



# Suzuki Flyer

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## RECITAL NEWS

The Winter Recital is on March 4<sup>th</sup> at Hidenwood Presbyterian Church at 12:30pm. There will be three days of dress rehearsals on February 28<sup>th</sup>, March 2<sup>nd</sup>, and March 3<sup>rd</sup>. Students need to attend only one dress rehearsal. I have enclosed a list of scheduled dress rehearsals. If you have not signed up for a time, please let me know.

Students should begin preparing for the recital by practicing their solo regularly. This practice should be done *before* their dress rehearsal so that they will be prepared at the dress rehearsal. Dress rehearsal is intended for the student to rehearse their tempo, and timing, and other minor adjustments with the accompanist. Everyone has been doing a great job at being prepared for previous dress rehearsals.

Also, remember that everyone needs to prepare a short speech to introduce their solo piece. Students should research something about his or her piece, the composer, or the Suzuki method. At the recital, they should use their research to introduce their piece. It is helpful to have the speech ready to practice during the dress rehearsal.

Here are some important dates to remember for the recital:

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| <b>February 28<sup>th</sup></b>           | Dress Rehearsals (my house)   |
| March 2 <sup>nd</sup>                     | Dress Rehearsals (Hidenwood)  |
| March 3 <sup>rd</sup>                     | Dress Rehearsals (Hidenwood)  |
| March 3 <sup>rd</sup>                     | <b>Group Lesson @ 4:30pm</b><br>all Toccata & Fugue students only<br>Bach Double Students stay until 6:00pm |
| March 4 <sup>th</sup>                     | <b>Winter Recital @ 12:30pm</b><br>(arrive at 12:00pm)  |
| March 6 <sup>th</sup> – 10 <sup>th</sup>  | <b>NO LESSONS</b> – take a break!   |
| March 13 <sup>th</sup> – 17 <sup>th</sup> | Lessons resume  |

## GRADUATIONS



Students who wish to graduate should prepare to demonstrate their readiness during their lesson. Preparing for graduation can be a lot of work, but it is certainly worth it. I've seen students make tremendous improvements just from preparing for graduation. It is important that students are truly ready for graduation so that they can have an easy transition into the next book level. Students who rush thru the book without polishing each piece tend to have more difficulty with the higher level pieces due to poorly developed technique.

Since we have so many students graduating this recital, graduations will be handled a little differently. Students will pick 2 of their pieces from the hat and perform them at the group lesson, and they will pick and play their final 2 pieces at the recital. I hope this will keep the recital from being too long,

## A TASTE FOR "BACH"!!

Somehow it ended up that we are working on 2 pieces by J.S. Bach this year; Toccata & Fugue, and Bach Double 2<sup>nd</sup> movement for advanced group. There is something very special about Bach's music that has been causing me start listening to it more lately. I guess you can say, I have a taste for Bach!

The Toccata and Fugue group has been making steady progress. I am excited to have everyone learn the special piece. The piece will be performed at our recital on June 3, 2006.

The remaining group lessons will be more focused on the Toccata and Fugue and the Bach Double 2<sup>nd</sup> movement for the advanced group. If you own a

stand, please bring it to each group lesson so that we will have enough.

June may seem far away to some. But it will creep up very quickly. We have only 3 more groups before the June recital. So please do not neglect having your child practice these pieces bit by bit now rather than later. If needed, extra rehearsals may be scheduled.

## SUZUKI WORKSHOP

The annual Suzuki workshop is on February 24<sup>th</sup> and 25<sup>th</sup>. My experience with the annual Suzuki Workshop is that students come back improved in their playing and highly motivated for weeks afterwards. Around this time of the year, a lot of students are in a “slump” and need to be revitalized. They enjoy the freshness of being around different students and teachers for 2 days. Oftentimes, hearing advice from another teacher is all it takes for a concept to “stick”. Students also enjoy making new friends and watching others perform at their level and beyond.

My family has been going to the workshop every year for 7 years in a row. However, due to other conflicts, this year we are unable to attend. I hope many of you will be able to attend this extremely rewarding workshop. Take advantage of it if you can!



## ADVICE WORTH REPEATING

Two years ago, I printed the following article. Since so many of you are new, I think it is definitely worth repeating.

“Slow practice is for the ear *and* for the hand”. I observe so many students missing notes, but still eager to move on to the next part of their piece. An article in the Suzuki Journal addressed this perfectly. It read:

“Most students seem to understand the importance of slow practice for the ear. Many seem slower to

grasp the importance for the hand. Students will fish around for a note, finally find it and then move on immediately. They do a brilliant job of sliding around the fingerboard for about three seconds. Now they need to find the note and hold it for at least three times as long as it took them to find it. Their ear knows the note, but their fingers, hand and arms need time to learn the correct place too. Time is necessary for muscle memory to develop. Once in a while you find a rare student who has instant muscle memory, but most of us mere mortals need more time to physically learn where things are!”

This happens a lot in lessons. The student misses the note then finds it and is eager to forget the mistake and go on. They are sometimes perturbed by my interruption when I ask them to stop and go back and repeat that passage to correct it. I know that they can figure it out when they mess up, but I would prefer that they not miss it in the first place. That is why it is important to encourage them to slow down to return to the spot where they played the note incorrectly. Have them go back and *slowly* practice finding that note and holding it after they’ve found it. It is their instinct to move on, but we must show them how to fix the blemish so that their muscles will remember the note next time.

## MARCH TUITION



I realize that it will be a little soon for some of you, however, since the recital is at the beginning of the month, and there are no lessons the week after, it is important that tuition is paid before the Recital. This is necessary to help cover recital expenses, and it is also a good way to keep families from falling too far behind on their tuition.

Invoices will be mailed this week. You may pay your tuition at your dress rehearsal or at the group lesson.



## RECITAL DVD'S ARE BACK!



Many of you are aware that I have made fun DVDs of the recitals in previous years. However, with the growth of the studio and longer recitals, I have been unable to fit the recording on the standard DVDs that were on the market. So I took a break from this project and focused on other things. However, I've just upgraded my equipment so that I can record on the new 8.5 Gig DVDs on the market. So recital DVDs are coming back! The disks are expensive since the technology is still new. Therefore, the price will be a bit higher than before.

DVDs for the November 19, 2005 recital will be available at the recital on March 4<sup>th</sup>. The cost will be \$20 each. If you would like one, you may purchase at the recital.

## VIOLINS FOR SALE

Mr. Ralson, Daven Ralston's dad, has the following violins for sale:

1. Old Maggini violin. Turn of the century violin, estimated to be from the 1920 to 1930s, in excellent shape. Restored with attractive ebony fittings, D'Addario Zyex strings, and a new top quality Aubert Mirecourt fitted bridge. Plays beautifully with that bold Maggin sound and volume. A beautiful vintage violin for \$550.

2. Old Stainer violin. This lovely old violin (estimated late 1800s) has had a long distinguished life as a fiddle (the original fingerboard was heavily grooved). The violin has had extensive reconstruction, returned to top playing condition including a beautiful new inlaid fingerboard, much professional structural repair, a new fitted Aubert Mirecourt bridge, and new Prim steel strings. This old girl is ready to continue her life as a beloved fiddle. \$450.

Call Mr. Ralson at 875-0513 if interested.