

Suzuki
Piano
Basics
Foundation News

To facilitate, promote, and educate the public on the way of teaching and playing the piano taught at the Talent Education Research Institute in Matsumoto, Japan by Dr. Haruko Kataoka

**Piano Basics
Foundation News**

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To Encourage Motivation, Avoid Instant Gratification

By Haruko Kataoka

From the Matsumoto Suzuki Piano Newsletter
Vol. 10 No. 12, May 10, 2001
Translated by Chisa Aoki and
Teri Paradero
Edited by Karen Hagberg

Since 1945, after being defeated in war, the revival of the Japanese economy has been remarkable. With the passage of twenty to thirty years, not only is there a plethora of material goods, but life in society has become very comfortable.

Food, clothes, and shelter are available to today's children in such excess that for a person like me who has experienced postwar paucity, the extravagance is mind-boggling. In addition, it is safe to say that parents and other adults almost always succumb to children's every want and whim. These adults find great satisfaction in seeing their children's faces beam with smiles from instant gratification.

I came upon a wonderful article in the newspaper. Sixth graders somewhere in Wakayama Prefecture decided to invite Yoko Hayashi, who recites the poetry of Kenji Miyazawa [a prolific and beloved writer of children's literature] to the sound of a biwa or sitar for a commemorative concert to celebrate their graduation. When Ms. Hayashi received their letter, she considered volunteering her time. However, knowing how much creative thinking, with a lot of blood, sweat and tears, and effort were required to realize such an event, she thought that giving the children what they want would not do them any good. So she tallied travel expenses and performance fee, and presented them with the total cost of 210,000 yen for the event. What a shock! 210,000 yen is an exorbitant amount. The children were dumbfounded. So expensive! They did not have that kind of money!

However, they were not going to give up. So the eight sixth graders determined that the gymnasium held 300 people. They decided to sell tickets at 1000 yen for adults and 500 yen for children and seniors. They made paper pulp out of milk cartons and manufactured the paper for the concert tickets. Furthermore, they personally made 80 posters dividing the work amongst themselves. It was such a huge undertaking that they almost gave up. Nevertheless, the tickets sold out and the concert became a reality.

Isn't this a wonderful story? Because of a single decision by a woman to not give the children what they wanted, eight children were given an incredibly memorable and unforgettable experience, every detail of which, no doubt, taught them something. When a decision is made by a team to work together and help one another, any huge endeavor can be accomplished even when starting from nothing. The feeling of accomplishment is directly proportional to the amount of absolute hard work and effort it takes to realize a dream. To provide a single, positive goal to these children, was a meaningful way to stimulate motivation, to give them the feeling that they could do anything, and in turn, to provide a wonderful lesson.

Long ago when I was in sixth grade, I saw my older cousins get very excited about taking photographs of mountains, so I too with childish enthusiasm longed to photograph the mountains. Of course, this was not possible without a camera. So I found a camera displayed in the shop window of a camera store in front of the bus stop. It was the most inexpensive one on display. By and by, I hesitantly asked my mother if she could please buy the camera for me. She replied "I will buy it for you if your grades are better than ninety points in every subject this semester." That was close to being impossible for me to do. There were five major subjects – Japanese, Mathematics, English,

Science and Social Studies, plus Physical Education, Home Economics, Calligraphy and Music.

However, I really wanted the camera. So I agreed to the challenge to get higher than ninety in every subject that semester. Looking back, I can't fathom how in the world I could have gotten such grades. It wasn't because I was smart, nor was it my habit to get such grades at that time in my life. My fierce desire to have the camera must have permitted such a result.

Observing my childhood, my own children, and my piano students, I see that when human beings are self-motivated they are able to expend ten times more effort than normal in accomplishing goals.

So how do children become self-motivated? It is the result of daily repetition of basic human values taught by parents. These include manners, keeping promises, putting forth effort, patience and concentration. You have to continue to repeat all these basics to the point where you are annoying. Only children who have been nurtured to accumulate these values to the point that they are internalized into an ability can then utilize this very ability to become self-motivated. Such children when they encounter an opportunity, can succeed in accomplishing any undertaking.

Daily repetition can be achieved in physical activities using our bodies. This use of the physical body exists within piano study. Piano study is an opportunity to provide an environment where one has to do daily repetition in order to be able successfully to play the piano. Other than this kind of daily work, we can be more easygoing.

So parents, without being in a rush, keep working daily on the basics of life and wait for that chance opportunity where self-motivation will become evident.

