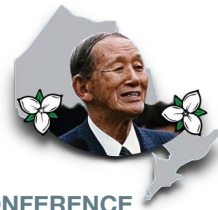




**INSTRUMENT
REPORTS
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**NEW MEMBER
PROFILE
SEE PAGE 11**



**CONFERENCE
REGISTRATIONS
SEE PAGES 18-21**

SUZUKI ASSOCIATION OF ONTARIO NEWSLETTER

Letter from the Chair

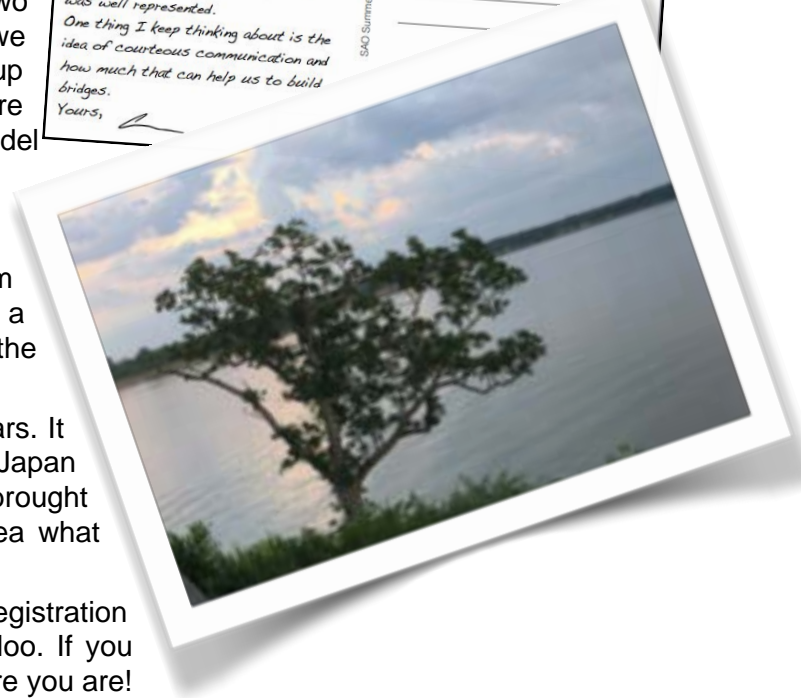
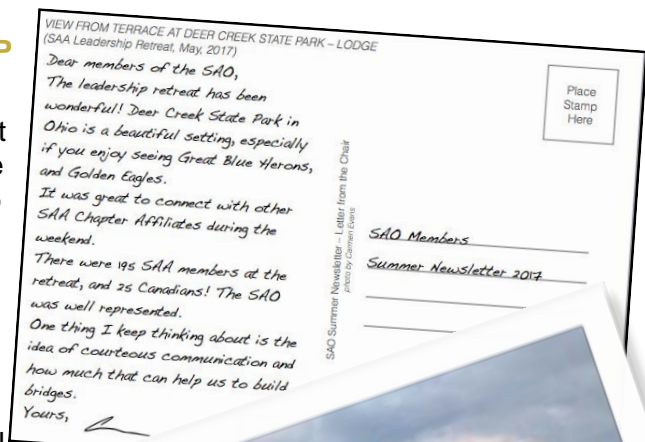
A POST-CARD FROM THE SAA LEADERSHIP RETREAT

At the end of most professional development trips, or student exchanges, you will find me looking for postcards. I like to give something to my students when I've been away during the school year, and a postcard seems to be the perfect thing. I will include a sentence or two about my trip; really anything from "tonight we saw a group of cellists from Chicago, look up Julie-O on YouTube" or "there are teachers here from Brazil!" or "did you know they play Handel *Bourrée* in Suzuki Flute?" and give the card to my students at our next lesson. To my mind, these cards might as well say "I am committed to life-long learning" and when I see a card from Minneapolis, or Newfoundland, or now Ohio in a case, I know that this message is getting to the parents and children in my studio.

I had a postcard in my own case for many years. It was a beautiful photo of cherry blossoms from Japan that my childhood teacher, Paule Barsalou, brought back after a trip to Matsumoto. I have no idea what that card said, but I think I know what it meant.

The last four pages of this newsletter are registration forms for the 2017 SAO conference in Waterloo. If you can come, make sure your students know where you are!

◆Carmen Evans



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

SEE PAGE 3 FOR FULL TABLE OF CONTENTS

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DEADLINE for next edition:
September 5, 2017

500 word limit



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Upcoming Teacher Development

Thames Valley School

- **ECC!**
June 21, 2017
Dorothy Jones
- **SECE, Stages 1 or 2**
June 22–26, 2017
Sharon and Dorothy Jones
- **SECE, Stages 3, 4, or 5**
June 24–28, 2017
Sharon and Dorothy Jones

Great Lakes Suzuki Flute Institute

- **ECC!**
July 7, 2017
David Gerry
- **Flute Unit 1**
July 8 – 15, 2017
Kelly Williamson
- **Flute Unit 2**
July 11 – 15, 2017
Noelle Perrin
- **Flute Unit 3**
July 11 – 15, 2017
Meret Bitticks
- **Flute Unit 4**
July 11 – 15, 2017
TBA
- **Flute Unit 11**
July 11 – 15, 2017
David Gerry

