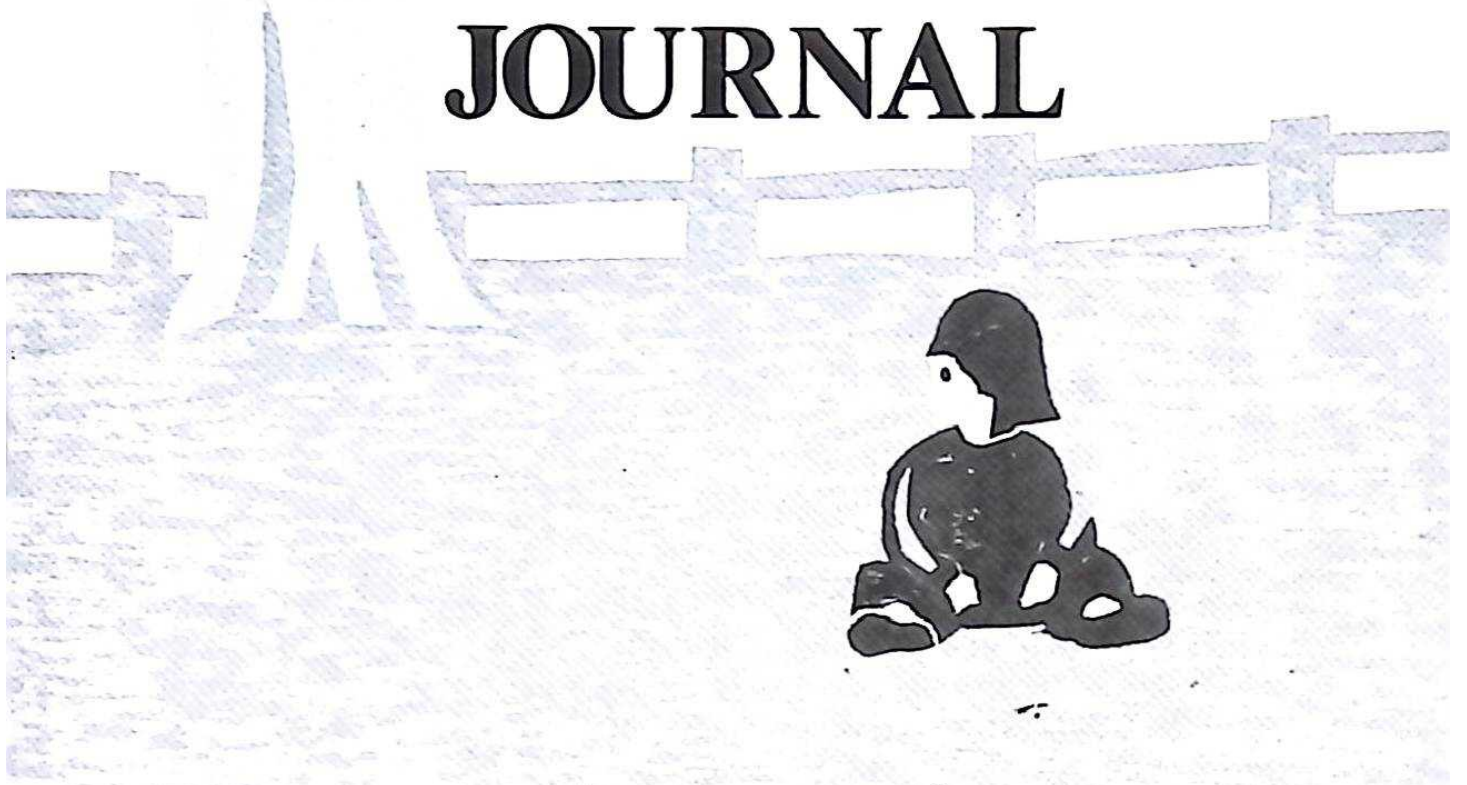
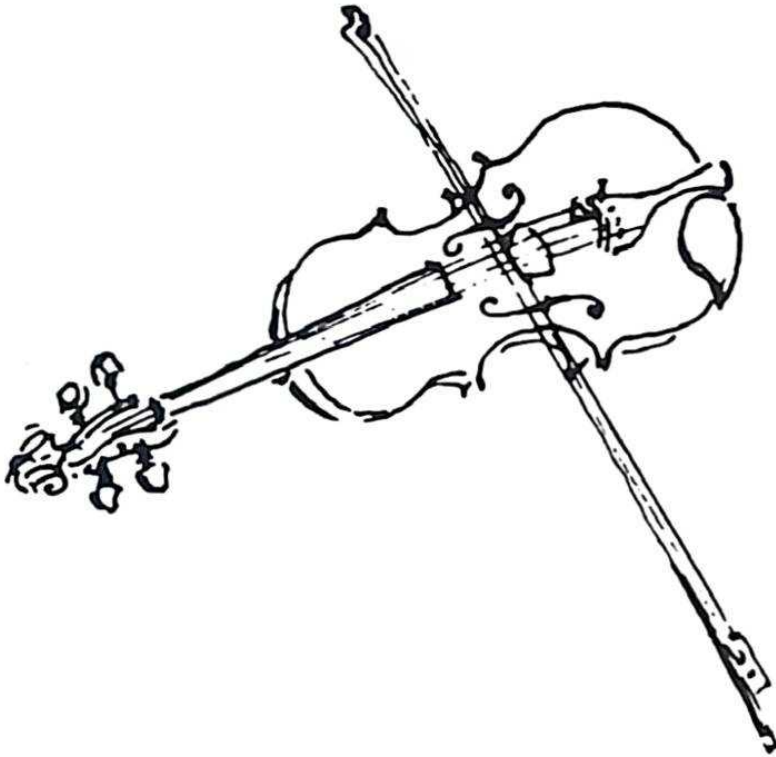


# TALENT EDUCATION JOURNAL



No. 23  
AUTUMN  
WINTER  
1985

Cover by Kiyokazu Andoh



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

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Translation by Kyoko Selden

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EDITOR'S NOTE Masayoshi Kataoka	2
SMALL STUDENTS ARE GROWING BEAUTIFULLY Shin'ichi Suzuki	3
CHILDREN'S GROWTH IN FULL VIEW Kenkoh Aoki	6
MR. SUZUKI'S VENEZIA PRIZE AND CHILDREN'S CONCERT TOUR IN ITALY Hachiro Hirose	12
THESE STEPS TOWARD TOMORROW Historical Narrative (2) Kiyoshi Kato	16
A NEW APPROACH TO BIGGER TONE: Creating the Strength of the PANDA Thumb Lectures on Music Instruction, no. 44 Shin'ichi Suzuki	25
IMPORTANT LESSON POINTS FOR TONE Lectures in Music Instruction, no. 45 Shin'ichi Suzuki	27
BRAIN INJURED CHILDREN ALSO GROW: Let's Foster them Beautifully Correspondence between Teacher Kono and Mr. Suzuki Nobuko Kono	30
A WONDERFUL ENCOUNTER Those Days, Those Moments: Essays by Instructors Yoko Okahisa	33
A RECORD OF HOME LESSONS Chihoko Takezawa, with comments by Shoichi Yamamura, instructor	38

## EDITOR'S NOTE

Masayoshi Kataoka

This year there were more than 13,700 graduation tapes in violin, cello, piano and flute. Dr. Suzuki listened to every one of them. "Small Students Are Growing Beautifully" is his reflection on these graduation tapes.

Kenkoh Aoki reports on the 1985 piano school graduation. He describes the unison playing with two pianos, an innovation in piano graduation concerts in Japan.

In April, 1985, Dr. Suzuki received the Venezia Award from the Omaggio a Venezia Association, Venice, Italy, for his contribution to the musical world. Eight students were invited from Japan to perform in concert at the award ceremony. Hachiro Hirose, tour leader, reports on the ceremony and the Suzuki children's first Italian visit.

This issue offers two lectures on music instruction by Dr. Suzuki. One concerns strengthening the thumb of the bow hand. The other provides ten important points of instruction for Suzuki teachers. Dr. Suzuki's instructions are becoming more detailed and clearly stated to facilitate understanding by teachers, students and parents. This is one reason that more and more young students are growing beautifully.

The correspondence between Nobuko Kono and Dr. Suzuki is a moving story about a brain injured child studying the piano who submitted a graduation tape this year for the first time.

