano teachers to promptly try this new idea on their students.

As long as we are producing tone with the elbow, I think it is the same whether in violin or in piano.

You and I are studying together trying to "act instantly when we think of something." Give it a try at once. I would like to hear your response as to whether you find it good or bad. It is sad to receive no responses when I report on a new idea.

*Talent Education*, no. 65



## AN INTERVIEW WITH HIROMU YASUDA

Masayoshi Kataoka, interviewer

This fall, the ten tour children visited St. Louis after two years at the invitation of the St. Louis Symphony. I am sure that their performance at Powell Symphony Hall was deeply imprinted in the hearts of people here as proof of the heights to which talent education aims.

Hiromu Yasuda, the teacher of violinist Yuka Eguchi, stayed at our place accompanying Yuka and her younger brother and cellist Shin'ichi. The following interview with Instructor Yasuda took place on the morning after the concert.

— Thank you very much for the wonderful concert last night. I am sure you must be tired, but I would like you to tell us a few things. I feel fortunate that we have this opportunity.

**Yasuda:** Likewise.

— I understand that this is your sixth visit to the States. How do you compare this with your first visit?

**Yasuda:** Well, at the time of my first visit, gaps were great between places where students were growing well and elsewhere, but I think those gaps are now becoming less pronounced. Of course there are places where talent education has just started and there are only beginner students. However, I feel that as beginners they are more secure today.

— Can I take that to mean that the Suzuki method has been penetrating more deeply throughout the States?

**Yasuda:** Yes. I think so. However, this is the technical aspect. In the spiritual aspect of talent education, that is its fundamental perspective, more can be hoped for, I

think. Concerning this let me quote what I heard from a Japanese instructor: Mr. Suzuki commented that among Suzuki teachers there are Suzuki method teachers and there are talent education teachers.

— May I ask what he means?

**Yasuda:** He seems to mean that the Suzuki method is an approach to education, a system for fostering children beautifully, represented by such phrases as "the mother tongue approach" and "man is fostered by the environment." But talent education is a way of thinking which emphasizes human growth through the Suzuki method with a faith that, if we learn to love living things, there will be no war — so let's foster our children beautifully. Mr. Suzuki seems to believe that

\* \* \* \* \*

Please enter my subscription to **TALENT EDUCATION JOURNAL**.

NAME (Please print) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

A one year subscription (4 issues)

- \$8       \$10 U.S. Canada and Mexico  
 \$11 U.S. overseas       \$14 U.S. overseas by air mail

Special bulk rates (10 or more subscriptions)

- \$7 each       \$9 U.S. Canada and Mexico  
 \$10 U.S. overseas       \$12 U.S. air mail

Qty. \_\_\_\_\_ Total cost: \$ \_\_\_\_\_ U.S.

I enclose a check  money order (U.S. Funds)  AMOUNT: \$ \_\_\_\_\_ U.S.

Please send this form with your payment to:

**TALENT EDUCATION JOURNAL**  
 236 Spring Avenue  
 St. Louis, Mo. 63119

this way of thinking is the basis of talent education.

— Does that mean that Mr. Suzuki adopts the Suzuki method in order to foster children as worthy human beings?

**Yasuda:** That's right. However, some teachers, rather than devoting themselves to human formation through such instruments as violin or piano, emphasize only the technical aspects of the Suzuki method. Students become highly skilled but true talent education thinking is forgotten. Others, on the other hand, are enthusiastically engaged in talent education type things, but fail to take good care of students' technical growth. Hearing about this interpretation by Mr. Suzuki, I thought I understood what he meant. From this angle, I



*"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*

have the impression that there are many Suzuki method teachers in the States.

— Watching and listening to the ten children, some are inspired to foster their children in the same way. This becomes the motive for adopting the Suzuki method. In this case it is based on the wish that it would be wonderful if our students could learn to play as well as the tour children. I suppose this represents the stage of the Suzuki method in the distinction you have just made.

It may be that the basic thought, or spirit, of talent education, that is fostering the human mind, is not yet sufficiently understood.

Yasuda: Except that it is very hard. Looking at myself, I don't know which I am . . . . (Laughter.)

— Probably a teacher has to be able to carry out both simultaneously and in parallel. This not only concerns our teaching ability but our personality. Doesn't this give us a headache? (Laughter.)

By the way how many students do you have at present?

Yasuda: I have 55 or 56 right now. Few, compared with others of my generation.

— I hear some teach as many as a hundred.

