

S P R I N G 2 0 2 0

Arizona Suzuki Association

Newsletter



Inspiration/Motivation - What is the Difference?

By Alice Vierra, Cello Teacher Trainer and ASA Board Member

What keeps you going as a musician? What keeps you going as a Suzuki parent? Where does the inspiration come from? How can teachers inspire their students in the current surreal situation of teaching online due to the pandemic? These are all questions that came to me as I pondered writing an inspirational article for the Arizona Suzuki Association newsletter. Let's look at the definitions of motivation and inspiration:

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Save the Date!

September 26, 2020-Fall Roundup

September 26, Teacher/Parent Class

January 2021, Teacher Workshop

Inspiration/Motivation-What is the Difference? Cont. from page 1

Motivation refers to a process of stimulating someone to act in a definite way to achieve a goal. There can be resistance.

Inspiration is defined as an act of influencing people mentally and emotionally to do something creative. It usually feels exciting and effortless.



I know that when all three of my children were taking Suzuki lessons - I would have been fine with their continuing their lessons online, if it had existed back then, and if we had been in the situation we are in now. Lessons were great. It was practicing that was challenging! These Suzuki teachers were an inspiration to my children.

I started cello in fifth grade in school. There were no Suzuki teachers in my town at that time. I had heard music in the home though for many years as my Dad had taught himself to play the piano, organ, and guitar by ear. I started private lessons in sixth grade and I think I made it through because of the following motivating factors: an excellent teacher with a good reputation for developing cello students, a good youth symphony to be a part of, music in the home even if it was playing by ear with my Dad, orchestra was offered at my school, and I had friends who were in orchestra with me. I won some competitions and some I did not win but there was always something to keep my going. Sometimes I was

just excited to be playing a certain piece. I loved learning Tarantella by Squire! These were all probably motivating factors.

In the life of a musician there is usually a place in time in which a spark occurs to propel them forward. This is discussed in the book "The Talent Code" by Daniel Coyle. I highly recommend this book to parents and teachers. Coyle discusses deep practice, ignition, master coaching, and the myelin world. All of these elements are used by Suzuki teachers. In chapter five Coyle gives examples of the spark, calling it ignition. The spark came for me when I was in eighth grade. My parents were considering whether a summer music camp of 8 wks. length held out of state would be a good idea for me. I went to hear a professional string quartet concert in town and the cellist in the group happened to be the cello teacher at the camp we were considering. This cellist on stage would be my teacher! This was the first time I had heard a string quartet of this calibre in a live performance. Well, this concert, sitting on the front row at a live string quartet, and knowing my future connection to the cellist on stage, lit a spark for me. I knew after the concert that I wanted to be a cellist. I didn't know then, but there would be other sparks along my journey.

The most inspirational professional group I ever played with was the Washington Bach Consort. It lit a spark in me just to be able to play and get to know the amazing J.S. Bach by playing month after month the Cantatas, the Brandenburg Concertos, the Magnificat, the Oratorios, the Passions and more. It lit a spark in me when I got to work with the Director of the group who was a warm, wonderful, skilled, knowledgeable, and inspirational conductor. It lit a spark in me to be a part of a wonderful continuo section. It lit a spark in me to perform at the Gewandhaus in Leipzig, East Germany for the International Bach Festival. So now when I hear or play the music of Bach I feel connected to all of those inspirational moments.

So, as I wrap up, I have the following suggestions for

parents:

love and respect your teacher - they have knowledge about how to motivate your child, help your children practice with goals in mind but add some humor now and then, listen to the recordings - music itself is inspirational, go to a live concert or for now listen to some of the on-line professional recordings that are being shared during this time, make music with or for the family, make music with friends, and know that you don't know where the spark will come from but keep giving your child opportunities and it will happen.



Pictures include Alice playing with family and Alice teaching online.

Upcoming Events

Fall Round-Up

ASA will hold a Fall Round-Up on September 26, 2020. This event will take place from 9am-12pm at Orangewood Church in Phoenix. Violin, viola, cello, bass, guitar, and flute students of all levels are invited to join. Students will have morning classes and gather together for a Play-In at the end of the morning in which students will perform Suzuki repertoire together. Please see the ASA website for more info and review lists!



Teacher Workshop with
Carey Beth Hockett,
“Group Class Techniques”
in January, 2021.

Teacher/Parent Class with Molly Gebrian

ASA will also welcome Dr. Molly Gebrian to teach a class for teachers and parents on September 26 at 1:00pm at Orangewood Church in Phoenix. The class is entitled “What Musicians Can Learn About Practicing From Current Brain Research.” Please see the ASA website for more info about this special opportunity.

ASA Board Election is taking place from May 1-31 at the ASA website.

Link to the Ballot <https://azsuzuki.org/asa-board->

*“I would teach children music,
physics, and philosophy; but most
importantly music, for the patterns in
music and all the arts are the keys to
learning.”
— Plato*

Website update: List of Concerts
Check the ASA website for a list of online
concerts, videos, and resources of interest
for teachers, parents, and families.

