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SUZUKI ASSOCIATION OF ONTARIO

NEWSLETTER

Letter from the Chair

Many musical memories were made in the summer of 2016. I hope you enjoy reading about your colleague's adventures. Be sure to post this newsletter in your school or studio, so your families can be inspired as well.

It's hard to believe that this is my last message to you as Chair of the Suzuki Association of Ontario (SAO). Dr. Suzuki's concept of life-long learning took on new meaning for me as I grew personally and professionally through the work that needed to be done to support the members of the SAO. I can look back with pride on the many accomplishments of our Board over the years, from an updated logo and website (www.suzuki.org), active Facebook page (Suzuki MUSIC in/au Canada), to successful annual conferences and a healthy bank balance that enables us to fund training, SAA conference attendance and special student events. Thanks to each of you that put time and energy into our association, helping to make it what it is today. How very privileged we are.

What an honour it has been to serve on the Board in various capacities culminating in three years as Chair. I am excited about our future as I hand the reins over to the very capable Carmen Evans and a vibrant Board, filled with exceptional people who live the Suzuki philosophy and bring their passion to their work. Special thanks go to our Executive Administrator, Marjorie Ogden, for her support and encouragement over the years.

The annual SAO conference will be on November 4 – 6 in Ottawa. There will be something for every age and instrument, from the keynote speaker Domenick Fiore to an opportunity to take the Suzuki Principles in Action (SPA) and Every Child Can (ECC) courses. Details on these events and more can be found on pages 27-33. New teachers can look forward to a discount on the fee.

I hope you have renewed your membership. We can make payment by e-transfer now; for details see page 34. Take a moment to remind your friends and colleagues, and especially any new teachers you know, to join. Let's make this the best year ever for the SAO. Please jump in and help where you can. In the words of Theodore Roosevelt: "Do what you can, with what you have, where you are."

◆ Nena LaMarre

"The Mission of the Suzuki Association of Ontario is to promote and support the Suzuki Method of learning by nurturing excellence in education"

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Upcoming Teacher Development

TEACHER WORKSHOPS

Suzuki Piano Studio of Gail Lange

- Piano Unit 2
Fridays: September 16, 23, 30
October 14 and 28, 2016
8:30 to 2:00
519-821-2273

glpiano@sympatico.ca

Royal Conservatory of Music, Toronto

- Piano Revisiting Unit 1
October 2 – November 20, 2016
Gail Lange

Royal Conservatory of Music, Toronto

- ECC!
October 2, 2016
Susan Gagnon
- Violin Unit 2
October 22 – November 20, 2016
Karen Kimmett
- ECC!
January 8, 2017
Susan Gagnon

•Cello Unit 1

January 29 – April 9, 2017
Susan Gagnon

Suzuki String School of Guelph

- ECC!
October 2, 2016
Paule Barsalou

Etobicoke Suzuki School of Music

- ECC!
October 16, 2016
Margot Jewell

Suzuki Association of Ontario Conference

- Suzuki Principles in Action
November 4–5, 2016
Gail Lange

For complete information about teacher development courses offered throughout Canada and the US this year, please go to:

<https://suzukiassociation.org/events/institutes/>



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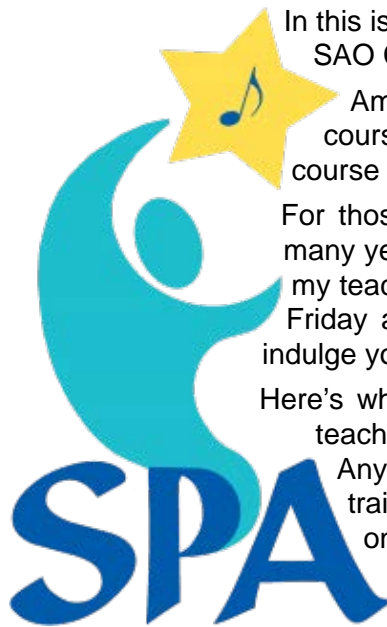
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Come to the SPA!



In this issue, you have the opportunity to read lots of details about the upcoming SAO Conference in Ottawa, a celebration I look forward to each year.

Among the events to be offered as part of the Conference is the SPA course: *Suzuki Principles in Action*. On Friday and Saturday this 11 hour course will be offered at the same location as the Conference.

For those of you who know me, you know that I have been teaching many, many years, but I can tell you candidly that the SPA course really revolutionized my teaching. So, if you have not already taken SPA, I urge you to set aside the Friday and Saturday, Nov. 4-5, along with the Sunday, Nov. 6, so you can indulge yourself in the SPA experience.

Here's why: the particular feature of SPA is that the course deals with **how** to teach not **what** to teach. (What to teach is the purpose of the Unit courses.)

Any teacher, from the very experienced to the novice, who has completed training through Book 1, is an SAA member, and has taught a minimum of one year may participate in this course. And teachers of all Suzuki instruments are welcome. There is much to be learned by having teachers of different instruments sharing ideas about how to teach.

I invite you to check the SAA website for lots more information about SPA, but I am including below some of the specific topics related to 'how to teach'. In our daily experiences with students and their families, we are dealing with these issues:

- Setting standards of excellence for students at all levels
- Identifying the appropriate time to move ahead in the repertoire
- Incorporating regular, productive review work in daily teaching and practicing
- Incorporating ear training and learning by ear in daily teaching
- Focusing attention on tone development
- Giving productive, balanced, frequent feedback to students
- Communicating effectively and working productively with parents
- Structuring lessons to facilitate successful progress

You will notice all the points above begin with active verbs. It is clear that teaching is very much a 'doing' thing!

SPA will be the tonic we all need as we move forward this year! One of the attractions of SPA is the personal contact each participant has with the facilitator who gives the course. SPA includes required pre-course and post-course assignments, which are submitted over the internet and reviewed by the facilitator, who is a teacher trainer trained to facilitate the course. Both assignments require the participant to video record himself teaching a lesson and then to self-evaluate it with the help of some specific questions. The facilitator takes note of the answers each participant posts before giving the course, then reviews the post-course assignment with each participant after the course. Participants have a couple of weeks to prepare the post-course assignment before posting it.

Until November, then! In the meantime, I hope your teaching year's start-up is happy and productive.

◆Gail Lange

Area Reports

519 WEST

New Ideas!

Shinichi Suzuki regularly declared “new idea!” whenever he came up with an innovative approach in a lesson. Below are some “new ideas” that some of the 519 West members are implementing into studios and lessons this Fall that we wish to share with you, for inspiration as everyone gets into the swing of September.

My “new idea” this Fall is to give out summer practice awards: gold star pins for students who practiced 85 days+, silver star pins for students 75+, and bronze star pins for students who practiced 60+ days. These students will also get a mention in the Fall recital program, with stars beside their names according to their practice levels. My students have charts that I sent them off with at the end of the last lesson in the spring, and they have been filling them in as the summer has passed. My goal is to create incentive and inspiration in my students over summer with a small congratulation come Fall for keeping up their good work.

◆Lenni Jabour

This year I'm doing a Posture Perfect Challenge. A picture will be taken of the student and we will discuss together one posture point that we want to focus on over the next few weeks. Shortly before the Holiday Recital, we will take another photo and compare the two to see if our hard work has paid off. During the challenge, we will motivate each other by small games in group class. At the Holiday Recital, everyone will get a participatory award and those who have made the most progress will get recognized.

◆Amy Barten

My “new idea” for the Fall Parent Education session is to send each parent home with a copy of the SAA Journal (different issues from over the past few years) a week or two before the event. They will be asked to read through the Journal and pick out an article that they liked, and to share with the other parents. Afterwards, I will take the articles chosen and have them available in the studio at the lesson for all parents to read and review. I may also then do a weekly article summary on my blog to continue their reading and Suzuki inspiration.

◆Amy Barten

I have files for every student that include a goals sheet, copies of adjudications from festivals and exams, and a copy of their weekly schedule, something that comes in very handy when rescheduling. I also suggest a Master Checklist, which can be used all year, that shows whether the students are enrolled for a festival, exam, recital or workshop.

◆Julian Fisher

I make a hand-out of “favourite things” to give to all studio parents: basically a bibliography of supplementary materials, and where to get them.

◆Julian Fisher

“New idea” for violin, viola and cello: Smartmusic. Every year, more students use this amazing tool for practising!

◆Julian Fisher

519 EAST

Summer is always a wonderful time to relax, recharge and reassess. Many students attended SOSI this summer. You will find some comments from students who participated in this Institute located in a summer camp/institute section later in this newsletter. We also have news to share from various teachers, from upcoming events to exciting courses. Lots of things are happening, and I think we can all look forward to a busy, exciting start to the school year!

◆Andrea Cook

News From The Studio Of Ellen Berry, Cambridge

September has always been my real "New Year". I look forward to seeing my students again after the summer break, remarking how much they have grown in just two months, and to meeting my new beginners. I am excited to try out some new ideas that have been percolating in my mind during the past year. At the students' first lesson this fall, I will be distributing a handout that will help me learn more about their interests, likes and dislikes, and thoughts about music and learning. This free resource from pianist, blogger, and composer Wendy Stevens (composecreate.com), entitled "Get to Know Me, Teacher", will help me tailor my instruction even more to each individual student. I have also signed up for her online workshop called "Have YOU forgotten what it's like to be a child?" to extend the learning about this topic even more. As well, I will be attending a free workshop in Kitchener given by the RCM on the new theory requirements. It's great to be a student!

