

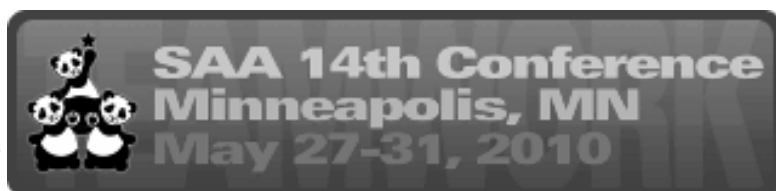


The sculpture in the lobby of the Hilton Minneapolis

## Teamwork

In this special issue of the *Denison Suzuki Review*, those from the Denison University Suzuki Program who attended the SAA Conference in Minneapolis share thoughts and ideas from many of the sessions, masterclasses, and concerts focusing on teamwork and collaboration.

a publication of the Denison University Suzuki Program



The Thursday Farmers Market on Nicollet Mall



Home of the Minnesota Orchestra



The original Minneapolis headquarters of the Schmitt Music Company is visible from the Minneapolis Hilton. This building became an unofficial landmark when Robert P. Schmitt, son of the company's founder, decided to beautify one of the large exposed exterior brick walls. Like other American cities of the 1970s, citizens and business owners in Minneapolis were concerned about beautifying the older downtown buildings. Schmitt asked a company employee to choose notes from a musical score that could be painted as a mural over the enormous wall. The employee searched through the store's sheet music and came up with the most graphically attractive piece of music she could find, Maurice Ravel's "Gaspard de la Nuit." It was amusing to find the expressive marking, "Schmittito" written on the wall at the beginning of the piece.

## How Do We Define Progress?

by Maryfrances Kirsh

Well-intentioned Suzuki parents around the world, when meeting with other Suzuki parents, all seem to ask the same question: "Where are you in the Suzuki books?" It tends to be inevitable, since we use the same literature and follow the same philosophy in our teaching. Many of us, both teachers and parents, fall into the trap of using this as a measure of progress. Ultimately, the real measure of progress is how artistically we can play.

When Ed Kreitman, Suzuki violin teacher and author of the book, *Teaching from the Balance Point*, was asked recently to give a parent lecture at a Suzuki Institute, he decided to begin his discussion by asking parents to name some of the reasons for beginning Suzuki lessons with their children. He compiled the list in the box to the right. "Well," he asked, "Then shouldn't we be defining our progress by this list and not by where we are in the books?"

Kreitman defined skill simply as "consistency in performing a task with ease." He outlined three steps in developing a skill. First, we begin by comprehending a task through direct observation and listening. In developing the skill necessary to play Twinkle Variation A at a high level of mastery, we watch the teacher and listen often to the CD. Second, we have to ask our bodies to cooperate through the correct use of the instrument. Third, we use constructive repetition, the review component of the Suzuki philosophy, to improve our musicianship and artistry. Kreitman believes that the idea of constructive review is one of the most profoundly revolutionary components of the Suzuki philosophy and leads to highly developed musicianship and artistry.



Ed Kreitman

### Reasons Given for Enrolling Students in Suzuki Music Lessons

- ★ to improve focus and concentration
- ★ poise
- ★ to gain a lifelong love of music
- ★ problem solving
- ★ to turn complex problems into simple steps
- ★ develop fine motor skills
- ★ to gain a sense of endless possibility
- ★ to find open doors of opportunity
- ★ to develop self esteem
- ★ to strive for excellence
- ★ to transfer music's unique learning skills to another skill
- ★ to develop confidence
- ★ to create something beautiful
- ★ to share a positive, emotional experience with their children
- ★ to create a social circle of friends
- ★ to enhance memory skills
- ★ to become calm and centered



## Cello Sessions

by Maryanne Kirsh



Longtime friends and fellow Suzuki kids Hannah Moses and Maryanne Kirsh enjoy a moment together after Hannah's masterclass. They first met years ago at the former Capital Suzuki Institute, now at Otterbein.

We enjoyed watching the cello masterclass taught by the mother/daughter team of Gilda Barston and Amy Sue Barston. They were quick to point out the sound limitations of the room. "You're not just playing your instrument, you're playing the room," Ms. Barston said. "This room is very dry and you need to adjust your playing to make more sound."

The Barstons asked a lot of questions which led the students to try new things. They experimented by using the bow to change the sound. For example, when you play softly, do you take weight away or put less on? They discovered that putting less on let the notes ring.

## "Body Mapping for the Cello" with Constance Barrett

The cello is not an easy instrument to move. In this session, we learned all about the structure of the body relating to playing a cello. For one thing, it's important to remember that the floor is holding the cello and only a portion of its weight rests on the performer. Movement is the body's 6<sup>th</sup> sense, and it's essential to a cellist. Since moving with the cello is slightly difficult in most cases, moving around it is a good alternative.

## "Your Best Other Bow Hold" with Cathryn Lee

Cathryn Lee showed us the "Upside Down, Outside Square, Balance Point, Bow Hair, Upside Down Bow Hair, Balance Point Bow Hair, and Fist". We built seven different goofy bow holds that led us to a final beautiful one. The main purpose of this whole session was directed to improving the tone made by the bow. Each of these bow holds is meant to improve speed, pressure, shoulder stiffness, or soften a tense bow hold.

## Violin Masterclass with Thomas and Allegra Wermuth

The focus of this masterclass was tone and vibrato. The students were obviously technically able enough to play the pieces perfectly, and the clinicians wasted no time on technicality. They went straight for the students' body movement and tone production. Both students were instructed to vary the width and speed of their vibrato. This changed the intensity of the notes as they went along. Also, during slow sections they were told to increase the speed of their bow to keep the audience's attention. Both Thomas and Allegra wanted to have the crowd's concentration completely on the performers' musicality.

## The Review Session with Rita Hauck

by Maryfrances Kirsh

"Mindless review breeds mediocrity." ~Bill Starr

I got a new cell phone right before Maryanne and I went to the Suzuki Conference. It really slowed me down. I was used to my old, simple, basic phone. This new one had so many exciting features that it was taking me a long time to remember how to even answer a call! By the time we got home, the phone was very easy to use and now I wish I hadn't waited so long to get one! How did I get so good at using it in such a short time? Review.

Review is one of the cornerstones of the Suzuki philosophy. We learn best by review. Whether it's using a cell phone, driving a new car, learning to read, or playing an instrument, the more we do something correctly, the easier it becomes.

We review to develop mastery and fluency. It increases confidence and self esteem. It gives an awareness of the progression of skills and artistic development. It solidifies beautiful tone, good technique, musicianship, balance between the melody and accompaniment, steady tempo, and memory ability. It builds within the student the enjoyment and love of playing the instrument. The student's degree of motivation is directly related to the amount and quality of review pieces which he or she plays.

Rita Hauck is a Suzuki piano teacher trainer and one of my

favorite people. She is so gentle and friendly and yet she's very smart and has a good sense of what kids need. She is Cincinnati's Mary Craig Powell!!! One of the many things I admire about her as a teacher is her dedication to review. All her piano students review every polished piece in one week -- even her Book 7 students! When she was studying in Japan, she asked Dr. Suzuki about review. She told him that it seemed that piano students weren't able to review every piece like the violin students did. Dr. Suzuki told her that he had intended for all students to review all the pieces. That was what she needed to hear!

How should pianists go about review all the pieces they play? Mrs. Hauck suggested beginning with a review chart covering 3 to 5 days. Students should play down the list until they get to a rough piece and then spend time perfecting that piece. The next day, review that piece and then start down the next day's list. Follow the same procedure each day until all the review pieces are comfortable. Then, each week the student and teacher decide on a technical or musical focal point to use with the pieces. Mrs. Hauck does not hear the new piece or new blob until she has spot checked the review.

I am enjoying seeing the looks on my piano parents' and students' faces when I tell them what we'll be doing!!

## Big Doses of Inspiration!

by Linda Habig

From four intensive days of listening, learning, and interacting with colleagues from all over the Americas at the Suzuki Conference, I came away with a wealth of inspiration along with new teaching and fluting ideas. Let me share with you “Linda’s Top Three” in the overall learning process and fluting specifics.

### Overall Learning Process

1. The learning process is a mess – enjoy it! In a keynote speech, a renowned professor of human learning (University of Texas/Austin) taught us that errors are the hallmark of learning. A student needs to make many mistakes, and be confused, and by working through the errors and confusion the student will arrive at moments of insight and true learning.
2. Teachers: Stop teaching by “show and tell” and start teaching by “ask/listen/watch”. For effective learning, the teacher and student must become collaborators. Teachers should take the approach with a student of “Let’s find out how to do this”. One good idea is for the teacher to ask the student to practice a section of a song in several different styles before they come to the lesson, and then to play their different interpretations at the lesson.
3. Myelin – what is it? A neuroscientist/psychologist explained that excellence in music and other skills results from an individual’s brain developing high-speed neural circuitry. Reinforcing what we know, the scientist emphasized that practicing slowly and carefully, and doing many repetitions, are the keys to building the brain circuitry. The more repetitions that we do, the greater the build-up becomes of a fatty substance in the brain called myelin. Thick layers of myelin around our brain circuits are what create ability. Not surprisingly, myelin wraps circuits much faster in younger students than in adults.

### Fluting Specifics

1. Let those arms hang down. Principal flutist of the Metropolitan Opera Orchestra Bart Feller worked with young flutists on their position. He emphasized relaxed arms, held away from the body, but hanging downward. Bart explained that posed or even somewhat high arms used the back muscles; flutists should save all back muscle usage to help air flow.
2. French impressionistic music – turn down the power. Bart coached a high school student playing Gabriel Faure’s *Fantasia*. The student was playing with a big, resonant sound loaded with lots of deep vibrato. For this kind of music, Bart advised, change the approach to “bring us into, inside the music, and don’t power it out there”.
3. “Mouth” sound. Bart coached a number of students on quality of sound, talking about images of how beautiful sound is created. He urged filling the entire mouth with lots of air, in addition to upper and lower chest air. The tone should sound like it is being tasted, savored, changed, and manipulated in our mouths, the way we would enjoy fine food and differing flavors. I like this colorful imagery of tone and sound!



### Mary Craig Powell Announces the Completion of the New Piano Editions

With seven purple balloons in tow, Mary Craig Powell thanked the piano teachers for being so receptive to the new editions of the seven Suzuki piano books.

The members of the International Suzuki Piano Committee met six times over five years and sent countless emails to put these books together. They had four goals in mind. First, they wanted to keep the integrity of Dr. Suzuki alive in these editions. Second, they preserved the graduation pieces specified by Dr. Suzuki. Third, they wanted to maintain the core pieces in the books and balance them with shorter and perhaps easier pieces. Fourth, they sought to develop well balanced books that included all music periods.

The recordings were made at the Fire House Recording Studio in Pasadena, California performed by Seizo Azuma on a Bosendorfer grand piano.



## Suzuki Method for Children with Autism

presented by  
**Michelle Chinn-Cannon**

“Autism is often defined as a collection of behaviors including some but not all of the following: repetitive behavior, repetitive movement, lack of eye contact, obsessive interests, and hypersensitivity (touch them and they pull away). There are many different types of autism and just as many degrees of intensity” began Michelle Chinn-Cannon, Suzuki violin teacher and mom of two autistic children.

She said that when we teach music to autistic children, we are teaching them much more than music. We are teaching them how to communicate in a different way. The autistic child may not be able to communicate well with language, but he or she may have very developed visual and spatial abilities. 10% of autistic children are savants with exceptional abilities in a specific area.

Autistic children need routine. Beginning a lesson the very same way each week is very soothing. Changing the position of objects in the studio might be distracting unless enough time is given to process the change. It is also important to have specific space rules and boundaries (stay on the rug or no touching the frogs, for example).

Some children do well with a picture schedule so that they see what comes next. Brain scans performed while autistic children are looking at faces don't show much activity, but the brains get very active when looking at objects or when they have buttons to push.

Some final thoughts:

- Competency and success are the greatest motivators.
- Allow time for thinking and processing. (Can take up to 45 seconds for the brain to activate)
- Use very little language, demonstrate more.
- Integrate all senses into instruction.
- Meltdowns happen. Like a car wreck on the freeway, there is much information coming in but few pathways in the brain where the information can travel.
- Parents say music is a way the kids can feel normal.

For more information, you can go to Mrs. Chinn-Cannon's website: [musicspeaksautism.org](http://musicspeaksautism.org)



## Harp Masterclass

(but it sounded  
like a piano lesson!)  
with  
**Elinor Niemisto,**  
master teacher  
and  
**Claire Gamble, harpist**

by Maryfrances Kirsh

The harp has always fascinated me. I had so many questions-- How do they know what strings to play? What does the music look like? What are those pedals for? (The pedals turn levers that raise and lower pitches to add sharps and flats.) One of the advantages of attending a Suzuki Conference is being able to get a taste of the many different aspects of the Suzuki world. I decided it was time to attend a harp masterclass and see what I could learn.

I learned that there are many similarities between the harp and piano! The left hand plays in the bass clef and the right hand plays in the treble clef and the music looks very much like piano music. In the performance I heard, the left hand played the accompaniment and the right hand played melody. The harpist had to make the melody louder than the accompaniment and they talked about what I call “imbalance between hands.”

When playing a harp, the weight of the arm increases tone. There is also “follow through” with the arm (like rolls on piano) that makes the sound last longer. Speed and intensity of the fingers plucking the strings also changes the tone and dynamic level.

