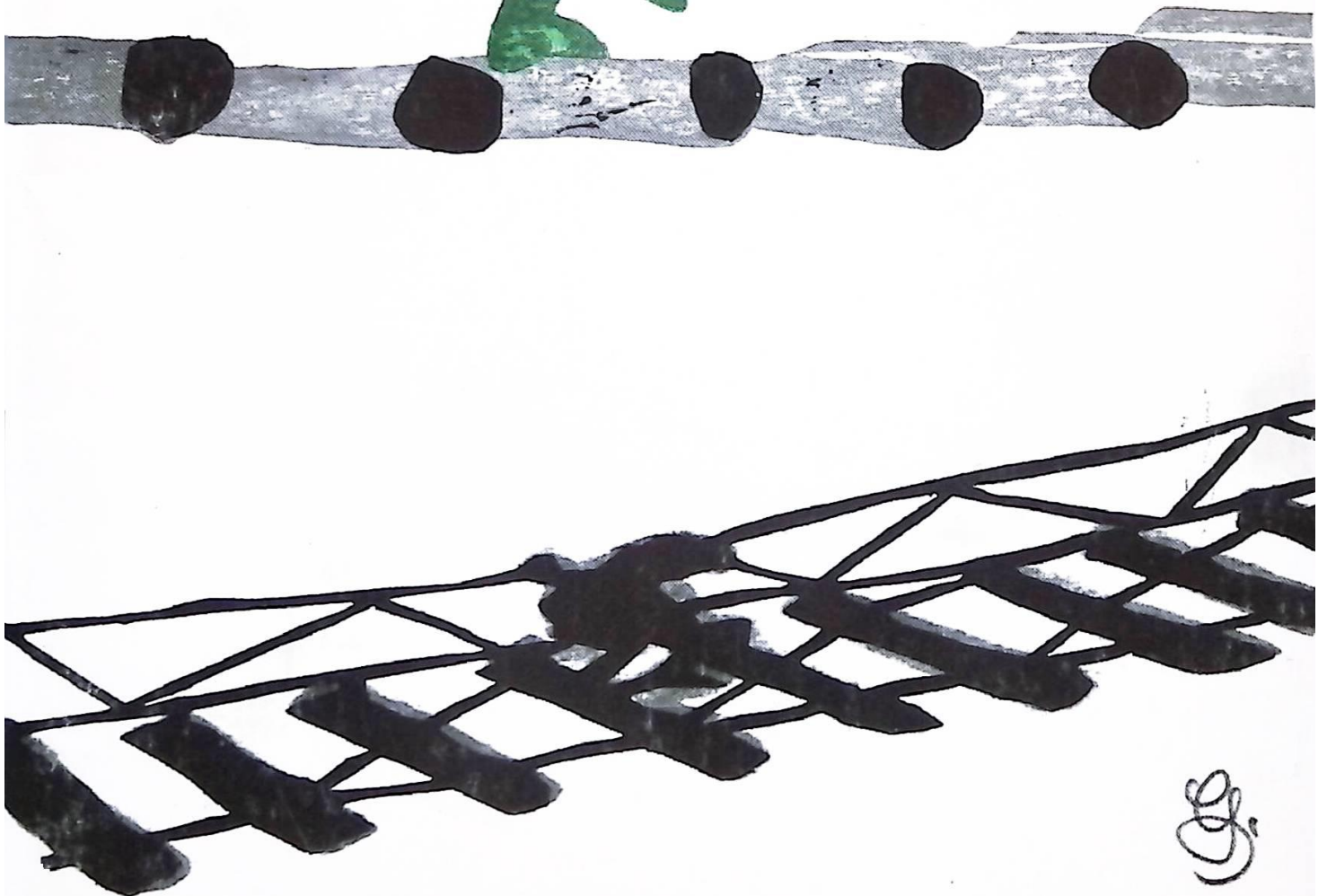
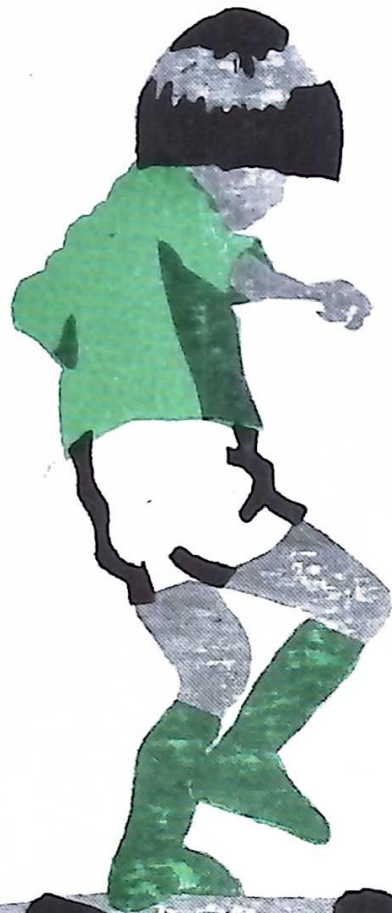


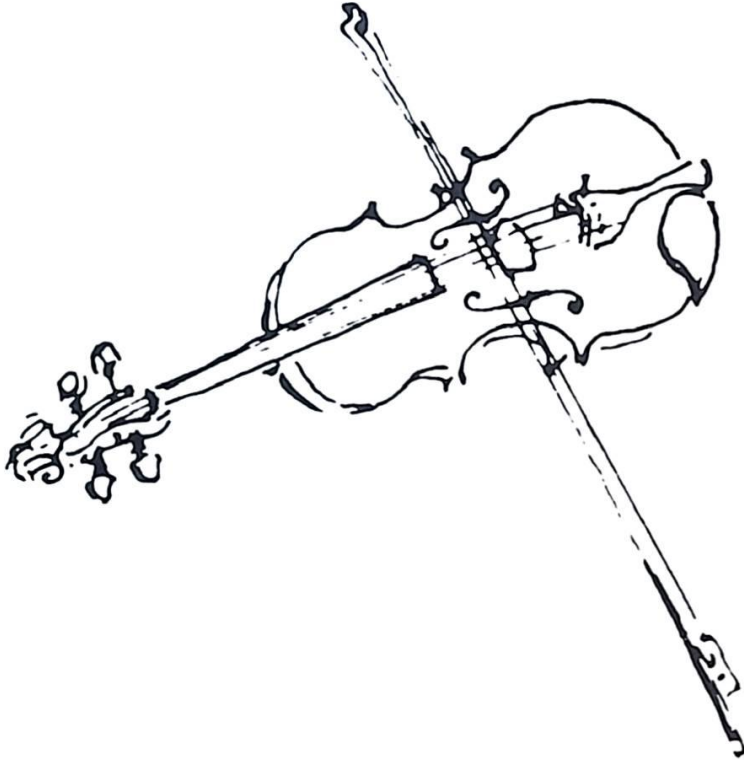
TALENT EDUCATION JOURNAL

No. 27
WINTER
1987



Signature

Cover by Kiyokazu Andoh



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Translation by Kyoko Selden

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EDITOR'S NOTE Masayoshi Kataoka	2
DISCOVERY OF AN APE BOY A New Episode After the Wolf Girls Shin'ichi Suzuki	3
HEARTFELT CONGRATULATIONS Masaharu Wagoh	5
WARM COMMUNICATION: The Third European Tour Masaharu Honda	8
FROM THE SUZUKI CHILDREN'S EUROPEAN TOUR Yuko Hirose	21
HAIKU ON THE BOW ARM Shin'ichi Suzuki	25
INSTRUCTION IN THE OPEN D-STRING Lectures on Music Instruction (50) Shin'ichi Suzuki	29
HEART AS ABILITY From <i>The Evolution of the Suzuki Method</i> Shin'ichi Suzuki	33
HERE I AM! Kyoko Mori	43

EDITOR'S NOTE

Masayoshi Kataoka

We recently obtained Casals Master Class Video Tapes. His posture as he plays with the effective use of his body, the natural, never tense movement of his right arm, contact on the strings of the well balanced bow, his strong and pliant left hand — here we can see everything that is in Dr. Suzuki's principles of string playing. It is indeed astounding that Dr. Suzuki studied these principles through the sounds from the records of Casals and Kreisler and systematized them into a method of violin playing. Besides introducing the gist of his playing technique in every issue of this journal, we have also published selections from them in a separate small volume, *Lectures on Musical Instruction*. It covers diverse aspects including violin playing technique and its instructional method, home practice, and piano teaching method. I very much hope that you will read it. This issue's lecture, "Instruction in the Open D-String," illustrates his approach to letting the string ring beautifully.

