



SUZUKI FLYER

PUBLISHER Danielle Weems-Elliott Volume No5 Issue No1 November 2005



FALL RECITAL NEWS

Recital/Dress Rehearsal Dates

Our first recital of the year is Saturday November 19, 2005 at 1:30 p.m. Make a note of these important upcoming dates:

November 15th, 17th, 18th dress rehearsal days.
Students need to attend only one dress rehearsal. Sign up sheets for a dress rehearsal day & time are available during the lesson time.

November 18th Group Lesson at 4:00pm to 6:00pm

November 19th Recital at 1:30pm.
Arrival time 1:00pm

It is important to begin preparing for recital now. Student's practice should be done **before** the dress rehearsal so that they will be well prepared at their dress rehearsal. The dress rehearsal is not the time for students to learn their piece. Dress rehearsal is intended for the student to rehearse their tempo, and timing, and other minor adjustments with the accompanist.

Students also should prepare a short speech (a few short sentences) to introduce their piece before their performance. They should research something about their piece, the composer, or the Suzuki method. It is often helpful for students to have their speech prepared to practice at their dress rehearsal. If a student has anxiety about this introduction, allow them to keep it very brief.

Recital Graduations

Students who plan to graduate at this recital should meet the following requirements:



1. Students should already be working on or completed the last piece in their Suzuki Book. In most cases, if the student has not started the last piece by now, it is unrealistic learn and master it by the recital.

2. Students should be consistently reviewing the earlier pieces in their book. All of the pieces in their book should still be polished.

3. Students must demonstrate their preparedness at their lesson **1 week before** the recital. This is done by earning a second star on each review piece.

Performance Mode vs.



As the week of recital approaches, students should begin to switch from "Practice Mode" to "Performance Mode".

At this current point in time, most students should be completely in practice mode. During practice mode, we expect to stop-and-fix every problem spot of the music. We do this by breaking down the music into short, coherent parts versus going for overall flow. This is a point that I have been discussing with many students in the past few weeks. It is important that parents and students understand how to practice properly. Careful repetition of brief segments provides efficiency in learning (practice time not wasted), and allows accomplishment of many tasks (mastering the basics). Most students need guidance in how to practice.

Some students may be overly eager to arrive at the final result, and practice everything too fast before the music has had time to jell correctly. These students need our help to keep a moderate measured tempo, with deliberate action and careful attention to accuracy. Too fast practice can result in sloppiness and a choppy performance riddled with inaccuracies. It is always easy to distinguish the students who practice properly from those who just play thru their music everyday.

Other students are by nature more cautious. They may need our help with entering the moment of performance with more personal expression, fluidity, and emotional involvement. These are the features of *performance mode*. In performance mode we go for continuity. We learn to stay within the story even if we “goof”. Later, after the performance, we return to work on that problem spot. This ability to stay within the musical tide, to avoid distraction, is an essential ingredient, just as valuable to a musician as the careful listening for quality when repeating and honing parts.

In its earliest phases, practice mode aims for correctness and accuracy, whereas performance mode allows the deepest, most individualistic and intimate experience of the music. Even after fluency is established, we return as needed to practice mode to problem solve. Sometimes practice becomes performance – when, after much work, the “right” tempo asserts itself and the music suddenly becomes an art. These are the moments that we cherish.

In general, technique in the mechanical sense will do nothing for you. You must know the technique in order to play your piece properly....but it must always be natural and not forced. Practicing correctly on a frequent basis helps students to achieve the ease of playing naturally.

Congrats! Student Accomplishments!

Regional Orchestra Auditions

Audition for Regional Orchestras are held once a

year. Hundreds of students from Southeastern Virginia compete for limited spots in these orchestras. Most do not get in. Students who are accepted participate in 2 days of rehearsals and have a concert on the 2nd day.

Senior Regional Orchestra:

About 180 violins auditioned for 22 seats!

Congratulations to Jonathan Matthews and Samantha Whitlock for earning a seat in the top orchestra. Their concert date is November 12, 2005

Junior Regional Orchestra:

Congratulations to Benjamin Caoili who ranked 10th out of over 200 violinists! His concert date is January 14, 2005.

If anyone would like to attend these concerts, let me know.

Youth Orchestras

Youth orchestras differ from regional orchestras by having weekly rehearsals and several concerts during the year. The following students have been accepted into local youth orchestras.

Jonathan Matthews – Bay Youth Concert Orchestra
& Peninsula Youth Orchestra

Samantha Whitlock - Bay Youth Concert Orchestra

Hannah Whitlock – Bay Youth String Orchestra

Stacey Hoell – Bay Youth String Orchestra

Brendon Elliott – Peninsula Youth Orchestra

Justine Elliott – Peninsula Youth Orchestra

Benjamin Caoili – Peninsula Youth Sinfonia Orchestra

Sarah Caoili - Peninsula Youth Sinfonia Orchestra

Promise Paulden - Peninsula Youth Sinfonia Orchestra

Sterling Elliott – Peninsula Youth Sinfonia Orchestra

NOVEMBER TUITION



It is important to remember to make your November tuition payments before the recital. Your tuition payments help to defray the costs associated with the recitals, which include accompanist fees. So please be prepared to pay your total tuition before the recital.

NEW STUDENTS

Welcome to our newest students!



Gabriella (Gigi) Garziani, age 8
Mother, *Debra* also takes
lessons.



Gabriella (Gabi) Sandoval age 3
& Mother, *Kayoko Sandoval*



Melissa Hoell, age 10
Sister, *Stacey* also takes
lessons.



Dana Caroll, age 8



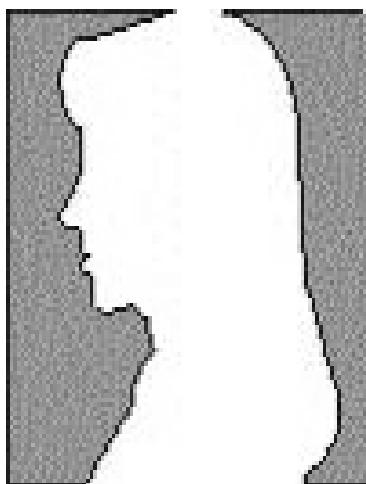
Quintia Atkins, age 7
She is back! After a long recuperation
from surgery complications.



Kaitlyn Dudley, age 12



Tyler Pope, age 3 & Dad, *Frank Pope*



Anne Watson, age 16
Sorry Anne, I forgot to take your photo!