

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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Next Deadline: November 1, 2012

**Everyone Has Positive
Qualities!
Please Praise Them!**

By Haruko Kataoka

From the Matsumoto Suzuki Piano Newsletter
Vol. 8 No. 10, March 1, 1999
Translated by Chisa Aoki and
Teri Paradero
Edited by Karen Hagberg

Not too long ago, one of my students, in her third year of middle school, came for her lesson to my studio. She was very obviously in a dark mood, her face forlorn. She was so different from her usual bright, smiley self.

"Did something happen?" I asked. She had apparently gotten a very bad grade on a test. It makes me so angry to think of who created such a society where a teenager who, at her age should be full of hope and dreams, could be so upset and depressed about such a trivial thing. She would have to go home and show her mother the test result and we all know how that will transpire. For children, it is one of the hardest things to endure. They dread being scolded by their mother, their most favorite and most important person in the world. They absolutely hate it.

In a situation where all the children are competing for the same thing, it is impossible to put all one's hopes on the results and to expect to "win." Human beings are not robots. The meaning of being an individual is that each and every person has a distinct personality and is therefore individual in his/her strong points. Every individual is equipped with the feeling that they can do better than another person. Competition should be based on this.

Lining everyone up to compete in one aspect to determine who is supreme is intolerable. If that one aspect happens to be a weak point in a person, there is no way to rebuild

what would be so severely beaten down by such an event. A moderate inferiority complex can be helpful as a springboard to advancement. However, high and unnecessary levels of inferiority can only be harmful.

I spoke with my student with great earnestness, "Of course, it is important that you go to school because you are a student. However, having put forth your best effort, there is no need to be so upset because of a bad grade! What grade you get for a test is mostly of little or no consequence to life as a whole. What is most important as a human being is your heart - to know that you are good and to continue living and developing your goodness with conviction..."

Her face gradually lit up and she was able to conclude that she was most upset because the bad grade was in her strongest subject, the Japanese language (as a subject). However, she also admitted that she had run out of time to finish. So unreasonable! Personality types who are slower and calm (in other words, slowpokes) really need to take their time. Having a standard

time or limit for everyone is what is wrong with the system.

It made me remember back in time. My daughter who was in the third grade had taken the only test of the school year. I visited the teacher at the school to discuss the results of the test. The teacher laid out her test to show that she had only completed five to six pages of the bound test book. In other words, she had only finished half the test. However, the teacher apologized saying that it was entirely her own fault. She always worked with her students about meticulous penmanship. She pointed out how my daughter's writing was so carefully and beautifully executed and that this was the reason why she was not able to finish her test. She assured me not to worry, that my daughter understood everything covered in class.

I greatly admired the teacher's wonderful observation, recognition and appreciation of the goodness of my child because such concern and consideration is so important to human beings.

Re: Kataoka Lesson Videos

Dear Teachers, Parents, and Students of Suzuki Piano Basics,

Perhaps a thousand VHS cassettes of institute and workshop lessons of Dr. Haruko Kataoka and her students exist worldwide. Some were filmed by parents and teachers at institutes; others were filmed by parents and teachers at teacher workshops. I filmed lessons between Dr. Kataoka and several students, including my daughter during 1996 - 1998 at three University of Louisville Institutes. Those were some of the first videos I put online for Suzuki Piano Basics. We always intended to add many more. That time has arrived.

VHS cassettes and other media deteriorate over time. They do so even though they remain largely unplayed stored away in closets and drawers. Teachers recently sent me VHS shipments from New York and North Carolina that show Dr. Kataoka teaching many pieces in the Suzuki Piano Repertoire. Now that I had a good quantity of VHS cassettes in hand, I have begun the analog-to-digital process in earnest.

My goals are to simplify viewing and enhance the quality of the non-professionally recorded video and sound. The videos "stream," which means that you do not have to download them before watching them. They should load and begin in seconds--like a You Tube video or a Netflix film. Depending on your video viewer, you should be able to adjust screen size and volume. If the videos will not open, I have created a "help" page to assist you solve your viewing problems.

