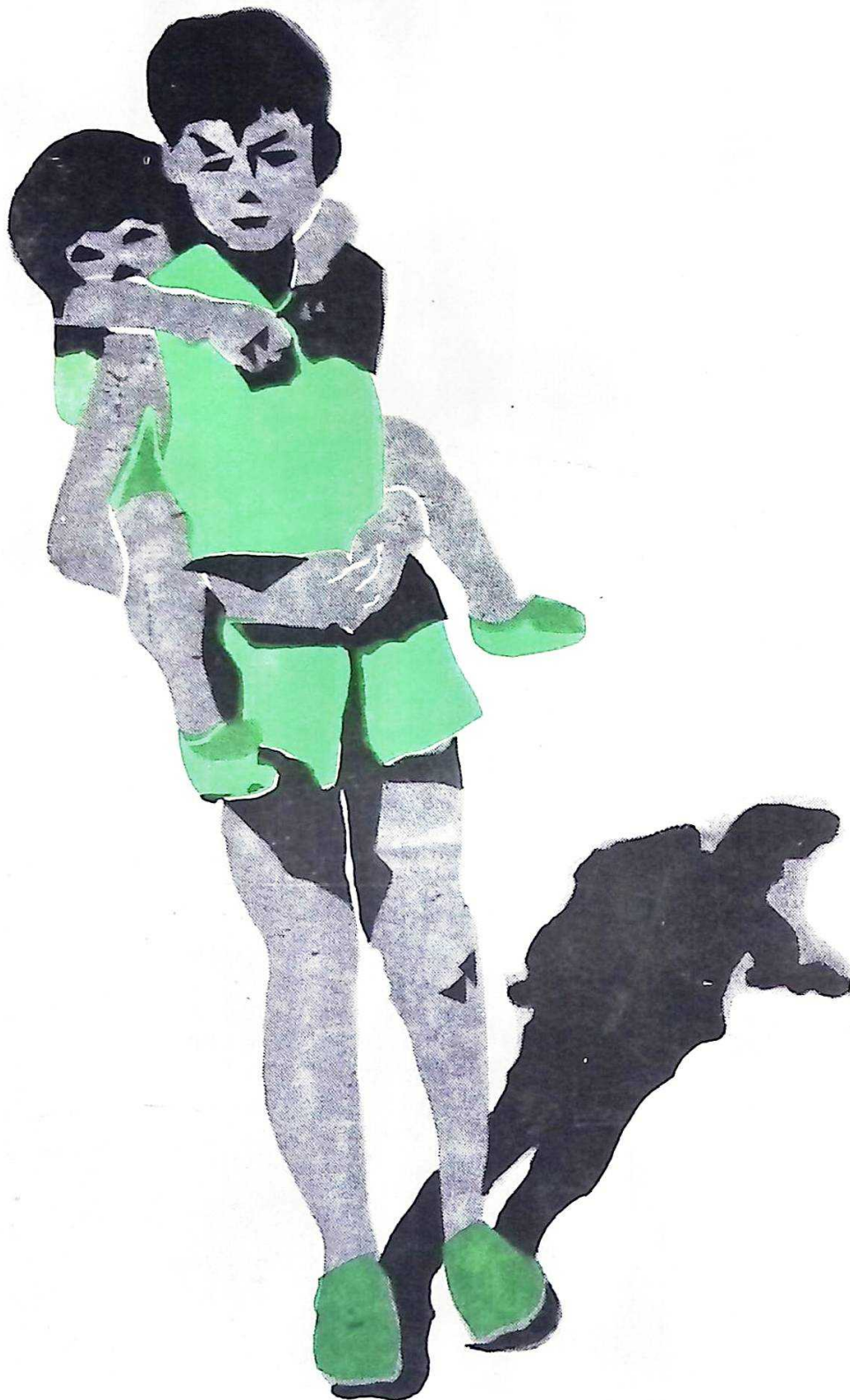


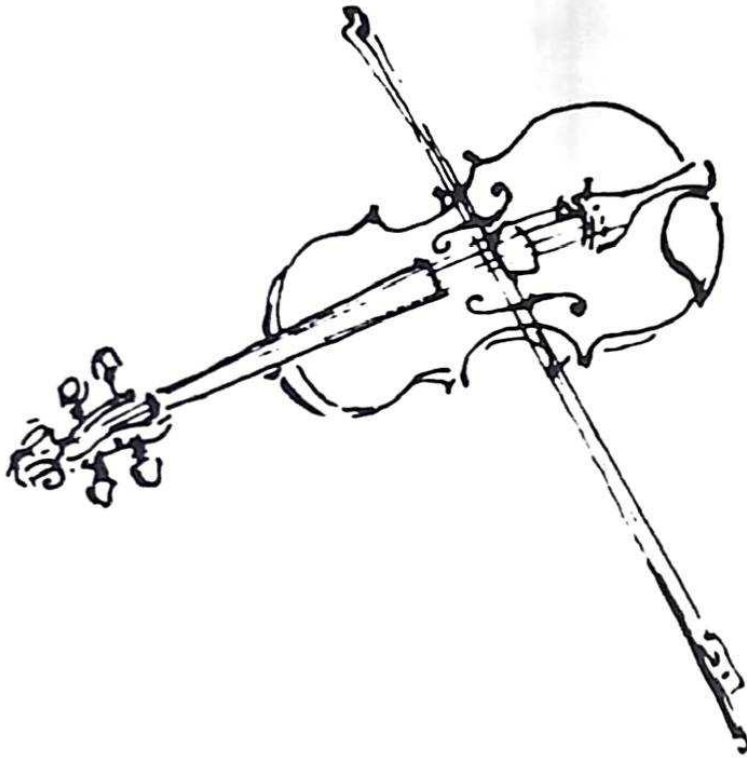
TALENT EDUCATION JOURNAL

No. 30
SPRING
1988



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Cover by Kiyokazu Andoh



Editors Eiko and Masayoshi Kataoka
236 Spring Avenue
St. Louis, MO 63130

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1988

Translation by Kyoko Selden

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EDITOR'S NOTE

Masayoshi Kataoka

In August, 1987 the International Suzuki Conference was held in Berlin, with 3,000 participants from 29 nations. Dr. Suzuki had a group of students play the first movement of the Tchaikowsky violin concerto in unison. Twenty years ago when a video tape of children playing the Bach Concerto for Two Violins was first shown in America, the event was a mind-opening sensation. Unison playing of the Tchaikowsky concerto, one of the most challenging works for violin, too, must have been something hard to imagine for those who indulge in common sense. The performance was a testimony Dr. Suzuki offered to the world, of the teaching method that fosters childrens' ability. We hope that one day the Tchaikowsky Concerto will be performed by Suzuki children all over the world as the Bach Double now is.

Mr. Kenkoh Aoki writes about Pablo Casals in the latest installment of "A Pilgrimage through Records" published in the Japanese language *Talent Education*. The section relating to Japan is excerpted here. It includes an interesting story about Mr. Sato, the founder of the Suzuki Cello School and the first Japanese to have studied with Casals.

In "Music and Painting Belong to the Same World," Dr. Suzuki writes about his daily thought on tone. This issue's installment from his lecture series concerns full, rich, ringing tone. It is important for teachers to always guard against becoming used to scanty tone.

The final installment from Dr. Suzuki's book, *Ability Is not Inborn*, explores heredity and the nurturing of ability.

Finally, the Mother's Note introduces Haruka Hosonuma's heart-warming story, "The Joy of Playing the Piano."



