

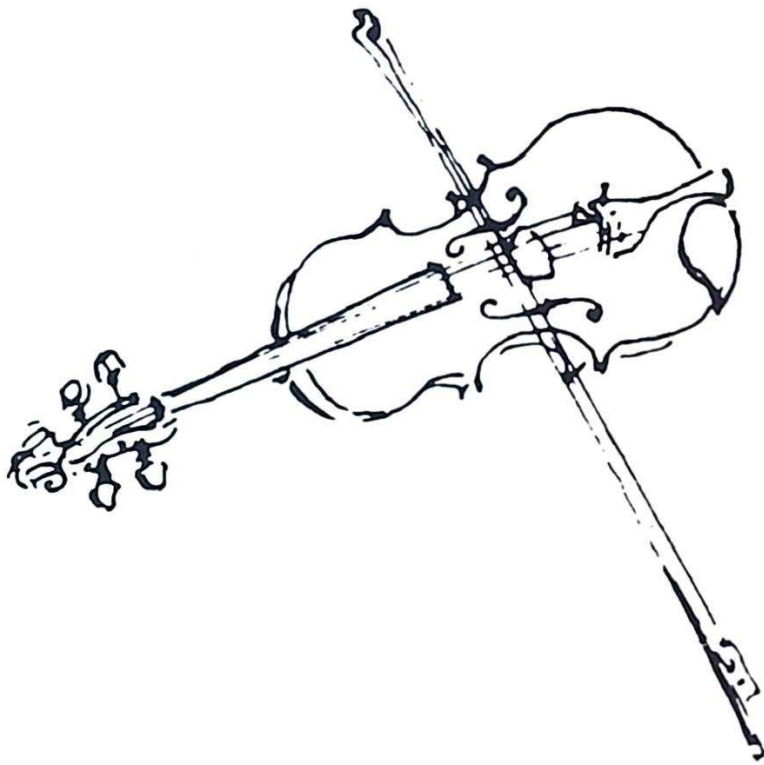
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INTRODUCTION

Masayoshi Kataoka

In learning one must constantly return to the source of the teachings. Even with a great principle, as it becomes better known in the world and receives sundry interpretations, it becomes difficult for us to grasp its core. It is, therefore, essential to return to the origin of the teaching and there discover the path to tread.

In talent education, it is impossible to comprehend the truth of Dr. Suzuki's teachings unless, while pursuing the technical aspects of the Suzuki Method, we correctly understand and attempt to practice the ideal which underlies this method.

This issue carries Dr. Suzuki's discourse on "national programs for child raising," a topic which he has long emphasized. Although commonsense may hold this idea to be too idealistic, we would like to rethink Dr. Suzuki's profound concern for its realization. Doing so will bring us closer to talent education's ideal.

In Japan unison playing in groups has begun to be frequently tried in the piano school. "Innovation in Piano Education" is Dr. Suzuki's report on it.

With the annual national concert and graduations, we must not forget the hidden strength of teachers and parents of local chapters who struggle behind the scenes or make painstaking efforts preparing for them. We introduce the remarks of two teachers who served as executive committee members respectively for the thirty-second national concert and the Tokai District piano graduation.

Dr. Suzuki's Lecture on Music Instruction concerns the up and down movement of the bow arm: bowing by moving the arm sideways is no good.

The installment from Dr. Suzuki's *Complete Works* continues with "Ability Is Not Inborn." The Mother's Note was written by the mother of Etsuko Hirose who performed Mozart's "Coronation" at age six at the piano school graduation this year. A comment by Yoko Hoshi, Etsuko's teacher, follows.



A NATIONAL PROGRAM
FOR CHILD-RAISING

A LECTURE AT THE UNITED NATIONS

Shin'ichi Suzuki

Some twenty years ago I was invited to lecture at the big hall of the United Nations in New York.

I started out with the following:

Looking at today's human race, I think the present is still the age of Unculture, not that of culture.

The reason is that today's world is comparable to the Iron Age of Unculture when people killed one another in war time. Today the military presence is large in each country and some possess atomic and hydrogen bombs for wholesale massacre. Today's human world, prepared to kill masses of people, still remains in the age of Unculture. It is a miserable era. I cannot conceive of this as an age of culture.

Three thousand years ago Buddha prophesied: "The human race will be engulfed in large scale war through

its own folly, and two-thirds of the people on earth will be killed, leaving one-third to survive; for the first time then will it be possible to create an earthly paradise through self-reflection." Prophecy is warning. Unless the entire human race reflects deeply on itself, it is not possible to deny that two-thirds of the human beings on earth may be killed in world war.

I would not use the word "the Age of Culture" as long as military forces exist in various countries. I think that the greatest project assigned today's human race is to abolish armament from the world and try to create an earthly paradise of world-scale love and friendship where all help one another as friends.

The human race is step by step approaching the day when it is possible that two-thirds of the race may be wiped out. Being unaware of this is the greatest error of humanity. Please let me urge you to hold an international conference as soon as possible to abolish military force from the world so as to construct an earthly paradise.

I first made this request at the big hall of the United Nations.

I then talked about national programs for child-raising from birth. This is the most important, innovative state policy for creating an era for tomorrow's human race. "No ability is inborn; every baby is born as tabula rasa, acquires ability through repeated stimulation in the daily environment, and develops through the wonderful workings of life. I learned over thirty years ago that ability is a matter of physiology or psychology of the brain. Every child in the world is a beautiful existence: all develop while acquiring the great ability to speak their mother tongue fluently by the time they are four or five.

Every child in the Stone Age, raised by parents of that age, grew with the inferior ability of that age. This is what "Man is the child of the environment" means. Kamala, the Indian girl raised by wolves, grew as a wolf girl, while acquiring wolfish mind, senses, and habits.

Every baby has the beautiful functioning of life which enables it to develop in any direction, with goodness, evil, beauty, or ugliness. Ability is not inborn.

For this reason, I have been advocating my age-old dream: realization of "National programs for child-raising from birth" throughout the world.

The program should involve training child-raising advisors, who will be placed in every city, town, and village of the country. Each advisor will have a locality. When a birth is reported, the advisor will offer congratulations in place of the state, start counseling on the daily care of the baby from that day on, and give the family necessary materials. He will go around observing the growth of babies, and advise parents. He will constantly guide so that every child in his area will grow properly and beautifully, and protect all children as part of the responsibility of the state until age five or six. I would love this to be implemented as soon as possible throughout the world.

The human formation between age zero and five is crucial for fostering a beautiful heart and developing outstanding sensibility and ability. Babies are a wonder: they can grow with a wolflike heart if raised by wolves. Depending upon how they are raised, there is no limit as to what beautiful heart they can grow with.