On October 17 last year, Dr. Suzuki turned eighty-eight, *beiju*. Concerts and other events took place in Matsumoto, Tokyo and various other places to celebrate his *beiju* birthday. We have printed the congratulatory speech of Masaharu Wagoh, the Mayor of Matsumoto.

Starting in 1982, the Ten Children's European Tour became a biennial event. We present two reports on the 1986 tour, one by Dr. Masaaki Honda and another by Instructor Yuko Hirose.

The third installment from Dr. Suzuki's book, *Ability Is Not Inborn*, is titled "Heart as Ability." It discusses talent education's basic idea about the brain's function. A memoir written by Kyoko Mori, "Here I Am!" contains interesting episodes about her struggles as a talent education student and her present life as a wife and mother which is unthinkable without the violin.



**DISCOVERY OF AN APE BOY:
A NEW EPISODE AFTER THE WOLF GIRLS**

Shin'ichi Suzuki

Alfred Garson of Montreal, who led a tour to areas including Brazil and Argentina as part of the International Suzuki Association's effort to develop the method in South America, has sent me a recent newspaper clipping. A Reuters report from Kampala, the article says:

A boy who behaves like a monkey was found in the Ruero Triangle, Uganda, famous for the great massacre in the people's war. The boy, apparently between 5 and 7 years of age, avoids humans and hops around this way and that. If

someone approaches him, he tries to scratch him. When quiet and alone, he crouches on his bottom like a monkey. He also tries to eat grass or anything else he sees.

This boy was found in September 19, 1985 in a group of monkeys by retreating Uganda soldiers, and at present is cared for at a refugee orphanage in Kampala. According to local people, he probably lost his parents around age one, and was brought up by chimpanzees or gorillas.

Rescuers from overseas are concerned about the possibility that many more such wild children may exist in the jungles of the Ruero Triangle.

Instead of being innate, the heart, the senses, and every other ability grows in any direction through the wonderful workings of life, depending on the environment. This fact, already proven by the example of the wolf girls, was further illustrated by the ape boy.

Every bit of ability comes from the workings of life; it is not inborn, but grows according to "the laws of ability" and is acquired. I trust that this discovery, which I made over fifty years ago, is now even better clarified for you. Every child grows; everything depends upon how he is raised.

Babies raised by wolves in their environment grew as wolf girls, while one raised by apes in their environment became an ape boy. These examples clearly demonstrate that, in the same way, all children, if raised by their parents and their environment, become boys and girls of their parents.

Every child grows; everything depends upon the parent. The workings of life in children are wonderful; every child's growth is wonderful. Your children can grow in any direction. Please make efforts for them.

HEARTFELT CONGRATULATIONS

Representing the Organizing Committee

Masaharu Wagoh
Mayor of Matsumoto

Mr. Suzuki was born on October 17, 1898, and he turns eighty-eight years old this month in great health.

For us, he is a teacher, or a father — indeed a presence we should call a paternal mentor. I thought it would be great to celebrate his *beiju* birthday* together, and took the liberty to initiate the project. That is why those who love and admire him are here, so many of us, in honor of his particularly felicitous day.

Thank you, Mr. Suzuki, for coming today. All 200,000 Matsumoto citizens, as well as those of us who have gathered here, congratulate you on your eighty-eighth anniversary. Felicitations.

I need not describe his work as a musician and educator, for it is widely recognized in society and applauded throughout the world. It is no exaggeration to say that we in Matsumoto have Matsumoto Castle, a national treasure, to show the

**Beiju*, the celebration of the rice year, means age eighty-eight or the eighty-eighth birthday, because the three Chinese characters for eighty-eight share the same six strokes as the character *bei*, rice.

country, and that we have Mr. Suzuki, our highest treasure, to show the world.

There is a saying which goes, "the crab digs a hole the size of its shell." We ordinary mortals tend to measure things by our own yardsticks. Yet there are things in the world far beyond the scope of regular yardsticks, and there are also individuals far beyond such scope.

I often have a chance to see Mr. Suzuki, although usually it is no more than a brief, business-only contact. On those occasions I always find it strange, though it may be impolite to say so, that somehow I don't feel as if I am talking with a musician; nor do I feel that he is an educator.

It is as if I am talking with someone beyond the ordinary yardstick that defines a musician or an educator, someone deeper and warmer, perhaps comparable to a god or the Kannon — honestly, this is my feeling.

"Man is the child of the environment" is a beautiful proverb which is at the heart of the Suzuki method. It can be said of Mr. Suzuki himself. At the crucial stage of his human formation, he came into close contact with Marquis Yoshichika Tokugawa of the former Owari Province, Einstein, Professor Klingler, and, through them, many other leading individuals of the time. He struggled hard in his work during and after the war. He fell ill and wandered near death. Through these truly great friendships, rare experiences, and varied environments, Mr. Suzuki must have grown greater, deeper and warmer. This is one way I view the proverb.

As in the darkness right under a lighthouse, I am afraid we remain unenlightened as to Mr. Suzuki's height, greatness and depth even as we are always near him.

As you know, Newton discovered the law of gravity when watching an apple fall. Mr. Suzuki discovered the law of ability when listening to young children's conversation. In that each sensitively grasped a great law of the universe or of mankind, I think they represent two peaks in the East and West.

"The Law of Ability" which Mr. Suzuki discovered has developed into the Suzuki method, spread throughout the

world, and is fostering more outstanding children than the number of his favorite twinkling stars.

We, especially postwar Japanese, tend to emphasize the visible, or things, and neglect the invisible, or *spirit*. Mr. Suzuki's work is related to invisible but crucial values: questions of inner human ability, talent, and mankind's future potential.

Matsumoto citizens who in the past founded the Kaichi School and Matsumoto High School can now take pride in Mr. Suzuki's Talent Education Institute. This is happiness we cannot exchange for anything else. I renew my sincere respect and gratitude toward Mr. Suzuki's great work, which has enriched us visibly and invisibly, especially by implanting in us Matsumoto citizens a global, or inter-national, sense.

Mr. Suzuki has often said, "My retirement age is one hundred and ten." It may perhaps be impolite to celebrate his birthday when he is only eight-eight. However, I hope he will accept our small but heartfelt congratulations. May he and Mrs. Suzuki stay healthy and youthful as ever, and guide us long.

Congratulations, Mr. Suzuki.

Thank you, everyone, for gathering today.

["Mr. Suzuki's Eighty-Eighth Birthday" was celebrated on October 6, 1986 at the Tokyu Inn, Matsumoto.]



WARM COMMUNICATION

The Third European Tour

Masaaki Honda



Prologue

The first of the three forerunners of the Talent Education European Tour occurred sixteen years ago in the fall of 1970. At that time the tour performed in West Berlin, London, and Lisbon, then went to the US. Two years later in 1972 we visited Southampton, Bristol, Manchester, etc., and in 1973 gave performances in British cities including London, Jersey, Reed, Carlisle and Darlington, and visited Kuran, Switzerland.