Here are some other similarities I heard:

- “When you're thinking about adding something else to your performance, you might play wrong notes and that's O.K.”
- “Harp Hygiene” --not letting the harp make noise as the harpist sits down and gets the pedals ready.
- “It's an important skill not to be flustered by bobbles in playing.”
- “It's important to know what every word on the page means.”
- “End phrases gracefully.”
- “Muffle the strings at the end of the piece in the same tempo as the piece.”

My favorite part of the whole masterclass was when one of the students played Arabesque No. 1 by Claude Debussy. That is one of my favorite piano pieces and the harp sound made it especially beautiful.

## Teenage Students

with Joanne Bath and Sarah Smith

by Maryfrances Kirsh

I love my teenage students. Not all teachers enjoy this age and some consider it a quite difficult age to teach. I see it more as a mentorship than a teacher/student relationship. There are going to be rough times as the students become more independent, but that's all part of the learning process.

I enjoyed hearing Joanne Bath discuss teaching teenagers. She had a number of good thoughts on this stage in learning.

First, she suggested that we teachers keep our teenage students. Many teachers like to hand the students off to a more advanced teacher and many parents think that their children need to move on to a different teacher. In some cases, this is true, but Joanne Bath recommended that we maintain continuity through the teenage years when at all possible. She laughed and said, "If we give them away, we have no control over their education!"

"You are so lucky if you have a teacher who helps you love the violin. If you love something, it will carry you through," said Scott Conklin, concert violinist and professor of violin at the University of Iowa. Mrs. Bath said that Conklin's teacher, Carol Dallinger, helped to instill this love in him. This is a higher level of living that we give our teenage students.

Second, Mrs. Bath insisted that we teachers warn parents that 12 to 15 year olds have a tendency to quit lessons. This is a time when parents are working to give their students independence. She said not to give up on teenagers. In lessons, parents should be secretaries for their kids and cheerleaders at home during practice. Teenagers want to do everything right in their parents eyes. This is a time to be supportive and not overly critical.

Third, many teenagers have grown tired of practicing. Parents and teachers can help by offering suggestions to make practice different. Teenagers need to know they are making a contribution, so practicing with a younger student or performing in church or at nursing homes may be helpful.

Finally, build a strong bond between Suzuki parents. As the students grow into their teenage years, the parents will have a social network to rely on when faced with challenges.

### Characteristics of a Suzuki Teenager:

friendly	well organized
kind	efficient
caring	curious
balanced	good problem solvers
sensitive	articulate
poised	confident
appreciates beauty	speaks well
appreciates colors	well mannered
appreciates plants	bright
appreciates good food	fine musicianship
thoughtful	beautiful personality
good leadership skills	

### 10 Ideas to Motivate the Teenage Student

1. Social time at every group lesson and every group activity.
2. Unusual outreach venues
3. Separate activities just for teens
4. Food, fun, and music
5. Retreats/trips
6. Give them choices/ask for their opinions and input
7. Coaching sessions or Solo and Ensemble rehearsals in place of group
8. Form a teen group
9. Mentor the younger kids/ be a practice buddy with younger students
10. Introduce them to other genres of music and provide opportunities to see many different groups.

### November 2010 Calendar Updates

#### Group classes:

November 12/13 and November 19/20

#### Program Recital:

November 14

#### Talent Education Meeting:

November 14

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



*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:  
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Winifred Crock, SYOA Orchestra 1 conductor, left,  
and Jim Van Reeth, SYOA Orchestra 1 coordinator, right

## Mr. Jim's Conference Experience

by Jim Van Reeth

As a member of the SAA 14<sup>th</sup> Biennial Conference Team, I spent Memorial weekend with the Suzuki Youth Orchestras of the Americas (SYOA) Orchestra 1. This string ensemble was made up of students from all over the Americas who came together conference weekend to rehearse, have fun, and present a concert. In past years I enjoyed attending conference sessions and concerts, so this SYOA affiliation marked a big change in my SAA conference experience since the responsibilities kept me from attending much else.

I was named lead coordinator of SYOA 1 in the spring of 2009. My duties began in July 2009 with planning meetings attended by the orchestras committee.

Throughout the time before the 2010 conference, my responsibilities included overseeing auditions, preparing parts and distributing them to orchestra members and assisting the conductor. At the conference, I assisted with full and sectional rehearsals, acted as liaison between the conference team and the SYOA families, and generally kept all things SYOA 1 on track

At the first rehearsal it was apparent the students, their practice partners and their home teachers had worked many hours to prepare for this weekend. I thoroughly enjoyed getting to know the SYOA families. What a great pleasure to witness the coming together of strangers meeting for the first time on Thursday evening who were obviously nervous, yet excited, and to then notice them relax and bond throughout rehearsals and activities over the next few days. When it was time to perform Sunday afternoon, they were a team. The concert was fantastic and I know lifetime friendships were made over the weekend.

So I enjoyed this "new" conference experience, and I look forward to seeing the magic happen all over again when I am lead coordinator of SYOA 2 for the conference in 2012.



As members of the SYOA Orchestra 1 wait for their turn to perform, a long haired Chihuahua popped her head out from under her owner's sweater and spent most of the concert over in Mrs. Kirsh's and Maryanne's laps. Who would have thought a dog would attend a Suzuki Orchestra concert?! She was a very respectful audience member, though!





## Fall 2010 Dates

### Group Classes

September  
10 and 11  
September  
24 and 25  
October  
8 and 9  
November  
12 and 13  
November  
19 and 20

### Walking Tour

December 3  
rehearsal  
December 4  
performances

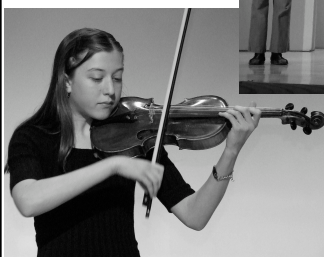
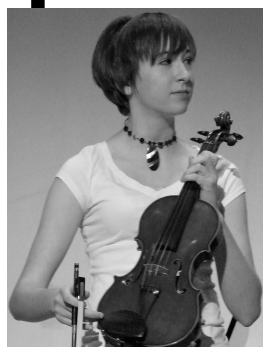
### Program Recitals

September 12  
October 10  
November 7

### Talent Education Meetings

August 22  
at 3 p.m.  
November 7  
after the recital

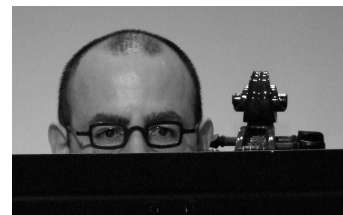
**Goodwill  
Ambassadors  
Tour**  
December 11



*a publication of the Denison University Suzuki Program*

## Program Recitals Offer

## Experience and Entertainment



Six times each academic year, the Denison University Suzuki Program holds Program Recitals. On Sunday afternoons at 3 p.m. in Burke Recital Hall, students from each of the teaching studios perform for family and friends.

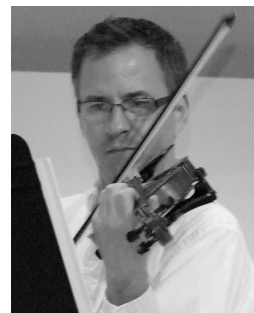
There is a wide variety of performances from young children to adults, parents and teachers, solos and duets, to Suzuki and non-Suzuki repertoire.

Students choose to play their latest polished piece, but some choose to play a piece from an earlier book that they have polished to their current level. It is very exciting for younger students to hear this advanced spin on their working pieces.

Parents and teachers play as well. At the recital on April 11, the adult flute group and the parent cello group performed. Parents often accompany their children and teachers also play duets with their students.

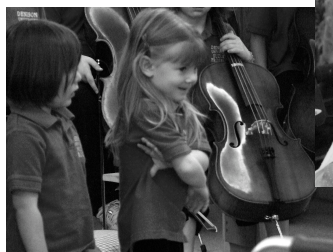
Program recitals offer experience in performing in a formal setting with a very loving audience. Students learn from an early age how to be respectful and appreciative audience members and how to handle themselves in a public performance.

The next program recital will be Sunday, September 12, 2010 at 3 p.m. in the Burke Recital Hall. See you then!





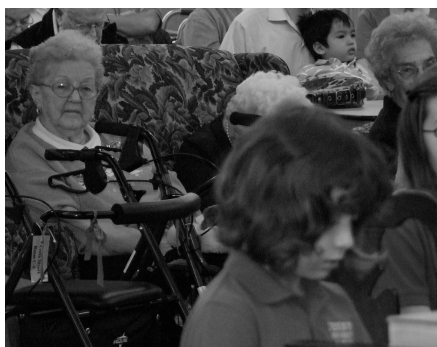
## Goodwill Ambassadors Tour May 2010 at Chapel Grove



The violinists, cellists, pianists, and Group Class Prep students played and sang for the residents at Chapel Grove for the morning stop on the Goodwill Ambassadors Tour. Cheri Spoo, director of activities for Chapel Grove, said, "Absolute rave review for the students that you had here on Saturday. I thank you SO very much. Everyone is still talking about it!" We were invited to visit them again in December.

We were excited to meet one of the residents, featured above, who recently turned 106 years old and Mr. Jim got to reminisce with one of his parents' high school friends.

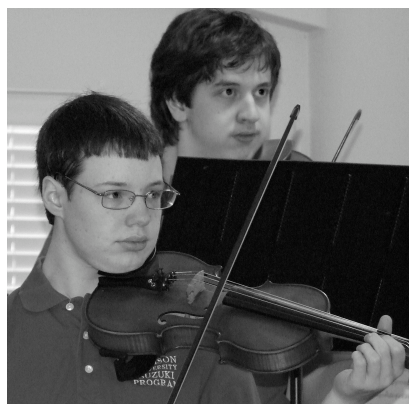
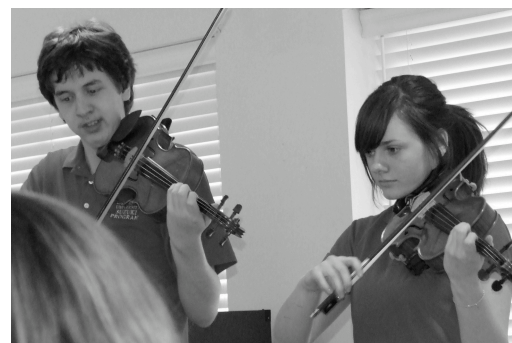
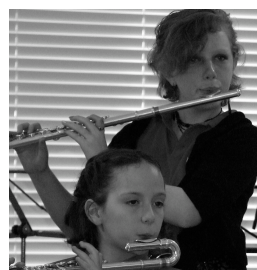
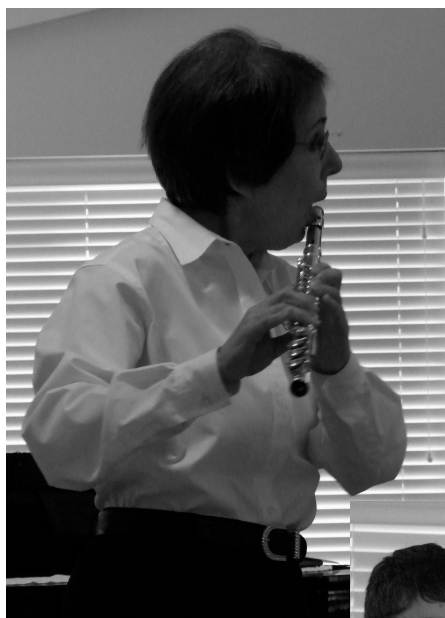
It was a fun morning!





## Goodwill Ambassadors Tour May 2010 at the Worthington Inn in Gahanna

The Flute Ensemble and Herrick Hall Violin Ensemble visited the Worthington Inn in Gahanna during the afternoon on Goodwill Ambassadors Tour Day. The residents and guests enjoyed the music and the greetings that followed the performance. We were happy to find out that one of the residents was a Denison graduate.





*a publication of the  
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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:

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program director

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## "Have you been listening to your Suzuki CD?"

by Julie Dickson

This question makes me cringe. I'm taking a risk by admitting this, so please be kind: Lucy and Luke don't listen to their CDs every day. In fact, they haven't listened to their CDs in three weeks. What is my problem? I want them to listen to their CDs. I intend to make it a priority every time Mrs. Kirsh asks. I know it's good for them. But during the week it is a challenge to make time for homework, dinner, sports practices, and daily music practice, so listening to Suzuki CDs usually gets lost in the mix. When we are asked this question a few weeks later, I cringe and the cycle begins again.

I've been thinking of some places and situations that could help me help my kids start listening, and what better time to try something new since summer is approaching...

- ☐ **Multiple cd copies**—one for the car, one for the kids' rooms, and one for the living room. I'm tired of hunting all over the house for the CDs when I do think of it.
- ☐ **Dinner**—one Suzuki mom said that they listen to their CD during dinner and now even her husband hums Suzuki songs.
- ☐ **Car trips**—they can listen to the CD in between reading or playing games.
- ☐ **Quiet play time**—Lucy thought it would be nice to listen when she is in her room.
- ☐ **Before bedtime**—that would be a nice way to end the day, wouldn't it?
- ☐ **Ask your kids**—when they would like to listen?

I'm ready to make this change happen. If you see me, ask me how it's going, and tell me if you've ever been in this situation, too (you're not alone). Happy listening!

## GROUP CLASSES



Jonathan Maskit taught the cellists the German words to "May Song."



Group Class Prep singers



Piano Group Teamwork



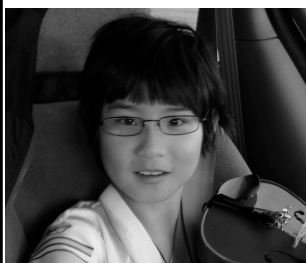
Flute Group in Burton 14

Go to [www.denison.edu/suzuki](http://www.denison.edu/suzuki) to view more photos of the events in this issue.

