

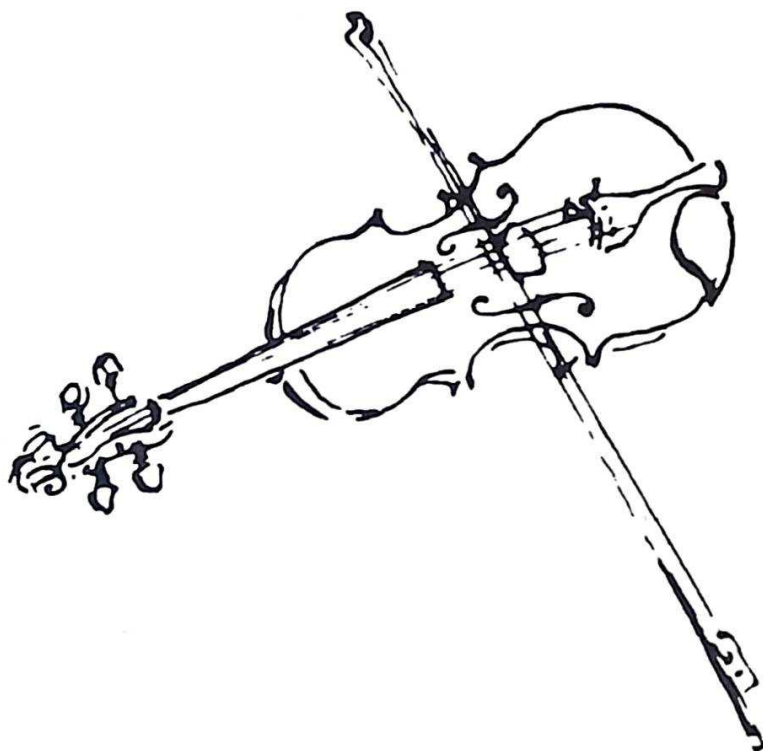
# TALENT EDUCATION JOURNAL



No. 32  
AUTUMN/WINTER  
1988



Cover by Kiyokazu Andoh



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

c TALENT EDUCATION OF ST. LOUIS  
1987

Translation by Kyoko Selden

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## EDITOR'S NOTE

Masayoshi Kataoka

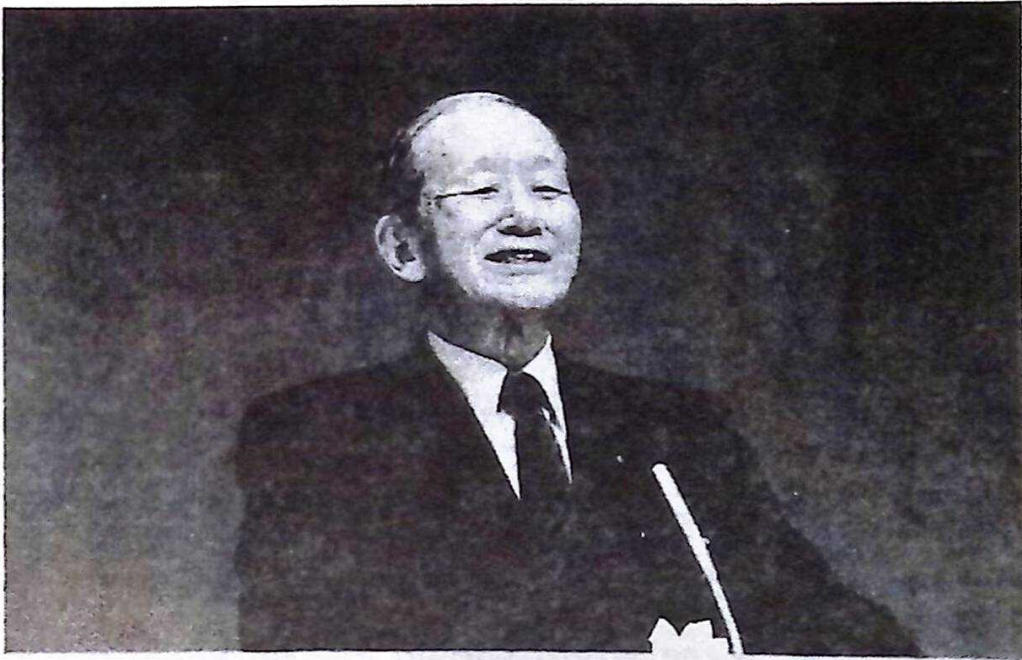
Whether in art, academic study, or sports, in developing ability it is crucial to have a good model and learn with it as the teacher. The Suzuki method fosters children's ability by having them daily listen, as their models, to outstanding performers' recordings. Children catch everything from those performers, and gradually absorb what they catch. In "One Lesson, One Point," Dr. Suzuki repeatedly encourages practicing with the tape.

Shigemitsu Yukawa's "Summary of the Suzuki Method" describes a profound impression he received at this year's national concert. Hachiro Hirose's "Ability Calls Ability" recounts Mr. Suzuki's first encounter with Masaru Ibuka of Sony.

Dr. Suzuki's Lecture on Music Instruction series presents eleven important basics of violin playing technique. We also present a new installment from his "Ability Education in Music."

Shuko Kanda who wrote "Memories" is the daughter of Yoshiak who founded the Kohitsuji (Little Lamb) Kindergarten in Toyohashi. She recalls the founding days of this famous talent education kindergarten. "With My Three Sons" is a note by a mother from Nagoya.





## TO KNOW THE GREAT WORKINGS OF LIFE

Shin'ichi Suzuki

Having been given life on the globe, which is just one of the innumerable stars in the universe, I am turning ninety this year (I was born in 1898).

I have trod a path on this earth for ninety years, during which I have acquired the ability to think and know. I have become one of those human beings who think about life and know various things about the existence of the human race on the globe.

I have come to know that everything is a matter of the existence of life; I have come to know the great workings of life. Life, I have discovered, is a summary of the



growth from the day of birth, of a lifetime of trodding from birth during which one absorbs ability in every aspect. Over fifty years ago, I was startled to realize that children all over the world acquire, as they grow, the extremely high ability of fluently speaking the mother tongue.

Through subsequent study, I came to know clearly that in a baby born today there was absolutely no such thing as inborn ability; that everyone was born in the state of white paper, that every ability developed only through the workings of life. This is what I mean when I always say "Man is a child of the environment."

Though born as a child of man, if fostered by wolves, any baby anywhere in the world will turn into a wolf girl or a wolf boy. I can also develop tone deafness in any baby.

Everyone in the world should clearly know that all babies on earth are equally endowed with the wonderful workings of life, and that ability is solely a matter of fostering it.

Since fifty some years ago I have been searching for the educational conditions of the mother tongue under which all children develop with superior ability, and developing a method of music education for young children. Today it has spread to over thirty countries throughout the world, with over three hundred thousand children studying music by the "Suzuki method."

Even if a child is born brain injured, life creates and develops ability.

