

SAO Conference
November 7-8, 2015
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SUZUKI ASSOCIATION OF ONTARIO NEWSLETTER

Letter from the Chair

September is the time to get into gear for another successful teaching year. By the time you read this, school will be back in session, and that means another year of music lessons will have begun. As wonderful as the lazy, hazy days of summer can be, the fall season brings with it new students, new enthusiasm and new ideas.

If you are looking for ideas and inspiration, then please do join us at the Suzuki Association of Ontario's Annual Conference, held this year in London, Ontario. Sharon Jones heads up the hard working team that has put together a spectacular weekend on November 7 and 8. The theme is 'Suzuki's Legacy: Alive and Well in Ontario'. We are all looking forward to hearing Dorothy Jones and Karen-Michele Kimmett, the keynote speakers on Sunday, November 8. Student Day on Saturday, November 7 will keep families busy with orchestras, a five-piano concert, group classes, and many other activities, finishing up with a concert by *Vox Metropolis*. It's going to be a great weekend; I know there are families in Barrie who have already set aside these dates. Many details and application forms are inside the newsletter, as well as on our website: www.suzukiontario.org. There is still time to get your application form in.

There were many musical activities happening all over Ontario this summer. You can read about some of them inside this newsletter. You might even see a photo or two from something you participated in. We are always looking to hear from teachers, parents and students. We would love to hear about your musical adventures. Do consider submitting a story, a book review, a poem, or any musical thoughts you would like to share. The next submission deadline is December 5. Teachers should be sure to print this newsletter out and post it for their studio families to keep up to date on Suzuki news in Ontario.

It's past time to renew your SAO membership, so please attend to it as soon as possible. Send in your registration to the SAO Executive Assistant Marjorie Ogden and help to support the only Chapter Affiliate of the Suzuki Association of the Americas in Canada, one of the largest in North America. We count on each one of you. As Helen Keller said, "Alone we can do so little; together we can do so much." Let's keep working together to build the Suzuki Association of Ontario bigger each and every year.

◆ 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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DEADLINE for next edition:

December 5, 2015

500 word limit



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SAO MEMBERSHIP RENEWALS

SAO Membership Renewals were due September 1. However, as this date is quite a challenge to most members, please try to send in your renewal by October 15, 2015. Please take a moment and fill out your renewal form and cheque and send it to:

SAO
282 Waverly St. N.
Oshawa, ON L1J 5V9

Renewal forms are on page 18 and 19. Also available on SAO website.
Post dated cheques are most welcome.

NEW THIS YEAR:

This year members can e-transfer funds to "suzukiontario@hotmail.ca" and they will then be deposited into the SAO bank account. If you choose to e-transfer please include a list of the information that would be on the Renewal Form, or scan the completed renewal form and email it along with your e-transfer.

The latest date to renew is October 15, 2015.

Feel free to contact the SAO Executive Assistant at: [www.suzukiontario@hotmail.ca](mailto:suzukiontario@hotmail.ca) if you require further information or details.



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Upcoming Teacher Development

TEACHER WORKSHOPS

Royal Conservatory of Music

- ECC! Oct. 4, 2015
Trainer: Susan Gagnon
- Violin Unit 1 – Margot Jewell
Nov. 14, 15; Dec. 5, 6; Jan. 9, 10;
Feb. 20, 21
- Violin Unit 2 – Karen-Michèle Kimmett
Oct. 31, Nov. 1, 14, 15, Jan. 10
- Cello Unit 1 – Susan Gagnon
Nov. 14, 15, 29, Dec. 12, 13,
Jan. 9, 10, 17
- Cello Unit 2 – Susan Gagnon
Feb. 14, 28, Mar. 6, 20, Apr. 3
- Piano Unit 1 – Gail Lange
Nov. 14 – Feb. 21

Studio of Gail Lange

- Piano Unit 3
Thursday evening Oct. 1 and Friday, Oct. 2
Thursday evening Oct. 22 and Friday, Oct. 23
Friday, Oct. 30
Trainer: Gail Lange
8 Crawford St
Guelph ON N1G 1Z1
Phone: 519-821-2273
glpiano@sympatico.ca

Suzuki String School of Guelph

- ECC! Oct. 4, 2015
Trainer: Paule Barsalou

Etobicoke Suzuki School of Music

- ECC! Oct. 25, 2015
Trainer: Margot Jewell

Saturdays will be for a few hours starting at 4:00, Sundays will usually be 10-5. Some observation time is included in these hours.

