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SAA CONFERENCE
REPORTS
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SUZUKI ASSOCIATION OF ONTARIO

NEWSLETTER

Letter from the Chair

My heart is full and my spirit refreshed after attending the Suzuki Association of the Americas Conference held in Minneapolis this May. "We Are Suzuki" was the theme, and I feel so privileged to be able to include myself, my family, and my studio families in this category. Canadian participation was evident everywhere, and it was particularly exciting to count a record 33 teachers attending the Canadian meeting, affectionately called the "S, eh, eh" session. This is a 39 percent increase from the last Conference. Two years ago a brand new Facebook page entitled "Suzuki MUSIC in/au Canada" was initiated at the Conference. From its start of 67 people we now have 344 people interacting on this page. This is an increase of 513 percent! If you haven't joined this page yet, take a moment to do so. Be sure to invite your friends to join as well. It's a great way to stay in touch across this vast country of ours.

You will find many articles and photos in the newsletter from SAO members who attended the SAA Conference. Enjoy sharing their experiences and be inspired to begin planning for the next Conference in 2018. You have two years to budget and make plans. Do you need a bursary to travel? Just apply! Read bursary recipient Lenni Jabour's wonderful article on page 19; she brings the Conference to life.

I trust you are planning to attend our own SAO Conference in Ottawa this year. Marie Kusters and Doug Murphy are hard at work designing a weekend to remember. Among many other events, there will be introductory bass group classes offered for non-bassists, the first time bass has been offered in Eastern Canada. Details are on pages 14-18. Bring a friend, or meet one there. Share a room. Look forward to an inspiring weekend with your Suzuki colleagues from around the province.

September 1 is the renewal date for your membership in the SAO. Perhaps you could take a moment now to fill out the form on pages 32 and 33, and send it in. We have had the best year ever, and it's all because of members like you, who keep our Association strong and relevant. We are taking Dr. Suzuki's vision into the future in Ontario and beyond: "Every child has ability, every child can learn".

I hope you all have a wonderful summer, filled with good friends, loving family and great music.

◆ 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:

September 5, 2016

500 word limit



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Upcoming Teacher Development

TEACHER WORKSHOPS

Thames Valley Suzuki School

- Suzuki Early Childhood Education Prenatal and Early Years, Stage 1 – Jones
June 24–28, 2016
- Suzuki Early Childhood Education Prenatal and Early Years, Stage 2 – Jones
June 24–28, 2016
- Suzuki Early Childhood Education Prenatal and Early Years, Stage 3 – Jones
June 26–30, 2016
- Suzuki Early Childhood Education Prenatal and Early Years, Stage 4 – Jones
June 26–30, 2016
- Suzuki Early Childhood Education Prenatal and Early Years, Stage 5 – Jones
June 26 – 30, 2016

Great Lakes Suzuki Flute & Recorder Institute

- Every Child Can! – Gerry
July 8, 2016
- Flute Unit 1 – Williamson
July 9–16, 2016
- Flute Unit 2 – Perrin
July 12–16, 2016
- Flute Unit 3 – Bitticks
July 12–16, 2016
- Flute Unit 5 – Gerry
July 12–16, 2016
- Flute Unit 12 – Gerry
July 12–16, 2016
- "Baroque Style for the Suzuki Flute Teacher"
July 12–16, 2016 Institut Suzuki

Montréal

- Every Child Can! – Jewell
July 23, 2016
- Cello Practicum – Evenchick
July 23–27, 2016
- Violin Unit 4 – Barsalou
July 23–27, 2016
- Cello Unit 2 – Gagnon
July 24–29, 2016
- Piano Unit 4 – Lange
July 24–29, 2016

- Violin Unit 1 – Jewell
July 24–31, 2016
- Cello Unit 8 – Evenchick
July 27–31, 2016
- Violin Unit 5 – Kimmitt
July 27–31, 2016

Southwestern Ontario Suzuki Institute (SOSI)

- Every Child Can! – Kimmitt
August 6, 2016
- Violin Unit 4 – Barsalou
August 6–10, 2016
- Cello Unit 1 – Gagnon
August 7–14, 2016
- Cello Unit 4 – Walker
August 7–12, 2016
- Piano Unit 1 – Lange
August 7–14, 2016
- Viola Unit 7 – Hardie
August 7–12, 2016
- Violin Unit 1 – Kimmitt
August 7–14, 2016
- Violin Unit 2 – Jewell
August 7–12, 2016
- Violin Unit 3 – Melvin
August 7–12, 2016
- Violin Practicum – Barsalou
August 10–14, 2016

Suzuki Piano Studio of Gail Lange

- Piano Unit 2
Fridays: September 16, 23, 30
October 14 and 28
8:30 to 2:00
8 Crawford St. Guelph
519-821-2273
glpiano@sympatico.ca

For complete information about teacher development courses offered throughout Canada and the US this year, please go to:
<https://suzukiassociation.org/events/institutes/>

Area Reports

519 EAST AREA

Canadian Exchange

Twenty-nine violinists, violists and cellists from the Suzuki String School of Guelph (SSSG), plus three teachers and one parent chaperone just returned from the second half of their exchange with the Suzuki Talent Education Program (STEP) of St. John's Newfoundland. The Newfoundland students visited Guelph in March, and together they performed a concert, visited historic Guelph sites, and got to see a bit of Ontario by travelling to Toronto and Niagara.

When we travelled to St. John's, over the Victoria Day long weekend, we were treated to wonderful hospitality, played two musically exciting concerts, participated in "World Fiddle Day" (accompanied by Natalie McMaster and her husband Donnell Leahy), and visited educational and historical sites around St. John's. A highlight for everyone was visiting the small, traditional fishing village of Petty Harbour, near St. John's, where we learned about fishing and the fisherman's life, as well as how traditional fishing dories (boats) are made. We actually got to handle some live marine life, including sea stars, snails, spider crabs, sea cucumbers, and sea urchins, plus we used traditional tools to "de-bark" some trees to use in the construction of small fishing huts.

Our time on Signal Hill, where the first transatlantic wireless (Morse code) signal was sent in 1901, and at Cape Spear, the easternmost point in North America, were also exciting adventures. In Cupids, the oldest English settlement in Canada (1610), we got to experience traditional Newfoundland games and history. It was a fantastic exchange all around, and the students all made wonderful connections with the Newfoundland students, plus strengthened the bonds and connections between the students in our own program.

