

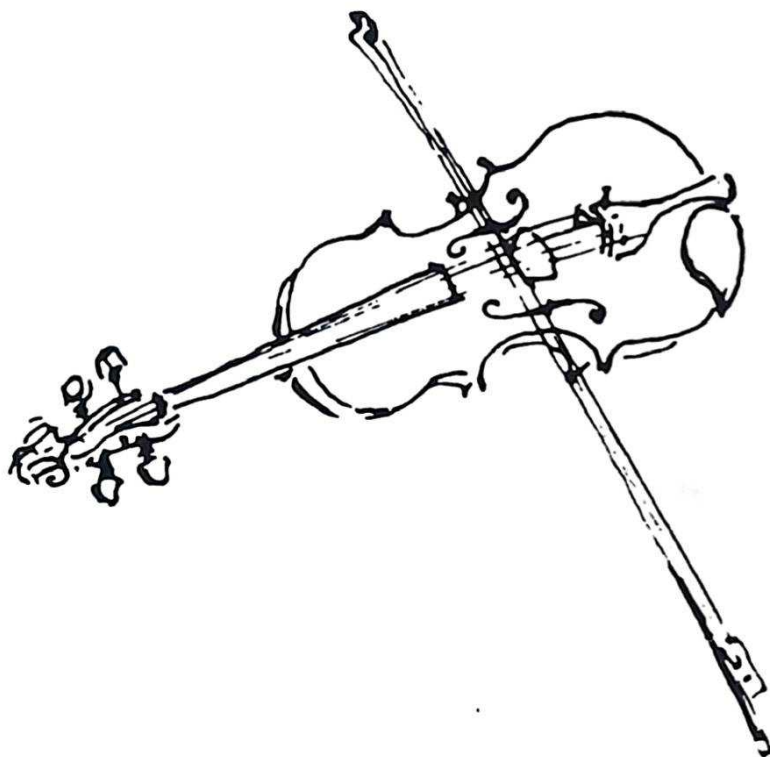
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Please see subscription form p. 39.

EDITOR'S NOTE Masayoshi Kataoka	2
THE MOTHER TONGUE APPROACH WHICH DEVELOPS HIGH ABILITY IN EVERY CHILD Shin'ichi Suzuki	3
A WARM CONTACT: THE SEVENTH INTERNATIONAL TEACHERS' CONFERENCE Mariko Hara	11
WHAT IS CREATIVITY? – A DISCUSSION Koichi Miyazaki Shin'ichi Suzuki	15
INSTRUCTION IN UPSIDE DOWN BOW AND VIBRATO: A NEW APPROACH Lectures on Music Instruction (47) Shin'ichi Suzuki	26
ENVIRONMENT AND ABILITY <i>From The Evolution of the Suzuki Method</i> Shin'ichi Suzuki	28
THE CELLO AND I Those Days, Those Times: Memoirs of Instructors Junko Kubota	41

EDITOR'S NOTE

Masayoshi Kataoka

Dr. Suzuki's discovery of the mother tongue method constitutes a revolutionary achievement which will make a lasting contribution to world education.

The mother tongue is so naturally and smoothly transmitted to children that few have noticed the wonder of this educational approach. When trying to apply its principle in other areas, instructors should be fully aware of potential difficulties. In other contexts, it is far from easy to prepare the ideal model and ideal environment as naturally as in the mother tongue. It is hard enough to judge what is the supreme model and what kind of situation provides the ideal environment. What tone is beautiful, and with what music should children be raised? To answer this, it is essential to refine one's own sensibility and to train the ability to judge things properly. Let us again ponder Dr. Suzuki's words: "Let us raise children with the music of Bach and Mozart," "Let Casals and Kreisler be our models."

This issue carries Dr. Suzuki's essay on the mother tongue approach, and I would like to think freshly about this approach with you. His dialogue with Koichi Miyazaki brings out his deep thoughts on creativity.

The "Lecture on Music Education" in this issue is on instruction in the upside-down bow and vibrato, and the installment from his *Talent Is Not Inborn* discusses environment and ability. Also included is Mariko Hara's report on the Edmonton International Conference and "The Cello and I," a memoir by Junko Kubota of the Nagoya Chapter.



**THE MOTHER TONGUE APPROACH
WHICH DEVELOPS
HIGH ABILITY IN EVERY CHILD**

Shin'ichi Suzuki

I would like to see this innovative approach practiced at every elementary school as soon as possible.

When I discovered the principle that every child in the world attains an extremely high ability to fluently speak the mother tongue, I realized that the following is one of the most important conditions for developing children's ability as they grow.

It is that speech is not taught by the same approach practiced in today's elementary school where they give one new material after another.

In mother tongue education, ability is developed while it is gradually reinforced and increased. By this approach to ability development, every child acquires high ability to speak fluently.

For example, when the baby learns to say three or four words, the mother talks with him every day while having him use these three or four words. The baby, through daily training in these three or four words,

gradually acquires the ability to use them freely. When his ability increases, he adds to his vocabulary, soon beginning to use five or six words. While using these words every day, he adds some more, reaching ten or fifteen words before he knows it. His vocabulary thus increases gradually, and the number of words added at a time also increases in proportion to the increase of ability.

Since he trains in this every day, his development is accelerated, and he learns to speak more and more words freely. By the time he is five or six, he fluently speaks three to four thousand words every day. Every child develops this astonishing ability. In other words, this is a cumulative method.

This is the secret of the educational method which helps every child acquire high ability.

Since ancient times, children have fluently spoken the mother tongue, i.e., had the great potential to develop to a height. Seeing this fact daily before our eyes, none of us realized this before nor thought about the secret of the educational method which develops ability. We were so inattentive.

On noticing this over fifty years ago, I immediately applied the method to violin instruction for young children. And I have continually demonstrated and advocated the results of the superior, high-level education by which every child grows. However, it has been difficult to gain understanding among Japanese educators and the general public.

When, therefore, I started to spread this movement overseas about twenty-five years ago, I received great responses, and by now 300,000 children in over twenty countries are studying violin, piano, and so forth by the Suzuki Method.

To return to where I was, when I discovered the beautiful results of the mother tongue approach in music, I decided thirty-seven years ago that the method should be tested at elementary school in subjects like math and language.

I was lucky to encounter Principal Shigeru Kamijoh of Hongoh Village in the suburbs of Matsumoto. When I had the good fortune to be asked to talk at Hongoh Elementary School, after my lecture I asked Mr. Kamijoh about experimenting with this educational approach in math and language. "A lovely challenge; we will try it," he instantly accepted.

Of three sections of new first graders who entered school in April, homeroom 3 with forty students was determined by lottery to be the experimental class. With Shigeki Tanaka as the teacher, the experiment began.

Principal Kamijoh chose Mr. Tanaka because his child was studying violin by talent education, and hence he understood my method thoroughly.

There was one child in this group of forty students who did not even understand the number three. So I asked Mr. Tanaka to start the class by focusing on this student. I added that there should be no problem because this child spoke well.



Shigeki Tanaka and the forty first graders,
Hongoh Elementary School, 1948.