Our web site is password-protected. All children appear anonymously. Suzuki Moms and Dads, while it may be hard to believe, the kids are all

adults now, going on 20 years since the lessons were filmed! Only members of Suzuki-L listserv will have the password, and we ask you all to respect that. If you want to share videos with members of your studio, family and friends, please do, but also have them send me their names and email addresses so I can subscribe them to Suzuki-L, where occasional password changes, announcements and discussions of the videos will take place. As always, Suzuki-L subscription is free.

I intend to add at least one lesson a week--hopefully more. We invite you to send your videos of Dr. Kataoka giving lessons to students to:

Dr. Kenneth Wilburn
Department of History
Brewster Building
East 10th Street
Greenville, NC 27858

Note that I cannot send back any media you send me, so be sure to keep copies if you want them.

The web site is in Adobe--a .pdf file, so Adobe reader must be installed on your computer.

URL:
<http://winmedia.ecu.edu/wilburnk/Videos/home.pdf>

Password: SPBF2012

Sincerely,
Ken Wilburn
August 15, 2012

Suzuki Piano Basics Web Site and discussion group:

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

Recommended Recording for Books 4 and Higher

Dr. Kataoka always reminded us to search for the best recordings of the pieces in the upper books of the Suzuki Piano Method repertoire, since many of these have been recorded by world-class performers, and it is often best for students to hear more than one.

The list below reflects the current listening recommendations of the teachers in Matsumoto.

Book 4

Rondo	Klaus Hellwig Seizo Azuma
Minuet 1, from 8 Minuets and Trios	Klaus Hellwig Seizo Azuma
Minuet 3, from 8 Minuets and Trios	Klaus Hellwig
Musette, D major	Klaus Hellwig Seizo Azuma

Sonata, Op.49, no.2 <i>Allegro, ma non troppo</i> Sonata, Op.49, no.2 <i>Tempo di Minuetto</i>	Radu Lupu Friedrich Gulda
Gavotte, g minor	Klaus Hellwig Seizo Azuma
Partita, no.1, Bb major 2 Minuets & Gigue	Dinu Lipatti

Book 5

Arabesque	Klaus Hellwig Seizo Azuma
By the Limpid Stream	Klaus Hellwig Seizo Azuma
Sonatina, F major <i>Allegro assai</i> Sonatina, F major <i>Rondo-Allegro</i>	Ingrid Haebler
Old French Song	Klaus Hellwig Seizo Azuma
Prelude, C major	Andras Schiff Glenn Gould
Invention	Andras Schiff Wanda Landowska
Sonata, C major, no. 48 <i>Allegro con brio</i>	Lili Kraus

Sonata, C major, no. 48
Adagio
Sonata, C major, no. 48
Finale-Allegro

Siciliano	Klaus Hellwig
First Loss	Klaus Hellwig
Für Elise	Alicia de Larrocha Friedrich Gulda Livia Rev

Book 6

Little Prelude	Andres Segovia (guitar)
Sonata, C major, K.330 <i>Allegro moderato</i> Sonata, C major, K.330 <i>Andante cantabile</i> Sonata, C major, K.330 <i>Allegretto</i>	Alicia de Larrocha Ingrid Haebler
Sonata, C major, K.545 <i>Allegro</i> Sonata, C major, K.545 <i>Andante</i> Sonata, C major, K.545 <i>Rondo</i>	Alicia de Larrocha Ingrid Haebler

Book 7

Sonata, C major, K.331 <i>Andante grazioso</i> Sonata, C major, K.331 <i>Minuet</i> Sonata, C major, K.331 <i>Trio</i> Sonata, C major, K.331 <i>Rondo alla turca</i>	Alicia de Larrocha Ingrid Haebler
Sonata +Pastorale+	Dinu Lipatti Alicia de Larrocha Glenn Gould
Le Coucou	Livia Rev Sergei Rachmaninoff

