

SAO NEWSLETTER



**August
Membership
Drive**

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Or
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To Join
The
SAO**

**Let's
Make
Our
Suzuki
Community
The Best
It Can Be!**

SAO 2011 Conference Barrie

Saturday, November 5th
Sunday, November 6th

Keynote Speaker
Allen Lieb
New York, NY

NEW!!!
With Charles Krigbaum
Plano, Texas

Conference Team
John and Nena LaMarre
play88@rogers.com
Jeremy and Lalitha
Viinalass
jvandlv@sympatico.ca
David McFadden
david@mcfaddenmusic.ca

Message from the Chair

I am writing this as I return from the SAA Leadership retreat in Dallas. Every time I participate in an event like this I am reaffirmed with the knowledge that, as Suzuki teachers, we work in the greatest profession. Enthusiasm and inspiration were evident at every session. The Leadership Conference is not just for Board members, Teacher Trainers or even heads of programs, but anyone in the SAA. It is a smaller conference than the Bi-Annual Minneapolis one, with emphasis on different things. There were sessions on leadership skills, facilitation, the art of using storytelling to deliver concepts as well as instrument specific gatherings. I would love to see more of our SAO members benefit from this event in two years time.

As our teaching year comes to an end, I hope that everyone will discuss the wonderful opportunity to participate in our conference in Barrie in November with their students. Planting the seeds now will help ensure maximum participation then. Our November Conference looks to be a wonderful event for all of us - put November 5/6 in your calendar now.

At the leadership conference that just finished there was a meeting of the Canadian teachers. Rob Richardson is mandated to organize an email list and Canada wide newsletter. He hopes to discuss a Canadian Association at our November Conference.

Also in planning for next year, visit the SAA website to see all of the opportunities for your students to participate. The theme of this year's conference is celebrating the SAA's 40th birthday.

Please note that our annual membership fee is due September 1/11. It is one of my goals to significantly increase our membership. I would like to ask you all to talk to a friend or colleague who is an SAA member but not currently an SAO member, about joining our SAO community.

Finally, it is my hope that everyone will have a happy, healthy and regenerating summer.

Susan Gagnon

Visit Our Web Site: WWW.SUZUKIONTARIO.ORG

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Jul 9 – 16, 2011 Flute Book 1

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Jul 12 – 16, 2011 Flute Book 2

Trainer: Kimberley Lorimier

Jul 12 – 16, 2011 Flute Book 8

Trainer: David Gerry

Jul 12 – 16, 2011 Flute Book 11

Trainer: David Gerry

Jul 12 – 16, 2011 Recorder Book 4

Trainer: Mary Halverson Waldo

Institut Suzuki Montreal

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www.suzukimontreal.org

Jul 23, 2011 Every Child Can!

Trainer: Karen Michèle Kimmett

Jul 24 – 29, 2011 Cello Book 5

Trainer: David Evenchick

Jul 24 – 29, 2011 Piano Book 5

Trainer: Gail Lange

Jul 24 – 31, 2011 Violin Book 1

Trainer: Karen-Michèle Kimmett

Jul 23 – 27, 2011 Violin Book 2

Trainer: Elayne Ras

Jul 27 – 31, 2011 Violin Book 3

Trainer: Elayne Ras

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Aug 13, 2011 Every Child Can!

Trainer: Gail Lange

Aug 14 – 19, 2011 Group Class Techniques for
String Players

Trainer Carey-Beth Hockett

Aug 16, 2011 Transforming Tension with the
Alexander Technique: An Introductory Workshop

Clinician: Tanya Bénard

Aug 14 – 19, 2011 Cello Book 3

Trainer: Catherine Walker

Aug 14 – 19, 2011 Piano Book 2

Trainer: Caroline Fraser

Aug 20 – 21, 2011

Music Reading 1: How to Introduce Music

Reading: Piano

Trainer: Caroline Fraser

Aug 14 – 21, 2011 Violin Book 1

Trainer: Daphne Hughes

Aug 13 – 17, 2011 Violin Book 2

Trainer: Kathleen Spring

Aug 17 – 21, 2011 Violin Book 3

Trainer: Kathleen Spring

Aug 14 – 19, 2011 Violin Book 4-6 Overview

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Barrie SAO Conference

“Making Music Makes Life Better”

Come join us for a wonderful weekend in Barrie!

Saturday, November 5th at Central United Church

Morning Masterclasses with:

- Violin: Allen Lieb
- Viola/Violin: Janice LaMarre
- Cello: David Evanchick
- Piano: Silvija Abols, Josée Desjardins
- Flute: Pandora Bryce
- Guitar: Daniel Srugo

Optional Arts Workshop Classes:

- Drama with Joy Bainborough
- “Practice with Purpose” for 10 – 14 year old pianists,
with Ellen Berry.

Concert Group Rehearsals for: Cello, Flute, Guitar, Violin, Viola

Hot and Cold Lunch Social

Parent Talk by Allen Lieb: “Smart Practice – Practical Realities“.

- Dramatic Presentation by Clayton Scott: “Music Through the Ages”
for students and siblings 6 and up.
- Magic Show by Owen Wong and Crafts for children 4/5 years old.

Faculty and Students Gala Concert

Teacher Reception at the Holiday Inn

Sunday, November 6th 8:30 – 4:30 at the Barrie Holiday Inn

Allen Lieb Keynote Address

Breakout Sessions with:

- Allen Lieb: “Home Practice – Learning Styles.
- Pandora Bryce: “Talent is Over-rated, Practice is Under-rated”

Suzuki Association of Ontario Annual General Meeting

Full Hot and Cold Buffet Lunch

Charles Krigbaum: “The Business of Music for Teachers: Finding the Courage to Get What You Want”

Instrument Breakout Sessions with:

- Violin/Viola: Jeremy Viinalass
- Piano: Gail Lange, Tracey Clarke-Rankine, Lauren Baldwin
"How to make Suzuki piano work in three different teaching environments"
- Cello: Margaret Tobolowska.
- Charles Krigbaum: “"Making Money as a Private Studio Teacher"

Allen Lieb Concluding Address

Allen Lieb, Keynote Speaker



Allen Lieb received his M.M. in Performance from SIU/Edwardsville, studying Suzuki pedagogy with John Kendall, and holds a Teacher Training Certificate from the Talent Education Research Institute in Japan after several years' study with Dr. Shinichi Suzuki.