Takahashi, a brain injured child, happily started violin by the "Suzuki method" at age three. Today, fifteen years later, he has developed as a student with the ability to perform, musically and in an accomplished way, the Tchaikovsky concerto, one of the world's highest masterpieces. Having graduated from the high school section of a special school, he is studying with me at present. Certainly, everything depends on how a child is raised.

Again, at the National Concert at Tokyo in March this year, seventy students who gathered from throughout the

country beautifully performed in unison, perhaps for the first time in the world, the first movement of the Tchaikovsky concerto. They included three eight or nine year olds. The unison playing of Vivaldi a minor by two thousand students five years old and older was also a lovely performance. Forty some years ago, this concerto was an entrance examination piece for a music school in Tokyo.

Depending upon how he is raised, every child develops outstanding ability — through my experience over fifty some years, I have come to realize clearly the great workings of life which enable this.

Now is the time for educational circles throughout the world to wake to this fact as quickly as possible. I consider it our greatest mission to create the educational method by which every child develops with superior ability as in the mother tongue, and to create a new world of the human race.

This is my heartfelt appeal, my heartfelt request, to the world's educators and parents for the sake of all children's happiness.

Let us create a new era.





## Primary School Education

An educational experiment at elementary level was conducted, to test my educational method of ability development by the mother tongue approach, starting in April, 1948 at Hongoh Elementary School in Asama on the outskirts of Matsumoto City.

A single class of forty first graders was educated by the method: the material was taught and daily repeated to create ability whether in language or math. Then new material was added little by little for daily training, thus fostering ability in every student. Again some more was added and students were daily trained. This was the same as education in speech, and every child grew, powerfully acquiring ability.

By the time they were fourth graders, those forty students had developed high ability. The instructor was Shigeki Tanaka.

This is reported in *Rakugo sasenai kyoikuho* (An Educational Method which Does Not Create Dropouts) by Shigeki Tanaka, Simul Publications. I encourage you to read it. [TEJ nos. 1-12 serialized a book by the same author, *Yoji: sodatekata hitotsu* (Young Children: Everything Depends on How We Raise Them, or Child Education by the Suzuki Method).]



## **ONE LESSON, ONE POINT**

### **This Is My Practice**

**Shin'ichi Suzuki**

I know clearly that, depending on how he is raised, every child can acquire outstanding musicality and that every student has the potential to develop superior, beautiful, fine tone. I have always given lessons to students with a serious attitude and with a belief that the responsibility to foster that ability to an accomplished level lies in me.

In order to help students develop musical sensibility, we must ask parents to guide children so that they will form the habit of repeated practice at home with the study tape.

This is how to develop ability. Let children repeatedly play at home four or five former pieces with the tape. To repeat this daily as education for developing skills and musicality is my responsibility as well as parents' responsibility at home. All of my students have grown beautifully through following this method.

If this is practiced, every student grows while developing skills and musical sensibility. As proof of developed ability through practicing former pieces, a student begins to learn a newly assigned piece faster. When he can play it with the tape at lesson, I can tell that he has been repeatedly practicing former pieces at home.

It has been customary to have a student play his newly assigned piece with the tape at lesson.

I would also like this to be practiced in piano instruction. This is the method for helping children acquire



musicality and heighten their ability through constant reviewing. This is the Suzuki method.

Every student becomes accomplished through this method of home practice. I would like instructors to seriously ask parents to carry out home practice. I have come to know clearly through many years of experience that this is a crucial element of instruction for fostering students beautifully.

In our method, to see it practiced at every home constitutes one of the skills of the instructor.

It is not allowed in our method to let a student who does not develop continue at a lazy pace. I have been engaged for many years in serious education through love which fosters every child beautifully.

Now, this is what my lesson is like in class.

First, I have the student perform his assigned piece. I listen for the musical development in his tone.

In violin instruction, there are eleven or twelve methods for producing tone. While listening to the student performance, I recognize various flaws in his playing, but try to find the most important problem for this particular student at this particular moment.

Then I select one approach to tone production and bow maneuvering and thoroughly instruct him in how properly to produce good tone. I limit myself to this single point.

In other words, this is "one lesson: one point." I select one of the dozen or so approaches to improving tone, and let the student practice playing properly and beautifully. I teach him the tone and practice approach securely, assign it as this week's homework, and the lesson ends. When he can accomplish this, at the next lesson I give him another one-point lesson on tone production. My lesson is designed to help the student progress step by step toward beautiful and accomplished tone. Its purpose is eventually to develop wonderful tone through a dozen or so methods.

It is no good to fix many bad points saying this is bad and that is bad. When you have your student practice one point thoroughly at home, his tone and technique gradually improve, but he does not progress much if you instruct



simultaneously in many areas, because that leads to total confusion.

My lesson consists of one point. It is brief because I only instruct toward better and better tone, and let the student practice producing tone properly.

I would like these two approaches to be tried also in piano instruction. Let me ask you to foster in every child fine musicality and the ability to produce outstanding tone.

*Talent Education, no. 84*



## A SUMMARY OF THE SUZUKI METHOD

### The Thirty-Fourth National Concert

Shigemitsu Yukawa  
Board Member



The finale with Mr. Suzuki

Spring has come again this year to the Budokan with the sound of Suzuki children's grand unison playing. "The Suzuki method is in 'good health,'" I felt, as I was moved by the superb concert. I still enjoy its lingering reverberation.

Although this is personal, our oldest daughter who, representing the pre-elementary level graduates eight years ago, received the certificate from Mr. Suzuki with a bow and was rewarded with an ovation, is about to enter college. The improvement observed in the level of the annual national concert during this interval is simply



extraordinary. This year over sixty students performed in unison the first movement of the Tchaikovsky violin concerto in D Major, a piece regarded as a major work in the violin repertory. This first attempt in the world stirred the audience in a whirlpool of emotion.

I wonder if it is all right to keep the achievement of the national concert, a summary of the Suzuki method, as something that only talent education-related people enjoy. No greater musical festival exists. This national concert is one that would be hard for adults to reproduce anywhere in the world. As long as that is so, we should introduce it to more people, and greatly publicize it for the sake of children's happiness in the world. The distances between us and various parts of the world are being shortened by the day. "Japan may be the most blessed materially, but it is the poorest country spiritually," we have been criticised. We should proudly respond: "We have the Suzuki method. Parents in the world, let's foster our children beautifully."

Next year, Mr. Suzuki is turning ninety-one. The International conference will be held in Matsumoto. The junior college will also open in 1989. There is much to be done. Let's broadcast by satellite next year's national concert live to the entire world. If this is materialized, international citizens may gain a fresh view of Japan.

I recall that Pablo Casals, the great Spanish cellist and this century's great musician, commented that "Music will save the world" when he heard Suzuki players in 1961 at Bunkyo Public Hall.

Being present at the national concert that was filled with Mr. Suzuki's spirit, I was given boundless energy. I am grateful that I could take part.



## ABILITY CALLS ABILITY With Suzuki Children

Hachiro Hirose  
Violin instructor  
Board member, Talent Education

### Encounter with Masaru Ibuka

I went to Matsumoto in 1949 to study as a member of the Talent Education Institute's first teacher trainee class. I began giving lessons by the method in Tokyo in 1951.