Post-Book 7

Mozart: K. 332 (all movements)

Alicia de Larrocha
Ingrid Haebler



Handel: Prelude, G major (in book 7)

Sergei Rachmaninoff
Alicia de Larrocha

Paderewski: Minuet, G major, Op. 14 No. 1

Sergei Rachmaninoff
Ignacy Paderewski



Mozart: Fantasy in d minor

Friedrich Gulda
Walter Giesecking

Bach: Italian Concerto in F Major (all movements)

Friedrich Gulda
Glenn Gould
Alicia de Larrocha

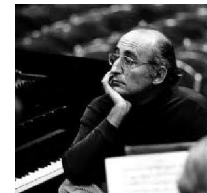


Handel: Harmonious Blacksmith

Sergei Rachmaninoff
Alicia de Larrocha

Haydn: Sonata in Eb Major Hob. XVI:49

Rudolf Serkin
Glenn Gould
Vladimir Horowitz



Beethoven: Rondo, Op. 51 no. 1 in C major

Artur Schnabel
Wilhelm Kempff

Haydn Concerto in D Major (all movements)

Arturo Benedetti Michelangeli
Martha Argerich

Mozart Concerto (all movements)

Coronation Concerto, K.537

Alicia de Larrocha
Friedrich Gulda
Ingrid Haebler



Concerto, K. 488

Clara Haskil
Friedrich Gulda
Ingrid Haebler

Right column, top to bottom: Klaus Hellwig, Seizo Azuma, Radu Lupu, Friedrich Gulda, Dinu Lipatti.
First row: Ingrid Haebler, Andras Schiff, Wanda Landowska. Second row: Glenn Gould, Lili Kraus,
Alicia de Larrocha, Livia Rev, Andres Segovia, Sergei Rachmaninoff, Ignacy Paderewski, Walter
Giesecking. Third row: Rudolf Serkin, Vladimir Horowitz, Artur Schnabel, Wilhelm Kempff, Arturo
Benedetti Michelangeli, Martha Argerich, Clara Haskil.



Reaping the Benefits of the Dress Rehearsal When You Cannot Have a Dress Rehearsal

By Karen Hagberg

Whenever we host an International Friendship Concert here in Rochester during a Suzuki Piano Basics Teacher Research Workshop, we always schedule a full dress rehearsal the day before the concert. Having the benefits of such a rehearsal helps the students perform better than usual (5% better than themselves, as Dr. Suzuki would say).

For practical reasons, not every piano recital can have such a dress rehearsal. This is unfortunate, but we teachers can provide our students with many of the advantages of a dress rehearsal even at times when we cannot schedule one.

First, we need to give ourselves the opportunity to evaluate the clothing each student plans to wear. Are those heels really too high to walk in? Skirt or pants too short? Sleeves too long? Jacket too tight? Shoes outgrown?

We need always to point out to students that their concert attire has

much in common with athletic clothing. It must allow the physical activity of playing the piano with no interference. It must be comfortable, and nothing about it should make the wearer feel self-conscious. Although it is the style to wear spaghetti straps or even backless and strapless gowns these days, a teenager does not need to feel the added pressure of physical exposure when about to perform. After the age of ten, a performer's skirt length needs to be at least mid-calf when performing on a raised stage. Simplicity, modesty, and comfort should be aim of recital attire.

A dress rehearsal is usually scheduled the day before a performance: too late for a shopping excursion to correct problems with clothes and shoes. With or without the rehearsal, teachers and parents can foresee these issues in plenty of time by asking that students bring their concert outfit to a lesson a month ahead of the recital date. During this month, after purchasing new clothes and shoes if necessary, students should be asked to practice walking and playing in their outfits several times so that they will not

feel awkward wearing them on the day of the concert. By doing this, other little wardrobe malfunctions may present themselves in plenty of time to correct them.