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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Conference 2015

THE SAO CONFERENCE 2015 IS FAST APPROACHING!

I hope by now you have had the opportunity to read about the SAO Conference 2015. The conference team has been hard at work preparing what we hope will be a rewarding and memorable weekend. You will find the Conference Schedules and Teacher/Student Registrations on the SAO website. **Please remember to register by the *October 1 deadline*.** For your convenience, you may wish to collect all your student registrations and send them in together. A special reminder that students from **all instrument groups** are welcome on November 7: **guitar, flute, harp, piano, violin, viola, cello, and bass!** Pre-formed groups of five pianists are being accepted for the five-piano performances at the 4:00 p.m. Gala Concert. Please be sure to include the chosen piece from the Suzuki repertoire and the names of all five pianists on each of the five student's registration forms. **Please take time to read carefully** the important information listed below and post in your studio or distribute to your families.

LOCATIONS

SATURDAY, NOV. 7 LOCATION: John George Althouse Building

(University of Western Ontario) @ 1137 Western Road, London, Ontario N6G 1G7

*Please note that there is a parking lot behind Althouse and **parking is free** for that day.

SUNDAY, NOV. 8 LOCATION: First-St. Andrew's United Church

(Downtown London) @ 350 Queens Avenue, London, Ontario N6B 1X6

HOTELS: The two hotels that we have recommended - *Holiday Inn Express Hotel & Suites* and the *Delta London Armouries Hotel* - are both a block away from Sunday's venue, First-St. Andrew's United Church. The venue for Saturday (student day) is the Althouse Building at the University of Western Ontario. There are no hotels nearby, but the Holiday Inn and Delta are approximately ten minutes by car. The Delta (which is the Conference Committee's 'pick' for its unique heritage) is offering standard rooms at \$129 and the Holiday Inn is offering standard rooms at \$125. The Holiday Inn rate includes breakfast and parking. Families coming into London on Friday, November 6, may also want to consider the Country Inn and Suites by Carlson. They are quoting \$110 for one King bed, \$115 for two queen beds, and \$125 for a suite. The Country Inn rates includes breakfast, parking and they have an indoor pool. Please book your hotel room as soon as possible and mention 'Suzuki Conference 2015' when booking. Other hotels closest to the University may be found at <http://hotelguides.com/colleges/ontario/university-western-ontario.html>

Looking forward to seeing everyone on November 7 and 8!



For complete details see the SAO website, www.suzukiontario.org

STUDENT DAY INFORMATION

ORCHESTRAS: Students will be placed in Orchestra 1, 2, or 3 **based on their current piece in the Suzuki repertoire** as entered on their registration forms.

Orchestra 1 Repertoire: (Violin and Viola Books 3-4; Cello/Bass Book 3)

“A Canadian Ballad” (She’s Like a Swallow) by Robert Sheldon

“Galop!” by Brian Balmages

*Conductor – Elayne Ras

Orchestra 2 Repertoire: (Violin and Viola Books 5-7; Cello/Bass Book 4-5)

“Blue- Fire Fiddler” by Soon Hee Newbold

“Adagio for Strings” by Samuel Barber Arr. by Jamin Hoffman

*Conductor – Joy Schuster

Orchestra 3 Repertoire: (Violin and Viola Book 8+; Cello/Bass Book 6+)

