

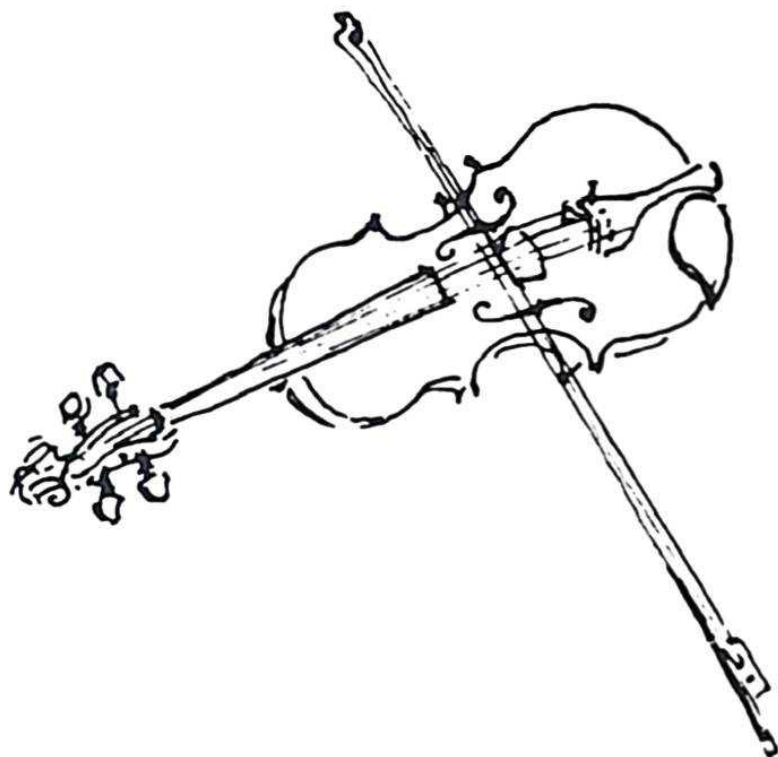
TALENT EDUCATION JOURNAL



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EDITOR'S NOTE

Masayoshi Kataoka

"I am pleased that in general instruction has improved year by year, producing ever more superior performances. I realize, however, that there are still many students whose progress is exceptionally slow, or who do not grow," Dr. Shin'ichi Suzuki says in his article, "This Year's Instruction Plan." He provides more detailed instruction on fostering every child beautifully.

In this issue, we print two items on the Children's Tour '84. These are Dr. Masaaki Honda's report, "Tour in the U.S. and Australia" and the diary of Mrs. Noriko Yashiro, mother of Makiko and Emiko, written for her daughters during their forty day tour. Dr. Honda wrote in his report: "How parents must feel when their young children leave them for as long as forty days. I imagine they are filled with anxiety and loneliness." Mrs. Yashiro carefully prepared a diary for each child so that they could read one page each day during the tour.

The International Suzuki Association was founded in 1983 as a center for the worldwide talent education movement. The Association collects studies and disseminates information about and for children throughout the world.

Dr. Suzuki's lecture, "Teaching Just Eight Measures: Education to Foster Fine Tone in Every Child," explains his new approach to tonalization based on practising and refining the Chorus from Judas Maccabaeus.

Continuing from the last issue, the installment of Dr. Suzuki's book, *Talent Education for Young Children*, features Ms. Miwa Yano's report on education at Talent Education Yoji Gakuen" (experimental kindergarten of talent education). We are pleased to include Issa's haiku translated by Kyoko Selden. These 71 selections represent one third of the haiku used as a foundation of talent education at Yoji Gakuen.

The reminiscence, "On Matsumoto, on Mr. Suzuki," is by Mrs. Misako Akiba. Piano instructor Akiba has visited the States several times with the Children's Tour as piano accompanist.





THIS YEAR'S INSTRUCTION PLAN
MORE EDUCATION
BY WHICH EVERY CHILD GROWS

Shin'ichi Suzuki

Listening every morning to graduation tapes submitted from all over the country, I am pleased that in general instruction has improved year by year, producing ever more superior performances. I realize, however, that there are still many students whose progress is exceptionally slow, or who do not grow. This year, I have resolved to ask teachers and parents to properly carry out the Suzuki method so you will be able to realize with pleasure that after all this is a wonderful method. In other words, we must beautifully foster every child.

Let me ask you to seriously ponder how best to help develop children's ability.

The Suzuki method is nothing less than education by which every child grows.

If a child does not grow, that is because we don't help him grow.

Every Child Grows: Development of Sensitivity and Ability through Earlier Pieces

— This Is the Suzuki Method —

1. At daily home practice, repeatedly play earlier pieces in order, whether five pieces or ten, with the tape or record.

2. Next, study the newly assigned piece. When the child can play this, carefully learn to play with the tape or record.

3. At lesson, the teacher watches the growth of the student's ability in the newly assigned piece and asks him to play it with the tape at the next lesson. If he is perfectly together with the tape the following week, the next piece is assigned. The speed of advancing in pieces rests on the repeated practice of earlier pieces at home. This creates the ability to advance rapidly.

4. In order to check whether the student is daily practising earlier pieces with the tape at home, how much ability has grown, or whether he is not practising, use occasional lottery concerts at lesson: let him play the earlier piece he has drawn to reveal his development. Make sure that you use this pleasant test.

The above four points comprise our method. Whether in piano, violin, cello, or flute, I would like you to carry them out.

What outstanding musical sensitivity grows; how ability develops; how rapidly it becomes possible to advance in pieces! To piano teachers, playing the tape is such a new approach that somehow it slips their mind before they give it a try, and many seem to be enthusiastically instructing according to the traditional method. I find this really regrettable. This new approach is indeed our method; it is the mother tongue approach.

Make use of the variable pitch tape recorder so you

can tune the tape to the piano at home. Have all students practise with the tape. I am sure you will then realize through your own experience that musical sensitivity and performing ability of such students grow so much that they surprise their teachers. I recommend this with confidence based on my fifty years of experience. Let me again ask all Suzuki method teachers to carry out this education method.



Every child ought to grow.

Don't all children acquire ability through conversing with their parents, using all the words they have learned? Don't they increase their vocabulary and further heighten their ability by using new words in daily conversations with parents? Doesn't every child in the world grow with beautiful ability to fluently speak the mother tongue?



Applying the Suzuki method, or the mother tongue approach, 36 or 37 years ago, 40 first graders were taught at Hongo Elementary School, Matsumoto: every student was to develop ability to the point of perfect scores in all subjects including language and math. They were daily trained in what they had previously learned, new material was added, and they received further training in earlier and new materials, so that all achieved perfect scores. These 40 students advanced to the second and then to the third grade, growing with the habit and ability to always achieve perfect scores.

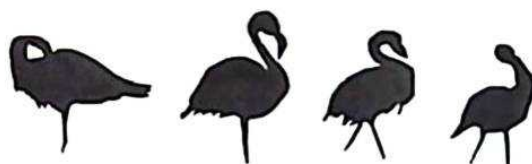
I pray that this elementary education for ability development will be realized first in Japan. I will make efforts myself, but I would like you, too, to carry out your music instruction as Suzuki method education. If every day you have the child repeatedly practise earlier pieces at home using the full score

approach, every child ought to grow. Please try.

Educational revolution! Children throughout the world are beautifully growing in the mother tongue. Everything depends on how they are raised. Teachers and parents who understand and carry this out are genuine practitioners of the method.

Please try, everybody.

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Your contribution to Talent Education of St. Louis, the publisher of *Talent Education Journal*, will be deeply appreciated. Any contribution made to Talent Education of St. Louis will be entitled to U.S. Federal income tax deduction. Talent Education of St. Louis has been granted an exemption from Federal income tax under Section 501-c3 of the Internal Revenue Code.

TOUR IN THE U.S. AND AUSTRALIA

Masaaki Honda

The 1983 overseas performing tour took us to the U.S. and Australia for forty days starting on September 27. We were sixteen, including ten students as usual, instructors Yajima, Hasegawa, Yasuda and Kobayashi, and accompanist Akiba.

All performances took place in warm regions with the exception of Minnesota, and we were blessed with fine weather.

Los Angeles

This year's first performance was at El Camino University. It has been customary to perform alternately here and in Pasadena. Including the Mills, many from the Pasadena area attended the workshop and concert. Although the students only rested one day after the long trip, to our relief their performance was very fine.