In late September some of my students will be playing duets in Cambridge's annual outdoor International Festival. Their repertoire features music from many different countries, and the event is a great way for families to celebrate the many different cultures we have in the Waterloo Region. In October, my younger students will perform for senior citizens in an ORMTA Halloween recital, complete with costumes. Never a dull moment!

◆Ellen Berry



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519 EAST continued

Suzuki Early Childhood Education, June 2016

At the end of June, I had the opportunity to take stage one of SECE (Suzuki Early Childhood Education). I got up earlier than I like, even with three young children, on a really hot Friday morning and drove from my home in Waterloo to London, Ontario. I didn't know what to expect, as I have only taken Suzuki training courses with my cello. I was a little lost without all the luggage that I am usually laden with. Sharon Jones arrived and we started with our vocal warm-ups for the morning; what a great way to start the day! We then went through all of the songs that we would be doing for the SECE class in the next hour.

As a parent, I have had the opportunity to take SECE classes with the students at institutes and workshops. Unfortunately, we have not had an SECE teacher in Waterloo for me to take them to on a regular basis. Because of this background, I came to the class knowing the songs and actions, and was ready to soak up the philosophy behind them. For the next five days, every morning we did warm-up, practiced teaching our different elements for the day, and then would have a class. We would then have a coffee and cookie break and come back and discuss what we observed during the class. Imagine how lucky we would be if we could have a discussion after every group class we taught! The afternoons were filled with early childhood education and Suzuki philosophy as well as the history behind the SECE class.

In true Suzuki fashion, there was a point where all five stages were together. Stage one and two were together the entire time, with stages three, four and five joining on Sunday and continuing on after we finished. We were able to learn not only from our teacher trainers Sharon and Dorothy, but from our peers. As a stage one teacher, those around me inspired me. By day three I had already decided that I would come back the following year for stage two and was messaging my colleague that she was going to come with me!

SECE is a class that is made up of two alternating weeks, and this repetition and predictability allows for many things: children to quickly feel comfortable, parents to be able to fully participate, for the teacher to be able to add layers as they see fit. Parent education is built into the class, and we are taught how to integrate the seven principles. It is designed as a multi-age class, from birth to three-years-old. The babies, as they are internalizing the songs, rhymes and beat patterns, are also helping calm the energetic toddlers. The toddlers in turn are great entertainment for the babies. We were lucky to have a wide range of ages in the class. We could observe how they all learned and how the parents participated depending on the ages.

We are so lucky in Ontario that we have the opportunity to take this course in our own backyard. There were teachers from all over the world there, many of whom were coming back for the subsequent stages. At Suzuki Talent Education in Waterloo (STEW), we are excited to be offering two classes this fall. A big thank you to the SAO for the scholarship that allowed me to take SECE and to be able to offer this to the families in our community

◆Geneviève Schirm-Joyce

613 AREA**Strings and All: A Six Week Family Road Trip Adventure**

This past summer our family went on a six week road trip adventure across Canada via van and travel trailer in tow, returning through the US. Our eldest daughter Brianna, age ten, and her sister Claire, age six, both play violin and their brother Owen, age seven, plays cello. We attempted daily practices although it was challenging. The approach was most successful over the first half of the trip. We made certain they were listening to Suzuki music daily while we were driving, mixing in some Harry Potter audio books, iPad and roadside viewing. They also enjoyed listening to "Beethoven Lives Upstairs", "Vivaldi's Ring of Mystery", and "A Butterfly in Time", begging repeats. They loved it. It was a gift for Claire's sixth birthday from Joan Harrison, Owen's cello instructor.

One trip highlight was celebrating Canada's Parks Day 2016 at the Rocky Mountain Music Jam along with Friends of Jasper National Park. Instruments and voices were welcome at Heritage Firehall Saturday, July 16, 2016. We gently nudged our children to perform a piece amidst the guitar, drum and a cappella performances. Owen was on deck first and the others followed suit with a bit of audience prodding. The staff and audience were particularly excited to hear string performers since apparently it's fairly uncommon. Among the lively and entertaining staff picks, our children loved the song "My Momma Don't Wear No Socks!" which they can still be heard singing in giggling fits on occasion. Fortunately we landed in Edmonton during the Alberta Summer Suzuki Institute. Brianna was thrilled to join her violin teacher Laura Nerenberg as an assistant during one of her Improvisation classes.

On another memorable visit we met up with my brother's family and my sister at Sunriver Resort, south of Bend, Oregon. Our children played for their three cousins Autumn, age seven, Naya, age five, and Taryn, age three. They were all eager to give the instruments a whirl. Autumn was immediately intent on learning a Twinkle Variation. For several days she would whisk Brianna away any chance she got so that she could learn it. It was beautiful to witness Autumn's strong desire, dedication and joy at learning this piece. Brianna was just as excited to teach her. I was overjoyed to witness Brianna's patient, positive and technical approach. I shall endeavour to emulate her in the future as we continue on her Suzuki journey. It's wonderful to reflect on these special musical memories. So don't be discouraged from bringing your instruments along with you on your road trip vacation even if everyone else thinks you're crazy. You're creating magical musical memories to last a lifetime.

◆Andrea Bell



905 EAST AND NORTH

Our 905 east teachers are few but busy! On piano, Mary Burke and Renate Puccini are preparing their studios for new students this year; Kathy Coltof has a large studio of cello, piano and violin students, Svetla Dybenko has a thriving cello studio, Jane Plewman teaches in beautiful area of Chalk Lake and has several violin students, Deborah Henderson in Port Hope has a private studio in addition to working for the Sounds Of The Next Generation (SONG) program and I have my usual full studio in Bowmanville.

Regrettably at a distance from the east are 905 North teachers Wendy Smith, Maureen McReynolds, Marianne Carefoot, RoseMarie and Jean Blanc, Hannah Jackson and Dimitra Marangozis. We hope to hear more about their accomplishments throughout the year.

We are looking forward to the annual SAO Conference; talking with other Suzuki teachers and enhancing the Suzuki Pedagogy in our own studios and beyond.

We send our best wishes to Jacquie Favrin as she moves to the Niagara area. She will be missed by her fellow teachers and piano students. Best Wishes Jacquie!

◆Laurie Mitchell



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905 WEST

Canadians Working in the US

I thought that I would share with our community my experience in travelling to teach in the United States this past summer. Like many of my colleagues I was worried about teaching in the United States at Summer Institutes since we have heard so many stories of teachers having trouble crossing borders. I was hired to teach at both the Memphis and Phoenix Phest Suzuki Institutes this past summer and I told both that I would teach for them so long as I had the correct paper work for crossing the border. I left it to the Institutes to figure out, which was probably a mistake, as they don't really know what to do. However, the lawyer at the University of Memphis was correct in saying that I didn't need a Visa, but rather would need a letter from them stating that I was getting paid an honorarium. It is difficult to get concrete information on the topic from the American Consulate website and an appointment for a Visa costs \$160 and cannot be arranged quickly. When I called the Consulate eventually I did speak with an actual person, who just said, "Canadians do not need a Visa to do business in the US". Of course this was not completely true as, in fact, Canadians can only do business in the US if Americans are not paying them. In any case, we Suzuki teachers tick all of the right boxes for working in the US, so long as we are teaching at a "Learning Institution" and we get payment in the form of an "honorarium". I finally got all of the criteria from the third customs official that I was directed to in the back room at the airport. We need to have a letter from the people hiring us stating that:

1. We are being paid an honorarium of less than 10% of our income. In fact the letter only needs to state how much we will be paid, then the customs official could ask you your annual income to verify that the amount is in fact less than 10%.
2. It is a short-term event.
3. It is being held at a "Learning Institution".
4. We are doing fewer than six such events in six months.

My letter from Phoenix Phest was even more helpful since it didn't mention a Visa, just that they wanted to hire me and how much I would be paid in the form of an honorarium and the length of time I would be there. I breezed through the airport with no problems using that letter.

It is more difficult for Americans to teach in Canada than for Canadians to teach in the US, since we have to be able to prove that no Canadian could fill the position that we are hiring an American for.

So as Canadians, don't be afraid to accept work from American Institutes so long as they are at "Learning Institutions". Just be careful with the wording of your letter of invitation that you will need to present at the border.

◆Susan Gagnon

Instrument Reports

SUZUKI EARLY CHILDHOOD EDUCATION

MAKING A FILM ABOUT SECE

This past winter I decided to make a short promo video about my Suzuki Early Childhood classes in Toronto, shot on location by a professional production company, to send to parents who express interest in learning more about the classes.

As it turns out, the making of a short film has many ins and outs, from creating a storyboard to working with an editor and a director and filming the children and their parents.

I showed up to my first shoot day armed with nut-free granola bars, croissants, cut-up fruit and several packages of organic juice boxes. As far as craft services went, I nailed it. In terms of students, two children showed up desperately sick. “We didn’t want to miss the video class”, explained their lovely mom, all good intentions through and through and wielding children’s analgesics alongside a thermometer and vap-o-rub. Another family didn’t show up at all. Thankfully I had asked an extra family to come and so was not short on numbers. One child took one look at the cameras and frantically hid behind his dad’s legs. Determined to sally forth, I began my class with ball rolling and *Eine Kleine Nachtmusik*, just like always.

What happened next is, I think, in many ways proof of the SECE class’ effect on children: total focus and joy set in. The two roving cameras and the director were completely forgotten and ignored as the tiny students and their parents set about the actions and songs they know so well. The class flowed as usual straight through to the parents writing in their journals. Even the two little sick children managed to join in and happily play the xylophone, everyone’s favourite.