“Three Pieces in Olden Style” by Henryk Gorecki

“Marcia from Serenade for Strings” by Wag Wirén

*Conductor – David Evenchick



ATTENTION TEACHERS! If you have students planning to register, please **email kellywallraff@gmail.com to receive the parts you need.** Please indicate in your email which parts and which repertoire you need. The parts will be sent in PDF format as attachments in a reply email. Please ensure that students receive copies of the correct part according to their current piece as indicated above. ***Teachers distributing violin parts to their students should evenly distribute the 1st and 2nd violin parts.** **Please note that **orchestra students** should bring **all black concert dress** for the 4:00 p.m. gala concert and are asked to bring **their own, labeled music stand!**

VIOLA FOR VIOLINISTS: Have your book 1 or 2 violinists ever thought of playing a viola? Well, here is their big chance! On Saturday, November 7, book 1 and 2 violinists can join an exciting viola class with Pierre Gagnon. Pierre wants you to know that if you can play the violin, you can already play the viola! If you are interested in this opportunity, please call **Pierre Gagnon at 905-844-8718.** He will record the student’s name, email/phone number, and instrument size. Because of a limited number of instruments, Pierre will **select and contact the students for the class on a ‘first-come, first-served’ basis and on the availability of instruments.** Call ASAP so your students don’t miss out on this unique experience. **Note:** Registered book 1 and 2 students for Saturday, November 7 receive two group classes; the viola class would take the place of one of these classes. The deadline for this class is the same as the registration deadline: **October 1.**

For complete details see the SAO website, www.suzukiontario.org

SAO ANNUAL CONFERENCE: WHY YOU SHOULD GO!

I began my training as a Suzuki piano teacher in 1983. Annually I attended inspiring and uplifting summer institutes, both in Canada and the US. But there was something missing: an Ontario-based organization which could provide collegial support and inspiration closer to home, and during the teaching year.

When the SAO was established in 1996, I was eager to join. As a teacher with a home-based studio, I needed what the SAO could give: its newsletters, and especially, the annual conference with its teacher development workshops, high quality and experienced speakers, networking opportunities, and the sheer joy of exchanging teaching stories and issues.

In actual fact, that description barely scratches the surface of what I found.

I attended my first SAO Conference not knowing what to expect. What I discovered was a community; a community of musicians, of all ages and experience, people who shared a passion for music and for teaching, people with like interests, problems and challenges. I found new ideas, solutions and new directions. I would come home from each year's conference energized and enthusiastic to try what I had learned, and resolved to stay connected with colleagues.

The extraordinary thing is that attending an SAO Conference can have far-reaching implications and influences that you might not even realize at the time. Here are some other areas that have been of benefit to me and those in my studio "family".

Finding, Becoming, or Being a Mentor: I have taken former students, some of whom graduated from my studio several years previously and have come back to music, and because of teacher training and attending the SAO Conference, they have chosen to continue their careers teaching Suzuki method.

Current senior students, still studying in my studio, have been introduced to the benefits of Suzuki Method by attending ECC class, (last year included at the Conference). These students were Suzuki students themselves, but it is one thing to be the student, and another thing to learn how and why their parents made a good decision in choosing Suzuki Method.

Through past Conferences, I have reconnected with established Suzuki teachers whom I now mentor in person and over the phone; a wonderful synergy.

Making Unexpected Connections: At the 2014 SAO Conference, I met Lenni Jabour, who teaches Suzuki Early Childhood Education, (*Little Music*), in Toronto. I was thrilled to make this connection and my greatest joy this past year has been going to Lenni's weekly classes with my one-year-old granddaughter, Penelope. We have loved it! The experience has emphasized for me that music transcends language and goes straight to the heart and brain. For the first time, I have seen how very early music education truly does change a child.

Attending the SAO Conference is like dropping a pebble into a pond. You don't know how far the resulting concentric ripples will expand or whom they might touch. They could touch you.