A registered Teacher-Trainer with the Suzuki Association of the Americas, Allen has taught at institutes, workshops and conferences across the US, Canada, Europe, Asia and Australia. He is Chair of the SAA Violin Committee, the SAA liaison to the International Suzuki Association Violin Committee and a member of the SAA Heritage Committee.

Currently residing in New York City, Allen is Head of the Violin Department and Instructor of the Teacher-Training Seminar at The School for Strings and violin instructor at The Diller-Quaile School of Music. He is Curriculum Coordinator for the Newark Early Strings Program, a Suzuki-based violin program jointly sponsored by the Newark Public Schools and the New Jersey Symphony Orchestra, serving over 500 students in 13 elementary schools, for which he was recognized with the 2008 Samuel Antek Award for Music Education.

Charles Krigbaum, Special Guest



Charles Krigbaum is the founder and director of the North Texas School of Talent Education, a Suzuki violin and viola program located in Plano, Texas.

He is a graduate of the Schwob School of Music at Columbus State University where he studied viola with Manuel Diaz, a former student of the legendary William Primrose and father of viola superstar Roberto Diaz. He received his Master of Music degree at the University of Texas at Arlington where he studied viola as a student of Catherine Forbes. Charles has also studied violin pedagogy at Indiana University with Mimi Zweig, and has completed hundreds of hours of Suzuki teacher training at the American Suzuki Institute in Stevens Point, Wisconsin.

Charles is fascinated by and dedicated to the process of helping committed families develop the inherent talent in children with the Suzuki approach. He is a registered teacher with the Suzuki Association of the Americas, and is a past President of the North Texas Suzuki Association, a Chapter Affiliate of the SAA.

Charles was recently given the distinction of being among one of the first teachers to qualify for the Suzuki Association of the Americas' Certificate of Achievement.

News from Area 519

Elayne Ras

“The Heifetz Violin group from SSSG (Bks 5-6) recently completed an exchange with a high school band from Valleyview, Alberta, through the SEVEC organization (Society for Educational Visits and Exchanges in Canada). The Valleyview Senior Band travelled to Guelph over the Easter weekend, and we (11 students plus Elayne Ras, teacher, and parent chaperone Helen Coates), went to Valleyview (3.5 hrs north of Edmonton) over the May long weekend. We had a wonderful time in both venues, and the students really found a connection with each other and the music...it was hard to get our SSSG students on the bus to go home! Each group performed alone, and then we combined together to play some full orchestra arrangements of the March from Carmen, The Lion Sleeps Tonight, and Pachelbel’s Canon. It was amazing how well the groups fit together, and the level of musicianship was quite high.

In Guelph the students took a historical walking tour, visited Toronto and Niagara, and performed at a senior’s home as well as at a separate concert. In Valleyview we did Alberta “redneck” activities like “quadding” (riding ATVs, and 4X4s), horseback riding, staying on cattle ranches, and one of our students also went skeet shooting! As well, we visited some historically significant places like Peace River and Dunvegan, centres of the fur trade, and also spent a day in the mountains at Grande Cache (at the north end of Jasper National Park).

The SEVEC organization is really incredible...they gave us our own advisor, and walked us through all of the important points about an exchange, so being part of a SEVEC exchange is really easy and worthwhile. As long as the exchange is interprovincial, the government will pay for all travel expenses, so the only costs are for activities in the separate venues, which are mostly covered by fundraising efforts, and students/teachers are billeted, so there are no accommodation costs. SSSG has participated in SEVEC exchanges to Edmonton and Newfoundland in the past, and I’m sure, given the success of this trip as well, will definitely

undertake more exchanges in the future. If you’d like information about SEVEC, you can visit their website at www.sevec.ca or ask any of the SSSG teachers who have gone on the exchanges for input.”

The whole group that participated in the exchange, still in concert clothes!



SAO MEMBERSHIP RENEWALS

PLEASE NOTE

A copy of the 2011-2012 Membership Renewal Form is attached for members (particularly the SAO Members who do not receive electronic newsletters).

Your membership is due September 1/11. **DUE TO IMPENDING CHANGES AND WITH THE ANTICIPATION THAT MEMBERS WILL BE ABLE TO REMIT ON LINE SOON, PLEASE NOTE THAT PAYMENTS WILL ONLY BE ACCEPTED BETWEEN SEPTEMBER 1ST AND NOVEMBER 15TH.**

Members using electronic newsletters should check the SAO site after September 1, 2011 for instructions on how to handle the 2011-12 renewals.

Thank you for your assistance during this transition.

Marjorie
SAO Executive Assistant

905 Area Report

Kathy Coltof

As teachers, we get a good shot in the arm when we attend SAO Conferences, but the playing together with colleagues studios is a good shot in the arm for our parents and students. This year I participated with 7 of my students and parents at the Special Tulip Festival Concert in Ottawa on May 14, 2011. This was the 11th year for this special workshop - it is hosted by Marie Kusters and Jane Plewman. Students and parents of Dorothy Pellerin and Laurie Goodman also participated. Marie books the different churches in the Ottawa area, this year it was at Orleans United Church.