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Tara Alahakoon  
Van Reeth Studio



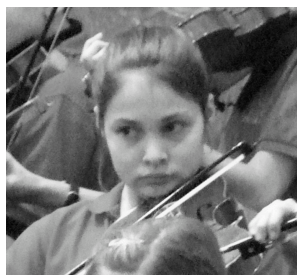
Wanling Baker  
Van Reeth Studio



James Dow  
Kirsh Studio



Penny Hunter  
Habig Studio



Matney Yates  
Brown Studio

## Practice Palooza 2010

*The following students participated in Practice Palooza  
for one whole year:*

*Tara Alahakoon Wanling Baker*

*James Dow Penny Hunter*

*Matney Yates*

*The following students successfully completed*

*Practice Palooza 2010*

*and practiced their instrument daily from February 14 through March 17.*

*Congratulations!!*

### Van Reeth Studio

Caleb Brooks  
Rafi DeGenero  
Mateo Pechon-Elkins  
Davis Hoam  
Silas Hoam  
Chris Hutras  
Dylan Kretchmar  
Amelia Larson  
Scottie Medley  
Andrew Saladino  
Melissa Saladino  
Alex Stanislav  
David Stanislav  
Robyn Thomson  
Sarah White  
Spencer White

**Honorable mention:**  
Sabrina Brooks

### Goody Studio

Lauren Beverly  
Beckett Pechon-Elkins  
Nona Hunter

### Habig Studio

Brynn Schadt  
Elsa Hoam  
Lincoln Hoam  
Jesse Piso

### Palmer Studio

Micaela DeGenero

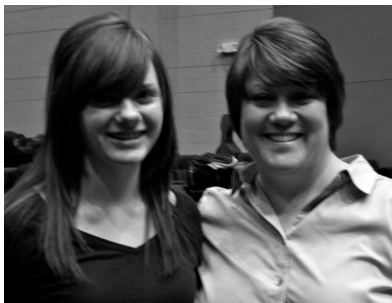
### Brown Studio

Christopher Armstrong  
Ashlyn Beverley  
Craig Fouts  
Addyson Hiltner

### Kirsh Studio

Summer Batts  
Lucas Dickson  
Lucy Dickson  
Jacob Ellis  
Jonathan Hubert  
Jordyn Hubert  
Nona Hunter  
Nate Kinser  
Eli Kretchmar  
Sarah Lewis  
Andrew Schweiger  
Jeremy Schweiger  
Catherine Segreto  
Michael Segreto  
Charlie Stanislav  
Carly Sumption

**Honorable Mention:**  
Catherine Segreto



Maryanne Kirsh and Susan Larson



Peter Lepper



Lienne Pyzik



Zac Tabler

**The Denison University Suzuki Program  
is well represented in the  
Newark Granville Youth Symphony  
by Susan Larson,  
our chamber music instructor,  
Zac Tabler, flutist,  
Maryanne Kirsh, violin,  
Peter Lepper, violin,  
and Lienne Pyzik, viola.**

## **Newark Granville Youth Symphony Presents Winter Concert**

by Zac Tabler

The Newark-Granville Youth Symphony (NGYS) gave its annual winter concert last Sunday at the Reese Center in Newark. Promptly at 4:00 pm, music burst from the auditorium. A festive tune centering on Bacchus, the god of wine and parties, was the opener, soon followed by Beethoven's Egmont Overture, and finally the finale of Brahms's Symphony No. 1. The concert concluded with a standing ovation and bouquets galore.

Being a member of NGYS is truly a rewarding experience. An air of professionalism abounds at each rehearsal, an ambiance not often present in rehearsals with young musicians. Our conductor, Susan Larson, mentors and encourages us to play at our musical best. It is because of her effort that we have the privilege of putting on three distinct concerts annually, with repertoire from the classical to the contemporary. We often undertake a brief background lesson on the pieces we are currently studying in order to accurately portray the original feeling of the work to the audience. Stemming from this, we even hope to take a field trip to see the Columbus Symphony Orchestra perform this spring. Something we learn in NGYS is that listening to professionals can only make you better.

For winds, playing in the Symphony is a unique opportunity. Personally, being a flutist in the Symphony is entirely different from playing in other ensembles. Not only are you more exposed, but there are fewer of you. In band at Granville High School, we have twelve flutes. In NGYS, we have two. The stark difference between playing in band and playing in NGYS is that everything we flutists play is like a solo. Being a wind player really challenges us to understand, not only the notes and rhythms, but to have a certain sense of musicality as well.

Speaking of the amount of players in the Symphony, we are currently in desperate need of young musicians! Our wind section is especially lacking. Having the bare minimum of flutes, clarinets, and French horns can hurt us in some pieces, particularly those which feature the winds. String players are welcome as well; bassists and violists are specifically in demand. The only requirement is a short audition in front of Mrs. Larson, which usually takes place in May.

Contact Susan Larson at [larsons@denison.edu](mailto:larsons@denison.edu) or 740-501-0461 for more information.





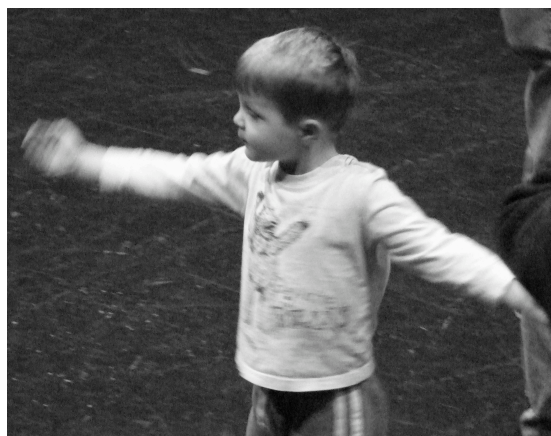
Kristen Wright teaches Group Class Prep in the Denison University Suzuki Program.



Group Class Prep is an essential beginning to Suzuki music lessons.



Group Class Prep is fun for parents, too!



Eli Kretchmar moves to the music.

## Dalcroze? What in the World Is Dalcroze?

by Kristen Wright

I had been a musician for 15 years before I approached the idea of “physically feeling” the music. I enrolled to take a graduate level course in Dalcroze Eurhythmics at OSU. It was the most inspiring, emotional and musically valid experience I have ever had. Things clicked for me that had never clicked before, and it was because I was being forced to use my mind, body and heart simultaneously for the first time in my musical career.

Emile Jaques-Dalcroze was born in Austria 1865. Teaching music was his passion and early in his career he discovered that his students had limited musical skills and seemed disconnected from the music they were practicing and writing. He devised an array of musical exercises for his classes involving solfege (vocal exercises sung with a system of syllables), eurhythmics (a study of music through movement) and improvisation to improve all around musical skills and musical sensitivity as well. The students heard, felt and expressed music with their whole beings. The method was first introduced in the United States around 1915 and since then has gained popularity among music educators along with the approaches of Orff, Kodaly and Suzuki.

The goal of the Dalcroze approach is that the student gain a strong inner ear, a keen muscular sense and freedom through creative expression. Activities vary based on the teacher and age level of the students. Younger students might bounce tennis balls with the steady beat. Older students would be asked to explore and internalize the time, space and energy relationships in movement and then transfer them to music. For instance, students could be asked to roll a tennis ball to a partner, making sure the ball takes the WHOLE phrase to get it there.

The eurhythmics aspect of the Dalcroze approach seems to get the most attention, but the other pieces of the puzzle are equally as important. To develop a strong musical ear, students might be asked to perform an “interrupted canon.” During this activity, the student echoes the teacher’s singing, but one measure later while the teacher continues to sing! The student must perform one idea while listening for another. Therefore, the student is listening and responding at the same time. Students are asked to improvise and react to the music both vocally and physically constantly during training. The Dalcroze approach has gained popularity in other fields as well. Dancers, actors and therapists use the principles to better their crafts. My professor at OSU worked quite often with the elderly to help rehabilitate both physical and emotional issues.

For a Dalcroze-like activity, try this at home. Put on a quality recording of your favorite piece. Ask your child to walk the beat (quarter notes) and sub-divide the beat through clapping (eighth notes) at the same time. Give a signal and your child must now flip the two actions and sub-divide the beat in his/her feet and clap the whole beat with his/her hands. Switch at your own will and watch your little musician react!

*a publication of the  
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Jim Van Reeth,  
program director

Phone:  
(740) 975-4644

E-Mail:  
vanreethj@denison.edu

## "Where in the World is Granville??"

by Karen Dulmage



Karen Dulmage accompanies Lincoln Hoam at the March program recital.

Last July, one week after my right hand carpal tunnel surgery, I received a phone call asking if I would be interested in accompanying the flute group for the 09/10 school year! I have done some other types of accompanying in the past, but this was related to working with Suzuki students. I was very excited about it because I had just begun teaching my first Suzuki piano student the previous September, and I love many, many aspects of the method. The accompanying didn't begin until September and my surgeon allowed me to do some playing not long after surgery, so I said "yes!" Mrs. Habig has been great to work with, and very organized. She knows not to give me too many surprises, but has attempted to develop my creative side, asking for heavy elephant sounds and little puppy dog sounds on the piano, for example.

Oddly enough, when I had to choose an instrument to play in the school band, I wanted to play the flute. Unfortunately, I had to pick the clarinet instead, since my mom (who was a first grade teacher) was able to get a free clarinet from one of her teacher friends. It seems appropriate to now have the privilege of working with the flute students.

I am amazed at the beautiful and mature tones that they produce at such a young age! When attending my first Book 1 piano graduation recital (at the home of a good friend of one of my daughters in elementary school), I actually recall thinking the same thing!! What a gorgeous sound can be produced on a musical instrument even by very young children when using the Suzuki Method! It was that realization that moved me to further my education and to go from being a traditional piano teacher to a Suzuki piano teacher!

Little did I know when I began accompanying that I would also have the opportunity to "substitute" for Mrs. Kirsh in piano group class. I'm sorry that she had to be gone and I know you missed her, but I really did enjoy getting to know more of you, as well as your parents. I also enjoyed the chance to work on ideas I will be using for my own group classes, when my studio grows.

A few years ago friends of ours from our church moved to Granville and I remember thinking at the time, "Why would they want to move way out there?" As I drove into town on 37 and enjoyed the autumn splendor, and when, several weeks later on the weekend of the Christmas Walking Tour, I entered the city and saw Granville all so beautifully lit and ready, I had my answer. There is a very special feeling of community out here and I have enjoyed every minute of being here and working with your children!

Having been a Suzuki mom and practice partner myself, I know just how much work you practice partners do, and that at times it can be trying. What you do is vital to the success of the Suzuki triangle in giving your child the best musical experiences possible. It gives me great delight to watch you participate in the lives of your children! In small ways you are making a huge impact on the future of the world we live in. Keep it up and hats off to you!!



## Practice Palooza 2010

February 14-March 17

### Even Teachers are Participating!

by Maryfrances Kirsh

The new editions of the Suzuki piano books will be published this summer. Many of the pieces in books 4-7 have been dropped and pieces from a wider range of styles have been added.

Our friend, Mary Craig Powell, will be offering a workshop for teachers this summer on the new additions and I want to be ready!

Even though Seizo Azuma is hard at work making the recordings for us, I have already downloaded the pieces from iTunes and have made my own listening CD's. Listening is the best place to start.

My plan is to sight read through the new pieces until I throw my hands up in the air and take the dogs for a walk! Then, I'll come back home and learn each one hands separately first. After I put them hands together, I'll use the metronome to bring them up to CD speed.

# WINTER FESTIVAL 2010

A Celebration of Learning, Friendships, and Fun



James Hutchins leads a group class at Strings in the Snow.



Leslie Maaser leads a group class at Flutes in the Frost.



Merry Pruitt leads a group class at Polar Planos.





# Strings in the Snow

January 8 and 9, 2010



The Luge and Ice Skating with James Hutchins



Bowing Antics with Colleen Fitzgerald



The Violin Group Huddle



Alice Ann O'Neill leads cello group in the art gallery of Mullberry House.

by Kaitlin Goody

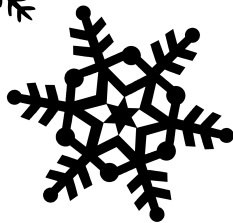
This year the Strings in the Snow lived up to its name! On a frigid, snowy day, cellists got together for a day of fun and learning. Our guest clinician, Dr. Alice Ann O'Neill, played a wonderful concert that Friday evening. My students especially enjoyed this concert, as Dr. O'Neill played upcoming pieces that my students will be playing shortly. I truly appreciated that she also took the time to explain about the composers and the pieces. At the cello play in we had so much fun, after tuning the cellos for a third or fourth time due to the cold!

Having Dr. O'Neill come to teach my students was a wonderful experience. Dr. O'Neill was my cello professor while I was at Capital University. She introduced me to the Suzuki Method, and is truly my musical hero and mentor. I remember my very first lessons with Dr. O'Neill, and how she had me play Twinkle Twinkle Little Star, had



me make a bunny to hold my bow, and spent a good portion of lessons on posture- tall tummy, sit on your sit bones, plant your feet, make a c for cello, and curvy fingers!