Now that it is clear to us that neither the heart, the senses, nor ability are inborn, the national child-raising program from birth is certainly the most important state policy which should be implemented for creating the new era of the human race. I heartily urge you members of the United Nations to make efforts so that the day will come when national child-raising programs from birth will be practiced in various countries of the world. Herein lies the development of a new world of the human race. With this belief, I am pursuing the movement. "The dawn of the world comes with children" — this, I think, is the biggest project assigned to today's mankind.

When I spoke the above, everyone stood in ovation. However, it is not easily put into practice. I am making efforts to spread this appeal to the world so that the dream will be realized as soon as possible.

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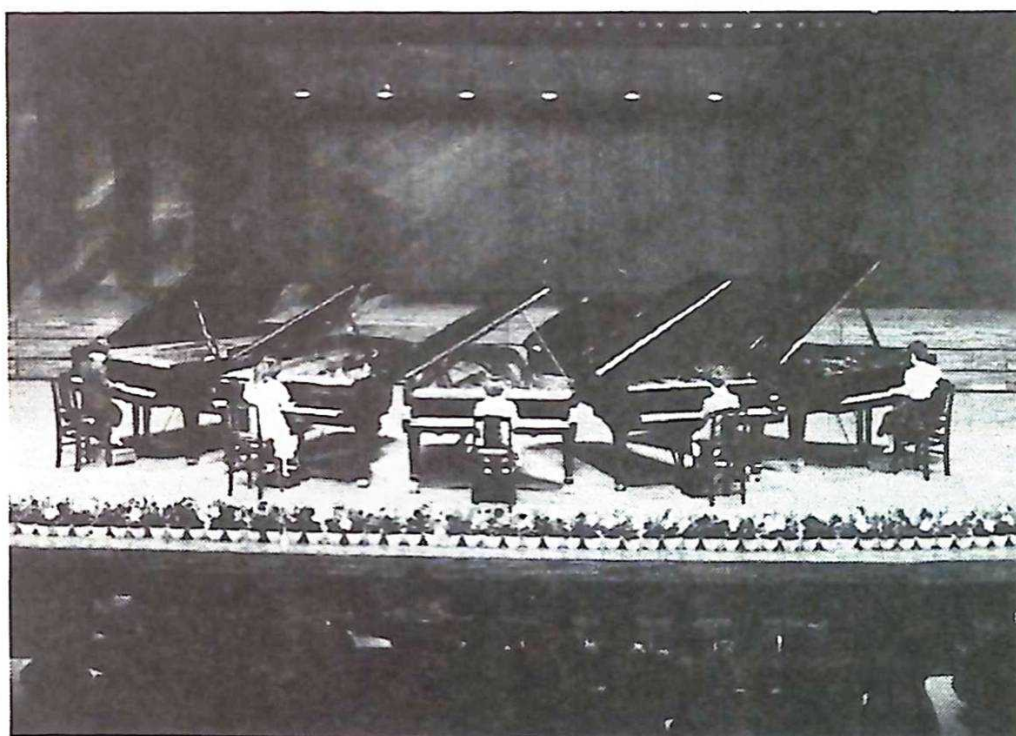


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INNOVATION IN PIANO EDUCATION

PIANO GROUP PERFORMANCE

Shin'ichi Suzuki



Five-piano unison performance
Music and Culture Hall, Matsumoto, April 27, 1986.

The Suzuki piano group approach has finally started to be practiced nationwide. I am pleased that the method long practiced in violin is also being implemented in piano: daily home practice with the tape and inspiring unison playing in a group.

A new educational world has started to evolve in piano education. In time it will spread internationally.

The wonderful concert held in Matsumoto on April 27 presented unison performances each with five students.

Those who heard them for the first time were greatly surprised. More than a hundred little students played, five at a time on the five pianos, beautifully and musically, as if one person was playing.

The innovative concert of unison group piano playing was first attempted by the Chiba A Block teachers of the Piano Study Group on March 31, 1985 using four pianos. I am sure the audience was quite surprised by the new experience.

The next such concert was held by the teachers of the Kansai District Piano Study Group, involving four pianos and more than ten dozen students. I had the opportunity to hear four-piano unison performances for the first time then partly because I had a lecture to give. I found beautiful musical expression in this fine piano group concert, the second in the world of this type. This moving event occurred on December 8, 1985 at the Kosei Nenkin Hall, Osaka.

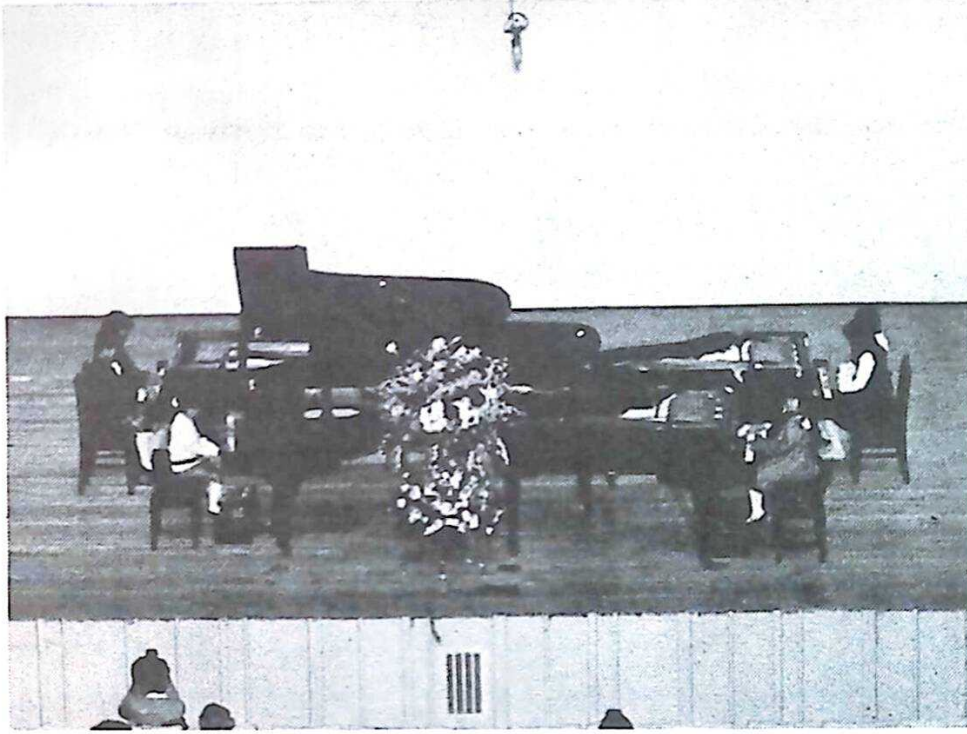
The third was the five-piano unison performance given by the Matsumoto Chapter at the concert hall of the City's newly-built Music and Culture Hall. Fortunately the non-governmental "TV Matsumoto" assisted us with great interest in the innovative five-piano unison concert. The Matsumoto branch of the government's NHK Television advertised the concert in the morning with a big poster and other media materials, which is rather rare for them. The concert which began at one in the afternoon enjoyed a great success, with an unprecedented audience of 1,500 for the 800 seats.

