

ARIZONA SUZUKI ASSOCIATION NEWSLETTER

Winter 2021



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in Units 9 and 10. Each piece in the repertoire presents an opportunity to advance the child's skill and musicianship.

SUZUKI TEACHER TRAINING: A LOOK INSIDE LIFE OF AN NAU INTERN

By Anne Schreiber, NAU Intern

My name is Anne Schreiber, and I am finishing the last semester of my master's degree at Northern Arizona University studying Suzuki pedagogy under Dr. Louise Scott and Dr. Karin Hallberg. Ever since I started my undergraduate music degree, I knew I wanted to enroll in a Suzuki pedagogy master's degree program. My advisor at the University of Wisconsin-Eau Claire, Dr. Molly Gebrian, helped me navigate the Suzuki Association of the Americas' website and showed me available universities with a master's program. Although there are just a handful of universities that offer a MM degree in Suzuki pedagogy with registration with Suzuki Association of the Americas, there are other ways that to enroll in Suzuki teacher training by attending SAA sanctioned summers institutes or teacher training courses throughout the year, in person or online.

From my perspective, there are many benefits of Suzuki teacher training that did not come to my attention until I started my Suzuki long-term teacher training program at NAU. I learned the exact teaching points of each piece in the Suzuki repertoire. There are "firsts" or "new concepts" that are introduced in each of the pieces and are reiterated in subsequent pieces. Having the knowledge of these concepts and how to address them has helped me become a better teacher. Knowing all the little tricks that have helped other Suzuki teachers over the years gives me insight into how I should teach my students. The chronological sequencing of the pieces also demonstrates how much thought Dr. Suzuki put into the ordering of the pieces.

I never realized the gradual development of violin techniques with every piece, starting with the stop bow concept in the Twinkle Variations in Unit 1 and culminating in the Mozart Concerti



Anne Schreiber leading group class

Teacher Training, continued from page 1

The number of observations and skills I learned from other Suzuki teachers is an amazing part of the Suzuki teacher training. To be a registered Suzuki teacher with the SAA, you must have many hours of observations per unit: 15 hours for Unit 1 and 8 hours for each subsequent unit. By observing both individual and group lessons from multiple Suzuki teachers throughout Flagstaff, I have learned how to formally structure a lesson, encourage and develop a child's playing, and address a topic in many ways to achieve each child's goal. What I have noticed in all Suzuki teachers is their enthusiasm and loving approach of teaching violin in a nurturing environment. By observing this approach to violin teaching, I can see the excitement in a child when they are with their teachers and, by making the lesson fun, the child does not even realize they are learning challenging concepts.

Additionally, the hands-on experience of teaching individual and group lessons has greatly helped me starting from the beginning of my training. Throughout the first semester, Dr. Hallberg and the other Suzuki trainees shared their knowledge on how to teach Suzuki lessons. They talked about how to start a child on violin, the parents' role in the lessons, and how to structure a lesson. For the first semester, the new Suzuki trainees watched Dr. Hallberg teach and interact with students every Thursday during group class. This is where I gained most of my knowledge on how to be flexible and how to lead a group lesson. The next semester, each new trainee was paired with another trainee or Suzuki teacher to teach a group class. By jumping into teaching within the first year of my degree, I gained more confidence on how to teach.

Overall, the mentors in the Suzuki teacher training program make the experience of becoming a registered SAA Suzuki teacher worth every minute. Through the countless hours of observations and endless stories they tell about students, I have gained an abundance of knowledge that I will take with me through my teaching



journey. By having such an amazing support group and people that I can bounce ideas off of, the Suzuki teacher training program sets up Suzuki teachers for success. I value everything that I have learned from this program and, without it, I would not be the Suzuki teacher I am today.

RENEW OR JOIN ASA TODAY!

- ASA membership is still only \$10 per year!
- Teacher and Family memberships available
- Teachers listed in the Teacher Directory
- Receive ASA Newsletters and event announcements
- Renewing and joining is easy, visit the ASA website and click "Join ASA"

<https://azsuzuki.org/asa-membership-form/>

UPCOMING EVENTS

January 16 & 17, 2021: Teacher Workshop "Group Class Techniques in Cyberspace" with Carey Beth Hockett on Zoom

February 21 & 28, 2021: Every Child Can! (ECC) with Alice Vierra on Zoom.