Throughout the workshop Dr. O'Neill worked with my students on technique in a very child-friendly manner, while still having high expectations. I was pleased to see her do some things that I had already done with my students and also see new activities to do. One of the new activities I watched was to see Dr. O'Neill teach my students the dance to Witches Dance while playing! Stop by our group class on a Saturday and watch our new dance we learned!!! This is one of the very few times where it is **not** necessary to keep flat feet on the ground. I enjoyed collaborating with her after the workshop to discuss where my students are currently, and how I want my students to progress. Having Dr. O'Neill do our Strings in the Snow Workshop was a memorable experience and I am truly grateful for it.



Wendy Stern leads the flutes in group class.

# Flutes in the Frost Thaw: A Big Success!



by Linda Habig

Twenty young flutists, four guest artists, five teacher-auditors, and thirty-two parents added up to a weekend filled with fluting, fun, and friendship for the “Flutes in the Frost” winter festival, held January 15 and 16 at Denison University. Fortunately, there were no winter weather events to cause problems with the arrival and presence of our guest artists/teachers Wendy Stern (flute), Terrence Karn (percussion and movement), Leslie Maaser (flute chamber music), and Philip Everingham (piano).

The festival’s highlight was the master classes taught by Wendy Stern, internationally acclaimed flutist from New York, who worked individually with students on a repertoire piece that they were studying. Some of the fluting challenges that Wendy addressed: “cushioning up” the lips to create a better embouchure and tone; developing a “yummy” sound; forming a triangular position of the arms and head; holding the right wrist still when playing fast; coordinating the tongue articulation perfectly with the fingers. Examples of musical ideas that she shared with students included: playing a passage imagining different places (like math class!); elements of pulse, contour, and harmony which drive musical line; “marching” the rhythm; variety of phrasing in theme-and-variation structure.

Students also loved the chamber music classes coached by Leslie Maaser, where they played trio and quartet music with other students at about the same level. The music was challenging for many, and opened their eyes and ears to the beauty and complexity of ensemble music and participation. Terrence Karn’s percussion and movement classes got everyone moving fast, getting the fluting kinks out of their bodies, and learning about exotic percussion instruments.

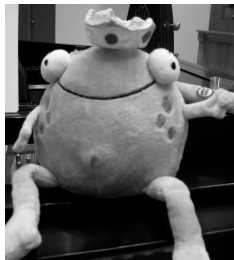
The festival was rounded out with two group classes for all students and teachers, and the glorious Saturday recital by Wendy and Philip, with Linda joining Wendy for two flute duets with piano. In the group classes, Wendy taught the lovely Japanese children’s song, Kagome, in four-part harmony, which was beautifully played by all at the end of the second day. Another great moment at the Saturday group class was the musical improvisation created by students “playing” (walking, jumping) on a piano-like note grid that had been taped on the floor, while flutists provided the sound for each note.

An evolving tradition of “Flutes in the Frost” is the ever-growing camaraderie between our Denison flute families and those traveling from Cincinnati to our festival, including the collegiality and friendship between the two groups of teachers. Altogether, the festival was a warm, cozy, learning, exhilarating, inspiring event for all. Just one problem with the frost: since the temperature got up to 40 degrees, one Mom suggested that we change the festival name to “Flutes in the Thaw.” Great idea!

*Daily Practice Palooza Challenges  
can be found on our website:  
[www.denison.edu/suzuki](http://www.denison.edu/suzuki)*

**Suzuki Summer Institute information  
can be found on the  
Suzuki Association of the Americas  
website:  
[www.suzukiassociation.org](http://www.suzukiassociation.org)**





# Polar Pianos

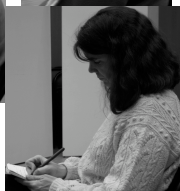
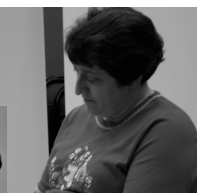
January 16 and 17,  
2010



Mary Craig Powell returned to Polar Pianos  
for another inspiring and  
encouraging weekend.



Every year, a stuffed frog shows  
up on the piano, waiting to meet  
Mrs. Powell and help her teach.  
She uses the stuffed frog to  
demonstrate loose piano fingers with  
its floppy, loose legs and arms. The  
frog also watches for fingers close to  
the black keys and for wrists to roll.  
This year's frog came with a crown  
and when it was removed, it made a  
magical, sparkly sound. It was a big  
hit with Mrs. Powell and with the  
students!



Most of our students took advantage of the  
option to have two masterclasses with Mrs.  
Powell. In the masterclasses on Saturday, she  
listened to each student and gave an  
assignment for practice that evening. On  
Sunday, she listened and was excited about  
the progress, and gave helpful hints on how to  
keep building on these new skills.



She praised our students on their beautiful  
tone and their attention to the musical details  
that make each piece interesting to the listener.  
She was also impressed with how quickly they  
took her suggestions and made them their own.

Finally, Mrs. Powell was very impressed with  
our parents and the good work that they've  
done as practice partners.



Pretty fantastic



piano parents!

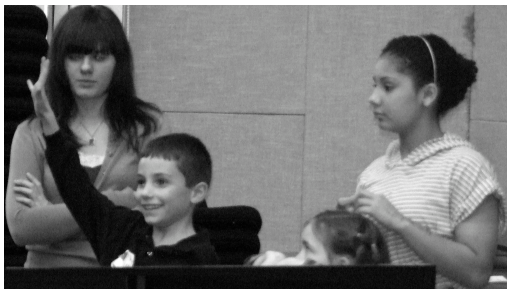




# Percussion and Movement Classes with Terrence Karn



Laughter, fun, noise, and  
trying something new  
together.



## Piano Group Classes with Merry Bing Pruitt



*a publication of the  
Denison University  
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For more information  
about our program,  
please contact:

Jim Van Reeth,  
program director

Phone:  
(740) 975-4644

E-Mail:  
vanreethj@denison.edu

## ❄️ Friends and Fun... ❄️



The piano teachers enjoy their lunch break together.



Waiting...



Waiting patiently are representatives from The Loft Violin Shop and Usbourne Books.



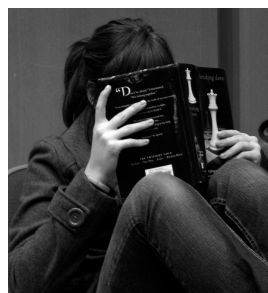
Ashley and Ceylon Wise  
come for a visit.



Emily, Lucy, and Cain watch other pianists in their  
masterclasses.



New friends from Indiana!



...and more waiting



Lunchtime with more piano friends

## Practice Palooza 2010

February 14 - March 17

by Gail Hubert

**Practice Palooza 2010 is the opportunity  
to work toward the goal of  
DAILY PRACTICE  
with your friends and teachers.**

### Items and Qualities Necessary for Participation:

- Denison University Suzuki Program **PRACTICE PALOOZA CALENDAR**
- The desire and determination to practice EVERY DAY
- Support from your friends and family

### Rules for PRACTICE PALOOZA 2010

1. While many students practice between 20 and 60 minutes everyday, others who are practicing 5 or 6 days a week may find daily practice a challenge. Therefore we have established a minimum amount of practice necessary to get credit for one day of practice. Here are the minimum amounts broken down by age:

**Ages 3-6: 10 min      Ages 7-10: 15 min**  
**Ages 11-13: 20 min      Ages 14 +: 25 min.**

2. Only HOME PRACTICE counts.
3. Practice must happen EVERY DAY. If you miss a day, you will not get credit for practicing double time the next day. However, in case of an emergency, you are given one "OOPS!" day.
4. Once you have completed your day's practice, your practice partner will INITIAL the **PALOOZA CALENDAR** square for that day, or, if necessary, write in "OOPS!"
5. Present your **PALOOZA CALENDAR** to your studio teacher at your first lesson after the **PRACTICE PALOOZA** end date of 3/17. Your teacher will submit it for processing.

Participants who successfully complete the  
**PRACTICE PALOOZA** challenge will  
receive a PRIZE and recognition at group class  
and will have their name published in the May issue of the  
*Denison Suzuki Review!*

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

Schedules • Information • Announcements  
Photos • Forms • Special Events

Wow!!!! What a great experience my daughter Jordyn and I had this weekend. We just finished the Winter Festival, "Strings in the Snow". We both had a wonderful time, learned lots, and went home tired yet enthused about all that we learned. Be on the lookout for the Winter Festival issue of the *Denison Suzuki Review* to read all about it!

I mention the festival only to segue into yet another dynamic program. For those who choose to participate in Winter Festival or for anyone who is resolved to a fresh start at the beginning of Practice Palooza 2010 is a wonderful tool.

I know that when I mention practicing, my children, Jonathan and Jordyn, are not always enthused. But by adding an incentive and several children all working toward achieving the same goal, the task becomes much more appealing.

We have all been inspired by the practice stories and strategies that have been submitted by families in the *Denison Suzuki Review*. I especially liked the idea of practicing in the car. And for my son who plays piano, he can do the finger movements along with his CD in the car. Add to that a list of fun ways to address basic fundamentals that are sometimes difficult to correct; now practice time seems more like fun time. For instance, James Hutchins (one of the clinicians in Strings in the Snow) had practice partners place one penny on various body parts and violin parts to develop or reinforce play positions. We practiced with one penny and one part at a time; giggles and laughter were heard from all.

It's great when our children are as excited about the positive things of this world as there are so many ways for them to get sidetracked. To be a part of such a program like Practice Palooza coupled with new and exciting ways to accomplish our goals is inspiring and a wonderful way to continue through our year.

Happy Practicing!!!



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# Flutes in the Frost



January 15 and 16, 2010

Featuring

**WENDY STERN,**  
internationally acclaimed  
flutist, guest artist, and  
teacher



Assisted by Leslie Maaser, flute,  
Philip Everingham, piano,  
and Terrence Karn,  
percussion and movement



2010 photo © Peter Schmitt



Mary Craig Powell

## Polar Pianos



Saturday, January 16,  
Sunday, January 17,  
2010



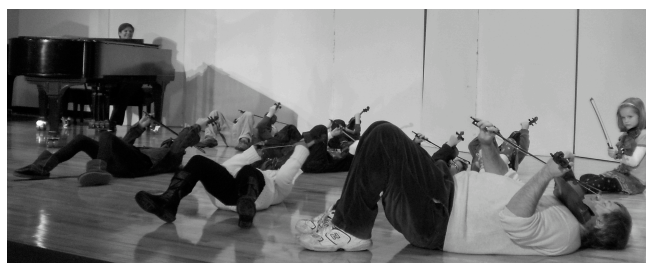
Merry Bing Pruitt and Pippi



## Strings in the Snow



Look for the special Winter Festival 2010 issue of  
the *Denison Suzuki Review* coming soon!



# Dylan Kretchmar's Six Day Practice Chart for Violin Book I

by Laura Michelson

Dylan and I came up with this chart that combines our review songs and our new song. This helps us get through all our review songs in a week plus our newest pieces every day.

I also write each day on an index card. Dylan gets to choose a card and thus, have control over what she plays that day. I plan to put in a 7<sup>th</sup> "review" card and that will indicate she gets to play every song (except the new one) for her practice that day.



Day 1	Twinkle A, B Lightly Row Allegro Etude Minuet 1 Minuet 2*
Day 2	Twinkle B, C Song of the Wind Perpetual Motion Etude Minuet 1 Minuet 2*
Day 3	Twinkle C, D Aunt Rhody Allegretto Etude Minuet 1 Minuet 2*
Day 4	Twinkle D, E O Come Little Children Andantino Etude Minuet 1 Minuet 2*
Day 5	Twinkle E, Theme May Song Perpetual Motion Etude Minuet 1 Minuet 2*
Day 6	Theme, Twinkle A Long, Long Ago Allegretto Etude Minuet 1 Minuet 2*

\* working piece

## Spring Semester 2010

### Group Classes

January 29 and 30  
February 12 and 13  
February 26 and 27  
March 12 and 13  
April 9 and 10  
April 23 and 24

### Program Recitals

February 14  
March 14  
April 11

### Special Events

Flutes in the Frost  
January 15 and 16  
Polar Pianos  
January 16 and 17  
Goodwill Ambassadors Tour  
Saturday, May 1, 2010



Carly Sumption, piano, wonders at the logic behind learning "Goodbye to Winter" at this time of year. She thinks it would be more suitable for March than January.



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# So, Teacher, What is the Top Priority?

by Linda Habig

As parents, students and teachers well know, playing a musical instrument has hundreds of different elements to be learned. What a puzzle as to which comes first – learning lots of songs, playing in tune, creating a gorgeous tone, reading music, mastering all the notes, perfecting rhythm, starting with a good position, adding dynamics, and so much more? Whew – there's a lot! Fortunately, Suzuki teachers are aware that prioritization of learning objectives creates a more positive process and musical growth for the student.

One approach that many Suzuki teachers use is a prioritization approach taught by one the great Suzuki pedagogues, Edward Kreitman, who is a Suzuki teacher-trainer and internationally acclaimed teacher and violinist. In his book, Teaching from the Balance Point, Kreitman explains his approach, which many of our Denison Suzuki faculty advocate and follow as well. Kreitman strongly believes that it is the process, and not the product, of the educational experience, that is important. Instead of teaching in a linear manner (i.e. learn items 1, 2, 3 one at a time in that order), he advocates teaching in layers (i.e. learn item 1 and continue to do that while we start to learn item 2). The layers of prioritization in the Suzuki method are:

1. Posture and position of the body, including the instrument and the way it held.
2. Tone production, including tonalization and creation of a beautiful sound.
3. Perfect intonation.
4. Skills for artistic musicianship.
5. Notes in new songs.