Yasuda: About 13 a day is my limit. Everyone comes to class after kindergarten or school. So lessons start at one at the earliest. If everyone goes to elementary school, we can't start until three or so. So, 15 or 16 at most a day, since I spend approximately half an hour per child, and besides where I teach we can only make noise until 9:30. Right now the number of advanced students is increasing; their pieces are getting longer. Even if I reserve half an hour per child, I get behind schedule with each lesson. When that happens, 13 is the limit considering my physical strength, or rather, my ability.

— It must take more time with students like Yuka.

Yasuda: She is not taking lessons with me now. Mr. Suzuki has been teaching her since two and a half years ago. But two and a half years ago, she was already playing the Beethoven concerto, so we easily spent one hour.

— It takes a fair amount of time just to play through.

**Yasuda:** But, among master Suzuki teachers there are some who finish a lesson on a major piece like that in ten minutes or so.

— How do they do it?

**Yasuda:** My guess is that they listen to a portion of a piece: I have never observed such lessons myself. Even so they produce a lot of outstanding students. It is really wonderful. Lately I have come to realize what I was taught — that if you teach too carefully to the minute detail, contrary to your expectation, sometimes it doesn't work. It makes both student and mother dependent. I feel that they work harder when you instruct only to a certain point, leaving the rest for them to think about by themselves.

— That is a very important issue, but it requires a difficult judgment as to how far we should teach. What would be the standard of judgment?

**Yasuda:** Well, I am puzzled myself. (Laughter.) After all there are individual differences from student to student. Some parents know no music, others know a little, and this also creates differences.

— When parents don't read music, there is also the problem of reading.

**Yasuda:** That's right.

— In that case, do you teach them how to read?

**Yasuda:** I am not doing any particular teaching. For mothers who don't read music, there is Mr. Suzuki's book, *Reading Exercises for Violin*. If they study musical notations in the abstract, it does not relate to the violin, but Mr. Suzuki's exercise book is written with the instrument in mind: it says, for example, "if you put down this finger on this string, you get the C sound." So I ask mothers to read this book, inviting them to ask questions about anything they don't understand. Those who come with questions are working hard, I can tell. They have the incentive to study by themselves.

— As the pieces advance, reading gets to be beyond them at some point or other, or doesn't it?

**Yasuda:** Up to Book 3 or so, mothers more or less follow with the help of records and the *Reading Exercises*, but in Book 4, especially around the Vivaldi a minor and

the Bach Double it becomes difficult. Starting around Book 4, I teach students the lengths of notes and how to read notes.

— What approach do you use?

**Yasuda:** First they learn the four notes of the open strings. When they do this, they understand the locations of the open strings on the staff. So from there I teach 1, 2, 3.

— Do you prepare a sheet of paper or something on which you've written those things?

**Yasuda:** No, I just write them in open spaces in the music. Also, during the lesson, using the five fingers as the five lines of the staff, I point at different places, and ask the student to say which finger on which string. I train him until his response is instant even if I point in random order. Unless students can read the first position securely, they get totally lost when the third position is introduced.

— Since they teach musical notations at school in Japan, it must help a lot in reading.

**Yasuda:** I wonder about that. Children know such terms as G clef and base clef, but don't know where which note is in the staff. I wonder if they teach note lengths and things like that. If they do, maybe it is just once through quickly. In actuality, children hardly remember anything.

— Then it's not so different from the case of American children. Since I was under the impression that those things are taught systematically in Japanese schools, I feel relieved to hear what you just said. (Laughter.) Now, finally, I would like to ask you about the siblings, Yuka and Shin'ichi. Am I right that Yuka rises early in the morning and does jogging and cleaning?

**Yasuda:** I don't know about now (laughter), but she started getting up at 5:30 when she was a third grader. She did jumprope and jogging, and as for cleaning, the entrance, I hear, was her responsibility. Then the violin for one and a half hours — this was her morning schedule. Shin'ichi, too, gets up early and practices, since he's been seeing his sister's example.

— They are both cheerful, really good children. Their

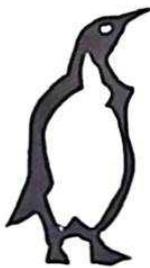
parents must have raised them with care.

**Yasuda:** I think so. Both father and mother are good at pleasing the children, "expert praiser," as we may call them.

— How are they handling school work? It seems that most Japanese children go to cram schools.

