

a publication of the Denison University Suzuki Program

Goodwill Ambassadors Tour May 3, 2008



Linda Habig
and Catherine Gross
perform for the residents at
Kendal at Granville.



Rebecca White (below) leads
the Pretwinkle Class
in the afternoon performance
at the Inn at
Sharonbrooke



Denison University Suzuki Students Win Spelling Bees



Max Rosenfeld, celebrating his victory at the 2007 Licking County Spelling Bee, will represent the 6th grade in this year's Licking County Spelling Bee on May 15.

Margo MacDonald will also be representing the 6th grade at the Bee.

Christopher Carlson also won the 4th grade Bee at Granville Intermediate School and goes forth to the County Bee as their representative.

Max is a violin student of Jim Van Reeth, Christopher is a violin student of Dr. Andy Carlson, and Margo MacDonald is a piano student of Caryl Palmer.

Robotics, Legos, and Burton Hall

by Peter Lepper

"Hello, folks, and welcome to DJ Rantoni's talk show! Today we have with us a rather talented teen by the name of Peter Lepper!" The DJ was rather short and stocky, with close-cropped black hair and mischievous green eyes. No sooner had he finished his sentence than a gale of simulated applause erupted in the studio, causing the very tall and wiry teenager sitting opposite the DJ to glance around in search of the speakers.

"So, Peter, I hear you were part of a robotics team this last fall?" The DJ asked, beaming a downright unnatural smile.

"Why, yes, I was." Peter said, fidgeting a little as the sound of gears whirring and clicking hummed through the studio.

"I'm sure that must've been exciting, but that's not exactly what we're here to talk about. Are the rumors correct that you built a Lego model of Denison University's Burton Hall for your team's Research project?"

Nodding and adjusting his position in the bare, steel folding chair, Peter said "Yep, I did. I've got..." He broke off mid-sentence, holding a sheaf of pictures in the air, as he realized he was on radio, not television. "...Several tips on Lego building for all you hopefuls out there."

"And I'm sure they would be very useful," the DJ said, in a voice that was altogether too cheerful for a human to have. "So, how big was this model?"

"Oh, about yea big by-... I mean, somewhere in the region of a foot wide, maybe two to three feet long and a foot and a half high." Peter said.

"And on that note, we go to a commercial break!" The DJ said, and punched a button on his desk.

A cheerful female voice said "For all your robotics, food and sports equipment needs, it's the Nefooglewitz corporation!" "How did-... what the-... they stole my name!" Peter said, sitting bolt-upright in his chair and staring at the speaker as if it was radioactive. "Holy flying pop-tarts, I'm going to sue!"

"And we're back!" The DJ said, taking no notice whatsoever of Peter's outburst.

continued on page 3...





Olivia Rollen performs at Kendal at Granville on the morning stop of the Goodwill Ambassadors Tour.



Julie Dickson and Eli Rollen enjoy the music.



Kate Guiney and Penny Hunter perform for the residents at Kendal at Granville.

Students Participate in Piano Guild

by Caryl Palmer

Every year, students perform in the National Piano Playing Auditions held in Columbus at Graves Piano and Organ and also St. Paul's Lutheran Church in Newark. These students strive for honors in the categories of Pledge, Local, District, Hobbyist, Duet, Ensemble, State, National, or International. The American College of Musicians evaluates the students' performances based upon their presentation of Baroque, Classical, Romantic, and Modern works.

Each student will perform in the presence of a professional adjudicator chosen by the national organization who will examine their repertoire. Students can also choose to perform scales, chords, arpeggios, ear training, transposition, improvisation, or sight reading. Each entrant receives a gold, silver, or bronze embossed pin, a report card, and a year's membership in the National Fraternity of Student Musicians.

Caryl Palmer's students performed in Newark on April 25, 2008 and included Gavin George, Connor Koester, MacKenzie Koester, Madison Koester, Margo MacDonald, Charlotte Purnode, Lienne Pyzik, Patricia Tully, and Hannah Walker.



Karen Goodel and Marion Homan are members of the adult flute group.

Pianists perform in Spring Festival

by Iris Pyzik

The Ohio Federation of Music Clubs (OFMC) is an affiliate of the National Federation of Music Clubs, whose aim is to promote music in American life. OFMC encourages the formation of junior and senior music clubs to support interaction among musicians.

The most visible junior event is the Spring Festival, held at the Ohio State University, which offers judging in various instruments and event classes and at all levels of expertise. On March 15, the following students of Caryl Palmer performed for the OFMC judges: Gavin George, Julianne Kalec, Conner Koester, Madison Koester, Mackenzie Koester, Margo MacDonald, Charlotte Purnode, John Purnode, Lienne Pyzik, and Hannah Walker.

Participants of all ages accumulate points toward trophy cups at 15 point intervals, earning five point per year in most events. This year, there were over 400 participants in piano, strings, woodwinds, brass, vocal, and theory events. In most events, participants must play one required piece from those listed in the festival bulletin and one piece of

their choice. Suzuki students are not designated separately, but can often be identified by their chosen pieces!

OFMC also offers other performance and competitive opportunities for musicians and some of these have monetary or scholarship awards. These are often restricted to outstanding festival participants.

The end of the festival day is celebrated with a recital by participants who have received their first three superior ratings in the three previous year and by graduating seniors. The event concludes with the presentation of trophies, making it a scramble for the staff to get all of the scores recorded and determine who will receive the trophies. Trophy winners and recipients of superior and excellent scores are called to the stage at the end.

The festival is supported by an event fee and by a large number of volunteers. There is always a need for more!

Iris Pyzik is the local volunteer chairman of the Ohio Federation of Music Clubs. She is also the proud Suzuki mom of pianist and violist Lienne Pyzik.



Kaitlin Moore's cello group class at Kendal.



The combined violin group classes playing for the residents at the Inn at Sharonbrooke.



Robotics, Legos, and Burton Hall by Peter Lepper

continued from page 1...

"So, Peter, how did you decide to build Burton Hall?"

Peter took a full second to recover from his shock, then said "Well, for the research project, our team - all the teams in the competition - had to do an energy audit on a building in our community, and suggest ways to improve it, energy-wise. We mulled it about for a while, finally settling on Burton Hall because I took music lessons there, and one of my team members likes to claim it was named after him."

A storm of simulated laughter followed this, and the DJ said "Well, that's very interesting. So, how did your team do this last year?"

With a grimace, Peter simply said "Depressingly."

This aroused a chorus of "Awww"s through the speaker, and the DJ said "How so?"

Peter reached up and massaged the bridge of his nose as he stirred up apparently unpleasant memories, then said "Well, there were some glitches, human and robot-related both, but we had fun anyway."

This provoked more electronic groans, then a burst of applause, and the DJ said "That's what I like to hear! Positive attitude! And now, it's time for another commercial break!" Ignoring a "What the?" gesture from Peter, the DJ flipped a switch on the control panel in front of him, triggering another bland, predictable advertisement.

Afterwards, he said "Well, we've only got another couple minutes left. How long did it take to build the model, and how did you accomplish it?"

Peter was getting uncomfortable in the steel chair, and fidgeted a little before saying "Well, it took a long time - several months - to build, and I initially designed it in Lego Digital Designer before using that as a reference to build the actual thing."

"Cool." The DJ said, pushing a button that flung into the room the sound of plastic clicking together. "Any closing remarks you'd like to make?"

Peter nodded, and said "If anyone would like to see the model, it will be on display over the summer in Jim Van Reeth's office, in the very building it's modeled after!"

Beaming a downright unnatural grin that made Peter wonder if there actually were video cameras here - why else would anyone look so artificially happy? - the DJ said "Excellent! I'll be sure to take a look at it!" Flipping a switch that blared a trumpet fanfare, he said "And that's all for tonight on DJ Rantoni's talk show!"



Merrick Kasper performs at Kendal accompanied by her sister, Madison.



Henry Dantzer

Photos
courtesy
of
Lisa
Kelleher
and
Carrie
Mihalick

a publication of the
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Linda Habig leading and Caryl Palmer accompanying the flute ensemble.



Maryfrances Kirsh leading the attentive violin group.

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...to create a positive musical learning partnership among faculty, students, and their parents/practice partners by following the philosophical principles and educational methods developed by Dr. Shinichi Suzuki so that children can grow into loving and respectful individuals who will have a positive effect on their world.

For more information about our program, please contact:

Jim Van Reeth,
Program Director

Phone:
(740) 975-4644

E-Mail:
vanreethj@denison.edu

Playing for a Cause

by Patch Wetzel

The Denison University Suzuki Program Violin Ensemble has been asked to perform at Johnstown's 1st ever Relay for Life in a play-down style concert combining forces with students from the studio of Johnstown Suzuki violin teacher, Carol Thompson and Encore Music Studios in Westerville. The performance, held at the Johnstown HS Track, will start at 10:00 a.m. on Saturday, July 19 and will last about one hour. Your private lesson teacher will ask if you are able to participate and will pass along more details about the event as they become available.

What is Relay for Life?

Contrary to its moniker, Relay for Life is not a race. Participants can either help with the planning, walk (or run) around the track and/or collect funds or pledges and or just come and hang around for a 24-hr Party with A Purpose! The purpose is to Celebrate, Remember and Fight Back.

Relay for Life is the signature fundraising event for The American Cancer Society for Research, Education, Advocacy Programs and Patient Services locally. These events typically last 24hrs to commemorate a day in the life of a cancer patient.

It starts with a Survivor's Ceremony as our survivors are the testament that our work has and serves a purpose. They bring us HOPE. At dusk, we will have a remembrance or Luminaria Ceremony where we can honor and remember our loved ones lost to cancer but who are never forgotten. As night falls, relayers will continue walking around the track as a tribute to our cancer patients whose long hours of treatment and recuperation seem endless. As the sun rises, it signifies renewed hope.

All throughout the event, we will have activities planned for everyone: games, entertainment, DJ, karaoke, a giant video screen for games (Guitar Hero, etc) and weather permitting, we will have a tethered balloon ride on Saturday sponsored by local ReMax realtors.

This years' theme is "Under the Purple Big Top: Purple Carnival" so we will have a carnival atmosphere, complete with games, concessions and activities!

If you or someone you know has been touched by cancer, we need your help and support.

How can you participate?

Who do you want to honor, remember and celebrate? The Survivorship Committee is looking for survivors to celebrate at our event. Who is a survivor? Anyone who has ever been told "You have cancer" and is still with us. We will treat you to a special dinner on Friday, July 18 where you will meet, dine and network with other survivors for an empowering and memorable event. You will then be taken to the High School track where you will be the guest of honor and you will kick off the Relay.

At the Luminaria Ceremony, everyone will be given a chance to honor and remember your loved ones lost to cancer. We will light our torches in remembrance and then we will continue with the battle to fight back by staying and participating in all the other fun relay events.

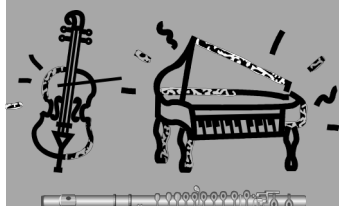
We are looking for passionate, organized and empowered people who will be willing to support this effort. If you have a talent to sing, dance and perform, we are looking for stage acts for entertainment purposes. If you want to form a team and collect pledges and fundraise, we need you too! There's something for everyone at this relay event.

For more information, please contact me at (740) 966-5406 or itshappenin@yahoo.com

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Goodwill Ambassadors Tour

Saturday, May 3



Cellists, Pianists,
and Flutists
perform for
Kendal at Granville
residents
at 10:30 a.m.



Violinists
perform for
The Inn at
Sharonbrooke
residents
at 1:30 p.m.