A challenging exercise as a teacher is to succinctly explain and encapsulate Suzuki’s principals, the reasons why the method works, the goals and purpose, the effect on young children and their families. So, I didn’t bother being succinct. This resulted in veritable hours of interview footage of me in explanation-mode. I’m sure it was deeply interesting for the editor who knew nothing about Suzuki Early Childhood Education prior to our film; now he could probably write his own SAO newsletter article. It would have helped to have made prior notes on the points I wanted to make, what to highlight, and how the information should be visually represented, which I highly recommend for anyone embarking on a similar venture.

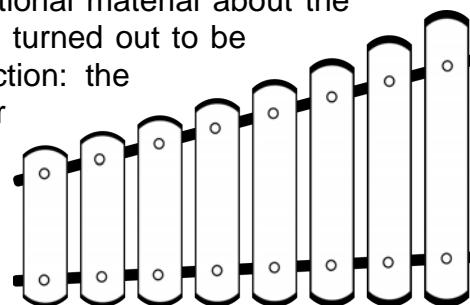
As happy as I am to have this kind of promotional/educational material about the SECE classes, the best thing about making the short film turned out to be reviewing the footage of the little SECE students in action: the unmistakable joy on their faces and the pride of their accompanying grown-ups. These are the children that are our future Suzuki students, and it is amazing to see them in the very beginning stages of developing their talent.

◆Lenni Jabour, SECE educator

Little Music, Toronto

editors note: to see this video go to this link:

https://youtu.be/OOVPLC9eVEA?list=PLcE-6n7tqBrRDk9vX6esCmPcZHGM4y5_w



SECE TRAINING

I am very grateful to have had the opportunity to attend the Suzuki Early Childhood Education teacher training course which was held in London, Ontario this summer by Dorothy and Sharon Jones. It was a week of intense, insightful and inspirational learning. It taught me the art of teaching very small children and it has also given me a deeper understanding of how to teach students of any age. For this reason, I highly recommend this course to all Suzuki teachers.

The course was very structured but also very creative. The activities were fun and highly effective and the CD is beautifully sung, played and recorded. The instruments used were varied and beautiful. Special focus was placed on developing as many musical skills as early as possible such as tone production, intonation, rhythm, and dynamics. Every day, each teacher was trained to lead the class using the songs and activities from the syllabus, giving them the experience and confidence needed to begin teaching their own SECE classes.

We had the opportunity to observe and discuss the way children and their parents participated in the course and we learned about educating parents on the Suzuki principles. We were given the precious chance to observe how our teacher trainers as well as our fellow teachers conducted the SECE course and watch the progress of the children as the week progressed. I would like to thank the SAO for their generous support, Dorothy and Sharon Jones as well as my fellow colleagues from whom I learned so much and the children and their parents who so joyfully attended the course and made this such an incredible and amazing learning experience!

◆Dario Viviani

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SUZUKI VIOLIN

THE VIOLIN BOWHOLD

This summer at the Southwestern Ontario Suzuki Institute, violin teacher Witold Swoboda asked the students in his masterclasses to explain the violin bowhold, in writing. The following is a sample of the responses he got to this assignment.

Elements of a great BOWHOLD

#1. Hand in the right place so it's easier to grip.

#2. Bent thumb so it's easier to control the bow

#3. Bent pinkie finger because that is what stabilizes the whole b

#4. The "three brothers" are the one that finish off the bowhand, the wrap around.

CAUTION: Never move your bow side to side when you play or you will get a scratchy and muffled sound.
Brooke

Catherine Madison

It is important to keep your pinky and thumb bent. You should not lift your pinky or collapse your thumb. A bent pinky and thumb will help keep control of the bow. This will give a better tone. If you lift your pinky the bow will slide. If the thumb is lifted you get a scratchy sound. Also the bow will slip if you don't have a good bowhold.

Nicole Richmond

Bow Arm & Hand

Positioning:

- 1. The bow should make a square with the bow arm and violin.
- 2. Elbow of bow arm should be lifted but not too high and not dropping. This will help achieve a good and smooth sound.
- 3. The elbow should change heights when changing strings (higher on G string, lower on E string).
- 4. Shoulder should be low and relaxed.
- 5. Arm should not be too stiff.

Hand Grip:

- 1. Bow should be held in right hand with all fingers.
- 2. All fingers should be curved and the thumb must be bent.
- 3. Entire hand should be relaxed and flexible so that the bow can be moved around with only the hand, no arm movement.
- 4. Grip on bow must change when at the frog or tip of the bow to compensate for the weight/balance of the bow.
- 5. At the frog: grip shifts downwards, toward pinky; pinky controls the balance it supports the bow; first finger should be able to lift.
- 6. At the tip: grip shifts forward, so weight is in first finger; pinky should be able to lift.

Wrist position:

- 1. The wrist should also be loose and flexible, more smooth connection between down and up bows.
- 2. Wrist is "down" or downwards and "up" on up bows.

The bow controls the sound quality and texture for example:

- Location of bow on string (distance to bridge) → volume
- Stroke by hand and arm → texture
- Speed of bow → volume
- Lateral angle of bow hair on string → texture and vol
- Section of bow being used → volume, texture, stroke, etc.

Each of these factors also depend on each other and the violinist should be aware of all of them and use all of the different techniques to achieve the desired sound.

Julia

In order to have a good bowhold, you need

- a curved pinky
- a bent thumb
- the three middle fingers must be rounded over the bow and "hug" it
- All the fingers must...
 - be relaxed
 - not squeeze the bow too hard
 - be sturdy and steady the bow
 - be flexible
 - change shape as the bow travels up/down

Your bowarm must ~~be~~

- the elbow up
- the shoulder down
- A loose/flexible wrist

Your bowarm must be:

- relaxed
- positioned so the bow is perpendicular to the string

Your bowarm may:

- use gravity and arm weight to create a fuller tone
- change the angle of the wrist to change the angle of the bowhair
- move away or towards you to control the contact point of the bow

bow hold assignments by (clockwise from top left): 1. Brooke Rigby; 2. Catherine Madison; 3. Nicole Richmond; 4. Julia Lailier

THE VIOLIN BOWHOLD

1. Elements of a Great Bowhold

1. Hand in the right place so it's easier to grip
2. Bent thumb so it's easier to control the bow
3. Bent pinkie finger because that is what stabilizes the whole bow
4. The "three brothers" are the ones that finish off the bowhand, the wrap around.

Caution: Never move your bow side to side when you play or you will get a scratchy and muffled sound

◆Brooke Rigby

2. It is important to keep your pinky and thumb bent. You should not lift your pinky or collapse your thumb. A bent pinky and thumb will help keep control of the bow. This will give a better tone. If you lift your pinky the bow will slide. If the thumb is lifted you get a scratchy sound. Also the bow will slip if you don't have a good bowhold.

◆Catherine Madison

3. Bow Arm and Hand

Positioning:

- The bow should make a square with the bow arm and violin
- Elbow of bow arm should be lifted but not too high and not dropping
 - this will help achieve a good and smoother sound
- The elbow should change heights when changing strings (higher on G string, lower on E string)
- Shoulder should be low and relaxed
- Arm should not be too stiff

Hand Grip

- Bow should be held in right hand with all fingers
- All fingers should be curved and the thumb must be bent
- Entire hand should be relaxed and flexible so that the bow can be moved around with only the hand, no arm movement
- Grip on bow must change when at the frog or tip of the bow to compensate for the weight balance of the bow
 - At the frog: grip shifts backwards towards pinky; pinky controls the bow since it supports the bow; first finger should be able to lift

- At the tip: grip shifts forward so weight is in the first finger; pinky should be able to lift

Wrist position:

- The wrist should also be loose and flexible, more smooth connections between down and up bows
- Wrist is "down" on down bows and "up" on up bows

The bow controls the sound quality and texture, for example:

- Location of bow on string (distance to bridge)–volume
- Stroke by hand and arm–texture
- Speed of bow–volume
- Lateral angle of bow hair on string–texture and volume
- Section of bow being used–volume, texture, stroke

Each of these factors also depend on each other and the violinist should be aware of all of them and use all of the different techniques to achieve the desired sound.

◆Nicole Richmond

THE VIOLIN BOWHOLD

4. In order to have a good bowhand, you need:

- a curved pinky
- a bent thumb
- the three middle fingers must be rounded over the bow and “hug” it
- All fingers must:
 - be relaxed
 - not squeeze the bow too hard
 - be sturdy and steady the bow
 - be flexible
 - change shape as the bow travels up/down
- Your bow arm must have:
 - the elbow up
 - the shoulder down
 - a loose flexible wrist
- Your bow arm must be:
 - relaxed
 - positioned so the bow is perpendicular to the string
- Your bow arm may:
 - use gravity and arm weight to create a fuller tone
 - change the angle of the wrist to change the angle of the bow hair
 - move away or towards you to control the contact point of the bow

◆ Julia Lailler



SUZUKI BASS**LOW END UPDATE: NEWS FROM THE WORLD OF SUZUKI BASS IN ONTARIO**

After an exciting summer, I can confidently say that Suzuki Bass is alive and well, both in Ontario and throughout North America. Over the past few months I had the privilege of travelling to both Chicago and Steven's Point with colleague Doug Murphy while attending two levels of Suzuki Bass training with Virginia Dixon. During those weeks, which saw participation from eleven different bass teachers from across Canada and the US, we had many exciting discussions, including the development and anticipated release of a sixth book in the Suzuki Bass program, the integration of modern bass playing styles like jazz and improvisation into the bass pedagogy, and the recruitment of new bass teachers under the Suzuki banner.

