



Spring 2009 Newsletter of the North Carolina Suzuki Association

Web Page: <http://www.ncsuzukiassociation.org/home.htm>

From the President

Dear fellow Teachers, Members and Colleagues,

Summer is almost upon us! Our students are gearing up for summer activities – playtime with friends, visits to faraway family, camps, swimming, and Suzuki Institutes. Parents are looking forward to more time (and no homework!) with their children. Teachers are looking forward to much needed respite and rejuvenation that can only be gained from these sunny skies, summer teacher training among inspiring colleagues, a lightened teaching load, a chance to finally finish the book on your nightstand, and hopefully some vacation time. And still, our Suzuki “triangle” remains strong.

On the cusp of the summer season, North Carolina Suzuki Association is also in the midst of changeover between newly elected and veteran officers. We are deeply grateful to Karen Moorman, Betsy Hughes, and Lisa Randolph for your years of dedication and work to NCSA. Under your guidance and leadership, we have become an official Chapter Affiliate of the Suzuki Association of the Americas! You have organized, inspired, and led the members in such a beautiful way. We are truly thankful for your service.

In this newsletter, you will have a chance to “meet” the new officers for 2009-2011 – Morgen Champney, President; Deb Chandler, Treasurer; Katie Lawton, Secretary. We are looking forward to the NC Suzuki Institute in Greenville, next years’ teacher’s retreat, annual meeting, and other events. We welcome any thoughts, opinions and suggestions from you, the members. We also embrace volunteers for our various committees.

I wish you all a happy and joyous summer! May this be a time of rejuvenation and inspiration for us all...

Many Thanks,

Morgen Champney





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Meet the officers:

President, Morgen Champney

Morgen Champney is the Suzuki coordinator for Community School of the Arts in Charlotte, NC since fall of 2004. She has a studio of 52 students both in Charlotte and at her home in Shelby, NC. In addition to teaching violin, Morgen is a certified Music Together instructor. Since moving to Shelby one year ago, Morgen started this early childhood Music Together program in her new community. Morgen is married to John Champney (orchestra director of Shelby High School). The two enjoy walking, reading, and performing in their spare time. Morgen earned her Masters of Music in Suzuki Pedagogy degree from East Carolina University, and a Bachelor of Music Education degree from Furman University.

Secretary, Katie Lawton

Katie Lawton is the creator of a Suzuki-inspired violin program at two elementary schools in Gastonia, NC. She teaches over 200 students in small groups throughout the school day. As a showcase for the Gaston County Schools, Katie has taken her students to perform for various audiences. She also teaches 20 private students at her home studio. Katie recently cut a CD titled "Big Kids, Big Plans" with Royce Robinson and the band, Katie and Her Crazy Uncles. She also plays with the Gaston String Orchestra and Charlotte Philharmonic. Between gigs, Katie enjoys hiking and singing in her church choir. Katie earned her Bachelor of Music Degree from Furman University and her Masters of Music Degree in Suzuki Pedagogy and Violin Performance from East Carolina University. She counts Joanne Bath, Ara Gregorian, Thomas Joiner, Xiao-Li Saliny, Jay-Martin and Dianne Pinner as her significant musical mentors.



Treasurer, Deb Chandler

Deborah Chandler has been teaching orchestra in the public schools for 23 years, primarily for the Charlotte-Mecklenburg Schools. She is currently the orchestra director at Carmel Middle School and Jay M. Robinson Middle School. Her studies in music were at the University of Wisconsin - Madison, and she graduated cum laude from the University of Pennsylvania at West Chester with a B.S. in Music Education. While at West Chester, Deb also received training in the Suzuki Violin Method studying with Linda Wear Fiore. Since that time, she has taken summer Suzuki sessions with William Starr, James Maurer, Rudy Hazucha, and Hiroko Driver. Deb has taught orchestra at the elementary, middle and high school levels. In 2004, she received her National Board Certification as an Early Adolescent and Young Adult Music Teacher. Traveling and biking with her husband, David, are a few of her interests.