This exchange was funded through "Experiences Canada", (formerly SEVEC), a government agency that pays for the travel costs of exchanges between provinces, as well as some fundraising that the students and their parents did before the exchange occurred. We would definitely recommend Experiences Canada to any other programs that would be interested in undertaking a Canadian exchange. Elayne Ras, the Guelph organizer, would be happy to help any other programs investigate the possibility of participating.

One can definitely feel the truth of the idea of music being a universal language through experiences like this, and finding musical connections with people from far away, even in the same country. It really reinforces Suzuki's ideal of music making bridges between people and communities, showing us how much more alike we are than different.

- ◆Elayne Ras, Amber Ghent, Carmen Evans, SSSG exchange teachers.
- ◆Jennifer Johnson, Lauren Smee, STEP teachers.



Left to Right: Natalie McMaster and Donnell Leahy playing with students at World Fiddle Day; SSSG and STEP cellists in concert; SSSG and STEP students at Cape Spear

613 WEST AREA

From airplanes to spaceships, Suzuki students in Kingston have travelled literally and figuratively around the world this spring.

This began in March when the Performance Ensemble of Canada, made up of Suzuki students from Guelph, Etobicoke, Montreal and ten violinists from Kingston went on a ten day, five city performing tour of China. Students described the experience as 'exhilarating' and of how their violin, performance and musical skills improved immensely. What was also notable was their description of the 'life long' connections they made with the other students on the tour: Suzuki community at its best!

Canta Arya School for Strings, 'Grand Finale' was a performance at the new and gorgeous (aesthetically and acoustically) Isabel Bader Theatre for the Performing Arts, with Orchestra

Kingston. The program was an exciting mix including pieces where the students were able to play in the orchestra, Bach *Concerto in d minor for Two Violins*, with orchestra, and Clifford Crawley's 'Starship Twinkle' where approximately 65 violinists age 3-18, not including the teachers, played a selection of Suzuki pieces accompanied by an orchestra. The work was the brainchild of Jim Coles, a retired violinist in the Kingston Symphony, who wore many other hats and is a tireless advocate for arts education, and the late Clifford Crawley.

Please get in touch with me if you are a Suzuki teacher in my area. I would love to hear from you!

◆ Venetia Gauthier



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807 AREA

June may be the season of Spring, but for many studios it marks the close of the teaching year. In every ending there can be the kernel of a new beginning ... here's what some 807 teachers are up to.

Lyn Walter's Thunder Bay piano studio is alive and going strong. In November, Lyn and her husband moved across town to a new home. A big thank you to all the students and their families who put up with the move and travel. They all continued lessons and prepared well for the Christmas recital.

Some of her students have completed their 100 days in a row of practicing and now a few are working on 200 days in a row! What great accomplishments! Lyn says her students continue to enjoy "rules" of the studio. In fact, the students like to suggest rules. One such rule is: when someone asks you a question, answer it and ask a question back ... "How are you?" "I am well, thank you. How are you?" So now we have students who practise every day, play very well and are super polite!

Summer lessons start soon. Students sign up in June for as many lessons as they want. Every student who comes to a lesson in the summer gets ice cream after the lesson ... beats the stickers! For Lyn, it is a continued joy to hear the students pieces each week, to watch them grow, musically and physically. They are truly nurtured by love.

Mention violin teacher Midge Peel, and there will be some that remember her going back decades here in the Lakehead. It's impossible to have just a short conversation with Midge because the stories of all her students of the past are unending.

At 85 she admits her numbers are smaller but as long as she doesn't have to travel too far and the students always come to her, she is still going strong two days a week. She was rather proud of the success of her "Half Dozen Orchestra" at the festival this year. As some will be trying exams in the winter there will be lessons throughout the summer.

My students are looking forward to summer. One 12-year-old, Linnea, is practicing hard on a fiddle tune (on flute) to play with her Papa at a folk festival on Manitoulin Island. Isn't it great where music can take us? Have a wonderful summer everyone!

◆ Rob Van Wyk

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905 NORTH AND EAST AREA

Area 905 has several events to report. On January 16 we held an area graduation recital. Students who had recently graduated were invited to perform one piece. Each teacher introduced their own student and each student was given a certificate with the SAO emblem on it.

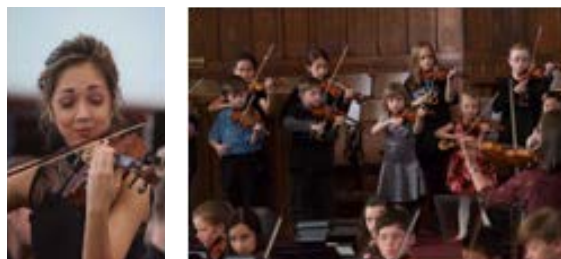


Left to right: Deborah Henderson, Mary Burke, Kathy Coltof, Jacquie Favrin, Jane Plewman and Laurie Mitchell; Students at graduation recital

I have to share one lovely story about the influence of the Graduation Recital. One of my two boys who attended, Roy Chadwick, has been absolutely on fire with his practicing since hearing the two of Kathy's students play Gavotte. He now gets up an hour early to practice before school, and his memory work and listening have been an astounding improvement over his previous work. The big light bulb went on for him that afternoon! Success story for sure.

On February 28, several of Laurie's present and former students were in the spotlight as soloists in the *La Jeunesse* Youth Orchestra concert performing *Violin Concerto in G major* by Mozart, *Konzertstuck for Violin* by Schubert, *Concerto in d minor for two violins* by Bach and *Meditation* by Massenet. As well, younger students from the studios of Deborah Henderson and Laurie Mitchell delighted the audience with Book 1 and 2 Suzuki repertoire.

◆Deborah Henderson



Meditation performed by Brooke Dakers and Deborah leading Suzuki Students on February 28 in Port Hope

905 North and East continued

Our Graduation Celebration for Area 905 was hosted by Laurie Mitchel. It was very enjoyable, as we looked out the window and viewed Lake Ontario. I found it very relaxing, and the stage was set for our fourteen soloists. We were treated by violinists and pianists and even had a guitar accompaniment for our violinist who played Humoresque. It was nice to get caught up with each other, as we all have busy teaching studios. We had delicious dessert treats. My students enjoyed the day; it really motivates them. They make new friends and will see some of them again at our Durham Music Camp.

In April, Jane Plewman hosted "Spring Fling": a workshop combining students from her studio with those of Kathy Coltof and Marie Kusters. This was their fifteenth year!

July 4 – 8, Durham Music Camp moves into its second year. We have initiated a day music program with Suzuki masterclasses, group lessons and lots of fun electives. For more details visit our website: www.durhammusiccamp.ca

◆Kathy Coltof

**905 WEST AREA**

The Oakville Suzuki Association (OSA) had both group and solo recitals for cello this past month. The violin group concert is in June. The OSA violin/viola workshop with Joanna Binford was a great success, particularly the viola workshop. Violists came from as far away as St Catherines to participate.