Yikes!! Learning notes in new songs is the lowest priority? Parents and students may initially be shocked to find that this is the last layer, or priority, but actually the repertoire is simply the vehicle or reason for perfecting the underlying musicality and technique of position, tone and intonation. So for example, if a flute student in playing Long Long Ago, and I see a left or right hand position with pinky fingers far away from their home keys, or if I observe an embouchure that has slipped off the center of the lips, I'll stop the student to work on those; the immediate goal will be to start improving those elements, and not to finish learning all the notes to Long Long Ago.

Another example of layered prioritization relates to tonalization. As my students know well, I devote at least the first 10 minutes or more of each lesson to tonalization (while in good body position). For flute, this is the playing of long and short tones and intervals, while listening and correcting to develop the greatest amount of beauty and resonance from the air column passing through the embouchure (lips and mouth) and the instrument. Often, when a student is playing a song, I'll ask them to stop the song, and to apply a particular tonalization exercise to a measure or two of the song. Our violin, cello and piano faculty use similar concepts tailored to those instruments.

Our faculty works continually with students to develop musicianship, placing a far greater priority on this than on, for example, racing through songs to "get through" all of a particular Suzuki book. For example, with the youngest and earliest students, I use hand gestures and playing examples to teach "destination notes" and "travel notes" in a musical line. To learn variety in musical style, our faculty asks students to use creativity aids, such as colored markers to show differing tone colors, drawing of pictures to create difference musical moods, and physically acting out the character of songs.

A challenge for teachers in this layered approach is balancing the continuing emphasis on each element, in priority order. We want students and parents to feel accomplishment and progression, and in fact to learn and perform new songs alone and in ensembles, while we strive to remain true to our prioritized approach to teaching. In the overall teaching environment, what matters most is that we set high standards for students, and the layered prioritization helps all three people in the Suzuki triangle achieve that.

Note: Parent practice partners are urged to acquire Kreitman's insightful book, Teaching from the Balance Point (Summy-Birchard Inc./Warner Bros. Publications). Although it is written with an orientation toward violin, the principles apply to all musical instruments. I purchased my copy through Amazon, used books, online.



Preparation for our concert began before the first group class of the Fall semester. We gathered the lists of students in our groups and decided what arrangements of holiday tunes we could use based on the number of students at each playing level.

## Spring Semester 2010

### Group Classes

January 29 and 30  
February 12 and 13  
February 26 and 27  
March 12 and 13  
April 9 and 10  
April 23 and 24

### Special Events

Strings in the Snow  
January 8 and 9

Flutes in the Frost  
January 15 and 16

Polar Pianos  
January 16 and 17

Goodwill Ambassadors  
Tour  
Saturday, May 1, 2010

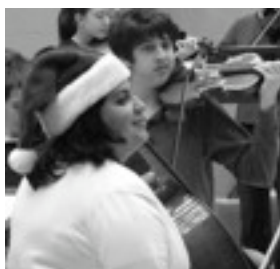
### Program Recitals

February 14  
March 14  
April 11

## Granville Christmas Candlelight Walking Tour 2009



Saturday, November 21, the group classes gathered all over the campus to rehearse for the big day. The flute groups, with Linda Habig and her accompanist, Karen Dulmage, met in Herrick Hall. The string groups met in Burke Hall and were led by Robin Brown, Kaitlin Goody, Jim Van Reeth, and Rebecca White. Maryfrances Kirsh and Kathy Samuelson accompanied the groups while Gail Hubert and Carrie Lewis kept things going with delicious coffee for the adults and a healthy snack for the kids during break time.



Our arrangement of "Twinkle Bells," a crowd favorite, was composed by Jim Van Reeth. Mr. Jim took the traditional song "Jingle Bells" and added technical elements from the Suzuki repertoire.

This clever combination enabled our students to review important techniques while playing holiday music. Another piece from our play list, "O Come, Little Children" was also arranged by Mr. Jim.



In October, after the "play list," the name given to the list of pieces for our concert, was finalized, the string teachers met on stage in the Burke Recital Hall and recorded a listening CD for families.





## Walking Tour Dress Rehearsal



During the Flute Ensemble, Suzuki Pianists, and Group Class Prep A dress rehearsal, Linda Habig, Maryfrances Kirsh, Caryl Palmer, and Kristen Wright worked together to get the order just right. Some performers and practice partners read books and finished addressing Christmas cards (a Walking Tour tradition for some) while waiting their turns to play. Mrs. Kirsh sat by the green towel and talked to those next in line while Mrs. Palmer sat near the piano to help with the piano bench and music.



While those groups were rehearsing, the Herrick Hall Ensemble practiced and had some fun out in the narthex. The other violinists and cellists met in Shepherd Hall with Robin Brown, Kaitlin Goody, and Rebecca White. They had fun, too, playing clapping games before tuning time.



This year's Walking Tour experience was especially fun for practice partners and teachers, whether they were watching their students perform for the first or the 10th time.



## The Walking Tour Performance



Look for more photos on our website:  
[www.denison.edu/suzuki](http://www.denison.edu/suzuki)



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## Strings in the Snow

Friday, January 8, 2010  
Saturday, January 9, 2010



Colleen Fitzgerald, violin



James Hutchins, violin



Susan Forry Locke, viola



Alice Ann O'Neill, cello



Terrence Karn,  
percussion and movement

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## Flutes in the Frost

January 15 and 16, 2010

Featuring  
**WENDY STERN,**  
internationally  
acclaimed flutist,  
guest artist, and  
teacher



Mary Craig Powell

## Polar Pianos

Saturday, January 16,  
2010

Sunday, January 17,  
2010



Merry Bing Pruitt and Pippi



Assisted by Leslie Maaser, flute, Philip Everingham, piano,  
and Terrence Karn, percussion and movement



# Group Class Prep

## with Miss Kristen

by  
Robin Brown and Kristen Wright



Group Class Prep A

This September 2009, the Denison University Suzuki Program launched a new group class called Group Class Prep for students who have not yet reached the ability level to play "Go Tell Aunt Rhody" on their instrument. Led by Kristen Wright, Group Class Prep prepares students and their practice partners to move and sing, keep the beat, listen intently, follow musical instructions, and play musically. Some of the skills learned are:

Vocalizing and Pitch Skills

Keeping the Beat

Listening and Sequencing Skills

Understanding Beat (steady heart beat) versus Rhythm (pattern of long and short notes)

Playing with Dynamics (loud and soft)

Concentration and Coordination

Below describes what happens in a typical 40 minute Group Class Prep class:

"Hola," Miss Kristen sings. "Hola," the Group Class Prep students sing back. "Hola mis amigos, hola" ("Hola mis amigos, hola" the students sing back). After the welcome song, Miss Kristen shares a quality musical selection such as Beethoven's "Für Elise" and the students follow her movements to the piece. Then, Miss Kristen gets out selected percussion instruments (wood blocks, triangles, maracas, guiros, etc.) for the participants to improvise with as they listen to fun and quality music. After this, students hold hands with their practice partners and seesaw or row back and forth to the beat of "Lightly Row." Miss Kristen then gets the students and practice partners to stand up and move to music in a circle dance, keeping the beat with their feet (walking, jogging, tiptoeing, hopping, etc.). Sometimes the circle dances are more elaborate and other times, quite simple. Then Miss Kristen might have the students march around the room with percussion instruments and play 8 beats, stop for 8 beats, then play again for 8 beats, etc. to internalize the beat. Once they get this, the students are asked to play forte (loud) or piano (soft). Also, Miss Kristen has the students sing songs such as "London Bridge" leaving different parts of the song out so that students practice audiating, or in other words, hearing the music in their heads. Sometimes, students get to improvise new lyrics to songs (one funny example was "stinky socks, stinky socks" instead of "honeybee, honeybee") and can be very self-expressive with scarf dancing and creative movement.

Students love Group Class Prep! There is a lot of laughter and fun, while at the same time students are gaining a solid foundation in pitch, beat, rhythm, and musical expression essential for all musicians!



Members of Group Class Prep B perform with the string ensemble.

## What is a Gavotte?

by Robin Brown

In Suzuki Violin Books 1 through 3 there are a total of 7 pieces called "gavotte." There is one gavotte in the Flute Books 1-3. According to the Harvard Dictionary of Music, a gavotte is a French dance from the 17th century developed by the "Gavots," inhabitants of the Pays de Gap in France. The gavotte dance is in "moderate 4/4-time with an upbeat of two quarter notes, and with the phrases ending and beginning in the middle of a measure." The Encyclopedia Britannica states that the gavotte is a "lively peasants' kissing dance that became fashionable in royal ballrooms as a round with skipping steps. Couples concluded improvised duet performances by kissing their partners. Later the dance developed more formal figures, and flowers were exchanged instead of kisses." Lully used gavottes in his ballets and operas, and Pachelbel and J.S. Bach frequently composed gavottes for instrumental suites. If you go on the web and look up "Youtube Renaissance Dance Gavotte" you can actually see a gavotte dance being performed! Maybe you can get some of your family and friends to dance when you play them! (Kissing is optional!)



# Practice Palooza 2010

February 14 - March 17



Wanling Baker practicing in the car

## Keeping Her Eye on the Prize

by Suzanne Baker

When 8 year-old Wanling Baker found out there would be a trophy awarded to any Suzuki students who practiced every day for a year, she didn't bat an eye about the 365 days of practice ahead of her. She participated in the initial Practice Palooza last February and made it through with success. One month of practicing her violin every day started a routine in the Baker household. The question was no longer, "will Wanling practice today?" but rather, "when will Wanling practice today?" Because 8 year-olds practice a minimum of 15 minutes a day with the structure of the Practice Palooza, the practice became much more manageable, and everyone in the household (mom, dad, brother) helped Wanling to get the most mileage from her practice time.

With approximately two months left to the Practice Palooza, Wanling stays focused. In the past 10 months she has carried her violin many places with her - practicing at grandparents' and cousins' houses, in hotels, for friends who stop by, outside in the yard for her neighborhood friends, and even in the car on long trips. The strategies she has developed for "car playing" are to sit behind the driver so her bow arm doesn't hit the window, to not practice while her 18 year-old brother is playing the guitar because there is not enough room in the back seat for two instruments, and to not play too loudly or the driver might crash.

Wanling has taken an occasional "oops day" and did take her allowed two weeks off this summer when the family went on a trip to Europe, but otherwise she has stayed steady. Most days she practices in the morning before school, and although her mom is the appointed practice partner, her dad and brother Kyle have become very proficient at stepping in. It is a family effort to get Wanling to that trophy.

## Flutists Love Parties!

by Linda Habig

Eighty-three individual weeks of flutists practicing 6 days a week – now that's a party! All 18 Suzuki flutists participated in the "Fall Practice Party" which ran from September through November. The party goal was to practice 6 days each week, for varying amounts of time depending on age.

The best party "prize" was the students' energy, enthusiasm, and progress in playing their flutes to meet this goal. As a teacher, I saw big progress made in developing beautiful tone, improving intonation, and general ease of playing Christmas songs and all other repertoire.

Motivation? A few prizes helped! For each week that a student practiced 6 days, a star was placed on the Party Chart in my studio. For each student who practiced 6 days per week for an entire month, a prize was given. September and October prizes were goodies like caramel apples, popcorn, Hershey kisses, and Linda's homemade muffins.

November prizes are still being awarded, so they're still secret. The "Perfect Party Practice Prizes", for those who practiced 6 days per week for 3 months, are something beautiful and sparkly, and also still secret!

Ten students won monthly prizes. Two students, Zac Tabler and Penny Hunter, won "Perfect Party Practice Prizes", so congratulations to them! Best of all, both Zac and Penny made huge musical progress during our "party" and their flute sounds are gorgeous! Over these 3 months, the playing of all students improved a whole lot – the best prize of all.





# Playing in the Denison University Bluegrass Ensemble

by Peter Lepper



It is two years ago. I am fifteen, shoved on-stage with a group of college students who all know their jobs a lot better than me. But no one cares.

The aforementioned stage is in a darkened auditorium in Denison University's Burke Hall. The room is packed to the walls, every seat filled with people standing by the doors, crowding and squeezing as far forward as possible. Some sit in the aisles between seats. My band is up first, and we parade onto the stage in our jeans and dress shirts and tan-colored jackets. My tie is shoddily done, but no one cares.

Our first song is a doozy. Called Cheyenne, it's a 100% instrumental tune, complete with a changing key and rotating solos. I'm psyched and ready to go... but more than a little nervous. Sure, I've been on stage before, but never in front of a crowd this big. It's a little unnerving at first, seeing all of those faces staring up at me, expecting me to make music when all I really know how to make are chords. Even those I can't make very well yet. But no one cares.



My solo comes up second, after the fiddle break. I step up to the microphone, and my heart leaps into my throat. What comes out of my instrument is a mangled monstrosity, more than half of the notes that actually escaped from between my tightly-pressing fingers are out of tune, and I hold up the wrong part of the mandolin to the microphone, so only a faint whisper of sound can be heard. But no one cares.

As I step back into place in the band, mentally berating myself for my incompetence and vowing silently to redeem myself on my next solo, I glance over to see a few band-mates throwing reassuring nods my way. *Yeah, we all suck the first time*, they seem to be saying. *You'll do better next time*.