**Yasuda:** Neither Yuka nor Shin'ichi goes to cram school. So they have the time to exercise outdoors, and, after all, I suppose they are good at quickly switching their minds on and off between one activity and another. They can concentrate no matter what they do, so they do fine in academic subjects, too, and they are also physically healthy. They miss school when they are on tour, but they seem capable of catching up in one week.

— It probably means that when one kind of ability is fostered to a height, other abilities also develop along with it. Thank you very much for a lovely conversation this morning. You are continuing your tour in the States and Australia. Please take care.



*Fix my power  
firmly at 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*



## ON CHARACTER FORMATION

Shin'ichi Suzuki  
From *Talent Education*  
for Young Children

### Chapter III On Character Formation

#### Character Is Formed during Early Childhood

Character greatly influences an individual's social life, human relationships, and family life, and functions as a factor enhancing one's career as well as personal happiness. Then character formation is an important question which cannot be neglected.

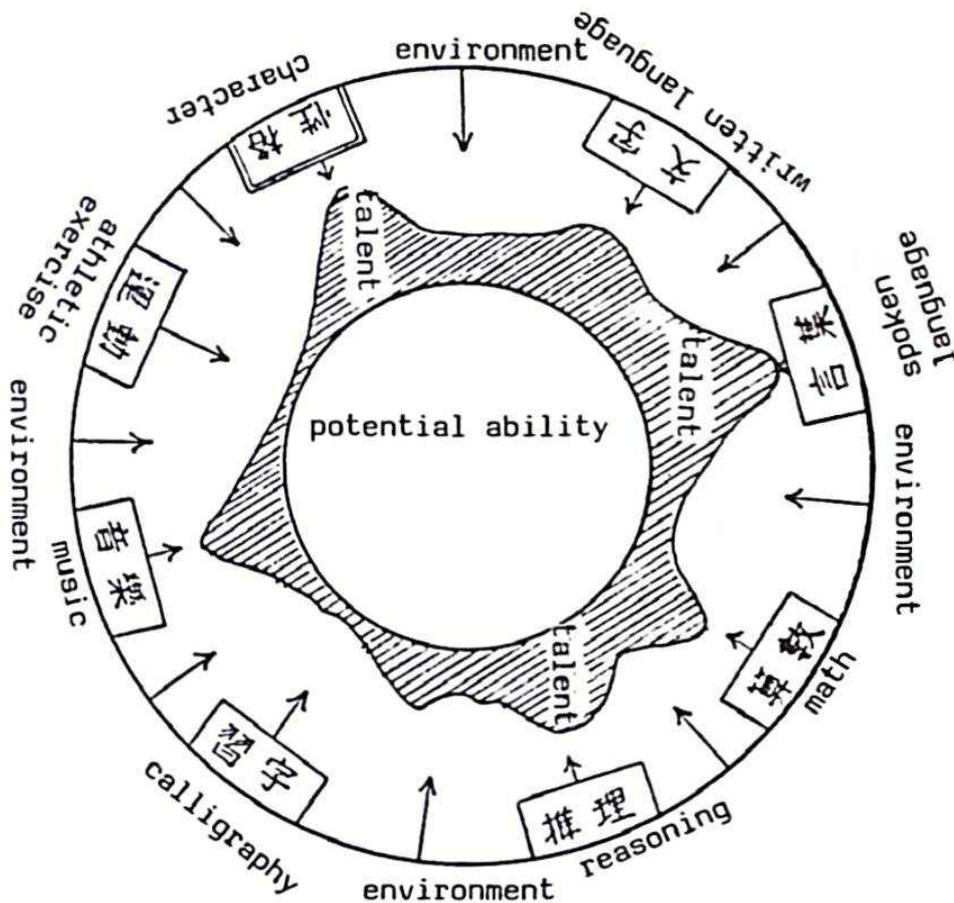
Success in talent education cannot be achieved in a situation where the child's character formation is already a failure. Thus, these two should be considered as the basis of early childhood education like the two wheels of a wagon.

When we observe how character is formed, we see that it, too, is a talent: it is formed through the adaptation of natural sources of ability to the environment. There may be hereditary elements to this thing called character. For example, some kinds of plants grow straight, while even in the same species, others have the propensity to grow crooked. Such things may apply to human beings, too. Here, however, I would like to discuss character in the intellectual and spiritual senses. Even then such factors as hereditary differences in physical strength and inner organs influence spiritual development, but these, I think, should be handled as conditions for formation of character rather than character itself.

Originally, character is an acquired trait, born of the environment and the stimulation it provides.