Lamoni

Located 100 kilometers south of Des Moines, Iowa, this is a small town with a population of approximately 8,000. Its existence depends, so to speak, on Graceland College, and half of the population is students. At this college, Professor and Mrs. Richard Clothier are making progress using talent education. Many people attended the concert from Des Moines and Kansas, and the newly built hall was packed. We were honored by a standing ovation of the entire audience. In the U.S. concerts are well attended no matter how small the town, and, to our encouragement, audiences really

understand and appreciate music.

Fergus Falls, Minnesota

On coming out of the gate at the airport, to our surprise we were welcomed by many children performing the violin. In this northernmost town, talent education and the Suzuki method had already been taught. When we visit a new area, we always feel somewhat insecure since we cannot anticipate the reception. Children's performances at the airport, however, help us feel perfectly at home.

The events at Fergus Falls were sponsored by the city's Musical Association. A few years ago when a regional meeting of the International Rotary Club was held in Fujisawa, Mr. Robert Allison attended as the acting president of his area. The program included Mr. Suzuki's lecture and violin performances by talent education children. Mr. Allison was moved, and with his wife made efforts toward some day inviting the tour children to Fergus Falls. This was finally realized.

On the day after our arrival, we gave two matinees for children at the junior high auditorium, and a concert in the evening. The audience seemed to be touched by the beautiful melodies which they heard played by children for the first time. We received the following letter from the president:

"We will long talk about the lovely concert yesterday. The 1,200 seat hall was nearly full last night, a record of the past ten years. The only thing is that it was a little too long for a children's concert, but that's no big issue. It was really an unforgettable, wonderful concert."

This is a quiet town with a population of 50,000. Already in early October, fall was far advanced. Groups of wild geese walking at the lakeside created a beautiful landscape.



Oberlin

Talent education was first introduced to the U.S. twenty-five years ago, when the film from the first national concert was shown at Oberlin College. Among many who were impressed seeing this, Professor John Kendall visited Japan soon afterwards to carefully observe talent education. On consulting with Professors Clifford Cook and Robert Klotman, he ventured to invite Japanese children.

On our visit, the chancellor of Oberlin College held a 25th anniversary party. Professors Cook, Kendall, Klotman, and Mr. Mochizuki, who had played leading roles at that time, gathered for the occasion and we had a pleasant moment reminiscing about the past.

Two performances were given at the Oberlin chapel on October 5, one in the afternoon and another at night. The afternoon concert was a Japan-U.S. joint performance. It was fine indeed.

Memphis

In Memphis we were sponsored by the Beethoven Club. This was an exclusive group, which emphasized formalities, and we had a hard time securing practice time at the hall. On the day of our arrival, we visited Mr. Goodwin's farm. Several dozen ponies were ranging free. The children patted their heads and gave them fodder, so happy to spend such a pleasant half day.

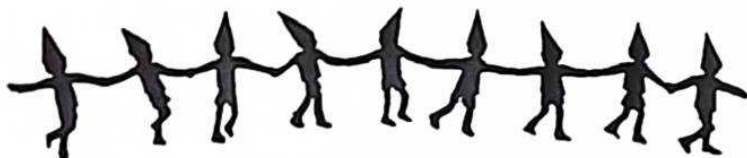
St. Louis

The sponsor here was the St. Louis Symphony. It is rare that a professional orchestra sponsors our tour, and we are grateful to symphony members Eiko and Masayoshi Kataoka for their great efforts.

As one would expect, the hall has outstanding acoustics and equipment. The children gave a great performance. This orchestra has been rated highly recently,

and *Time* magazine just ranked it second in the U.S., surpassed only by Chicago.

The Budweiser beer factory in St. Louis is one of the largest in the country. Finding a few moments before our departure, I visited the factory with instructors Yasuda and Kobayashi and Mr. Mochizuki. I was tickled to receive an honorary brewer's degree.



Beaumont

This is a city 100 kilometers west of Houston. There was no talent education; we were sponsored by the city's musical society. As we entered the town amidst urban redevelopment, it looked rather rundown with demolished houses facing the road. However, we found the central part quite beautiful. We were impressed by Welcome to Beaumont posters with which our hosts received us: they were written in Japanese.

This is the site of the famous Lamar University. Professor Truncale, teacher of voice and opera with whom I stayed, was a cheerful person, true to his Italian origin. He took me on a campus tour. I felt envious of the lovely place, great both in terms of facilities and faculty.

After the concert a young man came to see me. To my surprise it was Ken Hayashi whom I had seen two years ago at the Eastman Music School. He was an outstanding student at an early stage of talent education in Seattle. After studying one year at Lamar with Professor Schmider, he told me, he expected to return to Eastman. The famous violinist and Soviet refugee also teaches at Rice University of Houston. On hearing the children's performance, he said: "If there is anyone from Japan who would like to study at Rice, I will try to arrange a scholarship." He was, I think, moved by the performance.

Fort Lauderdale

It was our third visit here. This year again the Presbyterian church was full to its 3,000 seat capacity. Many music lovers from Miami and other nearby places came to enjoy the concert once again.

Clearwater

Professor Cook retired from Oberlin College several years ago, and moved to Clearwater, Florida. He has honored us with his presence at our concert every year, and repeatedly expressed his wish to invite us to his area. This came true this year. The cultural center, which the city had planned for a long time, had just been completed, and the Suzuki children were invited for the grand opening. The parking lot was not yet finished, but the 2,400 seat hall was simply gorgeous. Citizens had looked forward to this opening event, the tickets sold out two months in advance. All the more so, their response was strong: the moment the performance was over, the entire audience stood in long lasting ovation. To my great honor, the mayor conferred on me a key to the city.

Loyal to its name the water was clear and the sand on the beach was strikingly white.

Gainesville

On this tour, we crossed the peninsula by bus from the Atlantic to the Gulf side, and went on to Gainesville. Looking through the bus windows we saw an endless expanse of cane field and orchards of oranges, lemons, and grapefruits. We were struck by the scope, size, and wealth of spacious, rich nature here.

Gainesville, too, is a college town. This was our third visit. On our arrival we immediately accompanied Instructor Steward Kitts to the television station for the purpose of promotion: public relations activities are quite important in order for talent educa-

tion to develop as a movement.

With Dr. Bidgood, my host and a Rotarian, I attended a club meeting. The speaker was the Florida University football coach. He talked about a game against Houston University: several days before the game the quarterback broke his right arm. Since he was not only right handed but a leading member of the team, he trained hard using his left arm. As a result, he not only played but his team won. This episode resembles one that Professor Gingold introduced three years ago at the International Conference. A cellist who was unable to perform due to the amputation of a left finger, rearranged the strings for this right hand and practised desperately hard. The result was that he was able to play even better than before. When one trains under dire necessity, totally unexpected ability develops, I thought with fresh admiration.

Houston

We returned from Florida to Houston to perform at Houston University. This city, thanks to the oil boom, has been rapidly developing in recent years. Its history of talent education is rather old, and this was our third visit. Instructor Joyce Durfee is pushing the movement forward as its leader. A young cello professor greeted me at the reception after the concert. He introduced himself as Hans Jensen from Denmark, presently teaching at the university. He was performing in Japan in December, he said. On asking where, I learned that his recitals were scheduled at Ueno Cultural Center and Fujisawa City Hall. Not only that; I discovered that the older sister of his wife is a resident, like myself, of Kugenuma, Fujisawa. What a coincidence.

Las Vegas

Las Vegas is all too famous for its casinos. However, the majority of the citizens lead lives quite apart from casinos, with a high standard culture. As proof

of it, they invited the Suzuki children. The audience was pleased when I referred to this at the concert. This was the second concert at the University of Nevada following one the previous year. Here again we received the key to the city.

Brisbane, Australia

After the Las Vegas concert, we took a direct flight to Australia. Although a long trip, we were already so used to flying by then that we did not find it fatiguing.

The concert at Brisbane was at the city hall. The full house included people from distant places. From early morning till night, we were frantically busy with television, radio, and a workshop. Our hosts found time to invite us to a garden party in a spacious park, where we were welcomed by swarms of moquitoes. Already summer in Australia, we perspired a lot.

Sidney

The concert here took place at the same opera house as at our last visit. It was appromixately 80% full with 1,600 people. As might be expected from the locale of Instructor Harold Brissenden, the audience was enthusiastic. The cello bow broke in a little incident backstage, but to our relief we were able to buy a good one in Melbourne, our next stop.