Ten years or so later, Mr. Suzuki came to Tokyo one day and said, "I'm seeing Mr. Ibuka of Sony today. Come with me." When I mentioned that I had children's lessons, he said, "You can give lessons any time. I am seeing Mr. Ibuka for the first time. Watch what a human encounter is like for your future referéce." Naturally I gladly accompanied him.

I was surprised by what Mr. Suzuki said when we were having lunch.

When he travelled to Kansai, he said, he saw someone for the first time in a hotel lobby. Their eyes met and they started to talk like old acquaintances. This person totally endorsed talent education. This was Soichiro Ohara of Kurashiki Rayon and of the famous Ohara Museum of Art. "I am a little tied up now, so let me introduce someone who I am confident will help you," Mr. Ohara said and suggested that Mr. Suzuki see Masaru Ibuka.

Finding that this was a convenient day for Mr. Ibuka, Mr. Suzuki was visiting him.

We met him in the Ginza in the late afternoon. Powerful as usual as when performing, Mr. Suzuki discussed the theory of his mother tongue approach, while Mr. Ibuka enthusiastically resonated.

"I'm here because I'm looking for someone to share this task. How do you feel?"

"I'd love to do it."

"I'm not looking for someone who says 'that's a good idea' and helps a little; I'm hoping to meet a person who will stake his life on it."

"I will, I will."

Witnessing this dialogue at dinner on Mr. Ibuka's treat, I found this an unforgettable moment.

### The First Teacher Trainee Class

When Mr. Suzuki began his talent education movement, more and more violin teachers gathered in response. Mr. Suzuki started to instruct those teachers in how to teach children.

Thinking he had to foster teachers who would seriously carry out his method of violin education, who would hand it down as precisely as possible, he was looking for teachers-to-be. At that point I met him and studied with him, living in Matsumoto. I was like one of those traditional live-in students.

There were only four students in the earliest class of teacher trainees, but there were many subjects to study: besides Mr. Suzuki's violin playing method which now has worldwide fame, we studied composition, philosophy, and even math.

Once, Mr. Suzuki brought out a letter that I had sent him. "Thank you for your good letter," he said. "But look at this handwriting. The first page is beautiful, isn't it? From the middle of the second page to the third page, it's disorderly compared with the first page, don't you think? Music is the same. Try writing it over." So, I rewrote it in the next room.

What did Mr. Suzuki teach us?



As he took me to meet Mr. Ibuka, Mr. Suzuki also took me, among many other times, when he was meeting a 92 year old religious leader.

And in the train from Matsumoto to Tokyo, he would avidly talk about the theory of talent education and its importance to an old peasant woman who happened to sit next to him.

### **Early Development Association**

Mr. Ibuka founded the Early Development Association (Yoji Kaihatsu Kyokai), and I was asked to handle its violin class.

I accepted the job on condition that I teach only on Saturdays. I was at a loss to find that fifty students had gathered. Particularly since the program had the objective of scientifically following small children's growth, we limited the enrollement to 2, 3, and 4 year olds, reducing the number to 30. Although I thought an even smaller group would be preferable, I compromised due to the enthusiasm of the parents who seemed to anticipate that something particularly good was in store.

### **The First Few Lessons Are Decisive**

Twenty years ago, when 64 American College teachers of talent education came to observe us, my students performed for them at the Kawai Hall, Shibuya. I remember that they were surprised to hear my thought: the lessons in the first few months determine how children grow.

Repetition of what is proper fosters proper ability, and this is what constitutes accomplishment. Repeating what is poor, of course, is the opposite of this. Thinking of how to help them form good habits, I seriously faced the thirty Yoji Kaihatsu children.

The first month was spent discussing with mothers how to foster children and explaining that I was accepting only those who could keep promises. "I will never fail to



help your children develop, so please follow me for at least two years," I asked. In talent education group lessons were important, I further explained, so I expected them to attend joint lessons with older students from my other classes, no matter when and where they were held. If they were motivated, this would not be difficult.

From the second month, I started giving violin lessons to mothers. Every member could play in the third month. Then for the first time in the fourth month, I let children produce tone.

I feel really excited when I first let them play. I prepare them sufficiently beforehand so that they will be able to do it without fail, then with confidence I let them try. I let them play the first note of Twinkle in rhythm: takataka tatta. I feel tense when I have mothers play, but the tension mounts higher with children. The only secret of having them willingly practice is to let them play in an accomplished way. As the saying goes, "One loves it, one does it well." When you want to make a child love what he is doing, you have to help him so that he can do it well. In any case, I was relieved because everyone produced tone.

### **Ability Calls Ability**

Yoji Kaihatsu Kyokai intended to follow the growth of different children.

The children's IQ's in my violin class ranged between 80 and 120, which is the same as in ordinary nursery schools. After one year, everyone scored above 100, and the highest 150.

It was natural since they were receiving training in *kan*, intuition, through violin, but I was amazed. Two children played the a minor concerto by Bach at age five. I let children play games in group sessions, including one in which they were to say in German the name of the note I played. Members of the Paris String Orchestra who came to observe us from the source of solfege were surprised by the children's quick response.



The Suzuki method's approach, learning through repetition, allows ability to invite ability, until marvelous power is displayed.

### The Thirty Children

About ten months after these children started, we gave a welcome concert to Yehudi Menuhin who was visiting Japan and indicated his wish to observe talent education. We had a lovely moment with him, and he also seemed pleased.

When the unison performances were over, he stepped toward Kyoko, and asked to hear her solo. The three year old Kyoko performed Lully's Gavotte. How musical, he said, and eagerly asked me how she was taught.



Menuhin performs with Yasuko Fukuda.

Isaac Stern and Leonid Kogan were among others who visited our class. While answering questions similar to Menuhin's, I also always asked for their advice and instruction. Every one of them generously responded to my requests, and I was able to learn much. Each of those visits was a delight.

Menuhin told us at length about his playing technique. Everyone was overjoyed when Mrs. Menuhin suggested



that he play something. "I will play a piece in thanks. Let me play the Bach Double with one of your students," he said. It was a wonderful performance. His partner was Yasuko Fukuda, then about a fourth grader and a regular member of the Suzuki Tour Children whom I took overseas.

K, who came from a complicated family environment and did things which other children did not enjoy, was among the thirty original students.

There are times when I experience confrontation with a child, once she begins to play pieces and to be able to produce good tone at lesson. This also happened with K. "K, that tone is what's unpleasant to me. What do you think?" Naturally one should first work on praising good tone. "Tone is the man," however, and unpleasant tone takes a long time to fix. K learned to perform beautifully.

Yuri, another member of the first class, studied as hard as Kyoko and played up to the Mozart Concerto no. 4 in Book 10 before entering elementary school.

William Primrose, the world's best violist who came to the national concert of 3,000 children, pointed at Yuri from high above, and said he wished to hear that wonderful student perform.