The educational approach of helping every child acquire superior musical sensibility is based on repeated home practice with the tape.

If this is properly carried out, it is clear that every student will acquire outstanding musical sensibility. Since this was not easily done by everyone, I spent many years advocating its practice.

In recent years, however, more and more people have been putting it into practice, and, therefore, at one

point I suggested that instructors try having two students play in unison using two pianos.



Unison performance on four pianos
March 31, 1985, Kashiwa City Hall, Chiba Prefecture.



Unison performance on four pianos
December 8, 1985, Kosei Nenkin Hall, Osaka.

Assigning unison playing by two as homework will encourage forming the habit of practicing with the tape. Have students also play frequently with the tape at individual lessons. In violin lessons, playing with the tape has long been an established custom.

Whether at concerts or in class recital, I would like you frequently to try a program of two-student, two-piano unison performances, for such is the Suzuki method.

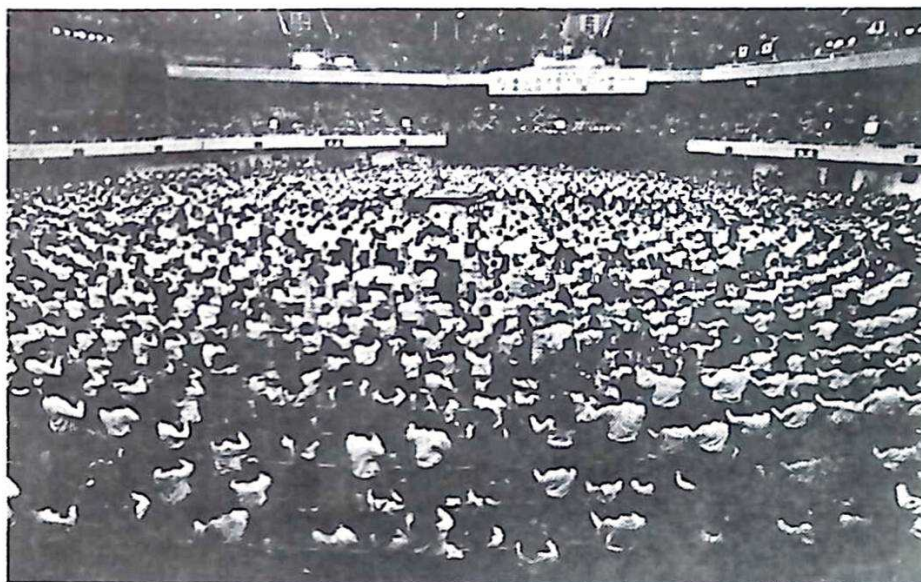
The purpose is for you unfailingly to carry out this method as an approach to developing outstanding sensibility and ability. It has already spread to unison playing on four and five pianos, an innovation in piano education. If two students on two pianos can play perfectly together, ten on ten pianos also can. Playing on two pianos two by two is a joy for children. Through this they also gradually acquire an important ability called "the ability to play in perfect unison."

Please let children try unison playing on two pianos at lessons. Carry out this innovative piano method which helps foster fine musical sensibility and outstanding ability.

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UNTIL THE THIRTY-SECOND NATIONAL CONCERT



Koichiro Nanami
Planning Committee for the National Concert

In late September last year, I received a call asking me to serve on the planning and executive committee. I was a little shocked to realize that it was already time to start planning the next national concert, when we had just finished the previous one five months earlier.

October 15, when trees started to assume colors in Tokyo:

The planning committee for the thirty-second national concert met for the first time. First the members were introduced and, after greeting, jobs were allotted to us. I was to handle filing and ushering. Since this was the task I had been given for seven consecutive years, I hoped that I might be able to handle it with some ease. However, when the executive secretary of the planning committee indicated that

student performance at the next national concert was to take place in a circular formation, my head started to ache because it had never been tried before.

On returning home, I immediately began to draw the floor plan. It was a job finding my protractor, compasses, and rulers which had been left unused. Then, before starting to make a sketch of the Budokan (Martial Arts Hall), I had to make precise calculations many times over to find out how much to reduce the scale. According to the scale, the sketch could go off the paper or could be too small. When the sketch was finished, I thought about how many centimeters the distance between each two students should be. (If the distance between students is too narrow, they cannot play violin; nor will the floor be filled. If there is too much space between students, 3,000 students would not fit.) The idea on which I settled was to make 24 circles, each bigger by 80 centimeters than the one just inside. When the sketch like a spider web was finally completed, it was three o'clock in the morning, and I banzaied in spite of myself.

October 29 – December 3, the peak of red leaves:

On the basis of the completed sketch and the number of students who had participated in the previous national concert, we discussed in what order, in what form, and in which part of the floor the pieces could be most smoothly performed. We wrote the first plan, the second plan, the third plan, and so forth into the floor plan, simulating the concert. In ordinary years, one meeting was sufficient to decide the rough shape; however, due to the circular formation proposed this year, many problems arose such as to where and in what shape the raised stage should be prepared, how to manage the graduation, and where to seat *koto* players. It took us as long as one and a half months before the basic plan for student performances was ready. During this interval, I had a headache every day as the national concert's executive secretary urged us many times: "Until the formation and the order of the performances are determined, we cannot proceed with the preparation of the flier and the program."

December 10 - 26, when Christmas carols were heard in different corners of town:

We determined student seats according to each piece of the program, and figured out which staircases and doors should be used in order to usher students smoothly to the floor, and how to hand them back to parents after the concert was over.

January 15, Coming of Age Day, when young women in kimono were seen here and there:

At ten in the morning I went to the Nakano classes to count the number of students. We counted the number of students of all the teachers in the Kanto District according to the piece: "Instructor So-and-So: n students play Bach a minor, m students play Tambourin, etc." The result was 5,500 students. However, not all these students would participate. Using the number of participants in the previous concert as a reference, I tackled the calculator in order to estimate the number of prospective participants: "70 percent of the 632 who have graduated from Bach a minor, i.e., 440 students, etc." It was six o'clock when I completed the estimate of all the groups.