In "Wonderful Encounter," Yoko Okahisa describes her rich experience in talent education and her life in Matsumoto as a kenkyusei (teacher trainee).

The third installment of "A Record of Home Lessons" by Chihoko Takezawa portrays her daughter Kyoko's progress through pieces following Twinkle under the guidance of Shoichi Yamamura.



## SMALL STUDENTS ARE GROWING BEAUTIFULLY

### A Report on Graduation Tapes

Shin'ichi Suzuki

Having finished listening to 13,700 graduation tapes from throughout the country, I am pleased to say that in general finer musical sensitivity is growing and that there are more younger children among advanced students.

In the violin school, 369 six year olds, 288 five year olds, 89 four year olds, and 6 three year olds graduated with the Gossec Gavotte from the pre-elementary level. Of graduates from the elementary level playing Bach's Bourree, 198 were six year olds, 68 were five year olds, and 9 were four year olds. From the pre-middle level of the Vivaldi a minor, 196 six year olds, 19 five year olds, and one four year old graduated. From the middle level of the Vivaldi g minor, 49 six year olds, 10 five year olds, and 2 four year olds graduated. Pre-advanced level graduates playing La Folia included 27 six year olds, 5 five year olds, and 1 four year old. Advanced level graduates playing Bach a minor included 5 six year olds and 3 five year olds.

Try to think well of the tender ages of these advanced students. Everyone played beautifully.

Now the numbers of small students in each section of the piano school: Of 2,854 graduates from the pre-elementary level, Bach Minuet no. 2, 493 were six year olds, 225 were five year olds, 56 were four year olds, and 3 were three year olds. This year, everyone played

the piece well in correct tempo, having daily practiced with the study tape. Of 1,749 graduates from the elementary level, Sonatina by Clementi, 227 were seven year olds, 38 were five year olds, and 3 were four year olds. Of 1,148 middle level graduates playing Two Minuets and Gigue by Bach, 102 were seven year olds, 30 were six year olds, 3 were five year olds. Of 570 middle stage graduates playing Sonata by Mozart, 55 were nine year olds, 24 were eight year olds, 7 were seven year olds, and 3 were six year olds. The 309 advanced level graduates playing Bach's Italian Concerto included 46 eleven year olds, 25 ten year olds, 9 nine year olds, 7 eight year olds, 3 seven year olds, and 1 six year old.

Listening to an eight year old's lesson on this last piece, an American piano teacher commented that she had played it when graduating from a conservatory in the States.

Since the number of students in the cello school is still limited, only a small number graduated. Of 93 graduates from the elementary level playing the Bach Minuet no. 2, 13 were seven year olds, 18 were six year olds, 14 were five year olds, 3 were four year olds, and 1 was a three year old. Of 75 graduates from the elementary level playing Beethoven's Minuet, 14 were eight year olds, 16 were seven year olds, 5 were six year olds, and 2 were five year olds. Middle level graduates playing the Vivaldi sonata included 6 nine year olds, 5 eight year olds, 1 seven year old, 2 six year olds, and 1 five year old.

The flute school, with a small number of students, graduated a total of 64 students from different levels. Let's strive to increase flute students this year. The graduates' performances were all very beautiful and fine.



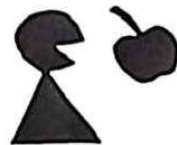
Those who have developed the ability to play advanced pieces well at a young age have not only had fine instruction but have repeatedly practiced at home both present and earlier pieces with the tapes. They have, in their daily practice, observed the Suzuki method which helps acquire superior musical sensitivity and fine ability. They are proof of the fact that every child grows depending upon how they are raised.

Every child grows; everything depends upon how they are raised. Let me ask you to have children practice many earlier pieces with the tapes, carrying out our approach for developing ability through pieces children can play. After this practice have the child work on the newly assigned piece, making sure that home education is two sided in this way. As ability develops, children will gain speed in advancing forward; like these young students who beautifully play advanced pieces, every child will grow.

If a child practices only the assigned piece, he advances slowly. In fostering the ability to speak, if we let children practice only new words neglecting ones they learned before, I am sure every child will be incapable of speech.

I would like you to practice the two-sided education by the Suzuki method: have children practice properly at home so that they will all grow beautifully as they do in language.

*Talent Education*, no. 72



## CHILDREN'S GROWTH IN FULL VIEW

### 1985 Piano School Graduation

Kenkoh Aoki

This year, the piano school graduation was a full house success everywhere. With a stage full of students standing in the background, Mr. Suzuki handed certificates to representatives from each level.

Children looked proud seeing the certificates earned through the past year's efforts, while parents watched them from the audience. Their teachers were not seen in the seats, for they were working at separate posts.

I was reminded of how many people supported this event, and was grateful to the deep bond teachers feel toward talent education.

The piano school graduation was held this year for the fifteenth time in the Kanto-Koshin'etsu area and fourteenth time in Kansai; and in Tokai where the program started later, this was the ninth. Time indeed flies.

A total of 7,000 students graduated, nearly 1,000 more than last year.

I enjoyed listening to graduates' performances, not only for the yearly higher musicality but for the lively expression absent in adults' performances. This may be due to their childhood purity — it would be good to carefully preserve it.

Most children were between ages four and twelve or thirteen; some elementary school students graduated from Level 7, the third stage of the post-advanced level. As some of you heard at graduation, they mastered the difficult technique required by the piece, grasped the musical idea, and attempted to give it artistic expression. Adults may say that *Appassionata* is no piece a child can play; an era is already here when they must change such a notion.



Observing the ability of these well developed twelve or thirteen year olds who graduated from the advanced level and continue to study, I felt buoyant with big expectations. Some will go into music while others will seek their paths in college; whatever route they take, I would like them to grow as fine human beings who will shoulder the twenty-first century.



The author opens the ninth Tokai District piano school graduation.

The great harvest in the piano school graduation performances is the unison playing with two pianos — something that Mr. Suzuki had been suggesting for many years. "When unison playing of even hundreds and thousands is possible in violin, cello, and flute, how can it be impossible in piano?" he often said.

The problem was that few teachers had two pianos, and that recital halls sometimes did not have two grand pianos. Unison playing in piano, therefore, was difficult in reality; hence, all teachers remained hesitant.

Our cue was the experiment by Masao Nakazawa and other teachers: at the showroom of Kawai Musical Instruments, Kobe, unison playing was done using thirty upright pianos. The pieces played then were from Books 1 and 2, but this created confidence that it can be done if tried. However, the question was more advanced pieces: how about Bach's Gigue, for example,

or Mozart's Sonata, K 331? Then, Kiyomi Shinohara let us hear a beautiful taped performance of the Mozart by two of her students. Yoko Hoshi and other Nagoya teachers also gave a unison performance, though of a small piece, on November 23 at Mr. Suzuki's lecture with a piano recital.

So we suggested to all chapters that the assigned pieces should be performed in unison at this year's graduation, and selected students. This decision was so sudden that teachers must have been both surprised and troubled.

The result is as already reported by local committee members.



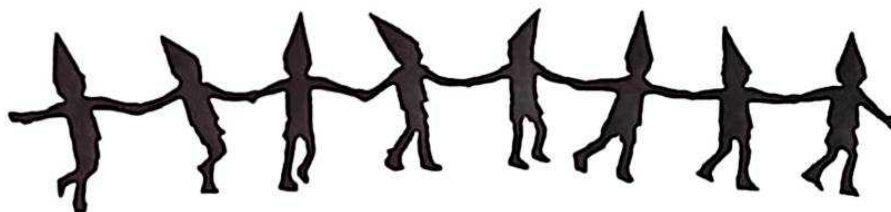
A student graduating from the third stage of the post-advanced level receives a certificate and a gift from Mr. Suzuki.

On looking back, unison playing is possible for any piano piece; we now feel certain that even pieces from the post advanced level are not impossible if tried.

Considering the delicate ear of children growing on the same model recording, it is natural that they can play together. However, teachers were discouraged because of the instrument's size, the difficulty involved in having to play it with two hands, and the economic burden that accompanies preparation of two pianos. This is why they had not reached the point of trying unison playing even though they knew it should work.

However, I hope many teachers came to realize that they had underestimated the ability of students. This will provide us with grave self reflection as well as inspire new creative thinking in future instruction.