Red performance shirt
Black pants or skirt
Black shoes and socks

Program Recital:

• May 4 •

Sunday
3 p.m.
Burke Recital Hall

Music: The International Language

by Amy Delano



Suvi, Mrs. Kirsh, and Amy

When Katri called and said she was coming to our town, we were very excited. We hadn't seen her for five years because she lives in Finland. She was bringing her husband, Ollie, and her daughter, Suvi.

Suvi is my same age (9 years old) and plays violin. She was able to practice with me and we were somehow able to communicate, even though she didn't speak any English. Suvi and I became fast friends. I knew Suvi could understand me because Suvi would say something like, "Oh", or "Uh-huh". Sometimes she just nodded her head.

She gave me a book of Finnish folk songs. We practiced them together and had fun. We had a little concert where we played some of the songs for our families. We enjoyed playing together.

Suvi played violin very well. She borrowed a violin that she could play while she was here. Suvi was able to come with me to my piano lesson. We played some of the Finnish folk songs for Mrs. Kirsh. She taught me to sing a song in Finnish too.

It was interesting learning how to communicate with her without words! She is going to spend a summer with me someday. I can't wait!



Amy and Suvi in concert at home



Dr. Carlson and the Herrick Hall Group

Last spring, the strings went to Kendal at Granville while the flutes and pianists were at the Inn at Sharonbrooke. This past December, fearless parents brought their musicians to Kendal at Granville while the snow fell outside. Performers relied on their review pieces to pull off a very impromptu and fun concert.

On May 3, students will be performing at both Kendal at Granville and The Inn at Sharonbrooke. Hopefully the weather will cooperate and snow won't be an issue!

Goodwill Ambassadors Tour: Taking Our Music on the Road

Each year, we take our students to area assisted living facilities to perform for the residents.



Kaitlin Moore's cello group



I like to swim,
but there are
some days
I just don't feel
much like doing it
--but I do it anyway!
I know it's good
for me

and I promised myself
I'd do it every day,
and I like to keep
my promises.

That's one
of my disciplines.
And it's a good feeling
after you've tried
and done
something well.
Inside you think,
"I've kept at this
and I've really learned it
--not by magic,
but by my own work."

--Fred Rogers

"Do your practicing."

"In many cases,
I wonder
if this poor kind
of practicing
is going on.
There are those
who think that
this constant nagging
is education.
This method
can be called the
"How Not to
Develop Ability"
method."

--Shinichi Suzuki



Summer Lessons



You will be getting or you may have already gotten a summer lesson sign-up form from your teacher. You may choose the lessons you wish to take and the billing office will send you a statement charging you for just those lessons plus a \$10 program fee. Please turn this form back in to your teacher as soon as possible. Thanks! Have a great summer!



Flute Notes: Summertime: Beautiful flowers, Thick, Green Grass, and Gorgeous Flute Tones



by Linda Habig

Just think about summer, and how rich, luxurious and comfortable a warm July day and evening are! A sunny day in July wraps us in well-being and happiness with its warmth and brightness, with summer's leafy green trees, succulent vegetables, and birds and flowers of every color. We want to wallow in it, and we want days like that to never end.

Isn't this description of a summer day also just what we want our flutes to sound like? Rich, luxurious, succulent, multi-colored? And happy, never-ending, beautiful? All of our Denison Suzuki flutists work hard to create a beautiful sound, and we are all trying to continually improve our flute sound. In this summer's lessons, we'll start a special approach to creating an ever more beautiful flute tone, making this the "Summer of Sound" in the flute studio.

Each student will select one song from their repertoire which will be their "summer sound song". The student will play that song every day, and in every lesson (in addition to review pieces and new songs). And we'll work together on creating the most beautiful tone possible on that "summer sound song". Over the summer, the tone and musical expression will get better and better; just like the flowers and vegetables growing, ripening, and blooming through June, July, and August. So by September, the "summer sound song" will sound like a huge juicy ripe tomato! It will be bursting with warmth like a day with 14 hours of sunshine, and will have as many different colors as a hummingbird! Best of all, the "summer sound" will stay with each of us forever, and we can use it on all of our songs through the long cold winter.



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E-Mail:
vanreethj@denison.edu

Piano Group: EcoSSaise and Twinkle Over and Over and Over by Maryfrances Kirsh

We're supposed to review our pieces and keep them "performance ready". It takes focused repetition to remember so many pieces of music so well. This idea was the focus of my piano groups this semester.

The Book 1 group reviewed a Twinkle and its corresponding technique each week. Variation A had its staccato, Variation B had beautiful rolls, those repeated notes in Variation C were legato, and Twinkle Theme had a roll on every single note. What an accomplishment! We plan on celebrating our efforts with a Twinkle Recital at our last group on April 19.

We tossed in a little silliness, too. The students walked around the piano while I played various pieces in Book 1. When I changed the tempo, they matched it with their steps. If I played *forte* or *piano*, the students walked really tall or crouched down low. For even more added excitement, we had one student play Twinkle Theme and then we added students one by one. We ended up with seven students playing at one time!

The Book 2 class reviewed EcoSSaise all semester. Each group class ended with an assignment to polish a technical point in the piece. They worked on "Imbalance" (my term for making the accompaniment softer than the melody), keeping their fingers in between the black keys, rolls to make longer notes last longer, and playing repeated phrases more softly.

We enjoyed being "bad" audience members by talking and moving around during performances. We probably took the "good" audience practice to the extreme by moving to new seats every single time we heard applause.

The Book 2 group will celebrate its success this semester by ending with an EcoSSaise recital, where each student will play his or her EcoSSaise at its "performance ready" level.

I think we were all surprised at the number of things we could find to focus on in just one piece of music for a whole semester. Now we can take these ideas and use them on other review pieces.



Mrs. Kirsh's group class got to see a harpsichord up close.

From left and front to back:

Luke Dickson,

Rick Duffus and Amy Delano,

Catherine Segreto, Lucy Dickson, Henry Dantzer, and Molly Weigand

Matthew Weigand and Kevin Delano

a publication of the Denison University Suzuki Program

Suzuki Talent Education Day

Saturday, April 5

"Talent Education is education toward life."

--Shinichi Suzuki

There will be an informative meeting on

Saturday,
April 5, 2008

9:15 a.m. -11 a.m.

in the
Burke Hall of Music
and Arts
Rehearsal Room

for those
interested in
learning about

Suzuki Talent Education

and observing the

Denison University
Suzuki Program
Group Classes

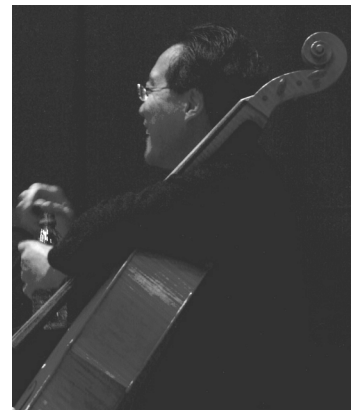
Please contact:
Jim Van Reeth
(740) 975-4644
vanreethj@denison.edu

Suzuki Cellists Up Close with Yo Yo Ma

by Daniel Gibson and Barbara Fultner

photos by Abram Kaplan

YoYo Ma and his friends were very generous with their time at Denison. The Friday evening Talk and Play session was an excellent opportunity for Denison students, community members and Suzuki cello students to interact closely with the artists. The juxtaposition of the musical pieces with commentary and anecdotes was well received by the audience. Mr. Ma's back and forth with the audience really drew the participants into the musical interludes. YoYo Ma's love of music, learning and life came through during this informal, intimate session.



"I think it was great to get to see him and get to talk to him some," said Daniel Gibson, 9 year old Suzuki cello student.

"It was wonderful how we got to sit so close; I could see a lot more. Look what he's doing with his bow -- he moves with the music.

"I also thought it was interesting that he said, 'Everyone is a student all of the time.' "



Nicholas Cords and Yo Yo Ma



Daniel Sage Kaplan-Goland, Daniel Gibson,
and Colin Jacobson

Adrian Fultner-Maskit, 5 year old Suzuki cello student, had a fabulous experience at the concert. He was moving with the music and applauding enthusiastically at the end. He enjoyed his very first encore performance (even though during the last part of the program, he was wondering when it would be over). This and three other concerts his parents have taken him to in recent weeks have clearly inspired his practice. Well, that and being able to play Mississippi Hot Dog all the way through!

Program Recitals:

- March 16•
- May 4 •

Sundays
3 p.m.
Burke Recital Hall

*Each student
is invited to perform
in at least one
program recital
per academic year.
Space is limited,
so please speak
with your teacher
about this opportunity.*

**Listening on
the Road**

Reece McQuinn
can listen to
Perpetual Motion
nine times
on the way to school
in the morning.

Kalki Aseged
can listen to
Gavotte from "Mignon"
thirteen times
on the way to school
in the morning.

How many times can you
listen to your
working piece
on the way to school?

mfkirsh88@sbcglobal.net

Tuning Workshop 2008

On Saturday, February 9, parents and students were treated to the second annual tuning workshop led by Rebecca White. Armed with electronic tuners and violins loaned by the Loft Violin Shop, practice partners and older students learned from Mrs. White how to keep their violins in tune on a daily basis.

"The thing that stands out to me is how quickly the parents and students caught on once they had just a few tools in their hands. The tuner took away the mystery of the process and gave them the confidence to do it themselves."

--Rebecca White, workshop leader

"As a relatively new violin practice partner, I went into the workshop still feeling intimidated by a violin--nervous that I would break the violin or a string while tuning it. Mrs. White was really helpful during the workshop and explained everything at a level that I could understand. Not only did I become more confident in handling a violin, but now I feel comfortable tuning it. The workshop was fun, and I'm so glad I went!"

--Julie Hessenauer Dickson, parent

"I enjoyed the tuning workshop very much. For one thing, obviously, I learned to tune, and I greatly appreciated that. Specifically, I learned how to tune not only with fine tuners, but with the pegs also. I'm very happy with this skill because, before, I had no idea how to do it. I also used to be worried about a string popping off and hitting my eye, but now I know that won't happen. Before participating in the workshop, it was a production to re-tune my violin after it bumped into something, for instance. Now I know exactly what to do. The tuning workshop was a great experience. I'm glad I did it."

--Veronica Dow, student

Fun Practicing

by Kaitlin Moore

As we get ready for summer institutes, reviewing our pieces continues to be a top priority. As a teacher, I am always on the lookout for new ways to practice to make practice enjoyable for the student and the practice partner. One way to make practicing fun is to make a note card for each piece that the child is able to play. The child can draw a picture on the card as well, or if you like, a computer image could be pasted on the card. The cards can be kept in a plastic bag and when it is time to practice, the cards are taken out. The child can then put the cards face down and choose two or three for a warm up or review piece. I have also found that rolling a dice for repetitions, age, or number of stairs in your house is a great way to play a practice point more than once. Some of the students and parents make tally charts of beautiful notes, phrases, and pieces. Once a chart is finished, a reward might be choosing pieces to play on a day of practice, or going to a community concert.

I usually make practice cards myself, with illustrations. However, my students continue to tell me that my monkey looks like a bear, or that my ski jumps really don't look like skiing. For this reason, I chose to just make a set on the computer. These cards are easy to make and will hopefully add another choice to fun practicing!