When Yuri entered elementary school, her mother said that she had to let her child quit because the school master did not allow students to take lessons out of school. I was shocked and suggested that she change schools, but it was a good school which was difficult to enter, I was told, and they quit lessons.

For my students on other days of the week, the speedy progress of Yoji Kaihatsu children was at once a source of envy and almost dumbfounding. Amazed by the way children grew in a group situation, I found it an inspiring experience.

In that Saturday class, Kyoko and Yuri were followed by children playing Bach and Vivaldi. However, some children wanted to graduate from violin and do something else — this was unprecedented in my teaching career.



It seems their mothers were not aware that the result of children's ability development through music would be striking. The goal was, however, to develop ability through music, and ability was not limited to this one area. I was not able sufficiently to convey this to them, which I admit as my failure.

### **The Suzuki Children**

The name Suzuki Children was given to the ten children who toured in the States in 1964. Since then the Suzuki Children have been invited to tour in the States and other countries every year in order to perform and to introduce the educational method, this year being the twenty-fourth time. The number of the children is always ten.

When I accompany these ten children, or when I give lessons in various places in the States and Europe, concerned children are called Suzuki students. Regardless of their names, the Suzuki Children or Suzuki students, they all respect Mr. Suzuki and study by his method.

### **The First Performing Tour**

Every year in March, students gather from all over the country to participate in the national concert. The thirty-fourth concert this year again had the honor of the attendance of Princesses Michiko and Nori-no-Miya. As usual, we were also honored by the presence of Ambassadors and other foreign diplomats at the successful occasion at the Budokan.

The first national concert was given 34 years ago at the municipal gymnasium at Sendagaya, Tokyo. The film of the Bach Double performed then by 500 children was sent to the States.

One of our friends, Kenji Mochizuki, works at the Japanese Consulate in New York. When a student at Oberlin College, he showed this tape to Professor Cook of the Music Department, resulting in a big response to what



was being done in Japan. Finally the first performing tour of 1964 was materialized. As an instructor who accompanied Mr. Suzuki on that tour, I feel responsible about continuing to relate his achievements.

To tell the truth, I did not know how we would be received in the States. We started out in Seattle, then went to Chicago, Philadelphia, New York, Boston, etc. However, the response was impressive particularly in Philadelphia, where string teachers gathered from all over the States, as well as at Juilliard.

In Philadelphia I was profoundly struck, for at the first few measures those who had been happily smiling had misty eyes, then even large drops of tears rolled down. After the concert, members of the audience embraced Mr. Suzuki in tears, which also left me genuinely moved.

At Juilliard, where we received a standing ovation, the applause almost seemed to last forever. The children played an encore as we started to worry about the trip to Boston we were to make imminently.

### **Concert Presented by Carnegie Hall**

One of the Suzuki Children's concerts four years ago was presented by Carnegie Hall. The Tour's New York management started to make preparations a year ahead of time. The Tokyo Quartet had been the only group from Japan, we were told, to be honored by being hosted by the hall among top class performers of the world.

Our movement is not aimed at producing professional musicians. I am nonetheless happy that two of my students who participated in the first tour became prize winners in international competitions. Twenty-four years later, one of them is concert master in a German orchestra, and the other, Ryugo Hayano, is assistant professor of physics at Tokyo University. I came to understand Mr. Suzuki's words, "Ability is one," long after I first heard them.

I have accompanied the children to many places including the States, Canada, South America, and Europe. Three years ago, we went to Poland for the first time.

We gave two concerts as well as two workshops for teachers at the beautiful hall where the Chopin Competition is held. At the first workshop, the big hall was filled with string teachers from all over the country. Their response was great to each piece the children played and to our explanation of the method.

Besides questions about the Suzuki technique, there was one about how many Japanese would come to the Wieniawsky Violin Competition the following year. "I don't know and I'm not much interested," I answered. "A few days ago I saw a Russian violinist on Japanese TV. She had won the Tchaikovsky and Queen Elizabeth Competitions. Not having a lot of work, she had defected to the States. From now on she'd be able to be active, she said. I found her technique accurate, but her performance musically unattractive, and I wasn't persuaded that she would have a lot of work in the future. A student of mine has won a prize in a Wieniawsky Competition. A few have also won prizes in Kreisler and Thibaut Competitions. However, I am not interested just because they have succeeded in competitions." The amount of the applause indicated that many agreed with me.

This year I was invited to Seattle in June. In mid summer a week of seminars is scheduled in a university in Taiwan. Takamatsu City, my native place, has invited me to lecture in September. In October the Suzuki Children will return to the States for a concert tour. I hope that the Suzuki method will spread wider and wider, helping children throughout the world develop by the mother tongue approach.

*Yoji kaihatsu* (Early Development), August 1988



## THE BASICS OF VIOLIN PLAYING TECHNIQUE

Lectures on Music Instruction (57)

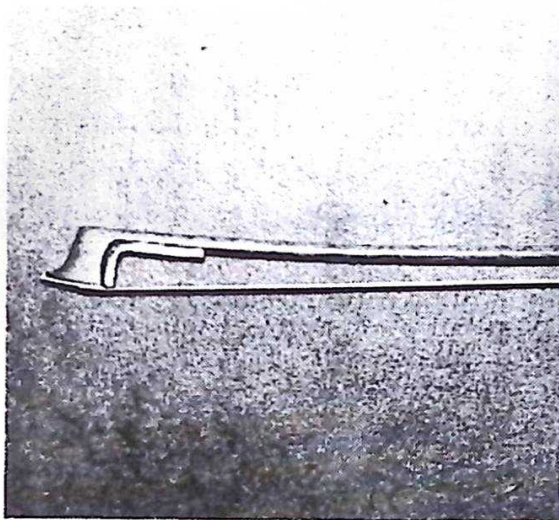
Shin'ichi Suzuki

### Don't Rub the String Right and Left with the Bow; Produce Tone from the String with the Bow and the Bow Arm

This is the basis of violin playing technique. It is the instructor's task to teach how to produce tone properly.

This will be the most important study goal at the teachers' conference this year. Let's advance our search for tone instruction which will guide students toward beautiful, rich, ringing tone, tone color, and tone volume.

### The Discovery of "Balance Lead"



Try my new idea for all students. This new approach lets all beginners play with the "balance lead" attached to the tip of the bow. I would like this to be tried first in Japan with both beginners and advanced students. It is certainly a delightful innovation in violin education. Every student will produce much bigger and finer tone.