The tours in this period were sponsored by the School Music Association directed by the late Stephen Moore. There were not yet many talent education classes at that time. Unlike

the US, England was somewhat conservative in some aspects and careful about adopting a new educational method.

However, the seeds planted then have smoothly grown, and talent education has spread almost all over England. Thanks to the video taped then by the BBC and broadcast in various countries of the British Commonwealth, the movement later expanded to Canada, Australia and southern Ireland.

In June 1982, an independent European tour materialized under the management of Ibbs-Tillet, a famous European music management firm. Since then the European tour has become a biennial event. This time we were invited for the first time by Poland.

Warsaw

We left Narita around midnight on May 28, changed in London to the Polish Airlines, and arrived at Warsaw International Airport in the evening of the 29th. Although we had asked to sit together when we checked in, after all our seats were scattered, and a big Pole sat next to me. Wishing to learn a little about Poland, I asked him various questions in English. I learned that he was a professional musician on the way home after performing in the West. He did not seem willing to talk much about the situation in his country, possibly conscious of his fellow passengers. However, I discovered that "zinquia" was "thank you" in Polish, and this was a good harvest. I promptly taught this to the children, who later repeated "zinquia" on getting on and off the bus, thereby starting warm communication of the heart. The flight on the small airplane was quite bumpy, and food dropped on my clothes from the plate a stewardess had brought.

"It's made in Japan, so it'll be all right," my neighbor joked for the first time.

As it was soon announced that "dollars and yen not reported at the time of entry will be confiscated when exiting the country," I cooperated with the tour teachers in writing in the form the amount of money we carried including the children's. What with the rocking of the airplane and lack of sleep, I felt slightly down.

Guarded by soldiers armed with automatic rifles, the Warsaw Airport looked rather forbidding. We entered the country at long last after strict visa inspection.

It was a relief to be met by a representative from the Warsaw Art Society and a translator. We rode the bus straight to Victoria Intercontinental Hotel. The hotel had first class facilities. After promptly showering, we had dinner at the hotel restaurant. The food was also first class.

Through reading James Michener I had enough background of Polish history to know that it has few parallels in the world in terms of having suffered cruel invasions due to its location. Starting with the Mongolian invasion in the thirteenth century, in the eighteenth century there was a period when the country even disappeared, having been divided by Russia, Austria and Prussia. We were treated as guests, however, and remained ignorant of the life of people at large.

The tour gave two full concerts and one workshop at the hall used for the Chopin Competition.

Climbing the steps leading from the stage door to the hall, we saw posters from past concerts, evoking the impression of a Pantheon of music.

It was rainy on June 30, the day after we arrived, and the entire city looked somber and dark. We were interviewed by radio, TV and other media people, who asked many questions.

That night we were invited to the Warsaw Symphony's concert. I felt embarrassed that all of us dozed on and off due to jet lag.

We gave a workshop from eleven to one on June 30 for a full house audience from throughout Poland. The chairman was Professor Brzewski of Warsaw University, principal judge of the Chopin and other competitions. We started out with seven children's Mendelssohn to which the audience listened in a hush. This was followed by a demonstration which communicated the theory and reality of the Suzuki Method.

The first concert took place that afternoon in the same hall. The program on this tour was as follows:

Concerto in e minor, third movement, Mendelssohn,
unison.
Rondo, Mozart/Kreisler, played by Mayuko Sagoh (age 7)
and Kanako Sagoh (age 8).
Variations on a theme of Corelli, Kreisler, played by
Emiko Yashiro (age 8) and Kanako Sagoh.
Sicilienne and Rigaudon, Kreisler, played by Ryoji
Nishina (age 12), Emiko Yashiro and Kanako Sago.
Waltz, no. 1, in E flat Major, Chopin, played by Naomi
Kojima (piano, age 12).
Hungarian Rhapsody, Popper, played by Kota Takei
(cello, age 12).

(Intermission)

Six Small Pieces, Mellartin, played by Akiko Kiuchi
(piano, age 13).
Scherzo Tarantella, Wieniawski, played by Saeko Oguma
(age 10).
Polonaise Brillante, Wieniawski, played by Kinuko
Komori (age 13).
Concerto in d minor, first movement, Sibelius, played by
Makiko Yashiro (age 13).
Minuet, Boccherini, played by group.

For an encore, they played Miyagi Michio's "Spring Sea."
This program, used everywhere during the tour, was well-
received.

On June 1, we visited the Chopin House in the suburbs of
Warsaw. This was our only recreation. We drove about an
hour, enjoying the peaceful pastoral landscape.

A Hungarian pianist happened to be playing a Chopin
prelude. Foreign sightseers were eagerly listening in the
sunny garden. We entered the room after the performance and
felt deeply thoughtful as we looked at the piano and furniture
Chopin had used.

The performances in Poland were a great success. In the
Communist hemisphere there is a strong tendency to consider
that "talent is inborn," but our audiences warmly responded to
Mr. Suzuki's idea that "talent is fostered by the environment."

We received such questions as we did when talent education was first introduced to the US concerning how to obtain the printed music, how to teach vibrato, when to start teaching how to read music, etc. In the countries we later visited, I received a big applause whenever my greeting touched upon our hope that "the talent education movement would eventually penetrate the iron curtain and create understanding and friendship through music."



The author speaking at the Warsaw workshop.

From London to Paris

Leaving the hotel at six in the morning on June 2, we flew to London on the 7:40 flight. On arrival we drove two hours, checked in at the stately Roebuck Inn, ate lunch, and left again for the BBC located in central London. This was in order to appear in the Wargan Show, the most popular program now in England. The time was limited to five brief minutes, but the publicity effect was excellent since it was broadcast throughout the country.

At 11:30 on June 3, we arrived at the de Gaulle Airport, Paris. We were met by Yukari Tate and our host, Eric Shumsky. Mr. Shumsky is a professional violist and son of a famous violinist in the US.

We went directly from the airport to the French National Broadcast Station for a radio recording. What was more difficult than preparing the program was carrying the luggage: since we had to change buses at the broadcasting station, the

eighteen suitcases had to be carried inside, and, after the recording, loaded into the next bus. They were so heavily stuffed with things needed for a month's tour that someone helping jokingly suspected us of carrying rocks.

It was past five o'clock in the afternoon when the recording ended. We stayed in a lonely place called the Moulin d'André, which we finally reached after three hours of driving from Paris. Maybe we felt all the more forlorn because it happened to be drizzling. However, the hotel owner, Madame Litinska, welcomed us cheerfully, and I recovered my strength thanks to the dinner wine. The Moulin d'André, as we discovered the following day, was a pastoral place in the Normandy district along the upper Seine. The structure is built across a tributary of the Seine, and in the old days the mill [*moulin*] made flour, from which the name originates. Various paintings hung in the 300 year old building, and we were pleased by the ineffable atmosphere that filled the place.

We went to Paris on the afternoon of June 4. We stopped at the Palace of Versailles, but we were only able to catch a glimpse from outside. It was the same with Notre Dame; we took a hurried look and rushed to the Église St. Roch, where the children were to perform that evening. As is the case with all old churches, the ceiling was high, lighting was dim, and it was cool in the hall. After the rehearsal, we had sushi Yukari Tate had brought for supper. The concert started at 8:30 p.m., with the hall nearly full. When the encore ended, the audience gave the children a standing ovation. Mr. Shumsky said that he indicated his wish to open a talent education class in Paris in the future.

Birmingham, Peterborough

Birmingham's town hall was as gorgeous as expected of this second biggest city in England after London. Here as in Peterborough, our next stop, the Mayor and his wife attended the concert and indicated a deep interest in the talent education movement when I met them during the intermission.