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(ISA)

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Since the International Suzuki Association is the only international representative organization recognized by me, let me ask every national organization and every individual in countries which have not yet organized to act together under the leadership of the Association. Its purpose is to spread true understanding of the Suzuki philosophy in child education, to foster human beings nobly through music, and to advance the Suzuki method.

With several hundred thousand members throughout the world, I am confident that the International Suzuki Association will occupy a big place in developing an innovative educational method not merely in music but in all educational areas of a worldwide scale.

**Shin'ichi Suzuki**

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**MR. SUZUKI'S VENEZIA PRIZE**  
**AND**  
**CHILDREN'S CONCERT TOUR IN ITALY**

Hachiro Hirose  
Instructor, Kanto District

**What Is the Venezia Prize?**

The Omaggio a Venezia Association led by the famous Italian violinist Uto Ughi, manager Bruno Tosi and others had been talking about awarding the prize since four or five years ago.

This association, funded primarily by the local government of Venice, with the support also of newspapers, hosts fine concerts and awards masters who have made great contributions to the world's music. This award is called the Venezia Prize. Mr. Suzuki had been too busy to coordinate his schedule with theirs until this year, when it was decided that he receive the award after finishing the European teachers' workshops. Children were also invited from Japan to give a concert coinciding with the award giving ceremony.

Prior to this, Rubinstein, Segovia, Böhm, Giuliani, Menuhin, and Rostropovich had received the same award.

**Children and their Program**

The tour consisted of ten: eight violin children, Instructor Takaya as accompanist and myself as tour leader. We left Japan on the 12th of April, arriving in Venice on the 13th. The ceremony was held on the 14th. The Suzukis came from Cork, Ireland on the 14th to attend the concert and ceremony at 9 o'clock, a rather late hour of the evening by the Japanese standard. Italians, however, were surprised to hear that

our concerts started at 7, not understanding why so early.

On walking in the city of Venice, we found on every street and street corner an artistic poster with a photo of Mr. Suzuki and the children.

The concert was full house with an all-adult audience. As would be expected of an Italian audience, they knew how to listen. At calm or singing passages, the entire audience listened in a hush, and when the piece was over they bravoed. I wish we could have concerts in Japan for and with such an audience.

### Uto Ughi Plays Bach Double with Kanako

I don't know whose idea it was, but the program prepared in Italy included the Bach Double played by Uto Ughi and Kanako. Before the performance, Mr. Ughi looked squarely at the children and said to me: "I enjoyed playing the Bach Double with you in Japan. Let the children play by themselves; I'd rather play with you."



Uto Ughi and Kanako Sagoh perform Bach's Concerto for Two Violins, 1st movement, at the Venezia Award Concert.

"Just a moment, please. Why don't we give it a try first," I said, starting to tune Kanako's violin. He, too, took in his hand a half size violin from another child

and tuned it. When they played together, he said, surprised, "I want to play on a full size." He decided to play on my Villaume.

Of course the actual performance was fine ensemble and received great applause. My student Yasuko Fukuda played Bach Double with Menuhin when she was small. We owe these fortunate experiences to the opportunities that the Suzuki method have provided.

After the intermission Mr. Suzuki received the award and explained how "every child grows by the mother tongue approach." His teaching method and practice move people throughout the world. The audience was impressed by his words, and some listened with tears to the last half of the concert. The event concluded with great applause around 11:30.

#### **4,000 Children and the Mayor's Prize**

At 11 o'clock next morning, the children gave another concert, this time for 4,000 children at a gym in Venice. Another prize was awarded Mr. Suzuki from the mayor.



Mr. Suzuki receives an award from the mayor of Venice.



**Over Venezia  
the Suzuki method's  
dawn rays glow**

On the following day we took a six hour train ride to Trino and gave a concert. When Mr. Suzuki asked children to compose haiku on the train, I also made a few. We enjoyed the beautiful, green landscape with the great Alps through the windows.

The concert at Trino also started at 9 o'clock: a lovely concert with a full house.

A cello teacher, Mr. Mosca, cared for us throughout. Mrs. Mosca, a violin teacher, had studied with Mr. Kendall in the States. They are the center of the Suzuki method in the area.

**Performance at the Conservatory**

The next morning, Mr. Suzuki's talk and the children's concert were addressed to string professors and students at the conservatory at Trino. Students applauded long, not moving even after a few encore pieces. When the children finished and started to walk, they were surrounded by students asking for autographs. A violin professor commented: "I feel like quitting and hanging my violin on the wall for decoration."

We had a free afternoon for seeing the sights of the city, and at night we enjoyed an Italian dinner at a restaurant at the invitation of a professor who had come to the concert the night before.

We had toured Europe many times, but this was our first trip to Italy, and a memorable visit. All the children flew home in good health the following morning with the Suzukis.

*Talent Education*, no. 72



## THESE STEPS TOWARD TOMORROW

### Historical Narrative (2)



Kiyoshi Kato

### Tugging the Thread of Memory

Having started my installments under the title "Historical Narrative," I realize how fragile human memory is. Some things from those days are mislocated; some facts have fled to the realm of oblivion, and others are draped in fog. However, having undertaken this memoir, I must continue. How do I tug the thread of memory, recalling dates, locations, and personal names necessary for this type of writing? Although I take out all the old memos and diaries, they prove of little help when it comes to important topics I wish to write about. Since I am tracing thirty years backwards, I may confuse times or misremember matters. We tend to clearly remember events which moved or troubled us greatly, yet it takes a long time to connect those fragments and put them in order. I am fortunate, however, that useful materials for recalling those days are now being sent to me every day. Let me, then, continue with their help.

I would like to record the historical steps of talent education from available sources at hand. The earliest date I find is 1946 which was still the dawn of our activities:

Talent education movement rose under the name of Zenkoku Yoji Kyoiku Doshikai (National Association of Friends for Young Children's Education). The association's first publication, Shin'ichi Suzuki's *Talent Education for Young Children and its Method*, was printed. A class, which should be called the earliest talent education chapter, opened at the Katos', Den'enchofu, Tokyo.

In those days, so many people used to visit our place. There was, I think, a sense of expectation that something was starting. Members of the association including Mr. Suzuki gathered often. Educators, artists, and politicians also came. I do not know exactly how they heard about us; it must be due to what we now call *kuchikomi* or *mimikomi* — communication by way of mouth or through hearsay. Whichever this be, we had visitors one after another. Since Mr. Suzuki's book had already been published, they seemed to have a general idea, and most guests had a positive attitude, perhaps helped by the novel feel the name talent education conveyed. As I said before, this was a period when everything was reduced to nothing, and people's interest in education was spontaneously heightened. However, there was also all the greater chance for our educational principle to be badly misunderstood. Talent education was identified with the so called genius or gifted children's education, or, in some cases, the word talent (*saino*) was replaced, perhaps mistakenly, by "versatility" (*banno*). This made us smile. Any movement requires considerable time and patience before its theory penetrates society. Since even the name talent education had not existed in educational circles, it attracted many people's attention.

That year, Matsumoto Ongakuin (Music Academy)

was founded in Shimo-Yokota-cho, Matsumoto. This was made possible thanks to the pure-hearted enthusiasm of young Matsumoto residents who felt inspired to try heightening postwar Matsumoto culture even a step closer toward American and European standards — a reflection of the lofty Shinshu spirit of those brought up in the prefecture with traditional interest in education. The members then included Ikutaro Watanabe, Yutaka Nose, Tokuji Fujimoto, Heishiro Kanda, and Kuniji Kajikura. Many still remember especially the financial contribution of Ikutaro Watanabe, a wholesale sea product merchant, who put his private income to use.



A lesson at the Matsumoto Music Academy.

Supported by these people's understanding, Mr. Suzuki became head of the music academy, which was to become the central faculty of the talent education movement. In those days the school had violin, piano, and voice sections; the names recorded are, besides Mr. Suzuki, Teizaburo Okumura, Hironaka Matsui and Tadayuki Maeda in violin; Shizuko Suzuki and Akiko Aoki in piano; Tamiki Mori and Tadao Tateishi in voice. Resonating with Mr. Suzuki's idea, these people engaged in the practice of talent education at the earliest stages. Townspeople who know the period evaluate it highly as the cultural renaissance of Matsumoto. The Matsumoto Music Academy was a two storey wooden building with

a total area of 400 square yards. This place experienced a 180 degree change of direction between prewar and postwar times: before the war it was a geisha office and training place for Japanese music; after the war it became a place for lessons in Western music. As the sound of shamisen and drums changed along with the steps of history to that of piano, violin and voice, local people felt both amused and lost. This movement, which seemed to have had a lucky start with the support of like-minded people, had to be put off for a while due to Mr. Suzuki's sudden illness in the following year. According to a record at hand, he fell ill in 1947 with gastric atony.