Newsletter Editor, David Teague

David Teague has been newsletter editor since Fall 2006. He earned a BSEE, and an MS and PhD in mathematics at NSCU. While there, he played tuba in the NCSU Symphonic bands and in the Raleigh "Little Symphony", and with the Charlotte Symphony 1966- 1968. He has played double bass since 1971. He played in the Asheville Symphony 1976 -1993. He is Principal Double Bass in the Blue Ridge Orchestra, Asheville NC and plays in the Brevard Philharmonic and the WNCC Orchestra in Cullowhee. He taught mathematics and computer science at WCU from 1968 to retirement in 2004. He retuned his bass in Fifths Tuning in 2004. He studied with Cathy Arps 1984 to the present. He has attended many workshops and observed lessons by many Suzuki teachers, and teaches double bass in either fourths or fifths tuning.

Every Child Can! Friday, July 3 at East Carolina University

by Joanne Bath

The North Carolina Suzuki Institute is presenting the Every Child Can! course on Friday, July 3 at East Carolina University. This is a very fine course which I recommend highly for everyone who has taken Suzuki teacher training courses, including those that were taught before the ECC! course was started. It is meant for parents, teachers and administrators and is not instrument specific. It gives teachers many ideas to use with their own students and parents. Some spaces are still available. It will be taught by Liz Arbus from California, who is a dynamic young teacher trainer. Contact Laura Eis at www.ecu.edu/music/suzuki for information and to register.

The School of Music at East Carolina University is one of twelve universities in the United States offering a masters degree in Suzuki Pedagogy and Violin or Viola Performance. A certificate program in Suzuki Pedagogy is also offered. Contact Joanne Bath at bathj@ecu.edu or go on line at www.ecu.edu/music/graduate for information.

Spring Concert, the Suzuki Violins of Covenant Day Lower School

Beth Joy Fowler, Violin Teacher

The Suzuki Violins of Covenant Day Lower School in Matthews held their Spring Concert on Monday Evening, May 18, in the Harbour Auditorium. Forty five students in grades K-5, performed as a group, playing selections from Books I through IV. They also played several Irish Fiddle Selections from Scott Walker's Books. The Accompanist was a Suzuki mom, Paige Law. In February, this group performed an all Baroque Program.. A Power point of the composers' pictures and the art and architecture of that time period was shown. This was an



educational study of the Baroque Era in History. The accompanist for that program was Hilda Ryan and the Guest Violinist was Joseph Ferrell. Submitted by

Graduate Assistantship for Violinists at Western Illinois University

Western Illinois University, dedicated to diversity and the fine arts, has designated one assistantship for U.S.A or international violin students. The winning candidate will perform in the Julstrom String Quartet. The other members of the quartet are faculty members at Western Illinois University: Julieta Mihai, violin, Istvan Szabo, viola, and Moises Molina, cello.

<http://www.wiu.edu/music/ensemble/julstromString.html>

<http://www.wiu.edu/music/>

Candidates will need the following to apply:

1. A Bachelors degree or equivalent.
2. A live audition or a video of the candidate performing two contrasting works, one the first movement of a concerto. DVD or Video Cassette is acceptable.
3. A completed School of Music application form.
4. Three letters of recommendation.
5. Official academic records in the native language plus certified English translation if in language other than English. Sent directly from each school attended.
6. A nonrefundable application fee of \$30 (USD).

International students only:

7. A completed international student application for admission form.

International Application for Admission can be submitted online or printed at the link below

http://www.wiu.edu/international/index.php?option=com_content&task=view&id=32

8. Official TOEFL test scores sent directly from ETS. Must have obtained minimum acceptable TOEFL score of 550 (pbt), 213 (cibt), or 79-80 (ibt).

All materials must be received as soon as possible for full consideration. To schedule an audition, please call or email Dr. Julieta Mihai at (309) 331-3835, J-Mihai@wiu.edu



The School of Music application, letters of recommendation and video must be sent to:

Dr. Julieta Mihai
School of Music Browne 122
Western Illinois University
1 University Circle
Macomb, IL 61455, USA

http://www.wiu.edu/music/faculty_staff/mihai.html

The international student application should be sent to the address on the form

<https://www.student.services.wiu.edu/admissions/int/>

Thank you very much for your help. Please let me know if you have any questions.

Sincerely,

Dr. Julieta Mihai
Assistant Professor of Violin
Western Illinois University
J-Mihai@wiu.edu
Cell: (309) 331-3835
Tel: (309) 298-2165

Twinkle Games and Practice Charts.

By Brenda Scronce

I am a Suzuki violin parent to three children (book 4, book 2, and book 1). Here are 11 documents we use in various aspects of our study of the violin. I am the 'author' of some of them, but I likely heard of all these from someone else.