VSSA Spring Workshop 2020 By Lani Hill, VSSA

On February 22nd, many Suzuki violin and cello players joined in a musical safari adventure at the Valley of the Sun Suzuki Association (VSSA)

Suzuki Workshop in Chandler. Each student had a masterclass, a Music in Movement class, and a repertoire class. All students also joined together to prepare a "Suzuki on Safari" ensemble piece, which matched up Suzuki tunes with music from "Lion King" and Disney's "Jungle Book" in wild and woolly combinations.

Fiddler extraordinaire Taylor Morris led some very exciting classes.

For the first time, at this year's workshop we had quite a few Suzuki in the Schools students, which enriched our collective fun for the day. Alexander Jacques led a Suzuki Early Childhood Education class in the morning. In the afternoon concert, every repertoire group performed, along with the fiddling classes and the all-student Safari ensemble. A featured performer was cellist Sariah Olsen, who performed part of the Brevall Sonata in C Major. We hope you will all join us for the next workshop, in February 2021!



Photos by Emile Davies-Venn

"To play a wrong note is insignificant; to play without passion is inexcusable." — Ludwig van Beethoven

100 Day Practice Challenge

Challenge yourself to practice 100 days before September 1 and you will receive a certificate from ASA. Print the chart and mark a box each day you practice! When you complete the challenge take a picture of your chart and send it to arizonasuzuki@gmail.com.

More details, including the practice chart, are available at the ASA Website.

100

Happy practicing!

Suzuki Recordings
By Louise Scott, Violin and Mary Wilkening, Cello

"Start out with the easiest matter: let the children master this simplest thing before advancing further; then, gradually add a little at a time to this perfectly mastered matter." Pestalozzi (1746-1827)

Written by Suzuki:

1. Listen to recordings to foster musical sensitivity. Musical sensitivity is something that grows while listening.
2. Practice Daily to foster a greater ability to perform well.
3. When a student can play the present piece without a mistake, I tell him/her, "Your preparation is complete. Now the lesson starts, the lesson for creating the ability to refine yourself". From there a long time is required. You will now start the lesson for fine musical rhythm, skilled expression of dynamics, and refinement. The head is the conductor, the hands are the orchestra -- I foster the mind of a conductor. - Suzuki

Teacher: Have you listened to your piece this week?

Student: No, we only listen in the car, and we aren't going anywhere in the car these days!

If this sounds familiar to you, you may want to download the Suzuki repertoire on your phone or tablet. Go to iTunes Store for apple devices and download any of the books 1 to 8 for \$9.99 or individual songs for \$.99 each. Search Suzuki ____ (instrument) Vol ____ (Book number). These are available for violin, viola, cello, guitar, piano, flute, and bass. If available, the entire volume is the best buy since you will need the whole book soon. For violin and cello, Books 1 and 2, or 3 and 4, combine two books for \$9.99. For guitar, the iTunes books are only \$6.93. On android devices, go to Amazon and search for Suzuki Vol ____ mp3. They have mp3s of Books 1 through 5 for many instruments. Each book is \$8.99. Like in iTunes, Books 1 and 2, or 3 and 4, come together for \$8.99 for violin and cello. Individual songs are \$.99. Books 6 and above only come on CDs.

YouTube is not the way to go. Dr. Suzuki brilliantly realized that pieces can be played many different ways, but students need to have a common model to be able to play together.

It is also good to listen to pieces that you will play in the future and to pieces that you already know. Who knows, you may learn the new pieces twice as fast when you listen frequently!

"I know that the most joy in my life has come to me from my violin." - Albert Einstein

Violin Recording and Revised Edition Updates
By Louise Scott, Violin Teacher Trainer and ASA Board Member

Announcement:

Alfred Music (publishers) Releases New Suzuki Violin Recordings by Hilary Hahn

The International Suzuki Association, in conjunction with Alfred Music, is pleased to announce the highly anticipated recordings of the Suzuki Violin School, Volumes 1–3 by internationally renowned violinist, Hilary Hahn in collaboration with pianist Natalie Zhu. The new recordings will be available spring 2020.

The new recordings will replace all existing ones associated with the Suzuki Violin School International Editions, available as: Violin Part Book, Piano Accompaniment Book, Violin Part Book & CD, and CD only. Listening tracks that include violin and piano appear first on the CD followed by piano accompaniment only tracks for play-along purposes. Upon release, recordings will also be available for teaching and practice purposes on

*SmartMusic.

*SmartMusic is music learning software for educators and students. Make practicing and tracking student progress easy and fun.

Suzuki Method | Alfred Music

During this unprecedented time, Alfred Music remains committed to serving the Suzuki community. To support the efforts of the educational community we are offering a variety of online tools for those teaching remotely, including making Alfred Music Suzuki publications in SmartMusic available at no cost, until June 30th, 2020!

www.alfred.com/suzuki

Note: Since there were several different revisions of Suzuki Violin Book One, teachers and students should use the latest version. Check the ISBN number on the title page of your Suzuki Violin Book One to see if you have the correct version, listed below.