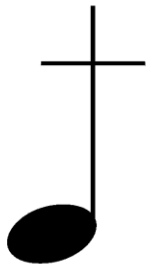
The workshop begins at 1:00 p.m. with the Cello group lead by Jane Plewman and Pierre Kusters - they rehearse for one hour, playing the pieces that will be performed in the evening. At the same time Marie works with the book 1 violins, from the Twinklers to Perpetual Motion - then at 2 p.m. Marie takes the next group (late book 1 to late book 2) - then from 3 p.m. book 3, 4 and above. They rehearse with that repertoire and also add the supplementary pieces. There is always a special quartet group performing i.e. Laurie Goodman's students performed the Legend of Kinereth by M. Blackburn (scored for 4 violins and piano). Jane Plewman's students performed Vivaldi Concerto in D+ (1st movement). Suzuki parents of Marie and Laurie provided the wonderful potluck dinner at 5:00 p.m. We got a chance to meet new Suzuki families and catch up with friends that were made a year before.

The concert started at 7 p.m. with the Violin Ensemble playing Vivaldi concerto for 2 violins followed by Michael McLean's Csardas. Then the early book 1 violin group were featured, played up to O Come Little Children - next group played Suzuki Violin Repertoire from book 2 Chorus to Seitz Concerto #5 (3rd mvmt) - then the special quartets completed the first half of the concert. There was a 10 minute

pause and the 'Cello Ensemble played book 1 and 2 pieces with the duet parts - I always enjoy listening to them. Next was the String Ensemble playing Fiddle Tunes #3 by M. Isaac and Fiddles on Fire by M. Williams. With ensemble pieces we also had the viola parts, the works always had the complete harmony. Then the teachers got to perform by themselves, namely the Ashokan Farewell by Jay Ungar - and finally the whole group (everybody) played from Happy Farmer-Minuet 1-Perpetual Motion, Aunt Rhody, and Twinkle Theme all in D+. The advanced students always played the different parts from these pieces. I had 5 very young violin students play, my youngest 4 year old twinkler was so motivated that he polished up Lightly Row when we returned (he was the one running around in the church during the concert)-but this workshop had a real positive effect on him. Doug Murphy, bass was our master of ceremonies - always does a great job.

We had close to 100 players on stage at the end, what a beautiful big sound, I look forward to this event for 2012 which will be in Uxbridge. One thousand thank you's to my dear friends, Marie Kusters and Jane Plewman.

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**A “Surprise Concert,” ... A “Gala” Concert
...1,060 paper cranes”...”Where love is deep,
much can be accomplished”**

This story/review was co-written by C.T. Lo, Gretchen Paxson-Abberger, & Ines Pagliari

On Saturday March 26th The Beaches Suzuki School (Ines Pagliari, Director) held a “Surprise Concert & Potluck Dinner.” For this event there was an informal concert - families participated by singing, dancing, playing an instrument or even playing another instrument! The “Surprise” was that the teachers did not really know what the students and parents would perform! The annual concert and dinner has become a fun way for Beaches Suzuki families to mingle, share music, and delicious food as well! All were invited even if they did not plan to perform. Thus everyone who didn’t perform could collect ideas for next year’s concert. All were told in advance, “Don’t worry; if you need assistance, your teacher will help!” Most importantly, the evening was an additional opportunity to enjoy being centre-stage! At this event there was a collection box for tsunami and earthquake victims in Japan. They raised \$420.00!

Directly following this concert, an energetic, and thoughtful SAO colleague, C.T. Lo (who teaches musicianship and piano at the Beaches Suzuki School of Music, the MNjcc Suzuki Program, and The MNjcc Suzuki Program), emailed the following to her fellow teachers:

“Dear colleagues, the Beaches Suzuki School of Music has raised money for tsunami funds from our annual Surprise Concert today. I know there's more to come this week from parents who weren't able to attend. The BSSM would like to contribute this fund to tsunami funds as joint efforts from fellow Suzuki colleagues to an honourable cause. Would there be any chance that we all could be fund raising for tsunami victims? We could donate through Red Cross of Japan. There are still many people waiting in the cold, in need of help. Together, we can accomplish great possibilities and help more people than one alone could ever do.”

It was C.T.’s communication that ignited an idea amongst others - to combine fund raising efforts started by the Beaches Suzuki School of Music, and ask families attending the upcoming April 17th Thanks to Dr. Suzuki Gala Concert to donate as well.

Inspired, she started creating paper cranes with



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students. With the bulk of the crane making efforts completed quickly by C.T., student, Eva Penner, along with other students from the MNjcc Suzuki Program, 1,060 cranes were born, complete with beautiful paper flower decorations! All were displayed at the April 17th concert with a donation box nearby. The collection efforts of Beaches Suzuki School of Music and Thanks to Dr. Suzuki Gala Concert raised \$600.00, which was given directly to Japan through the Canadian Red Cross. C.T. and students wish to send hope to the victims, especially to the children in Japan, as well as to pass on compassion and solidarity. They would like to donate the cranes to an organization that is collecting, such as [Students Rebuild \[studentsrebuild.org/japan\]\(http://studentsrebuild.org/japan\)](http://StudentsRebuild.org/japan)

...Here is a little background about cranes in Japan - The crane is one of the mystical or holy creatures, and is said to live for a thousand years. An ancient Japanese legend promises that anyone who folds a thousand origami cranes will be granted a wish by a crane, such as long life or recovery from illness or injury. As well, the 1,000 origami cranes has become a symbol of world peace. At some Japanese temples, school groups or individuals often donate paper cranes to add to a prayer for peace. The cranes are left exposed to the elements, slowly dissolving and becoming tattered as the wish is released.