◆Clayton Scott

The 2015 SAO Conference will be November 7 and 8 in London Ontario

**The 2016 SAO Annual Conference will be held Nov 5-6 in Orleans, Ontario, close to Ottawa.
Thank you to Doug Murphy and Marie Kusters who have agreed to organize next year's
SAO Conference. Save the date!**

Area Reports

AREA 519

Students to Participate in a Tour of China

Twenty-five Suzuki String School of Guelph senior students and thirteen dancers from the Guelph Youth Dance Company have been invited to participate in the League of Astonishing Strings ChinaTour 2016. The Guelph students will join Suzuki string students from Canta Arya from Kingston and Institut Suzuki from Montréal.

League of Astonishing Strings organizer John Crozman says: "The tour will take place from March 10 – March 20, 2016 and is truly a "once-in-a-lifetime" experience for the participants on many levels:

- The tour will include five performances in some of the best concert halls in the world including the Shanghai Oriental Arts Center which has been host to a number of distinguished ensembles including the Berlin Philharmonic and the Philadelphia Orchestra.
- The performances will take place over an eleven day period mimicking a professional tour schedule, giving the students a rare opportunity to experience the life of a professional touring artist.
- China is on the front pages of the newspaper almost every day and this tour will provide the young participants with an opportunity to visit, explore, and interact with a country which is an emerging superpower. The tour stops include: Beijing, Shanghai, Hangzhou, Suzhou, and Xuzhou.
- This tour will provide two valuable opportunities for cultural exchange, one with the people of China and the other with the two other performing ensembles.

In summary, Crozman says: "the Suzuki String School of Guelph and the Guelph Youth Dance Company have been given an opportunity to achieve something that even most professional artists in North America could only dream of."

Following the tour, the students will make presentations in local schools to share their experience with their peers.

The groups are now involved in a fundraising campaign to keep costs as low as possible for the participant's families.

For more information about the project, please contact:

Paule Barsalou, artistic director
519-836-3798 or paule@artset.net
or Janet Johnson, co-artistic director for Guelph Youth Dance.

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AREA 905 EAST AND NORTH

In 905 East, the summer of 2015 was ground-breaking as Durham Music Camp held its inaugural year. With thanks to our amazing faculty and the countless hours of preparation that Jane Plewman, Mary Burke and myself dedicated to the venture, we had a wonderful, educational, and enjoyable week together. Towards the end of the week, smiles, music and energy were in abundance. Each student performed in groups, orchestras and drumlines at our closing concert. What a great week we had and how wonderful to work together with other Suzuki teachers even though our studios are independent.

In 905 East and North several teachers attended at least one summer music program. Wendy Smith taught at Ithaca, Renate Puccini attended Blue Lake, Kathy Coltof, Mary Burke, Jane Plewman and myself enjoyed our new camp. Rosemary and Jean Blanc enjoyed a European holiday during the summer. On October 4, they are hosting a presentation by Clayton Scott and having Clayton adjudicate their piano students. There are a few more 905 teachers that I hope to hear from and include in our upcoming journals.

◆Laurie Mitchell

I have a 12-year-old student who is at that awkward age when a lot of students decide that violin isn't very "cool" and they would prefer to play sports and hang with friends. I suggested to her mom that she give music camp a try to see if a change of scenery would rekindle her interest in playing music. The inaugural session of the new Durham Music Camp proved to be a perfect remedy at the right time! For many families in my area, heading to an institute for a week just isn't in the cards, and for a student who was not very enthusiastic about violin this spring, the day camp was a perfect option; and she had a friend to travel with. Sure enough, she came back for a lesson last month with tales of all kinds of wonderful new experiences: orchestra; master classes; drumming; and lots of review! Her mom's report was that they had heard a lot more violin playing this summer, and that they will be shopping for a full sized violin this fall. Hooray for music camp!

I have another student, age 10, who was headed back to National Music Camp's Suzuki program for her second year. Last year she learned to use a hula hoop while playing Minuet 2! Can't wait to see what she comes back with this year!