### **His Search Continues in Bed**

Mr. Suzuki's condition was much worse than was anticipated. Food deficiency during and following the war, a starvation diet at Kiso which depended on wild river plants, and the need to handle postwar confusion and to respond to new activities — accumulated suffering and toil were eating into his body before he knew it, and perhaps he had no resistance left.

Here I would like to introduce a heart warming episode from the Kiso days. One day when the war was worsening, leaving the students at the factory I returned to Fujiwara Technical College which had moved from Tokyo to Fukui Prefecture to avoid air raids. We were expected to report back to school about our situation from time to time. While I was gone, Mr. Suzuki showed special concern for my students: he provided for them by curtailing his own food so that they would not starve. Learning about this from the students, I felt my heart aglow. His warm heartedness which made him eat less for others' sake is still unchanged.

The extraordinary hardships during and after the war exerted much influence on his spiritual side. And it is hardly strange that it affected his stomach. Having conceptualized the system of new education already while at Kiso, he put his mind and body into its realization day in day out. Exhaustion suddenly attacked him,

and he fell in a critical condition at one point. When we rushed over hearing of this, he told us about his amazing study in bed.

### A New Method of Addition

Mr. Suzuki was even more slender than before. His cheeks were hollow and his eyes seemed weaker than usual. His words tended to stumble, though his spirit was firm. Grasping my hand, he said, "I'm taking a little pause." He had always opened up a way to live, never flinching. The way humor flashed in the conversation then, as at all times, was just like him. "Life is a lease; when the gods wish mine back, I'm not going to resist," he laughed. These words encouraged us, who were there to give him support. I held his hand, feeling that he was going to be all right. It was great, I thought, that he was strong enough to jest plenty in his sick bed. He handed me a notebook which was by his pillow. I read the cover: How to Memorize Addition. Turning the cover, I looked at the first page where many figures were written. They represented an entirely new way of addition he had conceived while in bed. In wonderment I followed the numbers:

1 and 1	2
2 and 2	4
3 and 3	6

He recommended that children memorize this while moving their bodies as if doing physical exercise. I was struck by the ardor of his spirit which made him conceive of a new teaching approach even in bed. In this approach to addition was the educator's love; children should be able to learn it with pleasure, I thought.

### Unrefined Rice Soup and Dandelions

He told us about doctors giving up on him. No matter where he went, he could get no help; so he decided to try Chinese medicine, he said. He was to

feed on unrefined rice soup and dandelions. Also, he was to apply a wet cloth treated with grated ginger on his chest and receive massage every day. I partook of unrefined rice soup and dandelions as invited, but hardly found the fare delicious. Mr. Suzuki seemed to be regaining himself fairly well from the diet. The soup of unrefined rice and the taste of dandelions, and the new approach to addition — these constitute one bitter-sweet memory I retain. Mr. Suzuki then was resting in a room in Higashi Goten-no-Yu, a hotel in the Asama Spa. Close behind it were mountains, with many trees and flowering weeds visited by wild birds, which seemed to calm his heart. He himself tried the addition in a loud voice, so that visitors worried that he had gone crazy due to his illness, he said with a laugh.

### Again the Time for Movement

As Mr. Suzuki got better, the movement became more active than ever. In 1948 the National Friends for Young Children's Education was renamed the Talent Education Institute, opening classes in Nagano, Okaya, etc. This encouraged people engaged in the movement.



At a meeting with professional musicians around 1948.

Front row from left to right, author, Mr. Suzuki;  
front row extreme right, Kenkoh Aoki.

In the same year, an experimental talent education class started in Hongo Elementary School, Asama, aiming at education which created no dropouts. Mr. Suzuki's addition approach was used here. The number of his lectures also increased that year. In May alone, he lectured at Den'en Chofu Girls School, Yamawaki Girls School of Akasaka, Shirokane Sacred Heart Girls School, Taki-no-Kawa School, and other schools in Tokyo, Nagoya, and Okazaki. Around November the monthly magazine *Talent Education* started thanks to the efforts of Kenkoh Aoki, performing strong public relations functions for the movement.

### Swimming Champion Furuhashi's Support

In 1948 Japan had not yet emerged from the end-of-the-war prostration. Houses had been burnt down, men had not returned from the front, and people had to worry about each day's food. We, too, experienced the food problem. In order to mitigate the hunger of friends at the time when talent education finally started to move, my family went out to buy food directly from farmers. No matter what, we had to collect food outside of the ration. Members of my family divided their routes and went out quite far. My wife took a train from Ueno as far as to Kashiwazaki, Niigata Prefecture. With my family out food hunting and myself engaged in the movement, naturally the house was left empty. We knew it was not safe.

The person who offered to watch it for us then was Hironoshin Furuhashi, the swimmer. He came over from time to time to house-sit. At that time he was my oldest son's swimming coach. On learning about the movement, he took the initiative to help us. Mr. Furuhashi, I heard, wished to study music when small; but the family environment of just the mother and child forced him to choose swimming which cost no money. He learned from his mother to be familiar with water. Holding his neck, she put the little Hironoshin in the water of Lake Hamana — unbending sternness with



which, he said, she trained in him the spirit which refused to fear water. On August 18th of that year, Mr. Furuhashi made himself known to the world as the "tobiuo" (flying fish) of Fujiyama by establishing world records in 1,500, 800, and 400 meter free style at the US swimming championship in Los Angeles. I am heartily grateful that a wonderful person like this supported our educational movement in a quiet way. He brought confidence and hope to the hearts of war-shattered Japanese. We, too, were encouraged by the brave swimmer.

### Carrying 500 Copies

One day we lectured at Den'en Chofu Girls School. Mr. Suzuki and I were accompanied by Kenkoh Aoki. We took with us 500 or so copies of Mr. Suzuki's book, *Talent Education for Young Children and its Method*. Our expectation was that a fair number of copies, if not all, would go. On arriving there, we laughed despite ourselves looking at the poster, for it said, "Today's lectures: Shin'ichi Kato, Kiyoshi Suzuki." Since the announcement at the hall also confused our names, Mr. Suzuki and I looked at each other, laughing again. With a humorous touch here and there as usual, he enthusiastically talked about the new educational approach. After the lecture he held a copy of his book and advertized: "If you wish to know more about what I have said, please get this book at the entrance." We believed that sympathetic listeners would rush to the car parked in front, which, we hoped, would add to our funds. However, after all only five or six copies sold. Having brought 500, this was such a tiny figure. I still recall this probably because of the shock we received then. Since we had expected much, our disappointment was all the greater.

### Visiting Keio Primary School

Between 1947 and 1948, we talked more and more frequently. We went out often, finding a few moments

here and there. Sometimes we invited ourselves. Our talk at Keio Yochisha, the primary school attached to Keio University, was one of those self-invited occasions. Amidst the postwar confusion, educational circles everywhere were attempting to free themselves from conventions of the past. When Chancellor Shioda of the University heard about our movement, he decided to have us visit. We were truly pleased to be given this opportunity. Mr. Shioda, relative of the founder and great Meiji intellectual leader Yukichi Fukuzawa, took the initiative to hold the meeting for us. Mr. Suzuki, his younger sister Hina, and I went together. On the school side, eight teachers including Mr. Shioda were present. They arrived at the conclusion that it was the ideal theory for children's music education, agreeing that they at Yochisha should study it further. This developed no further due to various circumstances of the school. However, we were thankful that we were able to introduce the principles of our educational approach directly to those actually engaged in teaching at Keio, a school with a brilliant tradition. We knew that a seed never grew unless planted. [To be continued.]

(The photo under the title is from the lecture and concert at Takinogawa Seigakuin School, May 15, 1948.)

*Talent Education*, no. 71



**A NEW APPROACH TO BIGGER TONE**  
**Creating the Strength of the PANDA Thumb**

Lectures on Music Instruction, no. 44

Shin'ichi Suzuki

Have the student tighten the hair of the bow a little more than usual.