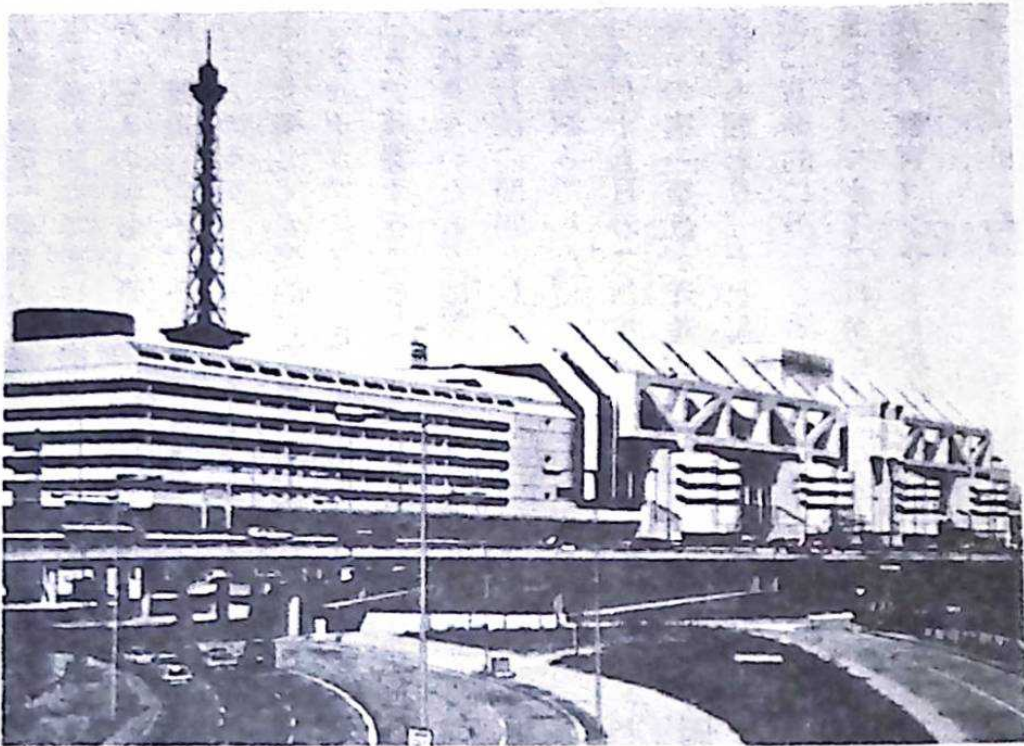
THE SUCCESSFUL INTERNATIONAL CONFERENCE IN WEST BERLIN

Shin'ichi Suzuki

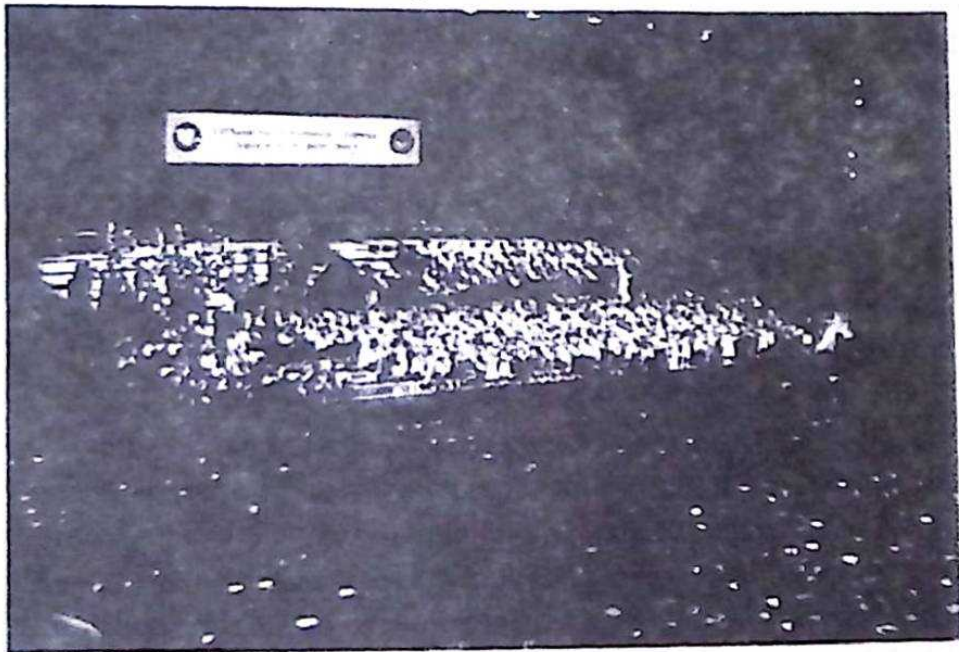
The Eighth International Suzuki Conference was held during the seven days between August 10th and 16th at the International Congress Center, West Berlin. With 3,000 participants from 29 countries, it was a joyful and wonderful conference. From Japan 400 teachers, students, and parents participated. Friends from throughout the world were all excited, and daily lessons and concerts included examples of very fine performance. Realizing the great worldwide progress of the Suzuki method, I was truly pleased.

The opening ceremony was held at three p.m. on the 10th of August at the big hall with 5,000 seats. Thanks to the good planning of the German executive committee members, the first on the program was the Violin Concerto in e minor by the late Karl Klingler, my teacher. Its third movement was performed with the accompaniment of the Berlin Symphony Orchestra under the baton of Koji Toyota, one of my earliest students from some fifty years ago and now a professor at the Berlin Hochschule.

The soloist, Rudolf Gähler, gave a wonderful performance. This was followed by the opening address by Doctor Hanna-Renate Laurien, head of the Berlin Municipal Education and Culture Department.



The ICC, West Berlin.



The concert at the opening ceremony.

Next came students' unison performances, which had the luxury of being accompanied by the Berlin Symphony Orchestra: first Mendelssohn Concerto, third movement, then Vivaldi Concerto in a minor, first movement. As pieces progressed, cellos and violas were added until the stage was filled with nearly 1,000 students who joined in the grand international unison playing for the opening ceremony. With beautiful acoustics, the 5,000 seat hall was quite wonderful.

The concert that began at 7:30 in the evening on August 14th, also accompanied by the Berlin Symphony Orchestra, was a memorable event. The program started with a unison performance of the Tchaikovsky Violin Concerto, first movement, by three Suzuki class students: Chizu Kataoka, Yuriko Watanabe, and Elizabeth Jones. Hearing this for the first time, I think instructors from different parts of the world probably experienced some emotions. It was a beautiful, musical, and fine performance.

This must have been the world's first unison performance of the Tchaikovsky concerto with orchestral accompaniment by three soloists--I am sure those who heard it were surprised. This was an attempt to demonstrate to the world an aspect of our educational approach.

The Tchaikovsky movement was performed again in the August 15th concert, this time by seventeen students including foreign participants. This, too, was a beautiful musical performance (with tape accompaniment). This type of educational concert involving unison playing will eventually start throughout the world.

Again, the twenty-piano unison performances included in the farewell concert on the last day of the conference were the first in world piano circles, which must have surprised people as an innovative, rare attempt. Many of the performers were small students.

The pieces performed were Bach's "Two Minuets and Gigue" Daquin's "Le Coucou," Mozart's Turkish March, and Mendelssohn's Rondo Capriccioso, all on twenty

pianos played internationally. The performances were wonderful. This approach by the Suzuki method will probably become an international phenomenon.

In May 1987 in Matsumoto, a hundred students participated in ten piano unison performances in a concert of 26 pieces at the Musical Culture Hall. The stage was large enough at the main hall in Berlin to accommodate the twenty-piano unison performance. This is a new event in the piano world worthy of special mention.



The Suzukis with Eberhard Dieppen,
Mayor of West Berlin, and his family.

Another red letter event at the Berlin Conference is our report on the actual example of the fact that "brain injured children also grow."

Under the instruction of Emi Ogawa, Violin School, Kantoh District, Hiroyuki Takahashi started lessons as a three year old brain injured child. The superior ability developed by the eighteen year old Hiroyuki was demonstrated. I introduced Hiroyuki before he played.

Although he could not even talk at three, he happily started violin; later he took lessons from Noriko Shimizu, then Hiromu Yasuda. He practiced well every day, acquiring ability progressively by the Suzuki method. Today, after fifteen years, he has the ability to play the Tchaikovsky Concerto.