It is customary to travel by bus in England, which comes with the difficult job of loading and unloading suitcases at

departure and arrival times. Mr. Martin, our driver on this trip, was tall and well-built. He willingly and skillfully loaded the heavy luggage. On leaving Birmingham, a piece of luggage was left in a host family's car, but we were able to quickly load it in the bus because Mr. Martin, who counted the number of items, pointed out that one was missing. We were saved by his cleverness from the great trouble which would have resulted from its loss.

The concert hall in Peterborough was a gym, and, as we had felt on our previous trip, the acoustics were not good. Performance in a good hall is effective and desirable, but this cannot always be hoped for as each place has its own situation. Talent education is popular in both cities, with emphasis on violin in Birmingham and piano in Peterborough.

Madrid

When we arrived in Madrid at eight in the evening on June 9, the sun was still high, and it was bright like the late afternoon. On our previous tour we had to wait before we were met due to poor communication, but this time all the hosts were waiting for us at the airport. The temperature was above 30 degrees. I felt my physical condition affected by the gap between warm and cold climates.

Interest in talent education had grown since our last visit two years ago, and teacher training had started with Isako Yoshimura. The concert was given in the hall of the Spanish Bank before a full house.

We had a chance to visit the Museo del Prado. I was moved to see the original paintings of Spanish painters including Goya, Velasquez, and El Greco, but small children seemed tired.

Barbican Hall, London

The day before Barbican, the children performed at St. Olav School, Orpington. The host was the Music Association, and the audience was mostly middle age and older people. The tour members greatly appreciated the supper of self-

service style sushi, which, unfortunately, I was not able to enjoy due to a stomach ache.

Barbican hall, seating over 3,000, was full like the last time. London's talent education movement has been growing yearly. There is a teacher training program in Hitchen in the suburbs, which gathers trainees from European countries as well as from England for a few days of lessons several times a year. Europe has a qualifying exam system for talent education trainees, which they have to pass to become instructors. When they pass the first exams, they are qualified to teach at the Elementary Level, and can gradually take exams for higher levels. "Why do you use an exam system?" I asked. The answer was this: "We don't have Dr. Suzuki here, so there is no other adequate method than to screen the quality of instructors."

Dublin

The flight from London to Ireland was 50 minutes. We were met at the airport, and headed by bus for the host's home. The bus went through the city, and climbed a mountain road, and we arrived after two hours. It was a plateau like Karuizawa, and far away we saw a mountain called Sugar Loaf which resembled Mt. Fuji. The backyard was a meadow where horses grazed. It was a remote mountain villa.

Last year the European Suzuki Convention was held in Cork, Ireland, and Mr. Suzuki attended. This was filmed in a video tape by Director Agnes Cogan of the Irish National Broadcasting Company. It is a beautiful film as would be expected of a professional team like hers. Our tour was filmed in detail, including the workshop and the children's "home stay." It is expected that the film will be edited into a documentary. The concert was held at the city hall as before and had great response.

Cardiff, Wales

This was also our third visit to Cardiff. We stayed at a first class hotel in the heart of the city. The quality of the

lodging affects various aspects of the tour, but we have to be thankful for what we get. We cannot speak too strongly because this is ruled by the hosts' economic situation, and besides, this is a tour for spreading the movement.

The performance took place in St. David Hall. The music loving Welsh people rose in ovation as soon as it was over.

As I was leaving the hall, a Welshman came near me and asked, "Do you speak English?" When I answered "Yes," he whispered into my ear, almost holding me: "I was cruelly treated by the Japanese army as a prisoner of war during World War II. Ever since I had held strong hatred against Japan, but it was all wiped out when I heard the children's concert today. I strongly felt that music bridges mental gaps."

I once heard similar words in Tennessee. I felt again what I had felt then.

I ruminated on the words Casals uttered in a trembling voice after hearing a Tokyo concert: "Perhaps this is the music that will save the world."

Uppsala, Sweden

Before this trip I did not know that Uppsala was the central city of Sweden in the past. It was the basis of the Vikings long ago, and there are still many vestiges. The representative structures now are the cathedral and the university. The university, with the medical school and school of technology among others, is said to be the oldest European University. The Gustavianum, the attached museum built in 1620, displays the table on which the first anatomical dissection in the world was performed. In those days when the laws of Christianity were strict, it must have taken much courage, I thought, looking down from the sharply rising stairs of the theater classroom.

Talent education is popular in Sweden, but Mr. Hoegmark of Uppsala is particularly enthusiastic, and is giving good instruction. After the encore of the concert held at the University auditorium, Swedish children joined to play "La Folia." The joint performance greatly impressed the audience. It was almost twelve o'clock when we returned from the

concert, but it was still light, and I did not fall sleep for a long time.



Unison performance at Uppsala University

Princess Diana

When we returned to the hotel after the concert in Cardiff two years ago, an Englishman staying in the same place greeted me:

"My name is Gahagan. I live in Tetbury, about two hours from London. I was much moved by tonight's concert. Two years from now I would like to invite the Suzuki Children to my town, and ask Princess Diana to attend the concert."

I could not locate Tetbury in my map, and, interpreting Mr. Gahagan's words as a diplomatic gesture, simply answered, "We would appreciate that."

Then when the European Tour schedule was sent from the Ibbes-Tillet, I saw that the last stop on the itinerary was the concert in Tetbury, "with the honorable presence of the Princess of Wales."

On our arrival at Gatwick Airport, London, Mr. Gahagan met us, full of smiles. I rode in his car and asked various questions on our way to Tetbury.

"Two years ago at the Cardiff hotel, you told me you wanted to have the concert with Princess Diana's presence. Did you have some connection with the Royal Household?"

"In fact I had none. When I learned the Suzuki Children's itinerary, I promptly wrote to Buckingham. I waited and waited but received no reply. So I wrote again. There was no answer. When I sent my third letter, they finally responded that she would be present. They said, 'the Princess would be free on June 23, 25, or 27, please let us know as soon as possible.' I literally felt as if I were in heaven, and, on consulting with Mr. Appley of London, decided on the 27th. We organized a committee right away, and, having finished all the preparations, I came to meet you at the airport," Mr. Gahagan said calmly.

I was impressed by his story. Many people I had met made promises about future plans, but many never materialized. Naturally they meant to carry out their plans when they told us about them, but gave them up when they did not work well. Mr. Gahagan tried not only once; he tried a second time, a third time, and finally brought about Princess Diana's audience. Even though the Suzuki Children may be highly evaluated, that in itself is hardly sufficient for bringing this about. I thought that the concert came to pass thanks to Mr. Gahagan's passion which did not let him give up until he accomplished his purpose.

After a little rest at the hotel we went to Wycliff College for the concert. Having travelled from Sweden, the children were somewhat tired but all did their best.

It was fair from the morning on June 27. It was a wonderful early summer day, especially after a long spell of gloomy weather. We went to the cathedral where the children were to perform and rehearsed. BBC and private TV people came to shoot. When interviewed, I added that "it would be nice if the young princes in the Royal Household also studied violin."

This video was broadcast countrywide at six in the evening. We understand that Princess Diana, too, watched it before coming to the hall. After the rehearsal we visited the Mayor, had lunch, and rested at the hotel.

The concert started at 7:30. The security before the event was extremely tight.

From my seat I could see well the Princess who eagerly listened. After talking about talent education as usual after the intermission, when I stepped down from the stage and bowed slightly to the Princess, she smiled back.



Princess Diana talks with the children.

As soon as the concert was over, she came on stage and shook hands with everyone. She asked why the young children performed so well. I presented to her, as gifts from the Talent Education Institute, a carp flag, woodcut prints from Matsumoto, and a golden fan with papercut designs. Mrs. Suzuki crossed the ocean specifically for this concert, and gave the Princess Mr. Suzuki's *shikishi*.^{*} Soon after we returned, we received a letter of thanks from Buckingham indicating that the Princess enjoyed these gifts.