Self-motivation – it is an unimaginably wonderful kind of thing!

My Treasure

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Vol. 10 No. 12, May 10, 2001
Translated by Chisa Aoki and
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I just received a lovely, happy letter from Angela. She has grown and developed from the darling four-year-old child that I first met into a tremendous adult. I am honored to receive such a touching letter. So many things happen during the development of a single human being. It is so wonderful to have calm parents who can nurture and protect their children while simultaneously being loving and strict without rushing them. From the bottom of my heart, "Bravo!" to these parents. H. Kataoka

Dear Kataoka Sensei,

Have the cherry blossoms finished blooming? It's been a long time since we have been in touch. How are you doing? I always enjoy reading the newsletter. Although it's been twelve years since we moved from Matsumoto, it makes me smile to think that I still feel very much a part of the Matsumoto Talent Education Institute.

Last year, though I was extremely busy writing papers, I played the piano more than I had since I stopped taking lessons. I believe I played the piano a lot when I was studying for college entrance exams too. When I felt frustrated or anxious, music especially seemed to calm my nerves. It is because of those times, I feel so glad I studied music.

I remember when I was in middle school I was very rebellious. What lifted me up was the piano. And you. You were there for me listening to what I had to say.

These days, juvenile crimes fill the newspaper as newsworthy action events. There are many people who do not understand youth. However, because I was in such rebellious turmoil myself in my youth, I feel I understand somewhat how they feel. However, when I think back to figure out what influence gave me the self control to overcome my delinquency, it was not only my home environment but largely due to the fact that I had music in my life. I am speaking for myself of course. So I am not generalizing or suggesting that this applies to others.

One more reason why I feel good about having studied music is that even though I stopped taking lessons, having practiced so much, my ability to play always

comes back. Of course, I am not able to play like I did but if I practice the right hand and then the left hand separately I am able to still play major pieces by Mozart and Bach. This is my treasure, my fortune. I am overwhelmed with gratitude for you, Kataoka Sensei, my mother who made sure that the recordings were on and sat next to me while I practiced, and my father who always supported my efforts.

For personal news, in March I finished my master's degree. Starting April, I will be working on my doctorate in English at Tokyo University. I am immersed in the works of Shakespeare as we speak. In October, I will be speaking at a Shakespeare Conference. Meanwhile, I am working for Kodansha [the largest publisher in Japan] with a translation team. I am teaching English to high school seniors at Juku [an intense extracurricular preparatory school for the purpose of passing the university entrance exams]. I can attest from this experience how keenly aware I am now of the difficulty in teaching.

Though this is a short letter, I have taken enough of your time so I will close at this point. Please take care and be in good health.

Angela

Angela Davenport's Profile:

- Born in Yamaguchi City (mother's hometown)
- Moved to Matsumoto when six months old. (father is from England, a professor teaching at the Shinshu University, the reason for their move to Matsumoto)
- Graduated from Matsumoto Kindergarten, Elementary and Middle School affiliated with Shinshu University
- Graduated from Fuji Sacred Heart High School in Shizuoka (all-girls school)
- Graduated from University of Sacred Heart in Tokyo (studied abroad for a year in London at the Loyal Holloway University of London)
- Obtained a Master's Degree in English Literature at Tokyo University and currently studying for a Doctorate

No Electronics in the Piano Studio

By Karen Hagberg

I have recently made a strict rule that people enter my piano studio with electronics (cell phones, iPads, video games, computers, etc.) **completely turned off.**

For quite some time I have found the use of electronic devices by parents and siblings, even when they are being utilized in no-sound mode, a distraction when I am teaching and trying to concentrate. I know for certain that the student having the lesson is similarly distracted.

Just now a researcher has confirmed something that I have long noticed: namely that parents, when their attention is on an electronic device during those fleeting important moments when their child needs and wants their full attention and approval (the first time a child gets to the top of a jungle gym, or dives off a diving board, or hits a home run, or achieves a new ability at a piano lesson), inadvertently leaves that child feeling sad, alone, and neglected. Until I heard Dr. Sherry Tinkel, Director of the Initiative on Technology and Self at the Massachusetts Institute of Technology, being interviewed on National Public Radio, I was unaware that there is scientific evidence to back up my suspicion that this is true, but now it has been demonstrated with research.