People often talk about "inborn character." As is the case with the idea of "inborn talent," this is an expression originating from lack of search for the cause, and reflects a commonsense view of the present situation alone.

As I said before, as long as character denotes something intellectual or spiritual, I understand it as potential ability formed by the stimulation of the environment. Therefore, I think that "character, too, is not inborn, but fostered through education." Hence, the most important period of character formation is again early childhood.



The above diagram demonstrates my view: character is a kind of ability formed through the adaptation of potential ability (brain) to the environment and its stimulation. As demonstrated in the diagram, I consider that what happens is simply that people classify the ability thus formed under "character."

## Highway Robbery Education

Some think that the expression "a child with light fingers" refers to an inborn bad habit, but no human being is born with such a habit. It is, rather, an ability which parents carelessly fostered during infancy until it grew deep instinctual roots in the child.

A newborn baby can in no way distinguish between good and evil; all he does is try to take what is there and eat if he wants to eat it.

Depending upon how adults handle the little child trying to grow through such natural behavior, different kinds of hearts grow.

When told "don't take it," a desire to take it strongly develops in the child, and if told "don't eat it," a desire to eat (not appetite) becomes active and develops forcefully. Therefore, if you blindly repeat such commands, the child will eventually start to take things behind people's back and eat what he has stolen.

\* \* \*

Suppose a baby holding something in his hand tries to put it into his mouth. The mother, noticing this, snatches it from the baby's hand, saying, "Oh no, don't eat such a thing." This is a scene we commonly observe. At first the child lets it happen without a particular feeling; however, when his mind starts to develop, a desire grows to hold on to what he has in his hand, and he begins to grasp it firmly refusing to let go.

The parent had no intention to foster such a mind set: she simply tried not to let the child eat odd things. However, for the baby, who is abruptly robbed of what he has in his hand, this is like encountering a highway robber. If such highway robbery education is practised every day, an instinct for hoarding eventually sets deep roots in his heart. He begins to respond by howling when something is forcefully taken from his hand.

We must think about how careless parental behavior like this can unexpectedly implant a deeply rooted character trait that will last throughout the child's life.

If it is absolutely necessary to take something away from the baby's hand, you ought to use your mind enough to give him a safe substitute and take the object in the other hand when his mind is shifted to this.

Children unwittingly exposed to highway robbery education as a result of parental ignorance may become unfortunate adults constantly wary and suspicious of others, who never let go of what they have grasped as if they were a bundle of greed. We must say that this is a natural consequence.

### Willfulness

A certain German living in Japan once said to me, "Your country is a paradise for children."

I heard these words as a poignant criticism that the Japanese are totally ignorant of how to raise children. In comparison with German children, how often our children are allowed to be willful and intractable.

At home, parents think they are raising children strictly, but their approach is so clumsy that, while seeming to work, it only increases children's willfulness. Outside the home children see through their parents' reluctance to scold them in front of others. We often see mothers completely at a loss, unable to handle their children in the train, in a department store, or on a street.

This willfulness, too, seems to be in many cases fostered by unwitting parents. First, the parent picks up the baby the moment he cries. When this is done habitually, a desire to be held grows in the child. A baby used to being held cries, resisting, when you try to put him down. When you leave him alone, he demands attention by crying aloud. So you pick him up again despite yourself. Thus the baby learns that he gets held if he cries. This summarizes how parents give way to the baby's political demonstration and gradually foster willfulness.

My younger brother had a two years and six months old boy. Once while playing in the yard he stumbled

and fell. Shocked by his loud cry, his mother opened a sliding door facing the yard. Since the child didn't seem hurt, she said to him, "Be a good boy and get up." However, since he kept on crying without seeming to want to rise, she deliberately closed the sliding door as before. As she peeped through the slit between doors, the boy eventually stopped crying, rose, came over to the verandah, and opened the door by himself. Finding his mother there, he ran back to where he was, tumbled down on his back, and began wailing again. As she still left him alone, the child finally lost in the game of patience, I hear, and came up on to the tatami floor.

So evocative of child psychology, this story invites smiles.

There is lovely sweetness about the child's wanting to be picked up by his mother, but if the mother gives in here, she only reinforces the child's talent to be willful. Probably the child had earlier experienced being picked up by the mother when he fell. If the situation continued, parental overprotection would hinder the growth of the important ability to stand up by himself. Depending upon how parents handle them, small daily events like this can help form good or bad character.