Melbourne

I hear that this city is competitive with Sidney about everything. Recently a lovely concert hall was completed, vying with Sidney's opera house, and we were lucky enough to perform there. The hall was beautiful, with great acoustics, though it was somewhat regrettable that it was only 60% full. The poor attendance was ascribed to the Melbourne Cup horserace — a rather strained excuse.

Adelaide

That there was talent education in this city of a beautiful name we discovered for the first time on going there. The concert took place at the city hall, also sixty percent full, which was felt a little lonesome. Talent education had just started; next time it will be a full house, they consoled us.



Author with the mayor of Adelaide

The children visited the nature park the following day, and fully enjoyed playing with koalas and kangaroos.

I am glad that again this year we all returned in good health. It is pleasant to watch the international spread of the talent education movement, which reaches wider and deeper each year. Directly experiencing how music brings people's hearts together, I freshly appreciate Mr. Suzuki's greatness. Through talent education I am grateful to have made good friends in different areas of the world. Finally, let me thank the tour instructors and the parents who brought up the fine children.



Rehearsal at Oberlin College.

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How parents must feel when their young children leave them for as long as forty days. Imagine they are filled with anxiety and loneliness.

One day in the airplane I happened to sit next to five year old Emiko Yashiro. Glancing with no particular intention at her open notebook, I discovered that it was the daily study schedule that her mother had written for her. With Mrs. Yashiro's permission, I would like to introduce portions of it here.

* N'th Day, Month N

The sound that comes dancing out of your violin — that is your heart, Emi. What kind of heart do you always have, I wonder. From a beautiful heart comes a beautiful sound. I am imagining the sound from your violin to be a rainbow. Well, I wonder what color sound is coming out now?

How nice it will be if, at the concert, a lovely rainbow arches over the whole hall.

* N'th Day, Month N

I feel like chatting with you again, Emi. Are you nice with your sister, Emi? I'm sure you are.

Emi, you are a younger sister. Mako is your older sister. When you put both younger sister and older sister together, you get a new word, "shimai" (sibling girls). Both of you ate daily meals in mama's tummy, grew, became babies, and were born with maple leaf hands God gave you.

Those hands grew again, and, holding the violin, are making lovely sounds.

With those lovely hands God gave you, please give Him a present, of a beautiful sound that comes from your heart, your Veracini, your Bach Double.

* N'th Day, Month N

Would you like to have a chat with me again? I wonder what you would like to tell me about today.

About a fun time you had, about something that made you happy, about a glass of juice you enjoyed . . . Oh yes, perhaps you may also want to tell me about a fight.

Today as I was watching Mr. Ena from a room, I thought of you and Mako. The white clouds over the mountain began to look like your faces. So I called, "Emi," "Mako," in my heart. Maybe my voice reached America.

Or maybe not yet. Because America is far. I am sure it will get there by tomorrow. Listen for it, okay?

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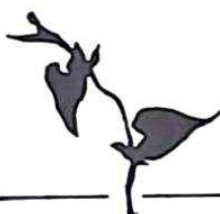


Noriko Yashiro with her daughters Emiko and Makiko



TO MY DAUGHTER ON A JOURNEY
— A MOTHER'S CONVERSATIONS —

Noriko Yashiro



Chise Yajima, instructor, Tokai District

I accompanied ten children aged five to sixteen on their forty day performing tour in the States and Australia. I trust that Dr. Honda and Mr. Kobayashi will report on the tour.

The mother of Makiko and Emiko Yashiro prepared a diary for each to take. They were full of messages from the mother to the children, assignments she thought of for them, and pleasant drawings. Each diary was bound with glue so that each day a page could be removed. The two children opened the notebooks with happy expectation: "What is it going to be today?"

The diaries, written only for her children, were never intended to be seen by others. Despite this, I asked Mrs. Yashiro to share with us the one she prepared for her older daughter, Makiko.

September 27

You are starting the tour to America and Australia. This moment never returns even if you may later think, "Oh I wish I had done it this way at that time."

Please really care for this moment, for this one day. With heartfelt thanks for the great opportunity given to you again this year, I would like you to know the joy of giving your gentle thoughtfulness rather than of receiving others' favors. Music, as you know, Mako, is heart itself.

September 29

During the forty day tour away from papa and mama, please try to be responsible for your own behavior. Also, let me ask you to care for Emi in mama's place. I am sure at times she may be willful. Then please, as her big sister, kindly talk to her. There may be times when you feel lonesome. At such a moment, it may be nice, for example, to sing a song together. "In the autumnal evening glow," or whatever. If there is anything Emi cannot do, please help her, okay? If she is good, praise her. Please do these for papa and mama.

September 30

This year Miss Yajima must be particularly busy during the tour as the head instructor. Is there anything you can do to help? It will be wonderful if you can be thoughtful and willing. Instead of becoming too familiar amidst many friends, would you be able to show your care to all who surround you? That will be great. For example, when eating something, you might, instead of first serving yourself, serve smaller children, serve your friends, serve of course the teachers, and take your share last. You can use such thoughtfulness any time.

October 3

Sound breathes life —
Without form it lives.

These are my favorite words, which Mr. Suzuki wrote. Sound has no hands, no legs, and no face, and is invisible; yet it is alive. Strangely, when you are angry, you make an angry sound; when you play with a gentle feeling, you make a gentle sound; and when you are lonesome, you make a lonesome sound. Of course there are dead sounds, too. What gives life to sound is your life, Mako. Think much of these words of Mr. Suzuki, and try to infuse each sound with life.

October 4

I wonder if you remember what Dr. Honda said when he came to Matsumoto? Let's try to recall. — Yes, yes. He said, "Do not let this be the same American tour as last year; let's start out pretending that this is our very first performing tour to the States." I think it important to spend each day with a fresh feeling. Please do your best.

October 7

Let's talk about savings today. This is not about savings in money. Then what kind? I am talking about saving time. What are savings in time? For example, you are to do ten questions in math. What difference is there between dilly dallying over them one hour and answering the same number of questions in fifteen minutes? Those who finished in fifteen minutes have saved 45 minutes. The same is true of school work, practice, or chores. How much will you have saved when you come back to Japan, Mako? Let's look forward.

October 11

Let's think about how the same story turns into something completely different by the way it is told. Today when I took a taxi to the station, the driver said to me, "Really, haven't I been waiting here all this while? Your place is impossible to find. I can't be expected to get out and ask." He had stopped the car near the Kamatas, and angrily waited for me. How would the other party feel, if the same thing were said in this way: "Your place is rather difficult to find. I have been waiting for you for quite a while" It's the same with daily greetings. "Good morning" and "thank you" said with care are quite different from "good morning" and "thank you" said because they have to be said.

Word is heart; the manner of speech is also heart.
Isn't it?

October 13

What do you think the weather here is today?

While writing this, I am looking out. The cloudless fall sky is so blue. I wonder if Kanako, Kinuko, and everybody else are doing fine in good health. Instead of seeing America with the same eyes as last year, please gaze on America with your ten year old eyes, Mako. You will be able to find a different America. Walk firmly on America with your ten year old feet. Perform securely with your ten year old heart, Mako.

October 16

Sometimes I think about how long Mako's nose is, and how Emi's looks.

It would be fun if you two compared each other's noses. Whose is becoming longer and by how much? XX's may be longer by 15 centimeters? Or are both

equally lovely noses? How many times the audience clapped for you is not important, is it? The main thing is how you practise every day, how with your heart you pray and perform. Take care of your nose, will you?

October 17

Today is Mr. Suzuki's birthday. I am sure you celebrated, singing "Happy Birthday." You have Mr. Suzuki's calligraphy on *shikishi* (square poetry paper), which says,

Wish for a beautiful tone
for a beautiful heart.

I think this is what Mr. Suzuki always thinks about through the violin. Today, how about giving him *your tone, your heart* for a present. It will be Miss Yajima's birthday tomorrow.

October 18

This is the birthday of Miss Yajima. Well, what present can you give her this year? It'll be pleasant if you can secretly talk about it with Emi and surprise her. Say happy birthday from me, too. Please also remember a gift of your heart.