So I asked him to participate in the Berlin Conference. He performed beautifully in the unison group of Tchaikovsky Concerto, first movement. I was moved to tears listening to that performance. Many foreign teachers also listened in tears.

This is an example of educational issues that I address to the world: the wonder of life's action, by which "every child grows; everything depends upon how he is raised." Friends, extend your effort in ability development to unfortunate brain injured children. Hiroyuki has become a happy youth of superior ability thanks to the love of his parents and teachers. He is a precious example indicating how a brain injured child can grow with the highest ability in the world.

Let me offer my heartfelt gratitude to his parents and teachers.

(The design at the beginning of this article is the symbol of the Eighth International Conference.)

Talent Education, no. 81.

PABLO CASALS
(1876-1973)

(A Pilgrimage through Records, no. 9, excerpts)

Kenkoh Aoki

Yoshio Sato Departs for Prades

World War II led not only Europe but the entire world to affliction and starvation. We were no exception. Everyone lost his path of living, working men were drafted to the front, and even women were pressed into labor service. The final tragedy came with the atomic bombs on Hiroshima and Nagasaki.

After the war I worked at the Kiso-Fukushima factory with Mr. Suzuki, but I returned to Tokyo when the Talent Education Institute was founded. After three years of devotion to this movement, I temporarily left the institute for personal reasons and returned to the publication of a music magazine called the *Disk*.

About the fall of 1951, I received a sudden visit from an old friend Yoshio Sato, later a director of Talent Education and a cello instructor. "While looking through *Newsweek*, I saw an article which says that Casals lives in retirement in Prades near the Spanish border. I must go there and study with him. This has been my dream since my Peking days. Please let me go. I am asking you for a life time favor," he said. I could do nothing to divert Yoshio's single-minded resolution. Fortunately, the Yomiuri Press, he said, had offered a travel grant and stipend on condition that he bring Casals to Japan; the only question was how to help support his wife Yuriko and their young children.

Come to think of it, in that difficult period following the war, it would have been impossible for anyone with an ordinary amount of determination to think of leaving the family to study with Casals.

In return for my assistance, I was able to learn through Yoshio Sato about the recent situation of Casals, and a path for correspondence was also opened.

In postwar Japan, the whereabouts of Casals were not at all known. Let me quote Yoshio Sato's first letter:

Behind the town of Prades rises Canigou of the Pyrene Mountain Range, which is all white with snow. A little like a Shinshu town, it is cold here but the air is fresh. The population is 4,000. There is a small main street, and there is only one hotel. Almost all the villagers are Catalonians. Although I had a hard time because I could not communicate with them in French, I found them very kind. Near the end of town, on the left side, I saw a stone gate with an iron grill. A small two-storyed house inside belonged to Casals. I arrived there around 10:30 on the morning of November 21, 1951. When I pressed the bell without bothering to put down my instrument and luggage, a maid came out and showed me upstairs, saying nothing. I found Casals writing a letter. He wore a woolen hat, the kind a child would wear. On noticing me standing lost at the entrance, he rose, approached me, and shook my hands firmly, saying, "Welcome, welcome." I was so moved that I did not know how to check my overflowing tears.

"You have travelled a long distance. You must be tired. Go to the hotel and rest. Bring your instrument in two or three days," Casals said, comforting me like a father.

When I returned with my cello to take his test, he said, "Play something for me." I played Bach's Unaccompanied Cello Suite, no. 1. Insane as I was to play Bach in front of Casals, he said, "I am impressed that you studied to that extent on your own. From your letter last year and again from your performance now I know that you have studied with my records. From now on, I will teach you myself."

(Note) This and five other letters carried in the *Disk* were also published by the Casals Association as a booklet titled *Thoughts of Casals* (free).

Special Casals Issue of *The Disk*

When Yoshio Sato's reports on Casals started to come, The Disk published a special issue celebrating the great maestro's 75th birthday. Contributing *Disk* members included Araebisu (Kodoh Nomura), Zenkichi Nakamura, Shin'ichi Suzuki, Takeo Murata, Takuo Saijo, Masao Heiwa, Shigeru Sugiura, and Susumu Sono. The Tokyo Disk Club held a concert of recorded music under the name "An Evening with Casals," and collected congratulatory messages and signatures from members. This spread to Disk Clubs in 61 cities of Japan. A signed notebook was also returned from Hiroshima. These two signature books were sent to Casals as a gift. It was fortunate to have Yoshio Sato in Prades to explain to him about the "Casals Special Issue" and the album of signature books. Casals responded with a thank you note:

Dear Mr. Aoki:

I would like to communicate through you how moved I am to receive kind words from the members of your magazine and music lovers.

I heartily thank you for the special issue of your magazine with which you honored me and the particularly warm feelings contained in the beautiful signed album.

Please convey my deep gratitude and respect to your country. I wish to be acquainted with it and its music lovers.

May 27, 1952
At Prades
Pau Casals

Casals later wrote of Japan as follows:

Although I have received frequent invitations from the distant Far Eastern countries, I have not yet resolved to accept any. Especially due to intermittent headaches from 1920 on, I have had to be careful.

However, I heartily wish to know Japan. Japanese music lovers have constantly respected me from long ago. Japan may be one of the countries where my recordings have sold most.

He also wrote elsewhere:

An album came all the way from Japan containing signatures of several hundred Japanese who heard records of the Bach Festival. Inside the cover it said "Hiroshima," and there was a young signature of perhaps a four or five year old. Even if some misgivings had still lingered in my heart as to the adequacy of my performing at the Bach Festival, this Japanese child's message would have blown them away.



Casals Visits Japan

On April 6, 1961, Casals arrived at Haneda Airport accompanied by his wife Martha and his disciple Joichiro Hirai. They were met by those from Tokyo Broadcasting Company who sponsored his visit, Kosaburo Hirai and his family, Yoshio Sato and us. We followed the Casals' car to the New Japan Hotel where they were going to stay. After a little rest, I was able to meet Casals for the first time. When Mr. Sato introduced me, Casals said, "Oh, Aoki," shaking my hand firmly with his warm hand. I was moved. Mr. Sato interpreted for me: "This is a tape which collects rare recordings from your first Columbia albums. Let me give this to you to commemorate your

visit to Japan." Casals seemed to be thankful as he nodded; he looked at the list of pieces written in back, and spoke to Martha who stood by his side.



Maestro Casals and Martha (1961, Tokyo)



From right: Kei Ikeda (a Disk member), Casals, Yoshio Sato, author.

On the seventh a reception and party were held at the Tokyo Kaikan with people in music fields.

We of Disk awaited him, having prepared an exhibit of Casals records, new and old, in a corner of the hall. When the party was almost over, Casals and others walked over ushered by Mr. Sato. When he was told that all the records were his performances, he stopped in front of the records with a surprised look. Then, surrounded by many disk fans, he reminisced of the old days.



Casals looks at the records surrounded by Disk fans.

Starting on the eighth, a special concert was given three days in a row by the Tokyo Philharmonic with Casals conducting. Joichiro Hirai gave two concerts followed by a cello rehearsal and a workshop. Then at 10 am on April 16, the Talent Education Institute held a "Welcome Concert for Maestro Casals" at Bunkyo Public Hall. The pieces prepared by the violinists were as follows:

1. Twinkle Variations, Shin'ichi Suzuki
2. Perpetual Motion, Shin'ichi Suzuki
3. Minuet No. 2, Bach (in two parts)
4. Concerto in a minor, first movement, Vivaldi
5. Concerto for Two Violins, first movement, Bach
6. Largo and Allegro from Concerto Grosso in d minor, Vivaldi

At 10:05, a big black car glides in. The maestro walks through the cameramen. He raises his hand in greeting at the thunderous applause. On entering the hall and seeing little children filling the stage, his face breaks into a smile

for the first time. Mr. Suzuki rises to the stage center, gives a welcome speech repeated by the children phrase by phrase, to which Casals nods as the words are translated by the interpreter.