Math, language, and other subjects were learned by the mother tongue approach, i.e., the cumulative method through enjoyable daily repetition in class, the goal being "to refine what is already learned." When ability developed in everyone, new material was added. Everyone achieved a full score, and every day the full-score training was repeated toward faster and finer results. This was how ability development went in class.

At the beginning of the first grade, their advance in material was kept slow because their ability was still low. However, as ability grew in everyone, progress was gradually accelerated. The daily habit for every student to make a full score was being formed; when everyone could accomplish a project with ease, this was to be recognized as fully digested and the next material was added.

Take language for example. From the beginning the children learned to read and write out the lesson. When ability developed, they recited and wrote the lesson with the textbooks closed. As I myself observed in class, by the time the first book was finished, every student, when called on, could instantly stand and recite by heart any part of the book in a clear, loud voice. Everyone could write any part of the book the teacher asked without a mistake with the book closed. Moreover, they did it fast, and with enjoyment.

I saw the growth of ability in every student in class. As children do when gaining confidence, they became cheerful and happy.

Similarly in math, from the beginning they were trained by the method of allowing everyone to score one hundred. More and more material was added, while the students formed the habit of taking it for granted that the entire class always had perfect answers.

Around the beginning of the second grade, Mr. Tanaka invited me to observe. I visited them during the math hour.

They were having addition drills. On each desk was a sheet of 60 addition problems of two and one digits such as $28 + 7$ and $35 + 6$. With the teacher's signal,

"Go," they picked up pencils and started to write answers. In about ten minutes, everyone rose and took the sheet to the teacher.

I checked all the students' answers and found no error. Since they did this drill every day, it had become natural.

I asked Mr. Tanaka: "Now please have them every day try a game for raising ability. How many 60 problem sheets can they answer in ten minutes? Let them compete in this speed game. See how fast and accurately they can add one digit numbers to two digit numbers." "That will be fun; let me try it," he consented.

After about two months, Mr. Tanaka contacted me: he wanted me to observe the children's progress. I went at once.

The forty students looked very happy as Mr. Tanaka handed out 60-problem sheets. Each with a pencil in hand, at Mr. Tanaka's signal they started to write. In 80 seconds or so, everyone ran to the teacher with the answer. I was startled by their speed. The entire class had come to be able to solve sixty questions without hesitation, spending only as much time as they would if they were simply to write, not solve.

The student who did not understand how much three was at the time of the entrance wrote the answers as fast as the others. I checked the forty sets and found no errors. The figures were neatly written in each paper.

This is because they had, in the past year, formed the habit of neat handwriting in math. Recognizing the need in elementary school for forming the habit of correctly and neatly writing the ten numbers which they would use again and again in their lives, I had them work on calligraphy exercise books for Arabic numerals from the beginning of the first grade. The books proved quite helpful.

Anyway, I was pleased to observe how all forty students answered in eighty seconds the sixty two-digit and one-digit additions, as proof of the fact that every child can acquire superior ability if raised by the

mother tongue method.

In this class everything including math and language was directed to ability development and was learned with enjoyment. No homework was given. There was no need for that. The only thing the students were asked to do at home was to keep a diary.

By the full-score approach for ability development, everyone in this experimental class developed ability securely and attended school every day cheerfully and happily.

When they were in the fourth grade, I told Mr. Tanaka about the importance of concentration as part of one's ability, and asked to see an experiment which would demonstrate how much concentration had developed in his children. "Let me try," he said, made some plans, and invited me.

In the class that day, a heap of math problems were placed on each of the forty desks. The teacher asked the children to answer all the questions. They started seriously to tackle the problems. Time gradually passed, but all of them were still working.

For no less than two hours they worked with great concentration, and everyone finished. I expressed my gratitude to Mr. Tanaka: "The children have beautifully developed. Thank you."

Some years later, the student who had not understood the concept of 3, I heard, passed the entrance exams for a competitive high school.

The class was able to foster everyone as a person of ability. Unfortunately, however, the great experimental class at Hongoh Elementary School was discontinued after the first four years. Principal Kamijoh had died in the fourth year. It was our sorrow to lose this great teacher.

Due to the lack of understanding of the principal who succeeded him, the forty students were distributed to the other classes on the ground that the same teacher should not teach one class as long as four years. Lack of understanding can be destructive. This important, innovative experiment in elementary education was stopped short four years after its inception.

However, the method was certainly a success.

Mankind's greatest blind spot is ignorance of the beautiful potential in every child for developing superior ability. Despite the fact that the mother tongue is successfully taught everywhere in the world, in the name of education a completely different world of failure is created. With no self-criticism, adults have blamed it on the innate qualities of children.

Ability, we found, however, is not inborn. How slipshod we all were.

Thinking of how the majority of children on earth, born with beautiful workings of life, are badly mis-educated in this world, one night I cried alone for the poor children.

Let me point out one major defect in the traditional method of elementary education.

Although we are grateful for the enthusiasm of teachers, their enthusiasm seems directed to *teaching*: whether in language or math, they *teach well, and teach well*. Then they go on to the next step, advancing further and further in teaching material. This traditional approach should, I think, be questioned. They give tests in order to find out how much students have forgotten and how much they have learned; not to teach again until everyone scores one hundred. Children who do well on tests are regarded as superior, while those who do poorly are labeled inferior, as if the test results revealed qualities of inborn ability. Weak students are evaluated by both parents and teachers as born with poor brains.

Yet they have not given any thought to the fact that the weakest students have developed an extremely high ability in speech.

If they give test after test for the purpose of bringing everyone in class to the perfect score level, I am all for it. However, I cannot support tests for determining the quality of students without reflection on the failure of education.

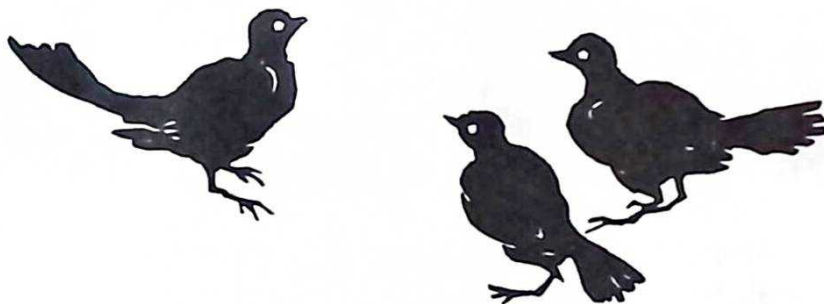
I think it desirable for teachers to view the results

of tests as indications of their own teaching abilities.

If, as at Hongoh Elementary School years ago, daily training is given so that everyone achieves a perfect score, and the ability-development approach is practiced, it is unnecessary to give special exams. No one in the world tests his child in the mother tongue. For every child grows.

The word "koyoiku," education, consists of "koyo" and "iku," i.e., "to teach" and "to foster." Teaching unit after unit is "kyokyo," teach-teach. Only when one engages in "fostering the heart," "fostering character," and helping the child acquire ability, can one use the word "koyoiku."