October 20

It is already fall in Japan. It must be so in America, too. What kind of fall can you find there? There is a fall song in the rustling of leaves. There is fall in the color of leaves. There is fall's dancing in the clouds in the sky. I am sure there are many fall stories in the stars in the evening sky. Gaze at many

signs of beautiful fall, happy fall. Feel them with your heart.

October 21

Good morning. Good night. You can say these in English, too, can't you? I wonder what else you can say by now. Since you have gone all the way to America, don't be shy but try using English a lot. I am sure you'll be able to communicate even if you just string together individual words. Language is not alive unless it is used. Since this kind of opportunity is rather rare in Japan, listen carefully with your ear and try putting it out through your mouth. How much will you be able to speak by the time you come back? I am looking forward to hearing your English.

October 24

In just a little while, you will be able to go to Australia. What kind of country is it going to be? Do you think goats and horses and cows are leisurely grazing in a wide wide meadowland over there? Australia and Japan are separated by the equator (I wonder if you know this word?), Japan in the north and Australia in the south. So when Japan approaches winter, Australia approaches summer. That means Australia is approaching summer now. I imagine this is the nicest, warm season. Koalas will be held only by good children, your teacher said. Watch out so that you won't arrive in Australia to find that you are the only one who can't hold a koala. I am sure I can trust you about that. Please tell Emi, too.

October 26

I hope Emi, Mako, friends and teachers are all fine.

As your tour draws near the end and you become used to American life, are you not beginning to forget important things? I am sure you are doing fine, but let's take a good look at your heart at this point. There is something I think is very important in our lives as human beings. It is to observe one's own heart occasionally. It is not easy to think about ourselves and to reflect upon ourselves in our busy daily lives. But it becomes very important at some moments. — "O-oh I let myself feel bothered again about my friends' weakpoints. O-oh I had a fight again. O-oh, my nose has grown a little again," etc. Of course there are many nice things to think about, too: "I will use my gentle heart for my friends a lot and a lot more." Well, please care for your day again with a fresh feeling.

October 29

Mako, what do you think I am doing now? Let me tell you. Do you remember the rehearsals at Matsumoto before you left for America? I am talking to you, Mako, while listening to the tape from the last rehearsal. When I listen to this tape, I feel very close to your and Emi's sounds. And I start looking forward, imagining how much more wonderful you will be when you come back. It is really lovely to make daily effort toward one thing. That effort will be reflected in your study, everyday behavior, and the growth of your heart, so that you will little by little develop as a human being — to the greater and the more beautiful.

October 31

This is October 31, the last day of this month. Australia is a country you are visiting for the first time. I'm sure you will enjoy it a lot. I trust that you will be able to shop in Australia. It will be great if you

can find things not found in Japan and special to Australia for your classmates and teacher. Please don't forget picture postcards, okay? When I look at them, I will feel as if I have been there, too.

November 2

How are you, Mako? I hope Emi is fine, too. I am sure you and your friends are spending every day being nice to each other. Today again, it is very fair. Looking at the sky, and looking at the mountains, I say to myself that you are coming home soon. It will be helpful if you start putting things in order in your suitcase little by little. And again, please practise well until the end, and give fine performances. Always think it important to be thoughtful to your friends and to Emi. You are a very gentle child, Mako, so I know you always understand this. Can your last performances be a present for papa and mama? We will be listening carefully.

November 4

Finally tomorrow I will be able to see you at Narita Airport. Do you think I will? I would like you to exchange pleasant greetings with us as the final touch to your trip: "Hi, we're home." "Welcome home." What kind of expression will I see on your face? I am very much looking forward. It is important. Don't forget it, and remember your greetings.

And please say to your teachers and friends "Thank you" with heartfelt gratitude. Well, the long, long story is now ending. Let's look forward to Narita.

Talent Education, no. 67

ON FOUNDING

THE INTERNATIONAL SUZUKI ASSOCIATION



Shin'ichi Suzuki

A mission throughout life — what a beautiful word this is. Our daily life, which is a challenge for this mission, must be pleasant and full of joy. If we spend our days constantly heightening ourselves and wishing for children's happiness in fully developing their vibrant energy, our lives will be truly meaningful. This is the aim of us Suzuki instructors.

Through the "International Suzuki Association," newly founded here, we will be able to enrich the lives of people throughout the world. Its office will take the lead in collecting all possible information, communicating it, and studying it for children of the coming generation.

The 21st century is before our eyes, yet this world still cannot be considered cultured. I view the present as the final stage of "the uncultured age." What I mean by "the cultured age" is a period when people on earth can happily coexist without hurting each other. In order to create the age of culture, we must first foster human beings. Let's foster our children as cultured people. *This resolution is a must for all parents and all instructors.*

Let me ask for your support. Join the "International Suzuki Association." Become members, and assist me through sharing your ideas.

We have mountains of things to do; and we are given but a brief while. Our purpose is to find a better way to spread the "mother tongue approach," and to establish a better educational method for child-

ren throughout the world.

Let me give a few concrete aspects below.

Our Tasks in the International Suzuki Association

Δ The Target of our Study

- * the mother tongue approach
- * the Suzuki method
- * the educational method by which every child in the world grows.

Δ Our Movement = Your Movement

- * the educational method of fostering outstanding people through music
- * study of the law of ability — proving that ability is not inborn.
- * toward government programs for childraising from birth
- * toward full-score training method in elementary school by which every child develops ability
- * toward realizing education of the second mother tongue (English) from age six in elementary school throughout the world
- * realization of a government program for fostering human beings with beautiful hearts in the six years of elementary school
- * toward an educational revolution not only in music but in all spheres of education
- * toward an age without military forces; toward one world.

I dream about the day when all people live in a highly cultured environment filled with love, joy, and happiness. Through Suzuki method parents and instructors throughout the world, the first step into the new world of the 21st century will be prepared.

Our "International Suzuki Association" will have its headquarters in Dallas, Texas, USA. The board of directors is as shown below.

Representatives from 21 countries serve two years as trustees.



Dr. Suzuki delivers a closing address
6th International Conference, July 1983

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Membership Information

The Board of Directors of the International Suzuki Association has established the following categories of contributing memberships.*

Sustaining	\$12 - \$99
Donor	\$100 - \$499
Patron	\$500 - \$999
Benefactor	\$1,000 and above

If you wish to be listed in the teacher's directory, the minimum contribution is \$17.00.

All contributions will be used to further projects which Dr. Suzuki would like to undertake. Our first projects will be to prepare video tapes of Dr. Suzuki speaking on (1) the philosophy of the Suzuki movement, (2) mental preparation for teachers, (3) the Suzuki method as applied to kindergarten and grade school children. The tapes will be dubbed in other languages for international use.

(Make checks — in U.S. Dollars only — payable to International Suzuki Association)

I wish to become a _____ member of
the International Suzuki Association.

Name: _____ Instrument: _____

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I am interested in helping to support the work of Dr. Suzuki.

Please send this form to:

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*Annual gifts may be applied cumulatively so that a member could move from one category to the next. (After 8 years as a sustaining member, one would be classified as a donor.)

TEACHING JUST EIGHT MEASURES:
EDUCATION TO FOSTER
FINE TONE IN EVERY CHILD

Lectures on Music Instruction, no. 40



Shin'ichi Suzuki

For many years we have taught tonalization as follows:



Since, as I have finally realized, small children somehow cannot be interested in this, many fail to be motivated to practise it well at home. Therefore, I would like you to replace this with the melody of the Chorus from Judas Maccabaeus and instruct it as tonalization at every lesson. I have tried it for half a year and found it effective in many ways.



Using only these eight measures as an assignment, guide students to practise hard at home for beautiful and fine tone, correct bow hold and posture, and, with advanced students, beautiful, fine vibrato. Instruct in this tonalization at every lesson so that every student will gradually aim at finer and finer tone.

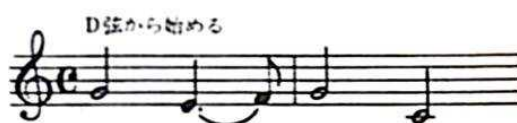
Points of Instruction at Every Lesson

- * Various aspects of correct posture
- * Correct bow hold (including the panda hold)
- * Beautiful tone (aim at fine panda tone)
- * Guide correct string shifting
- * Instruct advanced students in beautiful vibrato at every lesson.

From the first to the second to the third year, continue to watch carefully and instruct using your brain so as to foster every student with gradually more beautiful and finer tone.

