



*Flute Workshop
January 4 and 5,
2008*

*Piano Workshop
January 12 and 13,
2008*

*Fiddle Workshop
January 26 and
February 1,
2008*

*Please see your teacher
for registration
information.*

*Spring 2008
Program Recitals:*

- February 10•
- March 16•
- May 4•

Sundays
3 p.m.
Burke Recital Hall

*Each student is invited
to perform in at least
one program recital
per academic year.
Space is limited,
so please speak
with your teacher
about this opportunity.*

a publication of the Denison University Suzuki Program

Workshops in January: An Opportunity to Learn Something New

“Flutes in the Frost”



The first-ever flute festival in the Denison University Suzuki Program is fast approaching, and all student flutists are urged to register for this fun-filled learning experience! The festival, “Flutes in the Frost”, will be held Friday evening and all day Saturday, January 4 and 5, at Burke Hall on the Denison campus.

The guest teacher for the festival is Carole Ann Yeazell, a Suzuki flute instructor based in Cincinnati. Carole Ann has studied in Japan with Toshio Takahashi, the founder of the Suzuki flute method, and also has taught at institutes and workshops around the country. Students will have individual instruction in master classes with Carole Ann, and she’ll also lead group classes in repertoire and technique.

Terrence Karn, Resident Musician for the Denison Dance Department, will lead fun and active classes in percussion and movement. A short flute recital will be performed by Dr. Leslie Maaser of the Denison Music Department, and other flutists. This intriguing recital will showcase some interesting and exotic flutes, including the tiny piccolo, an alto flute, and a huge bass flute. Sweet Silver Flute Trio, of which Linda Habig is a member, will also perform.

It will be a wonderful day for flutists to play with and learn from each other, and to have a whole lot of fun with the many varied activities planned. So let it snow, or let it be “frosty”!

Suzuki Piano Workshop Featuring Mary Craig Powell



We are excited to offer again this year to our piano families the opportunity to participate in masterclasses with Mary Craig Powell on Saturday, January 12 and Sunday, January 13, 2008. Ms. Powell is our teacher trainer, mentor, and friend. She maintains a local studio, teaches at institutes around the country, and serves on the International Suzuki Piano Committee that just recently met in Columbus.

Each student that participates in the workshop will be assigned to a 50 minute masterclass. During the masterclass, students will perform a polished piece for Ms. Powell and all the students, parents, and teachers will learn from her invaluable guidance and encouragement.

Although only piano students may register to play for Ms. Powell, we want to invite any of our Denison Suzuki parents and teachers to join us in observing her teaching techniques and her calm, gentle way with children.

*The Denison University Suzuki Program Website
contains the current group and event schedule as well as other helpful information.
www.denison.edu/suzuki*

Suzuki at the Denison University Bluegrass Festival

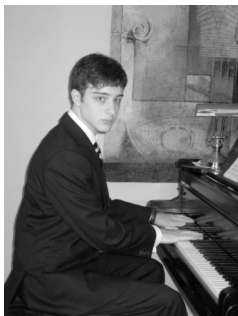


Dr. Andy Carlson is offering two special bluegrass workshops geared to area Suzuki string students on Saturday, January 26 and Friday, February 1, 2008. These workshops are offered in conjunction with the Denison Bluegrass Festival.

During the Festival, the Denison Department of Music presents concerts and clinics featuring Grammy award-winning fiddler Bobby Hicks, legendary guitarist David Grier, the SteelDrivers from Nashville, and Dr. Carlson, who is a champion fiddler. The featured musicians and the Andy Carlson Band, from Atlanta, will share the Burke Recital Hall stage for two shows – Friday, February 1, 2008 at 8:00 p.m. and Saturday, February 2, 2008 at 8:00 p.m. Both concerts are free and open to the public.

Suzuki students who participate in at least one of the offered workshops will be invited to perform on Friday, February 1, immediately prior to the concert featuring Bobby Hicks. Teachers and students will soon be receiving music to prepare for this performance.

Check with your teacher for registration information.



Profile of a Suzuki Student: Oliver Church

Oliver Church has been a Suzuki piano student for 11 years. He is 17 years old and is a junior at Newark High School.

Oliver is attending college classes at OSU-Newark. His courses there are psychology and math. His favorite subject is pre-calculus.

He practices one hour daily and has developed skills to play Liszt, Chopin, and Rachmaninoff.

He enjoys listening to different artists performing the pieces he is studying and how they interpret the pieces. Oliver enjoys trying some of the interpretations he hears and adapting them to his playing.

He said that the study of music has increased his memory in every area and has produced higher math skills for him.

The funniest thing that has happened to Oliver while practicing was breaking fingernails.

Profile of a Suzuki Student: Emma Feil

Emma Feil has studied Suzuki piano for 13 years with Caryl Palmer. She is 17 years old and is a senior at Granville High School.