The performance now starts. I sit behind Casals and explain from time to time. Casals exchanges nods with Martha, and seems moved as the pieces progress. The moment the Minuet ends, Mr. Suzuki comes down and says, "Can I ask you for some words for the children?" "Oh ye-e-s, ye-e-s," Casals says as he stands up casually to walk to the stage. Seated on the stage with Martha and his disciple Joichiro Hirai, he now strokes a child's head, now puts a little violin in his hand. When a microphone is thrust to him, he speaks in faltering English. It is a warm speech praising the children's fine performance and encouraging them to continue to study in the future.

Now comes cello unison. The moment Saint Saëns' "Swan" starts after the Roulee, he listens bending forward, and when it ends, he claps saying "bravo, bravo." During the last number, Concerto for Two Cellos, he keeps the beat with his hand; then conducts with both hands, and, rising, repeats "bravo" when it is over. As Mr. Suzuki steps over, the Maestro holds him in both arms in blessing — a beautiful scene of a great man recognizing a great man. (Quoted from Dr. Masaaki Honda.)



Casals' message:

Ladies and gentlemen, I assist at one of the most moving scenes that one can see. What we are contemplating has much more importance than it seems. I don't think that in any country in the world we could feel such spirit of fraternity or cordiality in its utmost. I feel in every moment that I have had of living in this country such proof of

heart, of desire of a better world. And this is what has impressed me most in this country. The superlative desire for the highest things in life and how wonderful it is to see that the grown-up people think of the smallest like this as to teach them to begin with the noble feelings, with noble deeds. And one of these is music. To train them in music, to make them understand that music is not only sound to have to dance or to have small pleasure, but such a high thing in life that perhaps it is music that will save the world.

Now, I not only congratulate you, the teachers, the grown-ups, but I want to say: my whole respect and my heartiest congratulations. And another thing I am happy to say at this moment is that Japan is a great people, and Japan is not only great by its deeds in industry, in science, in art, but Japan is, I would say, the heart of hearts, and this is what humanity needs first, first, first.



Mr. Suzuki Welcomes Casals.
(Bunkyo Public Hall)



Casals surrounded by Suzuki children.

On November 13, 1961, the year he visited Japan, Casals was invited by President Kennedy to perform in a concert at the White House. Before Kennedy and 150 guests, Casals performed the Mendelssohn Piano Trio No. 1 with Schneider and Horszowsky, Five Small Pieces by Couperin, and at the end the "Song of the Birds." The album of this concert includes a record of Casals' speeches (CBS Sony).

Casals died in San Juan, the capital of Puerto Rico, on October 23, 1973, a little over one month before his 97th birthday.

His was a life so pure and full of love. His art was great. It felt as though a giant star fell.

On hearing the news, I wrote a note of condolence to Mrs. Casals. She responded as follows, quoting Casals' words:

Let your life be young, always young. And I would like you to tell the truth to the world.

Virtue, love — they constitute the true world.

Let's have love, love, peace.

June, 1973, at Central Park, New York

I am grateful for your heartfelt thoughts of condolence for my dearest husband. Thank you for your beautiful, moving words. Thank you also for

the photographs and magazine dedicated to the memory of my husband. I was also deeply moved by the tape. I will treasure all of these.

Maestro Casals will live eternally in the hearts of those who loved and understood him.

Martha Casals

Talent Education, no. 81



MUSIC AND PAINTING BELONG TO THE SAME WORLD

Shin'ichi Suzuki

"Strings are mindless
They only sing forth the heart of those who let them
ring."

It was one morning when I was writing the above words in a dozen *tanzaku* (long strips of paper for poetry) that I had composed on the essence of musical performance.

I was thinking of society in which many students simply search for and hammer out notes on the piano with neither musical sense nor a singing heart.

Whether during home practice or at lesson, those small students only think about hitting the correct keys, as they single-mindedly search for the notes of the piece and hammer them out. The piano produces sound, even if hammered, even if by those with no music and no song in their heart.

One day long ago I laughed to see a kitten walk on the piano keyboard, which sounded with each step. Even a cat plays the piano — recalling this scene, I thought it would be fun to show you a picture in which a similar kitten walks on the piano keys, producing sound.

In the world there are so many students who imitate the performance of a kitten who merely produces sound.

with it, and help develop musical sensibility and a singing mind. If this training is given thoroughly, everyone gradually acquires higher musicality — this is the Suzuki method. Through constant and repeated practice of this, every child develops a sense of beautiful tone, a musical, singing heart, and outstanding sensibility.

In the world there are so many students who imitate the performance of a kitten who merely produces sound. In piano as well as in string instruments, mere sound is no good.

"Strings are mindless

They only sing forth the heart of those who let them ring."

If superior sensibility and superior singing mind are acquired as a result of good education, it means that the child is developing as an individual with truly superior human ability—as an individual with a lofty mind. This happens spontaneously, before you realize it.

The heart of those who let them ring . . . in other words, in the world of music, in proportion to the player's humanity, his heart is clearly reflected in the tone from the strings.

Paint brushes are mindless

**They only reflect the heart of those who
paint.**

Now, I started to feel like saying that painting belongs to the same world as music with the heart that produces tone and the ability to produce it: the superior sense, sensibility, and heart that are created through fine arts education are exactly the same as those created through music. So, I calligraphed in tanzaku: "Paint brushes are mindless / They only reflect the heart of those who paint." I sent one each to Instructors Tsukikusa and Yoshizawa who teach painting as members of our institute. They were both quite pleased and agreed.

Obviously every field of art fosters a beautiful heart and high ability; art education is one of the most important

and wonderful areas of education in the human world. This applies to painting, too.

I have long repeated that "art is man." This means that art, whatever the form, creates the man. Painting is no mere game. I would like parents to recognize this in order to foster humanity in your children.

Talent Education, no. 81

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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LET THEM PLAY HOLDING THE FROG

A Unique Teaching Tool

Shin'ichi Suzuki

Over the years, I have searched for effective ways to teach how to bow. Just recently, at the Talent Education Institute's Monday Concert, in which students play solos in the Hall, I found that they clearly improved in quality and tone when they played with their thumb on the mother of pearl.

This is probably due to the fact that, in this way, the thumb has greater strength for controlling the bow hair so the tip of the bow is more balanced, giving vitality to the resiliency of the hair, and resulting in rich, vibrant tone. At lessons, please test how a strong thumbnail can control the tip for powerful tone.

One way to do that is to hold the frog, and, with a strong thumbnail, say "panda," balancing the tip. Lower the tip, with just the thumb, little finger, and index finger on the bow; then play. As a separate test, let the student hold the bow with a firm tip. Have him check how strong the tip is, by pushing up against it with his left hand. The student should gradually get stronger. The teacher should also test whether the tip is strong or weak, and encourage more control. This training with just three fingers should yield considerable results.

Please work on this at every lesson to improve control of the tip. Let the student play, the Chorus from Judas

Maccabaeus, etc., and help his tone to become gradually richer and more powerful.

Assign the student to practice his current piece daily at home with this bow hold. Listen every week to see what progress is made. Of course, it is also good to assign former pieces to be practiced the same way. Constant use of this bow hold will mean gradual improvement in tone.

Have some students even perform with this bow hold at recitals; it is a good experiment in terms of study. Right now I have my teacher trainees try this every day. I believe that this is an effective, valuable new teaching guide.

The Role of the Elbow in Producing Powerful Tone

An important question is the placement of the elbow. The elbow should be forward, below the horsehair. The correct relationship between the shoulder, arm, and horsehair is important in producing tone. Have the student make small semi-circles to the left in front of his body, then reproduce the same motion when playing on the string.

This exercise utilizes both hands. First, extend the left hand, palm up, in front of the body. The right arm assumes the playing posture for the A-string (check bow angle, and make sure the back of the hand is parallel to the floor, with the wrist relaxed) then the elbow rests on the fingers of the left hand.

Now, moving the left hand and right elbow simultaneously, make many small circles. First practice circles to the right, then also to the left.