Langley Community Music School Suzuki Workshop, British Columbia

- **Piano Unit 3**
July 16 – 20, 2017
Merlin Thompson

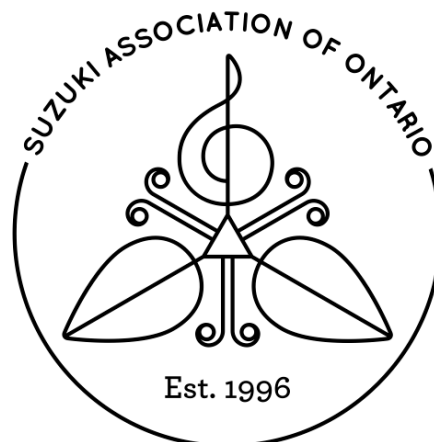
River City Suzuki Piano Institute, Alberta

- **Piano Unit 4**
July 17 – 21, 2017
Gail Lange

Institut Suzuki Montréal

- **Violin Unit 2**
July 22 – 26, 2017
Margot Jewell
- **Violin Unit 3**
July 26 – 30, 2017
Margot Jewell

- **Cello Unit 3**
July 22 – 26, 2017
Susan Gagnon
- **Cello Unit 4**
July 26 – 30, 2017
Susan Gagnon
- **Piano Unit 5**
July 22 – 26, 2017
Merlin Thompson
- **Piano Unit 6**
July 26 – 30, 2017
Merlin Thompson
- **Violin Practicum**
July 22 – 26, 2017
Paule Barsalou and Karen Kimmett
- **Violin Unit 6**
July 26 – 30, 2017
Paule Barsalou
- **Cello Units 9 and 10**
July 23 – 28, 2017
David Evenchick



continued on next page ➡

Upcoming Teacher Development continued

Southwestern Ontario Suzuki Institute

- **ECC!**
August 12, 2017
Catherine Walker
- **Bass Unit 1**
August 13 – 20, 2017
Virginia Dixon
- **Cello Unit 1**
August 13 – 20, 2017
Catherine Walker
- **Cello Unit 2**
August 12 – 16, 2017
Susan Gagnon

- **Cello Unit 3**
August 16 – 20, 2017
Susan Gagnon
- **Piano Unit 1**
August 13 – 20, 2017
Nena LaMarre
- **Piano Unit 2**
August 12 – 16, 2017
Gail Lange
- **Piano Unit 3**
August 16 – 20, 2017
Gail Lange
- **Viola Technique and Pedagogy**
August 13 – 18, 2017
Julia Hardie

- **Violin Unit 1**
August 13 – 20, 2017
Joanne Melvin
- **Violin Unit 2**
August 13 – 18, 2017
Karen-Michele Kimmitt
- **Violin Unit 3**
August 13 – 18, 2017
Margot Jewell
- **Violin Unit 5**
August 13 – 18, 2017
Paule Barsalou

Borealis Suzuki Winds Institute, Alberta

- **Flute, Revisiting Unit 1**
August 18 – 21, 2017
David Gerry

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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Area Reports

416 AREA REPORT

From the Toronto School for Strings:

We are excited to present Summer Music Arts Day Camp: July 17-21 and July 24-28.

At camp we will offer strings (Suzuki, traditional, fiddle), guitar, piano, theory, art, African drumming, Orff, chamber music, and orchestra. The camp will be held at the Linden School, 10 Rosehill Avenue, Toronto.

We are holding our year end recitals, June 11, 2017 at St. John's Latvian Lutheran Church.

We are holding a year-end Banquet and Awards evening at Grace Church-on-the-Hill, Wednesday, June 21, 2017.

This winter, one of our students, Ella Xu won second-prize in American Protegé, and we traveled as a school to New York watch her perform on cello and piano in Carnegie Hall!

◆ Elena Spanu, 416 Area Representative

519 AREA REPORT

Summer is almost upon us, and I know that many students and teachers across the area have been involved in and are gearing up for Canada Day celebrations! This is on top of the normal preparation for summer institutes. We have news below about a unique course for pianists that Gail Lange will be teaching this summer. Another teacher in the 519 area, Taryn Chaykowski, has expanded her reach recently and begun an exciting new program.

◆ Andrea Cook, 519 Area Representative

Suzuki Pianists Alert!

The Edmonton Suzuki Piano School is re-inaugurating the Suzuki piano institute in July. It is called River City Suzuki Piano Institute. The piano organizers have come up with a unique concept. The focus of the week (July 17-21) is Unit 4 Suzuki piano and the only students accepted will be Book 4 students, give or take a piece or two before and after Book 4.

The students will of course receive a normal SAA program, with additional activities besides the piano masterclass. The SAA clinician for the course will be Gail Lange.

So, Suzuki piano teachers and students, why not join the group in Edmonton? For more info, contact Kim Green office@edmontonsuzukischool.ca or call 780-488-0548.

◆ Gail Lange

The Twinkle Strings Suzuki School

The Twinkle Strings Suzuki School has officially opened it's doors in Ancaster Ontario. Violist and Suzuki teacher Taryn Chaykowski began dreaming of opening her own Suzuki school shortly after she took her Suzuki Violin Unit 1 teacher training at the Southwestern Ontario Suzuki Institute in 2012. Having started as a Suzuki student and then receiving post-secondary degrees in music, Taryn recognizes how valuable music education is. At Twinkle Strings we believe, as Dr. Suzuki did, that every child is capable of playing an instrument.