Let him hold the bow with the right corner of the thumb nail. Use only the thumb, index finger, and little finger.

Put the bow on the D string (first at the center of the bow). Watch the student's right arm to help him hold it low. Apply power to the thumb nail, and, without making a sound, press the bow with thumb power saying "panda." The horse hair and the stick should touch the string as though with suction.

While the horse hair and bow are still touching the string, count 1, 2, 3, 4, etc. up to 8, holding the bow still. Since the middle of the bow is pliant, it is easy to keep the hair and wooden part pressed to the string.

When this is achieved, have the student change the contact point of the bow gradually toward the tip. Apply power to the thumb nail, press the hair and wood against the string in the same way, and count eight while keeping the bow on the string. This creates thumb nail power.

Gradually go as far as possible toward the bow tip. With repetition, the thumb becomes strong. Have the student play the Chorus from Judas Maccabaeus and see how much greater the tone has become. Volume changes much according to the position of the arm, the bow hold, and thumb nail power.

Repeat this practice frequently both at lesson and at home in order to foster thumb nail power and function. Tone will become bigger.

**(See photos next page.)**



## IMPORTANT LESSON POINTS FOR TONE

Lectures in Music Instruction, no. 45

Shin'ichi Suzuki

Assign the first eight measures of the Chorus from Judas Maccabaeus for repeated daily practice at home; at each lesson try to see how fine the student's tone can be, how correct his playing technique can be, and how proper his string crossing can be. This instruction in tonalization is the first important point on which you need to focus as an instructor. One could say that the quality of the student's tone reflects the quality of the teacher.

For tonalization, start the eight measures of Chorus with the third finger on the A string, then repeat with the third finger on D. What should be aimed at in each lesson is tone, tone, tone. Observe also "one lesson, one point." Discover one thing which the student needs most now, and carefully help him understand that single point.

### Ten Required Instruction Points

1. Instruction in playing with the bow held upside down. This means instruction in the amount of volume and bow balance. Have the student practice listening to tone produced this way comparing it to tone produced with the normal bow hold. Aim toward the same volume.

2. Correct intonation; the ringing tone produced at the point of sympathetic vibrations. Have the student practice finding the center of the pitch by listening to the ringing tone between 3 on A and the open D, and 3 on D and the open G.

3. Correct string crossing through finger manipulation. Use Chorus to create good habits in instructing in string crossing.

4. Whether or not Chorus is played with whole bows parallel to the bridge all the way to the tip ("Kreisler highway").

5. Instruction in playing the "Kreisler highway"; bow hold with the thumb (by the right corner of the nail); beauty of tone color and volume thus produced.

6. Instruction in beautiful vibrato with Chorus for advanced students (the vibrato of singers is the ideal.)

7. Correct position of the right arm for each string. First let the student practice playing no-tone arpeggios, showing him the right arm positions for E, A, D, and G. Play Chorus with the arm held at a proper position for each string. Practice this by starting with 3 on A and again with 3 on D. Many students have high arms.

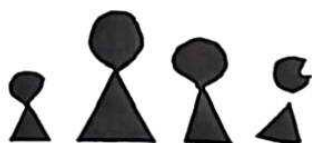
8. The ear to listen for ringing tone. With right hand pizzicato, let the D string ring beautifully with big tone. Tell the student, "To let the string ring means to get ringing tone like this," and have him listen carefully. Produce the same ringing tone this time with the bow, making small semi-circular motions with the right arm; alternate with the pizz. Maintaining the same beauty, have the student let the D string ring with a legato bow, then play Chorus. Practice producing tone with the whole arm to achieve lightness.

9. Have the student hold the bow with the little finger and the index finger to produce fine "Panda tone" with thumb nail power. Have him play Chorus with a good right arm posture with a low elbow. Then have him play Chorus with powerful, fine "Panda tone" using thumb nail power, while holding the bow only with the index finger, middle finger, and the thumb. Have him also repeatedly practice his piece with this bow

hold: with the index and middle fingers, and the thumb nail. This technique is crucial as the basis for producing finer tone. Then add the ring and little fingers (place them lightly without pressing), and see if the same tone can be produced. Have the student practice and compare. Many students press the bow with the little finger or the ring finger. This makes the tone small.

10. Playing with the right arm moving sideways is worst. The right arm (bow) should move up and down in front of the right leg. Have the student try the bow arm motion without the violin: put the left hand forward in a low position and hit its palm with the right hand to the Twinkle rhythm.

*Talent Education, no. 72*



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

*(Five Mottoes of  
Talent Education)*

**BRAIN INJURED CHILDREN ALSO GROW:  
Let's Foster them Beautifully**

Correspondence between Teacher Kono

and

Mr. Suzuki



Nobuko Kono

Piano Study Group Teacher

Dear Mr. Suzuki,

Thank you very much for hearing our graduation tapes again this year.

These two tapes are both by handicapped children. Please understand that their progress is somewhat slower than other children's. Sakiko is paralyzed from the waist down. Takeshi is a brain injured child, having contracted meningitis when a baby. His ears seem healthy, however, and he loves music. He only started in June, but, to the joy of both himself and his mother, already this year he was able to record Minuet no. 2.

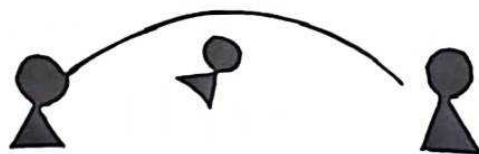
Since his fingers are paralyzed, he played using only the second finger of his left and right hands. Although he can only play melodies, I took the liberty to include after the minuet a few Book 1 pieces, since he produces lively tone. Please listen to these pieces he learned two or three months after starting lessons.

On entering the lesson room, Takeshi points at your big photograph, expressing joy with his entire body. He must feel your great love even though through a picture.

I also have him listen to your haiku tape. He learns them well and recites them smoothly, despite the fact that he cannot converse as he likes. He even reflects your tone of voice. Each time he recites a haiku, he plays an A on the piano showing great joy.

For Takeshi, sound is life. How happy he will be when he sees you. We look forward to the graduation.





Dear Teacher Kono,

Thank you very much for your letter and the graduation tape of Takeshi who is brain injured. I am pleased by his fine performance. Through your guidance, I am sure that great happiness will change his future.

This made me ponder many things. Takeshi played the minuet firmly with beautiful tone in half a year after starting lessons in June. What's so brain injured about him, I would like to ask.

It is also wonderful that he can smoothly recite Issa's haiku from memory when he cannot converse fluently. This is proof of good education. Ask his mother to have him frequently recite Issa's haiku in a loud voice every day with the tape by way of speech practice. Let him have fun with the recorded haiku. I am sure that a great change will occur in his speech, too.

I would like you to try working toward speech ability through memorizing 100 haiku. When he can say 20 haiku, record them for me to listen. Tell Takeshi that Mr. Suzuki first wants him to tape 20 haiku. I will be expecting.

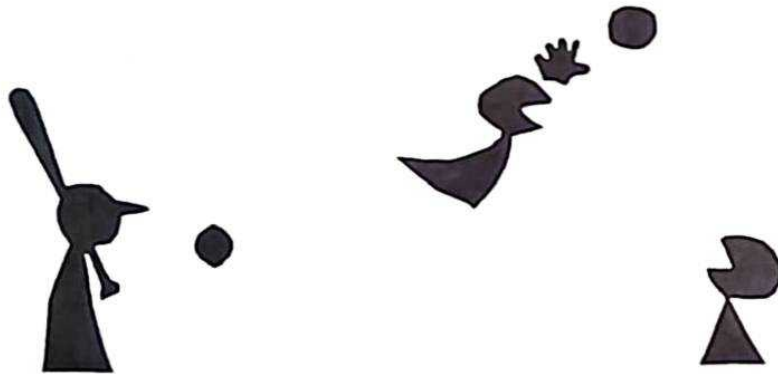
Everything is a matter of the wonderful workings of life. I understand that his fingers are paralyzed so that he plays only with the second finger of each hand. How about trying having him play an easy piece using the third finger, if only the third finger? Don't you think that the other fingers may awaken to develop strength?

We have an example of a brain injured child in violin: he began at four, studied hard, and played Mozart's concerto beautifully at twelve. What was so brain injured about him? Please foster Takeshi beautifully; I am looking forward.