Thoughtless parents simply fondle their children like pets, forgetting true love with which to raise them as worthy human beings. Children of such parents are bound to be very willful. Such willful character will keep the child from attaining a lofty mind and outstanding ability.

### Reflection

"Get to work." This parental command is truly unpleasant to children who don't study. When repeated frequently, the child feels bothered and develops resistance against being ordered, and hence becomes unable to smoothly sit at the desk. Since he goes to work unwillingly, it not only takes a long time before he actually begins studying but he cannot put his mind to it.

The parent may feel relieved to see the child sit at

the desk, but the child, having lost his desire due to resentment and dissatisfaction, is merely killing time by superficial study. If the child's mind is in disarray and his concentration lost, no studying can be done.

"Get to work." At first this was only meant to be a simple suggestion. However, by the time pressure is felt in the child's mind through daily repetition, the parent's voice assumes an imperative tone. If the child does not obey, he is yelled at. The result is a child who hates studying.

Since it is apt to lead to this kind of result, I think the words "get to work" should be taboo.

Now, how do we solve this difficult quiz?

\* \* \*

A certain family made it a habit with their first born to sit around the table after supper every evening: they had him draw and taught him how to write. They continued this after the second child was born. As the older child read, the smaller child drew, and the parents, too, each worked at something or other. Eventually when the third child was born, the oldest who started school was given his own desk where he now studied. The second born, used to seeing the big child study every day, eventually got a desk of his own, too, and it became a habit to study on his own accord. This was felt as a natural course of events.

Habits formed in early childhood living environments are firmly rooted. Without verbal commands, children form habits through absorbing parental behavior. The above is a good example of this.

\* \* \*

It is important for parents to relax enough to enjoy a pleasant, if brief, moment with young children. The daily habit of spending a short time together eventually becomes the psychological foundation for children's settling down at a desk.

Contrarily, no matter how you view it, it is

unreasonable for parents to watch television every evening while forcing work only on children. They, too, want to watch. When such a conflict exists, parents must sacrifice television and cooperate with children.

Anyway, it is essential to cultivate in the child the habit of getting to work on his own accord. The initial skill in inducing such a habit is the crux.

Good character does not form in one morning. As a seed you plant shoots forth a bud, grows twin baby leaves, gradually becomes taller, and eventually develops into a big tree, we mustn't forget that human mind and ability, too, grow step by step over a long period of time through daily repetition.

Those who try to make children work by simply telling them "get to work," and those who try to make children obey by scolding, ought to know that even in such small daily matters, a flower blooms when it is allowed to bloom.

### **Fake Illness**

I heard about the following:

A first grader asked to stay away from school one morning, complaining of a headache. The wise mother noticed at once that he was faking. A friend of his who is spoiled at home often skipped school, and the child envied him enough to pretend to be ill. The mother saw through this. "I'll fix your bed right away. First take your temperature, then stay in bed all day today," she said, and put him down.

The child quietly stayed in bed until almost noon, but, since he wasn't really sick to begin with, he had no way of lying still forever. He started to crawl out of bed, but the mother put him back saying, "Stay still in your bed, you may get worse." After a while he tried to get up and was put back again.

This was repeated, and he ended up spending the day in bed.

In one day the child had enough of it, and never again tried to stay home by faking illness.

I am impressed by this mother's wisdom: she saw

through the fake, but didn't say a word about it; instead she let the child taste the pain of fake sickness.

### Foster through Action

Nothing is easy to learn by verbal instructions alone. It is necessary to let the child learn through action and through forming a habit. If so, I think it important to contrive the situation in such a way that the child will be willing to act without resistance.

What is most desirable to foster is diligence. This is a matter of habit which is a reflection in action of the mind that concentrates.

True diligence means willingness to make untiring efforts in a single activity.

Unless the parent becomes a living example and fosters the child in a diligent environment, such a quality does not develop.

### Home Discipline

A family's practice was for the children to wipe the corridors with wet rags every morning before school. The mother and children each had an allotted responsibility, and everyone did the cleaning in good spirits. Then the smallest child aged three or four, who was watching this, asked for a little portion of the mother's lot and started to wipe. For a little child it is a joy to do something with everybody else.

In this world which abounds with children who cling or cry every morning, these children enjoy their daily matutinal cleaning — what a superb environment they are in.

Diligence is a character which parents should foster within an environment. When concentration of the mind becomes a joy, for the first time true diligence is created.

A child trained to work unwillingly by parental command will not, I think, become truly diligent. Since there is no joy, he will not do it unless commanded, and



he will sabotage unless others are watching.