Although we have only been operating for a few months, Twinkle Strings Suzuki School already has an incredible sense of community among the students and families. The children all help and support one another and they love playing together. In April, six Twinkle Strings students had their first experience playing in a violin ensemble in the Brantford Kiwanis Music Festival. Witnessing their teamwork and the level of excellence they aspire to was so touching.

In September 2017 Twinkle Strings will be expanding into Brantford Ontario. We will be offering private violin and viola lessons as well as weekly group classes.

◆ Taryn Chaykowski

613 EAST REPORT

For the first time, Violin and CAD teacher, Laura Nerenberg will be presenting a CAD (Creative Ability Development) course for teachers. On Monday, June 19, 2017, any string teachers interested in teacher improvisation, using the principles and materials of Alice K. Kanack's Creative Ability Development series are welcome for a full-day, immersive improvisation and pedagogy experience.

◆Laura Nerenberg, SAO 613 East Representative

807 AREA REPORT

Thunder Bay region has its greatest activity with Michelle Zapf-Bélanger and Thomas Cosbey's string programs. Michelle reports that she has a healthy number of violin beginners along with a group class for Book 1. Many of the graduates from this book become involved in the Junior Strings, a group that leads eventually to participation in the Thunder Bay Symphony Youth Orchestra which she and husband Thomas direct. They have a string workshop planned for this August and plans to expand their Suzuki programming in the Fall. In addition, Peter Cosbey is moving to the 807 community in the Fall to play in the symphony. He is a Suzuki Cello teacher so we're all very pleased with this excellent addition. Midge Peel, violin, currently has a small studio and Rob Van Wyck, flute, will soon be retired from active Suzuki teaching.

◆Rob Van Wyck, 807 Area Representative

905 EAST REPORT

We are gearing up for our third season of Durham Music Camp with fabulous teachers, programs and electives. Our camp dates are July 3-7; our website is www.durhammusiccamp.ca.

Recently, one of our Suzuki piano teachers, Jacquie Favrin, moved to Fonthill. Next year, Renate Puccini, Suzuki Piano teacher in Oshawa, will be taking a sabbatical. We wish both Renate and Jacquie well and will miss them in 905 East.

◆Laurie Mitchell, SAO 905 East Representative

905 WEST REPORT

The Oakville Suzuki Association had its final cello group concert on May 13 and Violin group concert on June 4, including a performance of the Bach double violin concerto accompanied by an orchestra of teachers and alumni. Both concerts were great successes. The Oakville Association runs a lively day camp from July 10-14, and July 17-21. Everyone is looking forward to summer and the fun that it brings.

◆Pierre and Susan Gagnon, SAO 905 West Representatives

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905 NORTH REPORT

Here is the question posed to 905 North members: What are your top three ideas to encourage progress through the summer?

Answers:

1. come for summer lessons
2. attend a Suzuki Institute
3. learn a new piece that was previewed at the last lesson of the term.

Other ideas: get together with a buddy and practise followed by swimming or a pizza party.

905 North Member Activities:

Maureen McReynolds, Suzuki piano, holds her studio recital every year a June at a nearby church followed by lots of goodies!

Susan Barak and Wendy Seravalle-Smith have plans for a collaborative activity next year. Hopefully this can expand to include more members of the 905 North Area!

Wendy Seravalle-Smith arranged a string orchestra accompaniment for the Clementi Sonatina Op 36 No. 1, and plans to invite a student of Maureen McReynolds to play as a guest soloist at a senior's concert in the coming year.

The Thornhill School of Suzuki String Teaching has had a busy 2017 with a performance at Unionville Senior's Home in February, potluck and play together in March, advanced students participating in the "Thanks to Dr. Suzuki" concert in April, and solo festival with guest adjudicator Katharine Rapoport in May. Our final concert of the year is in June. Three students at Grade 7, 8, and 10 levels played at the Ontario Provincial Music Festival and several students will complete their Grade 7 – 10 examinations this June.

◆Wendy Seravalle-Smith, SAO 905 North Representative

Instrument Reports

EXCITING NEWS FOR VIOLISTS

I attended the SAA Retreat held during the American Memorial Day weekend last May. This was my second retreat. The first one I attended was when it was held in Ontario ten years ago, I think. The main difference between the SAA Retreat and the conference is the sessions are much longer and thus allowing participants to deepen the subject of their discussion. The violists were introduced to new collections of works for viola solo and ensemble during their special session. Also, a new systematic approach to sight-reading for strings by Winifred Crock was presented. I was particularly impressed by its Suzuki style skill-to-skill concept to initiate music reading to young readers.

This retreat also offers the opportunity for teacher trainers to further their skills, for institute directors to exchange ideas and for the conference organizers to plan the upcoming conference in 2018.

The SAA viola conference committee announced its plans for the 2018 conference at the retreat. In addition to master classes, offered each year to the elite students, the committee is reaching out to the viola community by organizing a Conference Viola Ensemble, the first of its kind. The level of eligibility is Book 5, and a video audition will be required. Details concerning how to apply will be included in the next issue of the SAA Suzuki Journal.