I listened to his graduation tape with great delight: thanks to your good instruction, Takeshi's good sensitivity and tonal beauty were apparent. Everything comes from the driving force of life, don't you think? In response to his tape and your letter, I have written a line to you out of my deep-felt thoughts.

Shin'ichi Suzuki

*Talent Education*, no. 71



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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(c)(3) of the Internal Revenue Code.*

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## A WONDERFUL ENCOUNTER

### Those Days, Those Moments

#### Essays by Instructors

Yoko Okahisa  
Instructor, Fukuoka

Once when I was in middle school, each of us had to give an oral report in class on the vocation of our choice. My choice was either a teacher at Seikatsudan, a kindergarten I had attended, or a violin teacher; I never dreamed that either would come true in reality.

When I was born, my mother who was fond of music always played records for me. When she left the record that finished playing, thinking I had already fallen asleep, she says that I stood up without noise and pointed at the player. My mother seems to have wished me to learn piano in those days, but partly due to an acquaintance's influence, she had me start violin at four. She did not yet know of talent education, but we chanced to start with a study group teacher, and this was my first encounter with talent education. The teacher told us about Mr. Suzuki of Matsumoto and about the summer school. Since we lived in Kokura, Kyushu, to my parents Matsumoto was a far, far away place.

Children who began together quit one by one, but I managed to stick to it.

When I was a fifth grader, due to my father's transfer, we moved to Nagoya; in sixth grade I started lessons with Miss Yajima through the introduction of my mother's acquaintance. For one year after moving to Nagoya, I had hardly played the violin. Moreover, since I came home late after extracurricular and student committee activities, I no longer practiced much, although Miss Yajima taught me with great care. I became a member of the ABC Ensemble, and I have many happy memories of music camps; yet I was not

too fond of violin, always causing my teacher trouble. Therefore, when Miss Yajima encouraged me to go to Matsumoto, I could hardly believe it: I was a high school senior who, without a special objective, took it for granted that I would go to college. I had many anxieties, for I was not sure if one like me would be able to do it, and I hesitated until the last moment — yet the four years of memorable and precious study began then.

About the first lesson with Mr. Suzuki at Matsumoto, I have no recollection as to what day it was or what piece I played. I was too nervous, I think, to remember this. Even now, however, when I go to Matsumoto and walk in the cool morning air looking at the great mountains which seemed almost beyond this world, the inspired tense feeling of my first days as a kenkyusei returns to me.

Soon individual lesson days were fixed. With the first student, we all entered the room together to observe. Older students' lessons came first: on my lesson day, it started with Paganini, followed by Brahms, Bruch, etc., and last was my turn. From nervousness and awareness of the difference between senior kenkyusei and myself, I became stiff with self-hate, and I just could not play. While observing other students, I understood what Mr. Suzuki said very well; yet when my turn came, nothing was possible. Even if I thought I was doing it, I was not. I always recorded my lesson; but, since it was so miserable, I often felt like not listening to it when I went home to my lodging. At such times, both older students and students my age encouraged me. Although I remained unchanged for long, Mr. Suzuki continued to teach me and waited for me until I could do it, saying, "Come again tomorrow." Now that I am in the position of teaching others, I am filled with remorse thinking how he must have felt as my teacher.

Outside of lessons, too, Mr. Suzuki was thoughtful: "We are a family here. Think of me as your father, and consult me about anything," he said. He treated us warmly, inviting us to meals and treating us to after-

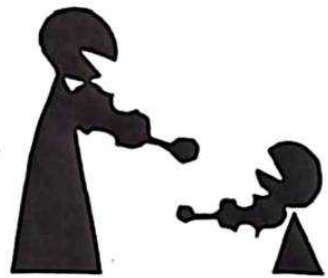
lesson snacks. Since most kenkyusei cooked for themselves, we sometimes gathered at someone's lodging to cook and eat together. I found friends at the Kaikan (Talent Education Institute Hall) even on a Sunday: I would chat with them and sometimes go home without having practiced. Being the only child, this was like suddenly having brothers and sisters. I spent happy days never feeling homesick.

Through music I also made important friends other than fellow kenkyusei. Even now I camp with them every summer. Other joyful opportunities included studying with Primrose, Moyse, and Blanch.

As for teaching, various teachers had me substitute for them. Friends saw me off when I left for Kochi Prefecture all the way south where I stayed for a month alone — this trip was a particularly good learning experience.

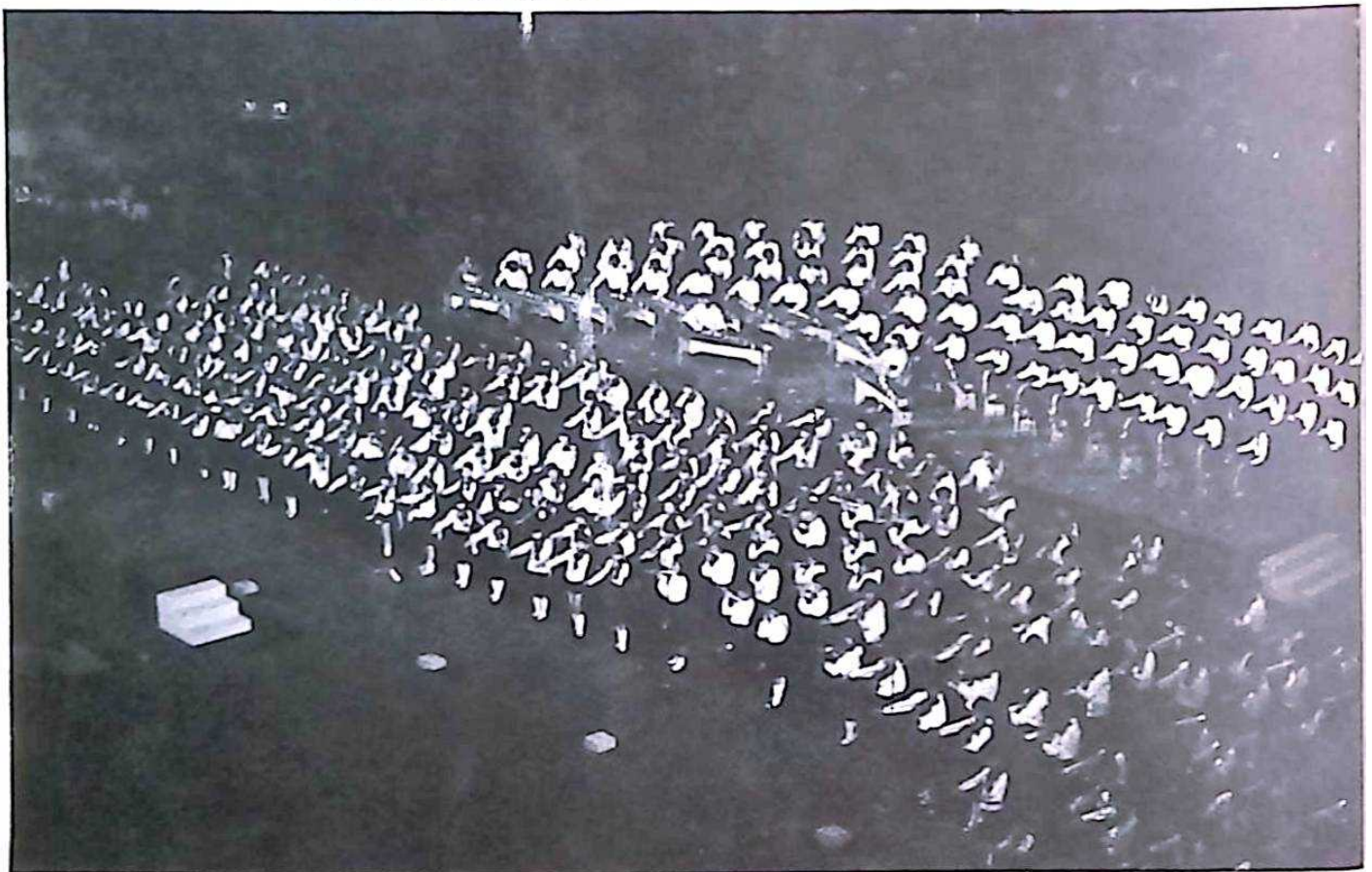
On looking back, I realize how I came to meet wonderful people and learned to enjoy music through starting violin by chance by talent education. So many pleasant memories return to me that I cannot exhaust here, and I feel thankful to those who have led me to this point. I would like to continue to cherish this precious encounter. At the same time, I hope that when my students become adults, they will love music and think themselves lucky to have studied violin.