NEWS FROM NORTH YORK SUZUKI SCHOOL

Elizabeth Sherk

NYSSM is bidding a fond farewell to SarahRose Black who has filled in very capably for the past two or more years in Deirdre's absence. She will be pursuing her musical profession at Wilfred Laurier University's Masters' Degree Program in Music Therapy. As she leaves, NYSSM would like to fill her place with a similarly well-qualified teacher. For information regarding this position contact: Kathryn Klos, Administrator, North York

Suzuki School of Music, 15 Lesmill Road, Unit 6 North York, ON M3B 2T3

Haydn Marathon in February, 2012 hosted by NYSSM. Actual date to be determined. Haydn enthusiast & clinician for the event will be Rebecca Hogeterp. With this announcement we invite teachers from any school to consider preparing students to participate. Haydn wrote a great deal of music for string players as well, and other instruments. Perhaps we can organize some beautiful instrumental ensembles for this special day in February.

SAA Unit 5 & 6 Teacher Training. Heather Robertson, Tracey Clarke-Rankine, Eileen Sheldrick, Lib Neufeld, Gail Lange (SAA Teacher-Trainer), Yoko Swai, camera holder Elizabeth Sherk.



A photo of six piano teachers who are upgrading their skills by taking the new international edition Suzuki Piano School V.6 training in April, June & July. The first session occurred on the weekend of the Royal Wedding. After dinner at Artesenal Restaurant & Book Store, and a full day of playing, studying all the teaching points of several pieces in the new book, a social time of watching the royal nuptials occurred. Gail graciously arranged with a neighbour for two bedrooms and also provided two bedrooms herself for overnight accommodations. Eileen and her husband used the weekend as their private weekend away. This gathering is the closest I've been to a

“piano teachers' retreat” in a manner similar to the way I've always envied the cellists for doing with Sally Gross & Susan Gagnon et al.

Heather Robertson (Montreal) reports that this course with Gail and the new V.6 was fabulous. It was well-organized and thorough. The course covered not only the principal teaching points of each piece but also aspects of teaching relating to the student at V.6 level – reading, group classes, the independent student, the role of the parent, etc. The exchange of information and experience with the group was equally stimulating.

Heather & Josee Desjardins invite piano teachers to take the New Volume 5 Training @ Institute Montreal in July with Gail. This is an excellent opportunity to take the NEW Volume 5 piano repertoire as an auditor or as a participant with an outstanding teacher trainer. The Institute will be at the downtown campus of Concordia University, Montreal, the new venue for the Music Department of the Faculty of Fine Arts. University housing is available and close by. You will also be able to take advantage of the many sights and attractions of our wonderful cosmopolitan city, Montreal.

Of course, as teachers we all know how motivating it is for our students to attend a summer institute. Check out the website for all the details.

We look forward to seeing you and getting to know you this summer. The website is www.suzukimontreal.org.

Deirdre Reynolds Memorial Scholarship The 3rd Annual Fund Raising Concert will be held on Sunday, Oct. 2/11 at 3:00pm at Lawrence Park Community Church, 2180 Bayview Ave. Hosts Gretchen Paxson & Elizabeth Sherk hope to recruit many of Deirdre's students to play & sing. Deirdre was a very gifted artist in several media, piano being an important one, but not the only one. So if there are any people who have been inspired to paint, or write or dandle their babies to lap rhymes, or sing art songs, or improvise jazz in their closets as a result of their association with this wonderful woman &

mentor, and who would be willing to come forth & share their own creativity as a tribute to her's we would welcome you at this 3rd annual concert. Assistance in locating former students early in the summer so they have time to polish something up for October 2, would be appreciated. North York Suzuki School is hoping to distribute the first Deirdre Reynolds Memorial Scholarship by the end of June this year. The first recipient will be a performer at the concert.

The Scholarship Fundraisers are deeply grateful for the hearty support that has been given by the whole Ontario Suzuki Community to the first two concerts in Deirdre's memory. Your presence at those concerts & your gifts to the fund make it possible for us to start distributing the scholarship this year. It is the intention of the Board of Directors of North York Suzuki School of Music to host these concerts yearly at the first weekend of October in the beautiful LPCC until the fund is large enough that we can grant 2 or 3 or even 4 substantial scholarships a year to help musical students carry forward Deirdre's passion for joy & freedom in music making. Applicants for this scholarship will be students at NYSSM & will have attended Suzuki Institutes in the past & will be moving toward preparing for the Young Artists's Programs at SAA Approved summer institutes.

Bruce Anderson's Visit to Toronto Having Bruce Anderson spend the weekend of February 26, 27 & 28 in the Toronto area felt like a real meeting with an old friend. Bruce loves to introduce himself as an emissary of Suzuki's vision & practice who travels extensively and likes to make it back to places he has previously visited every ten years or so. Bruce mentioned to Elizabeth Sherk at the Sacramento Ten Piano Workshop in August 2009 that he was due for a return visit to the Toronto area. Oakville Suzuki Association & North York Suzuki School of Music were pleased to host Bruce. The plans were initiated at the Guelph SAO Conference

November 2010.

Bruce spent Saturday, the 26th at the Glen Abby United Church in Oakville giving traditional master classes to about twenty participants. For the teachers who availed themselves of the opportunity to observe, it was an enriching & renewing day. Watching him & young 16 year old student, Joanne Kim tap/drum the contrapuntal rhythms with two pencils on piano fallboard of the Bach Fantasia in C minor was delightful & funny. The day ended with a fabulous meal and warm connections made among all the teachers who attended at the first rate Japanese restaurant owned by Chisa Aoki's husband.