◆Deborah Henderson

On June 21 some of my students performed for two hours at an annual fund raiser for Hearth Place: a cancer support centre for families. We played at a beautiful garden in Oshawa that had lovely flowers, ceramics and wood carvings for sale. This was our fifth year playing for this event.

Our new Durham Music Camp was held from June 29 to July 3. We had over 50 students. Fabulous teachers joined us from Oakville, Toronto, Belleville, and Montréal. There were orchestras, drumming, guitar, violin groups, cello groups, piano groups, parent workshops, and arts and crafts. Laurie Mitchell and Jane Plewman worked tirelessly and we all enjoyed it because they put their whole heart into it. I had about ten students (age 5 to 65) who came to participate. This camp will again happen July 4 to 8, 2016; we are all looking forward to it. In August, I went to SOSI and took some interesting courses. One was Revisiting Violin Book 1 with Joanne Melvin. There is always something new that we as teachers can draw upon. I also had some cello lessons daily with Amber Ghent, who also does Body Mapping. The Alexander Technique lessons at SOSI were also helpful. We all need to support our summer music camps by sending our students. They are great fun. Life skills are built and life-long musical friends are made. I am looking forward to our SAO Conference on November 7 and 8 in London, Ontario.

◆Cathy Coltof



Closing Concert at
Durham Music Camp

Studio Policies

SETTING UP AND MAINTAINING STUDIO POLICIES

A studio policy document that is one-page in length, courteous yet direct, and discussed in full before beginning lessons affords little room for misunderstanding between parents and teacher about how a private teaching studio works.

Can't I just give parents a sheet of paper? Won't they read it?

Discussing studio policies together in the first parent meeting ensures understanding of conduct and procedures; perhaps even have parents sign it. Some important elements of a studio policy may include:

1. Lesson Payment

Although methods of accepting payments vary widely, yearly payment amounts could be outlined in a fee schedule attachment and include costs for registration, recitals, group lessons, and so on. However a teacher decides to manage lesson payments in a private studio, parents should have full understanding of all fees, due dates, and missed payment penalties.

2. Withdrawals

If written notice is required prior to a student withdrawal, it should be outlined in the studio policy document. If there are refunds offered or a portion of pre-paid lesson amounts returned, this should be included also along with deadline dates for notification. This way, teaching income is not too badly compromised should a student exit the program, and there is time to find/prepare another student. Also a family understands that they can't just "drop out".

3. Missed Lessons Policy

With so many ways to approach this, it is important to clarify in a studio policy document. Some teachers allow and encourage parents to contact each other to work out a "lesson swap" if they can't make their regular time. Some teachers offer Skype lessons if a student can't make it in person. Some teachers offer make-up lessons only if they are the ones cancelling, and some others offer students another lesson time if there is availability. If missed lesson procedures are clearly outlined in the Studio Policy document, parents will act in accordance, or the policies can be referenced if someone forgets.

4. Illness

For those teaching out of home studios, a clear guideline for students about when to miss a lesson due to illness is critical for everyone. Students too sick to go to school or attend a social event should skip their lesson. A hand-washing policy is also a good idea, especially for shared instruments like a piano.

5. Observations

Observing the lessons of other students is a unique feature of Suzuki learning. Families may not be initially familiar with this concept and therefore undervalue observing, choosing to skip it. Fully explaining observations and creating a policy so all families stick to the same routine will help everyone in the studio reap the benefits.

6. Cell phones

Another unique aspect of Suzuki learning: parents in the lesson room! A cell phones guideline ("emergencies only" perhaps) may be helpful and it should be clearly expressed in a studio policy document.

The Suzuki Triangle applies administratively as well. When parents understand and follow a teacher's studio guidelines, it is the student who benefits the most.