Bow with "balance lead"



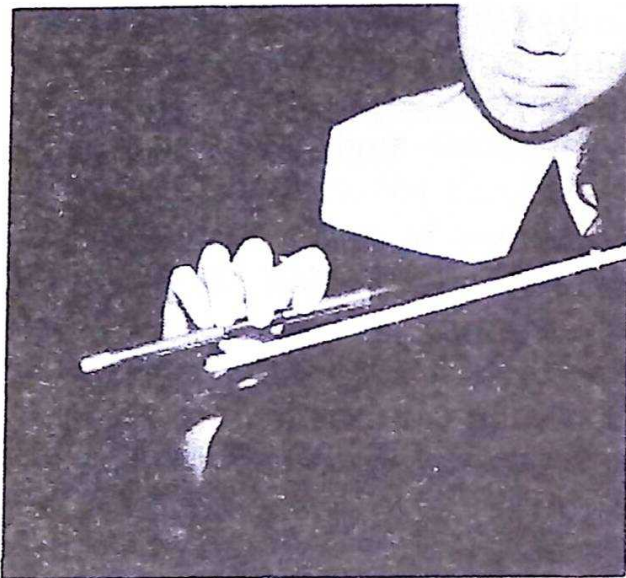
## Basic Instruction in Bow Hold



Carefully examine the photos. At first instruct with a pencil.

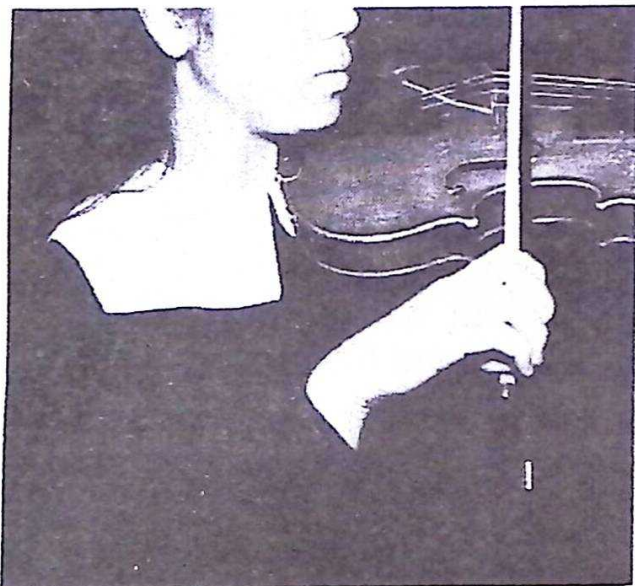
(1) Let the student hold the pencil (bow) with the little finger and the thumb both curved.

(2) Next have the student hold the pencil (bow) with the finger tips as in the photo with the other three fingers also rounded, moving the thumb tip from the little finger to the space between the middle and ring fingers.



(3) Let the student lower the root of the index and other fingers (raising the finger tips at the same time), and hold the pencil (bow) as in the photo.

Please teach these basic steps for learning proper bow hold. Instruct so that every student will hold the bow this way.





### **Instruction in "No Tone Arpeggio" (Elbow Position)**

Play silent arpeggio while holding the bow with the thumb and fingers on the horse hair. Through thorough and continued instruction in this at lesson, help every student master the proper right arm position for bowing with the right arm in front of the body. Naturally, it is also necessary to give lessons in playing arpeggio with big tone using the same arm motion. This is an important instruction designed to form the arm position for producing the "diamond tone."

### **Lesson in "Diamond Tone"**

The diamond tone is a name which encourages to practice while aiming at the highest tone, tone color, amount of tone, tone quality, vibrato and so forth produced by such maestros as Casals, Kreisler, and Thibaut.

Have your students play starting with an up bow the first 8 measures of the Chorus from Maccabaeus, and instruct them toward fine tone and vibrato so that they will learn to produce beautiful diamond tone. This depends upon us instructors' study and teaching ability. This is the most important instruction at each lesson for every student. Try to aim at richer and bigger tone at lesson.

Let your students play with the bow with "balance lead," then help them play with the same tone at the next lesson without the attachment.

This is the principal object of my violin lesson. Try it with the first eight measures of Chorus.

### **Fix Your Power at the Tip, the Bow Won't Wobble**

This is the crucial instruction in bowhold. The amount of tone is determined by how to transfer the weight of the entire string to the horse hair. Instruct in holding the bow with the forefinger, little finger and thumb so that the tip of

the bow does not wobble and that the horse hair is alive, with power in the entire bow.

Let's think of a baseball bat that hits a home run, of a horsehair bat.

### Good Instruction in Beautiful Staccato and Group Lessons

Instruct in skilled staccato playing of the Gossec Gavotte, taking every two measures in one bow. Constantly try this at group lessons to create ability.



### Beautiful Vibrato in Students Indicates the Quality of the Teacher's Ability to Instruct

Even if the fingers and the hand may be moving well, when you listen carefully most students in fact play no vibrato, trying to vibrate within the identical note. Teach the left hand and finger shape correctly to every student, and take half a year to foster the ability of beautiful "two tone" vibrato. Let's create an era in which every student can form a beautiful vibrato habit.



## There Is Only One Highway for the Bow; Play Whole Bows Parallel to the Bridge



No other highway for the bow exists besides the straight one, parallel to the bridge, as in the photograph.

The piano keyboard in the photograph is made from bow cases stapled together, with printed keyboard, also stapled.

Hold this keyboard in parallel with the bridge, then let the student carry the bow up and down in a straight line using whole bows. Try this method in every class. Please ask if you need the printed piano key. I will have it sent.



## The Task of the Right Hand; the Crucial Point of the Back of the Hand that Carries the Bow

Instruct your students in keeping the shape of the right hand no matter what part of the bow is being used. Play whole bows with the elbow, while the right hand goes up and down retaining the same shape. This is the task of the hand for always carrying the bow properly.



### **Instruction in String Crossing Is Crucial**

The ability to maneuver the fingers for string crossings is the most important. It has to be taught properly from the beginning of Book 1. Many students cross strings with the bow hand. This reveals lack of good instruction. Carefully instruct in crossing strings with finger maneuvering while keeping the back of the hand in the same position. Produce tone clearly with the same amount of tone after shifting. The relationship between the elbow which produces tone and the fingers that tilt the bow is the point of string crossing instruction.

*Talent Education, no. 84*





## MEMORIES

Shuko Kanda  
Piano Study Group

Whenever I think of how happy I am to be engaged in piano teaching, I imagine, as I am sure everyone of my generation does, the hardships my parents faced when raising us in the difficult time during and after World War II. Since I was too small to sense the difficulty of the era, many of my memories are pleasant. I would like to jot down a few things that happened during my childhood.

My father, who passed away at 79 two years ago (Yoshiaki Kamisato, former principal of Kohitsuji Kindergarten), studied painting at art school. Painting should have been his profession, but, although he did paint all his life, it seems to have been his supreme hobby until his last days. In my childhood, my father was in the publishing business in children's literature, while writing children's stories and poems himself. He was close friends with such famous authors for children as Hirosuke Hamada and Roson Ashiya. Difficult-to-please despot though he was on one side, he was also affectionate and fun loving.

Since my mother graduated from a normal school, it was perhaps natural that it felt as though there was a teacher at home. She taught only for a few years; after that I think she was fully occupied in raising us. She hardly commented on our school work, but she was extremely strict about manners. She did all the housework to perfection. She never did anything morally wrong herself, and never allowed herself to let her children go wrong. So at times we felt uncomfortable before her. On looking back, however, I appreciate her efforts. At any rate, our



home, at once strict and jolly, often had visitors. I can't recall a supper in my childhood when there wasn't a guest or two.