When the student can do both properly, the next step is for the left hand to support the right arm with its fingers wrapped around the right corner of the elbow. As the right arm moves clockwise to make circles, support the elbow movement by pushing it with the left palm and fingers. In other words, the left hand moves the right elbow (arm) to

the left, using finger strength, and helping form the habit of applying power to the right elbow or arm.

If this exercise of applying a leftward power when the right elbow/arm is producing tone is habitually practiced, the student's tone will become stronger and richer. Please try this enthusiastically so that all your students will play with rich, beautifully vibrant tone. It is a delicate matter, but I think an important basic approach for creating the ability in the right arm to produce refined tone.



After the student has done the above exercise securely, add a second instruction.

Put the left hand this time palm down, on top of the right arm, again with fingers around the far side of the arm. The thumb should point down, touching the elbow. (See photos.) Again make small circles, moving the left hand and right elbow together. Apply pressure downward with the left hand. This exercise also helps enrich tone.

Please study this point immediately, and apply it to your instruction so that all your students will play with fine tone.

Talent Education, no. 81



TO FOSTER ABILITY

From *The Evolution of the Suzuki Method*

Shin'ichi Suzuki

ABILITY IS NOT INBORN (1951), PART VI

TO FOSTER ABILITY

HOW TO MAKE BEETHOVEN TONE-DEAF

It does not require a scholar of genetics to guarantee that Beethoven had outstanding heredity.

However, if I guarantee that "Beethoven can be made perfectly tone-deaf" precisely because of his superior heredity, those who have guaranteed him to have been a superior seed will feel somewhat uncomfortable.

Those who guarantee him do so as a result of having known Beethoven's great work in music; they do not seem to be guaranteeing the good seminal quality that existed as heredity at his birth. Therefore it is reasonable that they feel unsettled.

But such a guarantee is easy for anyone — if guaranteeing in today's genetics means saying that the seed was good after the result of its growth is already evident.

I wonder if this is not part of the failure of genetics which created the root of big evil in today's educational world.

Since I believe in the possibility of making Beethoven perfectly tone deaf, if you guarantee that he is a good seed, I almost feel like showing it to you, should such an experiment be possible.

I think this is a good question because it can clarify our standpoint as to what is heredity and what is education.

A good seed should be one which has outstanding sensitivity and speed with which to adapt to the environment. That is why I believe Beethoven can be made terribly tone-deaf.

However hard you may try to create a tone deaf person, if the seed is poor, it does not adapt to the environment speedily and delicately, so that it may be hard to turn out the world's best tone deaf person as planned. However, since we are talking about Beethoven, a good seed, I believe that it is possible to educate him to become a world class tone-deaf person.

In the same way, because he is a good seed, we could also turn Goethe into an expert head hunter.

Contradiction between Heredity and "Education"

Today's genetics seems to explain everyone's specific ability by ascribing it to the work of that individual's genes. Many educators agree with this view when they talk of the following:

1. Children with high ability were born with good brains; children with low ability were born with inferior brains. This is a matter of genes and education cannot do anything about it.

2. Every child has his own individuality by birth. The task of education is to discover and develop that individuality.

3. A child with a special ability was born with a trait for that special ability; this is a matter of heredity.

Many educate children with the above ideas. Strangely, all three points are based on the concept of heredity. How then can education help at all? We must try to know human beings well.

The concept of today's education depends much on heredity. Education should depend on education itself.

Suppose geneticists change their views so that they believe that specific abilities of outstanding people do not stem from specific genes, but that genes determine, rather, the quality of the brain performance itself, and that those specific abilities are the result of development through the use of brain activity in a specific cultural environment. Suppose educators also change their views so that they believe the following:

1. Education starts at birth. Children with inferior ability are that way because their parents left them alone for the six years before enrolling them in school. Children with superior ability are simply those who had some kind of educational environment during those six years. Every child is a fine human being.

2. Individuality is what one has acquired from the past environment, or the ability that has been developed most powerfully. However, it is not innate. Foster fine individuality.

3. When children have specific abilities, those abilities are not inborn; they were developed in good cultural environments.

Suppose they change their views this way, education will take powerful steps forward and be carried out with great confidence.

A grandmother is enjoying caring for a two or three months old baby on her back. She is singing a lullaby for the baby. She is terribly out of tune.

The grandmother is walking toward three or four children who are singing "Evening Glow, Little Glow." They, too, are totally out of tune; it is tone-deaf unison singing. The grandmother stands with a peaceful mind, listening to the children's happy song.

This scene is very happy; it's fine. However, the baby on the grandmother's back responds to that tone-deaf environment: through physiological adaptation, he is being

fostered as a tone-deaf child with a confused sense of musical scale. No child is born with musical scales; every child responds to the musical scales of the given environment, whereby he is musically prepared.

"Precisely because one's ear is good, one becomes tone-deaf," I often say.

I do not know much about gardening.

I got some seeds at the farm, dug the backyard, and planted those seeds. I have no knowledge of fertilizer. I do not know much about the soil or how to take care of plants, either. Soon they sprouted all over the patch and gradually grew. However, the result was a poor looking garden — so miserable compared to what I had seen at the farm.

I did not at all think then that "the seeds were poor." For I clearly felt that my ignorance of the conditions for their growth had invited this miserable result.

Now, what do parents think when they fail in raising their children? What do educators think? Doesn't the above example of a natural phenomenon apply at all to human beings? Are human beings exceptions?

No, no, it is not so. Yet, with the miserable sight of children they failed to raise before their eyes, adults always say with a sigh, "the seeds were poor."

In human society with a history of thousands of years, this kind of one-sidedness and lack of awareness have been constantly repeated on the part of adults. Why is this?

For this very reason, this human farm of 2,500 million displays a miserable plight. While living in such a desolate, miserable world, people take it for granted, expecting nothing more from the human world. This is a result of adults' lack of awareness.

Having seen the beautifully fostered plants on the farm better prepared me than anything else for knowing the inferiority of what I raised in my own garden.

It is not that there is no farm where children are beautifully raised by outstanding parents and educators. However, even at the sight of such farms, unenlightened

parents and educators who are used to their one-sided judgment do not feel responsible for the miserable plight of children on their farm.

They have no self reflection: "We have invited this miserable result because of our ignorance of the conditions for growth." Even when they see fine plants on others' farms, they calmly conclude that those plants were "born that way" or that "their seeds were good."

They are helpless if this is how they feel.

HOW TO FOSTER ABILITY

It seems commonsense to call what everyone can do "easy" and what everyone cannot do "difficult." This is a subjective view, and I find it a little odd.

Japanese people say Russian is difficult to speak; Russians say that Russian is easy but that Japanese is difficult. Germans call Chinese difficult; Chinese call Chinese easy, German difficult. This is like a bargain sale of subjective views.

Sum up these examples of public opinions and divide by two. We seem to get equal numbers of the easy and the difficult, making every language in the world both easy and difficult. Therefore, we *can* say that every language is essentially easy.

Yet every language is in fact quite complex; and, after all, all languages must be essentially difficult. At this point, what people say cannot be trusted. So, we need objectively to form a moderating view.

The reason that every language, which should be difficult, is easy for those born in that country is that they have the ability. Thus, we find a definition here: "it is easy if there is ability." The question is this: "how did adults develop in children that high ability without letting them think it difficult?"

In other words, people have never thought their mother tongue difficult. Yet that tongue is difficult. We must

solve the above problem because therein lies the key to fostering talent.

The Principle of Developing Linguistic Ability

First, why is the mother tongue easy to learn? The answer is because you can do it.

Second, why can you do it?

The answer is that you have the ability.

Third, since when has the ability to speak the mother tongue been created?

The answer: since "yum, yum."

Fourth, how did you learn to say "yum, yum"?

Through daily training.

Fifth, what happened when you practiced "yum, yum" every day?

It became easier to say. It became simpler.

Sixth, does that mean that ability grew?

Yes, since it became easier to say, I added another word.