This announcement does not change the ambition of Viola L'Alto to perform at the conference. This ensemble is gradually taking form. There has been interest from teachers and students and I have received a few registrations already. However, we are still short of the target of 10 violists to make the group viable. The good news is that Alice Kanack, the founder of Creative Ability Development, has pledged to send students from her program. This may allow this ensemble to reach its membership target.

◆Pierre Gagnon

SECE TRAINING - WHY YOU SHOULD CONSIDER DOING STAGE 1

I write this as I contemplate my third Stage of SECE training coming up in a few weeks. Aside from a desire to have a few more SECE colleagues in my area, I thought about how doing SECE Stage 1 could benefit any Suzuki teacher of any instrument. I also teach Suzuki piano, and the impact of SECE on the piano students who precede their instrument learning with SECE (SECE “graduates”) is highly obvious.

The SECE program is “ground zero” for the Suzuki Method. It is an opportunity to educate parents about Dr. Suzuki’s founding concepts, and the importance of talent education. It is an opportunity to work with babies and toddlers, discovering their remarkable aptitude for rhythm, patterns and tone and watching the relationship to their grown-ups blossom each week through positive and musical interaction. It is an opportunity to create Suzuki families either as a feeder program for your own studio, or for the studios of other Suzuki instrument teachers - complete with parents who have a direct interest and investment in the Suzuki Method, and dedicated to their child’s musical education. Last September, my own Suzuki piano studio welcomed three of my SECE graduates; one of whom I have been teaching since she was fifteen months old.

Finally, in my own SECE training I have met new colleagues from California, Yemen, Germany, Ireland and France. All of whom are Suzuki teachers who have traveled to London Ontario, specifically to be trained by Dorothy and Sharon Jones who created the SECE program under the blessing and guidance of Dr. Suzuki. I can confidently say that completing SECE Stage 1 would be an enormously gratifying professional - and personal - experience for any Suzuki teacher in Ontario.

SECE Training Stage 1-2 takes place June 22-26, 2017 at Thames Valley Suzuki School in London, ON. Please visit the SAA website for more details

◆Lenni Jabour



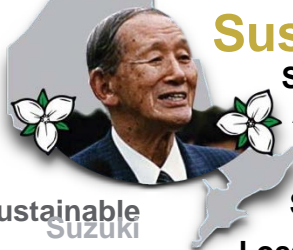
Lenni Jabour with SECE graduate Violet, who just turned four, after her second Suzuki piano recital on June 3, 2017

Archives Report

I would like to continue a powerpoint that I started about the history of SAO conferences. I hope this will be a continuously running powerpoint at the upcoming SAO conference at the “Meet & Greet” gathering. Hopefully it will generate both reflection and discussion. Please send any scanned pictures and programs from past SAO CONFERENCES (especially from 2009 to the present time) to wendyss@primus.ca

◆Wendy Seravalle-Smith

SAO Conference 2017, Waterloo

Sustainable Suzuki

Saturday November 4: A Day for Suzuki Students, Parents, Teachers and Aspiring Teachers

Location: Knox Presbyterian Church. 50 Erb St. W. Waterloo, Ontario. N2L 1T1

Sunday November 5: A Day for Suzuki Teachers

Location: Homewood Suites by Hilton, 45 Benjamin Road, Waterloo, ON.

Registration Due: September 30, 2017.

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http://homewoodsuites.hilton.com/en/hw/groups/personalized/Y/YHMSJHW-STE-20171104/index.jhtml?WT.mc_id=POG

Reservation phone number: 226-820-7777

Guest Rooms: Book By October 4 to reserve your room!

Our Spacious Suites would be PERFECT to accommodate your travelers for this upcoming meeting.

I am able to offer these corporate rates of \$136.00 for your group's tentative stay and also for future stays. Our 2 Queen 1bdm and also 1King 1bdrms would have a \$10.00 increase. Please see room descriptions below;

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Parking: Parking is free at the hotel and at our other conference locations.



Find Registration Forms at the back of this newsletter

SAO New Member Profile

Welcome Susan Beth Barak, BA (Hons), MEd, Viola, Violin!

Susan was privileged to study on scholarship with many illustrious teachers including Mary Canberg, Stanley Bednar (Chair of String Dept. at Manhattan School of Music), Harold Coletta, and Erick Friedman; and Peter Marsh, Bruce Berg, Janet Brady, and Roberta Crawford at Binghamton University. Susan has performed extensively with a wide variety of orchestras and chamber ensembles across the globe, and continues to expand her professional development opportunities, one of which includes performance coaching. A mother of four (born in three different countries!), Susan is also a published poet and a registered yoga teacher. Susan relished her first year as a member of the SAO: after attending teacher training at summer institutes in SOSI, Susan attended her first SAO conference in Ottawa and also took the SPA course with Gail Lange in November. She is looking forward to another remarkable summer in 2017 with a return to SOSI as well as adventuring to Montreal for the Practicum Unit. Susan enjoys collaborating and sharing resources; she may be reached at heartstringsstudio@gmail.com or 905-898-4726.