My father frequently took walks with us. He sang, made up stories, or taught us the names of roadside flowers one by one. He was fond of studying about animals and plants, and knew well the names of plants, trees, insects and small animals. He often took neighborhood children on specimen collection trips.

The war worsened, and we moved from Tokyo to Shizuoka Prefecture during the summer vacation in 1944 when I was a fifth grader. Leaving my father who had his job in Tokyo, my mother and us children went to live with my uncle who practiced medicine in the country. Our younger brother was born in March of the following year. By then my father, burnt out, had joined us. We children were feeling secure having both parents with us, but one week before the war ended, on August 7 my brother who was then a second year middle school student died in an air raid at a factory where he and other students were mobilized to work. My parents' grief was heavy, and every day was dark. The war over, when people started once again to gather in our house, we gradually recovered smiles and singing voices.

Many elementary and middle school teachers who loved singing gathered to practice chorus. At one point they met on Mondays, and later on Fridays, under the name "Monday Meeting" or "Friday Meetng." When beautiful choral singing was heard, surprised country folks lined up outside our house, listening quietly till late at night. When I recall those many people standing close to the trellis in front of the house, I realize how much thirst there was in those days for music, or perhaps beauty. My younger sister and I had started piano lessons with a teacher who had also moved from Tokyo.

I think it was around 1948. My father saw a small article in a newspaper and went out, looking excited. That was the first time he saw Shin'ichi Suzuki. That led to a visit by Mr. Suzuki and Koji Toyoda to this little country



town. Mr. Suzuki's talk and Koji Toyoda's performance, followed by my three year old brother's recitation of 100 haiku by Issa, moved the audience. Soon afterwards, the talent education movement flared in Toyohashi. Every Sunday, Kiyoshi Suzuki (former board member) led a group of little children who walked around town playing violin. Among them was Eiko Suzuki (now Kataoka), the youngest at age three, who now is a talent education instructor and professional violinist in St. Louis. Accompanying my little brother, I also walked hours in the hot sun. It was like a beautiful light reaching the dark world.



Author around 1951

In Matsumoto, the summer school began. Everyone started to sing the song Shin'ichi Suzuki composed: "Through the larch forest, mist flows; grass is beautiful shining in the morning sun."

Our house was again filled with people who painted, sang, and talked. Everyone was like a member of the family. Talent Education Kindergarten was founded in Toyohashi, and my father decided to devote his life to early education which was his long-held dream.

I joined the Piano Study Group in 1971, and studied with Akiko Aoki along with my daughter, then age two and a half. When I participated in the second piano graduation concert, I was startled by young students' performances. Since then I have plodded a path with many

children with a firm belief that "every child grows; everything depends upon how he is raised."

My daughter will turn twenty this year. I hope she will go along the same path, continuing the history of our family, and become a good educator. The great sun, my father, has disappeared. I hear that the withering rose bush which he had loved beautifully bloomed in the yard so fully that the branches were about to break from the weight of the flowers. From somewhere voices singing "Heidenröslein" seem to reach me.

*Talent Education*, no. 84

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## AN ANALYSIS OF "MUSICAL ABILITY"

Shin'ichi Suzuki

Ability Development in Music (1954-57), Part II  
From *Development of the Suzuki Method*

It is important to analyze musical ability in order to be able to determine the goal of music education in terms of what important qualities and skills should be developed.

The following is a classification based on my thinking. I believe that those various skills are crucial elements of musical ability.

### Elements of Musical Ability

#### 1. Musical sensibility

Musical sense, delicacy, ability to be moved, esthetic sensibility toward sound, sensitivity to the beauty of scale and intonation

#### 2. Cultivation as a person

Spiritual growth, ability to be moved spiritually, ability to express the character of a given piece

#### 3. Musical skills

Tonalization or vocalization, motor sensory development or ability to act, good learning method or ability to develop ability, good posture, sense of pitch, skill in reading music

#### 4. Musical expression

Knowledge and ability of musical expression,  
musically expressive rhythm, musical structure

#### 5. Memory

Ability to memorize

A more detailed classification will bring out many other aspects, but this rough list of musicality includes crucial elements, and only those which will shine brightly through development.

The past common sense held musical sense and sensibility to be inborn. Now that it has become clear that they are not inborn qualities but qualities that develop in everyone depending upon conditions after birth, the focus of musical education is the question of "how to develop musical sensibility." This is why I first raised the question of training "through the ear" in the previous chapter as the most basic issue of ability development in music.

My conception of music education is always related to the elements listed above. In the following I would like to discuss my views, experiences, and approaches toward them.

I already discussed how to develop musical sense by starting in infancy: the first approach to ability development should be constantly exposing the child to the same outstanding piece of outstanding performance.

This should be practiced not only with infants but with everyone at the initial stage of musical training, whatever the age. Even a fifteen year old must naturally start with this method if musical ability is to be developed.

When the music increases to two pieces and to three pieces, ability will increase. This is the same as the stages of ability development in speech through which an infant in the "yum yum" period trains thousands or tens of thousands of times on "yum yum," develops ability, and later gradually increases his vocabulary.

In order to foster musicality, we must constantly attempt to enhance our own sensibility through listening to outstanding music. This is an endless task in ability development in music.



There is no point where we can say that this is enough. Always seek finer music, finer performance. Eventually this will change from a learning attitude to a joyful quest which will last throughout our lives.

### Tonal Beauty

Shall I call it critical ability to judge tonal beauty? This ability to discern tone quality and tone color develops from person to person.

Those who have developed a sense of truly high and beautiful tone can sharply distinguish between beautiful and ugly tone. They have heightened discriminatory ability about beauty. I have experienced the painful realization that one can lose this ability before one knows it.

Let me describe it here.

I arrived in Berlin in the winter of 1920 when I was twenty-three. For four years until 1924 I attended four or five concerts a week. In particular, I almost never missed the Klingler Quartet organized by my teacher, Karl Klingler. My ear was so heightened through this that beautiful tone became my commonsense.

I returned to Japan for a year's stay in 1924. I listened to the Japan Philharmonic's performances. At first I found their tone so ugly that I almost felt sick. There was such a difference in beauty between it and the tone I used to hear in Berlin.

However, as I frequently listened to the performances of the Japan Philharmonic during my stay in Japan, in the end I became totally used to its tone. As proof of this, occasionally I found their music quite beautiful.

A year passed.

In 1925 I went back to Germany via the Trans-Siberian railroad. The night after arriving in Berlin, there was a regular recital of the Klingler Quartet, and I went. The moment the Beethoven quartet on the program began, I was startled by the gentle beauty of the tone. I was astounded.



What did it mean? In a brief year, the beautiful tone had been completely forgotten by my ear. I was never so surprised as then, realizing just how much my ear had deteriorated in that brief space. I pondered the adaptability of our ear which could get used to just any kind of tone.