I was also very excited to learn that an orchestral colleague of mine here in Toronto, Ching-Ping Lin, has become our province's third registered Suzuki Bass teacher through her role at the Royal Conservatory. In more exciting news, I have confirmation from members of the SOSI team that bass teacher trainer Virginia Dixon has been booked to offer Suzuki Bass Unit 1 teacher training at the 2017 Southwestern Ontario Suzuki Institute, making SOSI the first institute to offer bass teacher training in Canada! I look forward to welcoming many new faces to the Suzuki Bass community next summer.

On a personal note, I will be entering my second and final year of the Artist Diploma Program at the Glenn Gould School. I look forward to many exciting performances through the program, including a thrilling end to the Royal Conservatory Orchestra's 2016-17 season by performing Richard Strauss' *Ein Heldenleben* and the Korngold *Violin Concerto* with Maestro Bramwell Tovey in April.

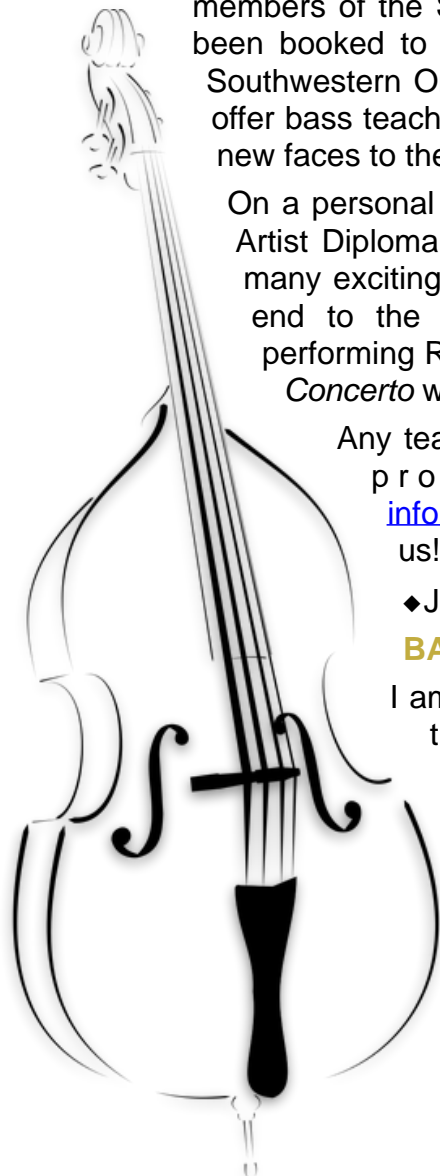
Any teachers or parents with questions about the Suzuki Bass program are welcome to contact me at info@jessedietschi.com. Here's to an exciting year ahead of us!

◆ Jesse Dietschi, Bass Instrument Representative

BASS TRAINING

I am writing today to thank the SAO for the bursary of \$200 that you gave me to help fund my summer teacher training. As you will see, the experience was highly worthwhile, and I would recommend further training to teachers of all levels!

We in the bass community are a small but tightly connected group, and we maintain contact both through SAA conferences and other bass-specific events, such as the International Society of Bassists, or ISB, in alternating years, as well as many local workshops throughout the USA.



continued on next page

BASS TRAINING continued

Sadly, Canada has been slow to adopt Suzuki bass, and there are now just five trained Suzuki bass teachers in the country. This also means that access to training requires a trip to the USA, or Central or South America if your Spanish is good enough. A small critical mass of bassists, there are now about 70 trained teachers in the Americas, also means that classes are always smaller than for most other instruments, and difficult to make viable.

This summer, trainer Virginia Dixon offered a Book 1 course at Oberlin, a Book 2 course at her home base of Elmhurst, IL, and a Book 3 course at Stevens Point, WI, as well as a practicum in Seattle, WA. I participated in the Book 2 and 3 courses, having taken book 1 in 2014.

The Book 2 course was both a reunion at which four of my Book 1 class were together again, as well as an introduction to four "new" colleagues, two of whom were from Toronto. These were Jesse Dietschi, who had worked with me at SOSI in the past, and Ching-Ping Lin who teaches her students at the RCM. Jesse and I travelled to and from the training together, with both basses in my car. Other participants in the class were from the northern USA, between Pennsylvania and Iowa. We stayed at Elmhurst College, and became a close-knit group, assembling for meals and socializing long hours together. This also allowed us to discuss in greater detail the teaching points of the repertoire, challenges of small instruments, the nuances available with new string technologies, as well as our diverse backgrounds, ranging from music to psychology to engineering.

The Book 3 course also was a reunion of sorts, as three of my Book 1 class, two new additions from the Book 2 class, and two "new" colleagues participated. There were Jesse and me from Canada, plus five from the USA, one as far south as Kentucky. Again, we bonded well and socialized a lot, although those with meal plans had more opportunity to eat together before the evening get-togethers. Virginia and her husband Mark hosted us all at a cook-out at a lovely State park by a lake one evening, and we joined all the bass students and families for a joint meal at a hibachi grill, where we were regaled with stories of Suzuki teachers learning Japanese! But the key part of the week was again the long hours of socializing, discussing in greater depth the teaching points, how to address student problems, what supplementary pieces to use, and when to move along from pieces.

I emerged from the two weeks with a much deeper understanding of how to teach the repertoire in Books 2 and 3, but also with a renewed understanding of tips and tricks for getting through Book 1. Virginia Dixon is a fount of knowledge, and our in-class discussions were rich and diverse thanks to the contributions of all of the participants. While Book 1 had been a class of somewhat tentative teachers, some "checking out" Suzuki for the first time, my Book 2 and 3 classes were made up of teachers who understood and have worked with the repertoire. This was a truly enriching experience.

For those who would like to investigate the world of Suzuki bass, and want tips on the audition pieces or recording a successful audition video, I'd be happy to help!

◆Doug Murphy

Adapting to Teen Suzuki Students¹

Rare are those who do not report tales of woe surrounding their growing teenaged son or daughter. Suzuki parents of teens are no different. Adjusting to changing adolescents, in the words of a fellow Suzuki mother, is like trying to home in on a moving target. Just when you thought you had figured out how to deal with your teen, you're back to square one, having to learn all over again what to say, what not to say, what to do or not to do to keep the peace or to effectively get the teen to make some positive choices.

Legions of books offer advice regarding this developmental period, whose issues are frequently blamed on the teens' underdeveloped prefrontal cortex in the brain, the so-called site of logic and impulse control. It is worth noting, though, that psychologist Robert Epstein does not subscribe to what he calls, "the myth of the teen brain²" as a source of the turbulent teen period. Pointing to anthropological research that shows a virtual lack of teen problems as we know them in preindustrial societies, he fingers the segregated Western teen peer culture as keeping teens from growing up into responsible, mature, even-keeled people.

My kids grew up with an alternative to the all-out consumer society, as I emphasized a "slow" lifestyle in which reading, making music, and time spent with each other were valued over having factory-produced "things" and I saw Shinichi Suzuki's philosophy, with its emphasis on parent involvement, as an ideal antidote to any problems that lay ahead. However, years of Suzuki music study did not shield my daughter or me from her eventual teen turmoil.

Curious, I examined Suzuki's writings and talks to find indeed a most wholesome approach to early childhood music education, although adolescent issues are not addressed per se. But looking at Suzuki as part of the progressive education movement that emerged around the turn of the 20th century and which certainly is said to have influenced Suzuki³, helps to give insight into how best to educate the teen Suzuki student. In particular, Maria Montessori, the trail-blazing physician and pedagogue whose life and work roughly overlapped with that of Suzuki⁴, developed an adolescent student-centred program, addressing teenagers' particular qualities and vulnerabilities and stressing independence and their wish to become part of society.⁵ With the teacher as guide, Montessori believed adolescents would feel empowered by being exposed to a combination of academics, technology, and real life discovery.

As one experienced Suzuki teacher of teens explained to me, her teaching sometimes consists of simply having a conversation, making a cup of tea, and being a supportive listener. This is in line with Montessori's whole person approach in that the teens' various needs must be met. She also recommended patience.

◆Krystyna Henke

¹ This article grew out of a Parent Talk I gave at the Southern Ontario Suzuki Institute in August 2016 at Wilfrid Laurier University in Kitchener/Waterloo, Ontario.