Seventh, did you have a hard time because you now had two words?

Since there was more practice, it became gradually easier to say those words, and I added more words on my own.

Eighth, are you saying that you added words as you liked?

When ability increased through training, two or three were boring. So I casually tried adding three or four.

Ninth: Is it all right to add so much at a time?

When I work at it every day, my strength increases rapidly. Ten were no longer fun. I can now easily add a new one every fourth day or so.

When language is learned at this rate for twelve or thirteen years, one always advances with ease, never having problems with fairly difficult word combinations, pronunciation, intonation, or the amount of vocabulary.

In other words, this illustrates the definition that the material is "easy if there is ability."

This is the principle I use as a method of fostering ability.

Let me summarize the crucial points of this teaching method:

1. Start with a very small amount which the student can handle.

2. Train in it until the student can do it with absolute freedom.

3. Correct and refine what the student can do with freedom.

4. Pay attention to the ability that is starting to grow.

5. Newly add a small amount. (Keep at the same level, however.)

6. The student now learns it more quickly. (Ability is starting to sprout.)

7. Train the student both in what he has learned and what he is learning freshly.

8. Improve on what he has had. Correct and refine his new thing. Do not stop training.

9. The former lesson becomes more and more refined. (Ability develops.) The new lesson becomes better and freer.

10. Give a third lesson (of the same level).

11. Since ability has increased, the time needed for learning new material is all the shorter. (I pay particular attention to this. Unless it is shortened, ability has not grown. It is proof of insufficient training.)

12. Train in all three lessons.

13. The second lesson becomes as accomplished as the first lesson. (Ability is growing.)

14. Thoroughly correct the third lesson.

15. The first and second lessons become all the more refined. Demand that the student have better practice sessions than before. (Ability develops.)

16. Give a fourth material. (Raise the level slightly.)

17. Pay attention to the skill with which the student handles the fourth material. If the ability is already there, the student finds it easy and does it without fuss.

18. Train in the first, second, third, and fourth materials. Correct and refine the fourth. Raise the third to the same level as the first and second. (ability develops.)

19. Wait for the fourth material to become accomplished. When the student can do it freely, let him try a fifth thing.

20. The fifth should be about the same level as the fourth. The fifth should become accomplished more quickly than the fourth. If it is slow, it means lack of training.

21. Instruct so as to correct and refine the fifth. Around this time, the fourth reaches the same level as the third. (Ability develops.)

22. When the fifth is accomplished, give the sixth. (Raise the level slightly here.)

23. Train in the fourth, fifth, sixth. Instruct so as to correct and refine.

. . . . Let me skip the rest. Next, the points we should focus on are as follows:

1. Feed things of the same level one by one, and watch the speed and quality of the achievement. (Ability development is revealed there.)

2. When ability overflows, raise the level somewhat. If the student cannot easily handle it, return to the former level (if not to the same material) to foster ability.

3. Refine the former lesson, i.e., what the student can easily achieve. (This is the secret of fostering ability.) The quality of achievement differs according to the level of the instructor's ability. This is what is meant by one of the conditions of talent education: "The higher the level of the instructor's ability, the higher the child's ability."

4. Let the student refine what he can do; develop his skills, heighten his ability to apply these skills, and thus prepare the ability to handle the next thing.

5. Education always fails if its purpose is advancing the curriculum.

6. Where there is training for fostering good ability of application, *leaping progress of ability* starts. If it does not begin, that education is a failure. Instructors who do not know how to recognize this leap of ability, and introduce a leap in the teaching material which matches this cannot help develop the strength that could develop. Here lies the value of instructors. Outstanding instructors recognize this, and foster students skillfully.



THE IMPORTANCE OF PRACTICAL ABILITY

When practical abilities develop, the more varied and the higher they are, the more those various powers are demonstrated and heighten the ability of application, reasoning, judgment, etc.

To whatever height the delicate sensitivity and ability of the right hand is fostered, the left hand, though under the control of the same brain, does not develop without its own training. However beautifully one speaks, where there is no memory training for artistic structuring of language, no literary ability can develop. However well linguististic memory is fostered, it is not immediately useful for musical memory.

We must consider the crucial favorable conditions behind memory in learning the native tongue: so much training is done daily that it is hard to forget what is learned; the learning occurs in early childhood.

The ability to combine single words and use them; the ability to combine sentences with literay value; the ability to memorize and reproduce a long passage; the ability to memorize and retell an event — each is a matter of linguistic expression, yet each can be classified as a different field of ability. Therefore, you cannot say that,

since the ability to combine and use single words is memory, if you develop it, the ability to memorize and retell an event also develops.

More than two and a half years ago, memorization of *kamishibai* and mathematical addition tables were introduced as part of a talent education experiment at the elementary level at Hongoh Elementary School in Asama, in the suburbs of Matsumoto. In *kamishibai*, "paper theater", the narrator holds up a series of pictures one at a time and tells the corresponding part of the story.

Many educators visited the class to observe. Strongly subjective visitors among them commented: "So it's mechanical memorization. That has already been tested in traditional education."

Few think about this loving educational approach which produces not even one dropout among the forty members of the class, helping everyone to advance with full scores. Suppose every elementary school throughout the country starts to practice the education which creates no dropouts in the manner that Principal Kamijo and Instructor Takana are trying to demonstrate. Will people still say that it is traditional education, and that it has already been tested? In any case, we believe that the initial stage for creating practical ability is fostering memory. That so many educators would dismiss it with a laugh as "mechanical memorization" was somewhat unexpected to me who grew up with the single desire to study in pursuit of art.

I cannot think of education which requires no training.

Speech starts with indiscriminate memory of words like "yum, yum," and, through training in that, practical ability develops. Moreover, the training is daily.

This is the basic condition of the birth of ability. It is natural that no educational method not focusing on this point develops ability.

The children in the experimental class at Hongoh Elementary School have by now well developed practical ability, and their ability of application, reasoning, and judgment is also heightened.

At the beginning of the second grade, their ability of application was already quite high, as I found when I went to observe. "Eighteen people got on the bus at Asama. At the next stop, six got off; next, four got on; next, seven got off." When the teacher orally stated a problem like this, the moment his words were over, children unanimously responded with the right answer.

When we hear this type of problem, an answer would not instantly come to our minds if the teacher says it just through once.

The children had been trained in addition and subtraction to the point of being laughed at for "mechanical memorization," and the result is that they can add or subtract as if by reflex. That is how the practical ability to answer instantly this kind of oral applied problem was created.

My observation is that speech develops to its high practical ability in the same way. Training is the only step toward creating practical ability.

Without memory, there is no way to foster practical ability (talent). What eventually handles reasoning and judgment is this practical ability.

The ability to reason and judge freely comes from accurate memory and decision formed from combined memories. Where there is no memory, neither reasoning nor ability of application is created.

Traditional education, new education — such names are of no consequence. What matters is the result of education. The question is whether our education is wrong or correct.

When comparing Chinese educators' approach to instruction three thousand years ago and the current educational approach in Japan, I think what was advocated three thousand years ago more correct.

The *Book of Rites* Says

The first principle of instruction recorded in the *Book of Rites* three thousand years ago is "Guide but not pull." This is a wonderful saying.

Because language instruction follows the rule of "Guide but not pull," ability develops in everyone. "Not guide, not pull," which means *laissez faire*, is meaningless; "Guide and pull" invites disaster.

We should realize that much of education currently practiced in Japan is unwittingly adopting the "Guide and pull" or "Not guide, not pull" approach. In limited areas, many outstanding educators are successfully teaching children. I think they follow the rule of "Guide but not pull." "Old education" is a useless expression in the educational world. Education which is called new today will be old in 500 years; therefore the phrase "new education," too, is meaningless.

This applies to when we adopt the American education system. If it is successful in the States, it must mean that the proper way of "guide but not pull" is skillfully practiced there. Unless we import it with knowledge of this crucial point, we will have troubling results.

We should not import a sharp sculpture knife and cut people with it.