Instruct also, according to the ability, in refining tone on each string using the melody of the Chorus as shown below:

(2) Start on the D string:



Start on the E string:



Start on the G string:



First try starting on the A string as in (1) and on the D string as in (2). Instruct, as in tonalization, how to ring each string with beautifully vibrated fine sound. Do your very best in lesson, and have the student practise this carefully at home, too. If it is in tonalization with a familiar melody, even small students, I have found, gladly practise for tone every day at home. I would like you to use this material at every lesson as a new method in your instruction. It should be the same with advanced students.

Especially in vibrato instruction, Chorus is useful for guiding the student toward greater beauty. Resolve to foster in your students beautiful vibrato, ask them to refine it continually. Teach this as

tonalization exercise: every student will gradually change.

Teach "just eight measures" and "foster a great tone in every child." Aim at it from the first to the second to the third year in instruction at every lesson. Occasionally try having students compete in class for beautiful tone and vibrato. You can do this with just the eight measures. It will be fun as a game for motivating them.

Sometimes also try giving a test by level (volume) as to who can play with the most beautiful and finest tone in class.

Talent Education, no. 67

* * * * *

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FOSTERING MEMORY



Miwa Yano

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

Material for training memory, Mr. Suzuki says, "must foster small children's heart, must be beautiful and lofty, worthy of lifelong memory, and moreover easy for children to feel familiar with." From this viewpoint, he chose Issa's haiku.

Haiku, the briefest form of poetry which can stand on its own and with a set rhythm, was thought most appropriate for small children to memorize.

From numerous haiku by Issa, I have selected those easiest for young children to understand. I have them memorize poems appropriate to the season. Even though it is difficult to convey the profound taste of haiku to young children, each time I introduce a new poem, I begin by setting it in a story or talking about it so that they can imagine the scene before their eyes.

We start with

"Snow thaws
it thaws," pigeons coo
in a tree.

The time being April when the snow has just disappeared in Shinshu, children understand thawing of the snow in the poem. "When he went to the mountain, pigeons were cooing, so Uncle Issa said this," I explain, and have children recite the poem first in three separate phrases, then in one breath several times.

We repeat this the next day, while introducing a new

haiku. Judging by the degree of their memory, I may increase the number of repetitions if I think it was not repeated enough.

In this way I help create their ability by having them daily recite as a class all the haiku they have memorized. Having older children in the class who already know them helps. It is necessary to watch first year students and make sure that all of them join. As long as children's concentration lasts, I keep training them in reciting already learned haiku.

At first it is difficult to recite a haiku after repeating it ten times, but by the second term (September to December) three or four times is enough. By the beginning of the third term (January to March), faster children memorize a haiku after hearing it once. All students memorize a total of 170 haiku, 53 in the first term, 64 in the second term, and 52 in the third term.

While repeating Issa's haiku every day, children pick up the sense of his narrative style and haiku tone, and begin to express in haiku what they have seen and heard with a mild degree of archaism characteristic of this form of poetry.

As the number of memorized haiku increases, children's original haiku composition also advances. Following are some that were written down by attentive parents and myself. In a way that invites smiles, each betrays Issa's influence.

Children's Haiku

On waking in the morning
a snail
on the water basin.

In the bath
on the glass window, one
snail.



On a hike
our dog, too, trot-
trotted along.

A bicycle
cherry blossoms
in hand.

On waking in the morning
his first puff
grandfather.

Larger than
the dahlia after all
my face.

The thunder
runs away, then
the evening glow.

Narcissuses
grew taller and taller
then came spring.

Issa, who was fond of frogs and sparrows, became a real companion for the children. I heard them talk about Issa's deceased little girl who had wanted to pluck red flowers, and who, one night in his dream, pressed a yellow melon against her cheek. I heard them say, "Did you know that Issa's house was burnt down?" or "Did you know that there were flees in his house?" On hearing such conversation, I wrote the following note on the poet:

Issa was born about 200 years ago in Nagano Prefecture where we live, in a place called Kashiwabara. His real name was Yataro Kobayashi.

When three, his mother died, leaving him to live a very unhappy life. However, he composed many fine haiku. Now he is so famous that everyone knows him.

I did not have to worry that this might be difficult. The class memorized the whole thing, faster children after hearing it about 18 times, and slower children after about 40 times.

Memory training with Issa's haiku thus developed into original composition in haiku and then to this story.

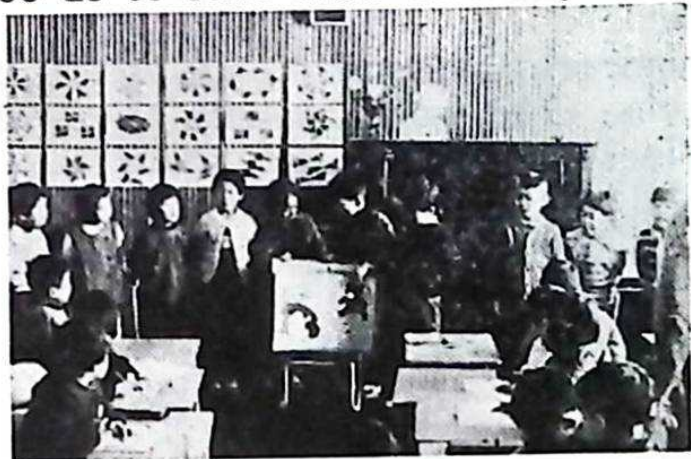
Then I had them memorize Kenji Miyazawa's "Not Defeated by the Rain," a fairly long poem. In parallel with Issa's haiku, we thus went on to beautiful poems for children and stories set to *kamishibai* ("picture drama," cardboard illustrations held and narrated page by page, traditionally by candymen on bicycles).

I select poems of lofty tone and childlike heart, and appropriate to the season and occasion, such as those by Hakushu Kitahara and Hachiro Sato.

Since *kamishibai* stories are easy to understand through both eye and ear, children are very fond of them. Selecting materials from a variety of things, I move from brief stories to mid-length to full-length stories, watching the children's ability. "A Kind Friend," a long story of 990 characters, for example, is divided into many sections for their memory. Older students, who already have memory ability, do not take much time to memorize the entire story.

I try to add variety by having one child show the *kamishibai*, or several children together, or dividing the class into two competing groups.

In addition, I also introduce *kamishibai* which is simply narrated, i.e., not for memorization. Children are so fond of stories that they keep asking for more, but I stop half way so as to save their curiosity until the next day.



Memory Game

Let me give an example of memory games incorporating training in the senses and observation: children play shop. We use educational toys in six colors, or *Gabe* (gifts from God) as Froebel called them. Small balls wrapped in yarn of six different colors are fruit and vegetables. For example we call the red-yarn ball apple or tomato, the yellow ball banana or lemon, and the green ball orange or cucumber. I ask a child to walk around selling them: "Apples, apples, delicious apples." He is to walk over to another child who says, "Please give me one," and sell one at the price of his choice. We start out from three apples or so. Children who have bought them hide them behind their back at once.

When they are all sold, the fruit seller buys them back.

He goes to the child to whom he sold the apple, bows, tells the price, buys it back. Thus he goes around to all the places where he sold his fruit, buying it back. When he finishes, he asks the class, "Is this right?" If there is no error, everyone applauds.

The number of fruit is increased from three to five to six.

This not only serves as a memory game but fosters attention. It is also helpful in training manners through repeated greetings, "hello" and "thank you."

We can think of various other ways to foster attention. For example, the teacher walks around touching some children. The rest of the class try to remember this, and a child called upon walks around touching the same children in the same order. At first I limit the number of children to about five, but up to ten or so is fine. The game includes asking the class if the child did it correctly. At times, we use desks instead of children to touch.

Games combining observation and memory are also easy to think of. For example, a few children stand in front, and after the class takes a careful look, they

hide behind. The game consists of asking various questions: what color clothes and shoes they wore, how many wore ribbons, etc. It is fine to do this using picture books: how many giraffes there were, if there were any other animals, how many trees stood, if there were mountains, if there were clouds, etc. Unless they observe carefully, they cannot answer these questions. This game also helps foster concentration.

Nature Observation



The four seasons: children know roughly what months fall in spring, summer, fall and winter. Starting out from this basic understanding, I try to lead to conversation about flowers that bloom in the spring, flowers that bloom in the summer, flowers that actually decorate the room now, what we find inside flowers. I ask questions about trees and nuts, including why leaves turn yellow and red in the fall, trying to draw correct answers from the children.