M³

March-Music-Madness

Saturday, March 15

Bringing together
violinists from

Suzuki Music
Columbus

Pickerington
Suzuki Strings

and the
Denison University
Suzuki Program

for one fun-filled
morning of

Music, Madness, and
Mizza- Pizza

9:00 a.m. – 10:00 a.m.
Group Classes

10:10 a.m. -11:00 a.m.
Mini Concert & Play-in

11:10 a.m. - ????
Pizza at Creno's Pizza

Please email
Jim Van Reeth
(subject line "Creno's")
ASAP

if you plan to eat lunch.
Seating is limited.
vanreethj@denison.edu

Go Flute at an Institute!

by Linda Habig

Of the dozen or so Suzuki Institutes offering flute this summer around the country, there are 2 with which I am personally familiar and which would be excellent choices for any of the Denison Suzuki flutists for summer 2008.

Just one day's drive from Columbus is the "Eastern Tennessee State University Suzuki Flute Institute International", to be held June 22-27, 2008 in Johnson City, Tenn. This Institute draws outstanding faculty and nationally-known performers, all for the benefit of flute students as young as 5, and ranging up through high school age. Summer 2008 will include sessions for Flute Book 1 and 2 students, as well as more advanced players. Typically there are about 20 - 35 registered flutists who, with their families enjoy the campus atmosphere, wonderful fluting, and enrichment and recreational activities.

A bit further away, nestled high in the Berkshire Mountains of Massachusetts, is the "Suzuki in the Berkshires" Institute, to be held July

27 - August 1, in Williamstown, Mass. on the campus of the gorgeous and historic Williams College. Faculty are nationally known and first-rate in flute education and performance. This all-flute institute is small, with usually about 20 students of all ages registered, ranging from Book 1 upward through intermediate flutists of early high school age. The atmosphere at this Institute is very warm, family-oriented, cozy and friendly. Everyone stays in a lovely historic dormitory, and eats fantastic meals together in a beautiful old dining room. Recreational activities on the campus and in the nearby surrounding mountainous countryside are part of the experience.

Both of these Institutes also offer Suzuki teacher training in Books 1, 2, and higher, and thus both draw a substantial group of teacher-trainees who play flute with and interact extensively with students attending. Either one would be a wonderful experience for any of our Denison flutists and their family. Ask Linda for more information about these and the many other institutes available.

"I recommend
any institute
that will fit
into your busy
summer schedule."

--Jim Van Reeth



"One of my students
is considering
an Institute
in Kingston, Ontario
since his grandparents
live there."

--Robin Brown

**A complete list of Institutes may be found at
www.suzukiassociation.org/events/institutes**

Suzuki Music Columbus Summer Institute

by Maryfrances Kirsh

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I am a big fan of the Suzuki Institute that is held each year in Columbus. From a teacher's perspective, it has been a great way for me to take teacher training locally from really outstanding trainers without having to pay for travel. As a parent, I've felt fortunate that my kids have had wonderful experiences with great teachers and have gotten to know other students in a safe and loving environment.

This year, the Suzuki Music Columbus Institute moves to its new location at Otterbein College. Otterbein is in the old part of Westerville surrounded by old homes and shops. Graeters, Grinders, and Schneiders Bakery are all within walking distance. ☺

The Institute begins with "Review Quest" in the afternoon on Monday, June 16 and ends with the orchestra, piano, and class concerts on Saturday morning, June 21. Review Quest is a time when students go around to stations where they meet their teachers and play review pieces to earn tickets. Those tickets are redeemed for prizes at the registration table. At the first "Review Quest", I was given lots of tickets to hand out to students, but I gave out too many and my station was way too popular. I wondered why violin and cello students were also coming to play at my piano station! The other piano teachers had a lot of fun at the teachers meeting complaining that because of me, no one wanted to play for them. Now they don't give me as many tickets!

The Welcome Concert features advanced students who have been selected from those who submitted a video audition tape. This is usually an outstanding concert and one you don't want to miss. The day ends with a barbeque and concert by The Courtyard Kings jazz duo.

Tuesday through Friday are days filled with master classes, group classes, enrichment classes with concerts sprinkled throughout. Students can perform on these concerts by filling out the solo recital portion of the registration form.

The enrichment classes are optional and extra, but are very fun and popular with kids and parents alike. Ching-chu Hu, assistant professor of composition at Denison, teaches an outstanding class that gives insight into creating music. Everyone gets involved in the class composition—even the parents! I'll be teaching "Party Piano" for those who have always wanted to learn "Chopsticks", "Heart and Soul", and "Happy Birthday". We end the week with a birthday party complete with cake and party favors! There is also "Dueling Pianos", a fiddling class, and a jazz improvisation class for string players. I'm most excited about the handbell class that is new this year. What a great way to practice music reading skills!

The cost of the Institute is about \$400 per student. This does not include meals, special events, or enrichment classes. There is a unique, abbreviated program for pretwinklers for \$300. Having done this with my family for 10 years, I think the benefits of this experience make the cost worth every penny.

You can find the brochure and registration forms for the Institute at www.suzukimusiccolumbus.org. The early bird deadline is April 15.

I hope to see you there!

*The Denison University Suzuki Program Website
contains the current group and event schedule as well as other helpful information.
If you have any comments or suggestions about the website,
please email Mary Hawkins at hawkinsm@denison.edu*

www.denison.edu/suzuki

a publication of the Denison University Suzuki Program

Listening Challenge

Catherine found out that she could listen to "A Short Story" (from piano book 2) 10 times between her house and her school.

How many times can you listen to your working piece between your house and school?

Email your answer and your picture to:

mfkirsh88@sbcglobal.net

Spring 2008 Program Recitals:

- February 10•
- March 16•
- May 4•

Sundays
3 p.m.
Burke Recital Hall

Each student is invited to perform in at least one program recital per academic year. Space is limited, so please speak with your teacher about this opportunity.

Suzuki Students Attend Fiddle Workshop

by Robin Brown

51 violin, cello, and viola students from the Denison University Suzuki Program, Suzuki Music Columbus, and the private studio of Rebecca White attended a fiddle workshop January 26 and February 1, 2008 led by Dr. Andy Carlson.



The first order of business was to answer the question, "What is the difference between a violin and a fiddle?" Absolutely nothing! "Fiddle" is just a nickname for the violin and fiddling is just one of the ways to play the violin. Participants learned the fiddle techniques of hollering, stomping, shuffling, and ice cream scooping.

Dr. Carlson explained that Scottish and Irish fiddlers brought fiddle tunes over to the United States and Canada. These tunes evolved and took on a different sound, incorporating double stops (when two strings are played at once, sometimes sounding like a bagpipe), slides, and shuffles. Dr. Carlson demonstrated this by playing a Scottish tune, Miss McLeod's Reel, and then the same song but renamed "Have You Ever Seen the Devil, Uncle Joe?" as played by Appalachian fiddlers. Then he and Nellie Schrantz, a Denison University student, played a beautiful fiddle tune together, after which Nellie stepped with tap shoes on to Dr. Carlson's playing.



The Herrick Hall Ensemble featuring Dr. Andy Carlson, instructor, Maryanne Kirsh, Caleb Brooks, Anna Rosenfeld, Alex Stanislav, Tyler Otterstedt, Peter Lepper, Jim Van Reeth, and Richard Kirsh, was just one of the opening acts at the Bluegrass Festival concert Friday night.

More from the Fiddle Workshop

Photos courtesy of Diane Kohut and Mike Brooks



Chorus

Bile 'em cabbage down, down,
Bake 'em biscuits brown, brown.
Only tune I ever learned was
Bile 'em cabbage down.

Verses 1

June bug he has wings of gold,
the firefly wings of flame.
Bedbug's got no wings at all but
he gets there just the same.

Verse 2

Love it is a killing fit,
When beauty hits a blossom.
And if you want you're finger bit
Just poke it at a possum.

Verse 3

Raccoon and the possum,
Rackin' cross the prairie.
Raccoon ask the possum,
Did she want to marry?



The remaining fiddle workshop participants joined the Herrick Hall Ensemble in playing two widely known Southern fiddle tunes, "Old Joe Clark" and "Bile 'Em Cabbage Down"



The Andy Carlson Band, with Michael Smith on mandolin, Keith Morris on bass and Denison's own Casey Cook on guitar, welcomed fiddler Bobby Hicks to the stage. Dr. Carlson told how he used to listen to Bobby Hick's records to copy his fiddling "licks". What fun it was to watch the two of them play together!

Students and Parents Learn from a Master Teacher

by Lisa Kelleher

Students were not the only ones to benefit from January's Suzuki Piano Workshop featuring Mary Craig Powell. Parents came away with lots of good tips to help their kids practice and make it fun. The workshops, held over two days in Burke Hall on the Denison University campus, attracted piano players of all levels. Mrs. Powell dealt with each student individually, giving praise where due and helping to improve the fundamentals such as posture and hand position, and the details including dynamics and tone. Four students took part in each hour-long class, with 15 minutes devoted to each student individually. While a student worked with Ms. Powell directly, the others sat and listened and learned even more.

Parents came away with great tips to help their students enjoy playing every day. Ms. Powell always received smiles from the parents, and as the practice partners watched, they learned how to engage their kids and explain things in a way they were more likely to understand. For example, while playing Ecossaise, Mrs. Powell explained the dynamics by describing the louder parts of the music as the time when the parents were dancing. When the music got softer, the children took over. Analogies such as this were especially helpful for parents of younger players. Mary George, mother of four-year-old Gavin, attended two master classes with her son. "Ms. Powell provided great insight when she pointed out several focus areas where Gavin could improve not only the song he chose to play for her, but also his playing in general," she said.

Students pictured left to right: Lienne Pyzik, Margo MacDonald, Oliver Church, Gavin George, and Amy Delano



Flutes in the Frost

by Linda Habig

A total of 20 flutists gathered, fluted, and drummed, at Burke Hall on Jan. 4 and 5 for the first Denison University Suzuki Program flute festival, "Flutes in the Frost". About half the group were students enrolled in the Denison University Suzuki Program, while the remaining came from surrounding areas in Granville, Heath, Newark, Pataskala, and Alexandria.

Carole Ann Yeazell, pictured here leading the group, teaches Suzuki flute in Cincinnati and has taught in flute workshops in several states, was the guest teacher.



Carole Ann studied in Japan with Tokio Takahashi, the founder of the Suzuki flute method under Dr. Suzuki's guidance. She led group classes for all flutists attending, and master classes for many of the students.

Repertoire that was played in the master classes ranged from pre-Book 1 "Cinnamon Buns", through a high school student playing the first movement of the Boccherini Concerto for Flute. One of Carole Ann's points in working with students was "spitting" the tune without the flute in order to get a faster air stream, resulting in a more resonant sound. By "spitting" the tune, a student strives to hear the sound of friction resulting from air rushing over the lips. Carole Ann also worked with students on angle and placement of headjoints, and many other components of sound production.



Terrence Karn and flutists Penny Hunter, Catherine Gross, Erica Gross, Kate Guiney, Zoe Guiney

Group classes were entertaining, and provided a friendly large-group ensemble experience for all. Much Suzuki repertoire was played, including Bach and von Gluck Minuets, and many folk songs from Book 1. Everyone loved the musical games, and especially the chain of all flutists each playing the left hand of their own flute and the right hand of their neighbor's flute.

A major high point of the entire weekend was the movement and percussion classes taught by Terrence Karn, resident musician of the Denison University Dance Department. Students played exciting and challenging rhythms on exotic drums of all sizes and shapes, including Djembie, Ashiko, Conga, Quinto, Tumba, Doumbek, Darabuka, Tabla, and Dirbek drums.

Another high point that many students have continued to talk since the festival was the recital. Students were intrigued by the huge size and gorgeous and unusual sounds of the bass flute, played by Lalita Williams, a Denison University senior. Many students also commented on the lively and beautiful music created by Leslie Maaser, of the Denison University music faculty, as she played piccolo, alto flute, and the standard flute. The Sweet Silver Flute Trio also played music that combined 3 varieties of flutes, the piccolo, bass flute, and standard C flute.

Late Saturday afternoon when the festival ended, flutists happily felt that they had learned a lot, played in a large ensemble (many for the first time) during group classes, had fun expanding their rhythm awareness, heard all kinds of interesting flute music, and generally played in the frost with a bunch of friendly flute pals.

a publication
of the
Denison University
Suzuki Program

Our Mission...

...to create a
positive musical
learning partnership
among
faculty, students,
and their
parents/practice
partners
by following
the philosophical
principles and
educational
methods
developed
by
Dr. Shinichi Suzuki
so that children
can grow into
loving
and
respectful
individuals
who will have
a positive effect
on their world.

For more information
about our program,
please contact:

Jim Van Reeth,
Program Director

Phone:
(740) 975-4644

E-Mail:
vanreethj@denison.edu

Practicing What We Teach: Teachers' Experiences in Continuing Education

Teacher Training at Ithaca College

by Maryfrances Kirsh

I've taken all my Suzuki piano training with Mary Craig Powell, most of my violin teacher training at the Capital Suzuki Institute in Columbus and a couple of courses at the American Suzuki Institute in Wisconsin. This past summer, I thought it was time to go somewhere new. I thought about going to the Chicago Institute, but I was born near Chicago and also went through high school there, so the area wasn't very new to me. Some of my Suzuki friends were getting back together at the Colorado Institute, but it was the same week as the Capital Institute, where I would be teaching. I had heard good things about the Institute at Ithaca College and, having never been to that part of New York, I thought going there would be an adventure.

The seven hour drive all alone in my husband's 5-speed was just plain fun. I spent the week before on iTunes downloading all my favorite music for the CD player and I had a week's worth of Diet Coke and snacks. Singing at the top of my lungs and stopping whenever I felt like it -- it doesn't get any better than that!

The scenery along I-86 was spectacular. The interstate was carved around and through the mountains and even went through an Indian reservation. I would have loved to take the time to stop at the Corning Glass museum or the Soaring Museum. The area around Corning is very popular among sail plane pilots but I was disappointed that I didn't see any flying.

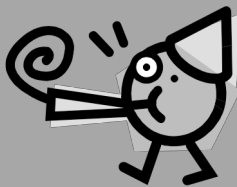
The town of Ithaca is in a valley but Ithaca College is situated right on the side of a mountain. It felt like it was uphill to everything! My dorm room was on the lower side of the campus and was air-conditioned with a private bath. The campus center was halfway up the mountain and contained the dining hall and a food court with TV's. The food court was never open, but they let us hang out at the tables and watch the Weather Channel when the thunderstorms rolled in.

The library was further up the hill and was my favorite place to go after class. I had a great time with the friendly families gathered around the computers playing Webkinz. Some of the kids even brought their pets along --I, too, had brought my dappled frog with me. We Suzuki kids were all pretty successful at the "piano player" job at the employment office! (I'm "wart88" if you'd like to add me to your friends list!)

Yes, I really went there for teacher training. ☺ I enjoyed meeting the other teachers in my class. We ended up having all our meals together in the dining hall so we could continue our discussions. I was also grateful to meet another Suzuki parent/teacher who chose to learn the violin as an adult. As in so many teacher training courses, it was the trainer who really made the trip worthwhile. Ed Sprunger, who wrote Helping Parents Practice, asked us in the beginning what we wanted to learn and how he could help us and we spent the whole week covering those topics. It was also fun to observe him teach and sometimes have one of those "Hey! I do that, too!" moments.

Being at an Institute without my kids felt really weird. I was adopted by a family, though, and the parents even offered to let me take their son to his master class. He was really excited about the last Harry Potter book and I suspect his parents were tired of hearing about it!

There's an interesting sense of community at an Institute that one doesn't find in the real world. I think the closest we come to it is on group class days at Denison. I have always felt comfortable letting one of my kids go with another family to master class or let one stay in a class until I could get back from picking up another one. It's that shared philosophy that we're nurturing our kids to be noble human beings and we're doing it by example. I hope you get to experience an Institute this coming summer.



New Years Resolutions:

practice differently
listen carefully
review abundantly
enjoy parenting
learn something new
join the SAA
attend an institute

*Piano Workshop
January 12 and 13,
2008*

*Fiddle Workshop
January 26 and
February 1,
2008*

*Tuning Workshop
February 9
10:15 – 11 a.m.
Burke Alcove*

*Please see your teacher
for registration
information.*

a publication of the Denison University Suzuki Program

This Is the Year to Attend an Institute!

The faculty and staff of the Denison University Suzuki Program really want you and your family to attend a Suzuki institute this summer. We believe that there are so many benefits to being surrounded by other Suzuki families and loving, highly trained Suzuki teachers. There's so much to learn from master class lessons, group classes, enrichment classes, and dorm life. Plus, the area around the institute may be perfect for an extended vacation.

Where can we go? There are SAA approved institutes all across the country. One may be near the grandparents or an old friend from college so that you could combine the trip with vacation.

How much does it cost? It varies, but most institutes cost between \$300 and \$400 per student plus room and board.

What are the benefits? Spending time with other Suzuki families, having one goal for improvement during the week, insights from other Suzuki teachers, new ideas, affirming old ones, boosting confidence, making new friends, and more.

When can we sign up? Most institutes post their information and registration on line beginning in February.

Ask your teacher for more details!

SAA Parent Membership

Suzuki parents should consider membership in the Suzuki Association of the Americas as Associate members. This relatively inexpensive membership (\$32) offers opportunities and resources that will significantly enhance your experience as Suzuki parents.

Benefits include:

- A subscription (free to all members) to the [American Suzuki Journal](#), official publication of the Suzuki Association of the Americas. The journal contains many helpful articles for parents.
- Access to important information about workshops and events that are featured in the [American Suzuki Journal](#).
- Access to books, pamphlets, videos, etc. that provide valuable information about Suzuki Talent Education and your role as parents.
- The opportunity to attend bi-annual SAA national conferences that feature an entire day devoted to parents' challenges and issues. Videos of past *Parent Days* are available from the SAA Resource Catalog. Students may also participate in these conferences by auditioning for the Suzuki student orchestras and masterclasses. Information about these conferences is available in the SAA [Journal](#) and on the Suzuki Association web site: www.suzukiassociation.org
- The opportunity to support an organization that enables your teacher to continue her education by providing annual teacher training workshops.
- The opportunity to be part of something larger than merely your home studio. To become connected with a world-wide family parents, teachers and supporters of Suzuki Talent Education

Please consider becoming a member of this worthwhile organization.

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- February 10•
- March 16•
- May 4•

Sundays
3 p.m.
Burke Recital Hall

Each student is invited to perform in at least one program recital per academic year. Space is limited, so please speak with your teacher about this opportunity.



**Overheard by
Santa
on
Christmas
Morning:**

Student:
"It's a Suzuki CD!"

Mom:
"Yes, but for what instrument?"

Student: "Piano?"

Mom:
"No, look at the letters."

Student:
"IT'S FOR THE VIOLIN!! DOES THIS MEAN I GET LESSONS, TOO??"

(Yes, he starts this week!)



Fitting Instruments

by Maryfrances Kirsh



I believe that how you hold the violin is more important at first than what you play on it. If the violin doesn't fit, if it doesn't sit on the shoulder, if the left and right hands aren't trained well, the sound is not going to be the best one you can make.

When your children outgrow their clothes, take a look at their violin. Needing a bigger violin usually happens around the same time. I start noticing that my students need bigger violins when I see a 90 degree angle or less at the elbow. If posture is great and the left hand is behaving the way we want it to, then I start making little hints like, "Are you planning a trip to Columbus soon?" or "Will you be going near The Loft in the next month or so?" It's not crucial to have a larger violin instantly, unless the one you have is broken or won't stay in tune. You have plenty of time to decide on a price range and do some investigating.

After helping my three kids grow up with violins, I've learned a few things. First, the teacher knows your child better than the violin store, so take your teacher's advice. Second, it's so much fun for you and your child if you make getting a bigger violin a special occasion. Ask Jen, Jim, or David at The Loft if your child could try out a few different violins in the same size and let your child pick the one that he likes the best. If they aren't busy, they are very happy to do this. Ask if you can take the choices upstairs to the violin room. Take the time to let your child play them and then you play them or ask someone to play them for him. (Don't worry, they'll only let him try the ones in your price range!) Third, rent or buy the best violin you can afford. This is an investment that may or may not return a monetary profit, but it will return a profit in your child's music education if the violin sounds great, responds easily, and is in tune.

Similarly, I believe that how you sit at the piano is more important at first than how you play it. Pianos aren't fitted to students, but students do need to be fitted to their home piano. The correct height for sitting at the piano is when the forearm is in line with the tops of the keys and parallel to the floor. If your student isn't sitting high enough, you can purchase an adjustable bench or use carpet squares or a firm cushion. The pianist should sit on the front half of the bench and the feet should be on the floor. A sturdy box or a foot stool can be used to fill up the space if the legs aren't long enough. There are a couple of adjustable foot stools available on the internet and you can even find plans to make one if you're handy.

Tuning your piano every six months is the best thing you can do for your piano student. I really mean every six months. It costs between \$50 and \$100 and is an investment in your child's musical ear. Please, please, please don't put this off. Playing a piano that is out of tune is very frustrating because the intervals between notes don't match the intervals your child hears on the CD. It will undo all the good listening if the piano is out of tune.

There is much debate over whether a piano student should have a "real" acoustic piano at home or if a "keyboard" or electronic instrument will work just as well. There are valid arguments on both sides. The response of an acoustic piano has almost successfully been duplicated by higher end digital pianos, but there are still some differences in the touch that make teachers prefer the acoustic. Denison Suzuki teachers Jacquelin McCarroll and Caryl Palmer prefer that their students start out with an acoustic piano and I accept students with keyboards with the hopes that the family will eventually acquire an acoustic piano. We all agree that a student who plays on an acoustic piano that hasn't been serviced in 20 years is probably better off with a keyboard!

*"Neither a lofty
degree of
intelligence
nor imagination
nor both together
go to the
making
of genius.
Love, love, love,
that is
the soul of
genius."*

--W. A. Mozart



*An artist's
sphere
of
influence
is
the world.*

--C. M. von
Weber



*You have brains
in your head,
You have feet in
your shoes,
You can steer
yourself
In any direction
you choose.*

--Dr. Seuss

A Fitting Flute

by Linda Habig



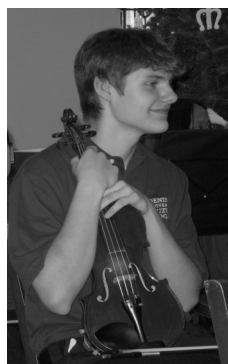
Flutes come in 3 sizes, so that even small students as young as 3 years old can play comfortably, happily and successfully. The "grownup" flute is 26 inches long, and requires a reach of the right and left hands that's usually easy by the time a child is about 8 or 9 years old.

Smaller flutes are equipped with a curved headjoint, which allows a shorter reach of the arms. The smallest and easiest to hold flute, just 15 inches long, has a curved headjoint, key extensions that make fingerings easier for tiny hands, and a reduced range of notes. This flute is generally the best choice for 3, 4 and 5-year-old children.

Another choice for young students, generally in the 5, 6, and 7-year-old range, is a flute that comes with both a curved headjoint and regular straight headjoint. With the curved headjoint, this flute measures 20 inches long, and has all the keywork and range of a regular flute. As a child grows and their arms lengthen, they can move easily from the curved headjoint to the straight headjoint.

At what growth point is a child ready to "graduate" from the curved headjoint flute to the straight headjoint? One easy way for a teacher or parent to figure this out is as follows: Have the child hold the curved headjoint flute in playing position. Then have the child move her right hand down to the very end of the flute and hold her fingers there as if playing. Next, check the angle of the right elbow; if the angle is a right angle (about 90 degrees), the child is ready to move to the larger flute. The goal is to always have the child playing an instrument on which the hands, especially the right hand, reach for the flute as a natural extension of the arm, without unnatural twisting and contortion. That's how beautiful music is created, happily and comfortably!

Denison Suzuki Student Wins Talent Show



Richard Kirsh won the first place prize at the "Pink Flamingo Fandango" talent show New Years Eve at Jersey Baptist Church. His unconventional performance of *La Folia* by Corelli included the use of his electric violin and his brother's "wah" pedal. Richard began his performance standing on his amplifier with extensive lighting effects flashing in the background. After a few of the variations, he stepped down from the amplifier and used the "wah" pedal on the slowest portion of the piece, distorting the lovely melody to heavy metal proportions. The crowd went wild.

At the end of the piece, he stomped on a violin that was once played by the snowman in the front of The Loft Violin Shop.

The three judges found lots of positive things to say. With a nod to American Idol, the "bad" judge told him he had heard monkeys play better. Richard said, "Me, too," and said later that he was reminded at that moment of all the little kids in group who could play better than he could!

Richard's favorite part was collecting his prize and finally ordering his Xbox 360 and Halo 3.

a publication of the
Denison University
Suzuki Program

Our Mission...

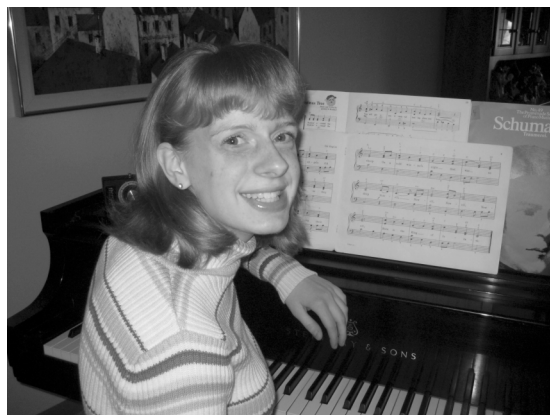
...to create a positive musical learning partnership among faculty, students, and their parents/practice partners by following the philosophical principles and educational methods developed by Dr. Shinichi Suzuki so that children can grow into loving and respectful individuals who will have a positive effect on their world.

For more information about our program, please contact:

Jim Van Reeth,
Program Director

Phone:
(740) 975-4644

E-Mail:
vanreethj@denison.edu



Profile of a Suzuki Student Jeannie Gavin, Piano Age 20

The Gavin Family started with the Suzuki program at Denison eighteen years ago when Jeannie's older brother, Sam, began lessons with Caryl Palmer at age four. When Jeannie turned ten, her pediatrician told her parents that despite Jeannie's learning disabilities and neuromuscular disorder, she had beautiful "piano hands" and that playing would help strengthen them. She has continued to memorize all her songs and is currently in book three. Jeannie's favorite Suzuki piece is "Theme" by Beethoven and her goal is to get to book seven! Her dad learned to play by attending Mrs. Palmer's lessons along with Jeannie, Sam, and younger sister Laura. Jeannie and her dad share a love of the piano together.

Since graduating from Newark High, Jeannie has been obtaining clerical training through C-TEC's Adult Education program and does volunteer clerical work at her church. She is seeking employment using her skills in data entry, copying, filing, and typing. All her years of piano have helped her have fast fingers; she can type up to 50 words per minute! She is actively looking for an employer in the area who needs a good office worker.

Jeannie's other interests include working out with the WMCA gymnastics team, singing in the choir at St. Edward the Confessor Church in Granville, and helping out with church youth group activities. She is also a member of the Newark-Granville chapter of a scouting organization for teens and young adults called "Venture Crew". Her other passion beside the piano is horseback riding, which she has done for eight years at Equine Assisted Therapy in Centerburg, Ohio. Her favorite food is pizza, her favorite musician is Michael W. Smith, and she loves to go bowling and bicycling with friends.

New Years Reading Resolution

Start the New Year out by reading –or re-reading one of these great books for Suzuki parents:

- Nurtured by Love by Shinichi Suzuki
- To Learn with Love - A Companion for Suzuki Parents by William and Constance Starr
- They Are Rarely Too Young... and Never Too Old to Twinkle by Kay Collier Stone
- Helping Parents Practice: Ideas for Making It Easier by Edmund Sprunger



*Flute Workshop
January 4 and 5,
2008*

*Piano Workshop
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*Fiddle Workshop
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Workshops in January: An Opportunity to Learn Something New

“Flutes in the Frost”



The first-ever flute festival in the Denison University Suzuki Program is fast approaching, and all student flutists are urged to register for this fun-filled learning experience! The festival, “Flutes in the Frost”, will be held Friday evening and all day Saturday, January 4 and 5, at Burke Hall on the Denison campus.

The guest teacher for the festival is Carole Ann Yeazell, a Suzuki flute instructor based in Cincinnati. Carole Ann has studied in Japan with Toshio Takahashi, the founder of the Suzuki flute method, and also has taught at institutes and workshops around the country. Students will have individual instruction in master classes with Carole Ann, and she’ll also lead group classes in repertoire and technique.

Terrence Karn, Resident Musician for the Denison Dance Department, will lead fun and active classes in percussion and movement. A short flute recital will be performed by Dr. Leslie Maaser of the Denison Music Department, and other flutists. This intriguing recital will showcase some interesting and exotic flutes, including the tiny piccolo, an alto flute, and a huge bass flute. Sweet Silver Flute Trio, of which Linda Habig is a member, will also perform.

It will be a wonderful day for flutists to play with and learn from each other, and to have a whole lot of fun with the many varied activities planned. So let it snow, or let it be “frosty”!

Suzuki Piano Workshop Featuring Mary Craig Powell



We are excited to offer again this year to our piano families the opportunity to participate in masterclasses with Mary Craig Powell on Saturday, January 12 and Sunday, January 13, 2008. Ms. Powell is our teacher trainer, mentor, and friend. She maintains a local studio, teaches at institutes around the country, and serves on the International Suzuki Piano Committee that just recently met in Columbus.

Each student that participates in the workshop will be assigned to a 50 minute masterclass. During the masterclass, students will perform a polished piece for Ms. Powell and all the students, parents, and teachers will learn from her invaluable guidance and encouragement.

Although only piano students may register to play for Ms. Powell, we want to invite any of our Denison Suzuki parents and teachers to join us in observing her teaching techniques and her calm, gentle way with children.

*The Denison University Suzuki Program Website
contains the current group and event schedule as well as other helpful information.
www.denison.edu/suzuki*

Suzuki at the Denison University Bluegrass Festival

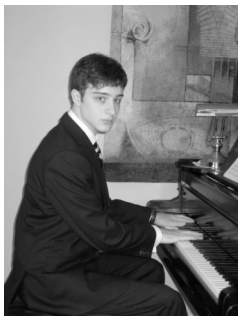


Dr. Andy Carlson is offering two special bluegrass workshops geared to area Suzuki string students on Saturday, January 26 and Friday, February 1, 2008. These workshops are offered in conjunction with the Denison Bluegrass Festival.

During the Festival, the Denison Department of Music presents concerts and clinics featuring Grammy award-winning fiddler Bobby Hicks, legendary guitarist David Grier, the SteelDrivers from Nashville, and Dr. Carlson, who is a champion fiddler. The featured musicians and the Andy Carlson Band, from Atlanta, will share the Burke Recital Hall stage for two shows – Friday, February 1, 2008 at 8:00 p.m. and Saturday, February 2, 2008 at 8:00 p.m. Both concerts are free and open to the public.

Suzuki students who participate in at least one of the offered workshops will be invited to perform on Friday, February 1, immediately prior to the concert featuring Bobby Hicks. Teachers and students will soon be receiving music to prepare for this performance.

Check with your teacher for registration information.



Profile of a Suzuki Student: Oliver Church

Oliver Church has been a Suzuki piano student for 11 years. He is 17 years old and is a junior at Newark High School.

Oliver is attending college classes at OSU-Newark. His courses there are psychology and math. His favorite subject is pre-calculus.

He practices one hour daily and has developed skills to play Liszt, Chopin, and Rachmaninoff.

He enjoys listening to different artists performing the pieces he is studying and how they interpret the pieces. Oliver enjoys trying some of the interpretations he hears and adapting them to his playing.

He said that the study of music has increased his memory in every area and has produced higher math skills for him.

The funniest thing that has happened to Oliver while practicing was breaking fingernails.

Profile of a Suzuki Student: Emma Feil

Emma Feil has studied Suzuki piano for 13 years with Caryl Palmer. She is 17 years old and is a senior at Granville High School.

Emma participates in the ski club at school and her favorite subject is conceptual physics. Her favorite food is pasta and her favorite movie is "Pirates of the Caribbean".

She likes to improvise on the piano and is glad she can play more difficult music after all her years of study.

Emma plans to go into elementary education in college.

The funniest thing that happened to her was that she sneezed while practicing and never stopped playing!



Profile of a Suzuki Student: Lienne Pyzik

Lienne Pyzik has been a Suzuki piano student for eight years. She is 13 years old and is in the 8th grade.

Other activities for Lienne are playing

Suzuki viola as well as viola in the Granville Middle School's string program. She also plays flute in the middle school's band program and marching band. She participates in the steel drum band, Karate, chess, Math Counts, and Girl Scouts. Her favorite subject in school is math.

Lienne manages to practice 30 to 45 minutes daily despite her busy schedule.

The funniest thing that has happened to her was falling asleep while practicing the piano.

She likes being able to read music now, which enables her to play neat songs. She is proud of herself for sticking with piano lessons and being able to perform difficult pieces.



Profile of a Suzuki Student: Margo MacDonald

Margo MacDonald has been studying Suzuki piano for six years. She is 12 years old and in the 6th grade.

Her extra activities are Girl Scouts, lego robotics, and the swim team. She plays cello and drums in school.

Margo likes cool songs and performing at recitals and the Christmas Walking Tour. Practicing songs she doesn't like is her least favorite thing about studying piano. Her favorite piece is The Wild Rider by Robert Schumann.

The funniest thing that happened to Margo was when her nose dripped while playing at the workshop last year with Mary Craig Powell.

Language Arts is her favorite subject and her favorite movie is The Illusionist. Her favorite food is Swedish fish.

Margo wants to be a medical doctor when she grows up and her goal now is to always do well in school.

If you would like your child's profile to be included in future issues, please give the information to your teacher or send it to mfkirsh88@sbcglobal.net

Musical Rules at Home and in Life by Robert Schumann

'The Musical Rules of Home and in Life' were written by composer Robert Schumann to accompany his famous piano book 'Album für die Jugend' (Album for the Young), and although they were found with the original manuscript, they were only included in the second edition. "The Happy Farmer" and "Wild Rider" are two pieces in our Suzuki books that come from this collection. The Rules are an interesting document, not only providing an insight into the character of Schumann himself, but also into composition and life in general. – J. McCarroll

Aural training is the most important thing. Try right from the start to recognise keys and notes. A bell, a window-pane, a cuckoo - learn the sounds they make.

You should be diligent in playing scales and other finger-exercises. There are, however, many people who think they can achieve everything by spending many hours a day, right into their old age, doing mechanical practice. That is almost like everyday trying to say the A B C as fast as possible, getting faster and faster. Put your time to better use.

The so-called 'dummy keyboard' has been invented. Try it for a while, and you will see it has no effect. The dumb cannot teach you how to speak.

Keep strict time when you are playing! The playing of some virtuosos sounds like a drunkard walking. Such people should not be copied.

Learn early on the basic rules of harmony.

Do not be frightened by words like Theory, Thoroughbass, Counterpoint etc. They can be your friends if you approach them in a friendly manner.

Never just strum. Put your mind to it when you play, and do not stop half-way through a piece!

Dragging the tempo and hurrying are both bad mistakes.

Take care to play easier pieces well and beautifully: that is better than a mediocre performance of a difficult piece.

Never play an instrument that needs tuning.

You must not only know your pieces with your fingers, you must also be able to hum them away from the piano. Train your imagination so that you can remember not just the melody of a composition, but also the harmony that goes with it.

Make efforts, even if your voice is not a good one, to sing at sight without the help of the instrument; in this way the sharpness of your hearing will continually improve. If you have a beautiful voice, waste no opportunity to have it trained, and treat it as the finest gift Heaven can bestow on you!

You must reach the stage when you can understand music by just seeing it on the page.

When you are playing, do not concern yourself with who may be listening.

Always play as though a Great Master were listening.

If you have done your daily musical work and feel tired, then do not force yourself to go on working. It is better to rest than work without pleasure and enthusiasm.

If you pass a church and hear the organ playing, go inside and listen. If you are fortunate enough to be allowed onto the organist's bench, then put your little fingers on the keys and be astonished at the mighty power of Music.

Children are not made into healthy people by eating sweets, cakes and icing. Spiritual food, like food for the body, must be plain and wholesome. The latter has been amply provided by the Great Masters; keep to it.

Brilliant passage work fades with time. Technical accomplishment is only of value where it serves a higher purpose.

You must not promote bad compositions; on the contrary, you should expend every effort to help suppress them.

You should not play bad compositions, neither should you listen to them, unless you are forced to.

Regarding which pieces you should choose to study, ask your elders. This way you will save a lot of time.

You must acquire a thorough knowledge of all the important works by all the great masters.

Do not miss opportunity to make music with other musicians, in Duos, Trios etc. This makes you playing fluent and animated. Also, accompany singers often.

If everyone wanted to play first violin, then there would be no orchestras. Each musician should therefore appreciate his proper place.

Love your instrument, but do not be so vain as to think it is unique and the most important. Remember that there are others which are equally beautiful. Remember also that there are singers who give expression to the highest things in music for choir and orchestra.

When you get older, occupy yourself more with scores than with virtuosos.

Among your friends, seek out those who know more than you.

As a relief from your musical studies, read a lot of poetry. Go out for a walk often.

The study of the history of music, together with hearing actual performances of masterpieces from different periods, is the quickest cure for complacency and vanity.

What, then, does being musical mean? You are not musical if you gaze anxiously at the notes and labour your way through to the end of the piece. You are not, if somebody who is turning for you turns two pages instead of one, and you stop and cannot go on. You are musical, however, when in a new piece of music you can feel what might be coming, or in a familiar one, you already know - in other words when you have music not just in your fingers, but in your head and in your heart.

a publication of the
Denison University
Suzuki Program

Practicing What We Teach: Teachers' Experiences in Continuing Education

Chicago Suzuki Institute and other Summer Reflections By Kaitlin Moore

This past summer I spent a week at the Chicago Suzuki Institute in Deerfield, Illinois. Although I hadn't been there in three years, I arrived to see familiar smiling faces. The Chicago Suzuki Institute offers camp and teacher training in violin, viola, cello, and piano, as well as advanced chamber groups. This institute is top notch for furthering studies and receiving teacher training.

I was first introduced to the Suzuki method while in college, and a professor of mine insisted that the Chicago Suzuki Institute was the "heaven" of all institutes for cellists. After getting my teacher training in books one and two there, I swore I wouldn't go anywhere else. Suzuki teachers from all over the world gather in Chicago over the July 4th weekend every year, and celebrate the love of beautiful music and noble human beings. It was at my first teacher training that I met Barbara Wampner, who in 1976, graduated from the Talent Education Institute in Matsumoto, Japan.

Each year that I have gone back to the institute I have enjoyed finding familiar faces in teachers, colleagues, and students. This past summer I was able to observe students that I had first met three years ago. Time goes by so quickly! I was amazed at their musical journey through the years, and my own as well. While at teacher training I spent quite a bit of my spare time observing other books. I have always considered myself a life long learner, and I love getting new ideas for teaching students.

I encourage all students to attend Suzuki Camps, and give the Chicago Suzuki Institute a try. I promise you will not be disappointed! If your time there is like mine, you will want to continue to go back every year, and become the best person you can be!

In addition to my continued training in Chicago, I also started taking piano lessons with our own Mrs. Kirsh this summer. Oh, to be a student again! I had taken college group piano (which I did not do well in), and had a keyboard that had been collecting dust. Although every time someone told me to sell it I couldn't! I talked with Mrs. Kirsh about my fears and hopes for learning the piano. I wanted to get use out of the infamous keyboard, but more importantly I wanted to be able to accompany my students on recitals. Can you guess what I first started playing? Yes, if you said "Mississippi Hot Dog," you are correct! (except Mrs. Kirsh calls it "Mississippi Hop Frog!")

With practice over the summer and lessons, I brought myself back to being a student. I began to realize the hardships and great memories of being a student, and that affected how I was with my own students. I found myself wanting and trying to skip over that really hard piece (Yes cello family, I know you are laughing at French Folk Song!), but then somehow learning to play a more difficult piece very quickly that I liked.

I felt so nervous for every piano lesson, even though I felt so comfortable with my friend of about six years! I enjoyed how positive my lessons were, even if I didn't do that great. Although I thought piano would be very different, I found that our teaching style was similar. It was because of Mrs. Kirsh that I was able to accompany my students on the second recital of this year. My students did a great job helping me to calm down, take a deep breath, and just make beautiful music.

This past summer was a journey of hope for me, not only in training, but in taking piano lessons. I encourage all of you to attend Suzuki Institutes (Chicago!!) and also take up an instrument. Like Dr. Suzuki said, "You never too old, and rarely too young to Twinkle!!"

Our Mission...

...to create a
positive musical
learning partnership
among
faculty, students,
and their
parents/practice
partners
by following
the philosophical
principles and
educational
methods
developed
by

Dr. Shinichi Suzuki
so that children
can grow into
loving
and
respectful
individuals
who will have
a positive effect
on their world.

For more information
about our program,
please contact:

Jim Van Reeth,
Program Director

Phone:
(740) 975-4644

E-Mail:
vanreethj@denison.edu

Suzuki Talent Education

"Talent Education is education toward life."

--Shinichi Suzuki

There will be an informative meeting on Saturday, November 10 9:15 a.m. -11 a.m. in the Burke Hall of Music and Arts Rehearsal Room for those interested in learning about Suzuki Talent Education

and observing the Denison University Suzuki Program

Please contact:
Jim Van Reeth
(740) 975-4644
vanreethj@denison.edu

Program Recitals:

•November 11•
•December 9•
Candlelight Walking Tour
Encore Performance and Chamber Concert

Sundays
3 p.m.
Burke Recital Hall

Each student is invited to perform in at least one program recital per academic year. Space is limited, so please speak with your teacher about this opportunity.

a publication of the Denison University Suzuki Program

"Please help me teach you." What's Really Behind the Bow

The beginning bow at the start of a lesson has great significance in the Suzuki philosophy. Rooted in ancient Japanese culture, it is a form of greeting and respect. For our application, it signals the start of the lesson—a time to learn, to be aware, and to anticipate great things.

It is also a statement of intent. All sides of the Suzuki triangle: student, parent, and teacher intend to learn.

It is also full of expectations:

The teacher expects appropriate respect and behavior.

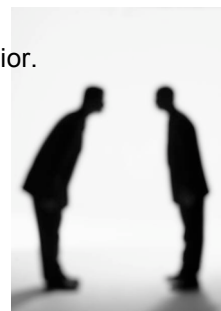
The student expects kindness and understanding.

The teacher expects cooperation.

The parent expects instructions.

They all expect laughter and fun.

Do you bow at your lessons?



Profile of a Suzuki Student: Nicholas Hawkins, Age 11, violin

DSR: How long have you been playing the violin?

Nick: 4 years

DSR: What do you like best about the violin?

Nick: Playing the really fast parts.

DSR: What do you like the least?

Nick: Vibrato exercises.

DSR: What is your favorite Suzuki piece?

Nick: Gigue from Book 5 even though I can't play it yet.

DSR: Do you play any other instruments?

Nick: No, but I sing in the choir at school.

DSR: What is your favorite subject in school?

Nick: Social Studies and Science.

DSR: Do you participate in any other out of school activities?

Nick: I play soccer, tennis and baseball

DSR: What is your favorite movie?

Nick: Nausicaa, a Japanese animated film.

DSR: What is your favorite food?

Nick: Pho, a Vietnamese rice noodle soup.

DSR: What do you want to be when you grow up?

Nick: A professional soccer player.

DSR: Name one goal you have for yourself.

Nick: To run a six minute mile.

If you would like your child's profile to be included in future issues, please give the information to your teacher or send it to Mfikirsh88@sbcglobal.net

"A young child's heart is tender and receptive and parents' attitudes toward child-rearing have permanent effects on the child's mind. It is for this reason that parents' efforts during early childhood are most consequential."

--Shigeki Tanaka

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...to create a positive musical learning partnership among faculty, students, and their parents/practice partners by following the philosophical principles and educational methods developed by Dr. Shinichi Suzuki so that children can grow into loving and respectful individuals who will have a positive effect on their world.

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Spooky Suzuki Harvest Festival 2007

Spooky Suzuki Harvest Festival was spectacular fun for all thanks to our wonderful teachers, generous and creative volunteers, and enthusiastic kids. Our teachers led us in group games that were enjoyable and challenging and our students came dressed in wonderful costumes eager to participate. The event was made possible by the kind efforts of our bighearted volunteers.

A big **THANK YOU** to Suzanne and Scott Casey, who cooked up the gross station, Suzanne Baker and Maryanne Kirsh creatively guided the cookie decorating (so there would be chocolate icing for everyone), Jason and Carrie Mihalick, together with Tucker and Cora Mihalick, created the Spooky Abyss, Richard Kirsh and Maryfrances Kirsh tormented the kids with donuts on a string while Caryl Palmer was tormented with putting donuts ON the string, Alex Stanislav (a.k.a. Zeke Yoder) led the corn hole game, Amy Mock and Ching-chu Hu created outstanding artwork on many faces, and Patch Wetzell, Robin Brown, Joy Carlson, Shannon Segreto and Bobbi Noe offered time and patience with set up and other general tasks.

We'll do it again in '09! You can view pictures of the fun in the photo gallery at www.denison.edu/suzuki.



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9:15 a.m. - 11 a.m.

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*"By helping our
children
learn
to be
self-disciplined,
we are also
helping them
learn
how to become
independent
of us
as,
sooner or later,
they must.
And we are
helping them
learn
how to be
loving parents
to children
of their own."*

--Fred Rogers

American Suzuki Institute Experiences

By Kyle and Tyler Otterstedt

KYLE: This summer I went to Stevens Point, WI for the American Suzuki Institute. Mr. Jim asked me to write about what I did there. My favorite part of it was the talent show. It was so funny! First, one of the instructors did funny sound effects on his violin (I wish I could learn how to do some of them!). Other acts were by students singing, doing karate demonstrations, all kinds of things. My favorite act was Harry Potter's Puppet Pals. Barry Bonds as a Suzuki guitar student was pretty funny, too.

In the afternoon, Suzuki families could use the Univ. of Wisconsin-Stevens Point indoor swimming pool. It was awesome! This pool was huge and had the highest diving board I have ever seen. I jumped off over and over (until my mom made me stop!).

In my masterclass I met Robert from Chicago. He and I had every class together so we got to be friends. I had ice cream every day in the dining hall. It was great! I will go again sometime.

TYLER: There is so much I could say about ASI. There's the food, classes, dorms but probably my most favorite thing is the people. It's amazing to meet kids from all over the globe that can challenge you to play your best. It's extraordinary to see people in first grade playing the Vivaldi Concertos. It's also amazing to see people from California and Japan or even some from Stevens Point. All the teachers also can be fun and exciting and can help you greatly. The friendships you make there are unbreakable. I think it's more fun to be challenged by kids all over the country.

Another fun thing is all the recreation that is at Stevens Point. There is a swimming pool, baseball and football fields and a basketball gym. It's so much fun! Also, there are recitals and talent shows that can be really funny. I would totally recommend ASI as the greatest institute ever!

International Suzuki Piano Committee Visits Columbus

Seven Suzuki piano teachers and SAA representatives from five countries met in Columbus in September to prepare the latest edition of the Suzuki piano repertoire. They had three main goals for the weekend. First, they wanted to change some fingerings that have been puzzling us for years. Second, they wanted to return some pieces to the way the composers had originally intended them to be played. Third, they wanted to add some more contemporary pieces to the books. These changes had to be made while honoring the history and purpose of the Suzuki philosophy and also representing the wishes of Suzuki piano teachers all over the world. It was no small task.

The weekend went smoothly thanks to a number of local Suzuki piano teachers who provided transportation, meals, entertainment, and a little peace and quiet at the end of the long days. One of our program's parents came to the rescue when the representative from Australia arrived but her luggage, and her blood pressure medication, did not. This parent, a pharmacist, did a little research on the U.S. equivalent and was quick to offer a few days of medication until the luggage arrived. Her efforts alone made the teacher feel better.

It was fun to sneak into the meeting to fix coffee or prepare a snack and listen in on their discussions. There were no flying objects or raised voices among these great educators; just friendly voices and kind words. And just like ordinary parents, at the end of the day the discussion turned to how to get their kids to practice!

Program Recitals:

•October 14•

•November 11•

•December 9•

*Candlelight
Walking Tour
Encore Performance
and
Chamber Concert*

Sundays

3 p.m.

Burke Recital Hall

Each student is invited to perform in at least one program recital per academic year. Space is limited, so please speak with your teacher about this opportunity.

The Kirsh-McCarroll Piano Group Classes discussed two composers in September:

Wolfgang Mozart was born in Austria in 1756 and composed his first Minuet when he was around five years old. He said, "Composing is not very difficult for me. I simply copy down the music as it is in my head."

Johann Hummel was born in Pressburg in 1778 and began playing the violin and piano when he was around 6 years old. Mozart was impressed with his playing and invited Hummel to be his student.

*Do you know any pieces by Mozart and Hummel?**

Rosin Basics

by Jim Hostetter
The Loft Violin Shop

Rosin, known as colophon to luthiers, or makers of stringed instruments, is made from treated pine sap or resin. Resins from over 110 different pine trees from four different continents can be used to make rosin.

There are different colors of rosins. Resin that is generally harvested in the late winter or early spring makes a light amber colored rosin. This rosin tends to be harder and used for the higher stringed instruments. Resin that is generally harvested in the summer or fall makes a dark and sometimes almost black rosin. This rosin tends to be softer and is preferred for use by the lower stringed instruments.

- "Jade" is the only green rosin on the market and does not use any metallic additives.
- Gold rosin actually has real gold in the resin mixture. It is supposed to produce a warm, clear tone.
- Rosin with silver in its mixture tends to produce a concentrated, bright tone that reacts well when higher positions are commonly played.
- Lead-Silver rosin is slightly softer than other rosins. It tends to promote a clear and warm tone.
- Copper is one of the most common additives to rosin and can be used to aid beginners' tone production as it helps to produce a warm, soft tone.

There is no difference between rosins for violin, viola, or cello. The players of those instruments generally prefer rosins of the hardness (or softness) best suited for their particular instrument.

Rosin for the bass should not be used by any other instrument. It is MUCH softer than other rosins and if it is not cared for properly, it can melt in the heat!

Remember to always treat your rosin with great care as it is very fragile. It is not necessary to scratch the surface of the rosin to "get it started". Apply rosin to your bow every day in the way that your teacher prefers. Rosin makes the bow hairs sticky and helps them to pull on the string to produce sound. Touching the rosin, bow hair, or the strings near the bridge with fingers lessens the ability of the rosin to stick to the hair.

Regular dustings of the rosin dust from your instrument with a soft cloth will help to preserve its finish because rosin sticks to that, too. Too much rosin built up on the strings can affect the sound. Wiping the strings with a soft cloth will help to prevent this build up.

Ultimately, rosin choice is an issue of personal preference. The additives and colorings used in rosins will all combine to make each rosin brand feel unique. The rosin that comes with rental instruments from The Loft is selected with students in mind. If you have questions about your rosin, ask your teacher or come see us at The Loft.

Editor's note: When I first started playing the violin, I noticed that I felt like I had a cold every time I played. After learning more about rosin, I realized that being allergic to pine trees had something to do with my cold symptoms. The Loft suggested I switch to a rosin with less dust and the symptoms went away. MFK

The Denison University Suzuki Program Website contains the current group and event schedule as well as other helpful information. If you have any comments or suggestions about the website, please email Mary Hawkins at hawkinsm@denison.edu

www.denison.edu/suzuki

Spooky Suzuki Harvest Celebration

October 27
2-4 p.m.

... a biannual tradition of costumes, games, music, and fun...

Parent volunteers are needed, so please see your teacher!

We're also looking for a "corn hole game board" and bean bags.

(And if you have no idea what a "corn hole game board" is, be sure to come to Spooky Suzuki to find out! 😊)



Suzuki Summers

by Mary Hawkins

I love Suzuki summers because the days and nights are so much more relaxed than during the school year. For most kids, there is no school (no homework, no tests) during the summer and not as many organized sports or other extra-curricular activities that require time and attention and create a jam packed schedule for families with multiple siblings. We have found summers are a great time to make some real progress on our instruments.

In the beginning of the summer, my children (Nick age 10 & Paul age 8) and I attended the New England Suzuki Institute (NESI) for a week. The institute is held at St. Josephs College, a small school on the shores of Lake Sebago about 20 miles West of Portland, Maine. We all loved this institute for various reasons. Nick and Paul loved it because of the activities available at the college when you are not in class or practicing your instrument. You can swim, fish or go boating in the lake (I noticed many families brought kayaks or canoes), use the indoor pool and climbing wall, play soccer on a big field and ride bikes or scooters around the campus. They also enjoyed having their own key to our dorm suite (which we shared with a family of pianists from Connecticut) and their own meal ticket which entitled them to some great food. They made friends quickly and I was soon abandoned in the cafeteria and left to make my own friends to share meals with.

One of the reasons I loved NESI is because it is a safe environment where my kids can easily navigate the campus and find their way to their classes. The quality of the faculty (many from the Boston area) and enrichment courses offered is another real draw for me. I also really enjoyed getting to know the other families we met. This institute attracts people from all over. There were several families there from

California this past year. Another highlight for me is the contra dance and lobster bake held on a hill overlooking the lake. The students who participated in the fiddle class during the week provided the music and the rest of us learned the steps needed to participate in a contra dance after feasting on lobsters, mussels and corn on the cob. Everyone was sad when the week was over and a few kids started circulating the idea that the institute be extended next year to allow more time for recreational activities and more time to prepare for final performances. Although the costs of lodging and meals can be expensive at summer institutes, we talked with many families that were camping nearby and I even saw an RV in the parking lot with a young Suzuki student practicing inside. There are many creative ways to make a summer institute work for your family.

Another highlight of our Suzuki summer in Maine was the opportunity afforded my kids to perform (and get paid for it!) in the courtyard of a gourmet food store during the lunch hour on a sunny Saturday in August. The shop owner, a Suzuki mom, wanted to highlight young musicians in the area as well as teach youngsters about business. Nick and Paul signed a contract and, highly motivated by the \$60 they were promised, began practicing duets and polishing their repertoire. Nick continued to work on the fiddle music he learned at institute so he could perform those pieces as well. They played for 2 ½ hours, had a steady and appreciative audience, earned some good money and had as much free lemonade as they could drink!

Now we are back to school (and homework and tests) and sports and another 9 months of craziness. Many days, it is a struggle to fit in even a bare bones practice. I can't wait for next summer!

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Practicing What We Teach: Teachers' Experiences in Continuing Education

Flutin' in the Mountains by Linda Habig

Driving through magnificent mountain vistas in August, I was excited to be heading to Williams College in Williamstown, Massachusetts to "Suzuki Flute in the Berkshires" for my Book III Teacher Training. What a gorgeous and lofty setting, high in the mountains, at an historic, beautiful and renowned liberal arts college! This turned out to be a magical learning and Suzuki "family" experience, with just 30 young flute students, teacher trainees and faculty. Three elements combined to make this Institute beneficial and inspiring for me.

1. Teacher training. Observing the teacher trainers work with students in master classes provided many great ideas for me to bring back to my students. And the specific Book III sessions trained us in hundreds of specific points to use in teaching techniques and pieces. For example, our trainer deconstructed how to teach students to play pianissimo (very softly), and advised not to ask students for this dynamic level until they reach Book III, given the embouchure challenges involved. Another example was our teacher's emphasis on short cadenzas in some of the Book III pieces, and how to start our students on these free-form sections in a musical way.

2. Personal improvement in my flute playing. Each year that I have taken teacher training, I have been delighted with the many ideas that help me improve my personal flute playing. For example, discussion about body position pointed out to me that I have too much stiffness in my right arm and shoulder while playing. So now I'm working hard to remedy that! There was also a lively discussion among teachers about tonguing styles, and whether "forward tonguing" (tongue against the lips) was more effective than "back tonguing" (more traditional tongue against teeth).

3. Inspiration and Suzuki Family Spirit.

With a small group of students and faculty, this Institute instantly took on a warm, family atmosphere. That was enhanced because all of us stayed in a quaint, old, very small dorm that had been a small hotel, right on the Williams College campus. There was no TV, no air conditioning, yet there was a charming old dining room and big front porch where we all ate and "hung out" together. Late in the evening, students congregated on the porch and spontaneously started playing Suzuki songs, one after another! And one 6 year old student wandered into the dining hall one night during dinner, with flute ready, looking for her teacher; she wanted to learn the next 4 measures of "Long, Long, Ago" so that she could play with a new-found friend. Magical! More inspiration came from the master classes held on the stage in historic Bernhard Hall. With old burnished wood, fabulous acoustics, and exuding old New England, this setting inspired students and teachers alike. Everyone who played in this venue sounded terrific.

With lots of learning, personal improvement, and inspiration, I look forward to teacher training at a Suzuki institute every summer!

***Mozart:** Minuet, Piano book II and Violin Book VII,
Arietta in Piano book II, Sonatas in Piano books V-VII,
Concerti in Violin books IX and X
Hummel: Ecossoise in Piano book II

a publication of the Denison University Suzuki Program

*"Suzuki
was asking
us
to show
our kids
how to work
at something
to excellence.*

*When the kids
know
they are
excellent
in something,
they know
what it feels like
and
nothing
can stop them!"*

-- Carrie Reuning-Hummel

*You are invited
to a concert
featuring
American
composers
and selected works
by
J.S. Bach*

*Wolfgang David,
violin*

and

*David Gompper,
piano*

*Wednesday,
September 19
8:00 p.m.
Burke Recital Hall*

Notes from the Director

by Jim Van Reeth

Welcome all new and returning families! It is great to be with you on this journey of educating young talent. If we have not had the opportunity to meet one another, please help me meet you by introducing me to your family the next time you see me at an event, in the Burton hallway, or any place our paths might cross. Know you can reach me on my cell (740) 975-4644, or at vanreethj@denison.edu anytime.

I love the more relaxed and flexible feel of summer lessons (and the easy parking!). But as crazy as this might sound, I really love the chaos and hubbub that accompanies the beginning of fall semester. It is encouraging to see students, friends and colleagues coordinating schedules, getting back in the swing of things and finding the rhythm and beat of the new term. I feel better that I am not the only one struggling to fit it all in, I am inspired by our ability to stick with it and work it out, and I know it is worth the trouble.

Here is some information about the classes, activities and events coming up this semester. Group classes get underway in mid-September and run through early December. Check with your studio teacher so you know the time and location of your class. Plan to arrive early enough to get settled in, and ready to work and have fun. Many classes happen on Saturday mornings, a very, very busy time of the week. Come dressed in your athletic gear, or art smock, if it will make transitioning between activities easier.

Program recitals, on break since May, are back and will happen three times throughout the fall semester. They are always on Sundays at 3:00 p.m. in Burke Recital Hall. This semester the dates are September 16, October 14 and November 11. Start now to find the best date for you and your teacher. Remember that you can schedule a date in the spring if it does not work out for fall. Notice the first fall date, September 16, is here! Please plan to attend and support your fellow musicians.

The fall semester is rich with special events. October 27 is our Spooky Suzuki-Harvest Celebration. It will begin with group class from 2:00 p.m. to 3:00 p.m. and move along with games, snacks and other fun that will end at 4:00 p.m. Everyone is encouraged to come in costume! Please let your studio teacher know if you can you help. We are looking for parent volunteers from each studio to help plan and throw this party.

Be on the lookout for information about other special events, including our violin tuning workshop, the 2007 Granville Christmas Candlelight Walking Tour, and the Fall Goodwill Ambassadors Tour in a future issue of the DSR and posted on the bulletin boards on the 3rd floor of Burton Hall.

Over the summer I had the privilege to hear one of my Suzuki mentors, Patricia D'Ercole, give a talk. She reaffirmed that Dr. Suzuki believed young children can be educated most effectively if they have parents who are involved, and provide a stimulating environment. Being involved and providing this stimulating environment keeps us incredibly busy. I applaud you for finding the time, effort and energy to work closely with your family. It is great having you in our program. I hope you are enjoying the new term so far. I look forward to seeing you around. Keep up the good work!

Notes from the Administrator

by Mary Hawkins

Program Recitals:

•September 16•

•October 14•

•November 11•

•December 9•

*Candlelight
Walking Tour
Encore Performance
and
Chamber Concert*

Sundays

3 p.m.

Burke Recital Hall

Expectation or Vision?

“We expect that our job at home with our children is to be creative practice partners and pull them along with us. When we switch the focus to a vision for our children, our job becomes to simply provide the possibility that they could own their own music.”

--Carrie Reuning-Hummel

After an amazing year in Maine and overseas, I am happy to return to the Denison University Suzuki Program as the Program Administrator. I look forward to seeing many familiar Suzuki faces in the coming weeks and meeting the new families who joined the program in the past year.

During my family's year away, we continued our involvement with the Suzuki method in Maine and other parts of the world. Throughout the fall, spring and summer, my children continued weekly private violin lessons and biweekly group lessons with a wonderful Suzuki teacher (and her very musical dog), and I took Suzuki cello lessons from her mother. After much debate, we decided to bring the violins with us as we traveled to Australia, New Zealand and Asia for 4 months during the winter. We were able to review Suzuki pieces most days, met an Australian waitress who was a former Suzuki student and managed to replace an A string that had unraveled at a Chinese mall in Singapore. Most importantly, when we returned to Maine, our kids were able to pick up their Suzuki studies right where they left off instead of spending a month or more trying to get back up to speed.

As the Program Administrator, I serve as the liaison between the Suzuki Program and Denison University, particularly the Provost and Accounting Offices. I am responsible for establishing and monitoring monthly and annual budgets, overseeing the registration process, and encouraging the communication of Dr. Suzuki's teachings and philosophies among families, faculty and the surrounding community.

We do our best every year to not raise fees so that as many families as possible can participate in our program. However, we do operate on a break even budget and periodically need to raise fees to cover the costs of our growing program. The most substantial increase in fees this year is for participation in our chamber music program offered to our advanced students. As many of you know, the time and coaching involved in chamber music has greatly expanded in the past few years. Please do not hesitate to contact me if you have any questions or concerns about fees. Also, please remember that all fees need to be paid in full each semester or we will not be able to re-enroll students for subsequent semesters.

Please be accurate and prompt when filling out the student information forms and term agreements given to you by your teacher. Please also check the yes box if you can after the question about being included in the Suzuki Directory. We would like to have this directory be as complete as possible but will respect your desire not to be included if you so choose. Also, please read the Program Policies sheet provided by your teacher. Although it may look similar to what you may have received in the past, it contains a lot of important new information.

As you may have noticed, parking is more difficult this fall because of the closing of College Street. Andy Carlson, the Chairman of the Music Department, is working with the college to try to create some parking spaces on College Street during the evening and weekend hours. He is also trying to create a loading zone in front of the building for people to drop off larger instruments. There is more information about alternative parking options in the Program Policies sheet. Please plan to arrive early to your lesson in case you need to walk several blocks to Burton Hall.

Finally, Denison has completed a revamp of University websites. As soon as I complete the required training, I will take over the responsibility of maintaining the Suzuki website so we can keep it up to date and accurate. We also hope to be able to use it to provide last minute details about special events. I will let you know when the updates are completed.

I look forward to a wonderful year with the Denison University Suzuki Program. Please contact me if you have any questions or suggestions about the program.

a publication of the
Denison University
Suzuki Program

Our Mission...

...to create a positive musical learning partnership among faculty, students, and their parents/practice partners by following the philosophical principles and educational methods developed by Dr. Shinichi Suzuki so that children can grow into loving and respectful individuals who will have a positive effect on their world.

For more information about our program, please contact:

Jim Van Reeth,
Program Director

Phone:
(740) 975-4644

E-Mail:
vanreethj@denison.edu

Practicing What We Teach: Teachers' Experiences in Continuing Education

Reviewing Review at the American Suzuki Institute by Robin Brown

I was very fortunate to spend a week in August at Stevens Point, Wisconsin at the American Suzuki Institute. I took Violin Book III teacher training from Edmund Sprunger (who wrote Helping Parents Practice). I also observed master and group classes and listen to wonderful students and teachers in recitals.

Mr. Jim and Rebecca White (who will be teaching group lessons this year with the Denison Suzuki Program) were on the faculty. Kyle, and Tyler Otterstedt and their mom, Marsha, also attended the Insittute.

I especially enjoyed some of the presentations for parents given by accomplished Suzuki teachers. One of the presentations was "Review, Repetition, Refinement." Below are some of the highlights about REVIEW from handouts provided by these teachers that were especially interesting and useful.

Purpose of Review

- To maintain an old skill/technique
- To strengthen a present skill
- To prepare for learning a new skill
- To develop musical expression
- To play old pieces in a new way
- To maintain your foundation (like building a house, each piece depends upon the next piece)

Recommended (Ideal) Weekly Review Plan

- Book I/early Book II students: Play all your pieces at every practice
- Mid Book II students: Rotate Book I pieces (half the book every day) and all Book II pieces daily
- Book III students: Rotate Book I and Book II; all Book III daily
- Book IV and above students: Follow the 7 day rotating review chart (see your teacher for this chart)

Other Possible Structures for Review:

- Rotating Review Chart (5 or 7 day chart; play all pieces you know over the course of a week)
- Fish Bowl Review (write names of all pieces on paper & put in a bowl; randomly pick certain # for review)
- Two List Review (make 2 lists: pieces that can be played well (1) and pieces that need work (2). Play list 1 pieces every day. Choose one piece from list 2 to work on every day until it moves to the first list.
- Teacher Assigned Review

How to Incorporate Review into Daily Practice

It is important to have a specific goal in mind when reviewing to avoid mindless repetition. Focus on a specific technique or teaching point for each review piece so it has a constructive result. Depending on the age of your child, involve him/her in figuring out what this focus will be (e.g., dynamics, bigger bow, etc.).

Result of Review

- Refinement of skills
- Dramatic increase in level of playing
- Ability to learn new pieces more easily and quickly (80/20 rule; 80% of new pieces are old skills, 20% are new skills)
- Those students who keep up their review excel at their instrument
- Expansion of one's memory
- Greater concentration
- Confidence
- Have a piece to play at any time, any day
- Enables students from across the world to play together and share their music

"The more we can concrete with students, the better. The information we give should be as easy to use as an iPod."

--Ed Sprunger

Spooky Suzuki

Harvest Celebration

October 27
2-4 p.m.

... a biannual tradition of costumes, games, music, and fun...

Parent volunteers are needed, so please see your teacher!

Granville Christmas Candlelight Walking Tour

Performance:

*Saturday,
December 1*

Rehearsals:

November 17

and

November 30

Violin

September 15 and 29
October 13 and 27*
November 10 and 17
November 30* and December 1*

Class Schedule

9:00 a.m. – 10:30 a.m.
Bach Double to Book X
with Dr. Carlson in Herrick Hall

9:00 a.m. – 9:40 a.m.
Late Book II – Seitz Concertos
with Mrs. White and Miss Robin
in Burke Recital Hall

Mid-Book I – with Mrs. Kirsh
in Burke Rehearsal Room

9:45 a.m. – 10:15 a.m.
Books I-IV combined
in Burke Recital Hall

10:20 a.m. – 11:00 a.m.
Pretwinkle with Mrs. White
in the Burke Lobby

Early Book I with Mr. Jim
in Burke Recital Hall

Late Book I/Early II with Miss Robin
in Burke Rehearsal Room

Flute

September 15
October 6 and 13
October 27*
November 10 and 17
November 30* and December 1*

Class Schedule

9:00 a.m. – 9:50 a.m.
Allegro Group

9:40 a.m. – 10:15 a.m.
Fireflies Group

10:15 a.m. – 10:45 a.m.
Cinnamon Buns Group

10:55 a.m. – 11:25 a.m.
Adult Class

in Burton 14

Piano

Kirsh and McCarroll Studios

September 15 and 29
October 13 and 27*
November 10 and 17
November 30* and December 1*

Class Schedule

10:30 a.m. – 11:15 a.m.
Mozart Group
in Burton 201

11:15 a.m. – 12:00 p.m.
Hummel Group
in Burton 201
Clementi Group
In Burton 203/301

Piano

Palmer Studio In Burton 201

September 14 and 28
October 12 and 26
October 27*
November 9
November 30* and December 1*
December 7

Class Schedule

2:30 to 3:15 -- 4 year olds
3:15 to 4:05 – 8th – 12th graders
4:05 to 4:55 – 6th and 7th graders
4:55 to 5:45 – 5th graders
5:45 to 6:35 – 3rd graders

Cello

September 15 and 29
October 6 and 27*
November 10 and 17
November 30* and December 1*

Class Schedule

8:15-8:45
Pre-Twinkle

8:45-9:15
Twinkles and Early Book I

9:15-9:45
Middle book I- Early Book II

9:45-10:15
Book II and up
in Burton 306

*These dates will have special times and locations.
We'll have that information for you closer to the events.