Epilogue

In comparison with the US tour, the European tour involves many difficulties. Since we visit many countries, it requires entry and customs procedures each time we move, in

^{*}Painting with calligraphy on a large, square poetry card.

addition to having to cope with differences in currency, language, and customs and manners. Moreover, the air fare is so expensive that Ibbs-Tillet views it as successful if the input and output balance.

The reason that less than affluent European countries invite us is that they wish to understand the Suzuki method more deeply. Therefore, although concerts are essential, workshops and lectures for better understanding of the talent education movement are equally important for the European tour.



With the Mayor of Peterborough and his wife;
extreme left is Hachiro Hirose.

Anyway, it is my great pleasure that all the members could return safe and sound with great success behind them.

As usual, I would like to thank the parents who sent their precious children on a month long tour as well as Instructors Hirose, Yoshikawa, Yajima, and Hasegawa. I also wish to express my appreciation to Yuko Hirose who accompanied the children at concerts, workshops, and rehearsals.

(The photograph under the title was taken in front of Notre Dame.)

FROM THE SUZUKI CHILDREN'S EUROPEAN TOUR

Yuko Hirose
Piano Instructor

We visited the Chopin house in Poland on a beautiful, fair day. We enjoyed peaceful, idyllic landscape as we drove there. It was a flowery season, and we saw so many peonies, as well as irises, lilacs, and patches of mustard flowers. I felt nostalgic at the sight of freely ranging chickens and cows, some lazily napping.

Inside the Chopin house, a piano performance was going on. Pieces from the 24 Preludes, the Bacarole, Scherzo, and many other famous pieces were sent through the speaker to the ears of the gardenful audience. Many birds chirped in the deep foliage around us, and in such sweet voices that my ears were drawn even more to them than to the piano. After returning to Japan, the birds' cry rises here and there from the music when I play Chopin.

I had a chance to play three Steinways in Poland. All three were wonderful. The one in the hall where the children's concert was held (the hall used for the Chopin Competition), in particular, produced reverberations that penetrated my body, and I felt it eye-opening to realize that such an instrument existed in the world. My impression was that the hall, the instrument, and the audience became one, or music itself. The performers, the Suzuki Children, were probably a little less than satisfactory, this being the beginning of the tour. I had shared everybody's excitement when Bunin at the Chopin

Competition was telecast in Japan. A pleasant memory from the tour is that I sat in the same spot in the waiting room where Bunin had sat. I also felt during the tour that there were good pianos in concert halls in Poland and Ireland, and many in England.

There was an episode which left me a clear impression. A member of the audience asked: "About how many Japanese will participate in the next Wieniawsky Competition?" Instructor Hachiro Hirose replied: "Once I heard a certain violinist who had won the first prize in various competitions including the Tschaikovsky and Thibaut Competitions, and found his performance not at all moving. Music has nothing to do with competitions." This remark stirred enthusiastic applause.

There were three piano workshops in England. Beginner children, playing musically from the very start, gave me a fresh joy. "This is how music should be," I thought. However, as students advance, it is realized that lack of power in tone makes it difficult for them to reach expressiveness. I was reminded of how important Mr. Suzuki's tonalization was.



The author teaches at a piano workshop in Hitchin, England.
Left is Instructor Ruth Miura.



The author learns Flamenco castanets in Spain.

We visited Sweden in Northern Europe's most beautiful season. It was the season of white nights. At night, in the dim light that lasts forever, the world was still and immobile. How long its breath was.

I felt that I was able to understand with my body the portions of Sibelius' violin concerto which I had not grasped well. In the woods of white birch trees, the leaves moved in the wind, or shone in the sun. At this scene my thought was, "So, this was it." Since I had studied Sibelius for this tour, I identified Sweden with the general area of which it is a part. I had been in Finland many times. I realized vividly how much Sibelius listened to Northern Europe's nature, and how striking it was that it rises like vapor from his music.

When a long-time Japanese resident of London said the following to me, I felt as though these words expressed my impression when, more than twenty years ago, I first heard Suzuki children's performances:

"To the English people, the Suzuki Children do not draw attention merely because they are skillful; they have something. This 'something' is a puzzle to them, and that seems to be attractive to them."

When we were dining at the hotel restaurant, a fine looking foreigner (perhaps not a Pole) walked over and said, "Lovely

children, aren't they?" I was very pleased by this brief greeting which was not a comment after having heard the concert, and wondered if this was not the world toward which Mr. Suzuki is working.

The children also caught Princess Diana's heart. It was a great fortune that we were able to meet the sensitive Princess. She said to Hachiro Hirose, "It was very impressive. It was a marvelous concert," and as she shook hands congratulating me on my "hard work," her hand was tender and gentle. To Kota Takei she said, "It must be hard on you that there are fewer boys than girls on the tour." The entire conversation was equally pleasant. At the rehearsal in the morning we had learned the prayer like words to greet her and received other instructions: "Stand in a crescent shape because Princess Diana is not fond of a straight line," "When shaking hands, do not offer your hand first." This had made all of us rather nervous. However, the Princess made us feel natural right away, and she was wonderful.

As for the "puzzle" mentioned in London, I am still trying and will continue to try to solve it.

I am grateful that this European tour was a good tour.



HAIKU ON THE BOW ARM

**Fine tone's to be
produced with the elbow:
that is the violin.**

**Move your bow arm
up and down
in front of you.**

Shin'ichi Suzuki

"Move your bow arm / up and down / in front of you."

Since this is so little practiced, I had children recite this epigram in unison every day at the summer school.

Carry the bow by moving the bow arm up and down in front of your body; this is the best posture for bowing, and the essential condition for producing fine tone. Recently I discovered a simple way to teach this good bowing posture. I would like you to try this on every student in the country and instruct in fine posture and tone.

Look closely at photographs 1, 2, and 3.

Place the elbow of the bow arm on the left palm, bring the elbow forward in front of the body as in the pictures. Move arm and shoulder together up and down. Instruct in this frequently. Relax the wrist (as in the photos), and make sure that the part of the middle finger between the bottom and the second joint is always parallel to the floor (see the photos). Then move up and down with the elbow. The right hand moves with the elbow; the elbow is the center of movement.

Thus the bow is to be carried by the elbow, and hence the haiku.



写真①



③



②



④



⑤

Exercises

Put your violin on the shoulder, let go of your left hand, put the right elbow on the free left hand, and keeping this posture repeatedly play with good tone the Twinkle rhythm, *takataka tatta*, on open E. Try this at lesson (photo 4)

Have students also practice this on open A. Let them further practice proper string crossing by playing *takataka tatta* with fine tone alternately on open E and open A. Instruct in good string crossing and bowing posture while having the student keep the right elbow on the left hand.

After the above up and down movement comes instruction in drawing circles.

Make a small circle while keeping the right elbow on the left palm. Frequently instruct in this circle drawing method which helps both elbow and shoulder move. Move the elbow both clockwise and counterclockwise. This is a crucial exercise for creating the ability of bowing in the bow arm and elbow which will let the string ring beautifully.

Let us call this "instruction in circular bowing."

Now the third approach: semi-circular bowing.

This exercise creates the ability to bow properly, which is the primary object. Keep the left palm under the right elbow, and make semi-circles, while also lightly moving the shoulder (down and up, down and up) as in photograph 5.



Instruct in this exercise thoroughly. Daily practice is the most important. The purpose of this bowing instruction is to teach the elbow the habit of circular movement.

INSTRUCTION IN THE OPEN D-STRING

String Playing Method for Letting the String Ring Beautifully

Lectures on Music Instruction (50)

Shin'ichi Suzuki

This is what I emphasize as the most important in my tonalization lesson. The instruction I give in order to develop the ability to let the string ring beautifully involves the question of what kind of tone should be produced on open D. It is a lesson intended for ear training for tone and tone color as well as for the ability to produce beautiful tone.