January 21 - February 4, the coldest season of the year:

On the basis of the estimated number of participants, once again we checked the details concerning student seating, staircases, entrances and exits, filing and formation. Then we prepared the National Concert Guideline which included diagrams explaining as clearly as possible to all the staff the order of the concert and the method of ushering.

February 17 - March 18, one month before the concert:

Fliers, tickets, name plates, etc. were ready. We put all the students' fliers, tickets, name plates, etc. in envelopes class by class. It was a chore to count those thousands of cards and papers. We also held many meetings, committee by committee, to explain the completed guideline for the concert. Student rehearsals started, and all the teachers were now moving toward the concert.

March 26, the day before the National Concert:

We carried to the Budokan the luggage prepared by the committee members, which filled a large-size light-weight van. At the Budokan, people were already starting to arrange the lighting, raised stage, and speakers in their places. Later teachers from all over the country gathered for a meeting to prepare for the following day.



Mr. Suzuki and board members
greet Princess Mikasa.

March 27, the big day:

What concerned all of us committee members was the weather. On waking around four in the morning, I repeatedly got up to look at the sky and returned to bed. When I saw a glimpse of the pale blue sky, I felt relieved and finally slept again for a while.

At eight o'clock I entered the Budokan through the Tayasu Gate where no cherries were yet in bloom. A circular stage was already prepared on the floor, and white tapes were placed to indicate the circular lines for students. We closely checked them to see if the floor was prepared according to our diagrams. Using tape measures, we also determined the locations for cellos and flutes.

At ten o'clock, students gathered in droves.

"Okay, let's go!"

At 10:30, rehearsals began. As students rehearsed their pieces, we, too, practiced ushering and lining up.

At twelve, we found a moment of leisure for lunch. Probably due to excitement, I felt so dry in the mouth that I could not swallow the food in my lunch box, and just guzzled tea.

At 12:00, the floor ushers for the graduation went to different doors and I went on stage with a microphone to coordinate entrances. The audience's seats were already full. "Students will name plate numbers 7 and 8, please start moving, . . ." The curtain was about to rise for the National Concert which we had planned for half a year.



A representative of graduates
receives the certificate from Mr. Suzuki.

**STRUGGLES
OF THE PREPARATORY COMMITTEE

THE TENTH TOKAI DISTRICT
PIANO SCHOOL GRADUATION**

Chieko Kono
Lecturer, Piano Study Group

This is the tenth year since the piano school graduation began to be held in Nagoya. The tenth Tokai District Piano School graduation was held on March 29 at the Aichi Prefecture Kosei Nenkin Hall. It was appropriate for the tenth anniversary that all the pieces except for graduate level pieces were performed in unison on two pianos and that this way more students could perform and more teachers could participate than before, creating greater excitement. Our worries at the time of the rehearsal and the painstaking efforts in preparation flew far away the moment the graduation was over.

I would like to write about backstage episodes as one who worked on the preparatory committee for the Tokai Piano School Graduation.

On February 13, along with Instructors Itakura and Hoshi, I was summoned to headquarters to discuss the graduation. We began to be frantically busy from that day on. We were told that all the "free" pieces were to be performed in unison each by two students, as well as the assigned pieces up to the advanced level. We thought this a good idea because, in Tokai District where there are rather few instructors, this would give chances to teachers other than the members of the

Study Group. However, at the same time we worried that we might not be able to find a reserve student if someone declined, especially in the case of a very advanced student. I went home with materials on graduating students in the district, spent the next three days contacting all the classes involved, and chose students to perform at the graduation.

Among nearly sixty teachers were some who were participating in the graduation for the first time. Their responses varied when they were suddenly informed of unison playing: "Let me think it over for one day;" "when a student is paired with another who lives far, how can they perform because they can't rehearse together?" Many other questions were raised. Each time I only asked the teachers to make up their minds and settled one matter after another on the spot. As a result we were able to finalize the program without major changes, thus passing through the first difficult tollgate.

The rehearsal had already been set for March 9, one week earlier than the usual year's due to the convenience of the hall. The executive committee decided to have students practice playing on two pianos, and four or five teams were scheduled each hour. We prepared all the materials concerning the graduation for distant teachers who could not come to the regular meeting the next day, and also announced the invitation to the teachers' party. The small hall was filled with the heat of people, and instructor Itakura, the committee chief, and myself, who stayed there almost all day, had tired ears. Possibly because the date March 9 was too soon, the rehearsal was miserable. We were not sure whether the situation would improve by graduation, and whether it was all right not to secure one more rehearsal opportunity.

The regular meeting on the 10th was devoted to making arrangements for the graduation. It was a heated meeting with self-reflection on the previous day's rehearsal and criticism of unison playing. Who wouldn't have felt equally negative at the sight of that rehearsal in which performers were too nervous to be

musical?

However, the graduation performances were really fine; they were completely different from the rehearsal. Some parents were so happy that their eyes were moistened. I can imagine the extraordinary efforts of teachers and parents in that interval. On the other hand, there were marked differences in the results between teams of students in nearby classes who could practice together often and those of students who could not even rehearse together once due to the distance. Some expressed the wish to team up with nearby students.



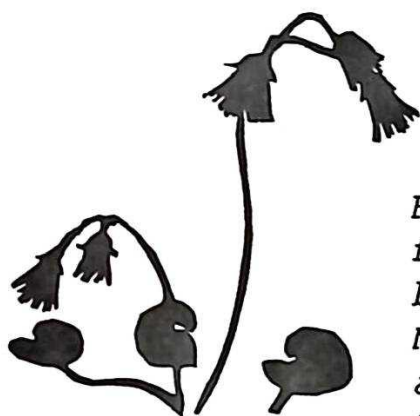
Unison performance of Bach's Italian Concerto,
1st movement.

With the idea of enhancing the Suzuki method's public relations, we asked the newspaper and Transportation Bureau's weekly events guide to cover the graduation and concert. Particularly with the press, we negotiated that they write articles on unison playing on two pianos and six year olds' performance of "Coronation" with the orchestra. They sent reporters to the concert, which was written up in the newspaper on the following day and in the Sunday issue later on. I hear that many phone calls kept Instructor Hoshi busy at the Tokai office. Although interest in the Suzuki method increases each year, perhaps due to the

character of the region called Nagoya, the excitement tends to end when the event ends, the situation quickly returning to what it was before. We need to advance to the future both in spreading the circles of the Suzuki method and in enhancing ourselves. This is my reflection with the busy graduation now behind us.

I am grateful to Mr. Suzuki and Mr. Aoki for the fine graduation. Thanks are also due to Instructor Hasegawa and other orchestra members for their constant support, and to graduates and teachers for their efforts and cooperation for this event. It was completed thanks to everyone's combined strength. Before concluding my report on the bustle and confusion, let me announce that next year's graduation will take place on March 27 at the same hall.