For more info, please visit the ASA website, click on "Events" <https://azsuzuki.org/>

TEACHER WORKSHOP WITH CAREY BETH HOCKETT, JAN 16 & 17, 2021

GROUP CLASS TECHNIQUES™ IN CYBERSPACE

An online workshop for teachers

January 16 and 17, 2021, 2-5pm on Zoom

Schedule:

Day 1 (3 hours)

- Zoom features
- Warm-up sequences
- Playing 'together'
- Group Class Techniques™ in cyberspace
- Music reading and music bingo

Day 2 (3 hours)

- Further discussion of Day 1 topics
- Participants present teaching segments based on Day 1 discussion and/or share other ideas for online teaching.

Limited to 30 participants who may attend only Day 1 or both days.

Workshop Fees:

Day 1 only: \$60

Day 1 and 2: \$100

Registration instructions:

1. Complete the registration form. Click here to register, <https://azsuzuki.org/2021-teacher-workshop-with-carey-beth-hockett/>
2. Pay the fee by PayPal

Carey Beth Hockett has been actively involved in the Suzuki world for more than 40 years. She taught at the Ithaca Talent Education School and then for the London Suzuki Group and is now on the faculty of the Colburn School in Los Angeles. She was a member of the International Suzuki Association's Cello Committee and served as repertoire consultant to the Associated Board of Royal Schools of Music in England and the Royal Conservatory in Toronto. She teaches string pedagogy at the Colburn Conservatory and is the Director of the schools' Jumpstart String Program.





Every Child Can! (ECC)

February 21 and 28, 2021 on Zoom

Schedule: Feb 21, 11:30-4:00pm (AZ) with 30 minute break and Feb 28, 11:30-4:00pm (AZ) with 30 minute break
 ECC is an introduction to Dr. Suzuki's philosophy and its application to Suzuki education. For parents, teachers, prospective teachers, and others, this course provides an inspiring, in-depth look at the Suzuki approach to teaching and learning.

In addition to exploring the elements of the Suzuki approach and its far-reaching goals, it includes an introduction to learning styles, history of the development of Suzuki education, the role of parents, the importance of Suzuki pedagogical training, and an overview of the SAA's role in supporting teachers and parents. A fast-paced, engaging and inspiring program, ECC includes video materials and SAA-developed courseware and provides each participant with useful reference materials (manuals) for later study. For teachers, ECC serves as the first course in the Suzuki Association of the Americas' Teacher Development Program.

Course fee: \$100

This course is limited to 15 participants.

Scholarships: A limited number of partial scholarships are available for Arizona university or college students. To receive the scholarship, the student must attend the full 8 hour class. To apply for the scholarship, fill out the registration form below, and click yes in the scholarship box.

Participants must attend the full 8 hours to register the course with SAA.

Register here: <https://azsuzuki.org/2021-every-child-can/>

Alice Vierra, SAA Teacher Trainer, Cello

Alice Vierra has the perspective of a performer, teacher, teacher trainer, and a Suzuki parent. She is an SAA registered teacher trainer and has taught students and teachers at Suzuki Institutes and Camps across the country. For 38 years, she was prominent cello teacher in the Washington, DC area whose students have gone on to study at Boston University, Hartt School of Music, Indiana University, Peabody Conservatory, New England Conservatory, Oberlin, and Yale. After re-locating to Tucson, she continues to teach both children and adults. Her students have appeared on the TV program, *The Morning Blend*, and she led them in a performance with the Tucson Repertory Orchestra. As a performer she has played with the Washington Bach Consort on their tour to Germany, with the Fairfax Symphony, Arlington Symphony, and in various chamber groups at the Corcoran Gallery, Wolf Trap, Kennedy Center, and Washington Cathedral. She served on the board of the Kindler Cello Society and helped organize the seventy-piece cello orchestra led by Yo-Yo Ma which honored Rostropovich at the Kennedy Center Honors event in 1994. She now serves on the board of the Arizona Suzuki Association and has been a guest lecturer at the University of Arizona. Alice holds a BME from the University of Iowa, and a MM in cello performance from the University of Wisconsin. She studied with Carol Work, Charles Wendt, and Lowell Creitz and at the Oberlin Baroque Performance Institute with Kenneth Slowik.



