

# Suzuki Association of Indiana News

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## **In this issue:**

- **Suzuki Events around the State**
- **Evansville University Celebrates 40 Years of Suzuki Talent Education**
- **Nurtured by Love Facebook Discussion**
- **Teacher Talk: Beautiful Character Part 2**

## **Suzuki Events Around the State**

### **State wide Suzuki Play-In in April:**

On April 20, 2013, at 2:00 PM, at the Timbercrest Retirement Community in North Manchester, Indiana, the studio of Linda Kummernuss will hold its annual Spring Concert. Traditionally it combines students from North Manchester and Auburn. This year we are extending an invitation to other studios to join us. The repertoire will be selected around February. Teachers can create their own dress rehearsals for students attending the play-in style performance, so only one trip to North Manchester needs to be made. For more information you may contact Linda Kummernuss at: violinlinda@juno.com or at 260.402.2851.

**If you are planning a Suzuki event, please let us know! We will send out updates as new events are announced.**

## **Evansville University Celebrates 40 years of Suzuki Talent Education**

The University of Evansville Suzuki Violin Program Annual Weekend Workshop during the first weekend of March was a celebration of 40 years of Suzuki Talent Education at the university.

Carol Dallinger, Suzuki teacher trainer and violin professor at the University of Evansville, began teaching Suzuki violin during her first year on the faculty in 1972. To celebrate this special occasion, all of the guest clinicians except Timothy Durbin were graduates of the University of Evansville. Congratulations to all who helped make this a success. The workshop director was Maria Mastropaolo, assisted by Sarah Pearce. I enjoyed meeting Aryn Walton, who joined the UE Suzuki faculty in August, and reconnecting with Diana Hummel of Bloomington and Ann Brown of nearby Jasper. Yes, it is a drive from Indianapolis, but it was well worth it; fun and invigorating to see such fine teaching. Following is just a snippet of each clinician's lessons.

Terry Durbin was up to his usual tricks, playful sound effects, facial expressions and play on words. He calls vibrato “wiggle-lotto.” The children were laughing so hard as they learned. One boy could hardly catch his breath and Mr. Durbin said, “Uh-oh, too many *jpms*, jokes per minute.” He did some great bow work and storytelling for emotional content of the pieces.

Then there was Colleen Fitzgerald, who is a bit more studious as a teacher. Her intensity was matched by the students and the results were really great. She challenged the students to play “middle twos,” essentially asking them to recognize quarter tones in between the C natural and C sharp. Much credit to this idea and the ability of the students, but we teachers were squirming in our seats! Our ears were so uncomfortable!!

Frank Auer was more the zen teacher. He presented a laid-back approach and created a comfortable environment for the individual lessons. His focus was on the character of the piece and the composer. He excelled at encouraging students to express themselves verbally, accepting their thoughts and translating their thoughts to the music.

Carol Dallinger taught some master class lessons on Friday night. She carries with her a plastic bag of innumerable gadgets. In one lesson she pulled out a small level (tube of liquid with the air bubble inside) to help a student hold his violin parallel to the floor. It was challenging but the student was successful. Carol becomes beautifully animated when she teaches.

The ideas over the weekend abounded. The one I look forward to using first is the bow hold pushups seen in Mr. Durbin’s class. Simply holding the bow at chest level, bow parallel to the floor, raise the bow above the head 10 times. This also encourages whole arm movement. Then take the first finger off the bow – do 10 pushups, then take 1<sup>st</sup> & 2<sup>nd</sup> fingers off the bow – do 10 pushups, then take all but pinky off the top of the bow – this teaches that bow pinky must be curved to do its job. Although, this was extremely effective with Mr. Durbin’s crossed eyes and crazy facial expressions, the rest of us can only do our best in humor as we lead our group lessons and lift our bows above our heads!

Congratulations, Carol, on providing a rich history of Suzuki Talent Education for Evansville!  
Respectfully submitted, Jillian Chrisman

### ***Beautiful Character and the Fears that Inhibit Us***

By Emily J. Thompson

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I would like to share a fun group lesson idea:

Make a staff on the floor with masking tape spacing the lines about a foot apart and make the lines long enough for all students to stand on one line.

Have students choose to stand on a line or space (you can limit this to just A string, or expand the note knowledge further) and say what note they are.

The teacher plays the lines of notes/students and then asks the students to change to a new note and do the note naming and playing again. Repeat as much as you wish.

Lastly, ask the group to make a song (early book one for starters). This definitely takes group effort and discussion. If there is an error, go ahead and play it so they can hear that somebody is standing in the wrong place. Since it is a group effort, the wrong note (hopefully) will not be embarrassing. Eighth note people can stretch their arms over each other's shoulders to resemble the bar that connects 8th notes. Half notes can put their hands on their hips.

This staff can also be used for dictation purposes too!

### *Handling Becker Gavotte fingering choices*

I have really enjoyed the new editions of the Suzuki books. I have struggled, however, with the Becker Gavotte fingerings [in Volume 3 rev. ed.] until I made the realization that the new fingerings are not ideal for every student. An older student can handle more of the shifts than a younger less experienced student. So I have learned to make adjustments accordingly. I have tried my darndest to make third position work in measure 33 and haven't had success yet. I would love suggestions on that measure if you have been successful with third position. Also, I enjoy introducing a bit of second position in measure 25 (playing the two B's prior as a 1, then 2,) then shifting to 1st finger on the C (beat one of measure 25) and ending the phrase remaining in 2nd position.

**Coming up in February's issue:**

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**Send comments, events, and articles to Emily J. Thompson: [emilythompsonviolin@gmail.com](mailto:emilythompsonviolin@gmail.com)**