Talent Education, no. 74



A WARM CONTACT

The Seventh International Teachers' Conference

Mariko Hara

The Seventh Talent Education International Conference was held at the State University of Alberta, Edmonton, Canada between August 17 and 21, 1985.

On August 16 the Suzukis looked more vigorous than ever and ready for the challenge. The rest of us, too, were feeling upbeat as we took off from the Narita Airport. After sleeping overnight on the plane we arrived at Vancouver, where we switched to Canadian Airlines. At Edmonton Airport we were met by lovely students holding a wide welcome sign. I don't know how to describe Mr. Suzuki's pleased expression.

On arriving at the hotel, each of us received a packet containing the program and other materials. The program included the class schedule under each of the five sections, violin, viola, cello, flute, and piano, indicating who taught in which classroom at what time on which day. Unlike at Matsumoto Summer School where three or four teachers team-teach one class, here one teacher was assigned to each class. The students seemed to be divided by numbers which they wore on their back. We turned now pale, now red as we found our names in the daily schedule, and spent the night in excitement.

At eight o'clock on the 17th, we left by bus for the University of Alberta. It was as might be expected of Canada. Many large buildings stood in an extremely spacious lot. I was surprised to realize that all these belonged to the University. The conference finally started, with a rehearsal for the opening ceremony in

the morning, and the actual ceremony at two in the afternoon. Of the performances given from each section, I was particularly struck by the violins. Compared with the performances I had seen some years back in the States, these indicated signs of tremendous improvement. It is astonishing that the international level has been raised so much in a short period of time. I felt that we in Japan should warn ourselves against becoming frogs in a well.

There was a beautiful, large auditorium, and this was where Mr. Suzuki lectured. The stage was so wide that both Mr. Suzuki and the interpreter looked small. But he was radiant like a star as he warmly spoke about his philosophy and the participants who filled the hall listened avidly to him. Despite embarrassment for myself and annoyance for others, I crawled up to just below the stage and moused around trying to take pictures (as large pictures as possible).



Children who gathered for a group lesson.

We went back and forth between the Jubilee Hall and the Education Building where individual and group lessons were held. The two buildings were separated by a lawn. There were pines and cedars, mountain ashes with bright red berries, and apple trees with many small apples hanging from branches. A passerby picked one and put it in his mouth. Feeling the clear air from the Rockies, we wore sweaters, and on top of them,

vests; but people of this area seemed to enjoy the summer, jogging in T-shirts, for example, in order to store sunlight in the body.

I was sorry for those who had to start teaching on the first day. Luckily I began after becoming somewhat used to the situation: individual lesson on the 18th, group class on the 19th, a joint group lesson in the big hall on the 20th, etc. What made me feel most nervous was the big group session in the hall. Because I had no idea which pieces I would have to teach, I made a great fuss reviewing at the hotel the night before. However, I somehow managed once I got there, like "a carp on the cutting board" as we say, boldly prepared to be cut up without trying to escape.

I most enjoyed the individual class, in which I taught four children from 11:00 to supposedly 12:30. Actually it took me till one o'clock, and I felt sorry for the last student. Two played Eccles Sonata, one played Mozart Concerto no. 4, and one played Mozart Rondo. Everyone played well; but as I felt they could improve on bowing, I focused on that point. I realized that students' tone can improve by Mr. Suzuki's bowing method and that exercises in string crossing, double stops, and Casals' tonalization, depending on the arm position as well as wrist and finger motions, can influence the pieces.

My students were all boys. Though they were well built and looked older, they were still elementary school children. They smiled in a friendly way and responded well to my instructions. Parents and teachers kindly listened until the end. Naturally I had an interpreter, but I felt heart to heart communication through music which made me forget differences in nationality and language. Having just met, we already felt familiar with one another thanks to music. The Edmonton conference made me experience human warmth more than ever.

From the 22nd, we enjoyed the grand landscape of Canada including the Rockies, Lake Maligne four times the size of Lake Biwa, and a glacier where the ice was

as thick as 340 meters. We returned in the evening of August 28.



Alberta Jubilee Auditorium,
the location of major events.



Author in the Columbia Glacier.

(The design at the head of this article is the symbol of the conference.)

WHAT IS CREATIVITY?

A Discussion

Koichi Miyazaki
(National Institute of Language)

Shin'ichi Suzuki

(Moderator) Shigeki Tanaka

What Is Creativity?

Tanaka: Mr. Miyazaki, you happen to be in this area today on your lecture tour. I would like to take this opportunity to have you and you, Mr. Suzuki, talk about the question of creativity.

The development of creativity is frequently discussed these days, but the definition of the term differs from person to person. I would like to start off by asking how each of you view it.

Suzuki: Mr. Ibuka of Sony and others refer to creativity as the ability to create something new, or the ability to correct errors from the past. What is at the basis of such ability, speaking from my long educational experience, is the ability to delve deeply into one area. It is necessary to foster this ability. What was fortunate for me in this respect was that my father had a violin making lab where he worked hard and showed us children various things he was studying. We grew up with the fact before our eyes of ten or twenty years of continual work on a single violin. I, too, have continued and am still continuing to delve into one thing, i.e., my faith in the growth of every child. Unless one works at delving into one thing deeper and yet deeper,

one cannot hope for height. This may sound like a joke, but let me tell you a story. When I was a boy, I went fishing one summer vacation, and almost caught a fifteen-pound carp. It got away. I went every day all summer long from five in the morning till five in the evening, but I was unsuccessful that year. In summer vacation the following year, I tried again, tenaciously, from morning till early evening. I failed again that year. In the third year, in the late afternoon on the sixteenth and last day of the summer vacation, the carp bit the hook on the pole held by a Mr. Watanabe who sat next to me. It took us half an hour to finally get the fish in a net I offered for his use. Although it was another's pole, I felt relieved to have finally reached my goal. In those three years, I never even once lost hope. I think I owe it to my father's education during my childhood that I kept the fire of my obsession going for three years without giving up. This is closely related to the desire to seek creativity.

Tanaka: How does delving into one thing work, for example in violin?

Suzuki: When you can play a piece, you try to refine it instead of being satisfied that you can merely play it: how can you produce more beautiful tone, and further, how can you approach Kreisler's level? Delve deeper and deeper in this way as you study one year, two years, three years. The goal is not to have done one thing, but to do it well. This is like the experiment you tried at elementary school, Mr. Tanaka, which showed us that ability develops in proportion to the length of concentration.¹ Concentration is the foundation which leads to a creative height. It is also important to prepare the foundation for accurate judgment and thinking. It does not work without this.



School Education in Creativity

Tanaka: Mr. Miyazaki, how does what Mr. Suzuki has just said relate to what is being done in schools in the name of education for developing creativity?

Miyazaki: Let me see. Side by side with the pure idea represented by Mr. Suzuki, there is another way of thinking: since the pure approach is difficult in reality, we should work on the step that precedes it. According to this latter view, anything new to a particular child can be regarded as creation. In the case of the former approach, it is crucial that the teacher is creative; otherwise, it won't do to expect creative activities from children.