◆Lenni Jabour, Area 519 West Representative

Lenni is happy to share her own studio policy document with any other teacher who wants to see or use elements of it. Please email her: hello@littlemusic.ca

Summer Fun

SOUTHWESTERN ONTARIO SUZUKI INSTITUTE REVIEWS

My week at SOSI was one of the most enlightening experiences of my musical career; over the course of five days I worked on many skills, from teamwork to the technical requirements of scales. One of the lessons I took was 'Organ for Pianists' which is one of the music enrichment programs for pianists. In organ for pianists I got to play pieces I already knew from the piano, on the organ. This class was one of my favourites because before I had never seen an organ up close or even known that organs have pedals! Now I know how to play the first page of *Toccata in d minor* by Bach on the organ. Another class I took was 'percussion for pianists.' In that class we got to play lots of different percussion instruments including congas, djembes, marimbas, bells, timpani and more, work on many different rhythms and syncopations and perform a piece called *Monkey Dance*. Another music enrichment class I took was 'Music Through the Ages'. In this class the teacher told us stories of operas, operettas and musicals and helped us understand them better. Finally, in my private class, we reinforced the importance of technique and found the root of a scale with the c major scale (thumb, small group, thumb, big group, tail/pinky). But while all my classes were really awesome, what made SOSI such a cool place was the people that were there; all the kids were motivated and into music, making all the classes more interesting and interactive. All in all, my week at SOSI was full of fun and an inspiring experience.

◆ Shreya Shah is 10 years old, and a student of Barbara Byczko

Overall this was our favourite year at the Southwestern Ontario Suzuki Institute. Laurel thrived in the intermediate program augmented with Clayton Scott's 'Music Through the Ages' and Operetta options. She was in her element as she happily practiced with Sanjana, her duet partner, attended Operetta rehearsals and took in the myriad of other musical offerings.

It was also a fabulous experience for Hayley. She attended the Mini Institute for the first time. She enjoyed the private and group classes and got a kick out of the high energy Drum Fit class. Making a friend also added to Hayley's joy and she was delighted each time she saw Ivy.

While at camp, Laurel smiled and proudly announced "This is my seventh year!" Really? It just didn't seem possible that we've been coming that long, but with teacher Nena's encouragement, SOSI has become an important and meaningful tradition for our family.

◆ Marianne Scott



Drum Fit class at SOSI

MIDSUMMER NIGHT'S DREAM OPERETTA

Operetta at SOSI was a great experience. I made some friends last year and the year before who I had a great time with. The audition was super fun. The director and assistant directors asked us to repeat lines and told us what emotions to use. At times it was hilarious! Once we got our parts, we practiced and memorized our lines. I got the part of Bottom, a Mechanical, whose head is turned into a donkey by the mischievous fairy Puck. During the week, when I had time, I helped paint the sets. It was so cool to see an amazing set and props, designed and made in only four days.



Laurel as Bottom at SOSI

Thursday was the dress rehearsal and performance. After the rehearsal, we had a break for dinner. One of the dads carried in a stack of pizza boxes. My friends and I talked, laughed and ate pizza. It was really fun. As the time flew by, the rows in the audience began to fill. We changed back into our costumes and took our places. The curtains rose revealing the amazing set and most of us filed in making a horseshoe formation to sing our first song "Love at First Sight". Everyone had a great time. When the final curtain closed, we knew it was a success.

I hope everyone at SOSI has the chance to participate and have an amazing time in the operetta like I've had.

◆Laurel Scott is 12 years old, and a piano student of Nena LaMarre

SUZUKI STRINGS AT NATIONAL MUSIC CAMP

The summer is winding down and National Music Camp of Canada has just completed another very successful season. The Suzuki program, under the direction of Kelly Parkins-Lindstrom, performed for all the campers and for the parents on the final concert day. Campers from the beginner to intermediate and advanced levels worked hard all week with Kelly and her staff to advance their skills and impress the audiences with the results. A great time and significant learning experience was had by all!