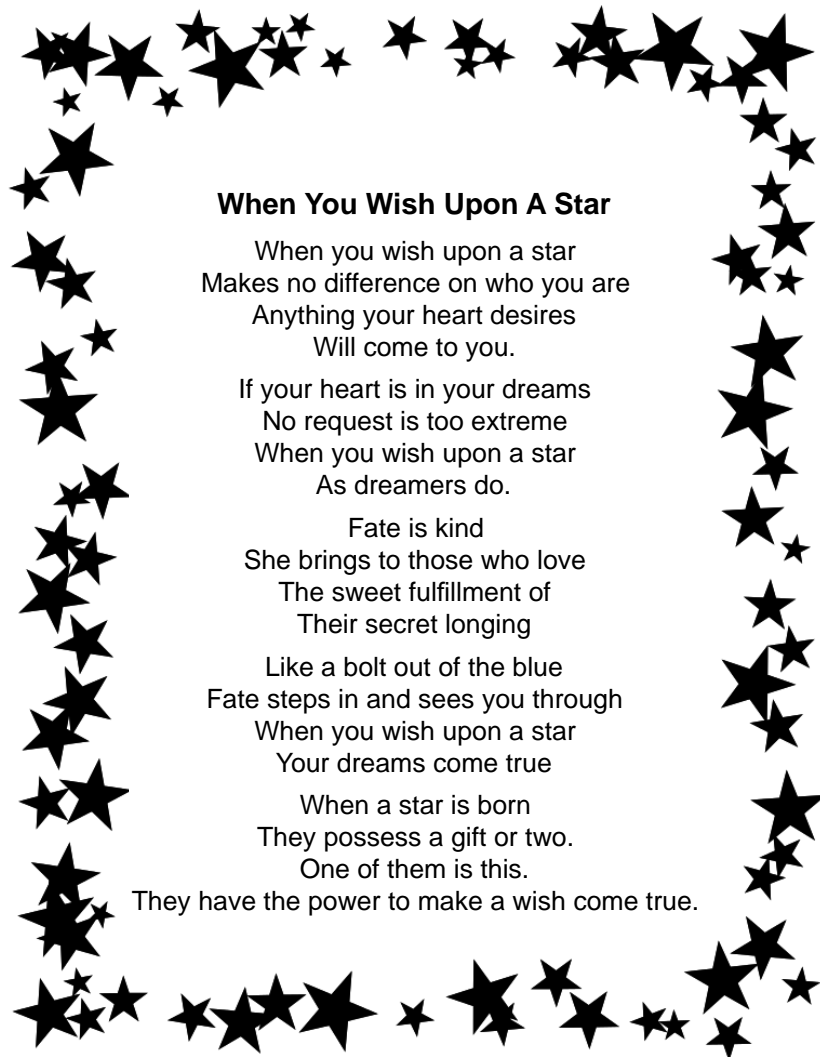
² <http://www.scientificamerican.com/article/the-myth-of-the-teen-brain-2007-06/>

³ http://academicworks.cuny.edu/cgi/viewcontent.cgi?article=1929&context=gc_etds&sei-redir=1&referer=http%3A%2F%2Fwww.google.ca%2Fsearch%3Fclient%3Dsafari%26rls%3Den%26q%3Dteenagers%27%2Bgrowing%2Bindependence%2Band%2Bthe%2Bsuzuki%2Bmethod%26ie%3DUTF-8%26oe%3DUTF-8%26gfe_rd%3Dcr%26ei%3D0f5RV4WNCMuC8Qfy5YPYAg#search=%22teenagers%20growing%20independence%20suzuki%20method%22

⁴ <https://suzukiassociation.org/news/montessori-suzuki-comparison/>

⁵ <http://montessoritraining.blogspot.ca/2007/07/montessori-philosophy-third-plane-of.html>

Stars and Wishes



When You Wish Upon A Star

When you wish upon a star
Makes no difference on who you are
Anything your heart desires
Will come to you.

If your heart is in your dreams
No request is too extreme
When you wish upon a star
As dreamers do.

Fate is kind
She brings to those who love
The sweet fulfillment of
Their secret longing

Like a bolt out of the blue
Fate steps in and sees you through
When you wish upon a star
Your dreams come true

When a star is born
They possess a gift or two.
One of them is this.

They have the power to make a wish come true.

In this article for my colleagues in the SAO I would like to write briefly of an experience that was gifted to me this summer by the Parents of North York Suzuki School of Music (NYSSM) Fundraising Committee and the NYSSM Board. Their financial support enabled me to spend three weeks in three teaching/learning communities:

- Midsummer Sound Festival in Barrie directed by the mother/daughter team, Nena and Janice LaMarre.

- Institut Suzuki Montréal directed by Josée Desjardins

- SOSI directed by Ellen Berry et al.

The weeks in Montreal and Waterloo were opportunities for refresher courses in Suzuki Piano School Units 1 and 4. Gail Lange is a diligent teacher who has studied the Suzuki Piano School Repertoire in depth and is skilled at communicating with her colleagues all the technical and musical details that we teachers, with the active support of parents, are able to coach our students to help them play with poise and beauty.

The week at Midsummer Sound

Festival in Barrie afforded me daily lessons with an excellent piano teacher, Su Jeon Higuera, who took me right back to the basics. Do I know what it feels like, and sounds like to play a really even scale? Do I use my whole body grounded firmly from my lower back and core? Do I really care to communicate something genuine with any piece of music that I perform?

On the final day of the festival I was invited to play for a select audience what I had been practicing. I asked each audience participant to note what aspects of my playing shone like a star, and which aspects they wish I could keep working at to bring up a higher star-shine. I have a treasured collection of notes from my encouraging audience that day.

When my first studio recital comes up this term on November 13, I plan to invite all parents and friends to listen to each child with this question in mind:

What shines like a star and what do you wish you could hear more of in each child's performance?

The power to make a wish come true is OUR OWN DAILY WORK.

Thank you NYSSM Parents for your gift to me this summer!

◆Elizabeth Sherk

Cornerstones of Hope

INSPIRATION AND MUSICAL EXCELLENCE: THE BACARAELLI INSTITUTE

PART ONE

Their eyes are bright, and alert with animated anticipation. Their ages, probably between 8 and 20, seem to make little difference in their seating and social grouping. Agelessly, they are here for one purpose and that is to experience live music by great composers from a foreign string ensemble. They are almost perfect with the interactive activities we gave them—singing in canon and creating mixed meters. We are ready to start.

The audience is part of a remarkable institute that combines an inspired social project with excellence in musical training, pedagogy, and performance. This is the Bacarelli Institute, located on the edge of Heliópolis, the largest favela⁶ in São Paulo, Brazil. The performers are the Magisterra Soloists, a London, ON based ensemble directed by Annette-Barbara Vogel, whose mandate is outreach, performance and exposure for Canadian composers. The music to be performed includes a work by Canadian composer, Emily Doolittle, and Mendelssohn's famous Octet for strings. As performers we could feel the sharp focus in the room, and as we mingled with the students afterwards, the intense gratification of connection and joy.



Magisterra members with Bacarelli Institute students

The Bacarelli Institute provides comprehensive musical training for the children of Heliópolis starting at age four. There is no real end date to their musical studies, but children must be enrolled in public school to participate.

During our visit we saw two classes, one a stunning dance and singing class for seven to nine year olds, and the other a solfège activity class for six-year-olds. I was truly impressed not only with the superb quality of the instructors, but also the highly energized delivery of their performance. The singing was accurate, the rhythm was impeccable, delivered an alluring swing, and they directed their hot presentation energy directly into us. They are performers.



continued on next page

⁶ A favela is an area where economically challenged people in Brazil occupy a section of a city and build their own living quarters. After five years they have “squatters rights,” but lack basic social infrastructures such as good schools and adequate sanitation. Drugs and other dangerous social ills are a common part of life in these areas. Due to lack of adequate public education, children of the favelas are at risk and have limited future prospects.

CORNERSTONES continued

This is just a small cornerstone of the Institute. There are roughly 1200 students enrolled, and currently there are five orchestras and nine chamber ensembles. Their flagship ensemble, The Heliópolis Symphony, now auditions students from all over Brazil to perform major orchestral masterworks in their concert series. Participants who perform in the Heliópolis Symphony are provided with a stipend that allows them to continue their musical studies. Musical involvement



Her t-shirt asks “Have you smiled at someone today?”

keeps children socially and intellectually engaged during their significant off-school hours. Perhaps some of these talented musicians will find musical employment in Brazil, or maybe even internationally. This is an incredible dream for someone who has grown up in a favela!

Much of Baccarelli’s success at the senior level has come from the hard work and dedication of professional musicians and teachers in the São Paulo area. The Suzuki Method is also a cornerstone for the success of the Institute. Through SAA Teacher Trainer Ed Kreitman, and the emphasis of priority-based teaching, the level of violin teaching and playing at the foundation levels has increased dramatically.

Now the Institute is putting its attention onto its cello program. By providing teacher development to its own musicians, the Institute can provide a high level of instruction for upcoming cellists, and perhaps provide a livelihood for its young teachers. I am looking forward to providing the first Suzuki Cello Teacher Development at the Bacarelli Institute tomorrow, and from that will come *part two* of this article.

◆David Evenchick

Suzuki Association of Ontario**Upcoming Annual General Meeting**

The AGM for the SAO will be held at 11:30 at the RA Centre, Riverside Drive, Ottawa, ON during the Conference.

This year the AGM will include an election for the open positions of Vice-Chair, and Flute representative.

The Nomination Committee consists of:

- Nena LaMarre, Outgoing Chair
- Carmen Evans, Incoming Chair
- Susan Gagnon, Past-Chair
- Dimitra Marangozis, Member-at-Large

Nominations for the open positions can be sent to any member of the nomination committee, at least 48 hours prior to the AGM.

Active membership in the SAO is required for voting, and vote-proxies are allowed.

The Nomination Committee is happy to announce that Lenni Jabour, current 519 West representative, will stand for the position of Vice-Chair in the SAO.



SUZUKI ASSOCIATION OF ONTARIO
Est. 1996

It Was Worth It ... Reflections of a Parent-Coach

This past spring one of my Suzuki parents wrote an article for this journal entitled “Is It Worth It?” She wrote about the challenges she felt being a parent-coach; struggling to reach the lofty ideals of the Suzuki philosophy, not always practising consistently, missing days of CD listening, compromising in practises to avoid conflict, sometimes just giving in to conflict and, generally, not feeling the “perfect Suzuki parent.”

She went on to talk about watching her daughter perform the Komarowski violin concerto at her final recital before heading to university. She described her pride in that moment as she realized that the poise and beauty of her daughter’s performance was a picture of who she had become in character and accomplishment. Right then, it became clear to her that their musical journey with all of its struggles and joys had been worth it; that her daughter had gained much more than just great violin technique. She saw that her daughter’s life and identity had been formed and changed by her musical experience and that she’d have this beautiful power to make music for the rest of her life. Her final thought was, “she’s headed to university ... and she’s taking her violin with her!”

