



Suzuki Association of Indiana News

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Annual Suzuki Association of Indiana Meeting July 11, 2015

Suzuki Association of Indiana Annual Meeting

Saturday, July 11, 2015

Hosted by the Indianapolis Suzuki Academy

3959 Central Avenue, Indianapolis, IN 46205

Schedule of events

Morning session

9:30 Registration (coffee, juice, fruit and pastry provided)

10:00 Introductions and Catch Ups

10:30 – 12:00 Business Meeting

12:00 – 1:30 Lunch break

Afternoon session (Associate Members and students welcome)

1:30 Short teacher presentations

2:00 – 3:00 Guest Speaker Glen Kwok

3:00 – 4:00 Play in for SAI teachers and students

Please contact Elizabeth Efroymsen-Brooks with any questions, or Jillian Chrisman to RSVP. Registration forms will be sent in the mail as well as emailed to all members. Please consider

inviting/enrolling your studio families as associate members. Some SAI teacher members have decided to include SAI associate memberships for the year into their studio enrollment fees.

About the Guest Speaker



A native of Washington, D.C., violinist **Glen Kwok** has been the Executive Director of the International Violin Competition of Indianapolis since 2000. Prior to moving to Indianapolis, Mr. Kwok was Director of the D'Angelo School of Music at Mercyhurst College in Erie, Pennsylvania. Mr. Kwok was elected President of the Board of the World Federation of International Music Competitions in 2009 becoming the first American to ever serve in that capacity. The Federation, based in Geneva, Switzerland, is the international governing body of the world's foremost competitions in all disciplines. In Indianapolis, he was appointed by Mayor Ballard to serve on the Board of Develop Indy and previously served as President of the Indianapolis Consortium of Arts Administrators and the Asian American Alliance boards. He currently serves on the Stanley K. Lacy Advisory Council. While living in Pennsylvania, Mr. Kwok was a member of the Erie Philharmonic for ten years serving as Principal Second for the majority of those years. During the summers, he taught at the Pennsylvania Governor's School of the Arts and played in the Chautauqua Symphony. Dedicated to teaching young children, Mr. Kwok also founded the D'Angelo Young Artists Academy, the largest string program in Erie, PA for children 2-18. Mr. Kwok received his Bachelor and Master of Music degrees from Indiana University, where he studied with Henryk Kowalski and Josef Gingold.

Indy Arts & Music Festival: Indiana's Suzuki Institute!

Student Institute (July 20-24): Violin, Viola, Cello, Piano

Teacher Training (July 18-26):

Every Child Can!

Piano Unit One with Rita Hauck

Piano Unit Two with Marilyn Anderson

Piano Unit Four with Karen Bartman

Violin Unit One with Linda Stieg

Violin Units Four/Five with Roger Stieg

www.IndyAMfest.org

The Indy Arts and Music Festival (Indiana's Suzuki Institute) is celebrating our fifth anniversary! The IAM Festival gives students the opportunity to learn, play and perform in a fun and unique summer camp setting. We have gathered top performers and teachers from across the city and across the country to give our students a superior experience. We invite you and your students to join us in Indy!

What makes us different from other Suzuki Institutes?

The IAM Festival, in its sixth year, openly welcomes students of all musical backgrounds and abilities, and continue to offer innovative and unique programming that reflects a commitment to developing the whole child. Our electives include: Fiddling, Family Chorus, Gymnastics, Handbells, Jazz Improv, Tae Kwon Do, Music and Movement, Music Theory, Orchestra, Voice, Visual Arts, Guitar, & Music Composition.

Students are given the opportunity to perform in a recital; some are selected for one of our two honor recitals, and others perform in our final recital series on Friday afternoon. The Friday recitals are open to all, and give younger students a chance to perform in a supportive and nurturing environment.