Suzuki: My violin technique was developed through my reaction to Kreisler's tone. While listening to his records, I tried to envision his playing posture; then produced tone myself and compared mine with his. I have done this over thirty years and this will still continue in the future. By adding my own thought to what I comprehended through this study, I invented an educational method for helping every child grow. I suppose you can, if you wish, call this "creation" in educational method.

Tanaka: What about the other, more general, approach you mentioned, Mr. Miyazaki? What is actually done about productive activities, so to speak, which every child can engage in?

Miyazaki: Various environmental factors are woven together in a complicated way in children's lives, which makes it difficult for many of them to concentrate on a single thing. Where life and learning go hand in hand as in the case of the "Mountain Echo School," a wonderful activity like that is possible.² The majority of cases differ. It must be difficult to achieve anything like that in ordinary situations, since many teachers leave them alone even if half the children fail to follow the class, blaming them, or giving up and thinking that nothing can be done.

Now, let me ask you, Mr. Suzuki: under what conditions does it work with you, and what happens when it

doesn't work?

Suzuki: In the problems of children which I have encountered, teachers are at the basis as you have suggested. No matter what level children a teacher takes, the first step should be to motivate and trust them. You must have faith in children who are endowed with a great force called life. If a child is incapable now, you must believe that there was a mistake in the past which has caused the child to be what he is. Every child can develop beautifully. You should never lose this faith. So, I tell myself that I will not be satisfied until I improve him. This attitude influences the child before he knows it. In about three years he changes remarkably. At least this much is clear from my past experiences.

Let me digress. Some teachers wrongly understand education as teaching. I believe "koyoiku" [education, or teach-foster] exists for the sake of fostering. At a recent meeting, I suggested in jest that from now on we should change "koyoiku" [teach-foster] to "ikukyo" [foster-teach] in order to avoid misunderstanding.

This applies to creative ability, too. If the teacher really trusts children, skillfully leads them to take interest and think, I am sure every child can develop creativity. The question is whether the teacher can have faith and confidence in every child's growth.

Tanaka: If that is the case, teachers cannot get away with such excuses as environmental differences, problems of individuality, and state-controlled syllabus. Instead, if they have a creative spirit and faith in each child, they should be able to find some direction even in the present school system. Is that it?

Miyazaki: Well, it is probably so. There have been many great teachers who left superior achievements behind them. On the other hand, many other teachers do not feel ready to subscribe to such a far-reaching idea as Mr. Suzuki holds and say, "I'll help this child no matter how many years it takes." Even if a teacher thinks of taking time to help children develop, he may be switched to another class after one year. We cannot ignore this situation in actual teaching.

Suzuki: People who are engaged in education at all ought to know what man is. Faith in human beings should precede undertaking the task of education.

Miyazaki: There are groups of people in the Ministry of Education who have advanced ideas, but they cannot easily find financial support. And in the actual arena of education, there are different types of schools, each with administrative problems. I hear many things such as that teachers can't find the time to study the teaching material or to freely work with children.

Suzuki: Well, I am sure there are various situations. But this is the job they are doing every day. Teachers are precisely the ones who should be creative about how they can help children under those difficult conditions. What I mean is that, if they talk about developing children's creativity, first they have to be creative. I understand the difficult situations well, but I believe that the foundation of education in creativity is their faith in children's superior potential and the commitment to make them develop beautifully.

Miyazaki: That is as you say. The term media society has been introduced recently. People have finally started to realize that knowledge simply swallowed no longer works, and it is often said that we have to raise strong and creative individuals. When we question how best to achieve it, we can't easily find a method.

Suzuki: I am sorry to have to bully you, Mr. Miyazaki, who stand on the side of the Ministry of Education. But I think that the time is at hand when everyone should try to think seriously.

Miyazaki: That is so.



The Importance of Home Education

Suzuki: I am sorry to digress, but let me tell you what the head of the Matsumoto City Board of Education

said on hearing my talk. "So far we have only been looking forward from the time we receive children," he said. "We have been educating elementary school children with our eyes on middle school and high school. We have neglected to look backward at how they have been raised in the past. When we take children in our hands, we feel lost, thinking how will they ever be ready for higher schools. I have realized that this situation cannot be left alone." I was glad to hear this. One should undertake education keeping in mind a continuous flow of growth from birth to future development, and a clear idea as to what stage in that flow children in question are at.

Miyazaki: That reminds me of the data from a survey conducted at an elementary school in Osaka by an educational institute in Higashi Osaka. The majority of children who did poorly at school, according to the survey results, came from families with problems or two-income families. My survey at a certain elementary school has also clarified that there were two types of children with difficult family situations: some developed very well, but others didn't succeed no matter how hard they tried. When I observed them closely, they were restless in class, eyes shifting from object to object, lacked stamina and kept yawning, or were in poor health including problems in sight and hearing. One thing that struck me as unexpected, though not entirely unanticipated, was that the situation rather clearly reflected the influence of parental attitudes toward children: they were left alone at home, overprotected, or constantly criticized.

Education for Fostering Creativity

Tanaka: Let's return to the original topic of creativity. I have observed some of the experimental classes currently tried at various schools in the name of the development of creativity. I find their creativity confined to the syllabus, i.e., to the teacher's mind. Even at that it is in fact questionable. I have a feeling that it fails to view creativity from the children's view-

point as a basic human ability. What are your thoughts, Mr. Miyazaki?

Miyazaki: The word creativity is a kind of fashionable expression. Psychologists often comment, for example on original thinking, that it is important to develop a wider vision to enable free thinking, or "expansive thinking," rather than focus our eyes on one direction as in the past. In actual arenas of teaching, people tend to think in an easy-going manner that a little of that element introduced into class materials would heighten creativity. It is necessary to think about that kind of thing.

Suzuki: Let's compare present school education to teaching chess. "These are chess horses, you arrange them this way, this horse can move this way" – this is all they teach and that's it. I think that ability develops while children play happily, using that basic knowledge. They try to make children memorize the chess rules simply as knowledge. "Now that you've memorized them, I will give you a test. Okay, you score 30 points. You're no good, are you?" This is what current school education is doing. Even if children know how to move chess horses well, that amounts to nothing in terms of ability. I am asking educators to help children develop secure ability, if in one single arena. When children are educated as they are now, I am afraid they will have zero ability when they enter society. The question of creativity is after all a matter of how to foster the ability which is at its base. Think of some children whose academic records are poor at school but who are good at fighting or taking care of others. It will be quite interesting to find out how those children will do in society. It is not that everyone who has a leading role in society graduated from college or had a high academic standing.

The Mayor of Matsumoto and I were on the same train yesterday. I suggested that he try something like this at elementary schools in Matsumoto: teachers of first graders next year will each choose one favorite subject. If a teacher chooses language, he will create a "full-score-in-language class." He will try to help

everyone in this class achieve a full score at least in language. When everyone does that, a full-score flag will be hoisted for one week in class. Start with a test on which the weakest child can achieve a full score. However, even if one child makes a mistake, don't raise the flag. It is fine to proceed as usual in other subjects. Continue this for three years; even the weakest child gradually develops ability. Therefore, in three years, I am convinced that the children will also do well in other subjects. The process should be recorded from the start and handled with possible cooperation of the National Institute of Education. I asked that he try this with Matsumoto teachers.