SUZUKI BOOK CLUB

Nurtured by Love (Revised Edition) by Shinichi Suzuki

By Dr. Laura Tagawa, ASA President, Violin

Nurtured by Love is a must read for Suzuki teachers and parents. Shinichi Suzuki, in his book *Nurtured by Love* (Ai ni ikiru) which was published in 1966, relates many events that have guided his life's work. These short stories outline the development of his philosophy. As a teacher, I first read this book when I began my Suzuki training, and over the years, I have returned to read it again and again. It is not very long, and since it is written in vignette style, it is easy to read in short sessions.

The original English translation was completed by his wife, Waltraud Suzuki, and published as the second edition in 1983. Kyoko Selden, who is a parent of three string-playing children, the translator of major books and articles on the Suzuki Method and who is deeply involved in Talent Education, translated this current revised edition in 2013 from the original Japanese with Lili Selden. I enjoyed reading this new translation which includes many of the original Japanese words and concepts that have become so familiar.

Many of Dr. Suzuki's most famous quotes are from this book, such as:

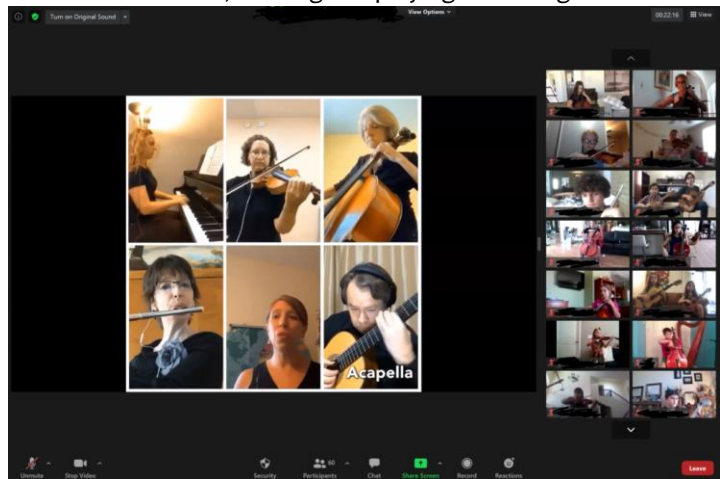
- ♪ "Tone has a living soul without form."
- ♪ "When love is deep, much can be accomplished."
- ♪ "Children learn to smile from their parents."
- ♪ "The destiny of children lies in the hands of their parents."
- ♪ "Knowledge is not skill. Knowledge plus ten thousand times is skill."
- ♪ "Practice only on the days you eat."

Reading the stories that inspired these quotes, gives us an even deeper appreciation of Dr. Suzuki. There are many books written by others about Suzuki's philosophy, however, reading Dr. Suzuki's own words gives the reader greater insight and understanding of his philosophy. Another excellent book written by Dr. Suzuki that is available in English translation is *Ability Development from Age Zero*. Additional translations of many of Dr. Suzuki's articles are available online through the *International Suzuki Association's Talent Education Journal Archive*. By reading (and re-reading) *Nurtured by Love* and his other writings, teachers and families will continue to be inspired by Dr. Suzuki's philosophy.

Talent Education Journal Archive: , https://internationalsuzuki.org/tej-archive.htm?fbclid=IwAR2mAbWApNWigk4ZndHDorWuQq3fRw3ycOVYzB-m8e52M_IYo2OFDnhVLM

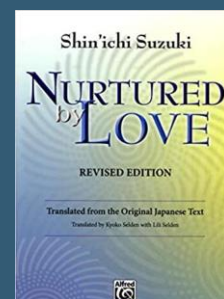
2020 FALL ROUND-UP RECAP

ASA held a Fall Round-Up on September 26, 2020 on Zoom. Violin, viola, cello, guitar, flute, and voice students of all levels joined. Students had a morning class and a Grand Finale Concert in which all students will performed Suzuki repertoire together. There was also a Teacher/Parent session with Dr. Molly Gebrian who presented an informative session on "What Musicians Can Learn About Practicing From Current Brain Research." The Round-Up was free for ASA members (family and teacher memberships). Thanks to the 100 participants who attended the event, it was great playing music together!