The OSA is moving to mandatory group class participation for the violinists next season. This has been in place for the last few years in the cello program and has been successful.

The Oakville Performing Arts Day Camp will run from July 11-15 and July 18-22. It will take place in the Ecole Secondaire Catholique Sainte-Trinité.

The performing violin ensemble, *Preludio* visited the group *Arco Violini* in Etobicoke, thus completing the exchange between the two groups started last fall.

◆Susan Gagnon

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Instrument Reports

SECE REPORT

Looking back at my first year of teaching the Suzuki Early Childhood Education program it is clear to me that the goals and benefits of offering this curriculum are widespread. I am convinced that, with thorough mastery of the skills these young children learn in class, it will provide them with a lasting enjoyment of music, and the sensitivity and skills necessary for instrumental study when the time comes. The active engagement and participation by the parents and caregivers during class is essential for optimal learning, and is crucial to fully realizing the musical, communicative and social benefits of this class.

I find that many families can be deterred by the idea of committing to something for an entire school year, let alone a three year program with the same curriculum each year! I know it is, and will, not always be possible to achieve this, especially if the child doesn't start as an infant, logistically for the working parent, and, truthfully, a parents' fear of being bored! But, for however long a family stays in the program, they are sure to witness, with each repetition, the confident and independent steps their children are taking towards mastery, however small the mastered skill may be. Once realized, the parent will not become bored but actually excited by the growth they see happening within their child. I can't wait to see what year two will bring! Happy summer everyone.

◆Tova Rosenberg



VIOLIN REPORT

Having attended the SAO Conference in London this past fall, I was struck by the vibrancy of the SAO and the rich treasure trove of wisdom available to us in our connections within our organization. As the newly elected violin representative, I hope that some of you will be willing to forward articles of interest or pedagogy to me which can be submitted to upcoming SAO newsletters.

Thank you.

I will be looking forward to what comes into my email inbox!

◆Joel Bootsma

sponsor provided content

VIOLIN PLAY-IN THIS SUMMER

Come join us for a Suzuki Violin Play-Down led by Zachary Ebin and Carmen Evans on August 19 at 5:30pm at the Belfountain Music Festival.

Violin students who study with SAO member teachers and schools are invited to attend. Following the play-down we will have a pot-luck picnic followed by a concert of the Glenellen String Quartet. Participation is free with purchase of tickets to the evening concert (\$25 adult/\$20 students). Come and witness the power of joining together to make music.

◆Zachary Ebin, Carmen Evans



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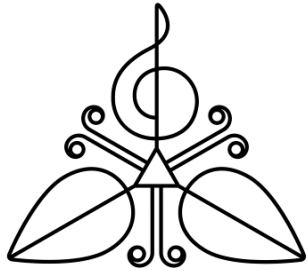
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What the SAO Means to Me



SUZUKI ASSOCIATION OF ONTARIO
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Each November as I attend the annual SAO conference, I stop and reflect on the uniqueness and the incredible value of Suzuki Community. Having been on the SAO board as well as several years of the conference committee, I appreciate greatly the huge number of volunteer hours that go into planning such an event. Why do Suzuki teachers commit so much time and energy towards our provincial Suzuki chapter; organizing conferences, writing articles for and editing newsletters, attending meetings, reaching out to other local teachers, and so on?

Shinichi Suzuki, through his actions and words, encouraged us all to conscientiously pursue personal and professional growth through life-long learning. The Suzuki Association of Ontario has helped to facilitate my growth over many years through newsletters, workshops and contact with colleagues .

In those years when my young children and our financial resources made it difficult for me to attend the biennial SAA conferences in the USA, I was able to attend the annual SAO conferences conveniently held in various Southern Ontario locations. Now that I always attend both conferences, I find the pick up and inspiration I receive in both November and in May helps sustain my energy throughout the year. It is so wonderful to build friendships and collegiality amongst Suzuki teachers from the eastern provinces. Mentoring and advice is given, new ideas are shared, and community is built. Even if we only see each other a few times a year, our colleagues offer support and encouragement on our journeys.

Over many years the SAO as an organization has offered support to so many teachers in a number of ways. Teacher scholarships help fund training and SAA conference attendance. The SAO also funds special student events. The SAO website is a great way to keep everyone informed of Suzuki activities in the province and also helps with promotion. Every year I receive phone calls from families looking for a Suzuki teacher. These people found my name on the SAO teacher listing.

From early on, I was given many leadership opportunities within the SAO. From writing articles for the newsletter, to organizing conferences, to being a member of the board, I learned much about working with others towards a common vision. This training prepared me well for my job as assistant and then violin coordinator of the 2008 and 2010 SAA conferences. That led to a term on the SAA board and also to my successful teacher trainer application. I have been stretched and challenged in ways I had not imagined.

Thank you to all my mentors , especially Daphne Hughes, and Gail Lange, and to all my wonderful SAO friends. The SAO has provided me with inspiration, surrounded me with community, given me leadership opportunities and also facilitated the growth of my studio. SAO membership was a great investment in my future!

◆Margot Jewell

SAO Conference 2016

GENERAL INFORMATION

Friday, November 4 through Sunday, November 6

Student Workshops and concert November 5 at

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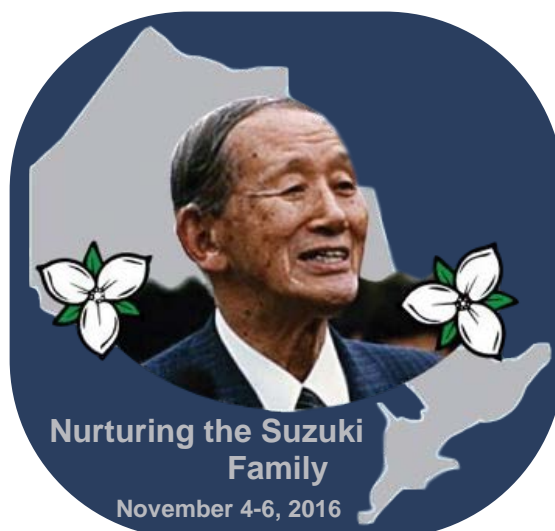
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Conference sessions November 6 at

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- Guests have the option to earn both HHonors points & airline miles.
- Free parking

Method of Reservation	Individual calling 613-741-2300 Specify "Suzuki Music Teacher's 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

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:

8:15 - 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:

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"

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, studying with Russell Hartenberger and Robin Engelman of Nexus, and focusing on education and world music. She travelled to Ghana in 1990 to begin studies with Kwasi Dunyo, and two years later facilitated his first trip to North America. The Ghanaian community and culture have provided a rich and compelling context for her work, and continue to provide inspiration for future projects.