Emma participates in the ski club at school and her favorite subject is conceptual physics. Her favorite food is pasta and her favorite movie is "Pirates of the Caribbean".

She likes to improvise on the piano and is glad she can play more difficult music after all her years of study.

Emma plans to go into elementary education in college.

The funniest thing that happened to her was that she sneezed while practicing and never stopped playing!



Profile of a Suzuki Student: Lienne Pyzik

Lienne Pyzik has been a Suzuki piano student for eight years. She is 13 years old and is in the 8th grade.

Other activities for Lienne are playing

Suzuki viola as well as viola in the Granville Middle School's string program. She also plays flute in the middle school's band program and marching band. She participates in the steel drum band, Karate, chess, Math Counts, and Girl Scouts. Her favorite subject in school is math.

Lienne manages to practice 30 to 45 minutes daily despite her busy schedule.

The funniest thing that has happened to her was falling asleep while practicing the piano.

She likes being able to read music now, which enables her to play neat songs. She is proud of herself for sticking with piano lessons and being able to perform difficult pieces.



Profile of a Suzuki Student: Margo MacDonald

Margo MacDonald has been studying Suzuki piano for six years. She is 12 years old and in the 6th grade.

Her extra activities are Girl Scouts, lego robotics, and the swim team. She plays cello and drums in school.

Margo likes cool songs and performing at recitals and the Christmas Walking Tour. Practicing songs she doesn't like is her least favorite thing about studying piano. Her favorite piece is The Wild Rider by Robert Schumann.

The funniest thing that happened to Margo was when her nose dripped while playing at the workshop last year with Mary Craig Powell.

Language Arts is her favorite subject and her favorite movie is The Illusionist. Her favorite food is Swedish fish.

Margo wants to be a medical doctor when she grows up and her goal now is to always do well in school.

If you would like your child's profile to be included in future issues, please give the information to your teacher or send it to mfkirsh88@sbcglobal.net

Musical Rules at Home and in Life by Robert Schumann

'The Musical Rules of Home and in Life' were written by composer Robert Schumann to accompany his famous piano book 'Album für die Jugend' (Album for the Young), and although they were found with the original manuscript, they were only included in the second edition. "The Happy Farmer" and "Wild Rider" are two pieces in our Suzuki books that come from this collection. The Rules are an interesting document, not only providing an insight into the character of Schumann himself, but also into composition and life in general. – J. McCarroll

Aural training is the most important thing. Try right from the start to recognise keys and notes. A bell, a window-pane, a cuckoo - learn the sounds they make.

You should be diligent in playing scales and other finger-exercises. There are, however, many people who think they can achieve everything by spending many hours a day, right into their old age, doing mechanical practice. That is almost like everyday trying to say the A B C as fast as possible, getting faster and faster. Put your time to better use.

The so-called 'dummy keyboard' has been invented. Try it for a while, and you will see it has no effect. The dumb cannot teach you how to speak.

Keep strict time when you are playing! The playing of some virtuosos sounds like a drunkard walking. Such people should not be copied.

Learn early on the basic rules of harmony.

Do not be frightened by words like Theory, Thoroughbass, Counterpoint etc. They can be your friends if you approach them in a friendly manner.

Never just strum. Put your mind to it when you play, and do not stop half-way through a piece!

Dragging the tempo and hurrying are both bad mistakes.

Take care to play easier pieces well and beautifully: that is better than a mediocre performance of a difficult piece.

Never play an instrument that needs tuning.

You must not only know your pieces with your fingers, you must also be able to hum them away from the piano. Train your imagination so that you can remember not just the melody of a composition, but also the harmony that goes with it.

Make efforts, even if your voice is not a good one, to sing at sight without the help of the instrument; in this way the sharpness of your hearing will continually improve. If you have a beautiful voice, waste no opportunity to have it trained, and treat it as the finest gift Heaven can bestow on you!

You must reach the stage when you can understand music by just seeing it on the page.

When you are playing, do not concern yourself with who may be listening.

Always play as though a Great Master were listening.

If you have done your daily musical work and feel tired, then do not force yourself to go on working. It is better to rest than work without pleasure and enthusiasm.

If you pass a church and hear the organ playing, go inside and listen. If you are fortunate enough to be allowed onto the organist's bench, then put your little fingers on the keys and be astonished at the mighty power of Music.

Children are not made into healthy people by eating sweets, cakes and icing. Spiritual food, like food for the body, must be plain and wholesome. The latter has been amply provided by the Great Masters; keep to it.

Brilliant passage work fades with time. Technical accomplishment is only of value where it serves a higher purpose.

You must not promote bad compositions; on the contrary, you should expend every effort to help suppress them.

You should not play bad compositions, neither should you listen to them, unless you are forced to.