Miyazaki: Yes, we have tried that kind of experiment a number of times. When we prepared a math program for fourth graders with the target that everyone achieve a full score and experimented on this at a Tokyo elementary school, the class average rose to about 95. I was so moved that I forgot all my painstaking work when I saw the happy face of a child who used to get zero or 20 to 30 at best but now achieved a full score. When he was in the sixth grade, I was surprised to see him elected a class committee member and doing a fine job. However, this type of experiment cannot continue over many years. Sometimes the teacher has to switch to another class. When the class resumes the normal approach, children often don't do well after all. So it does not work smoothly in the present situation. There are too many difficult conditions.

Suzuki: If an approach is actually found possible even if only at an experimental level, can't the state be bold enough to disseminate it?

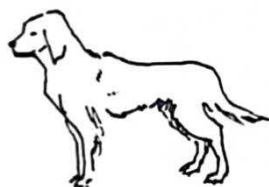
Miyazaki: In the first place it is not easy to make a superior program. Besides, there are the problems of the educational system, teachers' ability, and child care. So it is rather difficult at present.

Suzuki: As for the question of the system, if you create many actual examples like this and demonstrate the conditions for ability development, it is possible to gradually change the system on the basis of that fact.

The system is to be made later. First there should be a proper educational attitude, then the system to realize it should come into existence later, don't you think?

Miyazaki: Well, it may be so. But it is not just the problem of the system; there are also problems in educational conditions, teachers' ability and so forth. This is related to training teachers, too. In the present situation, it cannot be hoped to fill every school with outstanding teachers who can handle the type of earnest education which you have in mind, Mr. Suzuki. So

Suzuki: So that's why I am saying that the state must do something to make school teaching the most prestigious occupation, and to collect outstanding individuals.



On Education in Art

Tanaka: Last, I would like to ask your views on small children's drawings, a topic frequently discussed by psychologists. Small children's drawings are pure, creative, and beautiful at first, but as they grow older, their art degenerates, and by the time they are eight or nine it is totally non-existent. How is this so? Psychologists say that this represents expected stages of development.

Suzuki: In one word, only knowledge develops, crushing the sensory element which was pure and beautiful; hence, I think, the failure in enhancing it to higher levels.

Miyazaki: Well, that may be a little doubtful. You say the intellectual element is emphasized. This is a period when that element rapidly develops. Even if balance is lost in something like drawing, don't you think that as a

whole the child is after all progressing as a human being?

Suzuki: I think this is a question of fostering both intellect and sensibility. I imagine children gradually developing in common sense areas, and learning to make common sense pictures. There is also the question of how they are evaluated. I don't know if it is right to think they have deteriorated unless they make pictures like Picasso's.

Tanaka: The evaluation of pictures is not a matter of the patterns presented but the content. However, depending upon the instructor, children's drawings do not deteriorate. I wonder if it is after all a matter of the teacher's ability.

Suzuki: In violin, too, children about four or five give wonderful, moving performances. If teachers change or they study with an inferior model, they immediately become poorer. However, if you let them listen to the world's highest music, those little ones can catch everything through their senses and express it thanks to their wonderful life force. When this force is at work, they can be a good receptacle, as long as there is a high level model nearby. When they enter a world in which wisdom works or a technical domain where only technique counts, their level lowers greatly, and they become lifeless. In music, this is clear. I imagine it is the same in art, too. However, even then, if a superior teacher helps them back to the world where life functions, they can rise a good distance again. The question is who is by their side.

Tanaka: On the topic of creativity, you have discussed crucial problems which relate to the principle of education. I have found it meaningful to hear you talk, Mr. Suzuki from a high level and Mr. Miyazaki from a realistic viewpoint.

Talent Education, no. 19

¹Shigeki Tanaka's experimental class is introduced in the opening article of this issue. Tanaka's book, **Young Children:**

Everything Depends on How We Raise Them, or Child Education by the Suzuki Method was translated and printed in installments in TEJ, nos. 1-12 (1979-82).

²A Collection of poems by elementary school students in a mountain village edited by their teacher, Seikyo Muchaku, **Mountain Echo School** (1951) was celebrated as a successful case of education.



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INSTRUCTION IN UPSIDE DOWN BOW
AND VIBRATO
A New Approach

Lectures on Music Instruction (47)

Shin'ichi Suzuki

Instruct students from the beginner to advanced stages in holding the bow upside down with the little finger on the tip. Let them try this with every piece.

Have the student play with the upside down bow, then with the normal bow hold, trying to produce the same tone color and volume.

At lesson, repeatedly instruct in playing the Chorus from Judas Maccabaeus first with the upside down bow, then with the normal bow with an equal amount of sound.

When the child can play the assigned piece, let him try playing it with the bow held upside down, compare the tone, and assign this practice as an important homework, aiming to produce the same amount of sound when using the normal bow hold. Use this method also in group lessons: have students play different pieces with the bow held first upside down, then in the normal way.

If this is done everywhere, there is no doubt that students' tone will change greatly.

Having experimented with success for the past year at teacher trainees' group and individual lessons, I have decided to ask you to carry out training in the reverse bow hold. Use this approach and try to develop big, beautiful, great tone.

On Instruction and Competition in Vibrato

Even if a student's tone becomes beautiful, big, and great, we cannot call it a fine achievement if his vibrato is poor.

If we rate a student with beautiful tone and beautiful vibrato at 100, a student with a beautiful tone but no good vibrato will score only 50. Unfortunately, so many advanced students belong to this category.

Let me ask instructors: emphasize vibrato for students in or above Book 5, and have them practice for more beautiful and better vibrato. With a focus on developing beautiful tone and beautiful vibrato, give two-sided instruction at every lesson.

One good way is to train the student well in vibrato using Chorus, tape him, have him listen, and comment so he will understand: "It's not so good, is it?" Teach him, for example, the correct shape of the left hand, with finger tips bent so that eventually he will play with great vibrato. Repeatedly emphasize vibrato at each lesson in such a way that students, too, will make efforts.

Sometimes have students play one at a time at lesson to compete in vibrato. Any piece is fine; let it be Chorus, for example. Try to produce students with very beautiful vibrato.

Talent Education, no. 74



ENVIRONMENT AND ABILITY

From *The Evolution of the Suzuki Method*

Shin'ichi Suzuki

ABILITY IS NOT INBORN (1951), Part II

Environment and Ability

Let's Create the Better Environment

When we consider the nature of the human brain as "something that works to adapt," we find in every individual the bounden relationship between environment and man.

I often repeat, "Man is a child of the environment."

Everyone born in the Stone Age ten thousand years ago adapted to that era's parents, society, and culture, grew with the ability of the Stone Age, and sleeps in history as a Stone Age person. This makes me think deeply of man and the environment.

We can apply this to today's human world. Those placed in a low environment adapt to that low level, while those growing in a superior environment respond to that environment.