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*Fix my power
firmly at the tip:
bow won't wobble.
Move on, pony hair,
as my elbow moves.
I won't let you float,
I won't press you down.*

Shin'ichi Suzuki

UP AND DOWN MOVEMENT OF THE BOW ARM IN VIOLIN PLAYING

Lectures on Music Instruction (48)

Shin'ichi Suzuki

The position and the movement of the bow arm should be seen as the up and down movement of the arm in front of the body. Instruct students in playing with good posture which allows them to move their right arm up and down in front of their right leg.

This idea does not yet seem driven through nationwide. Just recently I heard a concert by some 200 students. Their tone had become more beautiful, but the posture of their bow arms had yet to improve: many played with the elbow moving sideways right and left instead of up and down in front of the body.

I would like you to change this as soon as possible.

* * *

I am sure you start beginner violin lessons with rhythm practice: holding neither the violin nor the bow, hold out the left hand, palm open facing upwards, in front of the left leg, while keeping the open palm of the right hand face down; then hit the left hand with the right, from the facial height, to the beat of Twinkle.

You can also put the left hand forward little by little and hit it with the right hand, then move it back again to the original place while still hitting it with the right hand.

The up and down movement of the bow arm practiced at the beginner level that accompanies the hitting of the left palm is preparatory training for the study of bowing.

Yet so many students have formed the habit of moving their bow arm sideways right and left once they hold the bow instead of maintaining the up and down movement.

Let students repeat the up and down exercise using the same right arm and shoulder position as when hitting the left palm, then let them hold their violin and bow so that they play by moving the bow arm up and down with the same shoulder position. I would like you to instruct each student thoroughly. This can be called the basic posture of bowing.

Instruction in Playing with the Bow Held Upside Down

— A New Approach —

An important method of bowing instruction is to let students hold the bow upside down at lesson as well as at home. With the little finger on the bow tip, practice playing the first eight measures of the Chorus from Judas Maccabaeus, then play the same with the normal bow hold and with the same amount of sound. It was decided long ago to train students in this frequently. Since last year, we have decided to let them also play their pieces both ways.

At a group lesson of about one hundred students the other day, by way of experiment I had them play a piece in the normal way first, then the same piece with the bow held upside down. They played with much bigger tone with the reverse bow hold. I clearly realized that training in practicing pieces with the upside down bow had not been thorough.

I would like to request anew that this new approach be practiced in every classroom. It is the same with advanced students. If you teach students to play any piece with the same amount of tone and the same tone color whether holding the bow normally or upside down,

their tone will improve greatly. This is a neat new method which helps even beginners to produce beautiful, big tone with a well balanced bow.

This is a new idea, unique to the Suzuki method. I would like Suzuki method teachers always to practice and apply it fully. Tone produced from young students' small violins, too, will change to the bigger.

How to foster fine tone in students is the instructor's responsibility, and it also reveals his instructional skill. Refining each student's tone has been my dream in my fifty years of lessons; it still is.

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

*(Five Mottoes of
Talent Education)*

EYES, HEART, AND EARS

From *The Evolution of the Suzuki Method*

Shin'ichi Suzuki

ABILITY IS NOT INBORN (1951), PART III

Eyes, Heart and Ears

Eyes that Cannot See, Eyes that Can See

Kamala, who was raised in a wolf's dark den, became so used to the dark that she could see and run in the dark.

This expression of human adaptability indicates that, if raised in such an environment, humans can develop such ability.

Conversely, it can also be said that humans originally had the ability to see and act in the dark, but at present nearly all have lost that ability due to changes in their living environment.

If raised in a changed environment, humans demonstrate their ability within that environment. However, we can also say that the environment has to be given at infancy. This enables physiological adaptation.

It is true that the discovery of culture related to fire and light caused the decline of human ability; however, as Kamala proved, the decline is merely a sign of adaptation to a living environment rather than fundamental loss.

Due to a great change in the environment called civilization, I am aware, a variety of outstanding human abilities are buried and undemonstrated.

We cannot clearly ascertain what abilities are given to humans. At the same time, it is also unknown what abilities are discarded before being developed.

As long as humans grow within their subjective concepts and die having known what they happen to know, it is impossible to observe themselves from a perfectly objective viewpoint.

Human eyes, too, vary from person to person: some see only what is in view; others see what is not in everybody's sight.

An outstanding scientist says:

We sometimes overemphasize one aspect, minimizing others. We have to recognize such aspects in human beings as physio-chemical, anatomical, physiological, psychic, intellectual, moral, artistic, religious, economic, social, etc. Many scholars' views are skewed by their special fields; they believe that they know man's entirety when they have studied only one such phenomenon of man.

At times, very important events may be completely buried away. Our minds tend to exclude things outside the domain of modern science and philosophy. Even scholars are after all human beings. They, too, are affected by the prejudices of the environment and era. They do not recognize the existence of whatever cannot be explained by fashionable theories. Even absolutely clear facts can be ignored when they assume completely different appearances. Even today, scientists consider clairvoyance and other psychic phenomena as matters of fantasy.

I agree entirely.

If there is no method of proving it scientifically, the reality of clairvoyance is buried away by biologists and doctors instead of being connected to fundamental human nature as an important factor.

So many precious truths have been overlooked, along with superstition and magic tricks, due to the low level of science. "We must not ignore something just because we do not understand it," great scientists warn us, but in many cases the advice is not heeded.

It is the same with the great curing effect emanating from, for example, the human hand.

In today's society where science's doors are closed, in the face of thousands of actual examples, cure by the laying on of hands is criticized as superstition because it cannot be theoretically explained.

I am made to think about the world of human power in the past which gave birth to such expressions as *Behandlung* (handling, cure) and *teatesuru* (to care by placing the hand).

This is not "lost" human ability; thoughtful people know that it is a form of ability which has "declined" through changes in cultural environment, beyond doubt a precious gift to mankind.

Not only scholars but all of us are affected by the prejudices of our environment and era. It will bring great progress if we liberate ourselves from science's closed door policies, look at the spacious world of science, and cultivate a world of human ability in many areas undiscovered in the past. We should constantly remind ourselves of great scientists' warning: "We must not ignore just because we do not understand."

Colored Lenses of the Environment

The heliocentric theory of Copernicus who wrote *The Revolutions of the Heavenly Spheres* was criticized by people at that time. Even someone as bright as Martin Luther is said to have scorned him saying that a fool was trying to reverse the heavenly bodies' revolution.