A person fostered this way, when the parent dies and he has to work by himself, often fails because he lacks true diligence.

Therefore, in character formation of children, it is important to know the difference, and try to foster true diligence.

For this purpose the parent first has to be diligent: otherwise the child will not become diligent.

### **Affection**

The same can be said of affection.

There are many cases in which the child fostered with lavish affection, his cravings always satisfied no matter what he wants, as an adult makes the ailing parent cry in the abyss of misfortune.

The parent cannot hold back tears of mortification facing the cruel behavior of the child raised with so much love.

I have my own view of this problem.

Through being loved, a loved heart develops: in other words, the passive art of being loved develops.

When this is repeated, the child becomes used to being loved, which fosters a desire to be loved more generally and more intensely.

Therefore, you should recognize that through loving your child you are fostering in him the need to be loved.

Then how does the heart to love others, or the act of loving others, develop in a child?

What fosters such a mind and such an act in the child is the loving heart and loving act the parent daily demonstrates to others. Children who watch this constantly and grow up while adopting the same sensibility will spontaneously imitate the parent. Thinking this an aspect of child education, the parent must serve as a good example.

### **Serving Others**

In violin instruction I sometimes give another assign-

ment in addition to music homework. It can be "Arrange the shoes in the entrance neatly together; do it so nobody will catch you;" "Polish your father's shoes;" or "Sweep the yard."

I vary the assignment in diverse ways according to the occasion, but anyway I only assign something that contains the meaning of serving others rather than the student himself.

Since children obey the teacher best, through such assignments I hope to be of help to their families.

\* \* \*

Concerning service, I received a powerful lesson from my study of violin technique: unless I throw away ego, I cannot truly serve. This is to say, "Do not play with the bow." Since I think it may be hard for you to understand why you mustn't use the bow when we are talking about playing the violin, I should explain. What I have come to understand as a result of many years of study in violin technique is that "what hinders when trying to produce beautiful tone or to practise superior art is myself," that "the obstacle is the mind of ego, the force of ego." In a word, serving the bow instead of trying to use the bow was the only way to achieve the greatest effect.

In other words, I have reached this enlightenment: "Do not play with the bow; let the bow do the playing."

Thus through the study of violin technique I came to know that life in the service of others is the very way of artistic discipline and the only shortcut for creating a beautiful heart. Therefore, I changed my life attitude: live for a world of harmony, for a world of beauty; "do not live for yourself."

\* \* \*

Harmony in the family corresponds to a beautiful sound in music. If such thinking and efforts go into daily life as I experienced with my bow — for the happiness of the husband, for the wife, or for the

children, a family of beautiful harmony will easily be created.

If the husband is that way, the wife will start to serve the husband and the children. If everybody thus comes to be able to serve others, the pleasure of family life will be doubled.

In this sense, parental demonstration through action of their willingness to serve, in my view, is a natural preparation for the children to have happy family lives in the future.

### Preparation of Family Environment

As the saying goes, "Man is a child of the environment." Children, especially, grow by absorbing and digesting what is available in their environment. Therefore parents must pay deeper attention to preparing a family environment for children. Seeing that everything from discord between husband and wife to daily behavior is watched by children, they must live thoughtfully.

#### A Temple Child

When I lectured at the Ueda branch chapter, Mr. Wakabayashi of the drawing class brought children's drawings for me to see. Pointing at one, he asked, "Mr. Suzuki, what do you think of this drawing?" Unlike other children's drawings, the basic tone of this picture was blue, dark brown, and black. I was reminded of children's adaptability in music.

I thought that, in painting as well as in music, a basic sense must grow depending on what kind of color surrounds the child in infancy and early childhood.

"This child doesn't seem to have been raised in an ordinary family," I answered. Mr. Wakabayashi said, "It is as you say: he was raised in a temple."

A child who spent his babyhood in a dark temple devoid of colors has adopted the dark sense of color from his environment — I saw this misfortune clearly

before my eyes.

\* \* \*

Mindless parents put blood red clothing on babies or give them toys of blazing colors, and foster their chromatic sense with primary colors. Instead of fostering a delicate sense of color, doesn't this unwittingly give "tone-deaf education" in color?

We have to be aware that the colors of everything that the child sees, including those in his room and in his mother's clothes, greatly influence him.

### A Farmer's House

Another story is of my encounter in the Shinshu mountains. When I was recuperating from an illness in a village, I became friends with Grandfather H who lived by farming and fishing. He occasionally came to chat with me, and I, too, went to visit him.