Regarding which pieces you should choose to study, ask your elders. This way you will save a lot of time.

You must acquire a thorough knowledge of all the important works by all the great masters.

Do not miss opportunity to make music with other musicians, in Duos, Trios etc. This makes you playing fluent and animated. Also, accompany singers often.

If everyone wanted to play first violin, then there would be no orchestras. Each musician should therefore appreciate his proper place.

Love your instrument, but do not be so vain as to think it is unique and the most important. Remember that there are others which are equally beautiful. Remember also that there are singers who give expression to the highest things in music for choir and orchestra.

When you get older, occupy yourself more with scores than with virtuosos.

Among your friends, seek out those who know more than you.

As a relief from your musical studies, read a lot of poetry. Go out for a walk often.

The study of the history of music, together with hearing actual performances of masterpieces from different periods, is the quickest cure for complacency and vanity.

What, then, does being musical mean? You are not musical if you gaze anxiously at the notes and labour your way through to the end of the piece. You are not, if somebody who is turning for you turns two pages instead of one, and you stop and cannot go on. You are musical, however, when in a new piece of music you can feel what might be coming, or in a familiar one, you already know - in other words when you have music not just in your fingers, but in your head and in your heart.

a publication of the
Denison University
Suzuki Program

Practicing What We Teach: Teachers' Experiences in Continuing Education

Chicago Suzuki Institute and other Summer Reflections By Kaitlin Moore

This past summer I spent a week at the Chicago Suzuki Institute in Deerfield, Illinois. Although I hadn't been there in three years, I arrived to see familiar smiling faces. The Chicago Suzuki Institute offers camp and teacher training in violin, viola, cello, and piano, as well as advanced chamber groups. This institute is top notch for furthering studies and receiving teacher training.

I was first introduced to the Suzuki method while in college, and a professor of mine insisted that the Chicago Suzuki Institute was the "heaven" of all institutes for cellists. After getting my teacher training in books one and two there, I swore I wouldn't go anywhere else. Suzuki teachers from all over the world gather in Chicago over the July 4th weekend every year, and celebrate the love of beautiful music and noble human beings. It was at my first teacher training that I met Barbara Wampner, who in 1976, graduated from the Talent Education Institute in Matsumoto, Japan.

Each year that I have gone back to the institute I have enjoyed finding familiar faces in teachers, colleagues, and students. This past summer I was able to observe students that I had first met three years ago. Time goes by so quickly! I was amazed at their musical journey through the years, and my own as well. While at teacher training I spent quite a bit of my spare time observing other books. I have always considered myself a life long learner, and I love getting new ideas for teaching students.

I encourage all students to attend Suzuki Camps, and give the Chicago Suzuki Institute a try. I promise you will not be disappointed! If your time there is like mine, you will want to continue to go back every year, and become the best person you can be!

In addition to my continued training in Chicago, I also started taking piano lessons with our own Mrs. Kirsh this summer. Oh, to be a student again! I had taken college group piano (which I did not do well in), and had a keyboard that had been collecting dust. Although every time someone told me to sell it I couldn't! I talked with Mrs. Kirsh about my fears and hopes for learning the piano. I wanted to get use out of the infamous keyboard, but more importantly I wanted to be able to accompany my students on recitals. Can you guess what I first started playing? Yes, if you said "Mississippi Hot Dog," you are correct! (except Mrs. Kirsh calls it "Mississippi Hop Frog!")

With practice over the summer and lessons, I brought myself back to being a student. I began to realize the hardships and great memories of being a student, and that affected how I was with my own students. I found myself wanting and trying to skip over that really hard piece (Yes cello family, I know you are laughing at French Folk Song!), but then somehow learning to play a more difficult piece very quickly that I liked.

I felt so nervous for every piano lesson, even though I felt so comfortable with my friend of about six years! I enjoyed how positive my lessons were, even if I didn't do that great. Although I thought piano would be very different, I found that our teaching style was similar. It was because of Mrs. Kirsh that I was able to accompany my students on the second recital of this year. My students did a great job helping me to calm down, take a deep breath, and just make beautiful music.

This past summer was a journey of hope for me, not only in training, but in taking piano lessons. I encourage all of you to attend Suzuki Institutes (Chicago!!) and also take up an instrument. Like Dr. Suzuki said, "You never too old, and rarely too young to Twinkle!!"

Our Mission...

...to create a
positive musical
learning partnership
among
faculty, students,
and their
parents/practice
partners
by following
the philosophical
principles and
educational
methods
developed
by
Dr. Shinichi Suzuki
so that children
can grow into
loving
and
respectful
individuals
who will have
a positive effect
on their world.

For more information
about our program,
please contact:

Jim Van Reeth,
Program Director

Phone:
(740) 975-4644

E-Mail:
vanreethj@denison.edu