The second principle of education recorded in the *Book of Rites* is "Don't forcefully suppress." This means "let what can grow grow; don't suppress it." Many people may say, "Isn't that a matter of fact?"

However, I think in Japan the "forcefully suppress" approach has been practiced. It is commonly thought that preschool ability development obstructs school education. I remember an officer of the Ministry of Education once said on the radio, "Don't teach children reading or math before school age. That will be taken care of at school, so relax and send your children in the state of white paper." Addressing parents throughout Japan, he talked about such things as the uselessness of preschool education and the harm done by intellectual education.

The inconsiderate Japanese educational principle of keeping children in the state of white paper for six years has lasted tens of years. It will be lucky if the history of the failure of education throughout the Meiji, Taisho and Showa eras (from 1868 on) will not show four or five hundred years from now in world history of education and culture.

If we suppose that an era of good education will arrive in the future, I think that will be when total education is practiced from birth under a coherent plan, the responsibility shifting from home to kindergarten to school. What can grow will be allowed to grow freely, and no one will be made to drop out. Thorough education will be given for fostering good, beautiful, lofty human beings.

"Forcefully suppress" before school — it does not even stop there; whether they grow or wither, anyway all children are suppressed in the framework of the 6-3-3 system.

If all these conditions are there, I think I can conclude that Japanese education has left the principal road of education as prescribed in the *Book of Rites* : "Don't forcefully suppress."

Considering that Japan's education creates the future of Japan, we should all be concerned with it as a grave problem, whether or not we are educators ourselves. We must reflect on the past irresponsibility of leaving education in the hands of educators.

Having heard too often the criticism of development of memory, the above expression used at Hongoh Elementary School, I was feeling troubled by this understanding which missed the aim, when Hiroshi Chiwa, professor of psychology at Tokyo University, came to Matsumoto together with Masataka Takagi and Daisaku Sotobayashi of his department. They stayed in Matsumoto for a few days and closely observed the reality of talent education. Professor Chiwa suggested: "The word talent is used in a different sense from the usual concept. When a ready-made expression is used in a new way, people tend to

comprehend it with the ready-made concept. When you use the expression 'training of memory,' your aim is talent. The impression the word 'memory' gives is not sufficient to convey the meaning to the general public. When introducing a new idea, it may be better to create a new expression which can explain that idea."

This sounded reasonable to me, and I was grateful for the advice. So I started to use the word "practical ability."

Training of practical ability! Fostering of talent!

This is practiced not only at Hongoh Elementary School, but at the experimental kindergarten attached to our Music School in Matsumoto [Talent Education Yoji Gakuen] and violin classes in various areas. This is education which accumulates and reinforces through training memory or skills that are acquired, thus putting them to practical use and applying them, letting them develop into abilities of reasoning, judgment, action, and thinking, and developing them to higher practical ability. I call this "talent education."

Where this practical ability develops to a great height, people demonstrate the ability to create culture. Therefore, training used for nourishing memory is one of the naturally expected first steps in fostering practical ability (talent).

ABILITY DEPENDS ON EFFORT



I started to play the violin around age seventeen. I mostly taught myself. On hearing Elman's record for the first time, I was so struck by the beauty of music and tone that I lost myself trying to imitate him.

Knowing I was born to a violin factory, others comment: "You must have played violin since childhood because you were born in a musical environment." However, in fact it was not a musical environment; I grew

in the environment of a factory which produced the instrument called violin.

In that factory in its prime more than a thousand people worked. As a child I knew the violin, but had no idea what music was.

Nagoya then was not a musical city. Hardly anyone was familiar with Western music records. In those days the record player had a trumpet shaped speaker. When I first heard traditional vocal music coming out of a speaker, I did not realize that adults were teasing me when they said someone was inside the box singing. If that was true, how did he get in there? I remember peeking through the trumpet.

Through hearing Elman's record of "Ave Maria," I was introduced for the first time at seventeen to the wonderful world of violin tone and music, and I was truly startled. This was my motive for starting violin. I went to Tokyo at twenty-one to begin my first serious study of violin with Koh Andoh, and two years later I went to Berlin and studied with Karl Klingler. I studied violin hard in Germany. Having never enrolled in a regular music school, I was carried away in pursuit of art merely as a human being. With the same sense of wonder I made efforts to learn, amateur-like, with the same wonder such various other worlds as astronomy, biology, and religious philosophy. However, I never learned the science of music.

The question of art and humanity——that was the most serious purpose even for a person like me who lived in society absent-mindedly.

Eventually my search for cause and effect began. Discovery of the irrational in whatever thing became the goal of my study, and a habit was formed of not being able to stop until I found a cause. I continually examined everything around me.

Then twenty years ago, I realized the irrationality of finding the ability to speak Japanese fluently in children who were unable to do math and were said to have poor brains. I tackled this problem seriously.

After twenty years of this pursuit, I am forming one answer in my own way. Amateur as I am, I have jumped into the most difficult study of humanity itself.

This will become my final project. For this problem is one that will not come to an end even if I spend my entire future lifetime on it. My habit of pursuit for cause and effect has led me to an awful field.

Clumsy Effort Fosters No Ability

Concerning human effort, I believe in the earlier time based on my study, and therefore emphasize the conditions from birth. Naturally this is crucial.

I advocate this because it is the truth. I know that I am one of those with impaired ability, having missed the timing of growth in the earliest childhood. I also know that, since I started my own effort late, the result of my ability development contains a big loss.

However, I do not despair about myself because of that. Where there are effort and training, ability always develops. This is a strict fact, even truth, regardless of the person's age.

Even if we were impeded as saplings, some sprout of ability has been fostered in us while being raised in the human world and going through many trials.

In fact, the ability of speech is fostered to a height. There the essential brain function is as it should be.

Therefore, estimated at the lowest, everyone has the essential brain capacity for demonstrating practical ability (talent) as fluent as speech.

I am often asked after a talk: "My child is already fifteen. Is talent education possible for him?"

My answer is this: "I started at seventeen. I am an example that shows that everyone can reach at least to this level. In my talk I discussed the importance of raising a sapling. We should not forget the importance of nurturing until flowers bloom and fruit are borne. 'There is no fool among those who can talk,' I said, referring to the possibility of education and success as a human being.

Completely left alone, Kamala lost the performance of the brain, and was lowered to the level where she could not learn to speak. At that stage, there is no longer hope. As long as a child can speak fluently, the rest depends upon effort under good conditions; if this is done, I am sure he can become a man of fine ability."

Let me repeat: good talent always develops where there are a good method and effort; effort determines the amount of growth.

Good effort ——— this is the central theme of our study of the method of talent education. We also need to know to what miserable state inefficient effort reduces a human life, or a human heart.

We must not foolishly determine that it is no good past age fifteen or after age twenty. And all our lives we must emphasize to ourselves that "those who make no effort are no good; ability is something to foster." At the same time, we must always closely examine whether we are not making useless effort.

For clumsy effort creates clumsy ability. Many people are doing this. Ability follows at effort's heel. Those are careless who reflect on their present situation, grieve that they don't have sufficient strength, and give up saying that they have no ability.

If effort is made, ability grows before one realizes. That is the nature of ability. The method of training creates a fundamental difference in ability: the raw material can become glass or diamond.

No learners think that the daily accumulation of their careless, clumsy study is meant for producing glass. Neither does the teacher think that through his instruction he is giving his students material for creating glass.

Most of those who advocate inborn ability or inability hardly take into account how, in the process of daily learning, they trained, studied, or instructed.

It is odd to discuss the essence of human ability without taking into account this crucial, fundamental cause for creating the quality of ability.

"I have made efforts." "I have given good instruction." One can say these things when observing the quality of the ability demonstrated.

If good daily training is done, more or less useful practical ability ought to be fostered, even though there may be differences in degree of what is given — as Tokyo born children speak Tokyo dialect and Osaka born children speak Osaka dialect.