Nearby, the city of Indianapolis is supportive of our mission. We celebrate this unique relationship with a final performance at the Indy Artsgarden on Festival Saturday! Across the street from the festival, the local Community Center offers a week-long family membership for only \$50! This includes unlimited use of their vast recreational facilities and kid-friendly waterpark.

Location/Billing Address

Hasten Hebrew Academy of Indianapolis
6602 Hoover Rd
Indianapolis IN 46260

Indianapolis Suzuki Academy Updates

Suzuki Harp Comes to ISA

The Indianapolis Suzuki Academy is thrilled to announce the addition of a Suzuki Harp Program to their offerings, beginning with the 2015-16 Academic Year. Stephanie Hall is a fantastic performer and teacher who has been in the Indy area for the last few years, and the ISA Board and Artistic Director recently voted unanimously and enthusiastically to invite her to join the ISA Faculty. For more information about Stephanie, please check out her webpage at: <http://www.indianapolisharpist.com/>. If you or anyone you know is interested in harp lessons for their child(ren), please contact ISA's Business Director, Sarah Beck, at Business@IndySuzukiAcademy.org.



Students of Stephanie Hall perform in recital at Advent Lutheran Church, Zionsville, May 3, 2015

ISA Benefit Gala – Huge Success!

The Indianapolis Suzuki Academy recently held a Benefit Gala at the Indiana Landmarks Center. The event featured ISA Honors Students (chosen by audition), the Indy Con Brio Performers, and special Guest Artists - Austin Hartman and Adriana Contino. The festive evening included a light dinner by MBP Catering, and was capped off with a silent auction which brought in \$10,000! A special "Fund-Me-Now" appeal resulted in over \$5,000 in additional donations, which will be used to purchase a student harp for ISA new Harp Program, plus to add to the ISA Student Scholarship Fund. Please join the ISA Community in celebrating this fantastic success, promoting the beauty of the Suzuki message to all in attendance!

Suzuki Family Orchestra Annual Concert

Jillian Chrisman has extended an invitation to all Suzuki teachers, advanced students and musician parents to play together as an orchestra on June 6th at 11:00 a.m. in Indianapolis. The orchestra has been renamed the Suzuki Family Orchestra! This will become an annual SAI event and will always occur on the first Saturday in June. This year the Suzuki Family Orchestra will be performing the Vivaldi A Minor Concerto, first and second movements. Next year the third movement will be added and the complete concerto will be performed. The Bach Double Violin Concerto first movement will also be played. Thank you to the teachers and students who have already committed! It will be a blast. The orchestra currently has about 30 musicians joining in! The concert time is 11:45 a.m., Saturday, June 6th at Irvington United Methodist Church, 30 N. Audubon Indianapolis, 46219. All are invited to attend, if interested in playing, contact Jillian Chrisman at j2chrisman@comcast.net.

Report from SAA Leadership Conference May 20-24 at Deer Creek Lodge and Conference Center, Mt. Sterling, Ohio submitted by Carol Dallinger

The Bi-Annual SAA Leadership Retreat had at the last count 190 participants attending. Some participants travelled over 1,000 miles to attend. Many Canadians came as well as someone from Hawaii!

Each day was filled with sessions and meetings often beginning as early as 7:30 a.m. over breakfast and meetings as late as 10:00 p.m. Not a minute was wasted!! There were instrument specific presentations, as well as leadership and organization-focused sessions and meetings. The annual SAA National membership meeting also took place during the retreat when retiring SAA National Board members were honored, new board members introduced, and the gavel was handed from retiring SAA Board Chair, Marilyn Kessler to new Board Chair Sarah Bylander-Montzka. SAA members with responsibilities for the 2016 National Conference in Minneapolis next Memorial Day weekend were also introduced. The SAA welcomes anyone who wishes to become involved in helping with the conference to write to the SAA office offering his/her time and indicating what area of interest he/she might wish to work on.