The great philosopher Giordano Bruno was an enthusiastic supporter of the Copernican theory. And for this reason this predecessor of the theory of immortality of energy was burnt at the stake. It is well known that Galileo, who later advocated the

Copernican theory, mumbled that the earth still moved, after being forced to recant as a result of the inquisition. About a hundred years intervened between Copernicus' execution (1543) and Galileo's death by persecution (1642).

The blind society brought up by the Ptolemaic theory and caught by the sanctioned subjective views, for one hundred years continued to foolishly persecute and deride scholars advocating the Copernican theory. What is society? History demonstrates that in many cases "public opinion is faithful to the trend of the world but cold to truth." The only thing that can be said of every era is that "public opinion is loyal to the era's subjective views."

Man is a child of the environment.

Therefore every human being looks at every fact and phenomenon of the world through the colored glasses of the environment.

Those who advocate, those who resent, those who revile are in most cases slaves of their own subjectivity.

All those who try to pursue truth must take off their colored glasses.

§ § §

It probably cannot be that the eyes are the most poorly made of what is inherited, but an eye inspection at an optician's place reveals that the eyes are imperfect in nearly all cases.

I used to think that our eyes became generally poor because modern life requires us to read small type in newspapers and books.

However, on careful reflection, it is not so; the greatest cause is the emergence of an inspector called eye examination which finds even the slightest defect of the human eye, and helps us compensate for the deficiency in heredity with eye glasses.

As a result, a new role was added to the eyes in the human world: when glasses which are a little too strong are fitted at the discretion of the inspector, the eyes rush to adapt to the new prescription.

In the human world in which some see a thousand leagues with clairvoyance, many people cannot even see what is one yard from them. May this be the results of quick and careless manufacturing of glasses? If they are mass produced too carelessly, an era may come when no one, children or old people, can walk without glasses.

That eyes are created in living things is miracle enough to make man regard this small phenomenon eternally with the Eye of wonder. I read that "the brain extends a part of itself to the skin to become the visual nerves and lets them perceive the photoelectric waves from red to violet. There the skin goes through a strange metamorphosis, becomes transparent, creates the cornea and crystalline lens, and, in conjunction with other tissues, completes a fine instrument called 'the eye.'"

To the function of the brain which achieves this strange job, we ought to feel thankful even if our eyes are somewhat imperfect.

Moreover, human beings are endowed with three eyes. Two of them do not keep well so that they have to be examined at one point or another, but the third, the mind's eye, gradually improves its sight with age, working more and more efficiently.

This is an eye which observes truth. When its practical ability is heightened, it grows through receiving photoelectrical waves of truth until it plays the role of seeing things that are invisible to the two physical eyes.

While adaptability declines with age, human beings are so made that a high ability develops depending on efforts. Thus, while the function of the two physical eyes declines, another high quality eye can develop through efforts.

Human beings seem to be so structured that something is given if efforts are made.

The skin goes through strange changes in response to needs through the brain's work, becomes transparent, creates the cornea and crystalline lens, and creates the eye together with other tissues. This wonderful thing is certainly related to other such wonders: infants, in response to outside stimulation, delicately and physiologically adapt to the tone color, rhythm, scale, and musical quality of outstanding music, or become tone-deaf; German children learn to pronounce the r-sound through physiological or functional changes. I think that the brain, once outside the womb, continues to demonstrate its wonderful function as it does within the womb.

We can only look at the wonder of the changes in the seventeen or eighteen long years from the formative stage in the womb when a child's appearance and functions develop, and the time when the brain completes its postnatal growth. We need to know much more about human beings. How much happier can single-minded material culture unaccompanied by spiritual culture make human beings?

Dr. Alexis Carrel says in his *Man the Unknown*:

We must create true human science, the science which teaches the need to delve more deeply into the inner world of human beings by utilizing the already known skills, and to more deeply study each part as parts of the whole. It is far better and moreover necessary to study man than to toil over production of a larger telescope for observing the structure of nebulae or faster passenger boats, more comfortable cars, and cheaper radios. If an airplane carries us to Europe or China in a few hours, what progress is it? What purpose does the increase in productivity serve if human beings consume more and more unnecessary things? Kinetics, physics, and chemistry never bring us moral uplift, knowledge, health, strong nervous systems, enlightenment, or peace.

I feel that we should deeply reflect on progress of human society. We need to think well about the meaning of culture in the context of our real society. Dr. Carrel further says:

Like education, sociology and economics, physiology and hygiene science have also been devoted solely to the study of the physical, constitutional and intellectual aspects of human beings, remaining totally ignorant of man's emotional, moral and spiritual life, personality, esthetic or religious needs, principles common to physiological or psychological phenomena, and deep relationships between individuals and the spiritual environment. Therefore, a 180 degree change of direction is needed.

We should not become slaves of subjective views nurtured by the environment. We must develop a mind which observes reality and thinks about truth.

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When students cannot succeed no matter how they try, I drop a hint: "Look from the other riverbank." Skillfulness is the opposite of clumsiness. Take a saw for example: a skilled sawer applies power in the opposite place from a clumsy sawer.

The brain has a direct relationship with all human functions. Moreover, it is in a position to foster or destroy them.

For active people who lead spiritual lives, senescence is deferred. Active spirit commands physical functions to operate and forgets to count the years.

Those who have hope can let the brain tell so to all the faculties of the body, allowing no spiritual or physical senility, and keep young and healthy. The

psychologically retired reach physiological senescence earlier than others due to their spiritual decline.

Spiritual age: 40; physical age: 70 — it would be interesting if this kind of measurement were possible.

My spiritual age is 35 or so, perhaps?

Those who have read many books have already developed the ability to read through the eyes and think through the head. Their eyes think better than their ears. If I say, "I'll read a short passage for you so please listen," and try to read, such a person insists on handling the matter with his eyes: "Let me have it; I can understand better if I read it myself."

When listening through the ear, his brain does not function as clearly as if reading with the eyes.

Ability grows where there is training. Following this law, many scholars have the habit of thinking through the eyes.

Depending on the person, the ear is no longer the "window of knowledge"; the eye is now the window. What was once the front door seems to have moved to the eyes.

"Read to me, because somehow it is hard for me to read," grandfathers used to ask their grandchildren in the old days and listen, eyes narrowed. The ear was certainly the front door in those days.

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Music Cannot Be Learned through the Eye

Those who daily studied music, eyes glued to the printed notes, have become people who handle music with their eyes. They are unfortunate people who have already developed the ability of being unable to play without the music. I myself am one of those victims.

Ability develops just as it is fostered; it is not like burning coal to produce gas.

I have realized from 20 years' experimentation that those trained in music through the eye have received quite heavy damage.