Grandfather H's house was a mess. The living quarters had only two rooms stuffy with smoke from the fireplace. From the ceiling to the walls to the tatami floor it was one color of black, and gray dust was piling up. There was a cow on the dirt floor and a mountain of fodder was heaped high.

In this narrow house the family of five were living. Everyone, including the grandfather, was unaffected, honest, and kind. It was a joy to me to be with those who lived in truth and goodness.

However, I felt at a loss at their slovenliness.

When H's grandson contracted dysentery, I thought about his future while caring for him by his bedside half a day. This child, raised in an unclean environment as though sharing a house with a cow, might, even after growing up, live without recognizing what is unclean, never thinking of sweeping, much less knowing the delight of beauty. I thought about such fated sensibility of a man.

\* \* \*

Children who grow up where rooms are neatly arrayed and people live cleanly will learn to live in that way, whereas those brought up by parents who leave the mess as it is and live in disarray, remote from beauty, will live so as adults.

Let's give children deep roots of esthetic sensibility. Arranging beautiful flowers in the alcove of your living room and hanging a tasteful scroll of painting or calligraphy, too, according to the way you view it, does more than provide pleasure for your guests and yourselves. It provides your children education in esthetic lifestyles.

When we come to notice this, we should set our hearts straight and seek to live ever better as human beings for the sake of our children. This is directly connected to their education.

Children grow while responding to everything in daily life. If you observe carefully, you will notice much. In fact there are unlimited numbers of incidents that reflect their responses, including the visible, invisible, and psychological.



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

*(Five Mottoes of  
Talent Education)*

## MEMORIES OF MATSUMOTO

### Those Days, Those Moments

#### Essays by Instructors

Hiroyuki Aoki

Instructor, Kanto District

I was prepared for this, knowing that some day I would have to write for this column, yet now that I am actually asked to contribute, I realize to my secret dismay that I am no longer counted among young instructors. For me, "those days and those moments" after all mean the seven years at Matsumoto, and the days that I spent with many seniors and peers whom I met there.

There were less than twenty *kenkyusei*, or teacher trainees, and Mr. Ohsawa, now instructor in the Tokai District, and myself were the only two male members. When introduced for the first time at Talent Education Hall, the impression I received then and still retain now is that they were all scary big sisters. Some had already been studying three or four years, and appeared oppressive with their seniority. I sympathized with Ohsawa thinking how he must have suffered being in such a place alone. Threatening as they looked, however, they were kind enough to teach me by turns as to which supermarket was good, or at which butcher I should buy meat. I was cooking for myself (or more accurately for two since I was living with my father) for the first time then. Moreover, for the first week or so, they took me out for lunch to that Chinese noodle shop and this Japanese noodle shop in the style of a food sampling tour. From time to time I still feel like going to those restaurants which I came to know then.

In those days Prof. Starr of the U.S. and his family were staying there, and while studying himself, he

instructed us in technique, quartet, and string ensemble. He carefully instructed us starting from basic skills in ensemble playing, and I cannot forget how enthusiastically we studied various pieces. I learned the viola with him for the first time, and, coming to know the wonder of its deep tone which is absent in the violin, became possessed by the instrument as well as by ensemble playing. When all the teacher trainees went to Kirigamine (the Foggy Peak) for a training camp, we practised with Mr. Starr, and one night we stayed up all night drinking and talking. Before the Starrs went home to the States, we performed at Matsumoto and Nagoya to show the result of a year's work of the Matsumoto String Ensemble (composed of the Nagano district instructors and teacher trainees). For me it was my first stage with the viola. Beside myself with nervousness I remember staring back with a scowl at Mr. Starr who was conducting with amicable smiles.

## Δ

Now, how were Mr. Suzuki's lessons? He was not so busy then as now: he didn't tour foreign countries, he lectured less, and graduation tapes totalled only 2,000 or so. Two lessons a week were common, and I remember even receiving four lessons. During the first year or two, I could not easily put into practice what he told me. I did not have a tape recorder, which had just become available for practical use. His tone which I was sure I had learned faded gradually as I left the lesson room door, and the next lesson was the repetition of the same thing. He gave instructions with whatever strict content so pleasantly with a smiling face that the recipient of the lesson tended to feel relaxed despite himself. Mr. Suzuki most patiently waited until his student changed. However, when I received his coaching as a member of the quartet formed by teacher trainees, I was really terrified. He appeared different from usual even before the lesson started, as though he was not going to overlook the smallest lapse. As expected, it started from the first chords: we were made to repeat

them on the spot any number of times until we could attain the right intonation, balance, etc. When we were slow in getting his meaning, he raised his voice. Although we had heard that his lessons had used to be stern in the old days, gradually we began to feel like crying — all four of us. When it was finally over and he said, "Study hard again," these words of consolation penetrated me.