New Board Chair, Sarah Bylander-Montzka gave the Keynote Address for the Leadership Conference that was titled The Expanding Circle. In it she read portions of an article written for ASTA Journal in 1970 (which featured a picture of her brother-in-law at age 4) containing criticisms and concerns about the emerging Suzuki method. Then Sarah demonstrated point by point how the Suzuki movement has addressed these concerns to become the strong and successful method and philosophy it is today.

Guest facilitators Judith Glaser and Michael Stabile presented a hands-on workshop entitled "Conversational Intelligence" which is also the title of Judith Glaser's most recent book- Conversational Intelligence: How Great Leaders Build Trust and Get Extraordinary Results. Lots of lively discussion occurred during the breakout sessions! I've just started reading the book.

State chapters and local/state/provincial organizations (non-affiliates) met twice during the conference to share ideas and concerns about creating a lively community of SAA members locally. Connie McCullough, President of the Utah State Chapter was facilitator for the meetings. One of the results of our sessions together was the creation of a Facebook page entitled Suzuki Local Leadership. It is a closed Facebook page currently available only to those who attended the meetings. However I am sure it would be possible to receive an invitation by contacting Connie directly. I would suggest writing to her via email which can be found by finding her information on the membership area of the Suzuki Association of the Americas website. Lots of ideas were shared about state activities as well as common concerns about generating membership and encouraging members to volunteer time to help with ideas and events.

The number of sessions, presentations and events is too numerous to list here. However many of the handouts and some texts of presentations will be posted on the Suzuki Association of the Americas website under the Leadership Conference area.

I encourage any member of SAA to attend events like this. It's a place to recharge one's batteries by attending stimulating activities and it's a place to meet leaders of our organization who are anxious to get to know individual members and to hear their ideas. It is not necessary to hold any office to attend, only to be interested. Plus Deer Creek Lodge is a beautiful setting for a retreat although we were so busy we only had time to look out the windows at the lake, unless we skipped a session to take a nature walk! ~ Carol Dallinger

ASTA Annual Conference in Salt Lake City: report from Jillian Chrisman

My decision to join ASTA and go to the conference in Salt Lake City in March was a sudden decision prompted by a few factors. The president elect is Brenda Brenner, who, as most of you know works with Mimi Zweig in the IU String Academy in Bloomington, IN. I've had a handful of violin lessons with Brenda and I respect her a great deal as a teacher, player and person. We can be proud that ASTA's new president is from Indiana! Then a friend from my college days, who is Professor of Violin at Walla Walla University said, "Hey, let's go there and meet up." I hadn't seen her in about ten years. And I had never been to Salt Lake City. "I'm going!" I announced to my husband.

Here is a quick review of a few sessions.

The first session I attended was 'Fun Pedagogical Props' by William Wassum. He presented only about 100 ideas! Here's a few that caught my attention. Use a match box car (instead of a small ball) to set on the strings for a 'table top violin' posture. You can also use these cars for vibrato, again placing them on the strings and having the child's violin fingers zoom the car up and down! He used a rubber band wrapped around the bow stick for pinky placement. I have used this upon my return. I like it better than the pinky houses that can be a little restrictive in bow hand pronation. Lastly, we have all seen corn pads used for bow pinky placement and violin thumb placement – this was old news for me, but I was reminded to try it. Since then two students have corn pads on their violin neck for thumb placement. One of the mothers practically sang the Hallelujah Chorus as it was a miracle to her that her son's thumb is now staying in the right place.

Another session I attended was presented by my former college professor, Daniel Mason of the University of Kentucky. He gave an informal talk about being Jascha Heifetz' master class when he (Mason) was a college student at the University of Southern California. He spoke of Heifetz affectionately, yet also told stories of his harshness. The most fascinating tale to me about Heifetz's personality was that at parties, which he enjoyed hosting, he would go by the name of Jim Hoyle (note same initials). It was as though he did not want to be Jascha at the party and he insisted upon being called Jim. Mr. Mason also talked about how Heifetz, when teaching, would give a killer demonstration of a passage, often multiple times, and each time was perfect and exactly the same. One of my favorite quotes that he shared from Heifetz was, "You can never be too rich or too famous to play three pages of Schradieck every day."