1. First, delicacy of sensibility to tone, which is the most important thing that should develop during the course of study, becomes impaired. This is a great loss. Certainly, the eye develops like a typist's. However, the student becomes as mechanical as a typewriter. Fine sensibility becomes gradually absent in his tone and expression.

2. The ability to memorize music lowers. This is a great loss.

In order to avoid such harms and develop fine ability instead, talent education violin class postpones teaching reading approximately until the child can play the a minor concerto by Vivaldi. Only the parent is taught how to read from the beginning. Even after this point, the student is encouraged to use the music only when memorizing the piece; practice is done mostly without the music. Naturally the child always receives lessons without the music.

When this approach is followed, memory develops rapidly, and the time required for memorizing a piece becomes shorter as the student progresses. In an experiment conducted recently in Matsumoto on six eight year olds who had studied violin three years, they were able to take a lesson without the music by the third day on a piece like the fourth movement, which is about 56 measures, of the e minor sonata by Veracini.

When Kenji Kobayashi visited Matsumoto last fall (1950), I had him play with Koji Toyota, who then lived with us, Vivaldi's a minor Concerto for Two Violins. At the time of this experiment, they were both fifteen, and both had been instructed by this approach.

Neither of them knew this piece. Without telling them, I let the Matsumoto Broadcasting Station know what they were going to play. The day before the broadcast, I took out the music and handed them the parts saying, "Learn this piece and try performing it on the air tomorrow. See how well you can perfect it in two days. It's good practice."

They said, "Oh no," withdrawing with the music. Naturally I knew their ability; I did not think this experiment beyond them.

The only question that occupied my mind was how well they would be able to perform.

After one and a half hours, I went to see them, thinking I should coach them a little in expression. Since they had already memorized the first movement which is the longest of the three, I had them play together, giving them advice on musical expression. By the following morning, they memorized the entire piece.

When the time approached for them to leave for the radio station, I called the two boys. "Play together for me once more before you go," I said, and listened to the three movements with the music on my desk. Their performance was not only perfectly secure but musically refined.

The car came. "We'll be back," they said as they dashed out spiritedly holding their violins. On my desk, the two parts remained side by side as they had been placed shortly before.

After they had left, I felt the strength of the two children who had not learned music through the eye. If we had been the ones who had to play the concerto we had received the day before, lack of confidence would have made us want to at least bring the music to the station.

The two boys never thought this way. Their parts left alone on my desk narrated their real strength. Both performed well on the radio. Of course there was no error whatsoever. They had dependable ability. But this was nothing unexpected.

We must not think of this as extraordinary. It is certainly extraordinary within the familiar context of commonsense with which we live. In the past history of human beings, too, similar abilities demonstrated by outstanding people were often recorded in their biographies as extraordinary.

However, now we have come to know the height of what is given every human being.

We have also learned that, depending upon how they

are raised, children can develop high musical sensibility, create great practical ability of memorization, or turn into dull individuals.

Seeing the high practical ability that Kenji and Koji demonstrated, I was of course greatly pleased as their instructor. However, in my eyes were the images of millions of children on earth being born with potential for developing similar ability. Before all these children, I could not say of these two boys: "They are special."

They both studied hard. They did well. Their parents, too, were loyal in their efforts to educate their respective children. That is why ability which is naturally expected of human beings began to shine in the children.

It was the parents' strength. It was their love.

I respected them as worthy human beings as I saw their love, self-improvement and efforts for their children despite their difficult living conditions.

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This was when I was studying in Berlin a quarter century ago.

There was a recital by the Busch Quartet at the music hall of the Singakademie. I had been invited by Prof. Albert Einstein, so I accompanied him to the recital. The scientist who played violin himself was a fan and good friend of Busch's.

The program that evening included Mozart's quartet "The Hunt" and one of Beethoven's Rasumovsky quartets. Busch played particularly masterfully that night, and Einstein and I talked about the beauty of his art as well as Beethoven's greatness.

Thinking of taking a walk in the corridor during the intermission, we rose from our seats, and went a few yards when we met Kessler the famous violin maker. He was a good natured old man, his face covered with a beard.

"Today's Beethoven was wonderful," I said. "A beautiful performance," old Kessler, too, praised, "it was great. The Joachim Quartet was great in the old days, but I think today's Busch is not a bit inferior to that." Kessler was a close friend of Brahms and Joachim, and always told me about them whenever I saw him.

The night's performance was indeed profoundly impressive.

Listeners were all talking about how wonderfully Busch had just played.

On going out to the corridor, I happened to see Professor K, a Japanese. He was a teacher from a Tokyo music school and senior member of Japan's musical circles.

"Wasn't it wonderful," I said. Mr. K replied, "I didn't at all enjoy it because I forgot to bring the score today." Failing to come up with a proper word, I simply said, "That was unlucky for you," and took his leave. Strolling in the corridor, Einstein and I talked of Busch, and of viola tone.

This was a beautiful night which brought me into contact with delightful, lofty art.



SOMETHING TO WHICH PARENT AND CHILD CAN COMMIT THEMSELVES

A MOTHER'S NOTE

Yoshiko Hirose
Yoko Hoshi Class, Piano Study Group

The encounter of my daughter Etsuko and talent education can be traced back to when she was one month old. It began when I saw the advertisement of "Young Children's Talent Development by the Suzuki Method" (CBS Sony) inserted in a baby magazine. It explained "the importance of exposing children to good music from infancy and developing good musical sense," and said that "the pieces they hear must be of highest quality from the beginning." This was accompanied by a list of recorded pieces to play for babies. My newborn daughter by my side, I thought and thought, then started the program with a mixed feeling of faith and doubt: "If 'every child grows,' would my child have a chance, too?"

The records were carefully prepared so that the parent could simply play them: at first Eine Kleine, repeated four times, for six months, then a new piece, added every two months to the pieces already played. Every day I played the recording again and again.

Having learned that a five month old could distinguish Vivaldi a minor from other pieces, I was watching my child. On a day a new piece was added, her expression clearly changed: she looked puzzled. By the time she was almost one, she had already listened to four pieces. I had fun with her, choreographing each piece: we clapped for the first piece, crossed our hands

in front of our chests, etc. Although I never verbally explained this, Etsuko eventually started to make these gestures by herself even when left alone. I tried changing the order of the pieces, but she still responded correctly. Moreover, she seemed to enjoy it. I was so moved that I could not believe it. I witnessed with my eyes in my own child a fact which was just as Mr. Suzuki had said. It was after this that I resolved to try seriously. In the three and a half years during which she finished listening to all sixteen pieces, my daughter formed the habit of listening, and I formed the habit of playing the records.

Right after that we visited Instructor Hoshi and piano lessons began. Since most of the pieces we had listened to until then were string pieces, Twinkle in the record we received that day, played only on the piano and a single note at a time, made me feel that my brain was really cleared up.