Using butterflies, cicadas, and beetles they bring to school, I let them guess or count the number of the insect legs. If a child brings a cicada which has lost one leg and insists that it has only five legs, I help him examine the legs and discover the absence of the sixth. Having them examine by themselves how many wings cicadas have or if beetles have wings at all, I try to lead them to say the correct answers.

Although I think much more nature observation is desirable, due to the limited time, I try at least to pick out aspects reflecting the changes of the season in order to help foster common sense.

Such haiku topics as swallows, sparrows, shrikes, wild geese, insects and flowers, chestnuts and acorns, mushrooms, dragonflies and grasshoppers, fog, May rain, snow, frost, and the Milky Way provide rich sources for timely discussion of natural phenomena.

Pencil Training

Training in the use of pencils was started for the purpose of creating a habit to write with proper posture from early childhood. Three or four year olds cannot yet hold the pencil well, so I train this first. Mr. Suzuki's instruction is to hold the pencil with three fingers the thumb nail length up from the edge of the painted place.

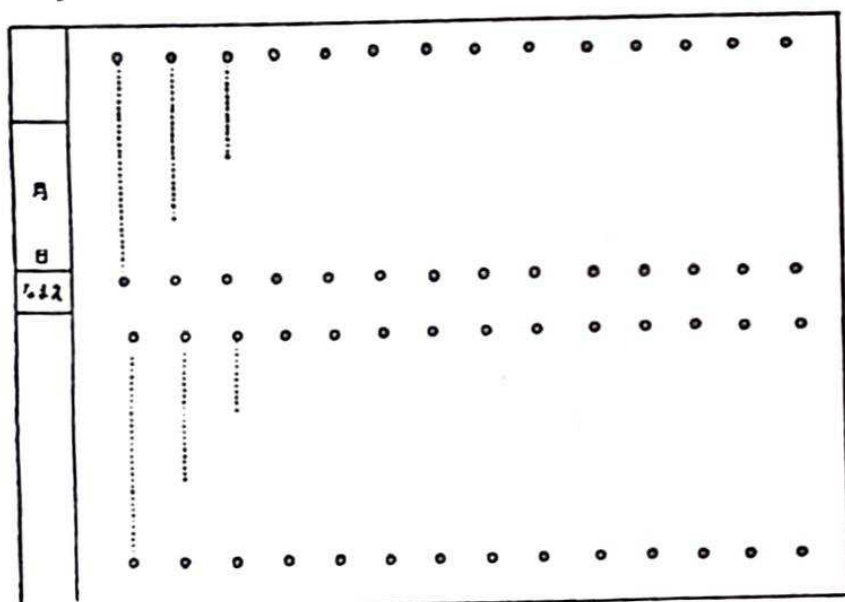
I think it necessary to create this habit at the earliest stage.

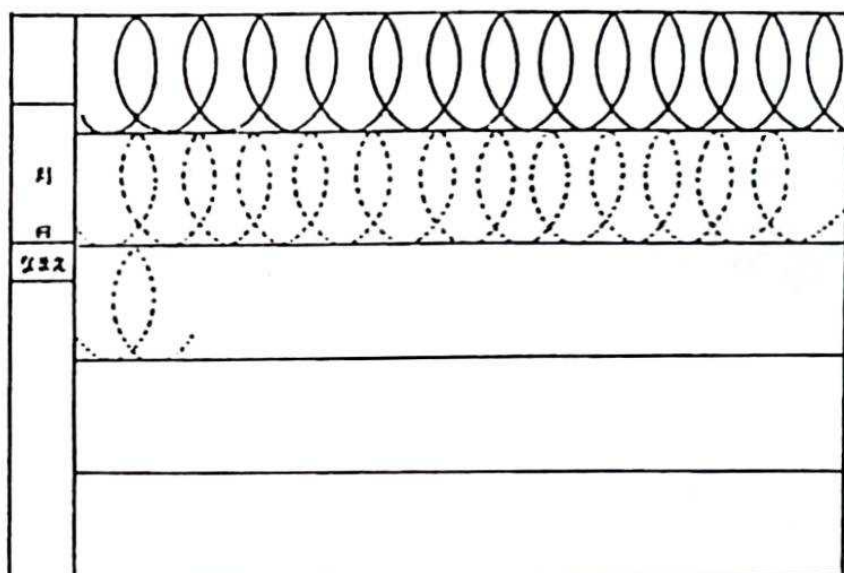
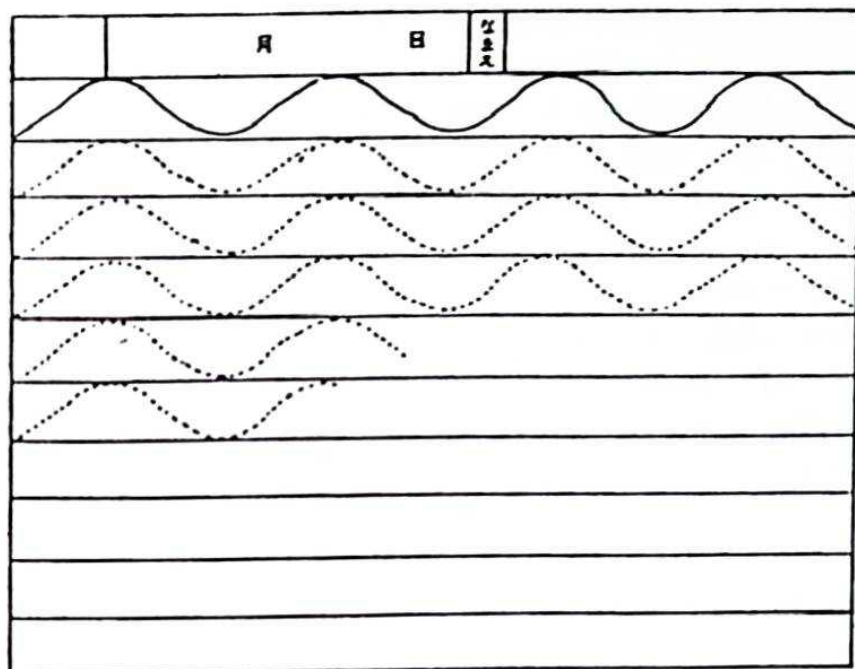
For training I use line drawing and writing numbers. I have prepared a handout shown below for daily line drawing exercise. At first children practise drawing straight vertical lines, connecting two dots. After working at this for a while, they practise drawing horizontal, then diagonal, lines. When they can do this, they learn to draw twice as long a line in one swift stroke.

Then we move on to training in drawing curved lines freely. Using this aspect of the training, older children create on their own various shapes and designs.

When children are fairly advanced in line drawing, they start writing numbers 0 to 9, using notebooks especially designed for this purpose.

Three year olds take time until finishing the first





workbook, but they write well by the time they go on to the second book. While I leave it up to children as to the amount they write, I watch so that they write without making mistakes in the order of strokes. Through writing numbers, they come to be able to read them before they know it.

In passing, I have children write the date and the name in these line drawings and number books.

I do not teach numbers as such, but children seem to learn them while writing them and develop interest. Older students not only learn numbers of two or more

digits but gradually begin to be able to write such numbers as seventeen and twenty-nine in Chinese characters as well as in Arabics.

As for the duration of time of writing, I let the children decide. I put on a record during this time (at present the serenade part of a Haydn quartet). Children propose three times, or five times, and we decide by majority rule.

Since this pencil training is carried out every day, children develop the ability to write fast as well as to concentrate.

Concept of Numbers

I think children ought to learn the concept of simple arithmetic numbers. Using the fingers of both hands, or more concretely using eyes, nose and mouth (or those of three children), or balls and what not, I teach real numbers up to about twenty, while comparing which number is larger or smaller, and adding and subtracting. As for simple counting, they easily count up to 100, or down from 100. Since English is taught here, children can handle numbers in English to about 30.

There are countless ways of playing games with numbers if we just think: the numbers of boys, of girls, of Group Red; which is more, or fewer, by how much.

Or, I let children stand up one by one, each child calling his number, 1, 2, 3, . . . , and then sit down in the reverse order this time counting down: 35, 34, etc. Sometimes children whose numbers include 3, or 5, are asked to stand up. This not only familiarizes children with numbers but helps train attention and swift motion.