Now it’s my turn. A couple of days ago, I took my son to Ottawa to begin his university career. I, too, had my time of reflecting on my parenting as well as my parent-coaching and I didn’t like everything I saw. The scenes of failure and missed opportunity paraded through my memory like an unpleasant movie. He never played the Komarowski or a good many others of the great violin repertoire and he didn’t achieve Book 10 as I had dreamed he might.

Mixed in with all of it were the scenes of him at Suzuki camps through the years; his pleasure in creating musical beauty with other kids; jabbering excitedly about the orchestra piece he enjoyed so much; the distinctive artistry of his performances at Kiwanis Festivals...so many great memories. And even when his lessons ended in grade 11 his playing took a different and more personal direction. He began playing with friends at school, jamming with other musicians in the stairwells - his Suzuki-trained ears giving him wonderful ease improvising in hip-hop, jazz and folk. I watched a “Battle of the Bands” in Barrie where his group took third place. I even got to sit in and play with him and his friends during an impromptu jam session in our living room this summer. There’s no question that the effort of musical learning is worth it. All any of us has to do is imagine what our child would be like without any of it in their life.

No, my son didn’t go into music but I know his life has been made vastly richer and his personhood formed more beautifully because of his musical experience. How do I know? He headed to university...and he took his violin with him.

◆Jeremy Viinalass

Summer Music Camps and Institutes

DURHAM MUSIC CAMP

In 905 East, Durham Music Camp enjoyed a second year of success, this year adding a few new electives and a few new faculty members. In addition to the daily master class and group lessons, students enjoyed a variety of electives including Junior and Senior Orchestra, Improvisation, led by Liz Johnston, Viola for violin, Fiddling, Stories and Music, Sing Together, Chamber Music, Piano Duets, Drumming, Guitar ensemble, Music and Movement, Music Mania and a new craft each day. We had an amazing final concert and we are looking forward to July 3 – 7, 2017 when we will host our third Durham Music Camp.

◆Laurie Mitchell



SOME PIANO STUDENTS' PERSPECTIVES ON SOSI 2016



Samuel and friends in Nena LaMarre's duet class. Samuel's duet featured a basketball throw!

I liked percussion the most because we got to play on the timpani, the hand drums, the drum set and the xylophone, on which we played "Mission Impossible". I also liked soccer, piano play-in, the movie, barn dance and the pool party. I had such a great time, I also asked my friends to go with me next year.

◆ Samuel Shen, age 8, Cambridge, studio of Ellen Berry

Being at the SOSI music camp in August was a really great experience. I loved the fact that we got to try new things, such as playing with a violinist, which I had never done before, and taking percussion classes. All the teachers that I came across were very nice to me and especially insightful, providing new musical ideas to me which I never had considered before and probably would never have, if it weren't for their guidance. My favourite part of the SOSI music camp was being able to work closely with Marnie Van Weelden in a Masterclass where we focused on one particular piece. I found this to be a very great opportunity as Ms. Weelden challenged me to consider the songs I

played on a more artistic level and with a greater emphasis on technique. Towards the end of the week, I really saw an improvement in my piece and how I played it.

◆ Madeline Firmi-Medensky, age 16, Kitchener, studio of Ellen Berry

The SOSI music camp was one of the most interesting experiences that I have ever had and has provided a deeper appreciation and understanding of music for myself. Not only did I get the chance to further my knowledge about the piano in both the Master class and string and piano duo but I had the chance to learn about new instruments in the Percussion class. In the Master class we were able to get a piece adjudicated by an RCM examiner who taught us things that not only applied to the piece that we were working on, but other pieces as well. She gave suggestions on areas in the song that the composer didn't have, or that I would not have thought of to do. In just three days there was a significant improvement in how the piece sounded. Not only did she focus on our pieces, but she also talked about technique and how making the slightest changes, such as keeping your neck loose, can make a huge difference. What surprised me the most was how much I enjoyed the string and piano duo. I have never worked with a musician who does not play the piano, so it was very interesting to meet and work with a musician who takes a different approach to music than I do. I can honestly say that it was a great privilege to have gone to this wonderful music camp where I have learned so much and met some amazing individuals. I would recommend parents consider taking their children to the SOSI music camp.

◆ Haley Firmi-Medensky, age 16, Kitchener, studio of Ellen Berry



Addy, Haley, Madeline, Imogen, and String/
Piano Duo coach Ken Gee

SUZUKI INSTITUTE EXPERIENCE

Suzuki Institutes are an amazing and inspiring musical family experience. These Institutes are great to learn and grow as musicians. I went to two different Institutes. The Green Mountain Suzuki Institute in Rochester, Vermont, this year, and the Southern Ontario Suzuki Institute in Waterloo last year. They were both inspiring but had their own way to stand out.

The Green Mountain Suzuki Institute was in an elementary and high school, but also spread throughout the small town into churches and houses. This Institute required a master class and a group class as well as three electives. The electives were essentially other available courses. They offered classes from jazz piano, composition, fiddling, orchestra and chamber music to arts, yoga, sports, and drumming. At the end of the camp, they had an elective concert to showcase all the work the students had accomplished. On the last day, there was the group class concert; it was a fun informal concert which was the perfect way to end the week. This Institute was definitely a family experience with lots of fun after-camp activities.

The Southern Ontario Suzuki Institute (SOSI) was in Waterloo, Ontario. The camp was in Wilfred Laurier University which was a lot bigger and more exciting experience because it was in a university setting. We stayed in student dorms and went to classes all throughout the campus. This Institute had teachers and musicians from all over Canada and is a one-of-a-kind experience working with all of them. Although SOSI didn't offer classes like jazz piano and composition the ones they did offer were truly amazing. As well as creating beautiful music all day, after camp they had rehearsals for a musical theatre style play. During the week they were able to have a big cast with songs, dancing, costumes, and makeup. With the help from parent volunteers and outstanding teachers, at the end of the week they were able to perform the play "The Lion, The Witch, and The Wardrobe." This was a packed week with plays, orchestras, and concerts but it was all so much fun and an amazing experience.

Although the two were different they both were an amazing experience. The Suzuki Institute in Waterloo was a lot more packed and formal but the Institute in Vermont was more relaxed and had many informal concerts after camp. Overall, Institutes are a very good way to be more involved in the Suzuki community.

◆ Jordana Su is a 13-year-old violin student of Laura Nerenberg's Rideau Falls Violins Suzuki Studio in Ottawa. She is enrolled in grade 9 in the strings program at Canterbury High School, Ottawa's English-language Arts high school.



WHY OUR FAMILY GOES TO SOSI

As my 12-year-old daughter and I walk hand in hand back to our residence from another full day of lessons at SOSI, I am reminded of why we come to SOSI. We rarely walk hand in hand these days. My daughter is too busy learning how to fly to want to be anchored by a hand-in-hand walk. She is so eager to do everything for herself, so fiercely independent.

Over this past year I have been gently fired from my duties at her private lesson and as an observer at her group class. I no longer help her with her practices at home. Increasingly I am becoming a chauffeur and less of a participant in her musical development.

But here, at SOSI, I get to once again spend time with her in private lessons, at group classes and more. We get to discuss the Magic Flute opera when we come out of Music Through the Ages classes. I listen to her first reactions to the tragic timing of Romeo and Juliet. "Why didn't Romeo just wait another few minutes?" she poignantly asks.

We watch together a YouTube video of James Ehnes' impeccable pinkie vibrato, suggested by her very skilled SOSI private teacher.

All of these teachers are inspired with many tricks and surprises in their tool box. I learn to be a better, more compassionate, more positive parent as I witness these skillful teachers enthusiastically encouraging my daughter to push herself to do her best, to find the joy of music through effort. I marvel at these teachers – their patience, their understanding, their persistence, their joy of finding the gem that will encourage my daughter to dig a little deeper.

- how her SOSI teacher introduces us to "Fred" his metronome and how that spurs us to buy a new metronome and for my daughter to name the metronome "Emily" and embrace Emily as a part of her life.
- how our Kingston violin parents are developing a plan to all go on a road trip to Toronto and see the Magic Flute because we have all been inspired by Clayton Scott's descriptions of the music, and the story.

I watch my daughter become proud of herself as she works a little harder, practices a little more. We both witness and enjoy her daily progress. We both throw ourselves into the joy of music every single day, for it to be our only goal.

As well as the individual lessons and practices we enjoy wonderful social times with our old and new SOSI friends, practicing orchestra pieces together at night, just goofing around while the parents share a glass of wine.

Still the real treasure of this is the walking hand in hand together, talking about music, her little accomplishments of the day, the plans for more music tomorrow, being together in a universe where we eat, breathe and live for music.

My heart is so full of gratitude to all SOSI staff and teachers who make this week a highlight for our summer!