Whether in the Stone Age or in the present era, I think that the fundamental nature of newborns is the same. Culture is not hereditary; people create human history while constantly *transmitting by heredity the vessel for adaptation*.

If a baby is born today, it does not mean that a man of culture is born; it only means that "a human being is born." However, those who value humanity should think what a wonderful thing is given to us by that birth.

Newborns have the inherent ability to grow to today's height if raised in today's cultural environment.

Hence, even if the culture ten thousand years from now is far higher than today's, the baby born today will rise to that cultural level if fostered in that culture. For humanity is endowed with basic ability to adapt to limitless height.

All human beings are equal as human beings, and equally worthy. Yet they do not know their own capacity, hurt one another, humiliate one another, and neglect to think about essential human nature.

Now, there is a good example which demonstrates how, despite the high nature humans are born with, they can adapt to beastly qualities if placed in the worst environment, depending upon their *adaptability*. I would like to quote it below so that together we can think about the real nature of humanity.

Kamala Who Was Raised by a Wolf

In 1941 an important record was independently made public by two professors, one at Denver and the other at Yale. It was a record of the two Indian children raised by a wolf who were discovered, caught, and raised. It is material for deep reflection on humanity.

Reverend Singh, responsible for the capture and education of the children, had sent to the States his journal based on detailed observation in the course of nine years of education, along with some photographs. Following is a summary of the journal.

One of the two human children caught in the wolf's den was about two years old and the other was about seven, both girls. Reverend Singh named the younger one Amala and the older one Kamala. The children's chests, shoulders, and heads were thickly covered with long hair. After it was neatly trimmed, however, they looked much more human. (This event occurred around the area inhabited by the Koras in the jungles southwest of Calcutta.)

Among certain tribal people in India, girls were said to have been often abandoned. Probably these two were among the victims of this custom. It is understood that they were picked up by the same she-wolf at different times and were brought up by her in the wolves' den together with other wolves including the cubs who were their foster siblings for two to seven years. They probably nursed on the mother wolf's breast during infancy, and later, as they grew, were given meat of birds and beasts she had caught.

In the den, it is recorded, the young children walked on all fours, their eyes were used to activities in the dark like wolves', and they had a keen sense of smell. On all fours they were as fast as dogs and people couldn't catch up with them. Hence their shoulders were wide and strong, and their lower limbs were bent at the knees, unable to stretch. Instead of grasping with their hands, they used their mouths to pick up things. When food and water were given, they ate and drank as dogs would.

In Kamala, the bigger one, feral habits were particularly well developed: she not only liked raw meat but took a strong interest in rotten meat. They adjusted well to changes in temperature: they never sweated, but panted when hot like dogs with their tongues hanging down. Their skin was smooth and didn't get dirty; their palms had calluses from walking on them. Their hair was long and curled up, making their heads look oversized. When they heard a noise, their ears tensed; when they were angry, they growled like dogs, their noses swollen.

Kamala loved the dark and feared fire and the sun. She either slept or lay down by day, and started her activities at dusk. Wolves in that area habitually howled to one another three times during the night, almost precisely at 10 p.m., 1 a.m., and 3 a.m. Kamala and Amala howled in harmony with these bayings at the fixed hours. They had no other speech. This habit of nightly howling obstinately continued long after they had been placed under human care. Kamala's voice was unique; it was hard to identify it either as a human

voice or as a wolf's cry.

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

They refused to give up their feral habits after entering the orphanage. At night they escaped from their rooms and ran around on all fours so that the people always had a hard time trying to bring them back. After a year and a half, Kamala finally learned to stand erect, but it was quite difficult to teach her how to walk. This seemed due to neurological changes the bones and joints had gone through. After several years, Kamala was able to walk skillfully, but she always ran on all fours, and never lost her speed.

Efforts were made to let her play with other children in the orphanage, but in vain for a long time. No matter what was shown, or given, she simply crouched alone facing the wall, occasionally turning an eye of caution, and when someone came near, she growled baring her teeth. In the orphanage there was a child at the crawling stage, with whom Kamala seemed to feel a certain affinity. However, as the baby approached her, she fiercely bit him, though playfully; so he stopped going near her out of fear.

For the first two years in the human world, Kamala ate with her mouth from a plate placed on the ground, but when she was able to stand erect, for the first time she began to grab rice with her hand and carry it to her mouth. It is said that this was the first sign of becoming less feral. Thereafter Mrs. Singh taught her to eat food from the table, but Kamala never changed her habit of drinking water like a dog.

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

Kamala had been raised by the she-wolf for seven

years. Amala was with the wolf for only one and a half years, so she was much easier to educate than her foster-sister. After two months at the orphanage she pronounced the Bengali word for "water" when she was thirsty. However, after three months, she still disliked the approach of people. Mrs. Singh tried to get them used to people by using biscuits as bait, but even after ten months they refused to eat them. It was much later that they began to approach licking their lips when Mrs. Singh offered them milk. They never tried to eat fruit.

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

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

The Singhs did their best to comfort her. They massaged her legs so they would stretch, and made efforts to eliminate parasites and to give her necessary medication. They also tried to give her friends, but Kamala preferred to play with goats.

Little by little Kamala started to feel closer to Mrs. Singh and to take food from her hands. She first watched orphans at play disinterestedly, but she eventually began to pay attention. She seemed especially attracted to the newly built swing set. As her interest toward the world was aroused, she gradually became calmer and easier to handle. She started to enjoy going out for a walk with the Singhs and the children. However, whenever she needed to run, she ran on all fours as before.

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

In the fifth year, her eating habits changed quite a lot, and she learned to drink water from a glass. Now she was not only completely toilet-trained but had the habit of bathing.

In the sixth year in the human world, at age fourteen, she came to be able to walk almost normally, and her expression approached that of a human being. In her seventh year, she could say 45 words, could join others' conversation, and seemed to understand some of what her friends were saying. In the spring, she reached a point where she could speak short phrases and sing songs.

At first she had disliked clothes, and they had had to be tied to her body, but by then she was willing to dress herself. One could almost say that a little "vanity" started to show.

She now detoured in order to avoid the dog she had felt friendly with in the past; going into the chicken coop, she no longer killed them but sometimes gathered eggs and brought them to Reverend Singh, whose praise she enjoyed. She became truly friendly with the Singhs and the orphanage staff.

She became "so human as to cry" with sorrow, Reverend Singh says in his diary, when she could not succeed in doing what she was told.

In the fall of the seventh year after joining the human world, she contracted a kidney disease. In the ninth year she had uremia and died. Her estimated age was seventeen. She had lived seven years in the wolves' den, it follows, and nine years in the orphanage.

It is regrettable that the development of Kamala's body and mind were not observed longer. The words she could say in the last stage of her life amounted to only 45, and her intellect and ability were far beneath her age. How much further could she have developed? It cannot be ascertained until other, new examples of scientific observation become available.

However, the detailed study of the two children is more valuable material for discussion than any of the earlier records of "nature children."