First, I show the tone we are looking for. "This is the tone of a ringing string," I say, plucking the open D string loudly and beautifully with a finger tip. As the string rings with a big tone, I have the student listen carefully to its ringing tone, and show him the string: "The string is moving and ringing, isn't it?"

"The horse hair must produce the same ring," I say, and hold the bow. Then, after plucking the string with big and beautiful tone, I come down with the bow from a little above the string, and play lightly to reproduce the same ringing tone with the same volume, using the arm, bow, and horse hair. I then lift the bow a little with my elbow, and play again for the student to listen. The point of the instruction is to bow while making the horse hair and elbow move together in the same semi-circle motion. The staccato tone produced by the small semi-circle motion of the elbow and horse hair (bow), with a down bow, then an upbow, should be the same ringing tone produced by plucking the open string.

Repeat this frequently at lesson and assign it as homework. Next is instruction in legato bowing which will produce the same ringing tone. First have the student raise the bow, elbow and horse hair together, with each stroke. Gradually introduce legato playing, increasing the bow space.

Teach that the ring and the amount of tone have to be the same as with staccato playing. Producing this ring is, I think, the basis of bowing technique one must know first. It is crucial.

Teach that violin is "to be played with the elbow." Study my new approach to instructing in bowing with the elbow, the representative of the arm, and not with the the hand.

Requests Concerning Lesson Instruction in the D-String

1. Instruct in playing the open D-string with the reverse bow hold as well, so as to teach the beautiful, ringing tone.

2. Have the student lightly hold the elbow of the bow arm with the palm of the left hand (in front of the body), move the bow, elbow and left hand together, repeatedly making semi-circle motions. Let the student spontaneously move his shoulder as well. This is a new idea. This exercise is effective for training in the crucial basics of string playing.

Whether legato or otherwise, the elbow and the horse hair should always move together, elbow carrying the bow (watch the shoulder and elbow).

3. Watch the way the tone is produced when playing legato on open D.

Many students play by holding the bow with the four fingers. This needs to be corrected.

In order to correct this, have the student lightly put the bow on the D string at lesson. Have him hold the bow with the thumb nail and the forefinger, fix his power at the bow tip by the thumb nail's "panda" work, and focus on the power of the thumb nail while playing. The middle, ring, and little fingers should only lightly touch the bow. (It is no good to hold the bow stiffly.)

Before each bow, make sure that the student relaxes the wrist, allow the elbow to hang down, and make a semi-circle with the bow arm. Then let him produce beautiful ringing tone with the horse hair, using the elbow and the thumb nail. Repeat this exercise frequently. For big tone, lower the elbow deeply to add the weight of the arm to the string. For small tone, lower the elbow a little, and play lightly while making a semi-circle.

It is fine to say that bowing is to be always done by the elbow by adding weight to the horse hair. The elbow represents the whole arm and shoulder. The elbow and hand should always move together to let the string ring.

Frequently train in playing with the elbow. This is to say that the arm does the playing. It is wrong if the hand carries the bow; it leads to slipping or small tone. Correct this habit which many students have.

Posture for Producing Ringing Tone

Instruct as in the Photos

Keep the bow flat to the floor when it is on the G string. This instruction seems difficult to widely carry out.

Because this G-string posture is the basis, I would like you to help students develop good bowing posture which will match the photos. In fact, this posture applies also to the D, A, and E strings. Teach the right hand and the lowered wrist posture in the photo showing an upbow at the tip. Watch your students' hands carefully.



HEART AS ABILITY

From *The Evolution of the Suzuki Method*

Shin'ichi Suzuki

ABILITY IS NOT INBORN (1951), PART III

HEART AS ABILITY

I think heart is also ability.

As long as goodness and evil are part of culture created by human beings, a newborn has neither a good heart nor an evil heart, for "culture is not hereditary." The only hereditary trait is the ability to adapt to the environment; this ability, too, develops through adaptation to the environment. I think this process fosters the human heart.

When we think of how Kamala, brought up by wolves, adapted to them and grew with a feral heart, we can see that heart, whether good or evil, develops as ability in a child through interaction with the environment as well as under the influence of hereditary physiological conditions.

Groups of wolves in the area of India where Kamala lived habitually howled at one another in the jungles three times at night, around 10 p.m., 1 a.m., and 3 a.m. Kamala, too, acquired this habit. Even after rejoining the human community and starting education, she could not stop the nightly baying.

What does this teach us? Why is it difficult to erase what is given in young childhood and has become a habit? It is not human instinct. Kamala howled because she went through physiological adaptation to the wolves' habits, and acquired a

certain ability. We need more deeply to pursue the question of the physiological or functional adaptation which occurs there.

As we repeat one thing again and again, we know that it becomes gradually easier to reproduce. When we repeat it with greater frequency and at shorter intervals until we form a habit, we know that the repetition develops an ability to reproduce it even unconsciously. What enables us to skip thought, reasoning, and judgment, and reproduce something in the absence of thought, reasoning, or judgment?

Did Kamala not howl in the absence of thought, reasoning, and judgment?

Instinct may explain why a dog barks, but it does not explain why Kamala, a human child, howled.

During the first seven years of education in her 16 years of life, Kamala acquired this ability to howl at night at fixed hours. What caused her to reproduce instinctively the ability that was not instinct?

Of course I am unable to provide physiological proof or anatomical explanation. However, extrapolating from the phenomena of ability which occur in the brain, I believe that there should be some physiological changes within the brain.

Memory and the Brain

The brains of those with high level brain activities, when dissected, are said to reveal more folds while those whose brains are less active show fewer traces of such changes.

I have neither confidence nor research results with which to prove that these are physiological changes caused by brain activities. However, my subjective idea is that *there ought to be in the brain some traces of physiological growth incurred through high level mental activity*. With this idea, I would like to be allowed to offer my own conjecture about how "ability develops," how the brain develops the ability to memorize and reproduce what it has memorized, and, through repeated reproduction, develops the ability to reproduce to the extent that it is possible to reproduce something without thought, reasoning, and judgment.

I think as follows.

Memory and reproduction occur; and memory remains after-wards.

Then, the brain as a reproductive organ is not something like a machine through which something passes; in other words, its function is not simply to receive external information and put it out again as it is, in order to reproduce it outside. For this process would not allow something like accumulation, or memory, to remain inside the brain.

The accumulation we call memory — I would like to compare this to something like an extremely thin imprint. This *imprint* (memory) has *one characteristic*: it gradually *fades*. Even a faint imprint pounded into a physiologically developing or developed brain, from the brain's viewpoint, can be said to be something like a scar. Therefore, through physiological adaptation *the brain demonstrates the function of healing this scar*.

A scar made lightly just once soon disappears if left alone. Is this not precisely what memory loss is? Where the mark has disappeared, there is no reproduction. Again, where the mark remains, it is possible that it will be reproduced on some later occasion even if not reproduced right away.

Viewed in this way, ability develops when imprinting occurs repeatedly without permitting the scar to heal, making the mark gradually clearer and darker.

Rather than the work of the brain itself, this is the accumulated result of the external power actively working on the brain, i.e., *education*. The function of the brain itself, viewed physiologically, is healing the scar that is made. In other words, it is possible to view the brain's function as that of *erasing the memory*.

That is to say, the brain yields to stimulation (training), and lets memory, a subjective dweller, sojourn transitorily. Thus, the brain can be thought of as having the function, among others, of *gradually erasing memory* (scars).