And I do. My next solo comes in the same song, and, taking a deep breath, I plunge for the microphone. This time I manage not to embarrass myself, and the strains of music that flee from my mandolin are actually a reasonable facsimile of what the song is supposed to sound like. Feeling much better about myself, I retreat once more back into the safety of the band. The bass player grins at me, her broad smile seeming to say *See? What did I tell you?*

Skip ahead a few years to this very fall. I am now seventeen, sprung up in height to be the tallest in my band where when I joined I was among the shortest. With three concerts under my belt, I feel far more at ease, even though the setting is far more intimidating. Stepping out into the main room of Swasey Chapel with the rest of my large – and guitar-filled – band, I take up my position at the rightmost microphone – there are three – and look over at the rest of my band. So many familiar faces, people I have come to know and, yes, love, standing around, grinning like loons. My mandolin slips out of tune – she does that a lot, poor girl – and the concert is briefly put on hold while I remedy the clashing discord. All of us are ready, gnashing at the bit, raring to go – with the exception of one girl. A fiddler and new to the business, she stands nervously at the microphone, glancing around. She's had trouble with some of her solos this year, and she's not feeling her best being thrown up on stage with a bunch of more experienced players. A lot like someone else I once knew.

The concert starts. I quickly fall into the rhythm of the song, tapping my foot to the beat and chopping on the off-beat. (Experiences "grassers" call the rhythm of a band the "boom-chuck": boom for the base, chuck for the mandolin.) Before long, it's time for the fiddler to take a solo. She does okay, and manages not to embarrass herself... *unlike me*, a little voice in my head whispers, but I shush it. About halfway through our setlist, our singer, Caitlin, walks up to the microphone and introduces the band. Then follows a somewhat length joke on our band's name (Dr. C's Health Elixir, don't ask) and the crowd chuckles. Then it's back to playing, and I quickly get swept up by the rhythm again. Our last song is *fast*, and before the end of it my wrist is starting to get sore. But I've handled worse, so I keep merrily chugging along, knowing I'll regret it later but not really caring. The song finishes with a flourish, and the band takes a bow to the thunderous applause from the audience. Pats on the back and congratulations are had by all as the band files offstage, and the next band marches on. It's time to go backstage and swap stories of previous concerts with other Bluegrass veterans.

Sitting backstage, listening to Hayes – a multi-talented guitarist/banjoist/goodness-only-knows-what-else-ist – ramble, I realize (again) that a lot of people have made mistakes as bad – or worse – than mine, and came out alive. And it's because, at its heart, this concert isn't about playing well. No one really cares if you're the next Jimmy Martin, or if you have trouble forming coherent solos; like I once did. No one cares if you can't sing for the life of you; and I've met some singers who couldn't. At its heart, this concert is all about enjoying yourself. It's about playing Bluegrass music alongside fellow enthusiasts. It's about forcing yourself to climb onto a stage in front of enough observers to give anyone butterflies in their stomach. It's about friendship, teamwork and confidence. But most of all, it's about having fun.

So don't worry if you can only form two chords, or if you can't seem to hit five consecutive notes in tune even if you were offered a million dollars for it. We were *all* at that point once – heck, I was probably worse off a while ago than you are now – and we pulled through it just the same. So don't worry. Don't fret. Don't get anxious just because you think you can't play well enough. Because here there is no "well enough." The only criteria for success is enjoyment. So take a deep breath, climb up on that stage, and have fun. I know I did.

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

*a publication of the  
Denison University  
Suzuki Program*

## Our Mission...

...to create a  
positive musical  
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partnership among  
faculty, students,  
and their  
parents/practice  
partners  
by following  
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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



Robin Brown and Jim Van Reeth

# Improvisation in the Suzuki Lesson

by Robin Brown

I recently had the pleasure of reading Jim Van Reeth's (Mr. Jim's) master's thesis about incorporating improvisation into Suzuki teaching. "Mr. Jim's Improvisation Game Collection" (40 pages worth!) provides a fantastic set of games for Pretwinkle to Book VI and up to learn the art of improvisation (see below for a few examples). First, what is improvisation? According to the New Harvard Dictionary of Music, improvisation is the "art of performing music spontaneously without the aid of written music." It is composing in real time by playing the sounds you hear in your head on your instrument (called "audioflow"). Improvisation is freedom to create and the great thing is there are no mistakes. Even if you play something that makes you cringe, hey, it doesn't matter because the sound waves go away pretty quickly! And you don't need an eraser! Improvisation may feel scary at first (what do I play? What am I doing?). Sometimes you are forced to improvise. For example, during high school, as Mrs. Kirsh was playing piano for church, the music fell off the piano and she had to improvise! Right after high school, I played fiddle in a band and the guitar player said, "Take a break." I thought he meant to stop playing and leave the room, but what he meant was, "Improvise something NOW!" I had to learn quickly! I learned to ask: "What key is the song in?" and "What is the chord progression?" We are going to use some of Mr. Jim's improvisation games in Fiddle Group starting Dec. 11. Here are a few games below that you can try at home. Remember, 1) there are no mistakes, and 2) have fun!

### Pretwinkle

#### "Talk Like a Duck"

- 1) Imitate animal sounds and movements with body (e.g., cow, horse, duck, cat, etc.)
- 2) Imitate animal sounds using your instrument!

### Books I-III

#### "Twinkle-ize It"

Choose a Twinkle variation rhythm and apply it to an early Book I piece. Create a new rhythm and apply it.

#### "Cadenza Allegro"

Improvise a cadenza for Suzuki's Allegro. (A cadenza is an improvised solo played in concertos.) Play the B line of Allegro without the last note at the end ("B line with no B"). This is where you can improvise and add in 3 to 5 notes (then more and more) before you play the final B of the B line.

### Books IV and up

#### "Find Your Voice"

Train your fingers to respond to the ear. Sing 2 to 4 notes. Then play those notes on your instrument. Work up to longer phrases.

#### "The Hat"

Write down emotions on slips of paper and put them in a hat (e.g., sad, angry, lonely, happy). Pick an emotion out of the hat, describe that emotion, and then try to play that feeling on your instrument (try using one note with or without a rhythm, or try using different techniques such as pizzicato, sul ponticello, etc.).





## H1N1

### And Other Illnesses Impact Lessons and Practice

This has been a busy month for illnesses.

Teachers are commenting that more students have been sick lately than in recent memory.

Michael Roche, physician's assistant and Conor Roche's practice partner, had this advice to share:

"Fortunately, the single best way to prevent transmission of the flu virus is the easiest and cheapest: washing your hands. You have to do this properly and fairly frequently. Also, keep your hands away from your eyes and nose as much as you can.

Because the H1N1 virus is showing itself to make people sicker than other flu viruses, the CDC (Centers for Disease Control) is making extra recommendations this year to help limit its spread. Avoid others if you are sick, stay home 24 hours after fever, and take time to get the flu shots."

You can get more information on the CDC's 2009 H1N1 website:  
[www.cdc.gov/h1n1flu](http://www.cdc.gov/h1n1flu)

## Newark Granville Youth Symphony

### Includes Denison Suzuki Students and Faculty

by Marianne Kirsh

The Newark Granville Youth Symphony gave its fall concert on Sunday, November 9, 2009 at the Second Presbyterian Church in Newark. Peter Lepper, Lienne Pyzik, and I play in the string section and Susan Larson, who coaches chamber music in the Suzuki program, is our director.

In a word, the Newark Granville Youth Symphony can be described as awesome. We meet every Tuesday night from 6 to 8:15 p.m. and the long rehearsals pay off. The sound is amazing. It's cool to be able to play with people my age who are so highly trained.

We play a wide variety of music. At our concert last weekend, we played pieces by Bach, Vivaldi, Puccini, Dvorak, and an arrangement of music from the movie, *Beauty and the Beast*.

In late November, when we will be joined by woodwinds, percussion, and brass, our sound will be bigger and practice will be even more fun.

## Upcoming Events:

**Walking Tour Dress Rehearsal:**  
Friday, Dec. 5, 2009

**Walking Tour Performances:**  
Saturday, Dec. 6, 2009

**Winter Festival 2009 Registration due:**  
November 21, 2009

**Strings in the Snow:**  
January 8 and 9, 2010

**Flutes in the Frost:**  
January 15 and 16, 2010

**Polar Pianos:**  
January 16 and 17, 2010



NGYS members of the  
Denison University Suzuki Program  
From left: Marianne Kirsh, violin, Lienne Pyzik, viola,  
Susan Larson, director, and Peter Lepper, violin

## Ladybug Invasion

by Carly Sumption



Many, many ladybugs have been found around Denison lately! Although the ladybug is harmless to anyone, physically, the small red and black bug is not the prettiest thing and it can be found annoying. The bugs can be seen on the long staircase leading to Mrs. Kirsh's room, in the bathroom, and in the hallway leading to the bathroom. Come and see them for yourself! Also, before you rush out to the car to go to Denison to see the bugs, remember to be very careful not to step on the bugs. They can stain the carpet!



## We Asked the Expert:

Dr. Karen Goodell, Penny Hunter's practice partner and Professor of Evolution, Ecology and Organismal Biology at the Ohio State University, says that these creatures are called "Lady Bird Beetles" and are in the beetle order, *Coleoptera*, and not the bug order, *Hemiptera*. She suspects that our Burton Beetles are the Multicolored Asian Lady Beetle variety, who are searching for warm places to hibernate for the winter.

Dr. Goodell suggested this website for more information:

<http://ohioline.osu.edu/hse-fact/1030.html>

# The Denison University Suzuki Program's

# WINTER FESTIVAL 2010

A Celebration of Learning, Friendships, and Fun

## Strings in the Snow

Friday, January 8, 2010  
Saturday, January 9, 2010

The Faculty and Staff of the Denison University Suzuki Program are excited to offer to our families the upcoming Strings in the Snow. We have invited five very talented and friendly clinicians to share their knowledge and joy of music with us.

The weekend begins with masterclasses taught by our clinicians on Friday afternoon. We celebrate our learning community with a concert by Alice Ann O'Neill, cellist. She will be assisted by Ashley Wise, pianist and member of our Suzuki piano faculty. We will end the evening with a play-in, featuring our clinicians, faculty, and students.

We will return on Saturday to a day filled with group classes. Terrence Karn, member of the Denison University Department of Dance faculty, will also be teaching his highly popular and extremely fun percussion and movement classes.

This is a weekend our string students do NOT want to miss! Please speak with your teacher for registration materials or download them from our website: [www.denison.edu/suzuki](http://www.denison.edu/suzuki) The registration deadline is November 21, 2009.

### Guest Clinicians:

**Alice Ann O'Neill, cello**  
**Susan Forry Locke, viola**  
**Colleen Fitzgerald, violin**  
**James Hutchins, violin**

**Terrence Karn, *percussion and movement***



Susan Forry Locke, viola,  
is currently Artistic/  
Executive director, teacher  
and founder of Suzuki  
Music Columbus, Inc.



Alice Ann O'Neill, cello,  
is the cello and string  
pedagogy professor, Suzuki  
cello teacher, and a chamber  
music coach at the  
College of Mount St. Joseph  
in Cincinnati, Ohio.



Colleen Fitzgerald, violin,  
is on the faculty of the  
Barcel Suzuki String  
Academy in Milwaukee.

Registration is due  
November 21, 2009  
Registration information  
is available at  
[www.denison.edu/suzuki](http://www.denison.edu/suzuki)





# Flutes in the Frost

A Winter Festival for Flute Students  
Ages Pre-school through High School

January 15 and 16, 2010



- Individual instruction in master class format (all students and parents listen to each "mini" individual lesson)
- Group classes emphasizing tone, technique, and repertoire and a Suzuki "play-in"
- Enrichment classes in percussion and movement taught by Terrence Karn
- Small ensemble classes coached by Leslie Maaser
- A special lunchtime flute recital by Wendy Stern on Saturday at 1:15 p.m. This recital is open to the public and free of charge.



Assisted by Leslie Maaser, flute, Philip Everingham, piano,  
and Terrence Karn, percussion and movement

Registration is due  
November 21, 2009  
Registration information  
is available at  
[www.denison.edu/suzuki](http://www.denison.edu/suzuki)



29113 photo © Peter Schaaf

Featuring  
**WENDY STERN,**  
internationally acclaimed  
flutist, guest artist, and  
teacher

# Polar Planos



Saturday, January 16, 2010  
Sunday, January 17, 2010



The Denison Suzuki piano faculty is excited to welcome Mary Craig Powell back to our workshop this year. She will be teaching our students in masterclasses on Saturday and Sunday. Three students will share an hour of instruction with Ms. Powell while parents and teachers observe her teaching techniques. We always enjoy her loving way with students and the wise suggestions she has for us.

In addition to masterclasses on Saturday, students will enjoy a percussion and movement class with Terrence Karn. This high energy, fast paced class helps students explore rhythm while making lots of noise.

Students and parents will return on Sunday for more masterclasses with Ms. Powell. In the afternoon, Merry Bring Pruitt will be teaching technique and repertoire group classes. Mrs. Pruitt is a very creative and fun teacher and we are excited to see what she has in store for us.

Please ask your teacher for registration materials or download them from our website:

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



Merry Bring Pruitt and Pippi



Mary Craig Powell

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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



## Rob Flax: A Familiar Face at Program Recitals

by Maryfrances Kirsh

He walks out on stage before every student's performance to adjust the piano lid, place a cello chair just right, or put a stand and music exactly where the performer wants it. Sometimes, when Mr. Jim or Miss Robin are busy with a student, he checks the next violinist's tuning. Rob Flax is a senior mathematics and music performance double major from Evanston, Illinois (home of Northwestern University, he pointed out!) and works as a stage manager for the Denison University Music Department. We are very lucky that he requests to work at every Suzuki recital. After our last program recital, I asked him a few questions.

**What do you want to be when you grow up?** I have no intention of ever really growing up! With that said, I hope to spend the rest of my life performing, composing, and teaching in some combination. I love jazz and other styles of improvisation-based music, and I'm hoping to head to graduate school next year for a jazz performance degree.