Susan Beth Barak



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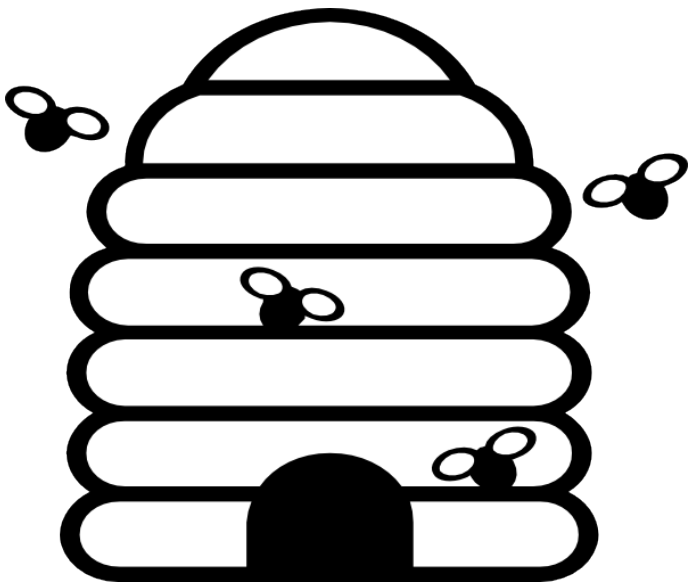
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The SAO Hive Mind

Every newsletter, a question will be posed to be answered by our excellent Suzuki community (trainers, teachers, parents, students), finding inspiration in our shared ideas around successful outcomes in all kinds of circumstances related to music education.

This newsletter's question:

What do you do with a distracting younger sibling in lessons?

Please send your answers to hello@littlemusic.ca before September 5, 2017, and it will be printed in the next newsletter. We're all in this together - please do chime in!

The question from the last newsletter:

What do you do when a student wishes to quit lessons?

Answer:

When a student wants to quit, that is a signal that there has been a breakdown in the student-teacher-parent triangle. The practicing at home has become a struggle and the student no longer feels the satisfaction, or intrinsic reward of accomplishment. I find that this usually occurs around the pre-teen and teenage years. Students at this age, start to find it difficult to juggle school work, other extra-curricular activities and piano practice. One way that I have found to 'save' the relationship is to have an honest discussion with both the parent and the student to find out where the breakdown is happening and to find ways to work around it. Sometimes, it means completely paring down the piano homework until the student is able to get a grasp of how to find their way back to fulfilling lessons. No one wants to go home week after week feeling that they have accomplished very little and essentially have almost nothing to show their teacher. In some cases, students do need a break from lessons! I had one teenager leave for a year because they had moved to the other side of the city due to a home renovation and the travel time to my home was doubled making it difficult for the family. We had an honest, open discussion and the door was left open to return once their home renovation was completed. And the good news is that she did return and we are having loads of fun exploring piano duo and duet repertoire! Each situation is unique, and I think the key is to be flexible and to have those honest discussions before it gets to painful for all involved.

◆Barbara K Byczko, SAO Piano Representative
MA | B.ED | B. MUS | ARCT | LTCL
Piano and Vocal Music Teacher

Leadership Retreat Report

This May, Pierre and I drove to the Leadership retreat and shared a cabin with two other colleagues. We had a lovely time sharing our cabin in the woods! I found it to be the best retreat to date, and would encourage anyone who might consider attending to do so in 2019. These conferences are considerably smaller than the SAA Conference in Minneapolis - and as a result you can really get to know people. Also, there are fewer conflicting sessions to choose from and sessions are longer, allowing for greater depth.

Dr. Robert Duke, author of *Intelligent Music Teaching*, gave several talks. I found him very inspiring with suggestions to:

- ask students to really think about whether or not their musical ideas would be understood by their audience;
- engage students to find their own solutions to issues;
- not worry about being delicate with “constructive criticism” but rather tell students honestly what they heard (of course starting with the positives). The issues that still need to be attended to are not “negative” but just remaining challenges.

The other topic that Robert Duke discussed was the importance of aiming for excellence but not perfection as perfection is unattainable and can even prevent growth. This theme was prevalent in several sessions.

Dr. Pandora Bryce also gave a valuable session to the teacher trainers on making our materials more engaging for adult learners. Dr. Kate Einarson also gave a wonderful talk on how to know when young children are ready for instrumental instruction. These two colleagues made all of us Canadians in attendance proud.

Sally Gross’s cello ensemble *Cellissimo* from Chicago gave an inspiring performance on the Saturday night. It was a varied, polished and exciting performance with works like the *Suite Populaire Espagnol* by Manuel Da Falla, *Smooth Criminal* and *Bacchianas Brazilieras #1*. Earlier in the day they had a warm up class with group class guru Carey Hockett and then a coaching with Rick Mooney that all could observe.

As part of the 2018 Conference committee, I can share with you that the audition requirements for participation in the SYOA orchestras will be as they have been previous years. Cellists can also audition for masterclasses with “advanced repertoire”. These masterclasses will be with Clive Greensmith of the Montrose Piano Trio. Additionally, students will be able to audition to participate in a cello ensemble and advanced chamber orchestra (two separate auditions, but accepted students could participate in both). The audition requirements will be posted shortly, but I can tell you that Book 8 and up or equivalent advanced non-Suzuki repertoire will be the requirement. Most audition deadlines will be in October; please check the SAA website for details.