◆Margaret Little

SAO Conference 2016

GENERAL INFORMATION

Friday, November 4 through Sunday, November 6

Student Workshops and concert November 5 at

École Secondaire De La Salle

501 Old St-Patrick Street

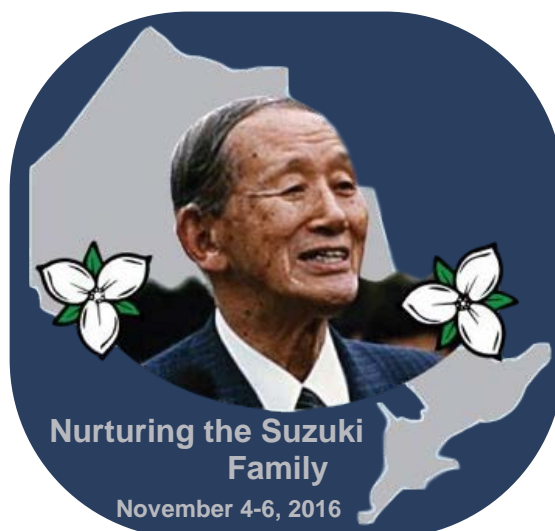
Ottawa, Ontario

Conference sessions November 6 at

RA Centre

2451 Riverside Drive

Ottawa, ON



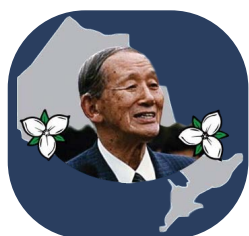
A block of rooms is reserved at the **Hampton Inn**, 100 Coventry Rd - right off the highway with easy access to both conference locations.

The hotel includes:

- Free hot breakfast offered daily, allowing you to start your day off right without an additional charge.
- Free high-speed and Wireless Internet access in the lobby and all guestrooms,
- Guests have the option to earn both HHonors points & airline miles.
- Free parking

Method of Reservation	Book online at http://hamptoninn.hilton.com/en/hp/groups/personalized/Y/YOWCNHX-SAO-20161103/index.jhtml Enter Location - Ottawa, ON and Group code - SAO By phone call +1-613-741-2300 Specify "SAO 2016 Conference" rate \$130 a night
Cut-Off Date	Bookings must be made by October 4, 2016.
Billing Instructions	Each guest will be responsible for their own charges.
Cancellation Policy	To avoid a cancellation fee of the first night's room and tax; cancellation notice of individual reservations, if any, must be received 24 hours prior to check in.
Special Requests	Rooms with two queen beds and/or rooms with one king bed can be shared with up to 4 people

There will be a hospitality suite open to teachers to drop in, connect and greet each other Saturday evening, November 5 from 7:30 to 10:00pm



SUZUKI ASSOCIATION OF ONTARIO
ANNUAL CONFERENCE

Sunday November 6, 2016

REGISTRATION FORM FOR TEACHERS

Location: RA Centre, 2451 Riverside Drive, Ottawa, ON K1H 7X7

Name: _____ Date of Application: _____
 Address: _____ City: _____ Postal Code: _____
 Phone: _____ Cell: _____ Email: _____
 Instrument(s) : _____

Don't forget to bring your instrument

Teachers' Day Conference		Fill out as appropriate	
SAO member	by Sep 30	\$135.00	\$ _____
	After Sep 30	\$160.00	\$ _____
1st time attendee	by Sep 30	\$100.00	\$ _____
	After Sep 30	\$125.00	\$ _____

Includes Buffet Lunch. Please specify any special dietary needs _____

Saturday, November 5th Student Workshops: All teachers are welcome to attend the Student Day & Concert on Saturday, free of charge but must **order and pay for Saturday's lunch in advance.** Location: **De La Salle H.S. 501 Old St-Patrick St. Ottawa**

I will attend Saturday workshop day _____ I would be willing to lead a repertoire class if needed. _____

I will attend Saturday Concert _____

Extra concert tickets for non-registered guests ___ @ \$10 \$ _____

Saturday pizza lunch (1 large slice of pizza with a drink) _____ @ \$7 \$ _____

Pizza preference: include # of lunches for each ___ Cheese ___ Pepperoni & Cheese ___ all-dressed
 ___ Vegetarian ___ Vegetarian GF ___ all-dressed GF

SPECIAL CONFERENCE OPPORTUNITY!

SPA -Suzuki Principles in Action (Trainer Gail Lang) will be offered on Friday & Saturday, November 4-5 if there is sufficient interest. **Course location:** Friday, RA Centre, 2451 Riverside Dr and Saturday, De La Salle High School, 501 Old St-Patrick St

Every Child Can Course (Trainer Elayne Ras) will be offered on Saturday. November 5^h from 8:30 am - 3:30 if there is sufficient interest. Location: **Ecole De La Salle High School, 501 Old St-Patrick St, Ottawa**

Suzuki Principles in Action (11 hr course over 2 days) - Please register directly on the SAA site at: <https://suzukiassociation.org/events/course/spa/> Registration Deadline: October 20, 2016
 Must be an active SAA Member and have completed ECC, Unit 1 training and 1 year of teaching.

For parents or teachers: Registration Deadline: October 20, 2016

Every Child Can (includes pizza lunch - indicate choice above) \$ 150 _____

Total: _____ \$ _____

**Please make cheques out to SAO Conference 2016
 and mail with registration forms to:**

SAO Conference 2016, 3289 Kodiak Street, Ottawa, Ontario K1V 7S7

Have any questions? Please contact: SAO.Conference.2016@gmail.com

or call 613-501-8666

SUZUKI ASSOCIATION OF ONTARIO ANNUAL CONFERENCE WORKSHOP
 Saturday November 5, 2016

REGISTRATION FORM FOR STUDENTS AND PARENTS

Location: **École publique secondaire De La Salle**, 501 Old St-Patrick Street , Ottawa, Ontario

Family Information:

Attending Parent 1: _____ Parent 2: _____

Address: _____ City: _____ Postal Code: _____

Phone: _____ Cell: _____ Email: _____

Concert: indicate number of tickets needed for concert (parents and non-registered siblings only)

	Child #1 (eldest/only)	Child #2	Child #3 (list additional child on back of form)
Name of child			
Age (as of Nov. 1 st)			
Instrument			
Suzuki Book level			
Current piece in Suzuki repertoire			
Teacher/school name			
1st choice for enrichment			
2nd choice of enrichment			

Fees include admission to workshops, Parent Talk, pizza lunch and Concert for registered families.
 (lunch -1 large slice of pizza with a drink is included for registered students only)

Have any questions? Please contact: SAO.Conference.2016@gmail.com

	Child #1	Child #2	Child #3/4	Total:
Orchestra students (violin/viola/cello/bass book 3 & up) and ALL piano/flute/guitar students	\$50.00	\$40.00	\$30.00	\$ _____
Violin/viola/cello/bass students Up until the end of book 2	\$35.00	\$25.00	\$15.00	\$ _____
Extra concert tickets for non-registered guests . for extended family and friends.	# _____		\$10.00	\$ _____
Every Child Can (includes pizza lunch) For parents and teachers from 8:30 to 3:30	Adults only		\$150.00	\$ _____
Additional pizza lunch (parents and siblings)	# _____		x \$7.00	\$ _____
Pizza preference: include # of lunches for each __ Cheese __ Pepperoni & Cheese __ all-dressed __ Vegetarian __ Vegetarian GF __ all-dressed GF			Total:	\$ _____

APPLICATION DEADLINE: OCTOBER 1, 2016

Please make cheques out to **SAO Conference 2016** and mail with registration forms to:

SAO Conference 2016
3289 Kodiak Street,
Ottawa, Ontario K1V 7S7

STUDENT AND TEACHER DAY**SATURDAY, NOVEMBER 5 TENTATIVE SCHEDULE****A Day for Students, Parents, Teachers, and Aspiring Teachers****Location: École secondaire publique De La Salle, 501 Old St-Patrick Street , Ottawa, ON**

Saturday, November 5 will celebrate this province's thriving Suzuki community and will feature student orchestras, improvisation workshops, drumming workshops, repertoire classes for each instrument, a Parent Talk and a Concert to showcase the work of the day, ending with all students on stage (if possible) to play Twinkle together.

General Schedule of Activities

8:00 - 9:00	Registration
9:00 - 12:00	Enrichment workshops and repertoire classes - schedule TBD
12:00 - 1:00	Pizza Lunch - included with registration -choice of vegetarian, Gluten-free and regular
1:00-3:00	Orchestra rehearsals, Parent Talk, enrichment workshops, repertoire classes- schedule TBD
3:00 - 3:30	Orchestra and keyboard set up on stage
3:30 to 5:00	Concert in De La Salle Auditorium

Enrichment Workshops**1. Creative Ability Development Improvisation Workshops - Sera Smolen and Laura Nerenberg.**

for all ages or instruments -pre-twinkles to advanced

Topics might be some of the following depending on interest, age and ability

- "Improvising Music with Children" for pre-twinkle improvisation games
- "Fun improvisation for strings, flute, guitar and piano, parallel with book 1"
- "Learning Magic of the Greek Modes using improvisation"
- "Imitation Games and guessing games"
- "Improvising string Quartets"
- "Rhythm Machines, Drones and Musical Soccer"
- "Revolving duets, trios and quartets"

2. African Drumming Workshop with Kathy Armstrong - for ages 7 and up

Kathy Armstrong combines her training in classical percussion and music education with her twenty-five years of studies in Ghanaian music and dance to offer an integrated and community based approach in her work. She received her BMus. and MMus. from the University of Toronto, and has studied regularly in Ghana since 1990 with Kwasi Dunyo and others. In addition to her freelance work, Kathy teaches at Carleton University and is the founding director of the arts education program Baobab Tree Drum Dance Community.

Workshop will include some of the following activities depending on age group and will also include preparation for a short performance at the 3:30 pm Concert

Participants will learn traditional hand drumming, singing, simple movement and singing games from Ghana. This session will encourage and develop rhythmic integration in body and voice in a fun and accessible experience!

Enrichment Workshops continued

3. Orchestra with Domenick Fiore - for string students in Books 3 or above

Will include a performance at the 3:30 pm Concert.