(The broadcast may be accessed by doing an internet search for the title of the show, *Krista Tippett on Being.*)

In her recent book, *Alone Together: Why We Expect More from Technology and Less from Each Other*, Tinkel says that the best thing a parent can do for her/his child is to leave the cell phone at home when they go out together, that this will ensure the full participation of both parties in whatever they encounter, giving the child a sense of well-being (confidence) and not a feeling of abandonment (fear, insecurity and low self-esteem). It is easy to understand how not being present for a small child can cause lasting psychological damage.

In the piano studio, without directing attention to an electronic device not only will parents be witness to *all* their child's accomplishments at the piano, but they will be able to function more effectively as the child's coach at home. In addition, they will be teaching their children what it means to be fully *there* in a situation and to concentrate on what is going on around them. In our increasingly electronic world, this may be the most important gift a modern child can receive.



Attention Members

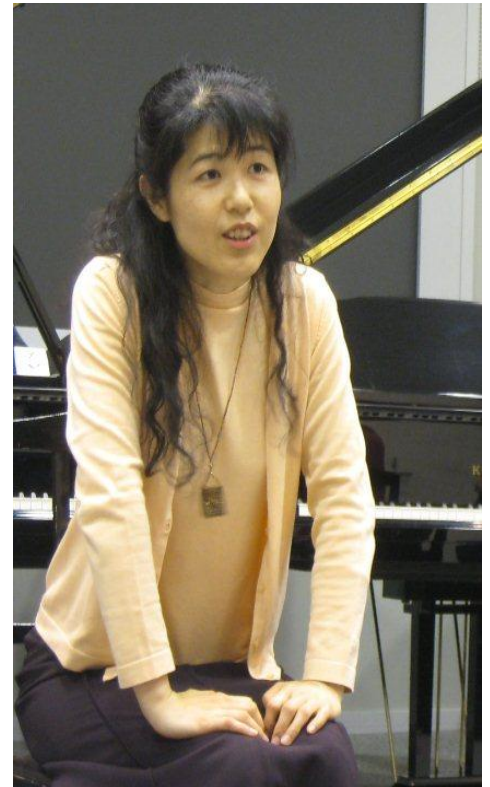
Dues for the calendar year 2012 are due and payable between now and March 1, 2012. The fee for teacher members is \$40, and family membership is \$25. As usual, we do not routinely send out separate bills to individuals, trusting our members to renew in time to appear in our annual directory. Please use the form enclosed, make checks payable to Suzuki Piano Basics Foundation, and send to Linda Nakagawa, Treasurer, 242 River Acres Drive, Sacramento, CA 95831. Thank you for all your continued support!

February Workshops



Keiko Ogiwara Sensei teaching in Dr. Kataoka's former studio in Matsumoto, April 2010. Photo by Malinda Rawls.

Keiko Ogiwara Sensei and Keiko Kawamura Sensei will come from Japan to conduct 5-day workshops in, Salt Lake City, Utah and in Phoenix, Arizona in February 2012 and in Rochester, New York and Sacramento, California in August. Please see Upcoming Events on page 12 for dates and contact information. We hope you will all consider attending one or both of these events and possibly to bring a student. Give yourself the gift of improving you teaching in this New Year. **Hope to see you there.**



Keiko Kawamura Sensei during a teacher panel discussion at the 10-Piano rehearsals in Matsumoto, April 2008. Photo by Malinda Rawls.

Suzuki Piano Basics Foundation Educational Materials

Compact Discs

<u>Artist</u>	<u>Contents</u>	<u>Member Price</u>	<u>Non-member Price</u>
Dr. Haruko Kataoka performs	Suzuki Piano Repertoire volume 1	\$14.00	\$17.00
Dr. Haruko Kataoka performs	Suzuki Piano Repertoire volume 2	\$14.00	\$17.00
Dr. Haruko Kataoka performs	Suzuki Piano Repertoire volume 3	\$14.00	\$17.00

Additional Discography

Seizo Azuma, piano	Currently out of stock: Schubert Four Impromptus, Op. 90/ Beethoven Sonata No. 8, Op. 13, c minor, "Pathétique" / Beethoven Sonata No. 26, Op. 81a, Eb major, "Das Lebewohl"	\$24.00	\$29
Seizo Azuma, piano	NOW AVAILABLE! La Campanella óF. Liszt "Favorites" La chasse, 4 Valses oubliées, no. 1/ Consolation No. 3/ Au bord d'une source,/ Ballade No. 2/Sposalizio/ La Campanella/ Sonetto 104 del Petrarca/ Ungarische Rhapsodie No. 2/ Liebestraume, no. 3	\$17.00	\$20.00
Mineo Hayashi, cello Seizo Azuma, piano	Fun Classics, 12 Pieces: The Swan/ Après un Rêve/ Clair de Lune/ Prayer from "Jewish Life" / Song of the Birds/ Paraphrase on a Japanese Folk tune Sakur, Sakura/ Song without Words in D major Op. 109/ Etude, Op. 8 No. 11, Bb minor/ Songs my Mother taught me Op. 55 no. 4/ Elegy Op. 24 / Adagio und Allegro in A-flat major Op. 70/ Polonaise		
Brillante, Op. 3, C major		\$20.00	\$25.00
Mineo Hayashi, cello	Six Suites for solo cello, by J. S. Bach	\$28.00	\$30.00

