



Suzuki Flyer

PUBLISHER Dannielle Weems-Elliott Volume No6 Issue No2 March 2007



RECITAL NEWS

The Winter Recital is on March 17th at Hidenwood Presbyterian Church at 1:30pm. There will be three days of dress rehearsals (See below). Students need to attend only one dress rehearsal. Sign up at your lesson or email me the time you prefer.

It can't be said enough that students should practice their piece *before* their dress rehearsal so that they will be prepared. Dress rehearsal is intended for the student to rehearse minor adjustments with the accompanist.

Please remember that everyone needs to prepare a short speech to introduce their solo piece. Students should research something about his or her piece, the composer, or the Suzuki method. At the recital, they should use their research to introduce their piece. It is helpful to have the speech ready to practice during the dress rehearsal.

Here are some important dates to remember for the recital:

March 13th	Dress Rehearsals (my house)
March 15 th	Dress Rehearsals (Hidenwood)
March 16 th	Dress Rehearsals (Hidenwood)
March 17 th	Dress Rehearsal for Scherzo Group @ 12:15pm. (Hidenwood)
March 17 th	Recital @ 1:30pm (arrive at 1:00pm)

Hidenwood Presbyterian Church. I was pleased to have 8 students participate, they were; Gabriella Sandoval, Emily Walkenhorst, Catherine Miller, Promise Paulden, Gabriella Graziani, Justine Elliott, Sterling Elliott, and Brendon Elliott.

This was our family's eighth year attending, we have participated since my daughter was just 2 years old! This type of exposure to other students and teachers can be extremely motivating for students.

Here are what some parents had to say about the workshop this year:

"Only a few minutes ago Catherine asked me when we were going to have a group lesson next. I realized that she had such a fun time playing and learning with others that she can't wait to do it again :-). It was a wonderful experience both for her and myself as an avid parent who wants to learn more and who wants to acquire better skills when facilitating my daughter in her lessons and practice. It was a wonderful reminder of the principals of the Suzuki Method, indeed praise and positive reinforcement were present all around us through the clinicians and the games. The whole workshop was nicely organized. There was a relaxed atmosphere yet a very productive one. As a first experience we take back a positive one and a fun one too. And last but not least I think that Catherine really loved to see all the other children, the advanced ones and the ones at her level. Thanks to you Dannielle we were not at all lost in the use of terms or the music. And for this we are grateful for the good job you do with us. So a big THANK YOU, for once again sharing your passion with all those around you."

- Claire Miller

SUZUKI WORKSHOP

The annual Suzuki workshop took place on February 23rd and 24th. We were fortunate to have it held right here on the peninsula at our familiar

"Kayoko and I waited one year to sign Gaby up for the workshop and it was everything we expected it to be! It was a great way for Gaby to see how other students are playing and for us to gain an insight as to how other parents and instructors maintain the child's interest. Gaby had an opportunity to do

fiddling, moving around while she plays, laughing, see that other kids are struggling on similar techniques and hear others tell her what she should work on. We, as her parents, found that so many other parents share a similar idea as for why we do what we do. We also found other approaches to teaching the same thing. I was amazed to see how every child was quick to pickup what the instructors were saying and teaching because we share the Suzuki methodology. Most importantly, after seeing all these other children playing so well, it reminded us that the goal is to instill confidence in our children and you could easily see that in their faces. Thank you for your hard work, dedication, guidance, and instruction.”

- Ed & Kayoko Sandoval

“I loved the experience. Emily loved it. The masterclass was very informative! I will never be able to listen to Bourree the same way again without thinking that I need to ask my mother for one hundred zillion dollars.☺ I felt they drove the point home that the first key to success is listening everyday. They talked about active and passive listening. At the parent class she recommended listening to all the CDs now. (When asked about when to start listening to Book 2 CD...she said, “When you start Lightly Row.” Listen, Listen, Listen. The CD is back in my van.”☺

- Darlene Walkenhorst

The workshop even had a parent class for the parents only. I found a particular hand out quite interesting. The handout was entitled “The Effect of Daily Practice Time”. It addressed the relationship between practice time and rate of progress. How’s this for a wake up call!