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

Learn some children's songs, chants and stone passing games from Ghana. Fun and challenging for all ages, these games develop and encourage rhythmic integration in body and voice. They also depend on teamwork, connecting in pairs, groups of four and circles. Learn how to use language as a base for rhythmic training, and to develop skills in improvisation, call and response, pattern layering.

Enrichment Workshops continued

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.

Piano masterclass with Valery Lloyd-Watts - for all piano students

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:

one masterclass with Valery Lloyd Watts, 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' on next page**

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

COURSE DESCRIPTIONS

For parents, aspiring and current teachers, and any interested in the Suzuki Method:

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. Location TBD

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. Their approval is pending, and they will determine minimum course attendance and assign a trainer. Conference organizers cannot guarantee that this course will be available.

TEACHER DAY**SUNDAY, NOVEMBER 6 TENTATIVE SCHEDULE**

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
2:30-2:45	Break
2:45-3:45	Breakout Sessions #3
3:45-4:00	Break
4:00-4:45	Closing Ceremonies Closing teacher orchestra
5:00	SAO Board Meeting and Board Members' Dinner

SAA Biennial Conference

PIANO AT THE SAA CONFERENCE

The piano sessions at this year's SAA conference were inspiring for all who attended. Three SAO members were some of the presenters: Gail Lange, Nena LaMarre, and myself. Gail was the coordinator of a new event for the conference, in which three groups of three pianists rehearsed and performed *Gigue* from Suzuki Volume 4, *Le coucou* from Volume 5, and Mozart's *Rondo Alla Turca* from Volume 7. The response was very positive, both from all who participated and all who were in the audience. We are hoping this event will take place in future SAA conferences.

Gail and I were part of a panel discussion on how to organize a multi-piano concert, based on our experiences in the *Three Pianos, Six Hands!* concert in Guelph in 2011, and the five-piano concert last November in the SAO London conference. Other speakers included Keely Sawyer who is part of a group that organizes a three-piano concert in Seattle every few years, Joan Krzywicki, who has worked on four-piano concerts in Philadelphia, and Rae Kate Shen, who regularly produces a ten-piano concert in California. It was delightful working together to create the panel discussion, and we were all grateful to have email!

Gail presented a thoughtful session on the "vision of the accomplished learner" from the Twinkles to the Beethoven Sonata in Volume 4. We appreciated her clear analysis of how the Suzuki student's skills are developed so that they will be ready to tackle this challenging piece.

On the final day Nena and I ran a fun session on favourite piano duets, most of which have been used in the piano program at SOSI over the years. Participants enjoyed sight-reading beginner level to intermediate duets, and returned home with an annotated list of the repertoire.

We were thrilled to have Nelita True as our piano clinician this year. Nelita, a graduate of Julliard and currently teaching at Eastman, is known throughout the world for her skills in performance and teaching advanced students. She was pleased with the quality of the masterclass piano students, and her lessons were filled with wisdom and good humour.

As always, the SAA conference provided the wonderful opportunity to catch up with old friends and make new ones, all within the context of: "We are Suzuki!"

◆Ellen Berry

Piano Co-ordinator SAA Conference 2016

REPORT FROM THE CONFERENCE

I received a travel bursary from the SAO to attend the SAA conference in Minneapolis, and I decided to write about my conference experience right in my hotel room, towards the last day of sessions. No waiting for a few days to let it all sink in. No thinking about it, mulling it over. No going over my notes about what to impart to my fellow SAO members about my experience.

No. Because I am far too juiced to do anything but enthusiastically write on a short break between some of the most inspiring keynotes, masterclasses, workshops and conversations I have ever experienced in my teaching career.

The late nights with colleagues, who have become personal friends, in our hotel rooms, sharing teaching ideas and our impressions on the day's sessions. The gathering of fellow Canadians at the "s-eh-eh" session, eating lunch together and strategizing on ways to deepen the meaning of our teaching back at home. The moments of solitude on a stroll in pretty Minneapolis, bumping into a new teaching acquaintance who happens to live in Texas and who shares the same deep reverence for the principles of Suzuki: a kindred and a colleague. The standing ovation at the end of Winifred's Crock astonishing keynote: "More Than A Method." Winifred had lived and studied in Matsumoto for three years, and divulged insights and wonderful anecdotes about her personal relationship with Dr. Suzuki and his incredible work ethic, soaring expectations, and constant smile. Attending the inspired concerts by young Suzuki musicians, who may one day grow to be Suzuki teachers themselves. Goose pimples on my arms listening to Nelita True talk about implementing some of the most beautiful and simple teaching strategies that I have ever heard. Laughing in delight at Jeremy Dittus' energy as he gleefully takes participants through Dalcroze exercises. Watching the SECE demo classes, my colleagues joyfully moving through their beautiful work with babies and their families, laying the foundation of Suzuki education for parents of the littlest of students.

I had signed up in the eleventh hour for this year's conference. Although I had such fond and indelible memories of my SAA conference experience in 2014, I was hesitant this year due to our Canadian dollar situation, plus the time away from both my studio and my young family. I am writing this brief article not only for my fellow SAO members to glean a small glimpse of the absolute importance of the SAA Conference, but also to remind myself in two years' time that this is an essential professional experience, one not to be missed.

One of Dr. Suzuki's visions, I learned today from Winifred Crock, was to bring experienced teachers together to learn and share their knowledge. The SAO made this vision possible for me, through their financial support of my attendance of this conference. If I could somehow bow in deepest thanks on a newsletter page - I surely would.

"Where love is deep, much can be accomplished."

◆Lenni Jabour

CONFERENCE IMPRESSIONS



I thoroughly enjoyed attending the Suzuki Association of the Americas conference, and I was honoured to be a part of the conference committee as co-coordinator along with Samantha Hiller of the Suzuki Young Artists String Ensemble (SYASE). In this role, I had responsibilities to support the conductor Kirsten Marshall and the participants and their families. I also generally helped out behind the scenes particularly at the guest clinician's concert.