◆ Susan Gagnon



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Job Listings

SUZUKI PIANO TEACHER WANTED

The Music Project is a non-profit music school serving all kids in Toronto's east end, and focuses on children who would not have access to quality music lessons.

A Suzuki piano teacher is needed to work Tuesdays and/or Wednesdays, 3:45-8PM with several beginners in group sessions, commencing September 2017 at Secord Public School (Main St. at Danforth Ave., Toronto). All group classes have a maximum of four students per class.

For details of requirements, remuneration, and general description contact Miranda Snyder at miranda@eemp.ca or phone 416-843-1619.

SUZUKI VIOLIN TEACHING POSITION

Description: Located in north part of Toronto, this non-profit co-operative school has been in existence for over 25 years. School has around 200 students. For more information about our school, please visit our web site at www.northyork-suzuki.com.

Requirements: University Music Degree; SAA accredited training, minimum comp. ECC & Book 1; Commitment to further training

Duties: Teach private and group lessons; Must be available to teach Saturdays; Minimum estimated 15 hours weekly private lessons with great opportunity for more.

Contact: North York Suzuki School of Music, 348 Sheppard Ave. E., North York, Ont. M2N 3B4, (416) 222-5315, email: admin@northyork-suzuki.com

1967- 2017: A Brief History of The Hamilton Suzuki School of Music

The Suzuki programme began in Hamilton in 1967 as a Centennial project of the Women's committee of The Hamilton Philharmonic Orchestra. The Hamilton Suzuki School of Music is a direct descendent of this project: the original charter and incorporation still stand, only the name and a few minor by-laws have been changed.

The project started small with only a few violin students and a teacher brought over from Japan. Gradually, Canadian trained teachers were added and the student numbers grew. A cello programme was also introduced.

The Suzuki programme found a home at the Royal Hamilton College of Music and while the Suzuki programme was organized separately from the traditional music programmes offered at the College, the finances were administered by the college.

In 1979, the RHCM went bankrupt leaving teachers without pay and parents without lessons for which they had paid. It appeared to be a disaster but in true Suzuki spirit, the parents and teachers rallied, sought legal assistance, regrouped and re-formed as THE HAMILTON SUZUKI SCHOOL OF MUSIC

The revised organization was totally independent. The Board was made up of teachers, parents and interested community members. Parents and teachers worked side by side organizing programmes, workshops and other activities and most importantly taking care of their own finances. The Parents' Association was formed and strongly supported by all parents. The school was still quite small at this time but it was growing. The piano programme was added and one of the piano teachers, Maria Chen, introduced the beginnings of our popular ECE programme with her Headstart classes for two-to-four-year-olds.

continued on next page 

History of HSSM continued

Although the spirit was strong the school was physically divided. Lessons took place at a myriad of locations, McMaster University, Dalewood Recreation Centre, Christ's Church Cathedral to name a few. Parents worked hard at keeping the group unified with picnics, yard sales and family gatherings.

In 1982 The School found a home at St. Cuthbert's Presbyterian Church in Westdale. It was wonderful; the group could be together again. Group lessons and the newly formed orchestra could meet at one location, a few teachers could teach private lessons and viola, harp and flute programmes could be added. The location was not without limitations. Belongings could not be left at the Church as the rooms were also used for Sunday School. There was no telephone access (this in a pre-cell phone era, however did we manage?) and of course, the School continued to grow.

In 1990, John Beaver, who was Board Chair at that time brought news that All Saints' Church had a big basement space that it was willing to rent. A delegation looked at the space and was a little daunted by what it saw but also saw the possibilities. The "space" was a large empty basement with stone walls, old floors and ancient plumbing. Once again, in true Suzuki style, the group rallied.


A deal was worked out with All Saints whereby the School would renovate in exchange for a reduced rent. The School was on the move again.

More space allowed for more programmes. Guitar was soon added as was the Infant, Toddler and Parent component of ECE. In 2002 the first Suzuki pipe organ programme in Canada found a home at the HSSM.

In 2008, the school moved to its current location in Jackson Square where it enjoys 6000 square feet of specially designed studios, a gathering space for families and a small recital room. In addition to private and group lessons, the HSSM offers toddler music classes for children newborn to three years, orchestra and ensemble classes for children and adults. The school recently instigated outreach partnerships with West Mountain Montessori School and the Down Syndrome Association of Hamilton.

The HSSM is marking 50 wonderful years of Suzuki education in Hamilton by planning to give 50 community concerts in 2017 and a celebratory Open House in September to which you are all invited.

◆Lorraine Dargavel



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Character Development and the Suzuki Method

At the heart of the Suzuki Method, or any teaching method, is the child.

A teacher does not teach the method, or the instrument. What he or she teaches is the child. The experiences and growth as a result of these lessons and interactions is what becomes part of the fabric forming the character of this little person.

Being a happy and productive adult requires acquisition and development of many qualities that cannot be learned through a series of exercises or regurgitation of material. These qualities are experiential, and must be learned through process.

High on our list is patience, perseverance, delayed gratification and goal setting. A child learns through daily practice and the process of small steps how to achieve goals. As a result, they are more confident, disciplined, tenacious, indefatigable in many cases, and focused.