A superior brain has sharp sensitivity, and receives a deep imprint, whereas a less sensitive brain is imprinted lightly, and the mark fades quickly. However even with a less sensitive brain, *repeated imprinting improves its efficiency*. The brain with improved efficiency increases its sensitivity in the area in which imprinting is repeated, and memory also gradually

improves. This is the basis for saying that "everyone can demonstrate fine ability" as long as the brain is not impaired by illness. It is naturally more effective if one who has inherited a sensitive brain goes through good training. However, today's science provides no method of physiologically distinguishing between superior or inferior efficiency in newborns' brains. It is meaningless to examine the hereditary efficiency of a brain unless it belongs to a newborn. For in six months or a year, environmental diversity already creates big differences in the efficiency of babies' brains.

At any rate, since the brain demonstrates its healing power to erase imprints, the same imprint should be stamped before the mark disappears if reproductive ability is desired. The first imprinting, second imprinting, third imprinting — if light imprint after light imprint accumulates before the scar is healed, it will gradually become clearer, adding to the potential for reproduction.

Development of Cultural Ability

As ability develops in the hand when it is put to diverse uses, where imprinting is ceaselessly repeated and reproductive activity follows, the reproductive ability of the entire brain increases and efficiency rises. Let us observe this in ability development of the hand. For example, if one tries to learn to sculpt with a hand which has never been used, the hand will prove extremely inept and development of the ability to sculpt will be difficult.

However, a hand which, in daily life, has washed the face, held things, moved, and used its strength, has ability which helps greatly in developing sculpting skills. Even if the hand has only the ability to hold things, its development is incomparably greater than a hand which has never been used. The ability of the hand which has been used will definitely be applied to developing sculpting skills. The reason is that manual dexterity develops in the hand as a whole.

Therefore, a human being left alone with no training, as in the case of the hand, experiences decline in efficiency of the brain as a whole.

The reverse enhances the brain's efficiency. Better, more frequent training improves it, and the brain with the better, *many-sided* training comes to have heightened efficiency which can be used in *wider areas of application*.

Since Kamala was unable to develop in her brain any ability which would have been useful for cultural activities, she was regarded as totally incompetent in the cultured world. She exemplified a human being whose brain had lost its cultural efficiency. However, she was well developed in the areas of feral efficiency, and ability was created in areas inapplicable to cultural skills of human beings.

Therefore, despite Reverend Singh's effort, it was extremely difficult to foster cultural skills, and Kamala only learned six words in four years. Loss of the function of memory and reproduction is fatal to the development of cultural ability. This impeded Kamala's ability development as a human being.

I think this is a precious example of the extent to which the essence of cultural ability can be impaired in seven years in the world environment.

On the other hand, in my past experience, all the children who, by age eleven or twelve, have developed musical ability in violin to the level of playing well up to about Mozart's Concerto No. 5, have been tops in their elementary schools. This is quite interesting. In other words, brains exposed to many-sided, culturally high activities gain higher efficiency than those trained only in language. Such training helps develop all other abilities.

This proves that the same process occurs in the brain as in the hand. However, the following principle must be considered:

Low, many-sided ability only creates low efficiency, while high, many-sided ability creates high efficiency.

Kamala's case teaches us that, if the cultural ability of human beings is to be demonstrated, we cannot afford to lose the prime time for developing the ability of memory-reproduction. Therefore, I believe that it is extremely important to develop from an early stage this essential ability which is basic to human beings. I keenly feel afresh the

profound significance of the talent education movement for mankind.

It is absolutely necessary to correctly understand that the potential for developing memory declines with age. In human life, this ability forms a triangle with the base line at the moment of birth.

Strong adaptability signifies high sensitivity and speed. Therefore, when the brain receives the imprint of memory, the darkness of the imprint should reflect the strength of the sensitivity of the receptacle of the imprint.

Thus, the brain, which has inherited great sensitivity and speed in adaptation, responds fast and delicately. In general, babies and children have greater speed and delicacy of adaptation than mature or old people. In fact, grownups who had no memory training have poorer memory than children. Children have longer memory because they receive darker imprinting thanks to their greater sensitivity, while adults have shorter memories because they receive lighter imprinting due to their reduced sensitivity.

Even in plants, strong environmental influence comparable to that experienced during the seedling stage cannot occur after they grow. This can also be interpreted as the weakness of the seedling stage and the strength of the grown plant. From the viewpoint of sensitivity, seedlings are weak in resisting external influences because they are highly sensitive, whereas grown plants are strong in resisting external influences because their sensitivity has declined.

In human beings, speaking only about the development of the *ability* called memory, the *ability* to memorize grows if trained. The *sensitivity* of adaptation declines with age regardless of the development of ability.

Under these two conditions, in general, it becomes gradually more difficult to develop memory ability, while it is relatively easy in childhood.

I think we can say the above. It follows, therefore, that the earlier the period, the more effective the memory development.

The brain reproduces the picture imprinted in the brain.

Like a movie, if a transparent, unprinted film is projected, only blankness is reproduced. In daily life, everything people have experienced is filmed into negatives. However, if they are left alone, light negatives fade one by one as time passes, the lightest ones first. Whether or not there are still lingering shades from earlier imprinting, whether or not the mind is conscious, everything the lens senses in daily life is put in the film.

The pictures imprinted strongly and darkly, when put on the projector called reproduction, always appear clearly on the screen. This is what memory's imprinting is.

Memory's imprinting only takes the form of negatives in the film. The power to reproduce them as positive pictures is the gift human beings are endowed with.

Again, people's brains always contain a film with a variety of imprints gathered from their daily lives. Through accumulating these complex negatives, they eventually demonstrate the ability to reproduce the wisdom of application, reasoning, thought, and judgment. Creativity and intuition are also similar powers, and highly trained *kan* ("intuition") is also an outstanding ability which developed through accumulation of complex negatives. However, we cannot grasp the entity of light that projects images, that develops and demonstrates human ability.

I see great light there.

What is given to human beings is not the film. The film merely represents negative pictures recording social phenomena. We should think deeply about the source of the light which reproduces them, induces reasoning, judgment and thought from the complex negatives, and leads to creativity.

That light may be an eternal riddle. Again, it may be the very source of life given to human beings.

The Three Year Old's Soul Persists until Age One Hundred

I have observed at length the functioning of the brain as objectively as possible, though often combining my subjective views.

The main point was to examine why Kamala was not able to discard the wolfish habit of baying which is not human instinct.

This is also a question of why the *human heart* given and fostered in infancy and childhood determines its later development, creating a deep-rooted personality which is impossible to change throughout one's life.

"The three year old's soul persists until age one hundred" has to be called a wise saying based on facts.

Human ability reproduces this exactly as photographed negatively in the film. What is most intensely and darkly photographed in daily life becomes a characteristic fostered in each person, and people call this *individuality*. In order to be photographed intensely and darkly, the frequency has to be extremely high and the interval short. Kamala repeated this every night. She repeated the habitual response to baying wolves in the jungle until age seven. Moreover, this happened in early childhood, which is the formative stage. Therefore, the very intense imprint, registered in her reproductive film, was reproduced instinctively as a strongly acquired habit. Having lost human functions in the area of cultural skills, culturally she received extremely light imprinting which faded instantly; therefore the habit of nightly baying imprinted in her remained dark, and her life ended before a time came when cultural imprinting strong enough to erase it controlled her film.

A human being's subjective view is like this negative; to Kamala herself, her baying must have been something natural that she never even questioned.

The imprint in the heart sealed in early childhood called "the three year old's soul" also becomes the center of the person's lifelong subjective view as it is intensely repeated in daily life until it becomes a dark negative.

This is instinctive. One cannot at all, therefore, question the strong image within oneself.

I believe that the human heart, too, is ability. A loving heart, a good-natured heart, a beautiful heart must be fostered from early childhood until it becomes an instinctive power which can reproduce itself.

Only the feral heart developed in Kamala who grew with a wolf as her parent. Her life was most pathetic as a human being.

We must not bring up a precious human baby with a feral heart.