Three of my students also attended the conference, with one participating in each of the three orchestras. They enjoyed the experience very much. I was able to attend many interesting sessions. The following sessions in particular were extremely helpful:

- *Finger, Bow, Go* by Ed Sprunger. His prioritizing of the learning steps were good reminders;
- *Practicing versus Playing* by Fabio dos Santos. This talk was excellent with many useful suggestions to share with parents and the talk itself was a very well presented powerpoint;
- Allen Lieb gave an excellent tracing of lifted strokes through the Suzuki violin books;
- Sandy Reuning and Teri Einfeldt reminded us of the importance of *Tone Study* and Barbara Barber presented a useful talk on scale work;
- The biggest gathering yet over lunch of Canadian participants had some good discussion and sharing of ideas.

I enjoyed the celebration of the contributions of Mary Cay Neal, Gilda Barston, and especially Sandy Reuning who along with his wife Joan were my first teacher trainers. The fireside chat and photos brought back many memories. I was very moved by Nick Kendall's talk and video with his sister Yumi about memories of John Kendall and news of the Suzuki Alumni project.

◆Wendy Seravalle-Smith

CELLO SESSIONS FROM THE 17TH BIENNIAL CONFERENCE

The last weekend in May is conference time for SAA members, whether it is the leadership retreat or the Biennial Conferences. This year's cello sessions were instructive, informative and delightful. Special thanks go to Beth Goldstein and Alice Anne O' Neil who were the co-directors of the cello sessions.

With our typical spirit of inclusiveness, this year's conference offered sessions from younger teachers, veteran teachers, and our founding heritage teachers. Two sessions were particularly informative for those wanting to know about the early stages of the Suzuki Cello School.

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CELLO continued from previous page

In their session, *The History and Saga of Publishing the Suzuki Cello Books*, Marilyn Kesler, Jean Dexter, Tanya Carey and Gilda Barston gave the fascinating and at times dramatic story of how the cello books came into being. What an adventure it was for these women and the Japanese Suzuki Cello Community to overcome cultural, visionary and language differences to create the unity we have now in our cello movement. From what they told us, and inferences on what they could not tell us, we owe a lot to them.

Tanya Carey presented *Margaret Rowell—Her Legacy to Suzuki Cellists*. Many teachers are unaware of the huge impact of Margaret Rowell, not only on our basic approaches, but also our *tried and true* activities.

Pablo Casals was also represented, and in two different ways. Sally Gross and Alex Revoal presented *Connecting with Casals*, a session that outlined not only Casals' impact on the cello world, but also informed us on his Gofriller Cello. Why his Cello? While Casals could only attend in spirit, his cello did attend in the outstanding musical hands of the guest master class cello clinician, Amit Peled. Most of us have never heard Casals in live performance. Maybe it was my imagination, but as I closed my eyes I sensed the throaty voice of Casals through this famous cello, even through the sensual colours of Mr. Peled's performances. At the cello, Amit's poignant performances of works of Brahms, Tsindaze, Kopytman, and Bloch touched the audience in their sincerity and musical commitment. He also gave a pedagogy session, *The First Hour*, in which he described his ergonomic ideas for cello playing and the one-hour technical routine he requires from his students.

In her presentation *Its about Communication!*, Nancy Hair shared her insights into the different stages of communication in the Suzuki Triangle, from the early stages when the communication is directed through the parent to be followed up in home practice, to more mature stages when a direct rapport is built between the teacher and the student.

For those of us who are always thinking of supplementary cello music, Alex Croxton presented *Invigorating Integrations!* a rapid-fire presentation of more than a dozen supplementary works that are sometimes off the beaten track. Alex's handout says "Volume One," on the cover. We intend to hold him to 'Volume Two' in 2018, and I hope to see you all there!

◆David Evenchick

3 X 3 = 9

While other SAO members, or their students, may describe their individual experiences at the SAA Conference, I can safely say that no one can report on my special experience! Nine of the students accepted to perform in Piano Masterclasses in Minneapolis opted to participate in preparing for a three piano concert as well. This program had never been tried before at an SAA Conference. And I was asked to coach them!

Ranging in ages from 10-16, the nine students and I first met together on Friday morning. The background: each student came prepared to play one of three pieces: *Gigue* from *Partita in B flat* by Bach, *Le coucou* by L-C Daquin and *Rondo alla turca* from *Sonata, K.331* by Mozart. Each student (and the home teacher) had received from me in January a marked score and a page of practice guidelines, including a metronome speed for slow practice and for performance. Then in March, the students had to answer an email from me with four specific questions about how practice was going, and what goals had been reached at that point.

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3 X 3 continued from previous page

Friday morning had some interesting moments! There was keen anticipation of that first play-through. Would the students be able to go from beginning to the end from memory? They did it! Then the true collaboration began. The first task was to stimulate their listening skills. These three 'solo' performers started to hear themselves in a new context. Yes, each of the three was pretty confident of his/her ability to play the piece, but suddenly they recognized that each had some 'unwelcome' variations in tempo! Some heard that they did not execute the ornament in bar 12 like the others, for example. It was essential to have each student hear what had to be changed to reach the first goal: to sound like one piano.

Before determining specific assignments for the students to prepare during their first 'uncoached' rehearsal later that day, it was essential to verify how successful each group was with one of the practice guidelines: 'slow practice of a specific section – maybe with one hand only – and from memory'. I had to ensure that the guidelines had been taken seriously, so they would recognize that slow practice does lead to a successful performance. Enthusiasm for slow practice was, shall we say, *underwhelming!*

Each team had to report back at Saturday morning's rehearsal about what progress had been made before deciding on the next steps. While 'sounding like one piano' was primary, we all had the desire to address musical issues as well: balance between the hands, dynamics, shaping phrases, coordinating *ritardandos*. By Sunday morning, amazing progress had been made. The three students had become a team and were keen to perform to the best of their ability.

Sunday morning dawned: the dress rehearsal was followed shortly after by THE performance. The JS team, the *Louis-Claude* team and the *Amadeus* team were rewarded with much applause.

Regrettably, there were no Ontario pianists in the group of nine; let's consider that possibility for 2018!

◆Gail Lange



STUDENTS AT THE SAA CONFERENCE

This was our first time going to Minneapolis to participate in the SAA conference. We were really excited because both of us were accepted to participate, so the whole family went.

We were really amazed at how many participants there were at the conference and that they were from many different countries. There were also hundreds of teachers at the conference who were there to learn and share new techniques and tips.

We were excited to play with our orchestra groups, especially since we had spent many weeks learning our parts with our teacher at home, Susan Gagnon. Tosca was in orchestra group SYAO 1 and Charles was in SYAO 2. When we arrived there on Thursday, we went to rehearse with our groups right away. Even though we were so tired because we had driven for two days from Toronto, we couldn't wait to meet our new friends in orchestra! The music sounded pretty good right from the beginning, which showed that everyone came prepared. Our orchestra teachers were really nice, and the group even played *Happy Birthday* to one of the students on his birthday. Everyone seemed really happy to be at the conference.