<u>Practice Time</u>	<u>Rate of Progress</u>
20 mins, 2 or 3x per week	4 years per book
20 mins daily	2 years per book
½ - 1 hr daily	1 book per year
2 hrs daily	2 books per year

Those who attended the workshop already seem more motivated. I hope more of you will take advantage of it next year

ENSEMBLE MUSIC



We have been working very hard on some fun ensemble music at the group lessons. Some of the

music will be performed at the March 17th Recital, and some at the June Recital. I am also planning a ensemble concert at The Chesapeake Retirement Center in Hampton, VA. We will perform the ensemble pieces as well as some Suzuki repertoire. The date is tentatively scheduled for June 2nd. During the month of May, I will schedule a few extra rehearsals as needed to help us prepare.



THE NEW PIECE

I recently had a discussion with a parent regarding their child’s eagerness to learn new pieces, but unwillingness to polish old pieces. I gave the parent a great article that addresses this, and realized that we can all benefit from reading this advice. So here it is:

(From *To Learn With Love*, by William and Constance Star)

Some children are so motivated to learn a certain new piece that they will easily agree to practice carefully. These are wonderful times for parents, as are the times when the children review pieces with eagerness. In these cases, motivation is created by the music itself. This is the best, the healthiest kind of motivation.

The desire to play a new piece may not always work out so well. Unfortunately, some children are so impatient to play a new piece that they don’t want to take the time to stop and practice it carefully. How wonderful it would be if there was some gadget that prevented the child from making any sound at all if the piece wasn’t played well! But again, unfortunately, a child may be able to get through a piece in what may sound like an acceptable manner, but may have incorrect bowings, bad posture, and wrong fingerings. The mother may be so glad to hear the piece played that she may overlook the quality of the performance.

If the child does learn incorrect bowings and fingerings, it’s very difficult to undo this learning. I know first-hand how difficult it is to restrain enthusiasm for playing the next piece! We want the child to be motivated by the music itself, and then

we're caught putting on the brakes so that the child will learn it properly.

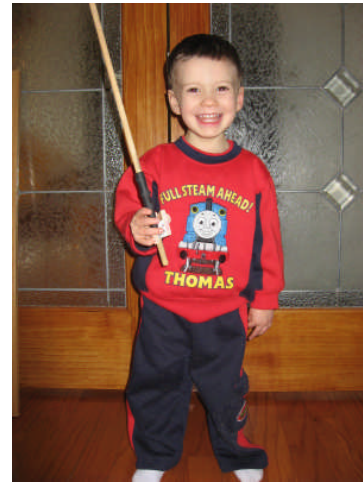
Are you unable to curb your child's enthusiasm to play straight through pieces? If deterring your child seems to cause a great battle, why not say that he can play straight through as a reward for having practiced carefully on certain passages? If it's a review piece, you can tell him to go ahead and play straight through the piece, but you should give him one point to observe and report to you on that point after he finished.

It is possible to play on the violin what sounds like a credible performance of Twinkle with a poor bow hold and a poor violin hold. Oftentimes a parent may become annoyed with a teacher, calling the teacher too fussy because of her insistence on correct violin and bow holds. The performance sounds reasonably good to the parent. She may not think the position is all that important since the child can play. It should be understood, however, that a consistent bad posture and bad bow hold will certainly severely limit the child's growth. We ask children to be careful with the way you hold the violin and bow so that later they will be able to play all kinds of advanced pieces.

Those who have been present at workshops around the country have probably heard the phrase used to describe students who are allowed to proceed without the necessary attention to basic posture and position. We call them "Terminal Cases". Although they may be able to give a seemingly acceptable performance of the easy pieces they will never be able to progress through the more advanced literature. Their study has a built in termination point. When this is understood, it is easier for students and parents to accept the teacher's zealous attention to details.

NEW STUDENT!

Please welcome our newest student.



Age: 2

Name: J.T. Betz

Nice Bow Hold!!!!



The DVD for the December recital is now available. The price is \$20 per DVD. They will be available at your lesson and at the recital.