*Talent Education*, no. 72

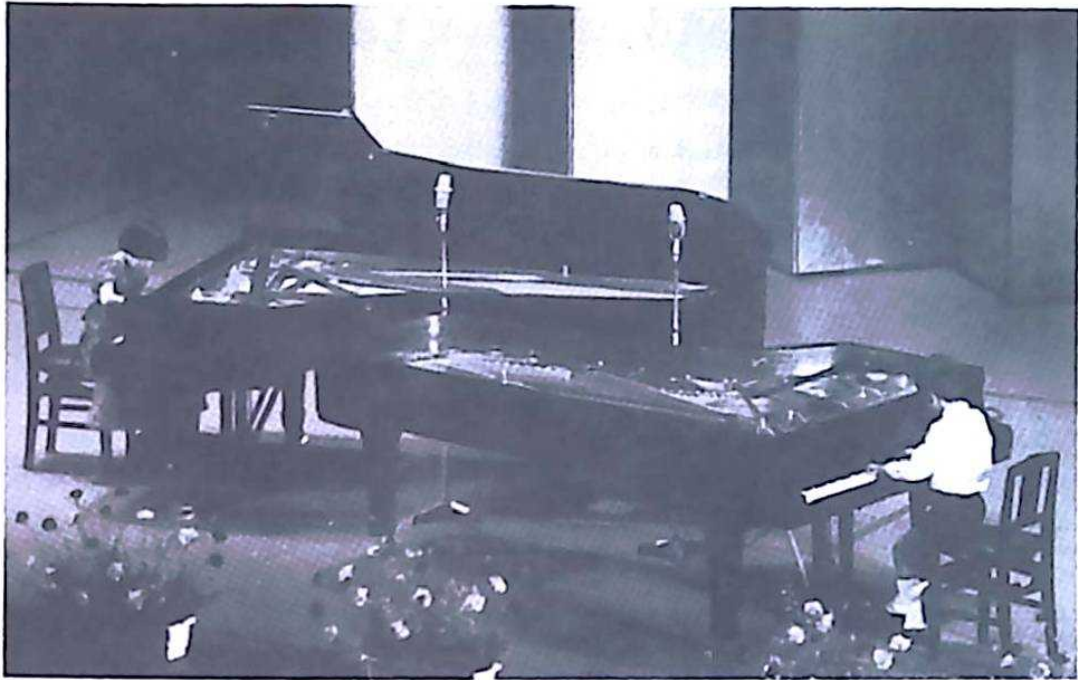




"With Mr. Suzuki" at the National Concert:  
students play with bows held upside down.



Koto, violin and flute ensemble of Michio Miyagi's "Spring  
Sea"; koto by Teacher Wako and members of Seiha Hogakkai



Tatsuhiko Miura (age 8) and Seiko Fukushima (age 8)  
give a unison performance of Mozart Sonata K 331, 3rd movt.



Gen Takeda (age 12) performs "Coronation"  
with Talent Education Tokyo String Ensemble;  
Takeshi Kobayashi, conductor; wind instrument, members of  
NHK Symphony

## A RECORD OF HOME LESSONS

Chihoko Takezawa



Shoichi Yamamura  
Instructor

This is a record by the mother of Kyoko Takezawa who joined the Shoichi Yamamura class, Nagoya in November 1969 at age three. It describes the week by week progress of home lessons during the first year of her violin training. It covers the stages from rhythm practice to Bach's Minuet no. 3 and tonalization.

[Continued from the summer issue.]

### April 13 — April 18

On practicing Twinkle Variations:

Each time Kyoko entered a new variation, her body movement seemed to reflect a desire to try to play. She was not able to sustain the rhythm in the sixth and last variation, probably not understanding how to use the bow for the half notes. When the piece refused to shape up no matter how many times she tried, finally she appeared to want to give up, saying, "Oh well, this is hard." I would like to help her grow without forgetting her initial incentive to play.

I think she can play smoothly if she lets me help a little, but perhaps because her ego is still too strong, she would rather play as she likes than be taught. So it is difficult to teach her. This being the case, when she finally comes to be able to make it sound like a piece, she looks really pleased.

Although I have always tried to work toward good posture, the violin still tends to go down. Many details of criticism surface, and if I point it out each time one occurs, she feels bothered. Reflecting her feeling in the way she plays, her bowing becomes wild and sloppy.



This has happened quite often. As a method of mitigating such feelings, I have sometimes let her play without comments at the end of a session or accompanied her on the piano, I think with a good result.

*(Instructor) April 19*

*Finishes Twinkle in five and a half months. Watch the right hand with the upbow in the theme.*

*Add Lightly Row.*

### **April 20 — April 25**

Although Kyoko usually wants to play the way she likes, this week she has been more responsive. Having finally finished Twinkle after five and a half months, she seemed to want to learn Lightly Row quickly: "Teach me, mother," she said, showing in her behavior her motivation to learn and to play.

I had her hold the bow, and, with my hand over hers to help the bowing, I had her play over and over again so she would learn the fingers. I was a clumsy teacher; Kyoko was also far from being able to agilely put down her fingers when I said "finger 1," "finger 2," etc. Every day repetition of the same practice continued without a hint of progress. Even so, by the third day she could more or less play the piece by herself.

Since we work on Lightly Row after practicing the rhythm and Twinkle, one session lasts over half an hour. If I point out this and that, even though I let her rest in the middle, it tends to exceed the scope of her concentration. Probably for this reason, she plays Lightly Row best the first time; if I have her play it over several times, she starts to stumble, fatigue showing. I would like to think about presenting the materials in a way that would increase her concentration, if only slowly. Interestingly, when she stumbles, it seems that she cannot trace her memory unless she starts again from the beginning of the piece, unable to pick it up where she is.

While paying attention to fingering, the violin has started to drop again.

*(Instructor) April 26*

*Good for her to have played Lightly Row in three days.*

*Add Song of the Wind.*

*Don't lower the violin.*

*For now, don't use the bottom of the bow.*

### April 27— May 2

Kyoko could enter Song of the Wind with less difficulty than Lightly Row, probably partly because I was more used to handling a new piece. Since she could play the notes on the second day, I found it easy to correct her bowing. At first, since she had a fixed idea that the bow always went up after a down bow, I helped her learn the feel with her body by bowing with her several times just in that section where one down bow follows another, requiring replacing the bow at the frog.

Since she uses only a small bow space for a quarter note such as in the fourth or eighth measure, it sounds short and choppy. As with the half notes in Lightly Row, she does not seem to be able to skillfully distinguish short and long notes by the use of different bow spaces.



Sometimes she plays with pressed tone, and at other times with relatively clean tone. If she presses when playing the rhythm at the beginning of the practice session, she tends to play in the same tone for the rest of the session.

*(Instructor) May 3*

*Always practice producing "beautiful tone."*

*Add Go Tell Aunt Rhody.*

## May 4 — May 9

She learned the notes of Go Tell Aunt Rhody in two or three days, but she used the same bow space for quarter and eighth notes. I taught her how to bow, but she could not easily get it. Since rhythmically she seemed to understand the difference, it meant that, by using the same bow space, she tried to bow an eighth note twice as fast as a quarter note, so it sounded rushed. The more she was aware of this, the more difficult it was for her to vary the amount of bow she used.

In the sixth measure, she is strongly conscious of having to shift to the A string: as if in a rush, she involuntarily stops short.



I think she would be able to do it if she makes it flow naturally, but it seems that her impatience to play keeps her from accomplishing it.

Although I wish to help her improve by repeating the same pieces, I have not been able to achieve the desired results, maybe because I guide her clumsily.

Her tone is still pressed, and the violin tends to drop. Since the violin goes down especially when learning the fingers for a new piece, I tried this and that approach, using, for example, a chair, repeating instructions almost too many times, but I regret that we could not achieve a proper posture in one week.

Having let her listen to Mozart's violin concerto no. 5 for six months, this month I have started to play no. 3 (performed by Isaac Stern).