The above is abridged from Fumio Kida's article, "Human Children Fostered by Wild Animals," *Child Psychology* (vol. 3, no. 9).

This extremely valuable document exemplifies what happens to humans if left alone in the worst environment. It also contains much to teach us about the function of the human brain. Further, it makes every parent and educator think seriously about how every happy child (i.e., happier than Kamala) growing among humans can be impaired if raised in a bad environment.

We must not forget that "man is a child of the environment."



The More Training

Ability always develops where there is training. As plants need the sun's light and heat and their growth is affected by the sun, ability grows well where the sun shines all day, while it grows poorly where there is no sun. Where the sun's heat is strong, it grows better than where it is weak.

Light and heat here correspond to training and enthusiasm.

If you want to foster good ability, it is necessary to give good, correct training. If clumsy, bad training is repeatedly given, ability will beautifully develop toward the clumsy.

Some make efforts to become clumsier; others make efforts to become more refined. This depends on the way of training. Fine ability does not grow just because efforts are made.

Ability develops according to training; it has no will to improve itself or grow worse. Whether good or bad, skillful or clumsy, beautiful or ugly, ability makes no distinction; it absorbs whatever training is given.

Those who understand this principle naturally train in

what is correct, if they are going to make efforts at all. So their superior ability is recognized. On the other hand, those who try hard thoughtlessly and blindly are often reputed to lack ability.

Ability to Be Scolded

Many more people than anticipated raise children by scolding. Ability develops where there is training. "Ability to be scolded" develops there with the result that children become callous about being scolded. Therefore, parents have to scold them gradually more strongly. Strongly scolded, the ability to be scolded develops more and more. Eventually, raising one's voice for this training loses effect. When this happens, parents give up education; they rage, blue veins swelling, and their hands come to help. This intensifies the "ability education," so that the ability to be scolded develops even further. As parents take every opportunity to continue the intense education, children's ability to be scolded achieves outstanding development through the more frequent and more enthusiastic training.

When I pay attention to what parents say, I am surprised by their response: "my child is born with such obstinacy." Didn't they beautifully raise their children that way?

Where there is no training, no ability grows. However, if it is just that, you can start when you resolve to develop ability. The fact is that what is left alone without training regresses. In other words, quality is lowered.

The instrument that demonstrates ability is a living thing. The nourishment required for its growth is training. A living thing left alone without nourishment can do nothing but become more and more undernourished and enervated.

Parents are serious about children's physical growth and visible illnesses; yet they remain nonchalant when children's ability, which is invisible but controls their future happiness, is undernourished or withering from enervation.

Serenity due to ignorance, as the saying goes. However, we cannot just laugh.

Take for instance Goethe, Beethoven, or Schubert who died at the young age of 31. I always think about the bulk of their work. Many think that they "produced so much"; I am impressed about the fact that they "trained so much."

They were hard workers.

Consider Goethe's literary works, research as a scientist, and duty as privy councillor of Weimar. It takes diligence just to copy his writings. Schubert who died young, too, left a great deal of work.

They, too, had only 24 hours a day like us; they, too, had time to enjoy life and to sleep. When did they do so much work? Think of all that work as training; no wonder their ability grew. I think about what great concentration they had, and how diligently they worked when they thought they should. We are wasting our time when we complain about how busy we are while passing each day doing nothing.

Foster concentration. The height of this ability can be considered the barometer of each person's ability. Each of us should test our ability.

How far one can develop one's concentration probably determines the limit of one's ability.

"Study well, play well" is an instruction for school children, but it may also be appropriate to today's adults. We should reflect upon ourselves. "While walking amidst the festival throng, inhaling dusty air and looking at different faces of people flowing like waves, my life comes to an end, dusk gathering" – isn't this how our lives are these days? We lack calm. Those who lack calm and concentration lack diligence. They even lose the vision for gazing at life.

The Higher Instruction, the Higher Teaching Method

The ability of the student grows in proportion to the level of the ability of the instructor (or the environment).

If the instructor's level is low, it is no good. It goes

without saying that the higher the level, the higher the student's ability grows.

So long as the instructor has ability and a skillful approach, children never fail to grow.

In elementary school, for instance, I am afraid that children are not yet helped to grow despite the fact that they have the ability to grow. We understand why when we think about such examples as the following.

Suppose a teacher loves science, studies it well and is good at it. Children in his homeroom are strong in science. Children in the homeroom of a teacher good at math likewise do well in math. This is a general fact.



Culture is not created by one person. Wherever there is an outstanding creative person, there are people of the cultural standard which follows the height of that creativity.

One superior leader can raise the general standard of hundreds and thousands of people. The heightened general standard can foster people who will create even higher standards. For the first time when practical ability (talent) is heightened, and the standard of the period is challenged, there is creation.

Even when education becomes popular and numerous schools are founded, the nation remains at a low cultural standard unless the quality of teachers are heightened. Educational facilities are nothing more than garments.

Local cultural standards are said to be lower than in big cities. This is because local areas lack outstanding teachers, not because the ability of local people is fundamentally low.

Some talk about the low ability of aborigines in uncivilized areas as if they have low abilities as human

beings. This is not so; their abilities are low only because their teachers and environment are low.



A better teaching method develops ability with greater ease.

Even if the teacher has strength, if the teaching method is slapdash, he cannot develop ability in students.

At present, as far as I know there is no better teaching method than that in speech. In the learning or teaching method of the mother tongue, every superior condition for instruction is included.

The five conditions for developing ability [*TEJ* no. 24, p. 32] are all contained within speech education. In fact, I made up the five conditions from speech education.

First, what impresses me is that no one has toiled. To enumerate further, no one has the chance to love it or hate it; it starts with birth; the training continues without putting up a "closed today" sign on the door. Moreover, the material increases as the learner advances according to his ability. Education which follows the learner's developing ability is possible. There are countless fine instructors around the learner. The instructors experience no pain, etc., etc.

Since finding such great educational conditions in the situation of speech development, I have tried to apply them as much as possible to violin instruction, violin being my special field of study. The teaching method I put together has fostered many children well.

Conditions in music instruction are naturally weaker than those in speech. Yet, as I instructed along this line, many children grew smoothly in the past years of experimentation. Children from ages three or four to twelve or so progressed so much that they startled adults.

For example children who started around age four including Toshiya Eto, Itoko Hoshide, Koji Toyota, Hiroko Ishikawa, Takeshi Kobayashi, Kenji Kobayashi, Yoko Arimatsu, Miyo Ohta, Keiko Yamamoto and Hidetaro Suzuki, developed smoothly due to their diligence and their parents' dedicated efforts.

The talent education movement, which started as a social movement, has installed a violin class in many local chapters, and today more than 2,000 young people from babies aged two years and one month to children between ages three or four to twelve are studying by this method. They are receiving music education not in order to become musicians but simply as part of their cultural upbringing. Nine or so children who started

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three years ago, now age eight or nine, all play Handel sonatas or the a minor concerto by Bach. Five year old children playing Vivaldi a minor in unison can almost make me cry. Recently a concert was held at Matsumoto, Shinshu to commemorate the third anniversary. The performances of the two hundred children were truly beautiful. When seventy five and six year olds played the Vivaldi together, I was so pleased that I could have cried. They had fine tone; they gave a fine performance. Three years ago no child played violin in this city. Seeing those children who exceeded the cultural levels of Western children in three years, I thought of all the children in the world: "Every child can grow if helped to grow."