Then Sunday was the culmination of 4 to 6 weeks of ensemble training for about 60 students from North York Suzuki School of Music, Mississauga Suzuki School, and the Beaches Suzuki School. Between 10:00 & 4:30 that day the eight prepared ensemble groups: Twinkle A & D; French Children's Song; Allegro; all coached by C.T. Lo & Elizabeth Sherk; Eccossaise, beautifully prepared by Ani Essegulian; Minuet 2 coached by Rebecca Hogeterp & Elizabeth Sherk; Arietta coached by Jeanine Noyes; Clementi Sonata OP. 36 # 1 Allegro coached by SarahRose Black; and Bach Partita in Bb Minuet 1 coached by Maureen McReynolds, assembled in the great workshop of Robert Lowrey's piano store at ten freshly tuned May Berliners. May Berliners are what Robert Lowrey would call "affordable teaching instruments". Robert made available to all these children & their parents the opportunity to browse in one of his numerous salons Schimmell Grands & Boesendorfers. Many students were truly inspired to hear themselves playing their Chant Arabes & Go Tell Aunt Rhody's on these grand instruments. They got to hear for themselves what Bruce had talked with them about as he tried to bring ten of them together on a really ringing tone for the "Down-Up G's in measure 1 of Allegro, ie. that the harp of an upright piano is not capable of giving the tone of the harp of a grand piano.

Another inspiration that we teachers can hold

onto from being observers of Bruce's teaching for the whole weekend, students & repertoire from all levels of the Suzuki Piano School & beyond, is to keep growing our own understanding & mastery of the piano skills that are embedded in that well-thought out sequenced repertoire so that we can become a strong & reputable cadre of good piano teachers.

In the evening of Sunday, Feb. 27 everyone met again at a beautiful church in North York, Lawrence Park Community on Bayview Avenue for a fabulous potluck supper, a great program of games & crafts for the children organized by Lisa Prosser, a first year parent in our school, and a chance for parents & teachers to talk with Bruce about how to use the challenge of supporting our children in learning the musician's skills as a daily, ten-year program for cultivating in our children and ourselves all the achievement skills we need to be creative, noble human beings: concentration, determination, patience, endurance, self-discipline, the ability to break a complex problem down into small achievable steps, and to stand against the prevailing cultural illusion that there is such a thing as "instant gratification". If something is worth having, it is worth working hard for.

Monday the 28th 15 piano teachers met in one of the smaller salons of Robert Lowrey's store. A spin off from that morning was that we were invited back a month or so later for a second piano teachers' forum in that same beautiful salon. What a delight to have Dimitra Marangozis, Ida Neufeld, Maureen McReynolds, & Silvija Abols meet to explore & hear how we play Twinkle B, to discuss the possibility of hosting a few of Dr. Kataoka's piano teaching proteges from Matsumoto right here in Toronto a couple of years from now. It was delightful to enjoy the freedom with which Dimitra sat down at that Bosendorfer & played from memory *Wedding Day at Troldhaugen from 66 Lyric pieces by Edvard Greig*, for her own pleasure as well as ours. She had just been at her student's wedding & played the piece there. What a treat!

It is true, we are teachers, not concert artists, but let us not hide behind that epithet to hold ourselves back from growing our own joy, pleasure & skill in playing this great instrument that we spend hours teaching children to play.

Comments from Student “Sanjana” re Bruce Anderson’s Visit: I really liked the experience of being part of the multi-piano workshop. First, in the rehearsal I played Minuet 2 with Andrew and Rachel. On Thursday I practiced with Rachel, Andrew, Gabriella and Zavier. We practiced the bow! 1,2,3 hold down; 1,2,3 come back up.

At the multi-piano workshop, I was centre piano for Twinkle. We learned to wiggle our fingers not karate chop. We need to look at our hands because wherever the eye goes the brain goes.

In Allegro we learned to not tie any notes as the right hand is staccato. We practiced with our left hand in the air and when you play the right hand you bring the left hand down and back up.

In Minuet 2 we played the first line legato and the end of the line quiet. We also did Twinkles to make them sound better.

The potluck supper at the end was great. While our parents stayed with Mr. Anderson, we played dominos, cranium and other games. The best part was that we got to make our own cupcakes and decorate them.

(Editor's note: Thank you to Sanjana, who actually provided three lovely pages with drawings and her thoughts. Unfortunately there was insufficient room to include her originals)



Snap shot of: Bruce Anderson and Maureen McReynolds... Students lined up at North York waiting to practice on two pianos.

The Concert
By Darshana Powell

My grandparents took me to a concert to see
different instruments play.
I knew I had a lot of homework so I didn't know
what to say.
I thought it would be boring and soon I would
be snoring.
How wrong could I have been?
The drums were banging and the cymbals were
clanging
Oh what a sight to be seen.
In the end it was a blast.
I hope this concert won't be my last.

Darshana is a student in the Suzuki Piano Studio
of Nena LaMarre

**MEET BARBARA BYCZKI – SAO PIANO
REP.**

Hello! My name is Barbara K. Byczko and I am thrilled to be the piano representative for the SAO. I've been a Suzuki Piano teacher for the past 15 years, teaching mainly at the Royal Conservatory of Music downtown location, though I do have a home studio in South Etobicoke. I became interested in the Suzuki Method after graduating with a Bachelor of

Music at the University of Toronto. I decided that teaching piano was my career path since I enjoyed the one-on-one relationship with the student rather than teaching music in the public school system. After taking pedagogy courses at the Royal Conservatory of Music, I found that I needed a successful method for teaching young children piano and using method books for a 3 or 4 year old was not a good option. Spiro Kizas, who was the director of the Suzuki Program at the RCM, pointed me towards the Suzuki Method and suggested that I take teacher training at Suzuki Kingston with Valery Lloyd-Watts and Carole Bigler. What a life changing event! I was completely sold on the Suzuki Method after two weeks of teacher training. I loved the parental involvement, the nurturing environment, the focus on rote learning and developing the ear along with memory work. Listening to the Suzuki repertoire on a CD or back then, a cassette tape, was a wonderful way to reinforce the learning at the lesson and to familiarize the student with the Suzuki

repertoire. Later, the role of listening became an integral part of my Masters' thesis at OISE/UT which focused on the Suzuki Piano Volume 1 and 2 recordings. Further Suzuki teacher training, took me to the Chicago Suzuki Institute and I studied with Yasuko Joichi and Doris Koppelman. Presently, I serve on a committee at the RCM whose mandate was to merge the existing Suzuki Piano program with the Royal Diploma Program, and is currently developing group class curriculum that encompasses many Suzuki Method elements while being inclusive to both Suzuki Method and traditional stream students. It has been a successful "marriage" thus far with students from both streams learning from each other in a supportive group class environment.