This was when I had just started studying the principle of bowing technique. One day while watching a tight-rope artist, I noticed that he balanced with his arms and body as he walked on the rope. "That is not motion," I thought. "That is a transitory image of the balance point maintained. If there is any lack of control, that represents lack of control in the balance point. Motion only creates various shapes around that stationary point. That is a transitory image of the immobile point maintained."

On returning home, when I trained in the transitory form of motion which maintains the single point of stillness, what had been difficult became easy to accomplish. I learned from experience that the lack of control had made everything difficult.

A music school student came and said, "Mr. Suzuki, my bow jumps; I don't know what to do. Please tell me what to do."

"That's interesting. Show me." I asked him to get his bow out, put it on the desk between us, and gazed at it. Since I remained silent with my eyes on the bow, the student asked, "Is the bow poor?"

"No, you said your bow jumped. It must be a rare bow. So I am waiting for it to jump," I answered.

"Mr. Suzuki, how can a bow jump?" the student burst into laughter.

"If your bow doesn't dance, who makes it dance?" I pointed at "The Principle of Bowing" which I had calligraphed and posted on my classroom wall. It said, under "The Principle of Bowing,"

Do not play!!!
Let the bow play.

This was my conclusion from study of the principle ten years ago. It represented my great self-reflection. I said to the student:

You always see this poster, but only read it. Who else makes your bow dance but you? Discard your "I'm the one to play" type ego, recognize your bow's own life, and serve it so as to make it easy for it to play the violin. Your self-centered approach produces unpleasant, scratchy tone, and the force of that ego fetters your own free action.

A master performer is one who values the bow's own life. Beauty of tone and freedom of action increase in proportion to freedom from the force of your ego. Violin study is nothing but training in how to serve the bow and the study of how to shake off the "me"-mentality and the ego force.

At the same time, one should strive until this becomes one's attitude in life and one can feel confident about it. The "I'm the one to play" mentality, I realized, belonged to the immature, beginner's mentality. In daily life, the stronger the ego, the more noise surrounds one. The unpleasant noise others make around one in fact comes from the force of the ego that one created oneself. No matter what we do in our work, we tend to accomplish less than we wish because of this "me" mentality.

Look at a person trying to ride a bicycle for the first time. The ego force with which he means to move the bike is directed to his entire body, and he cannot even turn the handle bars in the right direction. Is this not the attitude of one with the "me" mentality, who does not know how to serve? Recognize the bicycle's own life. One who serves the bicycle is a happier person who is carried by the running bicycle.

If you love art, love must have been nurtured in your heart. Service is indeed a job that requires a master. For we who pursue art, it is our job to let this theory of service work in our daily lives. Many people seek their own happiness yet entrap themselves in solitude and unhappiness. Because of ego, they grieve about their daily lives amidst noise, dissatisfaction, and disappointment. Watch the reality of society in which, like immature novice cyclists, so many

people bump into one another, exhaust one another, and raise their voices against one another.

Those who, for the sake of others' happiness, serve all who surround them today with love and respect, walk along the path which leads to happiness. How perfect can their service be? This, I think, is the gauge of their daily pursuit of that art.

If you don't understand this, you don't understand "Do not play; let the bow play." If the study of string playing method is repeated insistence on the ego, it is almost better to drop it.

Greatly attracted by art, I have been single-mindedly pursuing its essence. However, I have just begun to understand that my life as a human being, my thought, words, behavior, and what I feel in my daily life, constitute the entity of art. Since I thought that art was far beyond, I desperately ran, looking straight ahead. Now I have realized that it was inside myself. What a farce.

Since realizing that I should make training in service my daily life, I have been thankful for a very happy life. When continuing to serve with love and respect toward everyone, I often find myself surrounded by people's love before I know it. My surroundings are like white walls: if I throw a ball of love, a ball of love bounces back; if I throw a ball of hate, a ball of hate returns.

If your bow jumped or produced a scratchy tone, recognize your own image there. You did it, not your bow. Let Kreisler hold this bow. What wonderful tone will he produce for you?

This was what I told the student about how to value the bow's life.





HERE I AM!

Kyoko Mori
graduate, Miyazawa class

Starting at Age Four

Overlapping my three year old son who plays his "violin" of abacus with his bow of stick in the bright sun, I see myself two dozen years ago. Violin was given to me when I was four, whether I wanted it or not, and since then we have long been friends.

My parents, who admired Mr. Suzuki's talent education, were so determined to let me study violin that they named me Kyoko, an echoing child. I hear that they had a constant yearning for the instrument to that extent. Therefore, I can imagine how excited they were when I started to commute to the Shoichi Yamamura class in Nagoya.

One and a half years later, we moved to Tokyo. Through Mr. Yamamura's introduction, I joined Susumu Miyazawa's Shinagawa class, where I commuted by train, transferring twice. It was a long way for a child, but I always looked forward to the lesson day because the Shinagawa class was

constantly filled with a strange charm. Sometimes I made Mr. Miyazawa smile at my playing, reflecting my mother's dubious note reading, but perhaps my parents' enthusiasm had a resonance in me, for I began to love violin and practiced hard. My younger brother who always accompanied me to the lesson also started violin, and enjoyed playing until college age.



The author as a beginner student.

Determined to Quit

However, starting to rebel around middle school, I gradually neglected my practice. I must have made Mr. Miyazawa feel uncomfortable in those days. On entering high school I finally made up my mind to resist my parents and quit violin, although I was still attracted to it at heart.

Mr. Miyazawa, probably seeing through my real feeling, continued to say, "It's all right not to practice daily if you don't want to, but come to your weekly lessons. If you quit now, you will lose everything you have learned." I did not appreciate his kindness then, and refused to touch the instrument except once a week in front of him.

When I went to class at the appointed time, almost always there were high school students my age or a little older. Mr. Miyazawa was trying to communicate to me the joy of playing

in a trio or ensemble situation. Certainly I rather enjoyed myself while making music with friends, yet the idea of going to class was hardly exciting to me in that period.

Guided by the Violin

When I entered the Tokyo University of Foreign Languages, the concert master of the Orchestra Club happened to be a graduate of the Miyazawa class, two years my senior. Forcefully persuaded just because I was a younger graduate, I reluctantly joined the club. After that I became so enthusiastic about violin that it was surprising even to me, and when I was a junior, I found myself too the concertmaster. My advisor in the Spanish department teased me by calling me a student in "the Orchestra Department." Through such student life, I not only made many friends but, in quite an unpremeditated way, met my future husband who was playing a wind instrument.

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On graduating from college and starting work in a bank, I naturally joined the bank's orchestra. Using this as my headquarters, I also participated in outside orchestras, playing in a concert at least once every few months. After marriage, my husband was transferred to Spain. It was no mistake to have taken my instrument there. While the children were at play together, I often played duets with a pianist mother, or sometimes even performed for friends. Not even a month since coming home, I have not yet awakened from memories of our Spanish days, but one thing I am keenly aware of is how much the violin mitigated the insecurity of the first childraising experience in a foreign country.

Filled with Gratitude

On looking back, I cannot refrain from realizing the big role the violin has played in my life, the violin which I hated even to look at at one point. I now know that Mr. Miyazawa's forcing me to stay in class determined my later life. It was fortunate.



In Spain

I suspect that one can understand what is really valuable only at a certain age. It may be natural that children try to avoid what they cannot understand. However, I think that some day the child will be able to gain from it when the parents make him stick to something instead of pandering him, even though he may resent it at the time.

Among my old violin friends, some are already enjoying musical lives of the two generations, and I greatly hesitated to write about myself. However, I took up my pen wishing to convey my gratitude for having been able to barely continue violin thanks to the understanding of Mr. Miyazawa, my parents, and other surrounding people, though with regret for not having practiced more.



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

(Five Mottoes of Talent Education)

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 let them ring.

—— Shin'ichi Suzuki

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