Throughout the conference, there were a lot of other things we did, aside from orchestra. One of the highlights was meeting musician, Amit Peled, and seeing him play. He gave a fun performance and made playing the cello look easy. We both got a photo with him, along with our younger brother, Christian. We also got to attend a few talks about different topics, like how to practice better. We also attended a Dalcroze class, which was really fun because we got to move around and dance, and play with rhythms. We visited the Exhibits a few times and bought a whole bunch of rosins and our dad bought a book called *Life Lens*, which our mom read on the drive home. In the evenings, we got to attend a few performances and stay up late!

On our final day, we got to perform for everyone. It was such a nice concert and everyone was really happy. Then we went for a swim in the hotel pool for some final fun before we headed home.

It was a great experience and we learned so much at the conference. Thank you to the SAO executive board for giving us the chance to go to Minneapolis.

Sincerely,

Charles and Tosca Fung



Fung Siblings Swimming



Tosca and Charles participating in Dalcroze class



Fung siblings. Hotel lobby



Right: Charles, Tosca and their younger brother Christian with Amit Peled.

Dear Suzuki Association of Ontario,

Thank you very much for the scholarship for the SAA conference in Minneapolis this year! I was in SYOA 2 and my conductor was Mr. Emmett Drake.

I really enjoyed making music with people from all over the North America. It was fun to be with kids a little older than me. There were two other violists and occasionally we got to have solo parts. When we had a sectional practice, each one of us had the full attention of the teacher and I was the only violist playing the second part. I liked that challenge!

The best part was that I got to see friends from two years ago when I attended the conference for the first time, and I met other kids who were not in the orchestra two years ago.

I enjoyed my experience in Minneapolis very much. At the end of the four days, it felt like the four days passed very quickly. I hope to go again in two years!

◆Angelina Sievers (Viola – age 10)

I had so much fun in Minnesota during the SAA conference! I was in SYOA 1, conducted by Ms. Kesler. I made new friends in my orchestra: Nicolas, Sallie, Olivia, and Samantha. Nicolas was my stand partner, and he was very nice. I learned many important things to remember when you are in orchestra: I learned to count well; to watch the conductor at all times; and also to listen to each other when we are playing. Thank you for the scholarship!

◆Tina Sievers (Violin – age 7)

In Minneapolis, I had a wonderful experience working with wonderful teachers and playing with other students who share my passion for music. I was in the orchestra “SYASE” conducted by Ms. Kirsten Marshall. I made new friends and also saw friends from two years ago as well.

One of my favourite experiences was when the maestro of the Minnesota orchestra, Osmo Vanska, came to visit us. We asked him lots of questions what it takes to play successfully in an orchestra. We took a photo with him and I even got his autograph.

Another great experience was playing with other great students in SYASE and also listening to them play at masterclasses. I also loved listening to the clinicians play at a concert and learning from them.

I enjoyed being at the SAA conference in Minneapolis and hope to go back in 2 years!

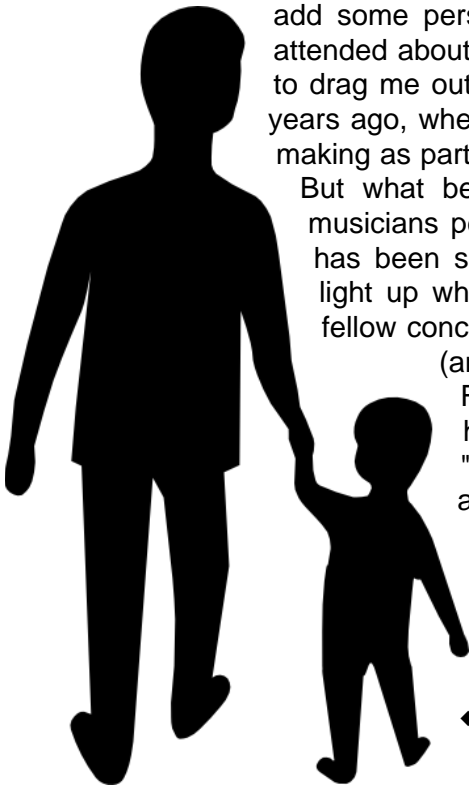
◆Ellie Sievers (Violin – age 13)



Emmanuelle, Angelina,
and Tina Sievers with
(clockwise from top left)
Kirsten Marshall, Marilyn
Kesler, Emmett Drake,
Wendy Seravalle-Smith,
and their idol, Nick
Kendall



A Parent's Perspective on Going to Concerts



I was recently asked why I take my young violinist daughter to so many concerts. To add some perspective, before I walked into the wonderful world of Suzuki violin I attended about three to four concerts. All told. Since then, my daughter has seen it fit to drag me out to at least twenty more and counting! Although we didn't know it five years ago, when we chose to study violin, we really chose to have music and music-making as part of our daily life, something that I hope will stay with us for a long time.

But what better way to inspire us on this journey than watching professional musicians perform their craft live? Much like our Suzuki adventure, concert going has been surprising, wonderful, and uplifting: from watching my daughter's face light up whenever she got a compliment on her choice of dress; bantering with fellow concert goers; connecting with the musicians; enthusiastic air violin playing (and sometimes conducting!); laughing out loud (the KWS' Orchestra Follies were a riot!); enjoyment of the fabulous music (some of which hasn't found its way to YouTube yet - think percussion concerto with "drums" taking up half the stage and including everything from hubcaps and garbage cans to kettle drums); to the beaming "Daddy, thank you for taking me to the concert. I really enjoyed it!" as we head out the door. I would like to encourage you and your young musician to discover the power and charm of live music, and to fill your memories 'album' with the magic of an evening of music (or two, or three).
"Music is the shorthand of emotion"—Leo Tolstoy

◆SSSG parent, Marius Pop & daughter, Claire Smith

Hi, My Name Is...

I started taking violin lessons twelve years ago. That means for two-thirds of my life, I've been going to the same house to learn to play music. I'd like to say that it was all sunshine and daisies, but as many of you may know, learning an instrument can be difficult at best, and downright maddening at worst. My mom made me take music lessons, but I was the one who chose violin. Somedays, I regretted my choice, as while my sister was playing clear, in-tune songs on the piano, I was torturing my family with my best imitation of a dying cat singing something that sounded vaguely like *Twinkle Twinkle Little Star*.