At lunch time, since children who have finished early have to wait until everybody is through, I also utilize this time. I ask children to go and collect things that start with their own initials: for example Ikuma has to find five things, or maybe eight things,

starting with "i." Or I may ask them to think of four-legged things, things that fly, or things that live in the water, adding a flavor of science to the game.

Paper Art



We do only about the same as is done in every kindergarten. For example, paper tearing: children tear colored papers in small pieces and make pasted pictures and designs.

Paper tearing involves practice in tearing narrow and straight strips with one swift motion. The principle is to stop at an appropriate place, leaving the rest uncut. Children become skillful at this depending upon their practice.

The point of attention in paper folding is folding neatly and correctly. I have children frequently practise folding paper in half horizontally or diagonally. This is connected to the training of finger tips and arms. I have them fold, in the style of Japanese paper folding art, boats, flowers, helmets, etc., but anyway I train them in exact matching of angles.

In order to make paper folding interesting, while folding I ask them, "What is this?" When making a square shape, some may say it is a book; when folding it again into a rectangle, they may call it Issa's haiku anthology. I then let the class recite his haiku. If they call it an English book, I teach them that the cover of an English book opens in the other way. When this is folded again, they may call it a square pillow on the tatami floor. Then we play guest: children exchange greetings, the host offers an origami pillow saying, "Please have a seat," and imitates the action of serving tea. I handle such situations flexibly according to what children imagine from the folded paper.

Since children enjoy creation no matter what they create, I try to inspire interest by inserting stories here and there.

This activity not only trains them in paper folding

but develops finger tips and stirs the joy of creation and imagination.

Origami folding is no exception: training is repeated until everyone can fold the same shape skillfully before moving on as a class.



Speech and Listening

Since it is important to create a habit in our children to speak clearly in everyday conversation, I try to have time to chat with them. On Monday morning I have them talk about what they did on Sunday.

This reveals their interests and their family lives, which brings me closer to them. I help them create a habit to talk with clear articulation in a voice audible to everyone. At the same time the class practises listening. I hope to train them to listen to a friend quietly and attentively. Sometimes I ask another child to repeat what a child has just said.

Every day, I have children say the day of the week and the day of the month, and appoint an older child to write it on the blackboard. I ask the class, "Then what was it yesterday, and what will tomorrow be?" In their reply, they are expected to clearly differentiate "was" and "will be."



Music

For music, we use songs, rhythmic games, and records. I select songs of as high a quality as possible from kindergarten songs for children to sing, according to the season and the occasion. I also add songs learned at English class such as "Good Morning to You," "London Bridge," "Are You Sleeping," "Ten Little Indians," "Mary Had a Little Lamb," "Happy Birthday," "O Come Little Children," etc. Children also sing after me as I incorporate head, shoulder, and other parts of the body extemporaneously in an English song.

Although I don't particularly try to develop sensitivity to sound, I train children's ear in four, three, and two beats in terms of quarter and half notes. I try to include this in games so that children absorb it spontaneously in an English song.

Children guess the rhythm while listening to the clapping, sometimes clapping with small and loud sound mixed so that they will be unable to tell unless they pay attention, which is intended to help stimulate attention.

At times I have children tell the beats in terms of city names. For example, we decide that Suwa is four beats made of two half notes. Matsumoto is four quarter notes, Nagoya two quarter notes and one half note. Tokyo is two half notes Children thus go on reaching Osaka, Kyoto, Kofu, and Nagano.

At other times children's names are incorporated into a rhythm game. They clap, step in place, or walk, while adding stress and accent. With the aid of the piano or a record, I try to help them absorb the sense of rhythm.

I select from classic music what is outstanding both in terms of composition and performance.

The Toy Symphony is played during the preparation before class, Haydn's Serenade before arithmetic, and quiet music when it is necessary to calm children down during class or after strenuous physical activities. Whether Schubert's Ave Maria, Saint Saëns' Swan, or Schumann's Treumelei, I play a piece for two or three months in a row, or for the whole term, depending upon the piece. While the record is playing, children rest with their faces down on their desks.

At lunch time, I play J. C. Bach's Symphonia.

It is Mr. Suzuki's instruction that we should daily play beautiful music by Bach, Mozart and other masters of music during young childhood so as to nourish a beautiful heart and musical sensitivity.

General Education

The above activities are combined in various ways for the two morning hours while watching children's concentration.

Small children's concentration does not last too long on one thing, so I switch to another, one step before they become bored. Children show interest in everything new. If active and quiet engagements are skillfully mixed, therefore, two short hours pass quickly without having to provide a rest period. Naturally in the course of time I have them skip using their bodies, walk between desks to the music, rest with their heads on the desks listening to quiet music, or at times I take them outside for a change of mood. Since I conduct every one of these activities as a game for children, they are always fresh and motivated.

For the past twenty years, I have done nothing special, but have been taught and led by children. Children have been my teachers.

Appendix: Materials for Fostering Memory

Haiku by Issa (for the first term: April to July)

Issa (Prologue)

Issa was born about two hundred years ago (1763) in Nagano Prefecture where we live, in a place called Kashiwabara. His real name was Yataro Kobayashi.

When he was three, his mother died, leaving him to lead a very unhappy life. However, he composed many fine haiku. Now he is so famous that everyone knows him.

"Snow thaws
it thaws," pigeons coo
on a tree.

Snow thaws
lo, a villageful of
children.

Come
play with me parent-
less sparrow.

Baby sparrow,
off, off,
here comes a horse.

Baby sparrow
left alone to play –
this tatami floor

Spring rain
a sparrow with its mouth open
by my table.

Come now
come one more step
to me, sparrow child.

On a swing
cherry blossoms
in hand.

Japan is
from the entrance
a land of cherries.

Oi River
comes in sight, then
skylarks.

Mustard flowers
at the skirt of the mist
a few here, a few there.



Herbs for
rice cakes – look, they're growing
greener and greener.



Butterfly in the yard
flies as the child crawls
flies as the child crawls.

Blown away
and again blown away
little butterfly.

Little calf
pokes its face out
through camelias.

Pheasant cries
"peace, peace, peace, peace
under heaven."

A tiny presence
by the side of Mt. Fuji
is a willow tree.

Behind a blade of grass
playing hide and seek
this little frog.

"Relaxedly
views the mountain"
this eremite frog.

[Echoes a line by a Chinese poet T'ao
Yuan-ming (365-427): "Relaxedly I view
the South Mountain."]

Skinny frog,
fight it out, Issa
stands by you.

White April flowers
children worship at
the frog's tomb.

[April corresponds to May in the present
calencar.]

Engaging me
in a staring contest
this frog here.

By my foot
when did it come
this little snail?

Are you too excited
about this morning
glow, snail?

Tied to
the gate tree
our carp flag.

[A set of cloth-made carps and a stream-
er on a pole is customarily decorated on
May 5, the Boy's Day. Traditionally, an
iris bath was prepared for boys on that
day.]

Just out of the bath
stuck to his bare bottom
an iris petal.

Asked how old,
the child shows one hand
fresh summer clothes.

[Fingers stretched, the child is five. On
April 1 people changed from padded
winter clothes to lighter lined clothes
which they wore till October 1 except in
mid-summer.]

Letting fish play
in the water basin
child in fresh summer clothes.

How inspiring
now a mini kimono
his first lined clothes of the year.
[Reference to last year's lined kimono.]



A little child
carries hay on his shoulders
rain of the fifth month.

[Rain of the fifth month, or May rain,
is the seasonal rain during mid June to
mid July of the present calendar.]

Morning glory vine
seems to care for a bamboo
in the rain of the fifth month.

[Echo of Bash's haiku: "First winter
shower/ monkey too seems to care/ for
a little straw raincoat."]

Bugworm's luck
how strong it is
the fifth month torrent.

Fifth month rain
residence on the second floor
weed flowers on the roof.

Fifth month rain
massaging shoulder
with fire blowing bamboo pipe.

Group of sparrows
dance
surprised by the peep of straw pipe.

Plum tree
with a calm heart stands
verdant.

My hut
just outside, swallow's
hard working face.

Swallows – alas
for me there is
no plan for tomorrow.

Baby swallow
practises flying on
a horse's bottom.

Out of the nose
of the great Buddha image
flies a swallow.

Swallow begins to visit
leaves of grass
and oh its loveliness.

First firefly of the year
why retrace? It's me
only me.