As piano representative, I'm looking forward to helping any teacher, parent or student by providing information or guidance with any Suzuki Piano related inquiry. I can be reached at bkbyczko@gmail.com.

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Guitar Training Offered in Ottawa

Daniel Srugo

It is my great pleasure to announce that the National Capital Suzuki School of Music will be the host for books 4 and 5 guitar training this summer in Ottawa, Ontario. Mr William Kossler will be the Teacher Trainer for Book 4, July 17-21 and Book 5, July 21-25.

Mr. Kossler, who worked with Dr. Suzuki in Japan, is the co-author of the Suzuki Guitar Method. He is the author of several publications on guitar pedagogy, and his articles have appeared in several national music journals.

This training is open to all guitar teachers and it was approved by the SAA, who will provide the certificates to those who meet the requirements. If you are interested in participating, or you need more information, please contact Daniel Srugo at info@suzukiguitar.ca.

Mentoring

Carmen Evans

“Please teach me” and “Thank you for teaching me.” These were the bookends of the beginner violin group class at the Suzuki String School of Guelph this year. I did not teach this group, but occasionally observed; sneaking a peak at how my own beginner students (and their parents) were fairing in the group class setting, and getting ideas for new ways to connect with those students. The phrases “please teach me” and “thank you for teaching me” were exclaimed during the opening and closing bows by all of the students, parents, and by the teacher. The idea is a simple one. We can all learn from each other.


Learning from each other is also the model for professional development for Suzuki teachers. Our training comes in the form of Teacher Development classes with Suzuki teachers, taught by Suzuki teachers. Whether we take

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long-term training, units at institutes, or apprenticeships we are forming mentoring relationships with our Trainers as well as with our peers and colleagues. During training we are encouraged to share our ideas, and discuss our varying strategies for dealing with any of the issues that might come up while teaching. This interaction with, and observation of, each other is a vital tool in our improvement as teachers, and is also a great inspiration.

I have been extremely lucky in my first five years of teaching at the SSSG to work with a faculty of inspiring colleagues, and in an area of Ontario that is rich in teachers. Many amazing piano teachers collaborate with our school, and there are other Suzuki string teachers working close by that are also willing to share their time and expertise. Another stroke of luck: we have the Southwestern Ontario Suzuki Institute here every summer which is always a great chance to see wonderful teaching, and meet teachers from further afield.

Some of the teachers I have met through training classes, at SOSI, or at conferences are

not quite so lucky. Ontario is a huge province, and I know that there are plenty of teachers working in isolation (even in bigger cities) that would really benefit from the informal mentoring that is available to those of us working in larger programs. If you are more isolated, perhaps you joined the SAO to make more connections. Take advantage of our directory! Take time to go and observe, or ask another teacher if they have time for a coffee. Contact one of your trainers when unsure of how to deal with a tricky issue, not just involving your interactions with students and parents, but anything giving you trouble. Make-up policies, billing, booking recital venues etc. For the more experienced teachers, consider inviting another teacher from your area to organise a joint recital or a play-in with you. Look across instruments for chamber music opportunities for your students, and why not sit with a teacher you don't know the next time we all get together? We can all learn from each other.



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PRACTICE STRATEGIES FOR THE HOME STRETCH

Deborah Henderson

Spring can be a difficult time of year for maintaining the momentum of a regular practice schedule. There are so many distractions: school trips, long weekends, sports events. The only advantage recently has been that the weather has been so wet here in southern Ontario that kids have been indoors a lot more than they might be otherwise in the past month!

One of my ways to keep people motivated through the "home stretch" --basically after March break-- is to make sure I have a clear idea of what pieces we will be performing on the annual spring recital, and get the list out early and have it posted in the studio as well. Parents really appreciate knowing these details ahead of time. Although some students are preoccupied with preparations for music festivals which take place in April, this does not affect everyone in my studio, particularly the younger, less experienced players, so it means we have approximately 6 weeks to get ready for the final concert. This timeline allows ample opportunities for review and polishing without raising the panic alarm for those who experience performance anxiety.

In my recitals, I tend to highlight what my various groups have been doing during the year; it's a "team effort" in other words, so it encourages parents to ensure their child's attendance at group classes as we approach the end of the year. We usually choose one special piece from the Suzuki repertoire for each level to perform, and depending on the mixture of players, we usually present some of the Book 1 and 2 pieces with harmony parts. I also try to find a piece or two for my reading group (Books 2-4) such as Jesu Joy, or Queen of Sheba, that gives them some challenges as we rehearse it, but ultimately provides them with a supplementary piece that they can perform on other occasions. I select several soloists to perform (usually because they want to step into the spotlight, but sometimes also because they

need to perform special pieces before an exam); however, my usual rule with soloists is that you earn this privilege by demonstrating your ability to play all the other required repertoire at your level.

I find that teaching students how to practice is one of the most important aspects of the weekly lesson. So I try to include in each lesson some actual practice strategies for particular passages, and we try them out together. Older students need this as much as younger ones (how I WISH I had had a teacher who showed me how to practice when I was a teenager!). One approach that has been very successful, which we now call the "7 Up game" appeared in one of the Parents as Partners videos back in February. Basically, it requires 7 correct repetitions of a short passage --one step forward every time the passage is done correctly, and a step backward if it is incorrect. Students and parents alike are always impressed with how effectively this strategy solves specific problems in a piece...and we now have very few negative scores when we use this approach!