Domenick Fiore began the study of the double bass with Wes Fisher in Reading, Pennsylvania, at the age of 14. He attended the Philadelphia Musical Academy where he was a student of John Schaeffer, principal bass of the New York Philharmonic. After graduation, Mr. Fiore freelanced in the Philadelphia and New York City areas, performing in Broadway shows, The Brooklyn Orchestra, the National Ballet of Canada, and the Duke Ellington Pops Concerts.

He and his wife Linda Fiore co-direct the Ogontz Suzuki Institute in New Hampshire. Previously, he was the director of the five Suzuki orchestras of the Community Division at the Hartt School of Music. In addition, Mr. Fiore had a thriving young bass program through the Community Division at Hartt.

4. Piano Masterclass with Valery Lloyd-Watts - for all piano students, performers will be chosen by lottery

Introduced to the Suzuki methodology in the 1960's, Valery Lloyd-Watts became an enthusiastic ambassador for this revolutionary teaching method. The program's goal is to create noble human beings whose lives are enriched by music. It is this deep value of the individual that Valery Lloyd-Watts has brought to her Piano Pedagogy.

Valery Lloyd-Watts' passion for teaching, coupled with her deep commitment to the individual value of her students, has generated an innovative approach to learning through music. Partnered with Carole L. Bigler, Valery Lloyd-Watts released in 2001 the Bigler/Lloyd Watts Complete Piano Pedagogy, which synthesizes the best principles of the traditional, conservatory, and Suzuki methods. The aim of their course is to create an environment for learning and self-esteem founded in respect, empowerment, inspiration, and appreciation.

Registration Categories

1. Violin, Viola, cello, bass student- Books 1 & 2 registration will include:

one repertoire class, one enrichment class, pizza lunch, parent talk, participation in concert

2. Piano registration will include:

attendance at one masterclass with Valery Lloyd Watts (performers will be chosen by lottery), one repertoire class, one enrichment class, pizza lunch, parent talk, participation in concert

**Pianists will be contacted re: their performance piece for the keyboard repertoire demonstration after October 1st registration deadline.*

3. Flute and Guitar registration will include:

one repertoire class, two enrichment classes, pizza lunch, parent talk, participation in concert

4. Orchestra* students registration for violin, viola, cello, bass students in book 3 or above will include:

Orchestra rehearsal with Domenick Fiore, one repertoire class, one enrichment class, pizza lunch, parent talk, participation in concert

**Orchestra placement will be based on the student's current piece in the Suzuki repertoire Music will be made available in advance. Please bring a music stand with your name on it.*

Please note: Concert dress for orchestras is "all black"

5. Every Child Can Course** open to parents, aspiring and current teachers, and any interested in the Suzuki Method. **See 'Course Descriptions' document

8:30 am to 3:30 pm at **École secondaire publique De La Salle, 501 Old St-Patrick St. , Ottawa**

COURSE DESCRIPTIONS

Every Child Can!© (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.

For Teachers Only:

SPA - Suzuki Principles in Action course for teachers: offered on Friday and Saturday, November 4-5 if there is sufficient interest. Registration deadline - October 20, 2016

Friday from 9:00 am to 4:30 pm, Location - RA Centre, 2451 Riverside Dr, Ottawa, ON.

Saturday from 8:30 am to 3:30 pm, Location - De La Salle High School - 501 Old St Patrick St, Ottawa, ON

Suzuki Principles in Action (SPA) is an 11-hour course designed to help teachers incorporate Suzuki's principles effectively in their teaching. The course focuses on **how to teach, not what to teach**. It allows for the sharing of ideas among all instrument areas. SPA is based on Dr. Suzuki's belief that knowledge is an important first step, but "knowledge plus 10,000 times" is what produces ability. This important principle, which teachers frequently explain to their students, applies equally to the art of teaching.

Who should attend?

Any teacher—from the very experienced to the novice—who has completed training through Book 1, is an SAA member, and has taught a minimum of one year. Teachers of all Suzuki instruments are welcome!

Topics include:

- Setting standards of excellence for students at all levels
- Identifying the appropriate time to move ahead in the repertoire
- Incorporating regular, productive review work in daily teaching and practicing
- Incorporating ear training and learning by ear in daily teaching
- Focusing attention on tone development
- Giving productive, balanced, frequent feedback to students
- Communicating effectively and working productively with parents
- Structuring lessons to facilitate successful progress

Important note: SPA is offered only under the auspices of Suzuki Association of the Americas. They will determine minimum course attendance and have assigned Gail Lange as the trainer. Registration for this course must be done directly through the SAA, and is for active SAA members only. Conference organizers cannot guarantee that this course will be available.

TEACHER DAY**SUNDAY, NOVEMBER 6 TENTATIVE SCHEDULE****A Day for Suzuki Teachers**

Location: RA Centre, Riverside Drive, Ottawa, ON

8:30-9:00	Registration/ Meet and Greet
9:00-10:00	Opening Keynote Address (Domenick Fiore)
10:00-10:15	Break
10:15-11:15	Breakout Sessions #1
11:15-11:30	Break
11:30-12:30	SAO Annual General Meeting
12:30-1:30	Catered Buffet Lunch and Networking
1:30-2:30	Breakout Sessions #2
2:30-3:30	Breakout Sessions #3
3:30-3:45	Break
3:45-4:45	Closing Ceremonies with Teacher Orchestra (everyone invited to play)
5:00	SAO Board Meeting and Board Members' Dinner

Keynote presentations

Opening address: Chance Favors The Prepared Observer: My Path To Suzuki Domenick Fiore

Closing address: Celebrating Our Suzuki Ontario Family: Past, Present and Into The Future, Wendy Seravalle-Smith

Preliminary list of Breakout Session Topics and Presenters (some topics may vary):

- Orchestra Training and the Suzuki Method: Parallel Streams, Domenick Fiore
- Scientific Research and Brain Studies: What do they have to do with music teaching?, Gilles Comeau
- Creative Ability Development Discipline and Freedom, Sera Smolen
- Dream Website and Tools from Musical Education in the Digital Age, Jodi Compeau
- African Drumming & Rhythm, Kathy Armstrong
- Violin/viola breakout session, Tone production TBA
- Cello breakout session, Margaret Tobolowska
- Flute breakout session, TBA
- Teaching Students on the Autism Spectrum, Liz Biswas



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Suzuki Association of Ontario Application for Membership 2016-2017

(Membership in the SAA is a prerequisite for Membership in SAO)
Memberships are due September 1, 2016

Name: _____

Address: _____

(please include: street address, city, and postal code)

Phone #: _____ Email: _____

SAA #: _____ (Mandatory) Instrument: _____

Membership Category I am registering for is: _____ @ \$ _____

Categories:

Active Individual – for individual active teacher which includes the privilege to vote, hold office and have access to all support and service provided by the SAO. Fee is \$55.00

Active Individual for New Teachers -attending full time college/university, or in their first two years of teaching. Includes all privileges. Fee is \$25.00

Active Family Membership for two active teachers/members at the same address. Fee is \$85.00

Group Application: Subscribing School – Suzuki Schools in which each teacher is an active SAA Member. All Suzuki teachers at the school are a member of both the SAA and SAO in order for the school to qualify for the designation of group membership. It is the responsibility of the school to collect the individual teacher fee and to submit payment for the school, teachers and a complete list of Suzuki Teachers names, addresses, etc. (See Group Form) Fee is \$130 for school + \$45 / teacher.

Lifetime Membership: Must also be a Lifetime Member of SAA. Fee is \$1000.00

Subscribing Individual – Non-teachers, family of students, etc. with non-voting privileges, but who wish to receive and contribute to the SAO quarterly newsletter. Fee is \$15.00. Subscribing Members are not required to be members of the SAA.

The Suzuki Music Teacher is requested to gather the names, addresses, phone numbers, emails and send one cheque or e transfer in payment of dues

SAO Website: Please **circle** yes or no. **This is mandatory.** I would like information regarding my teaching posted on the SAO website. **YES NO**

Signed: _____ Date: _____

NOTE: Please mail your cheque to SAO, 282 Waverly St. N., Oshawa, ON, L1J 5V9, or send an e mail transfer to SuzukiOntario@hotmail.ca



Suzuki Association of Ontario Group Application for 2016-2017

*(Membership in the SAA is a prerequisite for Membership in the SAO)
Memberships due September 1, 2016*

Association/School Name: _____

Address: _____

Email: _____ Telephone : _____

SAA#: _____ Fee \$130.

LIST OF TEACHERS NAMES WITH SIGNATURES:

Name: _____ Instrument: _____

Address: _____

Phone#: _____ SAA# _____ **Mandatory.**

Email: _____

SAO Website: Please **circle** yes or no. **This is mandatory.** I would like information regarding my teaching posted on the SAO website. **YES NO**

Signature _____ Date _____

Name: _____ Instrument: _____

Address: _____

Phone#: _____ SAA# _____ **Mandatory.**

Email: _____

SAO Website: Please **circle** yes or no. **This is mandatory.** I would like information regarding my teaching posted on the SAO website. **YES NO**

Signature _____ Date _____

Name: _____ Instrument: _____

Address: _____

Phone#: _____ SAA# _____ **Mandatory.**

Email: _____

SAO Website: Please **circle** yes or no. **This is mandatory.** I would like information regarding my teaching posted on the SAO website. **YES NO**

Signature _____ Date _____

*Mail your application & cheque to: SAO, 282 Waverly St. N., Oshawa, ON, L1J 5V9. **Payment can also be made via e-transfer to SuzukiOntario@hotmail.ca***

Note: It is difficult for schools to gather the monies and required information by September 1. Please do the best you can and at least try to aim to send one complete list containing the school information and each teacher's information along with payment by October 15