Starting then, I suddenly used my mind to study the beauty, nobility, and warmth of tone itself. While making efforts to heighten my own tone to such noble, beautiful tone, I also began to try to constantly familiarize my ear to ever better tone.

There are performers in society who are satisfied with their tone, unaware of how terrible their tone is. Depending upon the listener, any tone sounds beautiful when sensibility toward truly beautiful tone is absent. Those people can be called fortunate; or unfortunate. Such people are nearly insensitive to beauty of tone.

Having experienced this, I consider that the ability to sense beautiful tone, noble tone, tone with soul, gentle tone, etc. should be regarded as an important musical ability which should be fostered. Hence, I never forget to foster this ability as an important portion of musical development, and use recordings in education of the beautiful tone of masterful performances (in Japan there are few chances for constant exposure to great performances except by recordings).

At present fine tape recorders are available. It is wonderfully convenient that one can learn while comparing one's own tone with the great tone of a master performer. It is comparable, to use a parable, to the revolution that switched us from the kerosene lamp period to that of the electric bulb.

I can clearly tell that music education will leap in the future with this convenient tool of civilization. It is all too clear. "No music education exists which does not apply such a wonderful thing" — this will be common sense.

My hope is that each branch chapter of talent education will furnish itself with a tape recorder as soon as possible, because I am confident about it. Let's begin a new era.



This will make a great difference in the children's skills and sensibility.

Music education has entered a great revolutionary period. Those who sit relaxed with fifty or sixty year old approaches belong to the past.

Let's make efforts in order to create tomorrow's world.

Don't let today be the same as yesterday; let's make today a step toward tomorrow.

### **Use Your Hearts and Think of Your Own Tone**

A sense of scale differs literally from person to person.

When a piece of music is performed with dubious intonation, everyone notices that something is wrong. Aside from such definitely out of tone performers, some perform in such a way that the notes arranged sound insecure, although it is hard to say that the intonation is clearly wrong. Others play with more or less secure intonation. Still others convey a sense of precision, perform with a beautiful sense of line, or move people. The beauty, precision, musicality of the scale, when pursued, reaches a superior world of delicate tonal sensibility.

I think ability developing education in music has an important task of gradually fostering this sense of scale to a height. This is also done through the ear.

When we constantly listen to great performances, explore their beautiful scales, listen with their hearts, and compare their intonation with ours, we can gradually understand their height and depth.

In such a world, one who can at least play with the intonation and line at the level of the piano (one that is carefully tuned) is at the elementary training stage for an instrumentalist. At this stage, the music does not move others.

If lessons are continually given using the piano, which is equally tempered, the student develops a sense of equal temperament. When playing a melody on a string instrument, it is not so good to apply the scale. However,



if a piano is utilized for educating people who produce such awful sounds which correspond to no notes in the scale, the piano is useful. If it lasts too long, however, students become thoroughly used to the piano intonation. In string lessons, it is crucial to emphasize the string intonation.

Once I heard a lesson by a teacher who always relied on the piano in elementary instruction.

The teacher played the melody as she taught. The student's violin tone was terrible. It was utterly pianolike. Each tone, articulated with an accent, was shaped like a piano tone, and the beautiful string tone shape of legato singing was totally absent.

Students absorb everything that the teacher shows. This teacher's habit of teaching with the piano, hardly using the violin, has developed her students' ability to play the violin like the piano.

The teacher is, I think, singing in her mind; but the tone she produced is the piano tone. Therefore, since the student did not begin to imagine the beauty and coloration of violin tone, he could only try to reproduce the tone demonstrated for him on the piano.

"It is no good to instruct elementary students using only the piano" — this is what I clearly realized. For students who have somewhat advanced in sensibility and musicality, it is sometimes fine to use the piano in instruction, but we should never teach violin to beginners without the violin.

I have encountered a case in which a teacher who held no violin instructed beginners in a room without a piano. For a student this is like walking in the dark. His brain can only act in confusion, and no ability can develop by this unkind approach. A beginner is left to walk without a landmark.

Unless we provide a basis to rely on, musical sensibility cannot develop.

There are also teachers who play the entire piece with the student, but this does not help his ability develop powerfully and correctly. The student cannot develop the



ability to play alone and feels insecure whenever he has to play alone. Unable to discover the student's weak points, the teacher's instruction can only be poor.

It is necessary to let the student play alone, discover his weak points, find an important starting point toward improvement, and give proper instruction.

Again, viewed from a capable teacher, the student may always look like a dull presence with inferior ability. However, this is a false observation. True, musical ability has not been created, but every student is an extremely sensitive being.

I have realized from my own experience that no good musical instruction can be given without discovery of and reflection on this point. When ability is not yet fostered, the student always looks dull at first glance.

Yet every child is extremely sensitive. His senses are so delicate that he is faithful to the instruction of which the teacher himself is unaware. If the teacher has the same delicacy, he can give what the student can take in such a way that it is easy to take. So the student develops well. However, if the teacher lacks delicacy and gives merely intellectual instruction, ignoring the aspect of the senses, the child is always confused. In that case musical elements with important sensory delicacy do not develop. Music instruction, however, must emphasize such delicacy.

As we often witness, when a teacher has funny habits, the students spontaneously pick them up in the course of their development. This is the best proof of the fact that every student has a delicately sensitive essence. He will reflect the teacher's mannerisms in posture and tone as well as in musical expression. Yet he may not absorb what the teacher tries to teach mentally as much as expected. He absorbs before he knows it what he catches with his senses.

If children were not sensitive, how could Osaka children learn to speak the Osaka dialect and develop Osaka sensibilitys?



In music education, we must always focus our attention on directing every child's delicate senses toward beautiful and lofty sensibilities and skills in music.

Those who wrongly judge they are dull when seeing children with low musical ability should, I think, criticize their own lack of delicacy. I, too, thought that way in the past, but, since realizing what an instructor should try to develop, I have been reflecting upon myself.

In the area of musical scale, too, we must instruct so as to develop gradually more and more beautiful and refined sense of intonation. This is also a matter of sensory development.

When we listen to Casals and Kreisler, we are attracted to their beautiful sense of the scale. I heard from Yoshio Sato, who studied with Casals, that the great cellist said that the scale had to form a line with expressive intonation. The great sense of line we find in Casals and Kreisler comes from the fact they play with this expressive intonation. Their musical scale moves us.

They have a musically sensitive scale, a beautiful and moving intonation. I cannot describe Casals' and Kreisler's sense of the scale here, but I think it is necessary that we carefully listen to their recordings and try to acquire that sense through our senses. Perhaps it can be described logically. However, a written description without actual tone would not be so helpful. So let me simply note here that in string playing the  $\flat$  (flat) is lower and the  $\sharp$  (sharp) is higher and more beautiful than in piano. Since I have learned many things from Yoshio Sato on this point, if at all possible I would like to try to systematically describe them at some point. This will not only help my comprehension but lead to a study of the differences between these artists' intonation and the "natural scale."

At any rate, even if this is something logically difficult, it is possible and necessary to acquire a good sense of pitch by habitually listening to Kreisler, Casals, and others. Since their intonation is beautiful and their music sings, it will be our joy to listen to them.