I also attended a session by Indiana's own Karin Hendricks from Ball State University. She and her research partner, Tawnya Smith from the University of Illinois, gave a talk about how to deal with nerves in a performance. It was very well researched and presented. This session focused on the thought patterns that can interfere with our musical development and success. They blended wisdom from expert teachers, psychologists and expressive arts therapists and taught us techniques to transform our negative thinking patterns into supportive thoughts that promoted musical achievement and confidence. In a nutshell, those negative voices come from somewhere and we no longer need to accept them, but replace them with encouraging yet observational thoughts.

Teacher Talk: Piecing together Etude in Book 1 by Jillian Chrisman

My favorite memory of a student performing Etude occurred in Wisconsin. I was observing Pat D'Ercole teaching a semi-private lesson. The child, about 6 years old or so, played Etude with a robust stroke but got in a loop, and looped around again and then once more. Ms. D'Ercole, as well as everyone, else smiled pleasantly. Finally, the student stopped abruptly, mid loop, and announced "I'm done!" We were all amused by the moment. He knew he had played Etude long enough!

Many teachers have seen students struggle with Etude for a variety of reasons. Rarely does a student play through this piece correctly by ear, although with an excellent listening routine it can be done. I find this piece really challenges the student to remain alert and not go into “ear auto pilot.” Mindless playing can find the student in a loop, or skipping to the end.

Besides the obvious introduction of low 2's on A & E string. I find the real challenge is in helping the student get through the piece correctly.

I spent several years pondering this dilemma, not desiring to see such struggles in my students, and came up with a solution that is tried and true. I tell the student if they want to learn it in half the time, simply follow my instructions. You'll find below how I teach Etude, in regards to section/notes order. I hope this will help if you too if you've had similar struggles teaching this piece. Please know I realize all of you are excellent musicians and certainly recognize the sections of this piece. Forgive me if I sound elementary while discussing A and B sections.

Boxes: There are three sets of four notes that are learned first. I draw a box or square around each set. This makes for a very easy beginning or preview. Box one is the last two beats of measure eight. This set of notes conveniently begins with first finger. Box two is the first two beats of measure ten. This set of notes begins with second finger. Box three is the last two beats of measure eleven, and yes, starts with third finger. This makes wonderful sense to the student.

I quiz the “box notes” until they are secure making a game of calling out one box after another for the student to play.

Scales: I teach each of the scales separately. I do call the first scale the “2 scale” since it begins with second finger (measure nine) and the scale beginning in measure ten the ‘three scale’. The final scale is the last two measures which I call the “ending scale.” Then I string together the boxes and scales. And again I like how the 2 scale is followed by the 2 box, and the 3 scale is followed by the 3 box. This is a very exciting moment for the student!

A Section One: first full measure plus beats one and two of the second measure. The notes of the second measure I call the “tail.”

A Section Two: begins in the second half of measure four, and has THREE visits to D string.

A Section Game: Play A section with different numbers of visits to D string.

B Section: I rarely need to teach this section, by the time they've done all of the above they can piece it together on their own including the B Section.

The secret to getting through this piece successfully is the BOXES. I've had many parents express gratitude in regards to the boxes as this aspect was very helpful for them. Etude is a challenging piece to put together. Perhaps this may be helpful to you and your students too.

Your Turn

Please send us your input on your studio tips and tricks. We have a participation question for you to share your ideas in a paragraph to be featured in the next newsletter:

What are your favorite videos to share with your students? This can include videos you use in private or group lessons—tell us what you like about that video, and share a link from YouTube, Amazon, etc. if you have one!

Connect with the SAI

Facebook: <https://www.facebook.com/SuzukiAssociationIndiana>

Website: <http://www.indianasuzuki.org/>

**Send comments, events, photos and articles to Emily J. Thompson:
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