Without parents' and teachers' great self-reflection, it is impossible to create a better era for the human race.

I feel sad that at present millions of children on earth grow as miserable human beings, impaired by the lack of awareness on the part of adults.



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

*(Five Mottoes of
Talent Education)*

THE CELLO AND I

Those Days, Those Times: Memoirs of Instructors

Junko Kubota
Instructor, Nagoya

An Encounter with the Cello

I came to know about talent education in the eleventh grade when I joined the orchestra, an extra-curricular club at school, and encountered the cello.

I became enthralled by the instrument. I went to school one hour before classes started, borrowed the key to the music room, and practiced. The moment classes were over, I returned to the room and practiced again until school was closed (since I did not have my own instrument, I borrowed the school cello and bow).

There was a limit to practicing by myself. I had never studied the violin, although I had been somewhat familiar with the piano which my parents forced me to study. I had no idea as to how to hold the bow (far from knowing the Panda), or whether I held the cello correctly. I had to study with a teacher, I thought. But was there a cello class in Nagoya? – I wondered, and inquired nervously at a musical instrument shop. "Let me see, a cello class Oh yes, a talent education class has just started," they answered, and gave the day of the week and class hours.

When I went there in the best of spirits, the room was all dark. Obviously there was no class that day. When I asked, the manager told me the address of a committee member who lived in the same housing development. I went over at once and got the correct

date. If she had not been there, probably I would never have met Mr. Nakajima, talent education, or Mr. Suzuki. Thus it came to pass that I started lessons from Twinkle.



Encounter with Talent Education

When I was studying the Boccherini Minuet in Book 2, Mr. Nakajima suggested that I record myself and listen. I tried it as soon as I went home. I thought I had played fairly well, but was shocked by the awful tone on the tape. This reminds me of our two cats both of which disappeared around that time. Were they captured by cat-catchers or chased away by the cacophony I created?

I started to bring a tape to my lesson from that time. The more I listened to my lesson tape at home, the more clearly I saw how much more musically and smoothly small children played than I. Having started late, my fingers refused to move as I wished no matter how I practiced.

Soon afterwards there was the National Concert. Although I was older than the oldest children now seen on the concert stage, I was able to join younger children because the number of cellists then was small. After the cello performances, the moment I entered the seated part of the hall wanting to listen to the violins, my feet became glued to the spot. I saw the stage full of children, all playing whole-heartedly. I heard each note so clearly that I felt as though sounds jumped at me. I had never heard a performance with this kind of tone. When Twinkle started, I could not hold back my tears. I had not known that there was such a beautiful world. This is music, I thought, this should be the only way. Even now when I hear children perform Twinkle, I

reminisce that time with an emotion hard to describe.

I began practicing for tone as well as for orchestra pieces. Until then I think I had practiced just the pieces rather than working on tonality.



At an ensemble performance, October 1975.
The author is the inside player in the first cello stand;
the conductor is Akira Nakajima.

Summer Memories

Of summer events, I particularly enjoyed the Summer School. I was able to liberate myself from all other things and bask in Mr. Suzuki's world. There were cello lessons in the morning. I clearly recall the late Mr. Nomura's austere cello tone. When I advanced enough to take Yoshio Sato's individual lesson, I was so shocked to see small children play pieces like Popper Gavotte and Boccherini Concerto with great ease that I could not play anything.

Back at the inn, violin friends and I played through the ensemble pieces rehearsed at the Talent Education Hall in the afternoon, or visited friends staying at a different inn. The evening concerts, rich with great performances, made me forget the heat in the City Hall.

Another pleasant occasion was the camp. After it became a joint event with the violin class, I was able

to enjoy ensemble rehearsals with my friends or just playing through different pieces during free time. Around then Tokai District teachers formed a children's ensemble, and they had their own camp. With this and that, each summer went fast. Instructors Yasuyo Matsui of Kanto District, Kayoko Nakatomi, Adachi Keiko, and Ayumi Yagashira, all of Tokai District, are among the friends with whom I worked under a tough coach in the ensemble class, talked late into the night, or enjoyed courage-testing games in the dark.



To Matsumoto

On graduation from college, I went to Matsumoto as a kenkyusei, a teacher trainee. Lodging in a boarding house for the first time in my life, my first meal felt so lonesome that I could hardly eat a morsel.

Was it perhaps because I was among the first kenkyusei students in the cello section of the music school, or was it because Mr. Suzuki has such a good ear? Whenever I practiced at Talent Education Institute, he came in and gave me a lesson. He did not demand anything complicated; yet the harder I tried, the farther the goal receded, often making me feel like giving up. On those days I could not face Mr. Suzuki and always looked down whenever I saw him. Especially after failing to play as I wished at the Monday concert, the weekly occasion for kenkyusei to play solos for Mr. Suzuki, I did not feel like going home to practice. So, instead, I practiced in the pitch-dark hall.

When I was rehearsing a quartet with friends one Christmas Eve, Mr. Suzuki entered the room and said: "The overseas kenkyusei are going to an all foreigner party tomorrow, and they need a cellist. How would

you like to go and play with them? I will have to excuse myself early before the music, but the program only includes the piece you were playing just now and three or so small pieces and I am sure you'll do just fine." He gave me a lesson on that piece and I was all set to go except that I felt anxious because I could not speak English well. Mr. Suzuki brought his calling card and said, to my relief, "I have written something here, so show it at the receptionist's table. I have already told them about you." I went to the party with the foreign students and was able to enjoy the gathering without feeling small.



August 1978, at a cello class camp.

Because I was one of the few cello kenkyusei, I had the good fortune to assist many teachers, quite irrelevant to the quality of my skills. When Mr. Denda of Nagano asked me to help in a quartet, I had to try desperately hard to be with the children who played away with confidence. Mr. Nagase not only taught us at lesson but invited us home when we were feeling depressed to let us taste the air of a warm family. On looking back, I cannot help admiring Mrs. Nagase who welcomed us without hesitation when she was busy with her still small children.

As an Instructor

When I began teaching in Nagoya following my graduation from the music school, I came to be able to understand Mr. Suzuki's words from a different angle. They ring even truer now that I have a child. How do I handle the daily home lesson, how do I relate to my child every day? When children are small, life itself is closely connected with lessons, but as they grow, expanding the scope of their world, I am sure parents are expected to relate to them differently. I have much to learn from senior teachers both in child raising and work.

The minds of the teachers who have watched me warmly from my student days share an intersect with Mr. Suzuki's world. Although my power is minimal, I wish to help in adding more people who will join this world.

Talent Education, no. 74





"Man is a child of the environment."

*"Sound breathes life —
Without form it lives."*

*"Strings are mindless
They only sing forth the heart
Of those who ring them out."*

— *Shin'ichi Suzuki*

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