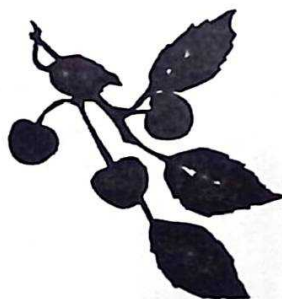
In ability-developing music education, we should not forget to heighten, through ceaseless instruction, our students' ability to arrange notes sensitively. In order for that to happen, we should not obliterate our own efforts to develop our ear toward proper intonation.

At present, I am correcting my intonation, finding it miserably inexact. This must mean that I am waking and advancing. I should be happy about it.

Since such is the case, instructors must constantly make efforts to correct and improve their own intonation. When you gradually correct yourself, your students' intonation will also improve.

Use your heart and think of your tone — I consider this a deep self reflection those who study music should entertain, and, at the same time, an important path for improvement.

When we do not think of our own tone, we remain at a stage where our ability is still quite low and our hearts are inactive.



## WITH MY THREE SONS

### Mother's Note

Hiroko Kamijoh, Nagoya

#### **Kol Nidrei**

The Suzuki Cello School established the long-awaited Second Stage of the Post-Advanced Level this year . Our third son was able to graduate from this level.

The graduation pieces are Bach's Unaccompanied Suite no. 3 and Bruch's "Kol Nidrei." When I found that the latter, a favorite piece which once moved me deeply, was included in the Suzuki cello literature, I dreamed of the day when, if ever, my child would play this wonderful piece.

I wonder if my thought was somehow communicated to him, for he practiced it eagerly both when this piece was assigned four years ago and when he recorded himself for the graduation this year. He particularly loved Casals' recording, and practiced hard while repeatedly listening to it. Precisely because he loved it so much, he wanted to take much more time to practice, and he seemed to have great regrets about this and that after submitting the tape. I, too, look forward to receiving Mr. Suzuki's comment.

Experiencing excitement after a long while, I recalled with nostalgia those days when every year at least one of our three sons was preparing a graduation tape.

#### **Love of Music**

More than thirty years ago, Mr Suzuki came to lecture at our country school a little away from Matsumoto,



accompanied by his students. His smile and the little children's lively Twinkle are still clear in my mind.

I moved to Nagoya when I married. One day, on my way to shopping with my oldest son, I noticed a faint violin sound. This was fifteen years ago, and the sound was from the Nishiyama Class of Instructor Naoko Hasebe.

I enrolled our son who had just turned four, and again the following year our second born son who was then four.

Our first son was so shy that he clung to my skirt. Instructor Hasebe sometimes held him in her arms, at other times shook hands with him to the "taka taka tatta" rhythm, and patiently waited for him to open up.

Our second son, who was bigger than his older brother, was of a heroically relaxed nature. He would fall asleep while holding the bow during the lesson, or run outside leaving his violin if a cicada was heard.

These two children of contrasting personalities studied violin first with Instructor Hasebe, then with Reiko Nakajima after we moved two years later, then Chise Yajima three more years later, all of whom taught them with great patience, zeal, and flexibility.

Although the same teachers taught them in the same way, the two boys' different personalities were clearly reflected in their playing. On listening to their graduation tapes from early stages, I find that our oldest son greets Mr. Suzuki gently and a little shyly, and follows with a somewhat withdrawn and delicate performance. Our second son's voice is loud and lusty, and his piece reminds one of an athletic meet. I almost hear him shout "I did it!" From time to time I pull out these old tapes, and laugh by myself because of their humor. (Let me add for the sake of our second son's honor: as a high school senior, he is calm and quiet.)

The three teachers have imparted to these children such qualities as I cannot express in one breath, including warmth, broad-mindedness, sensitivity, patience, and a consistent music-loving heart.



Our third son Takushi started cello with Akira Nakajima when he was three and a half.

I took him to observe the class before he was three, but, like his oldest brother, he was unable to go in front of his teacher, and remained an observer for seven months. When Mr. Nakajima spoke to him, he would hide behind me. Yet he watched other children's lessons carefully, and at home he held his brother's violin like a cello and pretend-played, or hummed the pieces he had heard in class. He frequently listened to the record on his own initiative. *Eine Kleine Nachtmusik* is one of the pieces that he had completely absorbed, having heard it from birth.



Takushi Kamijoh with Instructor Akira Nakajima  
1977 summer camp

When small, Takushi constantly had to be taken to the hospital for asthma treatment, but he loved cello so much that, even on days he skipped school due to the attack, he travelled by train and subway to his cello lesson in the afternoon. When he was a fourth grader, he was able to participate in the tour to East Germany as a member of the string players, a precious trip during which he met many teachers and friends.

At present he is quite healthy with no more asthma attacks. He leads a busier and busier life with his study,



extracurricular club activity, and cello. I am astounded by his stamina.

Mr. Nakajima often talks about "playing cello beautifully" instead of "playing skillfully." I have a feeling that Takushi has finally begun to understand Mr. Nakajima's emphasis on the musicality of each piece, partly as a result of his spiritual development as a ninth grader.

### Music Helped Us

What I have written so far may suggest that all was smooth sailing with our three boys, but it was not at all so in actuality. One aspect of it is that I was clumsy about home practice. Although mentally understanding the situation, this immature and emotional mother sometimes lost her temper when practice didn't go as she wished, her voice rising as much as one octave. With no skill in evading her machine-gun words, the child would clasp his bow tight and wait till I calmed down. "Oh no, I did it again" — I would then be ridden by unbearable self-hate, saying "Forgive me" in my heart as I faced the child again. This repeated itself.

How was it that all three came along with me without even so much as hating music? I am thankful to the children who have surpassed me long since.

Another difficulty was a slump period of the child himself. Every child may experience this; boys in puberty, in particular, indicate clear signs of irritability, brooding, and resistance.

There were times when lessons hardly began, or when they were critical of their teacher and parents. Even more than that, sometimes the child agonized over internal conflicts, until he finally spotted a speck of light in the dark which led him to the exit and a calm at long last. However, how much music helped the child even when in agony was clear to me as I watched helplessly.

### A Distant Dream

At present our oldest son is a second year student in college living in a boarding house in Sendai. Our second son has also left talent education. They are, however, always Suzuki children at heart, and the violin remains their companion.

Our second boy recently suggested: "You've been watching the lessons of us three. How about trying violin yourself?" I felt like doing that, and started with Twinkle.

On trying it myself, I find everything really difficult including how to support the violin with the chin, how to hold the bow, how to play with the shoulder and elbow. I realize for the first time what big jobs the children had been silently tackling. "I will grow, everything depends on me," I encourage myself, as I practice recalling the teachers' instructions to our children. Helped by our second son's occasional remarks, I have come to be able to play up to Hunters' Chorus in Book 2.

When I play with the piano accompaniment tape, it is not only pleasant but, strangely, I even sound tolerable.

How wonderful it would be if I could play a quartet, however simple, with the three children. This is my distant dream.



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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