Volume 1 for Violin - latest edition: Copyright 2007 (Revised Edition)

Book One alone : ISBN-10: 0757900615, ISBN-13: 978-0757900617

CD alone: ISBN-10: 0739048104, ISBN-13: 978-0739048108

Book & CD: ISBN-10: 0739048112, ISBN-13: 978-0739048115

Accompaniment book: ISBN-10: 073905190, ISBN-13: 978-0739051900

Online Resources

By Megyn Neff, Violin and ASA Board Member

Lately, I've been drawn to finding silver linings in all of the disruptions to our normal way of living and teaching. Perhaps I've moved to "Acceptance" in the final stages of grief. Since the role of "homeschool teacher" has been added to every parent's list, I have a deepened sympathy for non-Suzuki parents who want to give extra support to their child in lessons or school ensemble, and are feeling lost in the process. In this sense, the silver lining that I'm grateful for today is that the Suzuki triangle has always supported the parent as practice partner, and thus, the Suzuki parents in my studio are generally more equipped to embody this enhanced role of support to their children than the parents of my classroom students. Give yourselves a giant pat on the back, you're ahead of the curve! Now, go enjoy a nap in celebration.

This is not to say that any part of moving to online lessons has been easy, seamless, or comfortable for anyone. There will be frustration during practice, mental overload from adjusting to different school environments and expectations, emotional overload from kept away from friends and a social life. All of these things can make a required, consistent practice seem close to impossible. Yet, that old Suzuki adage rings in your head when push comes to shove, "Only practice on days that you eat." So, for those times when you feel your student needs something a little different, or you want to take advantage of extra time at home with supplemental music education, there are lots of online resources developed for this very purpose. The following resource list is intentionally tailored to the Suzuki philosophy and repertoire, but is by no means comprehensive. Feel free to add to this list and talk with your teacher, studio parents, and check out social media resources.

Remember to be kind to yourselves and your children as we navigate this new landscape together, and if the well of creative and educationally sound activities has run dry for you on a particular day, I hope that one or some of these can be useful to you.

Suzuki Association of Americas website – On the SAA website, there is an article compiling lots of resources that I would recommend checking out. Google "SAA Suzuki Teaching Online Alternatives" or visit this link: <https://suzukiassociation.org/suzuki-teaching-online-alternatives/>. If you're an SAA member, (parents can join for a reduced fee), you can subscribe to the Parents as Partners video series, which is available through December 2020. This collection of short videos from Suzuki teachers around the world are chock-full of fresh ideas, games and activities for at-home practice.

SmartMusic.com – a robust playback/recording software that contains the entire Suzuki repertoire. Change tempos, play accompaniment while following along in the sheet music, record yourself playing along with the track. A pricey service that is currently free to use through June 30, 2020.

Incredibox.com – Let's be honest, this site is fun for all ages. Use as free play to compose your own beats or utilize their interactive games for guided discovery. Can your student add their own loop to the track their making on their instrument? Record it and send to your teacher

Google Chrome Music Lab – Tons of different ways to play and discover. Search "Chrome Music Lab lesson plans" to see how music teachers have used these tools in their classroom. Can your student use SongMaker to play the beginning of the piece they're working on?

YouTube – Musical TED talks, TwoSet videos, performances, recordings, documentaries on famous musicians/composers, there's a wealth of educational content to be viewed on YouTube! I would suggest using a service like SafeYoutube.com to filter out ads and comments to remove distractions when showing videos to younger students.

Livestreams/Archives – Organizations such as the New York Philharmonic, The Metropolitan Opera, Berlin Philharmonic, are offering more online access to their catalogues since the remainder of their seasons have been cancelled. This content is being offered for free, in limited or all-access capacity in most cases. The AZ Suzuki Association website is compiling a calendar of live streaming opportunities. Email arizonasuzuki@gmail.com if you see anything missing from the list and would like to submit, and check azsuzuki.org often!

Music Theory - MusicTheory.net is a free service that is a tad dry but extremely well set up and thorough. Staff Wars is an oldie but classic, and can be the very exciting supplement to MusicTheory.net. SightReadingFactory.com is another great tool for sight reading in bite-sized pieces. It's not free but could be a studio-wide subscription purchase.

Classics for Kids – A great resource for an elementary introduction to most of the famous composers of the western canon. Complete with bite-sized biographies, linked recordings, worksheets, quizzes and activities, and a colorful display that appeals to kids. Pick one composer from each letter of the alphabet once a day for 52 days? Pick a musical era or country and learn about one composer every day for a week? It's up to you!

Acapella - Play duets with yourself, be your own backup band, post to social media or share with family members and studio mates.

To round off this list, try a Zoom group class or practice playdate with your studio mates if you haven't yet. They are easier than you may think, and the feeling of gathering in one "place" to share the work continuing at home can be just the right amount of reinvigoration that your student needs.

Have fun, be safe, and happy practicing!

*“A bird does not sing because it has an answer, it
sings because it has a song.”*

-Chinese Proverb