Mr. Suzuki cared about us trainees outside of lessons, too. On no rare occasions he treated us to lunch at a nearby fried pork place, or contributed money for a snack, with which we bought and shared sweet dumplings. One pleasant memory is of a tour to Kiso-Fukushima on which he took all of us. We got on the train noisily like elementary students on a school excursion, and first went to see the Kiso Suzuki violin factory. We had soba-noodles for lunch at the famous Kurumaya's. We ate as if in an eating contest. Then we had a free golf driving match at the Plateau Golf course, Komagatake. I think Mr. Suzuki gave a prize to the winner. He had enjoyed the first taste of mini-golf at the conference in Amagi. He looked sad because there was no mini course for him. "No power at the tip of the club," he commented, in a rather familiar tone, adding to great laughters of the day.



Lesson with Mr. Primrose, author in center.



Half a year after becoming a teacher trainee, I was assigned my own class under Instructor Yamashita of Suwa, which proved a really good learning experience. With constant encouragement, he taught me step by step about instruction of beginner students, classroom operation, parent relationship, etc. It was also a great experience to learn how to teach children's ensemble playing while helping with his student ensemble. Thinking of how the various things I learned over the seven years are still helpful at present, I am filled with gratitude. I also owe much to instructors including Mr. Denda who suffered me to teach chamber music, Mr. Mutoh who always called me to help with camps and other events, Mr. Nagase who had me accompany him whenever there were meetings of sorts. I stayed in Matsumoto for a while after becoming an instructor, but later returned to Tokyo and married. I was moved when Nagano district instructors held a wedding celebration for us. I can never forget their warmth along with the fact that it fell on Friday, the 13th, and moreover, the anniversary of the Buddha's death, i.e., worst luck. Having many friends in Matsumoto is a great psychological support for me.

Later on male teacher trainees increased, and together we experienced many things. However, let me leave that for another occasion, and conclude with a reference to pachinko. As Ohsawa and Hiromu Yasuda of Tokyo have written in this column, the three of us often went to play pachinko after the day's practice or when we felt relieved after our lessons, our excuse being training the right thumb. None of us recall buying cigarets much in those days. I am said to have been the pachinko teacher of the two, but in fact I learned a lot from Nagano instructors in this as well as in other areas: it was our routine to gather at the pachinko parlor after the Friday seminar and then to go out for a drink. And since then my "students" have been observing the iron rule that "students must be better than the teacher."

## SUZUKI CHILDREN'S CONCERT TAPE

This tape records the memorable performances of the Japanese tour children, ages four to fourteen, who visited the United States in 1982. The performances include Sarasate's Zigeunerweisen, Beethoven's D Major Concerto (Third Movement), Mendelssohn's e minor Concerto (Third Movement), Tartini's Devil's Trill and other pieces for violin, cello and piano.

The tape is available for \$10 postpaid. A 10 percent discount is available for Suzuki teachers on orders of 10 or more copies.

Please order from Talent Education Journal, 236 Spring Avenue, St. Louis, MO 63119.

## WHERE LOVE IS DEEP: THE WRITINGS OF SHIN'ICHI SUZUKI

In this volume Shin'ichi Suzuki explains the philosophy and method of talent education, the theory and practice of the Suzuki method. The book, richly illustrated with practical examples, illuminates many aspects of Suzuki the man, the musician, the teacher. It includes writings and talks never before published in English. 149 pages, illustrated.

Where Love Is Deep is available for \$6.75 postpaid. It is available for \$5.50 with a new, gift or renewal subscription to Talent Education Journal. A 10 percent discount is available for Suzuki teachers on orders of 10 or more copies.

Name (Please print) \_\_\_\_\_

Address \_\_\_\_\_ City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_ Date \_\_\_\_\_ 19 \_\_\_\_\_

Please send \_\_\_\_\_ copies of Where Love Is Deep.

\_\_\_\_\_ \$10 for a Suzuki Children's Concert Tape  
Qty \_\_\_\_\_

I enclose a check

money order (U.S. Funds)

AMOUNT: \$ \_\_\_\_\_ U.S.