Wrapped in
a rhubarb leaf, it's still
a firefly.

Giant firefly
leisurely leisurely
it passes.

Don't hit don't hit –
fly asks mercy, hands together
feet together.

In coolness
swings a hanging
caterpillar.

Counting
his flee bites
she gives the breast.

Sooner than given
lost
a summer fan.

Reed warbler
atop
a single bamboo.

Reed warbler
without a sound
the Chikuma flows.

Splish-splashing
young leaves
wash the white wall.

A house
then another
behind tall summer trees.

Green breeze blows
 green breeze blows, with which excuse
 I remain lying down.

Guilt inspiring –
 rice transplanting song
 I hear taking a nap.

He chooses a tree
 in a cool breeze to tie
 his own child.

Little rascal
 tied in punishment
 calls fireflies.

Grass in breeze
 bamboo blind in breeze
 in coolest breeze.

Fruit-bearing year
 next-door neighbor's pear tree under
 summer moon.



Corn on the cob
 grilled on the riverbank
 moon on Bon.

Hot night
 having the child step
 on the soles of my feet.

Ants' trail
 stretching from
 the cumulus.

Beyond the toes
 of my outstretched legs
 is the cumulus.

Stillness
 cumuli at the bottom
 of lake water.

Putting my hand
 in the lake water
 and the cumuli.

A rhubarb leaf
 tears with a pop –
 this heat.

Hands, feet
 no place to put
 this heat.

The big sky
splendidly dusks
amidst the heat.

Wigglers
wiggle with all your might
tomorrow is Bon.

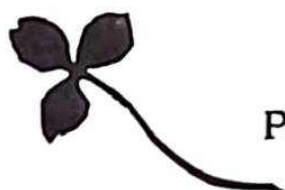
The child presses
to her cheek
a yellow melon.

[To be continued.]



Issa's father was a peasant, his mother a landlord's daughter. Five years after her death, when he was 7, his father remarried. A younger brother, Senroku, was born 2 years later. His foster mother and Senroku apparently gave him a hard time. Issa's grandmother who protected him died when he was 13. The following year his father sent him away to Edo (now Tokyo) to earn his living. When he returned home for a brief visit at 28, he was an established, though poor, haiku poet and traveller. At 38 he visited home again, staying for a month to care for his father who was on his deathbed. His father's will allotted half the family property to Issa. He and Senroku fought over this inheritance for the following 13 years. Issa went back to the village for good at 50, and the following year the family feud was settled in Issa's favor. At 51 he married a woman 24 years his junior. They had a boy, a girl, then a boy, each of whom died in infancy. When he was 60, his wife, too, died, followed by the death of their fourth child, a boy not yet 2. He remarried twice and died at 64 in 1872, before the birth of his daughter by his third marriage. He was an affectionate and often witty observer of life, nature, and language with an understandable streak of self pity. Most of the haiku chosen for children are from the last 15 years of his life in the village.

ON MATSUMOTO, ON MR. SUZUKI



Misako Akiba
Piano instructor, Kanto District

Snow — yes, I think it might have been snowy. On my first visit, Matsumoto was dimly bright into the night, soft light lingering forever. It was the spring of 1968. Having finished listening as usual to graduation tapes from throughout the country, that day Mr. Suzuki had invited some of those students for a graduation recital. Mr. Suzuki seemed very pleased at this special event which gathered graduates from different areas and different levels including small elementary level children and post graduate students. I was there accompanying my younger brother who performed cello. At that time I had not yet met Mr. Suzuki in person; however, seeing him in the corridor left a deep impression on me. It is still clearly imprinted in my heart: despite the fact that it originated in the visual, what stirred me was something invisible, felt with the entire body. I have never met anyone like this, this is the first time . . . , I mumbled to myself.

My second day in Matsumoto dawned early. Miss H, then a *kenkyusei* from Kyoto, invited me to walk with her from the inn to and back from Lake Misuzu. The snow covered trail, still untrodden, was hushed, only interrupted by goats' bleating on the way From this time on I frequented Matsumoto, say, on the way back from hearing a concert in Tokyo or by skipping high school briefly on some pretext or other. For this reason, for a while this town where Mr. Suzuki resides was to me a place of fantasy with neither movie theaters nor pachinko parlors.

"Man is a child of the environment" — I first came to know this saying when I was a fifth grader. It was after my little brother and sister had started lessons with Instructors Nomura and Arai at Talent Education's Kyoto branch. Both to my mother and myself these words were revolutionary. Music, especially, was still commonly thought to involve inborn talent; nobody even doubted it.

Though a child, I imagined a simple scene and immediately felt convinced of the truth of the saying. If a little baby saw the flowers brought in to decorate the room every day, she would, I thought, directly receive her mother's sensibility through familiarity. If one single thing like flowers could affect the child so, then . . . , I thought, with a ready nod. Although rather naive, this was my first step into talent education. I started to think more clearly about "the mother tongue approach" seven or eight years after that. It was even later, in fact four years after I became a *kenkyusei*, that I intimately felt the decisive words, "awe of life."



The author accompanying at a rehearsal
for the overseas tour, 1970.

During the several years I was able to spend with Mr. Suzuki, I always cherished a single theme: why, from whence? Where does that faith, that activeness,

that great friendliness of Mr. Suzuki come from? This was my wonder each time I saw him.

Through his lessons, when I was given the expression "awe of life" as an answer to these questions, I felt that I had finally reached there. Reached? Well, I reached the foot of the mountain; ten years since then, the peak continues to grow ever higher.

Not long after becoming a *kenkyusei*, I was interviewed by someone from a local Nagano newspaper for some kind of special issue. I was asked then, "When there are many places to study music, why does it have to be at Matsumoto for you?" Rather surprised, I answered, "Of course that's because Mr. Suzuki is here. I feel strongly about 'one moment, one encounter.' Now, and only now, can I see Mr. Suzuki. I will change through him. Being able to see him now, not in the past and not in the future, is so important that I would not exchange it for anything else."

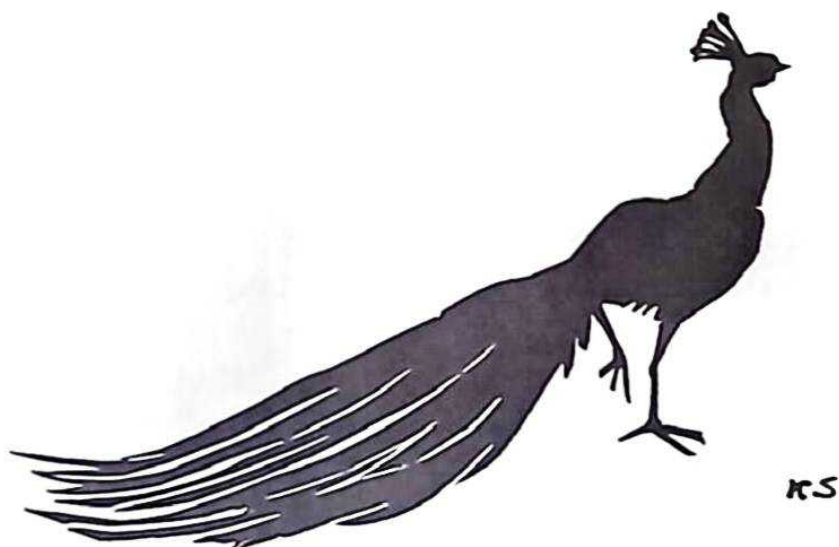
If Mr. Suzuki is there, that place is the center of Japan. How many have visited Matsumoto with the same thought?

About the piano, or about concerts, there are many things I wish to write. However, my memories of these things are too personal; everyone, I know, has his or her own rich source of such pleasure. I would simply like to say that in my Matsumoto days more than at any other precious times I bathed in friendly kindness of older students and other surrounding people. While at Matsumoto, some put me up and cared for me in their homes. These memories are almost painful to my heart. If I were in their position now, would I be able to care for others as much as they did for me? I can only answer, "Hardly." I also bothered people at the office, where they were busily working, with this or that topic.

Mrs. Suzuki listened to me when I was happy, or when I was at a loss, no matter what the topic was. If I looked unexcited, she immediately noticed.

What I am proud of now is that each of my old *kenkyusei* friends has a really good class, and is doing a fine job. Naturally I myself am enjoying being entrusted with a wonderful, precious treasure called childhood. What a luxury this job is, I think every day.

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