Grand Finale Concert

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STUDENT PERSPECTIVES: TWO STUDENTS SHARE THEIR EXPERIENCES STUDYING MUSIC

By Markus and Ava Wolownik, Guitar students of Dr. Chris Dorsey, ASA Board Member, Guitar

Hello my name is Markus Wolownik, and I am a proud Suzuki guitar student. In my experience I came to the realization that the Suzuki foundation is delicately structured around children and their learning abilities. This makes it very different from some other way of learning an instrument. The Suzuki method is collaborative and as we see the other students perform more complex pieces, this teaches us to play by ear. Some iconic pieces like *Greensleeves*, *Nonesuch*, and *Packington's Pound* are remembered when you enter book 3 making them easier to play by ear.

Not only does the Suzuki foundation teach guitar but it also teaches related string instruments like the lute. Contrary to popular belief, the lute is not the ancestor of the guitar. In fact there are many differences between them. In one class we had the pleasure of meeting Laudon Schuett, a professional lute player, who taught us about this Renaissance instrument. One difference is that the lute is played with different right hand fingering. With the guitar you use an alternating index and middle fingers, but for the lute you use your thumb and index finger for more stamina and to better fit the instrument. The lute also has a lighter sound and is great for accompanying singers. Overall, the lute has a beautiful sound. Lutes are thought to be related to the oud, a middle eastern instrument. The lute has a round back side making it easier to play when in a seated position. This was necessary because the lute was a travel instrument during the Renaissance. Instead of picks, the Renaissance musicians used a feather until it was decided that it would be much easier to play with fingers.

Laudon Schuett, also played for us the songs mentioned above. These songs were originally meant for the lute and translated to the guitar. Laudon Schuett also taught us about his process of learning the lute, which intrigued my sister and I. I enjoyed the sound of the lute. I also remembered him talking about the lute and I learned that instead of frets, lute players use sheep organs.

Learning Guitar with a Hearing Loss (Ava Wolownik)

I was born with mild to moderate hearing loss in both ears. From birth, I had hearing aids, but my parents continuously pointed out sounds so I would recognize them. So when my music teacher at my school, Dr. Chris Dorsey, offered to teach guitar to my brother and I, our parents immediately signed us up. Playing the guitar would pose challenges for me to learn from. We started with listening to Dr. Dorsey playing the scales and eventually our first song, "Twinkle, Twinkle Little Star." With Suzuki's learning method, Dr. Dorsey had us improvising with scales and putting notes with sounds. This method helped me immensely by making me use my strengths of visualization and memory, to compensate for my diminished hearing. With my brother, we were also encouraged to learn how to play together.

To get to this point of playing with my brother, I had to work hard to keep up with him. I focused a lot on just getting the notes right. My mom says that when I first practiced a song on my own, I pounded it out, literally. Doing that helped secure the notes in my brain. Then when I got the notes, I asked Dr. Dorsey to play the song again and help me with the rhythm. Most of the time, I have to go back and "revise" the fingering of my right hand because I am so focused on the notes, I forget about it. I practice that over and over again until I am singing the song all day long.

As we moved on through the first and second Suzuki guitar book, these techniques became helpful as the pieces became harder. I would hear Dr. Dorsey play the new piece; then when we would go to read the notes, I would have the song playing in my head so I would know what it was supposed to sound like. Suzuki's teachings helped me get muscle memory and the ability to read the notes, so I don't have to rely on my hearing that much. This makes it even better for performing because, while it may be a challenge to memorize a piece of music, I have already memorized it. It is extremely difficult to play with other people even without hearing loss. If I have a piece memorized, it is that much easier to play with other people. Dr. Dorsey and the Suzuki teaching method were exceptionally helpful to teaching me guitar. To that, I say thank you.



Todd Wolownik playing guitar with his children, Ava and Markus