Through regular lessons, a child learns time management and how to prioritize, to be accountable for their preparation, and respectful of their teachers and classmates. In group classes they follow, lead, and take opportunities to be the stronger more advanced student and conversely the less experienced student. They learn to listen, an incredibly important skill in most young children, follow instruction, and memorize. Learning to play creates focus that contributes greatly to a child's general studies and ability to think independently.

A child learns to make mistakes. A child learns that they can perform and be imperfect, that mistakes teach us, taking risks makes us stronger. Performance teaches poise, grace under pressure, and stage presence. They learn to be unafraid to be expressive, that sharing this expression is a gift.

Most importantly, they develop the ability to be empathic, not only through the experience of learning music, performing music, and sharing music - thus making themselves vulnerable - but through their continued growth in an area of shared human experience. What makes music and the performing arts unique in its ability to support and encourage a compassionate human being is the opportunity for shared experiences. The more isolated we are, the more important the arts as a human experience becomes. Historically, music and the arts is what defines us. Not only do they appreciate this through studying music, but they carry the torch of human connection. We meet to make music, to listen to music, create, dance, and sing. A child's instrument becomes part of their voice, and this voice joins with others in the spirit of cooperation, shared experiences and ideas, tolerance, generosity, intelligence and hopefully joy.

As a wonderful bonus, the child learns to love and enjoy music, which will give endlessly throughout their lives. It will serve as a connection when they are feeling alone, and as a friend, when they are in need of contemplation.

A child's musical journey encourages them to become a full and rich adult capable of anything and confident in their ability to execute the steps necessary to master any skill. This is at the heart of why we learn music.

◆Bethany Bergman

Practice With Tools

Imagine a beautiful shiny red tool box and inside are all the tools you need to create whatever you want—wherever your imagination takes you. Of course, the tools need names—something other than whatchamacallit, and the tools need to be well honed. You also need to know how to use the tools so that you don't try to screw in a nail, saw with a paint brush, or use a hammer for sandpaper. The tools also need to be proportional. A jack hammer will not fit in our tool box.

The purpose of this toolbox is to provide the conditions for young practisers to understand how to make their goals a reality. Without accessible and well-chosen tools it is hard to build self-trust in the creation process. There are rules on how to use tools!

Recently my senior students have been unconsciously telling me that the seeds for mindful efficient problem-solving practice need to be sewn and fostered at an earlier age. So, I have been going to the experts at figuring what makes sense to children, the children themselves.

Since tools need names, so each “rule” is named after the student who helped me with the wording. They are listed in alphabetical order, and not in the order of importance.

This is an ongoing list...I'd like to hear more!

TOOLS AND RULES

Aiden's rule:

When you get it right,
repeat it lots

Alex's Rule:

Find your best bow hand
before you start to put it on
the string

Bens Rule:

If it sounds wrong, stop!

Charlotte's Rule

Practice slower to notice
stuff, especially if you get
frustrated. (slower means to
make the notes further apart)

Chloë's Rule:

Tune your fingers
Before they touch the strings

Claire's Rule:

You always need to do the
correct bowings.

Claire's Rule No. 2:

Use your brain to play in tune

Elliot's Rule:

If you are having trouble with
a rhythm count out loud.

Elliot's rule no. 2:

If you can't get it right, then
try another strategy

Massismo's Rule:

Play your Tonalizations every
day.

Meredith's Rule:

If you have learned scales,
practice them every day
even if you are not asked to.

Ranveer's Rule:

Keep your feet on the ground

Reuben's Rule:

If there is a stumble
Or mistake
Stop
And isolate.

Roman's rule:

Think before you play

Tejas' Rule:

Listen to your CD every day
to know what
“right” sounds like.

Anton's Shifting Rules

Know the names of the notes
you are playing
Know the fingering
Know the positions you are in
Know the interval between
the notes
Know the distance of the
shifts
Know what finger you are
shifting on (old/new)
The fingers are the last to
arrive in any shift
Preparing a shift is a
conscious mental activity

Use a metronome to:

Identify and plan tempos
Calibrate tempo increases
Ensure that you play beneath
the “stumble” tempo
Helps you notice when the
rhythm “doesn't add up.”
Identify target tempi indicated
by composers
Helps sharpen mental focus
Helps with repetitions
A metronome does not “make
you play in time.”

A thought

Even 10 minutes in enough to
accomplish one small thing—
all you need is a goal.

Listen to the best recordings
you can

David's Rule:

Practice every day that you
can;
Use your tools
And follow these rules.

◆David Evenchick, SAO Cello
Representative



SAO Conference Registration Forms

SAO Workshop 2017, Saturday November 4, 2017

Mini Workshop Registration form for Students and Parents

Requirements: Born in 2012 or before; Pre-Twinklers up to Lightly Row

Location: Knox Presbyterian Church, 50 Erb Street West, Waterloo, Ontario, N2L 1T1

Complete Schedule will be available in October, 2017 after all registrations received.