Some of my younger students like to use a 100 days practice chart, which I often introduce in January, so that they can realistically be finished before May. I find this works particularly well in families with siblings, and for students who have maybe spent longer in Book 1 than they had anticipated and need to see the connection between regular practice and progress through the repertoire.

Last June, I created a practice game, based on a model I saw on a website. I redesigned the board to incorporate basic skills that we need right from Book 1, as well as a few "fun" spaces, and then added sets of cards for students to use if they landed on a "pick a card" space. The cards have specific skills pertaining to certain pieces from Books 1 - 3, so that the game could be used in families with students at different levels.

One final way that I encourage prolonged interest in practice through the summer is to encourage students to participate in special events in the community. We have several

garden tours that take place in Northumberland County, and I've had groups of students play for all or part of an afternoon (without me!) in some lovely outdoor settings. With all the farmers' markets in the many small towns along the former Highway #2, there are plenty of opportunities for busking on Saturday mornings, and I have a number of keen students who turn to fiddle repertoire in the summertime and find a friend who plays a guitar or a drum and away they go! This summer, we are considering some events for performing "random acts of violins" (that's an Oliver Schroer expression, btw) --not quite a "flash mob", and not exactly busking either, but a good way of promoting my program in a small community that still thinks of a certain Canadian environmentalist --or a motorcycle-- when they hear the name "Suzuki".

Cello For Sale—Full-sized Romanian Cello, good for an adult or older beginner. Built in 2001, and purchased in 2002 for \$2000, now asking \$1800 which includes soft case and bow (bow not great, but usable). Please contact Elayne Ras at elayner@cogeco.ca or 519-605-0145.

ONTARIO Bill 168 - Should SAO teachers be informed?

Gretchen Paxson-Abberger

Should Ontario Suzuki teachers who work in a "Suzuki School" setting know about and/or be aware of Bill 168? It is now the law, and became so on June 15, 2010. A brief summary is as follows:

Bill 168 states that every employer must develop a written policy with respect to workplace violence and workplace harassment, and establish a policy on how to manage incidents, complaints or threats of workplace violence.

Does this mean that those of us who work together in a Suzuki School setting are obligated to create a school "harassment policy"? One might assume that nurturing environments of

Suzuki schools would not need such a policy. Do we all really have to be knowledgeable about this, and do something about it?

As a large workplace, the Miles Nadal jcc was obligated to adopt a policy back in June 2010, which was introduced at an all-staff meeting. Teachers at the MNjcc Suzuki Program in Toronto each read and signed an MNjcc harassment policy agreement this past September 2010. Everyone who works at the MNjcc, in every sector, required this. Colleagues at the North York Suzuki School of Music created a school policy last spring (... a work in progress), which was signed by all. They created their policy by adapting a combination wording from various policies.

This past winter I spoke with a parent of one of my North York Suzuki students, Melanie Solmon, who co-runs a company called BizAssessments. It helps businesses create harassment policies, among many other services. It was a very informative conversation, thus the reason I thought to write this brief article. Melanie shared the following facts/thoughts:

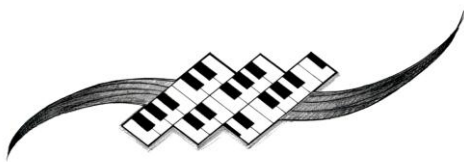
"The law states that any workplace with 5 people or more is required to have a program in place for Bill 168. Schools who have 5 people or more including administrative or part-time teachers must comply with the legislation. As well, the law also requires for all businesses to have environmental assessments in place to make sure that their workplace is safe. It is supposed to involve everybody's input. It is not a matter of whether the nurturing environment needs a policy; it is really that by law, the organization is required to have a policy.

Another way to look at it is that because the environment is nurturing, then the organization would want to be in compliance with the legislation and create a policy that would protect its employees."

My thoughts are - looking into the future, perhaps SAO colleagues who work in Suzuki School settings (with 5 or more people) might wish to pool together ideas to create a SAO Suzuki School harassment policy worded to "fit" all of our workplaces. It is true that not all

of us work in settings that are large enough, nor organized in a way to need any policy. However, all colleagues should be informed of this law if they have not already done so, and in general, everyone should be aware of it.

As one only briefly informed of Bill 168, I do not consider myself in any way an authority. I hope those of you who read this might have a moment of curiosity to “Google” Bill 168 for yourselves and become more informed. If you wish, you can also find the business I mention above in this way.



Three Pianos, Six Hands!

In the April edition of SAO Newsletter, I promised a sequel to the short report about the spectacular Piano Celebration in Guelph: Three Pianos, Six Hands! at River Run Centre on February 27, 2011.

So, what is a Suzuki three piano concert? Three pianists play (in most cases) a piece from the Suzuki piano repertoire at the same time on three grand pianos. It is an orchestra of three – with no conductor. Students from Twinkle onwards rehearse together to sound like one player; this includes bowing together, sitting down on the three piano benches at the same moment, starting the piece together, ending together, getting off the piano bench together.

The Guelph Suzuki piano teachers, Lauren Baldwin, Tracey Clarke-Rankine, Gail Lange and Linda McConnell along with Ellen Berry from Cambridge began planning for this event in the Spring of 2010. The first priority was to find a suitable date for all studios and River Run Centre, Guelph’s grand concert hall. The teachers were inspired by a similar concert held every three years by the Suzuki piano teachers of WA state, whose Artistic Director is Peggy

Swingle, one of SAO’s guest speakers at a Conference some years ago. Armed with the video of the WA concert from 2009, we began outlining tasks to be done for such a project.

By the fall we had a plan. The choices of Suzuki repertoire were determined, once we had a confirmed list of participants from all Studios. At that time we also invited Nena LaMarre and Lalitha Viinalass from Barrie, to add some of their students to our roster. We were delighted to have twelve students from Barrie plus Priya Viinalass who assisted the teachers and students on the day of the concert.