Something we always do at the dress rehearsal is to make note of the height of the chair and footrest for each student so that setting them up during the recital will go as smoothly as possible. It helps to assign one person to set the footrests for each player while the teacher can attend to the chair (its height and distance from the piano) and to the student's posture and ready position. Without the dress rehearsal, footrest and chair settings may be established if the student brings concert shoes to the last lesson before the concert, taking into account any discrepancy between the height of the keyboard on the lesson piano and the concert piano.

Every detail of how to walk out, bow, and get ready to play needs to be studied beforehand in order to eliminate as much self-consciousness and apprehension in the student as possible.

If there is a group of beginners who will bow at the beginning of the recital, it is helpful

for them to be able to practice walking out onto an unfamiliar stage ahead of time. This rehearsal may take place immediately before a recital begins by asking the families of bowers to arrive early and to come to a designated spot from which they will go onstage.

If a group bow for all performers is scheduled after the last performance, a couple of teachers and parents can help to organize the placement of students on the stage as they walk on. It helps to arrange the students roughly by height as they line up. With some pre-planning on the part of adults, this can go smoothly without a rehearsal. The one major benefit of the dress rehearsal that cannot be had without one is for the performers to have the opportunity walk out on stage, to practice their bow, and to play on the concert piano in the actual concert venue. Without such a rehearsal, make sure to practice details such as where to stand when taking a bow (directly in front of the chair to eliminate having to walk any distance after the bow before sitting down), for older students, how to adjust the chair oneself (doing this gracefully, while not

turning their back to the audience), and exactly how to bow (standing tall looking at the audience with feet together and hands at sides, then bowing slowly and returning to the original position to re-establish eye contact with the audience before moving out of initial standing position). Every detail of how to walk out, bow, and get ready to play needs to be studied beforehand in order to eliminate as much self-consciousness and apprehension in the student as possible. A few minutes of each lesson for several weeks before a recital may be devoted

to these issues. Knowing exactly what to do on a stage, and having practiced how to do it, relieves a performer of a huge percentage of the anxiety that we call stage fright. Surprisingly little is associated with the actual playing of the piece, which presumably has been practiced well.

As teachers, if it is our job to give our students successful performances, we need to cover all aspects of the task of performance, not just being able to play a piece.

Overheard

(a new column for which we welcome your contributions!)

Submitted by Robin Blankenship, Atlanta, Georgia

12-year-old Student after returning from Louisville Institute to home teacher: I had a great time, and I want to know more about theory and jazz.

Teacher (after student plays a Scarlatti Sonata): I can't believe it! I've been telling you at every lesson for six years to relax your shoulders. I've asked your mother to help remind you about this at home. And your stiff posture never changes. But you just played that piece with relaxed shoulders from beginning to end. WHAT did your institute master teacher do to make this huge difference?

Student: It wasn't my master teacher; it was the teacher in jazz class. He kept pointing out my tense shoulders in front of everyone. I got tired of hearing it and just decided to do it.

Teacher (thinking to herself): *That jazz class is conducted on keyboards with no emphasis on technique. I guess you never know when or where the environment will provide motivation for change...*

Piano Basics Foundation ***Upcoming Workshops/Events***

February 21-24, 2013

Atlanta, Georgia

Suzuki Piano Basics Workshop
with Bruce Boiney

Contact: Robin Blankenship 770-426-4967
rblan545@aol.com

July 26-29, 2013

Tacoma, Washington

Suzuki Piano Basics Festival with Rita Burns
University of Puget Sound

Contact: Jacki Block 253-759-7213
jblock@ups.edu

April 13-28, 2013

Matsumoto, Japan

International 10-Piano Concert

Contact: Karen Hagberg 585-244-0490
kh@hagbergsuzuki.com
Registration deadline past

August 2013 (exact dates tbd)

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

July 22-26, 2013

Louisville, Kentucky

Louisville Suzuki Piano Basics Institute
University of Louisville

Contact Bruce Boiney 502-241-5921
boiney@suzukipiano.com
www.suzukipiano.org

August 2013 (exact dates tbd)

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



August 2014

Sacramento, California

International 10-Piano Concert

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).