While I am not the author of the practice games, I did create the visual documents depicting the games. I print the documents on card stock paper which I keep with our practice materials.

Practice Games and How I use them with my children

My third child had a hard time remembering where he was within the Twinkle he was playing. He is the type of player that if you spoke while he is playing, he would get confused and stop playing. So, verbal cues like saying "bread" to him only caused him to stop playing. He had learned Twinkle by describing the first line as a piece of bread, the next two lines as "peanut butter and jelly" twice, and the fourth line as another slice of bread. I decided to create the visual (PBJ for Twinkle) so that I could point to the parts of the sandwich while he was playing thus helping him see where he was in the piece. It worked like a charm.

As a parent, I have used the "Lay Down Twinkles", "No Eyes Twinkles", and "Stork Twinkles" – these are my names for these games -- as a way to reinforce mastery of the violin Twinkle variations in a fun way. All these games can be used with all instruments and all age groups. The games are not as easy as they seem. I start with the "Lay Down Twinkles." The child lays flat on the floor and plays the Twinkle variations. The child usually ends up really needing to look at their fingers to locate the string/note they are trying to play. (Ed: A few games will be difficult or impossible for some instruments, for example, cello, bass, piano, flute, guitar.)

When the child can play without having to look, then I introduce the "No Eyes Twinkle" which is playing one variation at a time with their eyes closed. The "Stork Twinkles" involve standing on one foot for the length of a variation. Developmentally, children need to be about five years old to stand on one leg for any length of time. The last and hardest is



the “Twinkle Question Game” in which questions are asked of the child while the child plays the Twinkle variations. Some practice games are either need modification for use other instruments or may be impossible: Examples are playing while lying down with a bass or speaking while playing a flute.

We use the repertoire review sheets/chart to ensure that every piece learned is practiced once during the week. Basically the sheet is constructed by placing each piece learned successive days of the week. Our family begins using review charts towards the end of violin book one, when about 14 pieces have been learned. A repertoire review sheet for pieces in Suzuki violin books one and two looks like this:

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Twinkle A	Twinkle B	Twinkle C	Twinkle D	Twinkle Theme	Lightly Row	Song of the Wind
Aunt Rhody	O Come Little Children	May Song	Long, Long Ago	Allegro	Perpetual Motion	Allegretto
Andantino	Etude	Minuet 1	Minuet 2	Minuet 3	Happy Farmer	Gossec Gavotte
Chorus Judas Mac.	Musette	Hunter's Chorus	Long, Long Ago II	Waltz	Bourree	Two Grenadiers
Witches' Dance	Mignon Gavotte	Lully Gavotte	Minuet in G	Boccherini Minuet		

The way we review is that at every practice we play the “last four pieces plus chart pieces”. The last four pieces are those learned that are not part of the current lesson (so not the new piece, current piece, or nearly polished piece). The chart pieces are whatever piece(s) on the review chart for that day that is not already being played. That way by the end of the week, all pieces learned have been reviewed. So, those aspects of our practice that week might be:

POLISHED PIECE: Perpetual Motion

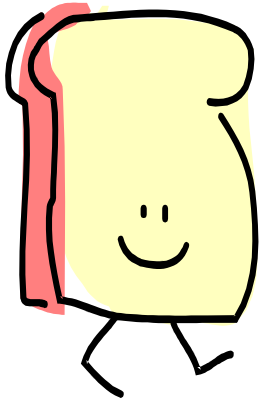
CURRENT PIECE: Allegretto

NEW PIECE: Andantino

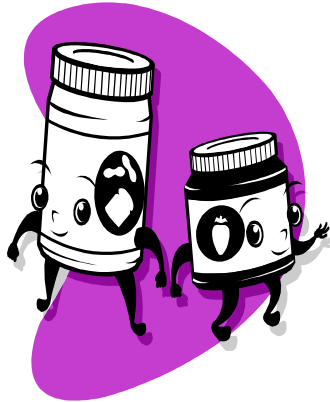
REVIEW: Last four pieces (Allegro; Long, Long Ago; May Song; O’ Come Little Children) plus chart piece(s). So in this example, if it is Sunday...the child would also play Go Tell Aunt Rhody and Twinkle var. A in addition to the last four pieces.