What first moved my daughter was the "Humoresque" in Christian Ferras' album of small pieces, which she heard when small. At the climax of the melancholy melody in the middle section where the tempo becomes free, the sonorously sung low notes powerfully penetrated her heart. Startled, she felt transfixed, her chest growing warm; then tears filled her eyes. Partly due to such repeated experiences, for my daughter the violin was a kind of dream. When she participated in the National Concert [which is mostly for the strings and flutes], she was excited to have a close view of little children playing skillfully. She exclaimed, moving her hand in the manner of vibrato: "My! They are so small but their left hands move so fast, and they play this way, shaking their hands!" After coming home, Etsuko stood now here now there all over the house and imitated violin playing, strings of cut rubber bands taped to her violin of an empty tissue box, and a longish pencil for a bow. "Good enough tone's heard in my mind, you know," she defended herself. Her posture had been outrageous when she was small, but by now even her movement was quite agile, and I was impressed to realize that imitation, too, could improve.

During the kindergarten years, she was tied down by long school hours, and sometimes when there were special events at kindergarten we found it hard to practice. However, I read Mr. Suzuki's writings in this and other publications, and tried to carry out whatever I could, although, given me as the parent, there must have been some divergences. If Etsuko's tone was at all better than the week before, Instructor Hoshi readily noticed it even if it represented the smallest improvement, and this seems to have given great incentive to Etsuko. It was about this time that I felt encouraged by a mother I met in class, who said, "There is no reason why two or three hours of practice time can't be created each day."

"Yes!" "I like the way you played just now!" When the timing was good for saying these words, Etsuko, a little proud, looked as much as to say, "After all I like

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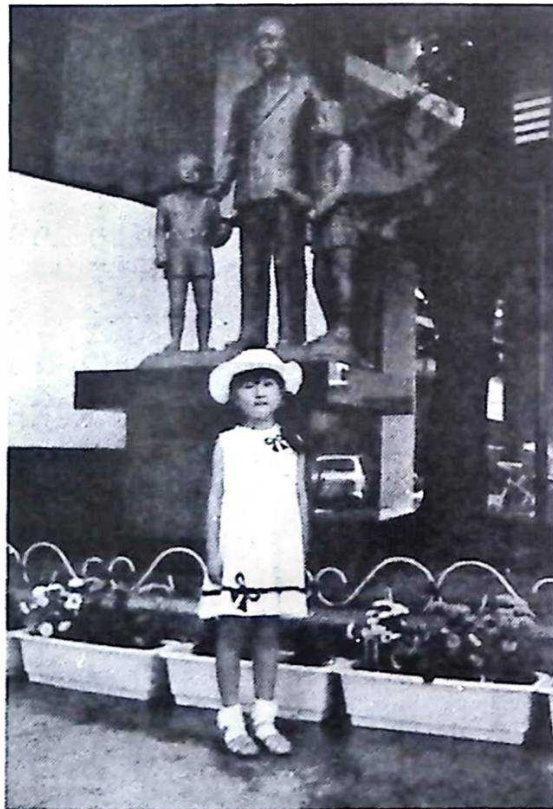
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Mother, she understands me well, I want to play better and want to be praised again." When she could not succeed no matter how many times she tried, the sides of her mouth would gradually go down.

Since she was taught to read music from the time of Book 1, by the time she entered Mozart's Sonata K. 330 around age six, she began to play from the music on her own. Thanks to the almost weekly assignment of some new piece or other, difficult rhythms and notation came to transfer smoothly from her eyes to her hands, and my burden finally became light. Since learning how to read, she came to be able to play a piece even before memorizing it; while she played again and again from the printed music, she began to be able to memorize a piece faster and more easily than before.

When reading a new piece, she smiles despite herself when she comes to a section familiar from the tape,



Etsuko Hirose
in front of the Talent Education Institute.

and looks excited and pleased. She has grown so that I can now talk with her about how wonderful it would be if she could wake the notes sleeping in the printed music, quicken them, let them breathe, and inspire life into the piece. Such awareness is beginning to sprout within Etsuko herself little by little. Practice has become part of her daily life, and she is becoming aware of the pleasure of gradually learning to play the pieces she has dreamed to play.

Although it was not yet three and a half years since starting piano, Etsuko had the opportunity to perform the Coronation at the Tokai District piano graduation this spring. It was an honor to represent an example of Teacher Hoshi's eager instruction and the Suzuki method. As she happily went on stage, so unafraid, to us worried parents she looked smaller than usual in front of the teachers in the orchestra.

I have been a "counter teacher" and inexperienced mother who could not do anything else, but I am really happy that Etsuko has been able to spend with talent education her entire early childhood, an important stage which can never be repeated. The days are fulfilled when there is something to feel committed to (together, especially, as parent and child).

Every day I play tapes hoping that great maestros' performances will reach my daughter's heart with their beautiful tone.

About Etsuko

Yoko Hoshi
(Lecturer, Piano Study Group)

When Etsuko Hirose performed the first movement of the Coronation with orchestral accompaniment at the Tokai District piano graduation this year, Mr. Suzuki was very pleased.

It was not so much because she had submitted the graduation tape of the Coronation at age six as because she performed the concerto after one rehearsal on the

same day, listening to the orchestral accompaniment with her entire body and feeling the music.

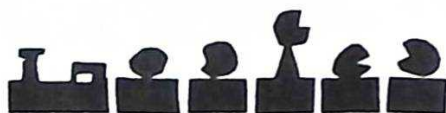
Etsuko, or Etchan as we call her, is now a seven year old second grader. It has not been four years since she started piano.

In the process of her study from Book 1 to the first stage of the graduate level in this short period of time, I see the trajectory of her great growth. Books 1 and 2 were smooth. Books 3, 4, and 5 gave her a hard time: because both the number of keys to play and the tempo increased, it was difficult for her to produce tone and to play evenly with an equal amount of tone. She carried "le Coucou" in Book 6 nearly half a year, and had a chance that year (age 5) to perform in a concert. This resulted in a big leap. Once she learned, with Paderewsky's Minuet, to perform freely as she felt, she seemed to begin tasting something like the pleasure of playing and the joy of having the audience listen.

From the earliest stage when her hands were too low even if the stool was adjusted to the highest position, her rhythm was already secure, small as her tone was. When recorded, she sounded beautiful and even clearer than when heard live.

Etsuko's mother always brings her daughter to all our events including concerts, lectures, and student recitals. She makes all possible efforts for home practice: there is no compromising because of Etsuko's young age, and this always makes me feel the height of consciousness of both the mother and daughter.

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