Good training cannot produce something totally useless. We cannot help differences in degree from being created, but at least the ability acquired should have practical value, just as those who grew up in Tokyo can communicate in Tokyo and children who grew up in Osaka can communicate in Osaka.

Unless effort is made where it is right, no good ability develops.

[The end.]

THE JOY OF PLAYING THE PIANO

A Mother's Note

Haruka Hosonuma
Piano Study Group, Hirano Class

With ten sheets of ruled paper before me, at first I felt at a loss. Having only one child, with whom I have spent days and months with no knowledge whatsoever of music or education, naturally I found no clear words to pen.

However, I can say that my heart is now filled with joy for having met the Suzuki method and with deep gratitude to Mr. Suzuki. I have been wishing that some day I would have a chance to thank him. Therefore, allow me to take this opportunity to write my thoughts, which I am sure are experienced alike by thousands and tens of thousands of parents and children throughout the world. I would like to write them down simply as they have occurred to me through the steps of my daughter's growth. I do this with the sincerity of children when they greet him in their graduation tapes: "Hello, Mr. Suzuki."

It was exactly six years ago. Minori who had just turned four started to show deep interest in the old piano at home. Wanting her to study systematically if she was going to play at all, I located a teacher through someone's introduction and Minori started lessons. Saying that she was too small for serious practice, the teacher taught her one note at each lesson. First it was the middle Do; then the key of Sol the following week. Even so Minori was happy to touch the piano, and repeatedly hit the newly learned key when she came home. Listening to the single note she played every day, I asked questions to myself: "Isn't something wrong? Is there no way to respond to the child's eager desire to play?"

One day when we happened to visit a relative's house, a cousin, also four years old and a good friend of Minori, played the piano for us. She had just started lessons by the Suzuki method. Her playing was a big shock to me. Her ten fingers moved as they willed, playing pieces like "Le Coucou" and "Lightly Row." The child seemed to experience genuine enjoyment: she played with lively rhythm and melody, without even a hint of hesitation. It was totally different from the image I had until then of "a child's piano practice," in which a child picked up note by note from the written music.

Of course I had heard of the Suzuki method earlier. I also had known that it produced world class violinists, and that there were classes throughout Japan, including Matsumoto, where instruction was given with faith in every child's potential. However, this was mere knowledge that had never come to life; I did not really know the Suzuki method yet. Feeling as though my eyes were washed, I took no time to apologize to the old teacher and ran into the classroom of Instructor Fumiko Hirano who taught at Shibuya, where we also live. Despite the fact that this was during spring vacation, she gracefully accepted us.

The first lesson day — that was the first encounter of my daughter with the joy of playing the piano. Neither Do nor Sol, the teacher put Minori's small hand gently over hers, and had her play Twinkle. "Takataka tatta, takataka tatta," it went as Minori played eyes shining, and it was as though her heart changed into those dancing sounds.

From that day on she turned to the piano, her hitherto restrained desire now pouring like water over a broken dam. Every morning, we knew that she was up when the sound of the piano started. She played from Twinkle to the present piece, and played them all over again; then, satisfied, she came out of the room, saying, "Good morning." She did not practice because she was told to by someone; she played because she really wanted to play and

enjoyed playing. I realized then that learning, originally, was meant to be this way.

Fumiko Hirano always placed before everything else what and how children felt. She carefully and patiently instructed in musical expression in such a way that their feelings were reflected in tone. From the study records she gave us, lovely piece after piece jumped out as though out of a magic box. Through singing along, clapping, and dancing as she repeatedly listened to the pieces, Minori gradually seemed to absorb music like the mother tongue, as Mr. Suzuki explains.

When Minori was six, about the time she learned to play her favorite "Turkish March," a new piano came to our home.



With Fumiko Hirano at the Piano School Summer School.
Extreme left is Minori Hosonuma.
(August, 1985 at Matsumoto.)

Our old piano crossed the ocean after the war to go to my aunt, then it came to me when I was small. It was left alone for a long while, and finally found a player, but by then some keys failed to respond to playing. That morning Minori and I polished till it sparkled the piano which no one would play any more. Watching my daughter who said good-bye with tears in her eyes, I realized that a gentle heart was fostered during the days of her study with the

Suzuki method; and that was more important than achieving piano skills.

The following spring, Minori played Mozart's Sonata, K 331 at the Piano School Graduation. She looked like a fly that perched on the big grand piano as she performed. When she finished the piece, she said cheerfully: "The piano on the stage was far. So, on the way there, I was thinking, 'I want to play beautifully, I will play beautifully because I have practiced hard.' I did, didn't I?" Hearing this, I felt happy for my daughter's spiritual maturation. I am sure the sense of fulfillment she experienced that day will be her future nourishment.



Minori and author.

"Through learning violin or piano by the Suzuki method, your child will develop a loftier heart as a human being." Now I feel I am beginning to understand these words which Mr. Suzuki often repeats. The richer, loftier heart — it must be really difficult to develop if we try too hard to foster and teach. Easier than that seems for the child to practice with joy, blessed with wonderful teachers and friends. Every day, great performers can also talk to children's hearts through recorded music, conveying true beauty of tone and profound musical emotions. Children's hearts seem to develop spontaneously in such an environment.

What first taught me this was the first grand unison playing I observed at the National Concert at the Budokan. I felt a thrill ran through my entire body. That emotion hardly pales as I return to the National Concert again and again; rather, the sight of the children lined up all over the floor of the Budokan is enough to stir my heart with the expectation of the sounds that will soon reverberate. If the strings are mindless as Mr. Suzuki says, and only sing forth the hearts of those children who are playing, what pure sensibility fills the children's hearts that are expressed through as many as 3,000 instruments! The joy of music in those rich hearts fostered by the method gather into unity; and, like a great billow, it is conveyed to the hearts of the audience. Every child grows, I realize.

At Minori's school, students keep a diary to let the homeroom teacher know daily events. In Minori's notebooks, by now there are several dozens of them, wonders and joys are recorded as she felt them. She was fortunate enough to take a lesson from Pascal Doiyon at the Piano School Summer School. On the day we attended his concert in the fall, she wrote:

"Teacher Doiyon looked as though he had angel's wings instead of glasses." (In Matsumoto he wore glasses.)

When we heard Ingrid Hebler's concert last year, she wrote:

"The sixteenth notes in Mozart sound as though they comfortably soar up in the sky." And her response was this when she read Beethoven's biography:

"How difficult it must have been for Beethoven. But it may be that, since his mind's ear was so good, God took away his real ear so that he would hear even better through his mind's ear."

Naturally her expression is childlike, but I realized that she was profoundly moved. This inimitable emotional encounter was experienced by the heart that was fostered by the Suzuki method.

Now Minori is ten years old. I don't know when this started, but there are days when, instead of waking with

the piano, she seems to be fighting with the piano. However, it never seems to occur to her to give it up because it is hard. It must be because the joy of having finally reached the piece she has longed some day to play is greater than the difficulty of learning it, even when she has a multi-page piece before her eyes. It must be because she has learned the true joy with which she is rewarded when she has learned to play a piece by overcoming the difficulties. She has learned to face not only the piano but many other things without minding the effort.

This spring, she played Bach's Partita at the Graduation. This was, for us, an especially meaningful event though by accident. The partner of this two piano unison performance was that girl who had played "Le Coucou" and "Lightly Row" for us six year earlier. Overlapping with the two girls playing with one mind, I saw a vision of them in their early childhood. If we had not met the Suzuki method then, how would my daughter have developed? The two good friends, belonging to different classes, have each benefited from their respective teacher's enthusiastic instruction, while also receiving encouragement from Mr. Suzuki's warm handshakes and his recorded voice in returned graduation tapes. My eyes felt warm by the deep emotion.

I cannot thank enough for the happiness with which Minori grew, guided by the love of Mr. Suzuki and the many teachers who support the method and whose hearts resonate with his. With the past years of study as our precious treasure, we hope to continue step by step.

I hope, Mr. Suzuki, that your loving heart will reach as many parents and children in the world as possible.

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