*(Instructor) May 10*

*Help her learn to hold the violin on the shoulder.*

*Conditions for the right arm:*

*The upper arm moves too much.*

*Raise the elbow a little.*

*Direction of the violin.*

*Add O Come Little Children.*

### May 11 — May 16

I realize that I handled the violin hold poorly. This week we tried practicing always with attention to correct posture. At the beginning of a session she might stand with good posture, but gradually the old habit would come back so that the posture went out of shape while she was playing. She did seem to understand what I was saying about bow execution, and tried to fix it according to my instruction, but it did not go too well. Perhaps due to that, the bow tended to move sideways.

O Come Little Children — when at play, or when riding in the car, this is the song which I catch her humming. With a new piece, in the past I taught her the fingers one by one, and when she could not get it just from finger numbers, I taught her by holding her fingers; but this time, she started to place her fingers on her own before I taught her. I have a feeling that the relationship between the pitch and finger position has started to dawn on her, partly because the piece to learn was her favorite.

*(Instructor) May 17*

*O Come Little Children: practice the right arm when playing upbows (because the arm is a little too low, keeping the bow from being straight at the tip position).*

*Add May Song.*



### May 18 — May 23

The dotted quarter note in May Song tended to be a little short, ruffling the rhythm, but she could play it on the third day.

In Go Tell Aunt Rhody, O Come Little Children, and May Song, she does not seem to understand how to use small bows. If only she can get this, her rhythm will be firmer. Since she cannot follow verbal explanation well, I tried teaching by putting my hand over hers.

She learned it with her body somewhat.

### May 24 — June 6

In preparation for the student recital, she has mostly practiced Twinkle with the piano accompaniment. The location pressed by the first finger is inaccurate. One cause is that she does not play while carefully watching where her fingers should press, but I also feel that the violin hold is another cause. She seems to be holding the weight of the violin with the left hand: power is applied to the thumb, creating difficulty in putting down fingers on the strings. I have been paying special attention to her intonation for a week. She has become fairly accurate. I hope to pay sufficient and constant attention to correct violin hold and good left hand posture in future lessons.

### June 7

The "student recital" day.

I recall how she used to hate taking lessons in front of others in the earliest days. Seven months after starting lessons, I am impressed to see that she matured enough to perform in front of a big audience with the piano accompaniment. On entering the hall, I was not even sure if she would in fact play.



Kyoko herself seems to have gained confidence from having played her piece without a mistake.

The friends' performances, each with the piano accompaniment and each revealing their daily efforts, were truly pleasant and instructive.

## June 8 — June 13

Perhaps stimulated through seeing advanced students play at the recital, she started to play boldly using whole bows, in a somewhat different manner from before. Due to that, she kept losing control of her bow.

Although I have had her play all the pieces she learned every day, she has started to play the pieces other than Twinkle sloppily, probably because I had her focus on Twinkle until the recital. This week I tried to carefully go over the pieces, though not satisfactorily.

*(Instructor) June 14*

*Her violin hold is good.*

*Scale (Try lifting your right arm straight up. Practice exactly the same motion for the bow arm.)*

*Advance to Long, Long Ago.*

## June 15 — June 20

Long, Long Ago. This is not only one of her favorite pieces but she seems to have learned how to absorb a new piece: learning to play the piece with correct notes at the first session of the second day, she enjoyed practicing this week.

In the ninth measure, she plays the D string for the first time. She proudly plays the notes pleased by the unaccustomed low pitch, but she cannot produce a firm tone yet.



I have incorporated the exercise for the right hand motion at the beginning of a session. Although I seem to understand that motion, it is difficult to convey it to my child. I think I was unable to judge her motion with confidence and give better orientation.

(Instructor) June 21

Raise the right hand to the head playing 3 on E upbow. (The frog is still only midway.)

Add the scale and Allegro. Play the scale after preparation: one, finger; two, bow; three, go.

June 22 — June 27

Allegro: aside from details, she learned to play it in four sessions (three sessions a day), which corresponds to one hour. This does not mean that she could have learned it if she practiced one hour in a row; it seems to be more effective when it consists of repeated brief sessions with intervals: I think it is a matter of the number of times and days.

Her learning approach has changed quite a lot. At first, for example when studying Lightly Row, the music seemed to stay far away when learning the fingers, even though she knew it from the record; she placed her fingers where she was told to, and learned the piece by repeating this process. Recently, she seems to try to reproduce by herself what she learned from the record, rather than relying on me to teach her.

The fingers and the bow tend to move separately where eighth notes occur in the second and fourth measures in Allegro. When I pointed it out to her, she seemed to understand it. She played paying attention so they would be together.



(Instructor) June 28



Pluck. Let it ring (remember the single point of sympathetic vibrations.)

E, A, D, G.

The scale (move the right hand

*gradually more) (use whole bows).  
Let's add Perpetual Motion.*

June 29 — July 5

On Practicing Perpetual Motion:

Judging from the way Kyoko learned Long, Long Ago and Allegro, I hoped that she was now pretty much on the right track, but Perpetual Motion was unexpectedly difficult, and it took her four days to learn to play it. She could learn the fingering in the same amount of time as with former pieces, but, now forgetting the repeat of the melody and now stumbling, it took her time before she could play it without a mistake.

She tended to lose the tempo, and when playing sixteenth notes, she sounded sloppy with the finger and bow failing to coordinate. However, by the weekend (sixth day) she came to be able to play both the quarter note and sixteenth note versions in a row once through. Compared with before, I seem not to have played the record frequently enough.

She practiced hard, her forehead perspiring, but she needed a few small rests within a session (30 to 40 minutes), probably due to the heat.

Until Allegro, I had her play all the pieces she learned and added the new piece. However, now that she has many pieces, and therefore fails to concentrate if a new piece is added after all those, I tried letting her practice the new piece after scale and other exercises, and then play all the earlier pieces.

*(Instructor) July 5*

*Play upbow on 3 on E (the single point of sympathetic vibrations).*

*Scale: on E and A.*

*The D string exercise.*

*Let's add Allegretto.*

*See if the first finger can press the correct location.*



## July 6 — July 11

Practiced Allegretto.

The fourth and the twelfth measures were quite difficult to play, and it took ten sessions, or three hours spread over three days, before she could play them.

Even though it sometimes appears as if there were no progress whatsoever within a session, after one day it becomes clear that she is improving little by little, adding clarity (or better intonation). When by some chance she can play a section where it was hard to carry the melody, she plays it fairly smoothly from the next time on. Again the difficulty probably comes from not playing the record enough times.

Kyoko had many things to study this week, including the D string exercise, Allegretto, both of which were new, and the scale. We could not take care of fine details.

Perhaps due to playing the D string for the first time, she tended to let the bow slide sideways, and moreover found it difficult to press the string firmly with her fingers; hence she could not produce good tone. I failed to record the last lesson, so we lacked a good criterion for our sessions.

*(Instructor) July 12*

*The tone has become more beautiful (string playing technique).*

*She has improved in the amount of tone and movement.*

*The single point of sympathetic vibrations.*

*Perpetual Motion on E and A strings.*

*She practiced Allegretto well. She practiced the basics of "preparation for string crossing."*

*Add Andantino.*

*Practice for group playing of Twinkle, good movement, beautiful tone, and fine posture.*

## July 13 — July 18

Kyoko could not practice as she wished due to

a toothache during the early part of the week, but she was able to carry the melody of Andantino on the second day. Since she could not pause as long as two beats at the fermata in the fifteenth measure, I had her say "ton, ton" to keep the rhythm. Then suddenly she said that the record did not say "ton, ton." I thought it would be easier for her to understand if I had her count this way, but she interpreted saying "ton, ton" as part of the performance. I smiled at her straightforward way of thinking.

Accent in Allegretto seems to have become a habit: in Andantino she insisted on playing the A with such a strong accent that I found it almost painful in the following section:



It looks as if she felt the two pieces to be similar, Allegretto which starts on the fourth beat and Andantino which starts on the first beat.

*(Instructor) July 19*

*The single point of sympathetic vibrations.*

*The scale on the A string (add finger 4); when she can do this, try it on the E string as well.*

*Prepare for playing all strings: G Major.*

*Etude (all of it). Note: good posture.*

*Today's lesson on Allegretto was very good including string playing technique, rhythm, and intonation.*

*I am sorry there was no "ton, ton" in the record.*

[To be continued.]





KS