DVD

Suzuki Piano Basics International 10-Piano Concert, 2007 Sacramento(DVD)	\$50.00
April, 2010 Matsumoto 10-Piano Concert	\$65.00

Books

<u>Author</u>			
Dr. Haruko Kataoka	Sensibility and Education, 2 nd printing	\$12.00	\$14.00
Dr. Shinichi Suzuki	Nurtured by Love	\$13.00	\$16.00
Dr. Haruko Kataoka	Thoughts on the Suzuki Piano School	\$ 6.00	\$ 8.00
Dr. Haruko Kataoka	My Thoughts on Piano Technique	\$ 6.00	\$ 8.00
Dr. Haruko Kataoka	How to teach beginners	\$13.00	\$15.00
	Full color edition of Memorial Piano Basics Foundation Newsletter	\$ 3.00	
NEW !	Print of pencil portrait of Kataoka Sensei, 6" h x 4" w, drawn in Matsumoto in 1992. Drawn and donated by Huub de Leeuw. (Proceeds to benefit the Memorial Fund.)	\$20.00	\$25.00
NEW!	10-Piano Poster: 1999, 2001, 2003, 2005	\$10.00	\$15.00
NEW!	10-Piano Poster: 2001 Autographed by Dr. Kataoka and Juri Kataoka	\$25.00	\$30.00
NEW!	10-Piano Poster: 2003 Autographed by Dr. Kataoka	\$25.00	\$30.00

For a Limited Time Only: For the membership only

Starter Pack #1 \$50.00	CD's: Kataoka recordings of Books 1-3 Books: Nurtured by Love, by Shinichi Suzuki Sensibility and Education, by Haruko Kataoka How to Teach Beginners (Books 1-2), by Haruko Kataoka
Starter Pack #2 \$25.00	Books: Nurtured by Love, by Shinichi Suzuki Sensibility and Education, by Haruko Kataoka How to Teach Beginners (Books 1-2), by Haruko Kataoka

Piano Basics Foundation

Upcoming Workshops/Events

February 3-7, 2012
Salt Lake City, Utah
Teacher Research Workshop
with Keiko Ogiwara & Keiko Kawamura
Contact Nila Ledesma 801-942-5472
nilaledesma@msn.com

February 10-14, 2012
Phoenix, Arizona
Teacher Research Workshop
with Keiko Ogiwara & Keiko Kawamura
Contact Gloria Elliott 623-466-7447
gelliott50@aol.com

June 18-22, 2012
Louisville, Kentucky
Louisville Suzuki Piano Basics Institute
University of Louisville
Contact Bruce Boiney 502-241-5921
boiney@suzukipiano.com

www.suzukipiano.org NOTE: THIS IS A NEW WEB ADDRESS

July 13-16, 2012
Tacoma, Washington
Suzuki Piano Basics Festival with Leah Brammer
Contact: Jacki Block 253-759-7213
jblock@ups.edu

August, 2-6, 2012
Rochester, NY
Suzuki Piano Basics Workshop
with Keiko Ogiwara and Keiko Kawamura
Friendship Concert featuring students from Japan
Contact Karen Hagberg 585-244-0490
kh@hagbergsuzuki.com

August, 9-13, 2012
Sacramento, California
Suzuki Piano Basics Workshop
with Keiko Ogiwara and Keiko Kawamura
Friendship Concert featuring students from Japan
Contact Linda Nakagawa 916-422-2952
g.nakagawa@comcast.net

The events listed above are for the information of Suzuki Piano Basics Foundation members and others. Suzuki Piano Basics Foundation does not endorse, sanction, or sponsor events.

To add or change items on this list and on the Suzuki Piano Basics website, contact
Karen Hagberg (kh@hagbergsuzuki.com, 585-244-0490).

Suzuki Piano Basics Web Site and discussion group:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics>