



“Listening
is the
chocolate
in
chocolate cake.”

--Edmund Sprunger

from the 2009 SAA Virtual
Leadership Retreat

Members of the Suzuki
Association of the Americas
were invited to participate in a
leadership retreat on the SAA
website during the month of
April.

We were treated to a tour of
the SAA offices in Boulder,
CO and a membership
meeting featuring members of
the SAA Board of Directors.

Throughout the month,
master teachers gave video
presentations on various
topics.

The most enjoyable video
was by Ed Sprunger, a
teacher trainer and master
teacher from St. Louis. He
took us on a very entertaining
tour of his home and teaching
studio. Then he led us into
the dining room where he
invited us to sit down with him
for the rest of his talk.

This was a new format for the
SAA Leadership Retreat. It
was created so that more
teachers could participate
without the expense of travel.
Because of its popularity, the
SAA will be posting some of
the video presentations on
their website in the coming
months.

www.suzukiassociation.org

a publication of the Denison University Suzuki Program

Goodwill Ambassadors Tour: Sharonbrooke Assisted Living in Newark



Violinists at Sharonbrooke



Cellists at Sharonbrooke



On Saturday, May 2nd,
many of the violinists,
cellists, and pianists
performed for the residents
of Sharonbrooke Assisted
Living. The residence had
undergone extensive
renovations, but the living
room area remained the
perfect spot to play.

These are just a sample of
the great photos that
parents submitted. You will
find the rest in the photo
section of the Denison
University Suzuki website.



Cain Willey



Rick Duffus



Henry Dantzer



Students, parents, teachers, and residents all sing and play “Twinkle” at the end.

Faculty Notes



Linda Habig, flutist, along with oboeist Anna Nekola and pianist Philip Everingham will be performing *Trio* by Madeleine Dring at the First Presbyterian Church of Granville at the 9 and 11 a.m. church services. All welcome to attend.



Kaitlin Goody

The Denison Suzuki Faculty Trio

Robin Brown, violin, Kaitlin Goody, cello, and Linda Habig, flute, will be performing for a private wedding in Cincinnati on May 24.

**Goodwill Ambassadors Tour
Nationwide Children's Hospital**



The Denison University Suzuki Flutes and the Herrick Hall Violin Ensemble performed at Nationwide Children's Hospital on May 2nd. The performance space was an open waiting area next to one of the main entrances. The walls were painted a bright green and there were many small spotlights aimed at the walls, which gave our photos some interesting special effects.

The flutes and violins took turns playing sets of pieces and ended together with an arrangement of the Twinkle Star Variations and Theme.

Many patients and visitors enjoyed the music as they walked on to other destinations. There were a couple of families who came into the waiting area just to sit and listen to the whole concert. Their children sang along and commented on the beauty of the instruments and the different sounds.

Many thanks to the parents who shared their pictures with us. You'll find more on our website.





Alix Stuart, Peter Lepper, and Sam Kaplan-Goland

Robotics Team Creates Winning Instruments

Peter Lepper, Denison Suzuki violinist, Alix Stuart, and Sam Kaplan-Goland are the creators of robotic musical instruments modeled after a violin, piano, and bass guitar. The “technolin”, “key’bot”, and the “betabass” are made out of LEGO and NXT bricks and have sensors that help make the sound. These instruments worked well enough for the trio to qualify for the World Robofest on May 9. Peter’s mom, Karen is their coach.



Sam Kaplan-Goland, Peter Lepper, Alix Stuart, and Karen Lepper



Sled Hockey

Cierra Giehl, Denison Suzuki violinist, began playing sled hockey four years ago. Sled hockey is a paralympic sport and is a lot like ice hockey. The players sit on sleds and use two short hockey sticks with sharp picks on the ends to move around. Cierra plays with the Junior “A” team and is starting to play with the USA Women’s National team. Her team travels through the United States and Canada.



Cierra Giehl

“How It’s Made”

Video Recommendations from the Hoam Family

Silas recommends this “YouTube” for everybody. It comes from a show called “How It’s Made.” The link is: <http://www.youtube.com/watch?v=WcJfbjCUDoo>. He enjoyed taking his violin out and finding all the parts as they were discussed.

Davis recommends one on making an electric violin: <http://www.youtube.com/watch?v=MKxZfGmR3vE>.

Lincoln suggests How It’s Made: Flute <http://www.youtube.com/watch?v=DHSu0trGkRg>.



Mr. Jim and Silas Hoam

*a publication of the
Denison University
Suzuki Program*

Our Mission...

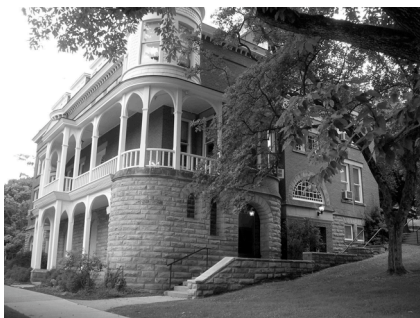
...to create a positive musical learning partnership among faculty, students, and their parents/practice partners by following the philosophical principles and educational methods developed by Dr. Shinichi Suzuki so that children can grow into loving and respectful individuals who will have a positive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



Around Burton Hall

by Maryfrances Kirsh

I was reading about Burton Hall recently. It was build in the late 1800's and was originally part of a girls' boarding school. Burton has a lot of architectural character: dormers, ledges, curved walls, closets with soap dishes, and creaky windows that always make noise when it's windv.

It even has a fire escape. All these and more give the building charm and interest. Unfortunately, some of its charm can be potentially dangerous for our students.

It's important that students and sibilings are always be accompanied by their parent or practice partner when on our campus. Students may not wait alone in the hall outside of a studio and they should not be dropped off and expected to go to their lessons alone. This policy of our program is intended to keep everyone safe.

There's another fascinating aspect of Burton Hall that seems to have someone's attention: the Suzuki bulletin boards. We are fortunate to have great parents who send us pictures of our events and Pam Hughes in the music office prints them for us. It seems like only a short time passes, though, before someone pokes holes in the pictures. That ruins the enjoyment of remembering the event or searching for a friend, not to mention the disappointment of finding one's eyes poked out!

Please help us keep our students safe and our photos intact!



Kethry Hunter, Denison Suzuki violinist, has written an informative and entertaining paper on Antonio Vivaldi, which we will be sharing with you over the next few issues of the DSR.

**The 2009 Fall Semester dates are
now posted
on the Denison University Suzuki
Program website
www.denison.edu/suzuki**

Richard Kirsh in concert



Please join us in celebrating his accomplishments and graduation.

Sunday, May 17, 2009
4:30 p.m.
Columbus Mennonite Church
35 Oakland Park Avenue
Columbus, Ohio 43214



Vivaldi: His Life and Work

by Kethry Hunter

Deep within the twisting alleyways of Venice, Italy, on March 4, 1678, the day an earthquake shook the city, Antonio Vivaldi was born. He was a small and sickly

baby, and was christened immediately by the midwife, who feared he would not live. He was to be the first of seven children. He had three sisters- Margarita Gabriela, Cecilia Maria, and Zanetta Ann, and three brothers-

Benaventure Tomaso, Francesco, and Giuseppe. His father was named Giovanni Vivaldi, and his mother Camilla Calicchio Vivaldi. Antonio lived in a house tucked away in the confusion of waterways and alleys that lay behind the naval dockyard called Arsenale. Arsenale was the biggest dockyard in the world for a long time back in the 1600's and 1700's, when Venice was most commonly called La Serenissima, or Most Serene Republic. Antonio's father, Giovanni, was becoming recognized as a violinist of extraordinary skill. By the time that Antonio was seven, his father was no longer a barber who played the violin. He was a violinist to the ducal chapel of San Marco, who was the very heart of the city's music. Giovanni was referred to in the register as "Rossi", or "the red-haired". Giovanni, recognizing his son's talent, took Antonio's musical education in hand. Antonio was quick to learn from both his father and also the other leading musicians of San Marco. Before he was thirteen, Antonio was considered good enough to deputize for his father in his absence.

In Venice, priesthood was one of the few opportunities for advancement. Despite Antonio's musical gifts, he came from a very ordinary background, and it must have seemed to his family that it was Antonio's best chance of having a prosperous life. On September 18, 1693, when Antonio was fifteen and a half years old, he received a tonsure, a symbolic shaving of a small circular patch from the crown of the head. (Brown, 10-11) This was the first step to becoming a priest. From what was written about Antonio in his later life, he seems to have been genuinely religious and to have brought piety, not cynicism, to his new career. Despite his pursuit of priesthood, Antonio was not shut off from music. Churches in Venice were the heart of music-making. It was at this time also that Antonio developed heart problems. The exact nature is not known, but it was believed to be asthma or a heart condition. With his poor health and inclination to spend much of his time and energy on his music, Antonio took ten years to complete his priesthood and never did attend college. On March 23, 1703, however, Antonio was ordained a priest. Though a full priest, Antonio was still so consumed by his music, it is said at times he would leave the altar in the middle of a mass to go scribble down a theme that came into his head. Antonio himself declared, later in life, that he had been driven to break off due to his illness.

Antonio's life had so far fed his natural talent with music. He had become an outstandingly brilliant violinist, and spent more and more time composing. He only needed one golden opportunity to launch him upon his life's work. That opportunity came with his appointment in 1703 to teach the violin at the Pieta, the girl's orphanage, to which he would be linked for the next forty years of his life. If any girl showed any sort of musical

talent, she would then put with the *figli de coro*, or the choir daughters. The girls not only sang or were string-players but some played the oboe, harpsichord, or other instruments. The others, who were called the *figli de comun*, were given a general schooling. Long before Antonio took his post at the Pieta, it's music was famous. One visitor wrote that the girls "sing like nightingales and play the violin, flute, the organ, the cello and the bassoon; in short, there is no instrument, no



The Pieta in Venice, Italy

matter how unwieldy, that can frighten them." Antonio took up his position at the Pieta under the maestro di coro, Francesco Gasparini, and was proved to be an excellent teacher. He found at his disposal a wide range of instrumentalists, soloists, and chorus. It was as though he had been given a workshop, a laboratory, in which to try out and perfect his skills of composition. Antonio's concertos were naturally composed for himself and the girls of the Pieta. Tourists from across Europe visited Venice especially to attend the Ospedali concerts, the most famous music of Venice, but the Pieta, under Antonio's influence, became a high point of their stay. (Brown, 15)

Though Antonio used the talents of the girls at the Pieta to ultimately further his own career, these orphaned girls were extremely well cared for. At the Pieta, the most talented senior girls were given the title of *Maestra*, or Mistress, and were known by their Christian names linked with the instruments, with a pleasing effect: Maestra Silvia dal Violino; Maestra Luciana Organista; Maestra Michieletta del Violin. The organization of the Pieta was efficient and extremely democratic. The girls were treated with great care and respect, and if ill, they were sent to the countryside to recuperate, and if they felt cold, they could apply for extra fuel. In turn, the elder girls taught the younger, and the most senior girls also had considerable authority over the teachers. They had to sign accounts each quarter to certify that their instructors had fulfilled their duties satisfactorily, and the senior girls were actually paid more than Antonio himself.

Antonio Vivaldi's star was rising, and at first it was his mastery with the violin that caught people's attention. However, in 1705, it was Antonio's work as a composer that reached out beyond the performances at the Pieta. It was at this time Antonio's first published music appeared, a collection of trio sonatas. Up to this point, his work had been known in it's religious setting. Much of the church work had been deeply peaceful. But now the lively, individual style by which he is known today, became known to Italy and Europe. Typical Antonio Vivaldi work has well-defined themes, sequentially worked motives, sharp differentiation between tutti and soloists, and some enterprising violin writing in the finale.

Little is known about Venetian creative artists and Antonio was no exception. His life story can only be pieced together by surviving documents, such as letters, church records, and printed publicity for events. No books were written about him until nearly two hundred years after his death. No formal portraits were painted of him during his lifetime. In the days of all her greatness, Venice, for all her beauty, had been a cruel place. Survival as a Republic with a vast empire was paramount and Venice was held together by an iron discipline. However great and successful the painters and musicians, they were only seen as servants of the state. Even the most powerful could not leave the city without permission and had to conform to certain rules of dress. The poor were powerless, and Antonio's family, although not very poor, were not even at the edge of the circle of influential families. Antonio was regarded as a rather lowly craftsman. In Italy and across Europe, composers

were not idolized or wealthy. They were regarded as composing for a living, much as a builder builds for a living. Luckily for Antonio, he lived in Venice, with her love of festivity and her passion for music. For every church celebration, for every festival, for every procession, for the visit of every great noble, new music was called for.

Conformity to law however, did not translate in music for Antonio. Even in his early published music he demonstrated himself to be highly individualistic, with the solo violin, an instrument or voice set against a background of other instruments and voices. Before Antonio, the group would always play together; there were none of the virtuoso performances that stamped Antonio's style from the start. Antonio's independent streak would continually be brought into conflict with powerful families of Venice, and the board of the Pieta. (Brown, 20)

Antonio's position at the Pieta was not as certain as it could have been. Outside of its walls was a world eager for new music, but the governors were Venetians and disliked ambition in both great and little men. In their eyes, Antonio was very little indeed. They praised his work, but were uneasy. Antonio's appointment had been renewed in 1706, but by the next year he was there only by a very narrow margin. In 1708 he seemed secure- but one vote in 1709 sent him out of office. No one is sure where he went or what he did- but in 1711 he was back.

In the late sixteenth century, a group of musicians in Florence invented a new form of music- speech with musical accompaniment. Soon after that, a musician to the court of Mantua, Claudio Monteverdi, presented an entirely different and new type of music with rich, splendid orchestration, choruses, ballet, and beautiful songs. It was the beginning of true opera. Antonio knew that opera was an excellent way to put his music before the public; and supplement his income. Antonio decided to try his hand at opera outside of Venice, in Vicenza. The Pieta's governors gave him a month's leave of absence in April of 1713, and he produced his first opera- *Ottone in Villa*. Antonio did not make great changes in the style of his composition; Italy at that time would not have expected it. When he played the violin, the audience expected the same extraordinary, sparkling virtuosity they always expected to find the hallmarks of each composer in their work. Antonio brought a creativity and style to his compositions that was consistent throughout his life. Like the rest of his contemporaries, he would borrow from the works of another composer- though rarely. He preferred to borrow from himself, reworking a theme or idea to give it new life.

Editor's note: Please join us again in September when we continue with the next installment of "Vivaldi: His Life and Work"

a publication of the Denison University Suzuki Program

Practice Palooza

The following students completed Practice Palooza 2009
and are our Practice Palooza Stars:

★ "As a parent and a teacher, it's exciting to see the amazing progress made from regular practice. The Practice Palooza once again proves to me that a little bit of practice every day is so much more productive than cramming a big practice in every few days. Great job students and parents - keep up the great work!!"

★ --Rebecca White

★ "Practice Palooza was definitely a great experience. Even for those who have had more than one oops, they still practiced more. It makes a big difference in their playing. It was a great motivator."

★ --Robin Brown

★ "I heard several students say that they must go home and practice for Practice Palooza or that they were away on Sunday and had to quickly do some practicing that evening.

★ A Practice Partner mentioned that the sheet was handy on the piano so that they remembered to practice a difficult passage several times the day before the lesson.

★ It has been a "boost in the arm" for my students."

★ --Caryl Palmer

★ Brown Studio:

Craig Fouts
Addyson Hiltner
Peter Leithauser
David Prentice
Allison Schroeder ★
Mattney Yates

★ Goody Studio:

★ Jack Burczak
Ana Dorenbusch
Daniel Gibson
Benji Gibson
Nona Hunter ★
Maria Prentice

★ Habig Studio:

Melodie Faur
Catherine Gross
Erica Gross ★
Lincoln Hoam
Penny Hunter
Meabh Powell

★ Wise Studio:

Alexa Specht

Kirsh Studio:

Olivia Bergman
Lucy Dickson ★
Lucas Dickson
James Dow
Madeleine Dow
Veronica Dow
Ava Graban
Jack Hood ★
Nona Hunter
Cora Mihalick
Tucker Mihalick
Maria Prentice
Eli Rollen ★
Olivia Rollen
Katie Samuelson
Andrew Schweiger
Jeremy Schweiger
Catherine Segreto
Michael Segreto
Charlie Stanislav
Carly Sumption

Palmer Studio:

Emily Nemec
Charlotte Purnode
Matthew Weigand

Van Reeth Studio:

Tara Alahakoon
Wanling Baker
Caleb Brooks ★
Sabrina Brooks
Albert Dantzer
David Hoam
Silas Hoam
Olivia Hester
Ceridwyn Hunter
Kethry Hunter ★
Richard Kirsh
Maryanne Kirsh
Dylan Kretchmar
Peter Lepper
Scottie Medley
Lienne Pyzik ★
Kyle Otterstedt
Tyler Otterstedt
Andrew Saladino
Melissa Saladino
Alex Stanislav
David Stanislav
Spencer White ★

White Studio:

Marie Hall
Sophie Spangler

Practice Palooza Practice Partners River Road Coffee Winners:

★ Suzanne Baker, Ellen Hoam, Ted Burczak, Julie Dickson,
★ John Hunter, Maryfrances Kirsh ★



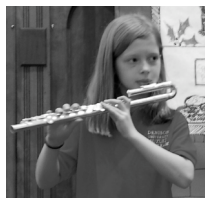
Summer Lesson Registration

*Please speak with
your teacher
and turn in your
registration materials
by April 17.*



Program Recital:

**Sunday, May 3
3 p.m.
Herrick Hall**



Goodwill Ambassadors Tour

Saturday, May 2, 2009

Meet Annie Urbanek, Music Therapist, Nationwide Children's Hospital by Jim Van Reeth



I had the great pleasure of meeting Ms. Annie Urbanek when I visited Nationwide Children's Hospital to investigate the possibility of our Suzuki program making the hospital a stop on our May 2 Goodwill Ambassadors Tour.

While sitting in Annie's office I took the opportunity to disclose that I did not know what it meant to be a music therapist. Annie was patient and gracious and helped me understand her job. I found it all very interesting and I wanted to share what I learned with you.

Annie was involved in music ensembles throughout her junior high and high school years. She had a great interest in psychology and found while an undergraduate at Ohio University that she could combine her love of psychology and her love of music in the field of music therapy.

Music Therapy is a well-established branch of healthcare that addresses the physical, cognitive and social needs of patients. Music therapists work to promote wellness, help manage stress, alleviate pain, express feelings, enhance memory, improve communication and promote physical rehabilitation.

Music therapists use music and musical experiences to work on non-musical goals. Patients and families participating in music therapy at Nationwide Children's Hospital may play instruments, sing, listen to music, dance or move to music, write songs, discuss song lyrics and learn to use music for relaxation.

Annie loves helping people and she appreciates that she can aid patients in healing through fun activities. She shared that much of her time is spent helping patients to relax and helping to distract them from feeling pain and anxiety. Annie takes her guitar, her singing voice, plus a duffle bag full of instruments, drums, shakers and chimes with her as she travels around the hospital. I asked Annie what she likes most about her job. She said, "Every day is different."

Goodwill Ambassadors Tour May 2, 2009

The Denison University Suzuki Program will be out in full force Saturday May 2 performing at Sharonbrooke Senior Assisted Living in Newark and Nationwide Children's Hospital in Columbus. Both venues are very excited about our visits.

The Sharonbrooke Stop, involving string players Pretwinkle – Book IV and pianists at all levels, requires that performers gather at 9:30 a.m. in the large activities room. The concert will begin at 10:00 a.m. More details including directions to Sharonbrooke will be available on the program website in a couple of weeks. There are a limited number of performing slots for pianists so ask your studio teacher if you will be involved.

The Nationwide Children's Hospital Stop will involve the Flute Ensemble and the Herrick Hall Violin Ensemble. Members of these ensembles must arrive by 12:30 p.m. and the concert will start at 1:00 p.m. Detailed instructions will be available from your studio teachers in a couple of weeks and will be posted on our website.

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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

Program Recital Moves to Herrick Hall



The final Program Recital of the Spring Semester will be held in Herrick Hall, Sunday, May 3 at 3 p.m.

Herrick Hall was built in 1966 and was designed by architect Gilbert Stelzer. It was named after two brothers who were geology and natural history professors at Denison in the late 1800's.

Formerly used as a science lecture hall, today it is a very active music department rehearsal and performance space. The flute group classes meet in Herrick Hall on group Saturdays. The Polar Piano workshop was held there and all the pianists enjoyed playing the Steinway Model B concert grand piano on stage. Unlike the Burke Recital Hall, where the stage is elevated, the Herrick Hall stage is below the audience, providing excellent views from every seat.

Families and guests are encouraged to park in the visitors' section of the underground parking garage under the Burton Morgan building just a short walk from Herrick Hall.

New Pianos Arrive!

The piano groups celebrated the arrival of a new piano to Burton 301 in March. Pianos were also delivered to other teaching studios and practice rooms in Burton Hall and to the Burke Rehearsal Room.



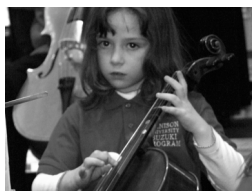


Practice Palooza 2009

February 14 – March 17

“Practice every day you eat.”

--Shinichi Suzuki



Program Recitals:

Sunday, March 15
3 p.m.
Burke Recital Hall

Sunday, May 3
3 p.m.
Herrick Hall



Goodwill Ambassadors Tour

Saturday, May 2, 2009

a publication of the Denison University Suzuki Program

Making Practicing Fun with a Roll of the Dice

By Linda and Scott Schweiger



Andrew Schweiger and his dice

There are many excellent practice ideas in the Denison University Suzuki Program Binder– Information and Notes Tab 8. The one we have expanded upon for practices at home is suggestion #81.

Our sons Andrew and Jeremy will play a game with us that we are creatively calling “The Dice Game”. They both seem to like to play this even when they are having difficulty getting motivated for practice. On mention of “The Dice Game” the whole scenario changes.

Supplies:

- Two dice
- Marker
- Plain white stickers



Jeremy Schweiger also enjoys the race game: if he holds his violin with his head while he plays, he moves his car and if not, his mom moves her car.

Take the stickers and cut six squares the same size as one of the die. On each face pick a picture or letter to designate a song. For instance, Variation A...draw an “A”. Do this for each face and thus you should have six different songs. At practice the child rolls one die for which song they will play and the other to determine how many times he/she will play it. If you have any left over D&D dice (come on, don’t be ashamed) you can use these for the numbers, they go up higher.

District Festival Includes Participants from Denison

by Ashley Wise



On Saturday, February 21, 250 students from all over Central Ohio came together to perform in the Central East Ohio Music Teachers’ Association 2009 District Festival.

This annual event of back-to-back recitals that ran concurrently in several locales at Capital University featured students of various levels from different teachers across the central Ohio area. Students received written comments from a qualified outside adjudicator and a certificate of participation. This is a wonderful non-competitive performance opportunity for students of piano, strings, woodwinds and voice. Even better, the recitals were free and open to the public.

The Denison University Suzuki Program was well represented at the Festival. Ashley Wise, Suzuki piano instructor, served as one of the co-chairwomen for the event. Julianne Kalec and Margo MacDonald, students of Caryl Palmer, gave wonderful performances. Flute instructor, Linda Habig, served as this year’s flute judge.



**Linda Habig
Focuses on
Tone
and
Repetitions**

When I'm practicing a difficult passage, I need to do a lot of repetitions in order to learn it and "cement" it in my brain and muscles.

Two things I always do:

First, I always think about making a beautiful tone, which is the foundation, as I learn the new fingers and notes.

I never want to play with a bad tone while I'm learning new finger and note passages.

Second, I do a lot of repetitions, but I don't start counting the repetitions until I get it right.

Repetitions with errors don't count, because if they did, I'd be teaching myself how to play it wrong!

One Practice Partner's View

by Gail Hubert



Gail and Jordyn Hubert

Thank you Mr. Jim for Practice Palooza!

This is our first year participating in the Suzuki Program. What a great opportunity. I have two children in the program and the lessons learned are fantastic. I especially appreciate the fact the lessons extend beyond just music but also an approach to life.

Practice Palooza is a great tool. Suzuki is quite a commitment and sometimes my children do not feel the ends justify the means. Practice Palooza has provided an incentive as the winter months drag on to a close and usher in the hope of spring.

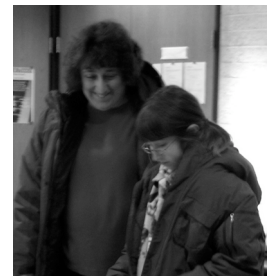
We are a five to six day practice family but the children and I signed on. The chance for a mention in the newsletter and a prize was a determining factor. The rules are specific and easy to understand so we are all on the same page.

The minimum times for practice are a wonderful guide and provide a starting point for our musicians. I do have to admit, however, that my children have translated the word minimum to optimum. So, next year when rules for Practice Palooza appear, the section including practice times in our home will be "for practice partners eyes only"!

An Adult Student's Perspective

by Joy Prentice

Editor's note: Adult students juggle work, family life, practicing and attending lessons with their kids as well as finding personal practice time. We are fortunate to have a number of these dedicated students in our program.



Joy and Maria Prentice

I am a working Mom....a practice partner for two children (with three instruments between them)...

and I'm taking either private lessons or group lessons

to learn all three instruments! When I think about practicing, my first priority is to make sure the children get practice time. I try to play along during the practice time with each child, which can give me *some* practice. However, that doesn't work too often!! I can't really practice the piano along with my daughter...and my son plays the violin much faster than I do, so I can only practice with him on the slower songs.

When I do get time to myself to play one or more of the instruments, usually on weekends, I find my time spent in a variety of ways. Some days, I am very focused on working on my new piece and I can spend 30 minutes or more on that piece. Other days, I only spend my time going through review songs. I may start somewhere in book 1 and work my way up to the current piece and then quit for the day. And then there are the days when I pick up the instruments with the intent of playing just for relaxation and enjoyment. On those days, even though I'm not playing the Suzuki songs, I am still practicing my tone, fingering, posture, etc. So while I don't always have much to show as far as progress on my current song, I hope I'm always showing some progress with the instrument!



"I'm a One Point Focus lady"

Polar Piano Workshop Featuring Mary Craig Powell



"One thing we learn from piano is how to work hard."

Herrick Hall was the place for Suzuki piano families on Saturday, February 7, 2009. Mary Craig Powell visited us again for our third annual piano workshop. Even though the workshop was named "Polar" the weather turned out to hold a hint of spring.

This was the first event for our pianists in Herrick Hall. The building is a science lecture hall that has been redecorated and refurbished to include a small Steinway concert grand piano. The hall has stadium seating so that nearly every seat is a good one to see the action.



"I'm a pretty lazy piano player, myself. I like to make it as easy as possible."

Approximately 40 students and practice partners got to meet and work with Ms. Powell. Most played polished pieces, to which Ms. Powell added more advanced musical ideas. She said, "Don't be concerned about having to take apart an old piece to add something new."

Ms. Powell had lots of positive things to say about our students. She thought they all were well prepared and had beautiful piano technique. She was also impressed with our parents and commended them on taking notes during the masterclasses.



"The beauty of review is being able to go back and add something new."

Who knew that vending machines and traffic police were important tools in playing piano? Ms. Powell fed pretend coins into the students' heads and pressed buttons on their knees for loud and soft sounds. This added an aspect of fun to practicing, but it also added a physical element that plays to many learning styles. Ms. Powell deputized a few parents to be traffic police officers for their students. When the students played too fast, the parents were to pull them over and hand out tickets. The goal was to not get caught speeding!

It was a great weekend for students, parents, and teachers alike. Ms. Powell is the chair of the International Suzuki Piano Committee. The teachers got to discuss with Ms. Powell changes in the current "New International Edition" of books 1-3 and the future of books 4-7. Mrs. Kirsh, Mrs. Palmer, and Mrs. Wise are excited about the changes and look forward to sharing the new information and ideas with their families.



"There's a time to play carefully but when it's time to let loose, I want you to enjoy it!"



"Tea and repetitions work for me!"
-- Caryl Palmer

"Practice approaches, like diapers, must be changed often, and for the same reasons."
(paraphrase of a quote from composer, CY Young).
In other words, keep practice fresh by changing something about your practice.



"I prefer to practice in 15-20 minute segments because I get more done this way and I'm less tired. If I have to go for 60 minutes or more, I try to remember to stretch my limbs every 20 minutes.

-- Jim Van Reeth

*a publication of the
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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,
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(740) 975-4644

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vanreethj@denison.edu

When Robin Brown Practices...

I try different rhythms for tough 16th note sections:
limping (16th note followed by dotted 16th note)
galloping (dotted 16th note followed by 16th note)
other rhythms

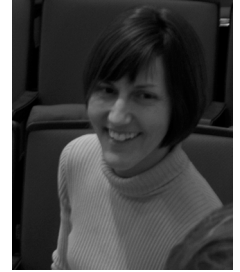
I play tough sections extremely slowly and make sure the pitches are correct with tuner or well-tuned piano.

Sometimes I'll forget the key signature and play wrong notes so I write a sharp, flat or natural symbol as a reminder above the note.

I often put an upside down V between notes that are a half step apart to indicate where the half steps are in a section so that I can have my fingers ready in that finger pattern.

I use a metronome when counting or playing tough rhythmic sections or to keep from rushing (i.e., playing too fast).

I like to sing a part of the piece out loud or in my head to feel the musical phrasing.



Making the Most Out of Practice Time: Review Before New Stuff

by Maryfrances Kirsh



BJ helps Mrs. Kirsh practice for an upcoming recital.

Here's my practice secret: I don't like the word **practice!** I know, that's not the best thing for a music teacher to confess, but it's true. So when I ask my students what the most important thing to do everyday to improve on their instrument, "practice" is the wrong answer!! It's just not specific enough.

When I was growing up, my teachers never told me **how** to practice, they just told me to practice. I would go home with music to "practice" that I had never seen before and I didn't have a CD so I could listen to it, either. I knew I had to play it before my next lesson, so I would either slide it back behind the piano and say I had lost it, or I would stick it inside another book and forget about it. What bothered me about practicing was that I didn't know how to learn the new stuff, which was all I was assigned. The whole experience was frustrating.

Becoming a Suzuki teacher taught me a lot about practicing. I realized I didn't like it because I didn't have anything comfortable or polished to play. After a recital, my teacher would move on to the next piece. Having a review list was totally new to me and I found that I liked it. Practicing wasn't hard if I had familiar pieces to play.

I also learned that it's not necessary to work on the whole piece. I like to take long accompaniments and mark the spots that aren't familiar and give those special attention. I also focus on just one little spot in a piece and possibly play it beat by beat. I never did that growing up!

Finally, I learned that it's more fun to do it with a practice partner. My parents didn't practice with me when I was little, but my dachshund did! And now BJ keeps me company.

So what **is** the most important thing to do everyday?? **Review!** Then use the rest of your time to work on the new stuff in small pieces.



Sub-zero Temps Plus Twenty Flutists Equals “Flutes in the Frost 2009”

by Linda Habig

2009”. Students from Newark, Johnstown, Alexandria, and Granville, along with a group who traveled from Cincinnati, participated in the flute festival held January 16 and 17 on the Denison campus.

The guest artist and master class instructor was Wendy Stern from New York City, an internationally recognized flutist who has played in the New York Philharmonic, the New Jersey Symphony, and the acclaimed flute quartet “Flute Force”. Wendy has led international Suzuki student flute ensembles, and studied in Japan with Tokio Takahashi, founder of the Suzuki flute method under Dr. Suzuki.

Flutists at the festival attended classes in groups with others working on similar repertoire, and the groups were appropriately labeled “Blizzard”, “Icicle”, and “Snowball”. Master classes with Wendy provided the opportunity for each student to receive individual instruction, while others in the group learned from listening and observing. Wendy’s teaching provided a wealth of learning points. For example, our

youngest students improved their air speed by blowing ping-pong balls across the floor, and playing phrases of songs in different parts of the room. Wendy coached more advanced students in areas such as improving relative intonation within a particular key, interpreting Baroque ornamentation and rhythm patterns, and understanding elements of theme-and-variation structures.

All students attended enrichment classes in chamber music, led by Melody Jones, and rhythm/percussion, taught by Terrence Karn of the Denison faculty. Students and parents joined in the joyful fun of Terrence’s class, learning and playing on varied percussion instruments, and improving their sense of rhythm. This class has become a major highlight of the flute festival. After an instructive class in chamber music, students then had the opportunity to work independently as a team on their pieces for duo, trio or quartet.

Wendy’s lunchtime recital on Saturday was another highlight of the festival. Her rich, full sound, coupled

with lightening-fast technique and exquisite phrasing provided a memorable example of extraordinary flute playing. Repertoire included Chaminade’s Concertino, Blake’s Walking in the Air (from *The Snowman*), Kuhlau’s Variations on the Last Rose of Summer, Pucihar’s Flute at Play, and several other selections.

During the festival, all flutists and teachers came together twice for group classes led by Wendy, where all enjoyed playing and learning together. Wendy taught the group new variations on “Twinkle” which included a flashy and fast-moving obligato part played by the high school flutists, while the younger students played the theme, harmony, and some played just on the headjoints.

One unexpected and wonderful benefit of the festival was the friendship that blossomed between our Denison families and the families from Cincinnati. We all hope to continue these friendships through more shared Suzuki flute events.



Wendy Stern, flute
and Sarah Ramsey, piano

Program Recitals:

Sundays at 3 p.m.

February 15
Burke Recital HallMarch 15
Burke Recital HallMay 3
Herrick HallSpeak with your
teacher to register.

**Denison
University
Suzuki Program
Website**

www.denison.edu/suzuki

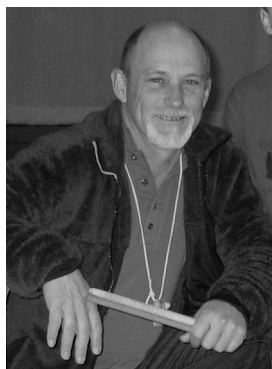
The DUSP website features a large number workshop photos due to the generosity and thoughtfulness of parents with cameras.

Please visit often and enjoy the pictures.

While you're there, check the

Current Events page for the latest information and announcements.

In addition, there will be reminders and alerts on the bulletin boards in the Suzuki Hallway.



Rhythm Class a Big Hit at Workshops

(pun intended)



Participants in the "Flutes in the Frost" and Strings in the Snow" workshops enjoyed rhythm class with Terrence Karn. Terrence is the resident musician/accompanist for the Denison University Department of Dance. He has been a character dancer, global musician, dance accompanist, and a composer for a wide variety of dance and theater productions all around the world. His classes at our workshops were enjoyed by all ages of participants.

He used a lot of Call and Response in movement and rhythm and would start by saying: "Are you ready? Feel the beat. In your feet. On your nose. In your toes" and then play all sorts of wonderful rhythms which the students had to repeat back to Mr. Karn on their drums using their hands or sticks. Mr. Karn kept a steady 4/4 time beat on a kick drum with his foot while playing the rhythms on different percussion instruments from all over the world.



You couldn't help but smile and get into the beat and rhythms!

Practice Palooza 2009

Practice Palooza 2009 is coming!

Valentines Day to St. Patrick's Day

(February 14 – March 17)

Registration Starts Soon!!

Recognition Ceremony during the April 3rd and April 4th Group Classes

Ask your teacher for more details!



Polar Pianos:

Piano Workshop featuring
Mary Craig Powell

Saturday, February 7 & Sunday, February 8

Strings in the Snow 2009 Lives Up to Its Name

by Robin Brown



Gabriel Bolkosky and Michele Cooker

There was snow (and ice) and there were strings! Those able to attend the recital on Jan. 9 were treated to wonderful music-making. Violinist Gabriel Bolkosky and pianist Michele Cooker took us on a tour (with a world map and impressionist paintings as props) from Austria with a Fritz Kreisler composition, to Germany and France with Robert Schumann and Claude Debussy sonatas, respectively, and to the U.S. with two jazz tunes from "Porgy and Bess" by George Gershwin. After the recital, all the students joined on stage for a great play-down, followed by a cookie reception where Mr. Bolkosky signed copies of CDs for sale (CD titles included "This and That," which features jazz and classical tunes and "The Orchestra is Here to Play," a collection of children's folk music.



Cora Kuyvenhoven

On Jan. 10, violinists, violists and cellists (60 students in all) from the Denison University Suzuki Program, Rebecca White's Studio in Pickerington were warmed by three hours of fun, drums, and learning! Cora Kuyvenhoven taught the cellists, Gabriel Bolkosky and Janelle Severson taught the violinists and violists, and Terrance Karn (Denison University Visiting Dance Instructor) led the drummers. Carol Thompson and Maryfrances Kirsh provided accompaniment and the Loft Violin Shop brought instruments, metronomes, tuners, Suzuki books and music, and best of all, electric violins and cellos for all the students to try out!



Jen from the Loft Violin Shop brought cool stuff for us to buy.

Janelle Severson played a game with the Pretwinklers called "On Your Marks, Get Set, Go" which worked wonders. "On Your Marks" is getting the feet from rest to play position. "Get Set" is getting the bow hold ready and the violin up on the shoulder with the violin hand in correct position and the bow on the E string. "Go" is to play something (e.g., Taka Taka Stop Stop on E string). If you did it just right, you got a sticker, but if not, Miss Janelle (or a stuffed animal) got the sticker. Then she played the Copy Cat game – she'd play something, and everyone had to play it back just like she played it. She reminded everyone to "Smile like beautiful flowers standing tall in the bright sun" (which is a nice thing to think about on a cold winter day). With the Book II/III class, I won't forget when she said, "It's like smelling your arm pit" when you lift the bow above the G string and place it at the frog. She worked a lot with the students on crescendos, decrescendos and using full bows. And I hadn't realized that the Woody Woodpecker theme was hiding in Nicolo Paganini's "Witches' Dance" (in measure xx: B G# E B E G# B G#)!



Janelle Severson with Gail and Jordyn Hubert

In Gabriel Bolkosky's Book I class, they learned about dog (bark = staccato in Italian, martele in French) and cat (meow = legato) sounds on the violin. He had them play circle bows and everyone in the audience had to close their eyes and raise their hand if they heard any sound at the end of the circle bow. Then, with much laughter, they played a Game Show with "Sing that Tune" (first to sing the correct song from Book 1 got a point for their team). With the Book II/III class, he had them work on bow speeds using full bows with the "5,4,3,2,1,1,1,Blastoff" Game (5 counts to down bow, 4 counts to up bow, etc.). If he caught you running out of bow, he would say, "License and Registration...I caught you doing 3 in a 5 bow zone." He also had them work on sections of Musette by J.S. Bach. This piece, he said, is written as Andante Pastorale, which means a "walk in the pasture",

so he found cows (Slur from D to A = "moo") and chickens (Slur BA Staccato DA = bach bach) in the piece for them to practice.



Gabriel Bolkosky with the Book V+ class.

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E-Mail:
vanreethj@denison.edu

Thinking Ahead to Summer Institutes

It's only February, but information about summer institutes is already available on the Suzuki Association website:

www.suzukiassociation.org

All the institutes offered during the summer are listed both by date and location. There are institutes in and near Central Ohio that offer fine teaching and a wide variety of experiences. You may also choose to travel and incorporate the week of learning with some sightseeing and adventure. Here is a sample:

The Suzuki Music Columbus Summer Institute is for violin, viola, and cello and is held at Otterbein College in Westerville, Ohio from July 15 to July 20. Students experience master classes, group classes, concerts and recitals. Extra classes are offered in theater improvisation, movement, jazz, and chamber music.

The International Music Festival will be offered July 26 – July 31 near Cleveland, Ohio. This is the closest institute to Central Ohio that will be offering piano. In addition to master classes and group classes, this institute offers choir, theater, percussion, art, and karate.

The Greater Pittsburgh Suzuki Institute is held August 2 – 8 and features piano as well as flute, violin, and cello. Suzuki guitar is also offered as well as extra classes in choir, music and movement, folk dancing, and art.

The Chicago Institute will be offered June 28 – July 3. Kaitlin Goody has attended cello teacher training at this institute and speaks highly of the faculty and her experiences there. The piano faculty consists of some of the most well known teachers from around the country.

The Colorado Suzuki Institute, June 8 – 20 (two sessions), is an amazing institute in a beautiful part of the country. Nearly every Suzuki instrument is offered: bass, cello, flute, piano, violin, viola, and voice. This huge institute boasts over 50 faculty offering both student lessons and a large teacher training session. Faculty and teacher trainees say the atmosphere is what makes it so popular. Overnight accommodations are in condominiums with stunning views of the Rocky Mountains. Many families combine this institute with a week of outdoorsy summer fun.

And if your family is ready for some serious outdoor fun, check out **Blue Lake Suzuki Family Camp** in Twin Lake, Michigan. Piano, cello, violin, and viola are offered June 17 – 28. Families stay in cabins and many lessons and practice sessions are held outside. This has been a popular camp for some of our Suzuki families.

Another institute that takes some travel, but worth the trip, is the **American Suzuki Institute** in Stevens Point, Wisconsin from July 26 – August 8. It, too, is a large institute, featuring many well-known teachers including Jim Van Reeth and Rebecca White. Strings in the Snow clinicians Gabe Bolkosky and Janelle Severson also teach there.

Summer institutes are a time for learning, renewal, and just plain fun. Speak with your teacher about the opportunities that await your family and check out the Suzuki Association website for more information.

a publication of the Denison University Suzuki Program



Happy New Year!

Resolutions: Suzuki Style

Now is the time
to make your
Suzuki Parent
New Years' Resolutions.

- Play your Suzuki recording at a new time.
- Chart your student's daily practice.
- Arrive 5 minutes early to the lesson (reduces stress!).
- Wash hands before the lesson (reduces germs!).
- Have your piano tuned.
- Organize notes into categories (review, new, reading, focus, etc)
- Get a new notebook!
- Ask at least one question at every lesson.

Remember,
nothing big gets
accomplished in one day.
Resolutions are set
in one day,
but are accomplished
with a hundred tiny steps that
happen throughout the year.

Tips for making them last:

- Create a plan
- Start immediately
- Write down your plan
- Think "year round," not just for January
- Remain flexible

Winter Workshop: "Strings in the Snow"

The Denison University Suzuki Program is proud to present its first workshop for strings January 9 and 10, 2009 featuring clinicians Gabriel Bolkosky, Terrance Kern, Cora Kuyvenhoven, and Janelle Severson. Contact your studio teacher or Jim Van Reeth for your detailed schedule.

All are invited to a concert Friday night, January 9 at 6:30 p.m. featuring Gabriel Bolkosky, violin and Michele Cooker, piano.

Friday, January 9, 2009

- 6:00 p.m. Burke Recital Hall doors open
- 6:30 p.m. Recital by Gabriel Bolkosky, violin and Michele Cooker, piano
- 7:15 p.m. Violin Play Down in Burke Recital Hall
Cello and Viola Play Down in Burke Rehearsal Room
- 7:45 p.m. Meet the Artists and Clinicians Reception in Burke Hall Lobby

Saturday, January 10, 2009

9 a.m. - 4 p.m.

Each participant will have three classes scheduled as close together as possible.

Lunch will be from noon to 1 p.m.

The Loft Violin Shop will have string accessories and information available throughout the day.

The Strings in the Snow concert and workshop is made possible in part through the generous support of the Granville Arts Commission and The Loft Violin Shop.

High School Suzuki Flutists Achieve Honors

Kayla Swisher and Zac Tabler, two of our Suzuki flutists, auditioned for and were accepted in a number of selective bands and orchestras during the fall of 2008, and they will be playing with these "honors" organizations into 2009.

Kayla, a home-schooled high school junior, was thrilled to be accepted into the Ohio State University High School Honors Band, which will rehearse and perform during the last weekend of January at OSU. Students from all over the country auditioned for this prestigious band. During the first weekend in December, Kayla was the first-chair flutist in the selective OMEA High School District Honors Band, leading a flute section of ten other flutists, all of whom had been selected and ranked by audition. She also was successfully nominated for the Cedarville University Music Showcase Honors Band, which brings together top-quality high school musicians during February for rehearsal and performances at Cedarville, a Christian-focused university located southwest of Columbus.

Meanwhile, Zac Tabler, a Granville High School sophomore, played first chair flute in the OMEA East Central Regional Orchestra during November, performing some great orchestral literature including Glinka's Ruslan and Ludmilla Overture, and Schubert's Unfinished Symphony. And continuing into 2009, both Kayla and Zac were accepted into the Newark-Granville Youth Symphony, together comprising two-thirds of the three-member flute section, where they'll continue to contribute their glorious flute sounds and musicianship, while learning about the joys and challenges of playing with strings in a full orchestra.



Program Recitals:

February 15

March 25

May 3



Denison University Suzuki Program Website

www.denison.edu/suzuki

The DUSP website is up and running and is constantly being updated with the latest information possible.

Because it is so easy to add current information, there is less need to copy and hand out information on paper to each family.

Be sure to check the website often for updates on group classes and special events.

In addition, there will be reminders and alerts on the bulletin boards in the Suzuki Hallway.

Playing at the Speed of Light

by Maryfrances Kirsh

Have you ever noticed that students like to play fast? Watch them in other situations. They run fast, they talk fast (especially teenage girls!), and they eat fast (unless you need to go somewhere!). It just makes sense that they would play fast. When they play something different than what's on the page or the recording, they repeat it (with good intentions in mind) but play it even FASTER --maybe just to get through it and go on!

Here are some ideas to help you slow things down:

Establish the slow speed first! When I ask a student to play slowly, usually, her new tempo isn't any different. When I demonstrate the speed I want, the student will either repeat it perfectly or play it WAY more slowly than I did. She means it as friendly teasing, but the ultra-slow speed works for me, too. ☺

Here are some ways you can establish a slow speed at home:

- Practice Partner tapping on the student's shoulder or head or...
- Stepping in place
- Metronome (your teacher can give you speed suggestions)
- Use an animal to represent the speed: turtle or elephant
- Play just one or two notes with stops in between.

Why should students play slowly?

- Because your teacher says so!
- Because your practice partner says so!
- It helps you to learn the notes more quickly.
- The slow speed gives you extra time to get ready before each note.
- It gives you time to think before you play.
- It gives your teacher a chance to talk you through a rough spot!

When should you and your student play slowly?

- When you are learning a new piece
- When your teacher gives you a practice blob
- When you miss notes
- When your practice partner cringes
- When your teacher says so!

Strings in the Snow

Friday, January 9 & Saturday, January 10

Flutes in the Frost

Friday, January 16 & Saturday January 17

Polar Pianos

Saturday, February 7 & Sunday, February 8



Granville Christmas Candlelight Walking Tour 2008

Flutists, pianists, cellists, violinists, and violists from the Denison University Suzuki Program performed in the Granville Christmas Candlelight Walking Tour in December. Early in the afternoon, the flutists and pianists performed both holiday selections and pieces from the Suzuki repertoire. Many in the audience stayed afterward to hear the strings perform, leaving very little space for latecomers. One audience member said that he had attended the Suzuki program's performances over the years and that it was his favorite part of the Walking Tour. He thought that the performance should be played through speakers so that everyone could hear the beautiful music.



You can enjoy many, many more photos of these events on the Denison Suzuki website: www.denison.edu/suzuki

Goodwill Ambassadors Tour December 2009

Students and teachers took their Walking Tour program to the residents at the Flint Ridge Nursing and Rehabilitation Center in Newark on Saturday, December 13. The flutists and pianists performed in the main lobby area while the violinists, violists, and cellists performed in another wing.



Suzuki pianists:
Front Row: Faith Dickson, Emily Noe, Mikala DeGenero, Gavin George
Back Row: Henry Dantzer, David Downing, Reese McQuinn, Abby Dickson, and Aaron Downing

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The Nutcracker

Hi, I am Emily Noe and I am a dancer and a pianist. I love dancing and I love piano! I just finished dancing in the Central Ohio Youth Ballet's version of *The Nutcracker*.

Here is a picture that my mom took of my friend, Amelia Larson, and me during one of the rehearsals. Amelia is my best friend and a Suzuki violin player.



Auditions were hard. I was SCARED! But I made it and was chosen to play several parts!

Before auditions began, I hoped I would get to be "Drummer Doll". During auditions I learned about "Russian and Chinese" and wanted them so badly. But I did not get any of them! Instead for my first time, I got to play the parts of "Puppet, Mice, and Snow" which allowed me to dance in the battle scene, snow scene, baker's shortbreads, bows and the finale!

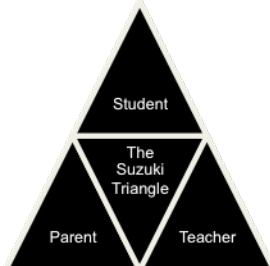
I would liked to have danced in the opening party scene too but did not want to rehearse both Saturday and Sunday each week. As it was, rehearsals were every Saturday beginning in September. They were both tiring and fun. Towards the end, rehearsals ran till 10:00 P.M. and for the Lancaster Tech rehearsal we ran till 12:00 A.M. WOW, were we tired!

Backstage during an early stage rehearsal, my friend Faith missed her queue and she missed part of the snow scene as a result. But she got to the other side of the stage just in time for her next queue. I had many quick changes – between battle and snow, prologue and puppets, and puppets and finale. I was always afraid I would miss my queue, but I never did.

We performed at the Midland Theatre over Thanksgiving weekend. We were spoiled there. We got movie star mirrors in the dressing rooms and messages over the speaker so we did not miss our queues. At the Lancaster Theater we were also spoiled, not by the dressing rooms, but by the cool vending machines. There was one where you entered a dollar and you chose from latté's, cappuccino, coffee or hot cocoa. I got the hot cocoa. I still had a dollar left so I also got a bagel. It was soft, warm, and smooth. Yum!

When I knew *The Nutcracker* was done for good I was sad. I look forward to doing it again next year!





Winter Workshops Will Benefit All Sides of the Triangle

Students
will work with
nationally acclaimed
clinicians.

Parents
will learn new ways
to coach their kids
at home
and will enjoy
spending the day
with other Suzuki
parents.

Teachers
will enjoy watching
these experts in action.

Strings in the Snow
January 9 and 10

Flutes in the Frost
January 16 and 17

Polar Pianos
February 7 and 8



a publication of the Denison University Suzuki Program

Flute, Piano, and String Groups Prepare for the Granville Christmas Candlelight Walking Tour

While the string faculty met in October to create the listening CD for its students, the piano faculty was selecting students and their pieces, and the flutists were deciding on what combinations of groups would play with the pianists. Organization starts early for the Suzuki Program's participation in the Granville Christmas Candlelight Walking Tour, but all the work is worth it.

The pianists and flutists of all levels will perform first on Saturday, December 6. The concert will be a combination of soloists and flute groups performing holiday pieces as well as Suzuki favorites.



Jim Van Reeth and Richard Kirsh sport the latest in headwear at the string rehearsal.



Robin Brown leads her group in *Carol of the Bells*, a favorite among the string students.



Scottie Medley and Olivia Hester are members of the Herrick Hall Group.

After a short break, the cellists, violinists and violist will perform their selections, including the debut of a lovely arrangement of a Moravian tune found in the violinists' reading book. Their concert begins and ends with pieces featuring all of the string students –from those just beginning to those preparing to graduate. This year marks the debut of the flutists joining in with the strings.



Ruby Locke and Maria Prentice discuss their parts during rehearsal.



Linda Habig rehearses with the Denison Suzuki Flutists in Herrick Hall.



The Pretwinkle Group plays bells in the Denison Suzuki classic, "Twinkle Bells".

Friday, Dec. 5 Dress Rehearsal:
Centenary United Methodist Church
Flute and Piano: 4:30 – 6 p.m.
Strings: 5:30 – 8 p.m.

Saturday, Dec. 6 Performances:
Centenary United Methodist Church
Flute and Piano: 2 p.m. – 3 p.m.
Strings: 3:15 p.m. – 4:15 p.m.

"The key to learning reading is to build a huge memory bank of musical patterns."

-- William Starr



Spring Semester

Piano and String Group Dates:

January 24
February 14
February 28
March 14
April 4
April 18

Flute Group Dates

January 24
February 7
February 28
March 14
April 4
April 18

Program Recitals

February 15
March 15
May 3

Goodwill Ambassadors Tour

May 2



"I want to make good citizens. If a child hears fine music from the day of his birth and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart."

-Shinichi Suzuki

Dr. Suzuki

by David Downing



"Beautiful tone, beautiful heart," said Dr. Shinichi Suzuki. He is important to me because he created the Suzuki Method, the way I have been taught my whole life. I would describe the Suzuki Method as a bunch of songs created by composers, made for people to have fun with and create peace on earth. You start by using your ears to learn then by developing the ears to the eyes. Going from the ears to the eyes to the beautiful tone of the violin, makes the beautiful heart. Let me tell you about this man who has given so many children a "beautiful heart."

Shinichi Suzuki was born in Nagoya Japan in 1898; his father owned a violin-making factory. He was one of twelve children. Shinichi spent his childhood working at the factory putting up violin sound posts. He thought the violin was just a toy until he heard a recording of Mischa Elman playing the violin. He taught himself violin by listening to tapes and trying to copy them. When he was older he took private violin lessons from the famous violin teacher Karl Klingler in Germany. There he got a friend, Albert Einstein and married his wife, Waltraud Prange. Years later his wife translated his book Nutured by Love to English.

In his book Nutured by Love Dr. Suzuki shares his philosophy for teaching music to young children. First the Mother learns and the child just listens and listens. Someday the child will take the violin from his mother and say, "I want to play the violin. I want to join the fun." Then the child begins lessons and they start unwrapping the present of playing violin. As the child gets advanced in age and in music he will join other kids playing just like Dr Suzuki. Cool, eh?

Dr. Suzuki said one very fun quote, "Knowledge is not skill. Knowledge plus ten thousand times is skill." Dr. Suzuki thought that repeating things over and over was better for you to learn, just like a parrot.

Dr. Suzuki died the same year I was born: 1998. He was 99 years old when he died in his home in Matsumoto, Japan. "There have been many emulators, but no one will ever replace him" (Racin, 1998). He was and is called "Dr. Suzuki."

Helpful Words for the Seitz Concerto No. 5, 1st Movement

"You ate all my cheese!"
"I'm really, really sorry."
"YOU ATE ALL MY CHEESE!"
"Yes, I'm very, very sorry.
How a-bout I buy you some new cheese?"
"OK, I guess that's fine with me."
"OK, Now let's be friends a-a-gain a-and go outside and pla-ay"
(Next measure the kids start playing)



Ava D'Herete created this "grate" way to remember the dynamics and phrasing for measures 15 - 29.

Spider in the Dark by the Part B piano group

The “Part B” piano group ended its semester-long study of composers with a visit from Dr. Ching-chu Hu. Dr. Hu is the chair of the music department at Denison University and has composed music for many instruments and for many occasions.

Dr. Hu invited each student to create a musical idea based on his or her superpower. Rick Duffus could play anything and Emily Noe could fly. Maria Prentice could become invisible while Madison Kasper could make snow and large music notes. Aaron Downing had the ability to create very strong webs and David Downing could send fire out from his hands.

Together, Dr. Hu and the class created a piece of music and movement telling the story of a bored giant spider who came to Granville during Hannukah to make people disappear just for fun.

There was some discussion of a possible recital performance and a sequel in the spring.



Rick Duffus, Maria Prentice, Aaron Downing, David Downing, Madison Kasper, and Dr. Hu set the stage for the giant spider’s downfall.



Dr Hu demonstrates his son’s reaction to seeing something scary.



Emily Noe sees the spider and amazes David Downing with her ability to scream.



Then, she is made invisible by the spider. This is unusual for piano group and doesn’t happen very often.



Our superheros use their super powers of snow, fire, web design, invisibility, and the ability to fly and play anything to overpower the spider and save Granville from its evil intent to make everyone disappear.

Composer Study

The Part B piano group studied composers from the Suzuki repertoire this fall. Before each group, information was emailed to families and also posted on the bulletin board in the Suzuki Hallway. Students were quizzed on their knowledge of the composers during games of Jeopardy and Bingo. Here are some of the students most favorite composer facts:

- J. S. Bach** performed at a coffee house in his spare time.
- W.A. Mozart** wrote piano concertos and performed as soloist.
- L. van Beethoven** used a special rod attached to the soundboard on a piano that he could bite—the vibrations would then transfer from the piano to his jaw to increase his perception of the sound.
- J. Hummel** was one of the first composers to fight for musical copyrights against intellectual pirating.
- C.M. von Weber** was the first composer of operas to include spooky parts.
- Ching-chu Hu** enjoys playing Guitar Hero on his Wii. Dr. Hu’s music has been played in United States, England, Germany, Bulgaria, Italy, Russia, Austria, China, Taiwan, and Australia. Sometimes he gets to travel to these places to coach the performers and to attend the concerts.

*a publication of the
Denison University
Suzuki Program*

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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

Tuition Assistance Program Begins

by Mary George

The Denison University Suzuki Program is very pleased to announce the start of our Tuition Assistance Program with the spring semester in 2009. Each semester the program will award up to five, \$100 grants to dedicated families. If there are more than five highly-deserving students applying for grants for any one semester, the grants will be awarded to five individuals on a lottery basis.

Through this Tuition Assistance Program, we hope to diversify our student base by enabling lower income families to afford Suzuki music instruction and assist current families with multiple children who often find it difficult to pay for the same music instruction for their youngest child that they have been able to provide to their older children. The grants will also help us maintain dedicated students and families who encounter temporary financial struggles associated with unexpected medical bills, home repairs or a job change.

The application process for a grant involves gathering the four required documents listed below and mailing them to our program administrators, Mary and Eric George. Please ensure you complete the application in full because we cannot consider any incomplete applications.

All grant applications must include:

1. A statement from the student (or parent if child is under age 12) describing why he/she desires to play an instrument and any previous musical involvement.
2. A letter of recommendation from the child's music teacher (or another non-family member adult who knows you well if you are a beginning music student).
3. A statement from a parent or guardian describing any extenuating circumstances, financial or otherwise that should be taken into consideration.
4. An official grant application form that you can obtain from your Suzuki teacher.

We hope that these grants will give needed relief to deserving families in our program and those looking to join. Please ask your teacher if you would like to have a grant application form for the spring 2009 semester. Completed spring grant applications must be postmarked by Friday, January 23, 2009.

www.denison.edu/suzuki

**Denison University Suzuki Program
Tuition Assistance Application**

Please complete the student and parent/guardian information below and send along with the additional items requested to:

Denison University
Department of Music
ATTN: Mary and Eric George
PO Box 810
Granville, OH 43023

All applications must include:

1. A statement from child (or parent if child is under age 12) describing why he/she desires to play an instrument and any previous musical involvement.
2. A letter of recommendation from the child's music teacher (or another non-family member adult who knows you well if you are a beginning music student).
3. A statement from a parent or guardian describing any extenuating circumstances, financial or otherwise that should be taken into consideration.

Student Information:

Name _____ Age _____ M/F

Private Teacher _____ Phone # _____

Instrument _____ Current Suzuki Book _____ Years Studied _____

Parent/Guardian Information:

Name _____

Address _____

Telephone Day/Evening _____

Email _____ Are you willing to volunteer? _____

Tuition Assistance Grants are limited to \$100 per semester and are not automatically awarded on a continuing basis. There will be a new selection process at the beginning of each semester. The grant is not a guarantee of services from the Denison University Suzuki Program. The program has the right to change or terminate this grant at any time and for any reason. The expectations of students in the Denison University Suzuki Program are high. Daily practice and attendance at individual, group lessons and performances are essential.

I have read and understand the terms of the Denison University Tuition Assistance Application:

X _____
(Parent/Guardian signature)

X _____
(Student signature)

*** Completed spring grant applications must be postmarked by Friday, January 23, 2009.**

Please ensure you complete the application in full because we cannot consider any incomplete applications.

a publication of the Denison University Suzuki Program

"Music is not only for some people; music is for everybody, anywhere in the world, of any age."

--Daniel Barenboim,
pianist,
conductor,
and teacher



November Group Classes

November 7
November 21

Palmer Studio
and Viola

November 8
November 22

Cello,
Flute,
Piano,
and Violin

Suzuki Winter Festival 2009: A Celebration of Learning, Friendship and Fun

Strings in the Snow ~ January 9 & 10
Flutes in the Frost ~ January 16 & 17
Polar Pianos ~ February 7 & 8

by Jim Van Reeth

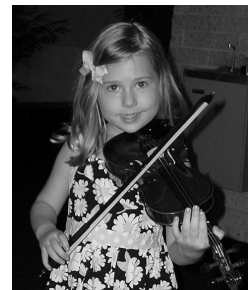
Our program is gearing up to kick-off 2009 with a month long celebration of friendship, learning and fun with our **Suzuki Winter Festival**. An all-star line-up of teachers, friends and performers from across the United States are excited and ready to travel to Denison University for this awesome event. Registration forms, available from your studio teacher, are due later this month.

Our **Suzuki Winter Festival** includes master classes, chamber music coaching, technique and repertoire group classes and a drumming class like those found at the summer institutes held all over the world. Each individual component of our festival, **Strings in the Snow, Flutes in the Frost, and Polar Pianos** contains some but not all of each class experience. We have created a balanced and beneficial experience for each instrument group.

Please sign-up now to help us ensure a successful **Suzuki Winter Festival** and to help us get final scheduling details in place before the December holiday break. We are also proud to announce that we have been awarded a grant from The Granville Arts Commission to help offset these costs.

On a final note, we are seeking parent volunteers to assist with various tasks and keep things running more smoothly. Please let your studio teacher know if you are available to help out.

See you at the **Suzuki Winter Festival!**



Claire Malishenko composed her first piece for violin and wanted to share it with us.



Program Recital:

•November 9•

Sunday
3 p.m.

Burke Recital Hall



Lang Lang: Playing with Flying Keys

“Classical music
is just as cool
as the music
kids love today.

I want kids
to know this.

It is so true!

The composers who
created new sounds
centuries ago
were the rock stars
of their time.

They were daring
and innovative,
and my hope is that
young people today will
not only listen
to these sensational
composers and
appreciate sounds they
have not heard before
but also be inspired to
re-create these
wonderful works and
compose music
of their own.”

Lang Lang is a concert pianist
who devotes his free time to
UNICEF and encouraging
children to study music.

Oh No, Not Another Minuet!

by Linda Habig

Toward the end of Book 1, after the variety and pure fun of early songs like Cuckoo, Fireflies, and Aunt Rhody, Suzuki flutists learn three minuets by Bach. All are beautiful music, loaded with melodic lines and lots of interesting new flute techniques. But flutists sometimes wonder, “Why so many minuets?”, especially when they find that the start of Book 2 features three more minuets among its first songs.

Dr. Suzuki and Tokio Takahashi undoubtedly included these lovely minuets in the early repertoire for a number of reasons. First, and very simply, they are wonderful music characteristic of some of the greatest composers of all time, including especially Bach. Also, since all Book 1 minuets are in the key of G, flutists start building technique of playing smoothly through the first octave break, changing embouchure and air direction for the higher second octave, and mastering the finger challenges of passing between C, D, E, and F#.

Interestingly, most of these minuets appear in the Suzuki methods for other instruments as well, thus building common repertoire among the varied instruments. For example, in violin books 1 and 2, there are 5 minuets, while piano books 1 and 2 include 6 of them. Many of these are the same as in the flute book, but have technical challenges specific to those instruments.

What is a minuet and where did they come from? About 350 years ago, in the 1600’s the French royalty began dancing minuets, and the dance was an important part of the fancy balls at the royal courts. At first, the minuet was a lively, fairly fast dance, but soon slowed down to be elegant and stately. The name “minuet” comes from the word “menu” meaning “small”, and the dance was created with small steps, danced in $\frac{3}{4}$ time, with a triple-meter feeling. People danced the minuet creating a big “S” shape around the ballroom. And for fun, men often kissed their partners while dancing the minuet, which was expected and encouraged!

Although in the early days, all dancers were very polite and well mannered, eventually dancing the minuet got to be dull. Then, while dancing, men started wearing their swords on their belts and lots of fights and brawls broke out on the dance floor. Some women even wore riding attire and boots! But by the early 1700’s, formality, tasteful dress, and elegant manners had returned to the ballrooms where minuets were danced.

In the 1600’s it was said that it took 3 months for a young person to learn to dance a minuet. How long does it take you as a Suzuki student to learn to play a minuet well?

www.denison.edu/suzuki

Our website is the place for you to go for all sorts of information about your Suzuki program. The Current Events page is designed to be your quick reference for dates, locations, times and other vital information for upcoming events.



Daniel Gibson at Blue Lake Summer Camp

Melissa Saladino, Andrew Saladino,
and Daniel

Cello technique class w/Carol Ourada

Summer Reflections: Blue Lake

by Daniel and Robin Gibson

In June Daniel attended his first Suzuki camp in Blue Lake, Michigan.

It was a beautiful setting, on the shore of Blue Lake, less than hour north of Muskegon. It was a real camp-like experience (rustic), as we stayed in a cabin, while others stayed in tents or campers. Our cabin was in a group named for artists, and it was named Da Vinci.

Granville Suzuki friends Andrew and Melissa Saladino stayed in another section of cabins named for authors, and their cabin's name was Austen. Following the Suzuki Family Camp, the grounds become filled with campers for the Blue Lake Fine Arts Camp.

Daniel attended three classes: a repertoire class where they reviewed pieces, a technique class (shown below, where the group is sharing bows to practice their bow holds) and an individual class. Four students are in the individual class and each has about fifteen minutes of the teacher's time.

You can definitely learn a lot from watching other's lessons. Daniel also learned new and different words to many of the Suzuki tunes, like these for Variation B: "Doctor / Suzuki / says never / be lazy / but practice / and practice / until you/ go crazy."

Daniel and Andrew participated in the Young Reader's Orchestra, which was challenging and fun. Both boys really enjoyed playing onstage in the Shell, the huge outdoor auditorium.

We often met the Saladinos for lunch and dinner breaks, centrally located in the cafeteria (and really not too bad!)

Daniel enjoyed a pick-up game of soccer one afternoon, and all enjoyed the pool the one day it was warm enough to swim. It was quite cool in early June, but having a campfire and s'mores each night helped compensate!

The Art Barn was open for different arts and crafts activities, so we stopped by there in between classes. Thus Daniel returned home with a dried flower arrangement, melted crayon drawings (really fun technique), origami, and a fish made from a recycled CD.

More importantly, we returned home with newfound friendships, happy memories, and renewed enthusiasm for cello.

Granville Christmas Candlelight Walking Tour

Friday, Dec. 5 Dress Rehearsal:

Centenary United Methodist Church

Flute and Piano: 4:30 – 6 p.m.

Strings: 5:30 – 8 p.m.

Saturday, Dec. 6 Performances:

Centenary United Methodist Church

Flute and Piano: 2 p.m. – 3 p.m.

Strings: 3:15 p.m. – 4:15 p.m.

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New International Editions Adopted by Denison University Suzuki Teachers and Families

In 2003, the violin committee of the International Suzuki Association began meeting to study and create a new set of Suzuki violin books that combine the positive aspects of recent editions with some of Dr. Suzuki's suggestions that had appeared in older editions. The committee included five ISA members each representing a different part of the world.

They chose to keep the same pieces and did not add any new ones to Books 1-3. They discussed adding previews and exercises that were commonly used by teachers, but had not been written down for parents. They also added alternate fingerings and bowings that were more commonly accepted and that Dr. Suzuki had originally intended.

Jim Van Reeth likes the changes to the books and has been encouraging his families to purchase the new editions. "I really appreciate the new page layout and the inclusion of "New Musical Terms". I feel the note and bowing changes in Book 3 make it a must buy for students who are in books 4 and up. The new recordings are fantastic! I am looking forward to the day when Book 4 and the recording are available."

The piano committee of the International Suzuki Association also met over the past few years and created new editions of Books 1-3. Mary Craig Powell, friend and mentor of our Denison Suzuki piano teachers, was chair of that committee. The overall goals were to correct printing errors, include alternate fingerings, and improve the layout of pieces. A major goal was to include new pieces written by more contemporary composers.

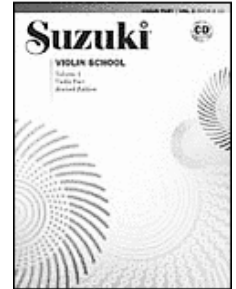
Maryfrances Kirsh appreciates that her families have been very willing to replace their old editions with the new ones. Her favorite improvement is in Book 2 where "Happy Farmer" is now spread over two pages and looks much less intimidating!

Caryl Palmer says, "I am enjoying the new books and the families are, too. The pages are so easy to read and the order of the pieces has changed slightly to make more sense with difficulty or presenting a new concept. For example, "Lightly Row" introduces the concept of the skip first before more proficiency is required in the second part of "Honeybee". The new contemporary pieces in Books 2 and 3 have been a welcome addition. The students think they look easy, but they prove to have demands, also. The new order of pieces has been very pleasing and the pieces left out were the very difficult ones. One mother who was unsure about the new Book 1 decided to buy it and is very pleased. Books 2 and 3 feel the same way, so we're enjoying the change."

Alfred Publishing Company, the new publisher for the Suzuki books outside of Japan, also added two great improvements. The editors decided that families should be able to purchase the book and CD together. Alfred also chose to enlarge the print to make the books easier to read.

It's interesting to note that the artists performing the pieces on the new recordings, William Preucil, Jr., and Seizo Azuma, were both Suzuki students whose teachers had close ties to Dr. Suzuki.

Among the members of Suzuki Piano Friends, a gathering of Central Ohio area Suzuki piano teachers, the most popular addition was the picture of Dr. Suzuki included in each volume. They all felt this was long overdue.



a publication of the Denison University Suzuki Program

"Whenever you feel lonely and your friend can't come over, if you keep playing piano you will always have a friend. You can go to your piano and play it and the music will cheer you up and you will not be lonely anymore."

--Dale Hansen,
Suzuki piano teacher,
American Suzuki Institute

October Group Classes

October 10 and October 24
Palmer Studio and Viola

October 11 and October 25
Flute, Piano, and Violin

October 11 and October 26*
Cello

*date changed

Piano Groups Set the Tone for the Semester



Eli and Matt Kretchmer

Mrs. Kirsh and Mrs. Wise meet with two piano groups on Saturday mornings.

The "Part A" group meets at 11 a.m. in the Burke Recital Hall. They are reviewing the Twinkle variations this semester with a different focus each week.

Reviewing with a focus (hand position, dynamics, lifts, rolls, etc) keeps polished pieces beautiful and helps us play musically.

The "Part B" group meets in the Burke Recital Hall and the group's review piece for the semester is "A Short Story". The group is also studying the lives of composers. Mrs. Wise has created a fun "Composer Jeopardy" game for them to play at each group.



Carly Sumption, James Dow, David Downing, Jonathan Hubert, and Reese McQuinn explore hand position at the piano with Mrs. Wise.



Mrs. Wise explains the rules of the game, "Composer Jeopardy".



Nona Hunter, Myles Kelleher, Mrs. Kirsh, Michael Segreto, Eli Rollen, Eli Kretchmar, and Matt Kretchmar play Variation A together.

Program Recitals:

- October 12•
- November 9•

Sundays
3 p.m.
Burke Recital Hall

**Cello
Events****October 25**

Cello Day at
Otterbein College
10:00 -12:30 p.m.

Clinicians:

Cora
Kuyvenhoven
and
Jill Wright

Cost:

\$5 per student

October 26

Cello Group class
at Denison
University
Burton 203

12 – 2:30 p.m.

Check with your
teacher for
specific times.

October 26

Faculty Recital
featuring
Cora
Kuyvenhoven,
cello
and
Nelson Harper,
piano

Winter Workshops 2009

by Mary George and Jim Van Reeth

We are proud to announce that we will offer Winter Workshops for cello, flute, piano, and violin students this coming winter. Instructors and administrators have worked diligently to plan fun and enriching workshops led by nationally and internationally acclaimed musicians and teachers in each instrument area. This is a big and somewhat daunting undertaking for our program, but we feel the benefits will be well worth the effort.

Sign up forms and further details regarding each workshop will be handed out in mid-October. We hope that each family reserves their workshop date(s) on their calendars at home now. There is an additional fee charged for each workshop; although we are working to keep the cost as low as possible, we are getting registration up and going early to allow time for families to plan for this added expense.

Winter weekend workshops offer a glimpse into the offerings of the fantastic weeklong summer workshops that some of you regularly attend. They are a great way to be inspired by guest master teachers. The classes reinforce teaching principles from your current teacher and also supply new ideas from our guest teachers.

These early-year events will stimulate your blahs during the bleary winter months. And most importantly, our workshops are fun. Our program has had a few winter workshops before and they have been a great success. We hope all families who have participated will spread the news about the value of winter workshops and will encourage families who have not experienced one to participate to give it a try!

Classroom spaces are secured, guest teachers are on board, and now we need the commitment from the most important participants: the students and families in our program. Please take advantage of these incredible learning opportunities available to each Suzuki family this year. These workshops are sure to be wonderfully informative and lots of fun for everyone involved!

Cello: Friday, January 9 & Saturday, January 10

Flute: *Flutes in the Frost*

Friday, January 16 & Saturday January 17

Piano: Saturday, February 7 & Sunday, February 8

Violin: Friday, January 9 & Saturday, January 10

How We Spent Our Summer Vacation

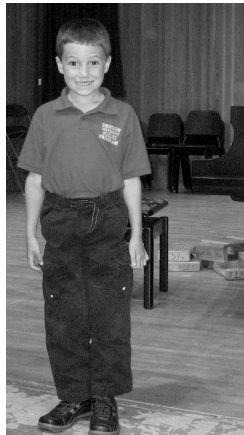
by Catherine, Michael, Shannon, and Gary Segreto



Michael and Catherine Segreto



Dale Hanson and Catherine



Michael performs in a recital at Michelsen Hall

We'd been telling our friends about our vacation plans for months. "We're going to Wisconsin to piano camp" said Catherine. "We're going to play piano, ride bikes and eat ice cream every day" said Michael. "Our whole family is attending the American Suzuki Institute at the University of Wisconsin-Stevens Point," I'd explain. "We're on an adventure!" Our friends would look at us quizzically, afraid to ask for more details.

Finally, August 3rd arrived! We drove the long but easy drive to Stevens Point and settled into our dorm rooms. The family next door was friendly, passionate about music and completely understood why this would make an amazing vacation destination. At last we felt understood! That is one of the best parts of attending any summer institute, sharing a common love of music with other families like ours.

The next five days were pretty intense, filled with classes, practice time, attending recitals and playing in recitals. We also had lots of fun swimming, riding bikes and playing with new friends. Immersing ourselves in a world of beautiful music was magical. Getting Catherine and Michael to practice piano was easy when all of the other thirty practice rooms were filled with children practicing, too. It was simply expected.

We were challenged by the different teaching styles but comforted by the practice points that our home teacher, Mrs. Kirsh emphasized, as well. Proper hand position, lifts, dynamics---hey, we know this!

I was reminded of many things the Suzuki method offers us. For example, it was beautiful to hear the children take polished pieces and raise them to a higher level by really focusing on the details. Too often, my children want to rush forward to the next song in the Suzuki book, skipping the small tasks that make a performance piece sound beautiful for the audience.

All of the teachers reminded the students to LISTEN to the sound they were producing. Did it sound like someone singing? Could they hear the melody over the harmony? The students were encouraged to listen for a beautiful tone EACH TIME they played, even if they were the only person in the room and practicing at home. Another teaching point that made a big difference in my children's playing was to get balanced physically (feet flat, back straight, hands in lap) and concentrated on the song BEFORE you touch the instrument.

Fifteen minutes of focused practice really did produce much better results than a distracted thirty minutes of practice, just as Dr. Suzuki said it would! I'll admit that it took more effort on my part to practice with each child for 2 or 3 short practice sessions each day, but the results were worth it. We continue to do this at home.

A valuable lesson I learned as a practice partner was to TALK LESS during our practice time. Catherine's master class teacher said very little and complimented often!! "Beautiful! Excellent! Perfect!" These were her favorite words. Did I compliment my children this much during our practice sessions at home? Why not? I now look for anything that will let me use these same compliments and my children love it.

Some of you may be wondering what my non-musical, non-practice partner husband Gary did all week at Institute. He worked out at their fine exercise facility, read two books and enjoyed the food in the cafeteria (really). He rode bikes or hung out at the dorm with one child while the other was in class. One-on-one time with your dad? Priceless. Gary even said he was surprised how much he enjoyed the institute and added he'd attend one again sometime.

We went to many classes as a family and all of us noted the fine faculty and their excellent teaching. We enjoyed hearing a variety of instruments at the recitals and the skill level of all the performances was very good. Suzuki guitar was new to me and a real treat!

All in all, we agreed that our summer vacation was terrific and we hope to return to Stevens Point for another Institute some day.

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vanreethj@denison.edu



Allison Schroder

The Art of Violin: Recommended Viewing

by Allison Schroder

I learned many things about playing styles and different musical figures throughout history from the DVD, *The Art of Violin*. For example, many techniques that I use today when I play my violin were used a long time ago. I recognized playing styles like shifting, sliding, vibrato, pressure on bow, position, and dynamics. I also recognized how many violinists are very expressional when they play. They sway with the music, bend when the music is quiet, and stretch when the music is loud. I also learned about talented violinists. I saw clips of people like Nicolo Paganini, Mischa Elman, Jascha Heifetz, Michael Rabin, Jacques Thibaud, Yehudi Menuhin, and Henryk Szeryng playing. It surprised me how each one of them had a different playing style, and not one of them sounded exactly the same. It was also fun to learn interesting details about each one of them. For example, Michael Rabin was an outstanding violin player, being only 15 years old. He was known, and still is known, as the "15 year old prodigy". I even heard the song Humoresque being played in the DVD, and picked up a few playing styles to practice. I had no idea that songs I saw in *The Art of Violin* have been passed down through history and are still being played with similar playing styles today in the Suzuki Program!



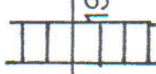


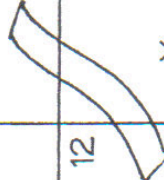





Peter Leithauser, Tucker Mihalick,
Kadence Posey, and Sarah White

*"Rest position, feet in line,
Scroll in front, that's mighty fine,
Check your bridge 'cause it should be
Peeking out at you and me,
Now it's time to take a bow,
Ichi, ni, san is how."*

PreTwinkle Game

by Robin Brown

While I was at the American Suzuki Institute this summer, I observed a class taught by Carol Waldvogel. She used the game board you'll find on the back of this page to play with her Pretwinkle class. The kids really enjoyed it. It works like the game "Chutes and Ladders" and can be adapted for review or to fit with the things your teacher wants you to work on for the week.

<p>21</p> <p>Sing Twinkle, Twinkle Little Star with your parent.</p>	<p>22</p> <p>Name 2 parts of your bow.</p> 	<p>23</p> <p>March (on your knees) while you play a Twinkle Variation.</p>	<p>24</p> <p>You didn't come to your practice when called. Slide down.</p> 	<p>25</p> <p>Hip Hip Hooray! Smile, Bow, and put your instrument away carefully.</p>
<p>20</p> <p>Name something on your instrument that there is only one of.</p> 	<p>19</p> <p>If you can name 5 parts of your instrument, climb the ladder.</p>	<p>18</p> <p>You missed a group lesson. Slide down.</p> 	<p>17</p> <p>Do something your parent asks (your age) times.</p> 	<p>16</p> <p>You practiced with a good attitude. Take another turn.</p>
<p>11</p> <p>Your left hand position was great. Climb the ladder.</p>	<p>12</p> <p>Pick a song to sing while standing on one leg.</p> 	<p>13</p> <p>Your posture is good. Climb up the ladder.</p>	<p>14</p> <p>Your parent plays a song while you listen. Name one GOOD thing that they did.</p>	<p>15</p> <p>Name something made of ebony on your instrument.</p> 
<p>10</p> <p>Pick a song and your parent will bow for your fingers.</p>	<p>9</p> <p>Check your bow for tightness and rosin.</p>	<p>8</p> <p>Name your 4 strings</p> 	<p>7</p> <p>You forgot to listen carefully for good intonation. Slide down</p> 	<p>6</p> <p>You had a good Suzuki smile. 😊 Climb the ladder</p>
<p>1</p> <p>Start →</p>	<p>2</p> <p>Name something black on your instrument</p>	<p>3</p> <p>Play a piece you are working on for your next lesson. If you keep a good bow hold, climb the ladder</p>	<p>4</p> <p>Name something inside your instrument.</p>	<p>5</p> <p>You play while your parent does jumping jacks.</p>

a publication of the Denison University Suzuki Program

Fall Semester News

- New faces in
the Suzuki
Program*
- New editions
of the
Suzuki violin
and piano
books*
- New rehearsal
procedure for
recitals*
- New and
updated content
on the website*

September Group Classes

*September 12
September 26
Palmer Studio
and Viola*

*September 13
September 27
Cello,
Flute,
Piano,
and Violin*

Notes from the Director

by Jim Van Reeth

Welcome to the first newsletter of the 2008-2009 year. I hope you enjoy the Denison Suzuki Review as much as I do. I find the collection of articles to be full of helpful information, brimming with thought provoking ideas and sprinkled with good fun. I love to read the DSR when it is first published, but I think I enjoy re-reading the issues even more! And since the DSR is available to read on-line, it is easy to do from any computer. Did you know Suzuki teachers and parents from all over the country read what is happening in the Denison Suzuki community through our website?

We are beginning the 2008-2009 year by welcoming a few new faces. Mary and Eric George are now on board as our Administrative Co-coordinators and Ashley Wise is our newest piano teacher. Be on the lookout for articles about these wonderful additions to our Suzuki family. The start of this year welcomes Maryfrances Kirsh in a new official role of Publicity Support Coordinator. She has been doing a great job producing the DSR during the past few years and she will continue to do this task as well as produce and monitor the Denison University Suzuki Program website, and help keep the Burton Suzuki bulletin boards informative and up to date. We are very excited Mrs. Kirsh has agreed to take on these responsibilities.

A few additional changes are here that pertain to Program Recitals, the Denison Suzuki Program website and recent piano and violin book revised editions. In an effort to make rehearsals more fair and efficient, a new rehearsal procedure is in place for Program Recitals. Your studio teachers will help explain the changes that are basically as follows. If you are performing with an accompanist, or if you need time on stage before the recital, this on-stage time will be scheduled via the Recital Sign-up form and will be published and distributed in an email prior to the performance day. The website is basically the same, but is now updated regularly. Please check the website for current schedules. Some piano and violin books are revised and new recordings are available. Changes were made by a committee under the auspices of the Suzuki Association of the Americas (SAA). More explanation and information will be coming about how these new additions will be used in our program. The SAA asks that all Suzuki programs transition their students to the revised editions and recordings as soon as possible.

I started this piece talking about the DSR and I will finish by mentioning that the articles written by our parents and students are extra special and we welcome and encourage your participation in this newsletter. If you are wondering what you could share, I suggest articles about the influence of the Suzuki philosophy in your family, or special music related volunteer activities, or a helpful practice idea or technique. But please do not feel you have to limit yourself to these ideas. What would you like to write about? Many of you have already sent items for publication and we are grateful to those who have taken the time to write and submit just in case others might be interested. The truth is that everything that has been submitted has been published and enjoyed, so please take the plunge, and share your news with us.

Happy practicing!



Program Recitals:

•September 14•
featuring guest violinist
Stephen Sims

•October 12•

•November 9•

Sundays
3 p.m.
Burke Recital Hall

**Program Recital
Rehearsal
Information**

- *Teachers will indicate rehearsal needs on the recital form.*
- *Information will be collected and a rehearsal schedule will be emailed to teachers.*
- *Burke Recital Hall doors will remain **locked** during rehearsal until approximately 2:45 p.m.*
- *Only the performer, practice partner, family, accompanist, and teacher will be on hand to offer brief comments and suggestions.*
- *Everyone will use the Rehearsal Room and/or the Green Room for storing cases, tuning, and other practice.*
- *If it is possible to make arrangements to rehearse before recital day, please do so to free up recital day rehearsal slots.*

**Greetings and News from Your New Program
Administrative Co-Coordinators**

by Mary George

Greetings! My name is Mary George. Recently my husband, Eric, and I were honored to be chosen as the new program coordinators to replace Mary Hawkins. We are very excited about this opportunity to work with such a talented and dynamic staff and as well as the dedicated and equally talented families within this program.

As the program administrators, we serve as the liason between the Suzuki Program and Denison University. We are responsible for establishing and monitoring monthly and annual budgets, billing, fundraising and grant writing, and encouraging the communication of Dr. Suzuki's teachings and philosophies among families, faculty, and the surrounding community.

Eric and I have quite diverse backgrounds which allow us to complete all of the aspects of this position. Eric has an MBA in finance and is currently manager at the Huntington Bank in Granville. He will be helping out with the financial roles of the job. I have a Master's Degree in Curriculum and Instruction in Gifted Education and will be fulfilling the remaining job responsibilities. I worked in Westerville City School's Gifted Education Program for nearly a decade before I chose to stay home full time with my children.

We have lived in Granville for four years and have two children: Gavin, age five, and Max, age two. Gavin is five years old and has taken piano lessons from Caryl Palmer for two years. We are firm believers in the Suzuki philosophy. It has amazed us to see the many benefits (both musical and nonmusical) that the Suzuki program has brought forth in Gavin. As a perfectionist, he has learned that if he breaks a challenge up into a step by step process and works diligently then he can overcome the challenge. This was a great life skill for him to have developed so early! He has also learned to focus better, gained self-discipline and confidence, and began to understand the importance of time-management. All of these wonderful skills from our Suzuki program.

Please take the time to read the new 2008 – 2009 Denison Suzuki Program Policies that you should receive from your teacher. We do our best not to raise fees so that as many families as possible can participate in the program. However, we do operate on a break even budget and need to raise fees to cover the cost of a growing program. Please do not hesitate to contact us if you have questions about fees. And remember that all fees need to be paid in full each semester or we will not re-enroll students for subsequent semesters.

Parking this year is available in the Burke Hall parking lot and at the underground admissions and visitor parking near the Burton Morgan Center. Parking in front of the music building is NOT a good option because the Granville Police may ticket anyone who parks around the construction area.

Finally, Maryfrances Kirsh has done an incredible job at building and continually updating our Denison Suzuki Program website. Please be sure to visit it often to keep abreast of program updates. One new change this year pertaining to the website is that the Suzuki Student Directory will now be listed as a virtual document from a password-controlled link from our homepage rather than the paper document that you have received in past years.

We are sure to have a wonderful and exciting year at the Denison University Suzuki Program. Eric and I are looking forward to meeting and getting to know each one of you better at our public events. Please feel free to contact us with any questions or suggestions about the program. Our email address is georgem@denison.edu

An Interview with Stephen Sims

by Mary George

I recently had the honor of meeting and interviewing Stephen Sims, the incredibly talented instructor and musician who will be performing on our September 14th program recital.

Mr. Sims holds a Bachelor of Music from the University of Illinois, a Masters in Music from the Cleveland Institute of Music, and a Doctorate of Musical Arts in Violin Performance and Pedagogy from the University of Iowa. He has studied Suzuki pedagogy at the Cleveland Institute of Music with Michele Higa-George and Suzuki enrichment courses with Doris Preucil, John Kendall, Brian Lewis and Mark Bjork. He has taught at the Cedar Rapids Symphony School of Music, the Preucil School of Music, and the University of Memphis Community Music School. He was appointed to the Cleveland Institute of Music faculty in 2005.

I learned many things about Mr. Sims from this interview. Perhaps what stands out the most are his impressive teaching and performing credentials as well as his passion for the Suzuki philosophy. Below you will find a copy our interview. After reading this, I hope that each of you is further moved to attend the first Suzuki Program Recital, not only to see our impressive students play their much-practiced selections but also to hear Mr. Sims conclude the program with his performance.

What do you like best about your current Suzuki teaching position at The Cleveland Institute of Music?

When my students walk into the conservatory building, they are surrounded by an incredibly high level of college students, artists, and teachers. The city of Cleveland also has a wealth of musical resources. The Cleveland Orchestra is one of the finest in the world, and there are also many other fine orchestras and chamber ensembles in the area, some with specialties such as early music performance on period instruments. There are numerous concert series, many of them free, enabling all of my students and their parents to see performances of professionals, college students, and peers. Listening, parental involvement, professional artistic models, and peer participation are cornerstones of the Suzuki Method, and the environment in Cleveland allows the Suzuki method to yield optimal results.

How did you become interested in studying the Suzuki Method?

When I was going to graduate school at CIM, Michelle George started a Suzuki Pedagogy program there and I became involved. My primary goal at the time was to become a college teacher, and I had no idea what I was getting myself into. The course proved to be the most challenging and time-consuming that I have ever taken, but also the most valuable. It changed my playing, my teaching, and my views of children and life in general.

Describe your current position at Denison University. What aspect(s) of this position do you find most appealing?

As an affiliate instructor of violin, the bulk of my work is teaching individual violin lessons. The students at Denison are very bright, motivated, and positive. It is an honor to spend so much one-on-one time with these exceptional young adults. Their enthusiasm and positive energy are contagious and energizing.

Did you ever meet Shinichi Suzuki? If so, please describe the meeting.

One or two years after I graduated from CIM, I returned to Cleveland to attend a large teacher workshop that Dr. Suzuki gave at the Institute. At 90 years of age, he was still a powerful, larger-than-life presence. I remember that we spent 6 hours working on the first phrase of "Chorus from Judas Maccabaeus." It was an excellent reminder that we must always continue to work on tone and all the other basics.

What words of advice and/or motivation would you give to the students in the Denison Suzuki Program?

Review daily. Perform often. Listen as much as possible.

Review is probably the single most valuable tool for our playing, and should in most cases be the largest chunk of our practice time. My favorite quote from Dr. Suzuki is: "Knowledge is not skill. Knowledge plus ten-thousand times is skill." In our review we are building skill and ease into our playing. While we all tend to favor our newest pieces, we tend to practice the spots most that we can already play easily, because it is more fun than struggling with difficult notes. If we can approach review with this mind-set, the ease of familiar notes allows us to focus more on the music and interpretation, which then helps us integrate skills from our new pieces.

Listening and performing are the two greatest motivators. For the student, performing provides positive feedback and puts the emphasis on playing and away from work. Listening to current pieces helps with sound, technique, and the development of musical interpretation. Listening to other pieces, whether solo, chamber music, or orchestral, show us what is possible in the future, and gives us projects to look forward to. Attending live performances adds yet another dimension of excitement to the listening experience.

What piece/composer will you be playing at the recital?

Introduction and Rondo Capriccioso by Camille Saint-Saens.

Check out
[http://
 www.
 denison.
 edu/
 suzuki](http://www.denison.edu/suzuki)

Features:

Home Page: Mission Statement, information regarding meetings for prospective parents, and special announcement

Current Events: dates, times, locations, and more specific information of upcoming student events

Philosophy: for review and for sharing with interested families

Faculty and Staff: photos and biographies of your teachers and administrators

Photos: coverage of events (submissions from parents are encouraged and appreciated!)

Newletters: archives of past *Denison Suzuki Review* issues

Calendar: up-to-date information on special events, recitals, and group classes

Parent Info: support for parents designed to offer reminders and insights from both teachers and parents

Ashley Wise Joins our Suzuki Piano Faculty

by Maryfrances Kirsh

I had the pleasure of getting to know Ashley Wise last spring at a Suzuki Piano Friends meeting. As the gathering of Suzuki piano teachers from all of Central Ohio began, we filled our plates with cake and fruit (the token “good for you” food that we say offsets the effects of the cake!) and got down to the business of meeting each other. Ashley had observed my group classes at the Capital Suzuki Institute the year before, so she looked familiar to me, but I didn’t realize just how close our paths had come to crossing. She began to tell the group about her teaching in Pickerington and Columbus and then mentioned that she was substituting for a piano professor at Denison and doing some accompanying there. That’s when the light bulb went off! I had seen her name in the music office at Burton!

Ashley is a native of Jackson, Tennessee and moved to Columbus in 2005. She holds a B.M. in Piano Performance from Middle Tennessee State University and a M.M. in Piano Pedagogy from the University of Tennessee at Knoxville. Flute is her secondary instrument. She maintains active membership with the Suzuki Association of the Americas, The National Guild of Piano Teachers and the Ohio Chapter of Music Teachers National Association where she serves as co-chair of the District Festival annual event. She has received her Suzuki piano teacher training from Mary Craig Powell and has registered her training with the SAA. She is an active accompanist at local schools and colleges and teaches in her private piano studio, Wise Notes, Ltd.

When asked about her teaching, Ashley says that she strives to promote a fun and positive learning environment that focuses on challenging the student, providing performance opportunities and building self-esteem for the overall musician.

She sings with the Raise Community Choir, volunteers in her church and community, and continues to play for a variety of musical events.

I have enjoyed getting to know Ashley and I know that she is looking forward to meeting you all. She will be teaching piano in Burton 308 and has immediate openings. She will also be teaching group classes and accompanying the flute groups and various soloists. She will also be accompanying Stephen Sims at our program recital on Sunday, September 14.

Encouraging Words

by Maryfrances Kirsh

While my daughter, Maryanne and I were waiting at The Loft Violin Shop to pick up her cello for school, she looked around at the students waiting in line and said, “Thanks Mom, for making me start violin when I was 3. Now it’s just who I am and I like that. I feel sorry for all these kids who are starting so late.”



BJ the collie, Maryanne Kirsh, and Kaitlin Goody

Summertime News

a publication of the
Denison University
Suzuki Program

Our Mission...

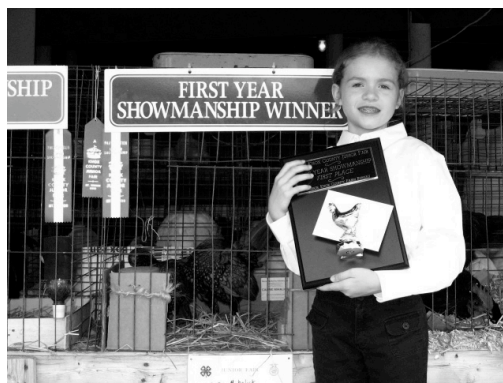
...to create a positive musical learning partnership among faculty, students, and their parents/practice partners by following the philosophical principles and educational methods developed by Dr. Shinichi Suzuki so that children can grow into loving and respectful individuals who will have a positive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



Violinist Shows Poultry at Fair

by Carrie Mihalick

Cora Mihalick, 8, won First Place for Poultry First Year Showmanship at the Knox County Fair in July.

The judge was quite impressed and said, "First place goes to a person who answered every question I threw at her." After they announced who placed 5th, then 4th, then 3rd, then 2nd, my hopes were not up. I didn't think she answered EVERY question.

Then he said, "And the 1st place winner is Cora Mihalick!" Cora grinned as her parents, grandparents, and fellow 4-H club members cheered very loudly! Showmanship is a contest where each contestant is judged based on the way they handle the bird and their knowledge of the bird (like naming parts of the bird).

She also received a medal for winning the skillathon for her age group (competition that tests your knowledge of poultry) and had her picture taken for the local paper!

Lastly, Cora placed in the top four for the Fancy Poultry Show. This show judges the birds, one rooster and two hens, based on standards for their particular breed.

Johnstown Relay for Life



On Saturday, July 19, Suzuki violinists from Denison and Johnstown performed for the participants of the Johnstown Relay for life. Many more pictures can be found in the photo section of the Denison University Suzuki Program website.

www.denison.edu/suzuki



Myles Kelleher knows his piano technique so well that, even on a keyboard that plays burps and other noises, he still plays on the tips of his fingers! Myles and his mom visited COSI this summer.