**What's your favorite class and why?** My favorite class varies. This semester, I'd probably pick my Sociology/Anthropology 100 course called, "People, Culture, and Society."

**When did you start playing the violin?** I started playing the violin in 3rd grade. My elementary school had a band and an orchestra. In third grade, the band and the orchestra directors did an "instrument show-and-tell" and demonstrated all the band and orchestra instruments. I really loved the clarinet, but I couldn't join the band until 4th grade. I picked up the most portable stringed instrument for that year, but found it too interesting to quit.

**What do you like about playing the violin?** I think the violin is an incredibly versatile instrument. It's beautiful for melody, but since it has multiple strings it can be used as a harmony instrument too. I even use mine as a drum! What I like most about playing the violin is playing. I derive great pleasure from making music on any instrument- be it mandolin, bass, piano, percussion, or my voice, but I have put a lot of time into playing violin, so I express myself most freely there.

**Do you like to practice?** Absolutely! I decided I want to have a big, beautiful tone, and I'm fascinated by all the hot jazz licks that saxophones usually play. Many of those ideas are highly chromatic and are easier on a "digital" instrument, so I put a great deal of effort into sounding "fluent" in jazz.

**Did you always like to practice?** Definitely not. I always had a strong ear, so when I was younger I wouldn't work on a piece once I figured out what it sounded like. It took me a long time to recognize the value of consistent practicing (I'm still working on it!). Now I'm extremely grateful to my parents and my private instructor Julian Arron, who had infinite patience and still found ways to help me improve even when I'd show up to a lesson having not practiced all week.

**Did you ever want to quit?** Not really, I just went through phases where I didn't practice all that much. During those times other people would get fed up with me and suggest that I didn't have my heart in it, and then I'd practice just enough to keep them happy.

**What advice do you have for us?** I have two quotes to share. First, Duke Ellington said, "If it sounds good, it is good." It's very easy for a kid growing up playing classical violin or cello or piano to separate Suzuki music into a distinct "sound world" and treat it differently from the music they listen to on the radio. All music is directly related, and I think it's important to try playing other styles of music on traditionally classical instruments. Second, George Clinton said, "Ain't nothin' fun unless you play with it." Try improvising! I find it to be the most fun way to make music: take what's written on the page and "play with it." It also improves your classical playing: improvising and "jam sessions" develop active listening and audiation. Julie Lyonn Liebermann is a real pioneer in research in this area, and if you have interest in learning "alternative styles" you should check out her books.



## October Group Classes

**October 10  
and  
October 24**

Group Class Prep  
Cello  
Flute  
Kirsh Piano Studio  
Violin

**October 9  
and  
October 23**

Palmer Piano Studio  
Viola

## Fall Program Recitals

**October 11  
November 8**

**Sundays at 3 p.m.  
Burke Recital Hall**

*Please speak with your  
teacher about this  
performance  
opportunity.*

## Special Events

**November 8**  
Talent Education  
Gathering

**December 4**  
Walking Tour Dress  
Rehearsal

**December 5**  
Walking Tour  
Performance

**December 12**  
Goodwill  
Ambassadors Tour  
Day

*a publication of the Denison University Suzuki Program*

## Bees Visit Burton 308

by Caryl Palmer

If you're learning Honeybee, then Tuesday, September 8<sup>th</sup> would have been a great day to have a lesson in Burton 308!

Lienne Pyzik was having an early morning lesson with Caryl Palmer, when she looked up and saw the light fixture above the Steinway full of active bees. Her dad, Al Pyzik, called the maintenance department and three men soon arrived with a hose attached to a vacuum cleaner to suck the bees out. For about ten minutes before they arrived, Lienne continued with her lesson, ducking the bees overhead. Connor Koester came in next and did the same until the last bee was removed.

A few days later, the nest was found hanging under the outside of the air conditioning unit. In the morning, the bees would wake up and see the light on in 308 and find their way inside through the spaces in the old windows. They were drawn to the warmth of the light and all the bee-utiful music.

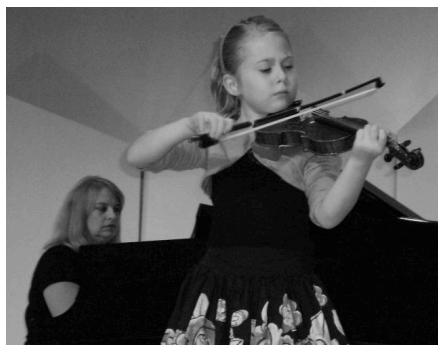
What a way to start a Tuesday morning lesson! Would anyone like some honey?



Caryl Palmer and Lienne Pyzik continue their lesson while the bees are trapped.



Fearless workers from the Denison Maintenance Department use a vacuum to remove the bees.



Claire Malishenko, violin  
and Kathy Samuelson, piano



Claire Malishenko and Robin Brown

## Claire Malishenko, Violinist, Performs Book One Recital for Family and Friends

Dear Robin,

Thank you for affording us your time and talents at our daughter's Book One violin recital last Sunday. I'll never forget Claire's countenance as she walked up on stage with her violin, stood before an audience of encouraging family and friends, and quietly said, "Wow, all these people came to listen to my music." This was a defining moment for our six year old that she will not soon forget.

Throughout the past year, you've taught us to set high standards, stay grounded in the basics and more importantly, to enjoy the process. Thank you for your patience, perseverance and especially for giving Claire an experience to draw courage from with every new challenge she faces in her young life. You are a blessing to our family.

Sincerely,

Natalie and John Malishenko

# Teaching the Whole Child

by Kaitlin Goody



## Making Practice Fun

by Carly L. Sumption

Sometimes piano practice gets boring, so my mom and I try to make it fun. Each day we make up a theme for a picture that we will draw together. Each time I play a song or part of a song correctly, we take turns adding to our picture. We have drawn the inside of a house, with different rooms, the outside of a house with the yard and an amusement park, to name a few. This makes piano practice more exciting because I really like to draw.

When a student and his/her family walk into my studio for a cello lesson, they can always expect the same routine. I always take the first few minutes of each lesson to ask the student how his/her day was. On occasion I get no response and that is when a parent will fill in information. Many times, though, I am given a tremendous amount of information that helps me decide what activities to do for the remainder of the lesson.

I also talk with the family about how practicing went the previous week. I find it refreshing that students are so honest about daily practice, saying things like, "Well, just two days," or "This week I practiced six days!" Once in awhile I get the response, "Well, Mom was too busy this week, so I couldn't." To that response, I will always ask "Whose job is it to practice? You, Mom, or Dad?" (By the way, the correct response is that it is the student's job, if age appropriate!) We all have busy lives, but student responsibility is key. With my students, I have made a chart of things they are able to do alone when a parent is unable to practice with them. Spider crawls, elevator bows, scales, review pieces, and listening are some of the ideas on the chart. Did I mention listening? Listening is one of the best things to do in an emergency if a parent doesn't have time to practice with his or her child.

Another important part of lesson time in my studio is built on the interaction of the parent and student. I ask the student if he/she was nice to Mom or Dad this week during practice. Once again, my students are honest, and admit if things didn't go quite as planned. If the student and parent had a difficult time interacting during cello practice, we take the puzzling problem apart and discuss strategies. Sometimes the goal is very small, such as three good days of practice where student and parent will communicate in a respectful way. The goal needs to be tiny, so that it can be easily achieved. What a great success it is to have a family come and report that the goal was achieved, and the student exceeded our expectations!

I find that teaching cello is only a small part of what I teach in cello lessons. I am working with each family on communication, treating others respectfully, and teaching students responsibility. I am a resource for parents to use, whether the topic is cello, family, or school. I focus on building a trusting relationship with each student and each family. Once the foundation is laid, meaningful cello lessons happen. Some

lessons might have fifteen minutes of talking, and fifteen minutes of playing cello. In the end, I reflect on each lesson to decide whether I met the needs of each family that has walked into my studio.

## Blue Lake Family Suzuki Camp

by Robin Gibson



Daniel Gibson participates in group class.

In June, we all went to Blue Lake Family Suzuki Camp in Blue Lake, Michigan. Last year Daniel and I went, and this year the whole family decided to go. We had an really wonderful time. The cabins are rustic, kids can ride their bikes on dirt paths through the camp, the mosquitoes are big, last year was cold, this year was hot, and meals are cafeteria style and noisy and fun. I love walking around during the day, feeling that I'm in the deep piney woods, and simultaneously hearing music from all over. It's lovely. In the evening, there is a play-in or concert, usually followed by a campfire, and of course, s'mores.

Recently I asked the kids about their favorite memory of Blue Lake.

Benji said, "I liked lessons and the capture-the-flag game at the end of the day. Biking was also good and usually there was a campfire." When further questioned about music, he replied, "I was polishing and my music started to sound nicer. The concert on the big stage was cool."

Dylan noted that his favorite part was the Art Barn. He doesn't play his own instrument yet --well, he does play tambourine, drum, triangle, sticks, slide whistle, and more-- and likes to sing and dance to Suzuki and other music!

Daniel also said, "I especially liked biking around. I also liked having lessons outside." Regarding the music, he said, "I learned about ornaments and how to make those. I also learned how to play the shortest note in the world."



Benji Gibson and Andrea Yun in masterclass



## The Hunter Family's Perspective on Suzuki Institute

by Penny Hunter, Nona Hunter, John Hunter, and Karen Goodell

In August, we attended the Greater Pittsburgh Suzuki Institute for Flute and Cello, with John accompanying Nona to cello classes and Karen attending flute classes with Penny. Because our experiences at institute were rather different from each other's, we first present Penny and Nona's points-of-view, followed by our own.

**Penny's perspective:** I studied flute with David Gerry at the Suzuki Institute. He was really funny. Mr. Dave held a contest to see who could remember all of the socks he wore during the week. The socks were all different kinds, such as polar bears, J. S. Bach, foot prints, and chili peppers. At the end of the week, he gave us a prize. The prize was a chocolate egg with a toy in it. Mr. Dave had a cute little bag filled with toys that he used to help teach. One toy was a bird named Winston that would "fly" across the room on the air I blew into my flute. Mr. Dave really wanted me to produce a big sound. During one lesson, I learned about making sounds that were bouncy and other sounds that did not bounce. Mr. Dave used a bouncy ball to tell me how bouncy the notes should be and then he gave me the ball to bounce. But he tricked me by giving me a similar ball that did not bounce! I also took folk dancing with Ms. Mary Jo, where I learned the Chinese Umbrella Dance and Tingaleo, a Thai dance. I met a nice friend, Andrea, who was also a flute player. We stayed in the same hotel and swam together after class. We also went to the Natural History Museum with our new friend. Institute was hard sometimes because I played more than I was used to but it was fun! I would do it again.



Penny Hunter  
and David Gerry



Nona in group class

**Nona's perspective:** I studied cello with Ms. Nancy (Hair) and Ms. Nicole (Myers). Ms. Nancy, who was very tall, taught master classes and scared me the first time I saw her. Then, I got used to her. Ms. Nicole was very nice and energetic and taught group lesson. I liked Ms. Nicole right away. In master class, I worked on my bow hold and practiced my cello position. In group class, we played "In the New Country", which is a jig. I learned the chords from watching a teacher-in-training named John. We also worked on "Countdown" and different versions of "Aunt Rhody". There were three places where we played "play-ins": in Ms. Nancy's studio, in Ms. Nicole's studio, and in the Plaza Hotel in our pajamas. In a recital, I played my favorite song, "Hunter's Chorus". When I walked on

stage, I was scared. There were something like a hundred people staring at me. When I started playing the song, I did not look at the people and I was not scared anymore. You also get to play on stage with a big cello choir if you play cello. There were lots of teachers-in-training who came to my class. Once in master class, Ms. Nancy said to me "I think that you're ready for a more professional bow hold." I said, "But I'm only seven." Everyone laughed. Ms. Nicole plays in Cello Forte, a band with three cellists and one drummer. They play rock music. That is so cool!

**Parents' perspective:** We chose this particular institute because it offered both flute and cello, for its proximity, and because we had heard good things about the flute instructor. The activities were held in a suburban high school that had great music facilities. Out-of-towners like us stayed at the local Crowne Plaza Hotel. Before we attended Suzuki institute, we wondered how the girls would take an intense focus on music for a whole week. One-hour master class, followed by one-hour group class, topped off with a 20-minute practice slot, and nightly play-ins for five days seemed like a hard sell for energetic seven-year-olds. On balance, the week went well, and the girls came away with mostly happy memories. Of course there were complaints of having to "practice" four times per day, but generally classes engaged our children, and they had a lot of fun. The flute classes included so many games, fun teaching methods, and happy personalities that it would have been hard not to like them. Cello master and group classes were well taught to be sure, but it was in the play-ins when Nona and the other young cellists would laugh out loud the most. Having a large group of sometimes rowdy teachers-in-training join the cello play-ins probably added to the relaxed, festive atmosphere. We enjoyed the concerts, which varied from a heavy metal cello group (Cello Forte) to faculty recitals, and found the audience for the children's recitals very supportive. Aside from reinforcing how much fun one can have with music, our kids' musical skills really did improve over the week. Penny plays with more air and better tone; she has begun to add expression to her playing. Nona left institute with a relaxed, long-fingered bow hold and a slightly taller position on her stool that allowed her cello to resonate more fully. With the permission of Nona and Penny's instructors, we also played along in group classes and play-ins (Karen on flute and John on cello). For us and other parents, the organizers arranged for a set of lunchtime lectures that varied from the scientific (David Gerry speaking about the effects of bouncing to music on neural development in infants), to the emotional (reminiscing about violin lessons with Dr. Suzuki), to the disturbing (growing up the child of Suzuki instructors and graduating from a top-notch conservatory to find ... no jobs).