As the Grand Finale for the Concert, the Guelph/Cambridge teachers wanted to offer a special opportunity to senior students: the performance of Bach’s *Concerto for Three Pianos*, BWV 1063. We are fortunate in Guelph that the Suzuki String School of Guelph includes a senior ensemble *Concorde* who agreed to accompany the Concerto. Paule Barsalou and David Evenchick coached the strings. Nine senior piano students from three studios then began learning the three movements.

It had been determined that each participating piano student should know his piece well by the end of November, so that rehearsals could begin in early January. Suddenly, keyboards appeared in teachers’ studios so students could really experience the task of playing well together – à trois! Most rehearsals with each trio were held on a weekly basis. Some trios included students from two different studios, but one teacher was in charge of coaching the trio.

Meanwhile the *Concerto* participants had many rehearsals in various studios, but only about three rehearsals with *Concorde*. For these rehearsals with the strings pianists were always on keyboards.

The Dress Rehearsal was to be held on the day of the concert, the ONLY time each threesome would actually be able to play on three grand pianos!

Meanwhile, much organization had to be set in place: 1) renting a third piano; 2) meeting with the staff and technicians of River Run

centre to prepare for the event, including ticket sales; 3) designing a logo, photographing three children at three grands (the wonders of photo-editing!) in order to design a flyer, then distributing flyers; 4) setting up a data base for publicizing the concert to the community. We had to be mindful of how we would fill the seats to help us pay our bills! Fundraising for all of these projects had to be planned. The parents of Gail Lange's studio decided to organize a garage sale which gave a positive initial balance to the concert chequing account.

Following the lead of the WA group, it was decided to put together a souvenir program which would be paid for by ads solicited by some parents and students. This was very successful, but a big undertaking.

Finally, planning for the Concert day, setting up Dress Rehearsals in the morning and early afternoon was a major task of organization. Innumerable lists were created! One of the main purposes of the Dress Rehearsal was to "size" each student with footstools and to determine the setting of the adjustable bench for each child. Each trio had an opportunity to walk on and off stage to and from their seats in the Hall. It had been decided that all students would be part of the audience for the whole concert, so how they got on and off stage had to be orchestrated.

The big day arrived. After the Dress Rehearsals students congregated in the dressing rooms waiting for the procession into the Hall. By 2:30 the excited and eager performers were sitting in their seats. Some graduate piano students - most of them at universities in the area - were prevailed upon to sit with the performers, and guide them to the stage at the appropriate time. By the way all performers wore white tops, black bottoms with a touch of red. And that touch of red had lots of variations!

Lauren Baldwin's father, Brent Baldwin, from London, had agreed to be our Master of Ceremonies, a perfect choice for the occasion. As a Suzuki dad he had anecdotes to relate at any moment that a couple of extra minutes was

needed to prepare the next performers for their walk on stage.

Everyone played well; the Concerto was masterful and a large audience showed their appreciation. The concert was a big success!

A questionnaire was distributed to some parents in the week following the concert. The replies were predictable in many instances, but also very enlightening. Among other questions, parents were asked what changes were noted in the student's practising during the months of January and February. Answers were 'music to a teacher's ears', as you can read in the following quotes: "student practiced harder and for longer periods of time, student did more repetitions, more spots; paid attention to details, student was willing to practise slowly, followed instructions, listened to CD more," etc. When asked the benefits and values of having a student play with others, parents were enthusiastic about team work, and that students had learned from each other and listened to each other, so they could maintain a steady tempo and keep going if they made a mistake. The Suzuki method is alive and well!

String players have the experience of playing together so often, but pianists playing together is a challenge. Pianists were, however, most appreciative of the opportunity and eager to do their part as a member of a team.

When asked what was the most memorable performance of the concert, most parents cited the *Three Piano Concerto*, but while the senior students who performed a movement of the *Concerto* were thrilled with the experience of performing this work, and especially with string accompaniment, a couple of them also commented how their favourite moment was hearing the Twinklers.

Without exception parents and students are keen to repeat this piano celebration another year.

My report has been pretty detailed. In the last issue of the SAO Newsletter, you learned from Joan Hawkins Wong from Nena LaMarre's Studio what the experience of participating in this event meant to her and her son Adam. As a

finale to this report, I asked the other Guelph/Cambridge teachers what the concert meant to them.

Lauren Baldwin said this: “This event was a great opportunity for us [teachers] to gather as a Suzuki community. One of the highlights for me was witnessing the reactions of my parents. The concert was a strong reaffirmation of the Suzuki method and all that it stands for; parents were able to experience first hand the benefits of hard work and dedication.”

Ellen Berry’s response was: “The overriding response from the parents in my studio to the performances of the children... was ‘Amazing!’ ...Over the course of the rehearsals [parents and students] could see the improvement in attention to detail, confidence, listening skills, memory, and ensemble playing. As the concert date approached in February, both students and parents happily requested and attended extra practices in the quest for excellence. Now, several months after the event, I am able to refer to a specific practice technique ...used with great success, and apply it to new repertoire.”

Tracey Clarke-Rankine wrote this: “Three

Pianos, Six Hands! gave the organizing teachers a great opportunity to get to know each other a little more. Our goal of creating a once-in-a-lifetime musical experience for our students and their families had an unexpected benefit. We forged a special bond through our shared dedication to this project and in the process, experienced each others ‘beautiful heart.’”

Linda McConnell reported that “the students who participated from her studio enjoyed the teamwork and making new friends. They were more committed to a polished performance so they wouldn’t let their teammates down.

Ellen has the last word: “Dr. Suzuki understood the powerful effect of a musical community on a child’s character development. This event, with benefits and memories to last a lifetime, was a great example of teachers, parents, and students working together toward an exciting and very worthwhile goal.

All of us are available for consultations when your Suzuki piano community decides to do a three piano concert!

--Gail Lange, 2011

glpiano@sympatico.ca