Eventually, I progressed. The tape came off of my bow and fingerboard, and my lessons got longer. I reached the end of grade eight, which is when my mom said I was allowed to quit, but I decided to keep taking lessons throughout high school. I think my whole family was surprised at that, as I was far from what you would call a dedicated violin student. I threatened to quit almost every week, and I would have, if it wasn't for my amazing teacher. I can still remember my first lesson. Jeremy was having me make a foot chart, and said that I could choose any colour of paper I wanted, as long as it was blue or yellow, because that was all he had. This specific memory has stuck with me through the long, long years of violin lessons because it was funny, at least to my six year old brain. And that is why I ultimately stuck around, because Jeremy made playing the violin fun.

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Hi...continued from previous page

This was immensely important, because, to put it lightly, I don't like practicing. To be fair, I don't know a lot of teenagers who do, but then if they don't, they usually quit. Not me, I went all the way to the end, even if there were some weeks where my violin never left its case. Even so, I managed to pass my Grade 8 RCM exam this year, after almost giving up a month before. My mom was instrumental in getting me to do it. I was having a hysterical meltdown in the car, sobbing something along the lines of "You can't make me do it, I just won't go, you can't physically force me to play the songs". My mom's response to this was "You're right, I can't make you, but you'll disappoint Jeremy if you don't". It was that magic word, "disappoint", that got me, and so, two weeks before the exam, I actually started practicing and low and behold, everything is easier when you practice.

And now, I'm sitting on my floor, writing this the night before my second last violin lesson ever, and I can't think of the words to describe why I'm so glad I learned to play. It's allowed me to make friends in school, my mark in vocal music is higher because of my violin background, but those are just small things. Maybe it's because playing violin has given me something else to do other than school and horseback riding, even if it was never the centre of my life. I could also say that it has made me more responsible and mature, but that's not really it. I guess, as cheesy as it sounds, violin is so important to me because it has become part of how I identify myself. Hi, my name is Tasia, and my hobbies include reading, horseback riding, and playing the violin. It is a skill that I will never lose, because even if I take a break while I go to university, I can always come back to it later, and I'll never, ever regret the years, and tears, that I spent learning to play violin.

◆Tasia, Barrie Ontario

Is It Worth It?

"Is it worth it?" was a question I often asked myself during the twelve years that I was the Suzuki parent coach for my daughter, who started studying violin at the age of six at her request. Having recently attended my daughter's last Suzuki studio recital, at which she brilliantly played the first movement of Komarowski's *Violin Concerto #1 in e minor*, it is a question I can now answer.

Being a Suzuki parent coach was not easy. There were the months, actually years, of Suzuki CD dinner music and my husband's recurring question "Is this really necessary?" I remember the weekly two-and-a-half hours spent picking my daughter up at school and driving her, while she ate her lunch in the back seat of the car, to her lesson, at which I diligently sat, listened and took notes before driving her back to school and then eventually returning home. I was often racked by guilt that despite my best efforts, my daughter and I did not follow the Suzuki mantra of practicing every day that she ate. In fact, we were lucky if she practiced half the days she ate. Then there was the "tough love" I bestowed upon my daughter over the years when I denied her requests to quit violin lessons, requests that my husband thought were reasonable. As my daughter got older, it became increasingly difficult to accommodate the extra-curricular Suzuki events of group lessons, music camp, recitals, and parent conferences and student master classes into our busy lives, especially when my daughter developed a passion for horses and riding competitively.

Looking back, I was far from being the perfect Suzuki parent. I never read Shinichi Suzuki's book "Nurtured by Love". I only insisted my daughter attend one Suzuki summer camp. Group lessons were missed on occasion. CD listening eventually fell by the wayside. Home practice was far from regular. Not all parent conferences and student master classes were attended. This may imply that by tolerating this, my daughter's Suzuki violin teacher was also far from perfect, however this couldn't be further from the truth.

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Worth It? continued from previous page

In my opinion, it is important when following the Suzuki method to remember that each child/student is an individual with individual goals and needs. One can lose sight of this in striving to be the perfect Suzuki parent coach or Suzuki teacher. Luckily for my daughter this was not the case with either her parent coach, or more importantly her teacher. My daughter's Suzuki teacher understood the importance of her passion for horses and how this impacted her study of the violin and her resultant goals. He supported her by adapting his musical instruction to accommodate her goals and needs. If he had not done so, I am quite certain that my daughter would have quit violin and she would not have achieved her goal of completing her RCM Grade 8 in violin prior to finishing high school, nor would she be keen to continue her violin studies at university.

One week ago, with tears in my eyes, I watched an accomplished, confident young woman play the

first movement of Komarowski's *Violin Concerto #1 in e minor*. She will be departing for university in three months and her violin is going with her. "Yes, it was worth it."

◆K.O. Suzuki mom,
Barrie



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James Ehnes Play-In



Photo by Sgt Ronald Duchesne

Last January, virtuoso violinist James Ehnes announced that he would tour Canada as part of his 40th birthday celebration. His press release said, “As the milestone of my 40th birthday approached, it struck me that I could give myself and my family no better gift than the opportunity to explore this great nation from West to East, North to South. On the tour I will visit every Province and Territory, reconnecting with the many Canadians who have supported me throughout my career and meeting new friends along the way.” James started his tour in Ottawa.

Having James Ehnes perform for us in Ottawa was great news, but it got better. On April 27, one hundred violin students from studios across Ottawa and Gatineau had the chance to be up close and personal with both James and the Governor General of Canada, the Right Honourable David Johnston at beautiful Rideau Hall.

The James Ehnes tour would kick off with a giant Play-In. Pianist Liko Yemane, from the National Capitol Suzuki School of Music, was invited to provide the accompaniment for the play-in part of the event. James’ personal accompanist, Andrew Armstrong, would afterwards join him to wow us with their mastery.

The day of the event started early as one hundred students with their parent chaperones made the long and lovely walk up the road from Sussex Gate to be greeted by friendly staff at Rideau Hall. Violins were tuned, guests found their seats and students lined up in Play-In style flanked by a wall of media photographers to capture the day.

The festivities were kicked off by a procession including the Governor General and James, followed by *O Canada*. The air was electric with excitement and anticipation as James reassured the young violinists that they were to relax and have fun, all the while putting his bow to the 1715 “Marsick” Stradivarius violin he calls his own.

James and the students played through repertoire from Books 1 to 4 finishing with the lovely Vivaldi a minor Concerto. Following this, we were treated to a performance by James and Andrew; a question/answer time, a meet-and-greet with lots of photos taken, a reception and then a tour of Rideau Hall. Most of the students were thrilled to see bananas growing in the solarium.