Students at National Music Camp of Canada

◆Kelly Parkins-Lindstrom

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BELFOUNTAIN MUSIC FESTIVAL

This summer the Belfountain Music Festival, which is organized by Zack Ebin, featured five student concerts in addition to the ten professional concerts that ran between July 30 – August 9. All of the concerts are presented by the Belfountain Heritage Society at Melville White Church. On Thursday, August 6, students from Etobicoke Suzuki Music and the Suzuki String School of Guelph came together for a joint concert, pot-luck dinner, and a performance by the Glenellen String Quartet. After the Glenellen performance the festival had organized a campfire and sign along which was led by Dean Burry. This was a wonderful end to a great day. This event was a fun and relaxed, and a great opportunity for students from two different programs to meet and make music together.



Melville White Church

SSSG student Sadye Middleton says of the event, “I had a lot of fun performing at the Belfountain music festival and meeting other kids in the Suzuki program. I also had a lot of fun at the campfire sing along, I learned new songs, made new friends, roasted marshmallows (and burnt a few), made s’mores and all in all had lots of fun!”

◆Carmen Evans



Zachary Ebin leading ESM and SSSG Students

DURHAM MUSIC CAMP

At Durham Music Camp, parent talks were led by Mary Burke. Parents listed the benefits of developing music ability that are beyond music itself. They started with Dr. Suzuki’s quote, “The purpose of Talent Education is not to train children to be professional musicians but to be fine musicians and to show high ability in any other field they enter.” Then the parents collectively listed the following skills that they believed Suzuki students take home from their lessons: learning from mistakes; learning that repetition makes learning easier; perseverance/discipline; presentation skills; focus; self-assessment and correction; confidence and self-esteem; memory; problem solving ability; independence as well as community cooperation; respect for teachers and other students. In terms of character development, they listed sympathy, empathy, tolerance and patience. They also listed outcomes of stress release, enjoyment and fun!

◆Laurie Mitchell

Teacher Training Reports

CREATIVE ABILITY DEVELOPMENT TRAINING WITH ALICE KAY KANACK

From August 17-21, 2015, I took part in Creative Ability Development (CAD) teacher-training with violin/viola teacher, and pedagogue, Alice Kay Kanack in Rochester, New York.

I had taken training previously, with Dr. Sera Smolen, an equally wonderful pedagogue and teacher. It was, in fact, Sera who encouraged me to meet Alice. Getting to watch Alice teach, hear her speak and witness the beauty of her students' performance at the 2014 SAO conference solidified my commitment to incorporate CAD more fully into my own teaching, which is why I sought out further training.

There was a wide mix of ages and levels of experience at the CAD teacher training course. Some participants were teachers at Alice's school in Rochester, the Kanack School of Music. There was the director of an El Sistema program in California, a Suzuki violin teacher from Puerto Rico, three young musicians still in university and even a flute teacher from New York City. Although CAD was primarily developed for young string and piano students, applying the philosophy to flute and other instruments is easy. I was the only Canadian teacher present. The course consisted of a mixture of philosophical and scientific pedagogy, concrete descriptions of games and activities for both group and private teaching, practice teaching (including playing the piano), observation of Alice teaching at different levels and of course, playing together in large and small groups. Alice took the time to hear from each of us what our expectations were for the course and what we hoped to do with our training afterward.

While I took copious notes on the "games" I will soon be playing with my students, it was the underlying philosophy of CAD that permeated the week. We in the Suzuki community always benefit from reminders of the basic tenets of the Suzuki philosophy, including – 'Every Child Can'; 'character first, ability second'; 'tone has a living soul'. Similarly, in the CAD teacher training, it was rejuvenating to be reminded constantly of the "Three Rules": 1. There's no such thing as a mistake 2. Silence and Applause (Don't make noise during another's improvisation, and show appreciation for their playing.) 3. Never Criticize a Friend. These essential rules enable creativity on the instrument to be developed in the same way high ability on the instrument is also developed.

Getting the chance to observe Alice teach two levels of classes, including students with a wide range of experience improvising on their instrument, was the second-most valuable gift I received from this training. After observing each class, we discussed where each student was in their creative development, analyzing their playing so we could become better facilitators and teachers.