Attending Parent: _____ Attending Parent #2: _____

Address: _____ City: _____ Postal Code: _____

Phone: _____ Email: _____

	Student #1 (\$35)	Student #2 (\$35)	Student 3# (\$35)	Workshop Cost (\$_____)
Name of Student				
Age (as of Nov 1)				
Instrument				
Current Working Piece in the Suzuki Repertoire				
Teacher				
Name of Suzuki School (if applicable)				
Lunch Option (all nut free): Regular (R) Vegetarian (V) Gluten Free (GF) Other (please specify)				N/A

Fee includes **lunch** for registered student, group class, and enrichment class

	Student #1	Student #2	Student #3	Cost
Additional Lunches @\$10 each for non-registered family members				\$_____
Craft Ticket @\$5 ea				\$_____

Total Amount submitted : \$_____

Have Questions? Please contact: SAOconference2017@gmail.com

Please make cheques out to SAO Conference 2017 and mail with registration forms to SAO Conference 2017.

Mail to: SAO Conference 2017, 697 Star Flower Avenue, Waterloo, Ontario N2V 2L2

Application Deadline: September 30, 2017



SAO Workshop 2017, Saturday November 4, 2017

Registration form for Suzuki Early Childhood Education Students and Parents

Location: Knox Presbyterian Church, 50 Erb Street West, Waterloo, Ontario, N2L 1T1

Complete Schedule will be available in October, 2017 after all registrations received.

Attending Parent: _____

Attending Parent #2: _____

Address: _____ City: _____ Postal Code: _____

Phone: _____ Email: _____

	SECE Student #1 (\$15)	SECE Student #2 (\$15)	Workshop Cost
Name of Student			\$
Age (as of Nov 1)			
Home Teacher			
Name of Suzuki School (if applicable)			

- Fee includes 1 hour Suzuki Early Childhood Education Class.

	Student #1(\$10)	Student #2(\$10)	Cost
Lunch Option (all nut free): Regular (R): Vegetarian (V) Gluten Free (GF) Other (please specify)			\$ _____
Additional Lunches@\$10 each for non-registered family members			\$
Craft Ticket @\$5 ea			\$

Total Amount submitted : \$ _____

Have Questions? Please contact: SAOconference2017@gmail.com

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Mail to: SAO Conference 2017, 697 Star Flower Avenue, Waterloo, Ontario N2V 2L2

Application Deadline: September 30, 2017



SAO Workshop 2017, Saturday November 4, 2017 Registration form for Students and Parents

Location: Knox Presbyterian Church, 50 Erb Street West, Waterloo, Ontario, N2L 1T1
Complete Schedule will be available in October, 2017 after all registrations received.

Attending Parent: _____ Attending Parent #2: _____

Address: _____ City: _____ Postal Code: _____

Phone: _____ Email: _____

	Student #1 (\$55)	Student #2 (\$55)	Student 3# (\$55)	Workshop Cost
Name of Student				\$
Age (as of Nov 1)				
Instrument				
Current Working Piece in the Suzuki Repertoire				
Teacher				
Name of Suzuki School (if applicable)				
Lunch Option (all nut free): Regular (R) Vegetarian (V) Gluten Free (GF) Other (please specify)				Included in fee

Fee includes **lunch** for registered student, group class, enrichment class and Suzuki play-in.

	Student #1	Student #2	Student #3	Cost
Additional Lunches @\$10 each for non-registered family members				\$
Craft Ticket @\$5 ea				\$

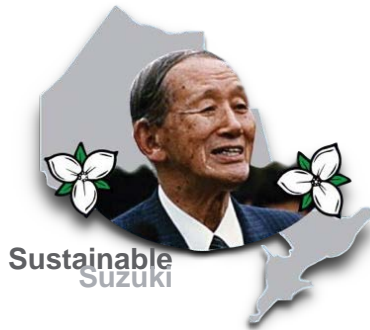
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Mail to: SAO Conference 2017, 697 Star Flower Avenue, Waterloo, Ontario N2V 2L2

Application Deadline: September 30, 2017



**SAO Annual Conference:
Teacher Registration
November 4-5, 2017
Sustainable Suzuki
Featuring Keynote Speaker:
Carol Tarr, Denver, Colorado**

Teacher-Only Day: Sunday November 5

Location: Homewood Suites by Hilton, 45 Benjamin Road, St.Jacobs/Waterloo, ON.

Student day: Saturday November 4 *observation included and encouraged*

Location: Knox Presbyterian Church, 50 Erb St. W. Waterloo. N2L1T1

Schedules will be posted on the SAO Website and emailed to registrants by October 1, 2017.

Name: _____

Address: _____

City: _____ Postal Code: _____

Phone: _____ Mobile Number: _____

Email: _____ Date of Application: _____

Instrument(s): _____

SAO Member	Cost	Fill out as appropriate:
Before Sept. 30	\$135	
After Sept. 30	\$150	
Non-SAO Member	\$160	
1st Time Attendee	\$100	
Saturday Student Day Lunch	\$10	
Total:		\$ _____

Includes Buffet Lunch on Sunday and Snacks. Please specify any dietary needs:

All Teachers registered for the conference may attend our Student Day (located at Knox Presbyterian Church, 50 Erb St. W Waterloo) Saturday November 4, free of charge.

I am willing or interested to volunteer my time during the SAO conference:

Please Circle:

Saturday:

Yes or No

Sunday:

Yes or No

Have Questions? Please contact: SAOconference2017@gmail.com

Please make cheques out to SAO Conference 2017 and mail with registration forms to SAO Conference 2017.

Mail to: SAO Conference 2017, 697 Star Flower Avenue, Waterloo, Ontario N2V 2L2

Early Bird Application Deadline: September 30, 2017