The day ended with a surprise gift of a CD for each family, featuring the music that James and Andrew would perform across Canada in the coming months. What a great day.

◆Judy Olmstead-O’Regan

Performance Ensemble of Canada China Tour 2016

Many of you know through my February article in the SAO Newsletter that students from the Canta Arya School for Strings (Kingston), Etobicoke Suzuki Music, Institut Suzuki (Montreal) and the Suzuki String School of Guelph and the Guelph Youth Dance Company went on a tour to China. The group was called Performance Ensemble of Canada and included fifty-two young musicians and thirteen dancers. They were accompanied by forty adults including pianist Ken Gee, bassist Ralph Blackman, and teachers and parents from each program. The teachers involved were Tricia Balmer, Paule Barsalou, Dragan Djerkic, David Evenchick, Anna Hughes and Karen Kimmett. The ten day tour was organized by the League of Astonishing Strings (LAS) and ran from March 10 to 20, 2016. Dean Marshall was the artistic coordinator for LAS and pulled everything together at each concert venue, along with our technician from Guelph's River Run Centre, Chris Stoeckle. The group performed a two-hour show in large concert venues in Shanghai, Keqiao, Beijing and Baoding. We also met with a youth orchestra in Suzhou, a large city west of Shanghai. The tour was a complete success!

We had an excellent mix of performance and tourist activities. We visited two temples, a tea plantation, a silk factory, Tiananmen Square, the Forbidden City, the Great Wall of China and did some shopping in Beijing. Accommodations and transportation were very comfortable. We even got to ride the bullet train from Shanghai to Beijing. The food was varied and allowed everyone to find something they could eat throughout the trip, which is a feat when one is traveling in a country of a different culture with a group of over 100 students and adults!



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China Tour continued from previous page

The group was well received by the Chinese audiences who even clapped and sang along to some of our pieces. Concert audience behaviour in China is very different than in North America or Europe. People are allowed to bring food and drinks, chat, text, take pictures or video the performance. It could be quite distracting at times, and very loud, but the students kept their focus and gave their best at every performance. The group improved tremendously as the tour went along.

Our interaction with the youth orchestra was a highlight. Each group performed for one another and then joined in a sight-reading session of a Mozart piano concerto. Our dancers joined in the fun by improvising. It was an amazing event!

There has never been any doubt about the students' assessment of their "China experience"—enthusiastically positive all the way! But what about the adult perspective? The following excerpts from a series of interviews with the teachers and coaches will give you some idea of their reactions.

Chris, the stage manager who has worked with the Suzuki school at performances in Guelph and who volunteered to come along on this adventure, says he has been "profoundly changed in a positive way" by his association with Suzuki teachers, parents and students, and this positive response is echoed by all the adult participants in the China tour.

Paule: "Tours are an amazing opportunity for growth."

Anna: "We all had the same goals and high expectations for performance."

Karen: "It was our project. Working with other teachers, with many points of view resulted in growth, adaptability and flexibility."

Dragan: "They all grew up." "I didn't expect [the collaboration of the different groups] to work so well."

Janet: "It was beautiful to watch the collaboration, the bonding of the different groups, and the tolerance and flexibility in different venues."

Karen: The challenges created by a very different culture were met with creativity and tolerance. "There were no complaints."

But perhaps the most moving aspect was the way in which parents and students responded to each other and to the Chinese students with whom they shared their music. "Everybody was accepted: the older kids accepted and helped the younger kids." (Dragan). "They – parents and students alike – cared for each other." (Ralph) "These are exciting programs with passionate, dedicated teachers and a cohesive group of parents who are dedicated and helpful and who took the initiative to make it all work." (Dean) "We couldn't have done this without the Suzuki mindset. I was impressed by the helping nature and immediate kindness of our students." (Anna)

We are reminded of Suzuki's words: "Character first." The parents, teachers and students on this tour gave us proof that the development of fine human beings is indeed a priority in all our teaching and learning environments.

A series of digital stories has been put together thanks to the support of the Musagetes Foundation of Guelph. They will be posted on YouTube for all to see by the end of June.

A huge thank you to our donors and sponsors for supporting us through this journey!

◆Paule Barsalou and Daphne Hughes

Teacher Resource Review



**MOVEMENT THAT FITS,
Dalcroze Eurhythmics and
the Suzuki Method by Joy
Yelin (Summy-Birchard,
1990)**

Interested in ways to enrich the content in your early Twinkler piano group classes? Not sure how to keep those wonderful bundles of energy engaged while exploring the wonderful world of music? This book is a good fit for those teachers who are looking for new ideas on how to incorporate the Suzuki Piano Volume 1 repertoire into a Twinkler Level music and movement class using Dalcroze Eurhythmic concepts. This book is an easy-to-use guide that encompasses both Suzuki and Dalcroze philosophies. As the author states in her introduction, “both methods take a child-centered, developmental approach to teaching new skills and dispositions by capitalizing on skills and dispositions the child already has.” The games outlined in this book use listening skills and begin by teaching students the many ways to clap one’s hand as this is the primary expression of rhythmic learning. Using a drum, piano or other rhythmic instruments, students are introduced to basic rhythms such as quarters and eighths that eventually lead to the Twinkle, Twinkle Variations rhythmic patterns. Movement is incorporated through clapping, walking, rocking, skipping and jumping. Other musical concepts covered in this book are dynamics, high/low, legato, staccato and rests. Each game/activity is explained with illustrations and a clear step by step procedure that any teacher would find easy to follow and understand. Of course, teachers can always add their own creativity to the activity and adjust the level of difficulty as required for your own group. The finale of the book is a section on how to create an interrupted canon based on the

Twinkle Variations and once the students are comfortable copycatting the teacher-lead rhythms, the ultimate goal is to complete the entire Variation in a continuous canon using voice (singing) and body movement. In conclusion, this book is a great find for those teachers wishing to include more movement activities for their young beginners based on the early pieces of Suzuki Piano Book 1, but may not be able to attend a Dalcroze workshop for various reasons such as distance or time conflicts. Movement is the key for the young student ages three to seven in order to internalize and make sense of the rhythms they are playing on the piano. If they can do it with gross motor movement, this will in turn translate and support the fine motor skill of playing the piano keys in the correct rhythmic sequence. Rhythm is one of the basic elements in learning any instrument, and if we, as teachers, can instill this from an early age through fun movement games, the stronger the foundation.

For more information, here is a link to Amazon.com which has a preview of this book:

<http://www.amazon.com/Movement-That-Fits-Dalcroze-Eurhythmics/dp/0874874076>

◆Barbara Byczko



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