The most valuable gift was the opportunity to play together, to experience the joy and the intimacy of creating music spontaneously. I cannot wait to work with my own students to enable them to create

their own music as well. Just as every child is born talented, so is every child born creative. It's all in the environment.

The 2016 Course will likely take place August 15-19, 2016 at the Kanack School of Music in Rochester, New York.

Feel free to contact me if you have questions about CAD: lauranerenberg@gmail.com

◆ Laura Nerenberg, Area 613 Representative
Suzuki Violin and CAD teacher in Ottawa



Alice Kay Kanack (bottom right) and participants in the CAD workshop

BOOK 8 TEACHER DEVELOPMENT: TRANSFORMATIVE AND INSPIRING

I am a grateful recipient of a 2015 summer SAO scholarship, which helped cover costs for me to take violin Unit 8 at SOSI August 9 –14. I was proud to be able to say at the Monday orientation session that this was my 20th year participating at SOSI! Some years have been for teacher training, but most (15 years) have been as a parent of my two children. The past number of years has also included being on staff, teaching a few semi-private lessons in between teacher training sessions. Upon arriving, and rushing to get immediately to my first Book 8 class on Sunday morning, I vanished into the enriching “SOSI world”, no parental cares, no other worries for five days . This my friend calls “ME” time!

The big draw during the week with Unit 8 was the fact that we were looking at the newly revised violin Book 8, and that we were being guided by Allen Lieb. With a fresh look at all the re-working of bowings, fingerings, and preview exercises, those of us taking the course (many were the same as last summer Unit 7 class) were able to help Allen in catching some editing errors that he and his co-workers had not yet seen.

Allen is a wise and seasoned teacher, having spent his early years studying in Matsumoto with Suzuki. He tells hilarious stories about the humbling moments he experienced there, as well as numerous transforming moments. When teaching Book 8 Allen reviews Pre-Twinkle teaching principles, along with many basic bowing principles throughout Book 1, and onwards, weaving through a tapestry of pieces in Book 2 - 7 that relate to the pieces in Book 8. It is a rediscovery of the relationship and sequencing of the early pieces to the advanced repertoire. In short, the method is simply genius!

Allen spent time describing tone quality, the mechanics of achieving deep tone, the inner workings of bow direction, and the general bow hold, and for the advanced students, how to speak musically to your audience. Here are some phrases that Allen repeated time and again to the students he taught in front of us: “How do you do your listening?” “What’s the path?” “What’s the composer doing with his music?” “Take your audience along with you ... just like in acting ... speak out to the audience.” “Don’t lose sight of the melodic line for the complications of the ornaments.” “Bow hold exercises forever, and ever!” ... “It’s the

bottom of the fingers that touch the top of the stick.” ... “The horse hair surrounds the string for the whole length of the bow.” ... “Feel the string is spinning. It feels like your horsehair is active.” ... “Technique is the result of what you want to produce musically.”

Many thanks to SOSI for my own personal transformation during the week, and to the SAO for making this inspiring opportunity possible!

◆Gretchen Paxson-Abberger,
Area 416 Representative



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SAO Teacher Development Scholarships

October 31 is the next Scholarship Deadline. This scholarship is to cover a course taken between November 1, 2015 and October 31, 2016. To apply send your request to suzukiontario@hotmail.ca or mail it to:



SAO
282 Waverly St. N.
Oshawa, ON
L1J 5V9

Please include the name, date and the location of the course.

There are three \$200 scholarships available. If more than three SAO Members apply, recipients will be picked by a lottery draw system.

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Suzuki Association of Ontario Application for Membership 2015-2016

(Membership in the SAA is a prerequisite for Membership in SAO)
Memberships are due September 1, 2015

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 Member does not have to be a member of the SAA.

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 as soon as possible. Feel free to post-date it. Thanks - Marjorie



Suzuki Association of Ontario Group Application for 2015-2016

*(Membership in the SAA is a prerequisite for Membership in the SAO)
Memberships due September 1, 2015*

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

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 information by October 15

- Thanks Marjorie