PB&J Twinkle



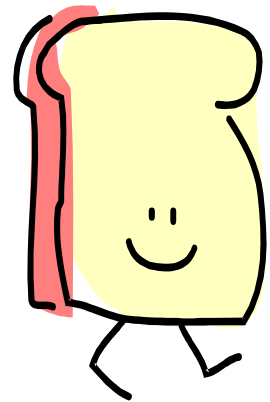
(A0, A0, E0, E0, E1, E1, E0, A3, A3, A2,A2, A1, A1, A0)



(E0, E0, A3, A3, A2,A2, A1)

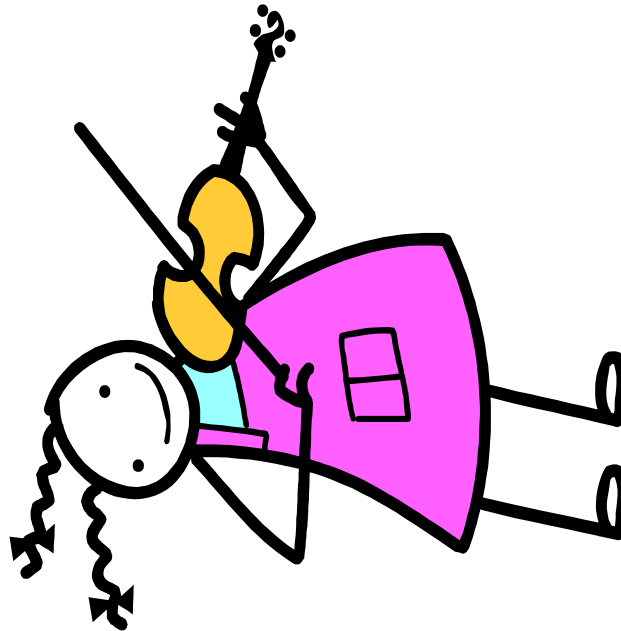


(E0, E0, A3, A3, A2,A2, A1)



(A0, A0, E0, E0, E1, E1, E0, A3, A3, A2,A2, A1, A1, A0)

Lay Down Twinkles



Can you play all six Twinkle variations while lying on your back?



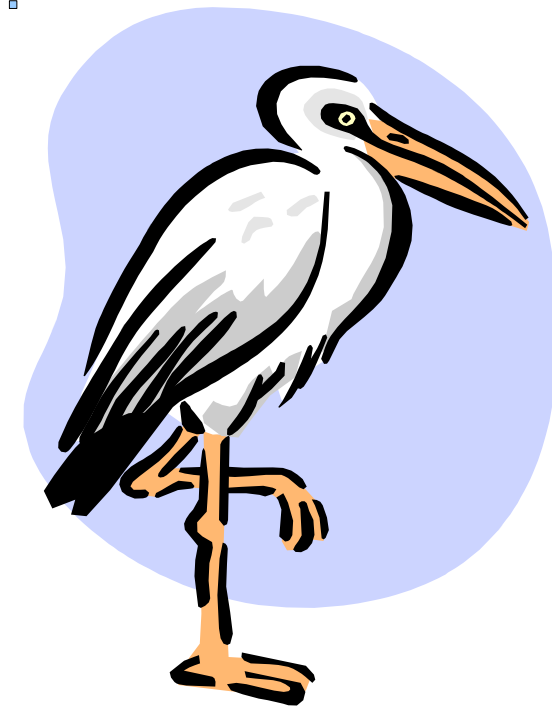
No Eyes Twinkles



How many Twinkle variations can you play
with your eyes closed?



Stork Twinkles



Can you play all six Twinkle variations while standing on one foot?



Knowledge plus 10,000 times equals ability.

Dr. Suzuki

Playing a piece of music every day for 1 year would be practicing it 365 times.

Playing a piece of music every day for 10 years would be practicing it 3650 times.

Playing a piece of music every day for 27 years would be practicing it about 10,000 times.

How long to 10,000 times?

Playing a piece twice a day would mean reaching the goal of 10,000 in about 14 years.

Playing a piece three times a day would mean reaching the goal of 10,000 in about 8 years.

Playing a piece five times a day would mean reaching the goal of 10,000 in about 5 years.

*How many times did you practice your pieces today? None?
Once? Five times?*

Students who regularly play through their known pieces progress faster and play better than those who don't.