*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

## Teachers Go to School, Too! (in the Summer!)

by Linda Habig

On two beautiful, sunny Saturdays in August, a group of Denison Suzuki teachers got together – not to swim, picnic, or party, but to learn together and improve our teaching. As much as we might have liked to be grilling hotdogs, we had an equally wonderful time participating in our first ever “Faculty Workshop.” Participants were Robin Brown, Katie Goody, Linda Habig, Maryfrances Kirsh, and Jim Van Reeth.

When we planned the workshop in April, our goal was to create a learning opportunity where we would focus on improving our teaching techniques. This would be done through group observation of and feedback on videotapes of each teacher’s handling of individual lessons. It was designed not to be instrument-specific, but instead to focus on implementation of Suzuki philosophy, teaching methods, and effectiveness.

Prior to the workshop, each participating teacher videotaped two private lessons: one for a student up to age 8 and the second of age 9 or higher. When we gathered together for the workshop sessions, we watched each video. The group then offered suggestions to the teacher in the taped lesson, commenting on what was effective, and where other teaching ideas and techniques might improve the overall experience for the student, parent, and teacher. The group referred often to the Suzuki Association’s reference material on pedagogy descriptors, which address lesson approach, student performance, personal interactions, student enthusiasm, and other areas.

All participants felt they got a great deal out of this workshop, and the collegial sharing of expertise was gratifying. Just a few examples of the many ideas shared included:

- conducting a parent/student practice session in the student’s lesson
- adhering to memorization of Suzuki repertoire, while accommodating music reading goals, especially as they relate to music for school ensembles
- reinforcing a “single point of focus for each lesson”, or for each major segment of a lesson
- encouraging correct body and instrument position at all times
- breaking down instruction into simple steps appropriate to the student level
- using visuals and imagery, such as colored pencils to show different tone colors

At the end of the workshop, Jim Van Reeth, program director, commented, “In two productive days of sharing videos, ideas, challenges, and expertise, our teachers learned a whole lot from each other that will improve everybody’s teaching this year.”

## Winter Workshops 2010: Save the Date!

The Denison University Suzuki Program will be offering winter workshops again in January. Please mark your calendars and check the website for updates.  
Registration begins soon.

### Strings in the Snow: January 8 and 9

Featuring Alice Ann O’Neill, cello,  
Colleen Fitzgerald, violin, and James Hutchins, violin

### Flutes in the Frost: January 15 and 16

Featuring Wendy Stern, flute

### Polar Pianos: January 16 and 17

Featuring Mary Craig Powell, piano

All workshops will include Rhythm Classes with Terrence Karn.



*a publication of the Denison University Suzuki Program*

## **September Group Classes**

**September 12  
and  
September 26**

Group Class Prep  
Cello  
Flute  
Kirsh Piano Studio  
Violin

**September 11  
and  
September 25**

Palmer Piano Studio  
Viola

## **Fall Program Recitals**

**September 13  
October 11  
November 8**

**Sundays at 3 p.m.  
Burke Recital Hall**

*Please speak with your  
teacher about this  
performance  
opportunity.*

## **Special Events**

**November 8**  
Talent Education  
Gathering

**December 4**  
Walking Tour Dress  
Rehearsal

**December 5**  
Walking Tour  
Performance

**December 12**  
Goodwill  
Ambassadors Tour  
Day

## **The Denison University Suzuki Program Welcomes New Faculty and Staff:**



Gail Hubert and her children Jonathan and Jordyn

### **Gail Hubert, Administrative Coordinator**

As our summer break comes to a close, I am beginning a new venture. I am enthused and honored to have been chosen as the new program administrative coordinator to replace Eric and Mary George.

It has been a privilege to watch and learn from such a talented group of people, both instructors and students. I have been amazed at the amount of growth as well as the multi-faceted and enriched learning environment we are exposed to, and how each person participates and contributes to that environment.

I currently have two children in the program: Jonathan, twelve and Jordyn, soon to be ten. Jonathan plays the piano and Jordyn plays the violin and will enter the sixth and fourth grade respectively at Granville Intermediate School. I have a wonderful husband Leonard who consults in the area of government relations and established his own consulting firm (LHubert Associates) after working in the same arena for over 30 years. My background is in the area of operations, marketing and merchandising. My career in retailing spanned approximately 20 years. However, my most current position is an industrial engineer (mom and homemaker) and proves to be the most challenging as well as the most rewarding.

As you may be aware as the administrative coordinator, I will serve as the liaison between the Suzuki Program and Denison University. I am responsible for establishing and monitoring monthly and annual budgets, billing, fundraising and grant writing, and encouraging the communication of Dr. Suzuki's teaching and philosophies among families, faculty, and the surrounding community. It is an exciting time for all of us as we embark on another year of Suzuki and my goal and hope is that I can contribute something to the program that will promote the enrichment thereof.

If you have questions or if I can be of assistance to you, please e-mail me at [hubertg@denison.edu](mailto:hubertg@denison.edu). I look forward to meeting and seeing you soon.

Have a wonderful Suzuki season!

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

**is your online source for the latest news and information  
about the Denison University Suzuki Program**

## Group Class Prep: An Exciting, New Introduction to the Group Class Experience

Saturday, September 12 marks the first meeting of “Group Class Prep”, a group class designed specifically for all students and their practice partners who have not yet reached the ability level of “Go Tell Aunt Rhody.” Participants in “Group Class Prep” will learn Suzuki songs, play games and play various rhythm instruments, while becoming accustomed to the group class atmosphere. This will be a rich environment where students will develop such skills as listening, understanding size, pitch recognition and vocalizing, finding and keeping the pulse, concentration and coordination, body awareness, perseverance, discipline, performing, and memorizing, while increasing their music vocabulary and furthering their social development.

We are excited to introduce Kristen Wright, who will teach our Group Class Prep classes. She earned her Bachelor’s Degree in Music Education from Miami University of Ohio. For the past ten years, she has been an elementary music specialist in the Westerville City School District. A clarinet player for many years, Kristen has recently taken on learning how to play the guitar. Kristen loves making music with children. She has completed some training in early childhood music education including workshops in the Dalcroze, Orff and Kodaly methods of music education. Currently residing in Westerville, Kristen enjoys spending time with her wonderful family, riding her bike, cooking, and reading biographies and mystery novels.



Kristen Wright,  
Group Class Prep instructor

Students and practice partners should not bring their instruments to class. Each team will be given a listening CD that contains many of the songs that will be sung in class so that students and practice partners may enjoy singing together at home. Class meetings are in the Burke Rehearsal Room in the Burke Hall of Performing Arts, with the exception of November 21, when Group Class Prep meets in the Black Box Theater in the Burke Hall of Performing Arts. Students and their practice partners will join the other group classes in performing in the Granville Christmas Candlelight Walking Tour on Saturday, December 5. Please speak with your teacher or check the website for more information.

## Meet Our New Suzuki Flute Accompanist



Karen Dulmage, grandson Jason,  
and Fred, the Suzuki frog

My name is Karen Dulmage and I will be the accompanist for the flutes this year. Some of you may have already seen me around in the past year and a half observing Mrs. Kirsh teaching her private and group lessons. I graduated from Miami University in 1976 with a Bachelor of Music Education degree and have taught music in the schools as well as traditional piano lessons while my three children were growing up. I was also a Suzuki practice partner for my son Andrew for 10 years, which is how I became interested in teaching using the Suzuki Method. I have since taken Suzuki teacher training Books 1-3 with Mary Craig Powell, and now teach Suzuki piano at my home in Pickerington. I also accompany for my daughter, Nicole, who is an elementary music teacher and babysit my grandchild, Jason, while his mom teaches school. Jason is soon to have a brother (on September 18<sup>th</sup> to be exact) and they will be 15 months apart so I will be really busy this year!! My other daughter, Tiffany, works for WeJoySing both as a licensed music therapist and a teacher. I guess we are a musical family – I even met my husband John in high school band! I am really excited for the opportunity to accompany for the Denison Suzuki Program and look forward to meeting more of you!

**Fiddle Group: Fridays at 5: September 18, October 16, November 13, December 11**





Kathy Samuelson with her husband, Mike and their kids, Katie and Brendan

## Introducing... Our Newest Violin Accompanist

My name is Kathy Samuelson and I will be the new accompanist for the group violin classes this fall. I have been around for the past 2 1/2 years as a practice partner for my daughter. I have a BS degree from The Ohio State University in English Education, but my true passion is in music. I began playing the piano at age 4 and have played ever since. I am currently working part-time as a general music teacher for grades K-5 at Shepherd Christian School in Gahanna and spending the rest of my time raising my two amazing kids, Katie - 8, and Brendan - 3. This past summer I completed training in Books 1 -2 in Suzuki piano with Mary Craig Powell and am excited to begin teaching using the Suzuki method. It is quite a change from the traditional method I have used to teach piano in previous years. I am looking forward to working more closely with all the Suzuki violin students and their practice partners. It is going to be a great year.

## Faculty Focus: Kaitlin Goody

**What's your favorite color?** My favorite color is pink!! I love pink flamingos, pink slippers, pink ice cream, pink clothes. Did I mention pink flamingos? Those are MY FAVORITE!!!! ☺ My second favorite color would be purple! When I was 5, I had everything purple, and my mom bought me a shirt that said "Purple makes life bear-able!" The shirt was amazing!! What could be better than a purple bear on a purple shirt??

**What music do you like listen to?** I love listening to all kinds of music! Classical music is very relaxing to me, especially Yo-Yo Ma. Josh, my husband, introduced me to country music, which I promised I would not enjoy, but I find myself singing the words to country songs! Josh and I enjoy listening to R&B and rap music that has a dance beat. I also enjoy listening and singing praise and worship songs!

**Tell us about teaching 3rd grade.** Where do I begin? I **love** teaching 3rd grade at Cornerstone Academy in Westerville! I am so grateful to have my own classroom of children. Third graders are so awesome! I get their attention by saying O-H and they say I-O! My students love listening to classical music during writing and math workshop!

**Tell us about Rocky.** Rocky is a white boxer who is deaf! He is my little fella (even though he weighs 70 pounds!) We bought Rocky last August from Heart of Ohio Boxer Rescue. He is trained through sign language and is very lovable! Rocky thinks he is a lap dog and cuddles up to Josh and me whenever possible. He loves to hide our shoes, my flamingo slippers, and kitchen towels! When Rocky gets excited he howls like a beagle. We love Rocky!

**Who is your husband and what does he do?** My husband is Joshua Scott Goody and we were married on June 14, 2008. He is my favorite! Josh teaches 7th grade social studies and science at Gahanna Middle School East. He is also the head football coach for the 8th grade and the assistant track coach for 7th and 8th grade. He loves being a teacher, but most of all, he loves being married to me (I think!!). ☺

**What do you like about music?** Music has been my passion since 5th grade! I love that I can play my cello to relax, to get frustration out, or for enjoyment. Music has gotten me through some trying times, and it has been a constant in my life, never letting me down. I love to share music with other people.



Kaitlin Goody, Suzuki

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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,  
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Program Director

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E-Mail:  
vanreethj@denison.edu

## Notes from the Director

by Jim Van Reeth



The buzz around the Denison University Suzuki Program is about the fun, busy, and relaxing summer season coming to a close. While students and practice partners were doing summer performances and practicing in new and exotic

locations like a Suzuki Institute campground shelter, a hotel room in Greece, or in grandma's bathroom, many Suzuki teachers were practicing and honing their craft in teacher training classes and workshops in places like New Hampshire, Salt Lake City and Burton Room 14. Goals were set and achieved while lots of fun happened along the way.

Now, as we welcome the Fall Semester and look forward to meeting new Suzuki staff and teachers as we anticipate the start of group classes, recitals, the publishing of the *Denison Suzuki Review*, and upcoming special events that were on hiatus during summer term. Read the 2009-2010 Program Policy Sheet to be up-to-date on the latest additions and changes within our program.

New faces include Gail Hubert, administrative coordinator, Karen Dulmage, flute group class accompanist and Kristen Wright the teacher of our new Pretwinkle group class called Group Class Prep. Look in the DSR to read more detailed introductions to these fantastic individuals and you will understand why we are so very excited to have these brilliant and dynamic people on our team.

Group classes and the first Program Recital kick off during the second weekend in September. Check with your studio teacher for your detailed group class schedule and plan to attend the recital at 3:00 p.m. in Burke Recital Hall. Fall group classes will conclude with December performances during the Granville Christmas Candlelight Walking Tour and a Goodwill Ambassadors Tour stop at Kendal at Granville.

So while we say a fond farewell to the summer groove, we will find our bearings in the Fall semester. Let us look forward to setting and achieving new goals and to making more great memories along the way. Enjoy!

## Flute Fall Practice Party

- Practice 6 days every week and win "party prizes". (Lesson day counts as 1 practice.)
- "Party" starts Monday, September 14 and ends Sunday, November 29.
- Practice required (per day):
  - Age 3-6: 10 minutes    Age 7-10: 15 minutes
  - Age 11-13: 20 minutes    Age 14 up: 25 minutes
- Parent practice partner tracks days practiced at home.
- Parent and student enter number of days practiced each week on poster in Linda's studio.
- At the end of each month, Linda will put a "party star" on the poster for each student who met the practice requirements for the whole month. The student will receive a "party prize" for the month.
- Students who have "party stars" for all 3 months (Sep., Oct., Nov.) will receive a "perfect practice party prize" in early December.