

Subject:	SAC Summer Newsletter
From:	CO Suzuki News (pkrause@cosuzukiassociation.org)
To:	andrewschiller@yahoo.com;
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Suzuki Association of Colorado Newsletter

Summer 2015

Letter from Our SAC President...

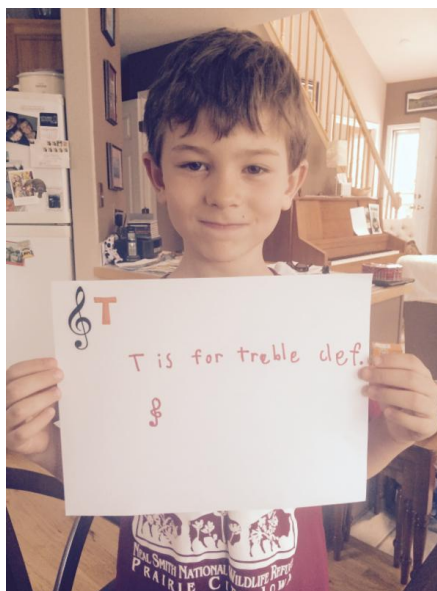
Summer Greetings!

Surely nothing beats a Colorado summer! Getting outside to enjoy the beauty and sheer magnificence of our state is inspirational, especially in the mountains. Some of our members experienced this first hand while attending the 2015 Colorado Suzuki Institute at Beaver Creek where the inspiration and learning takes place both inside and out of doors.

Summer does bring its own challenges however. With schools out, families on vacation, and children off to summer camps of every description, it can be difficult to keep students focused and making progress, especially when their daily practice routine is not always maintained.

One of my students is getting together regularly over the summer with other 1st graders to make an ABC book of music. The writing sessions are great fun and the pool party afterwards only helps affirm the association of studying music with friendship and joy. Perhaps you have a summer story of your own to share. If so, we'd love to hear from you. E-mail our editor, Peggy Krause. peg.krause@yahoo.com

While our studio families are concentrating on enjoying the remainder of summer, we teachers must already be preparing for the fall semester. SAC members have much to look forward to! Read through the newsletter for details on October 26th's play-in, string and piano graduation recitals also taking place in October, and so much more!



Musical ABC's

Are you comfortable using technology in your music teaching? SAC is searching for 4 or 5 individuals who can demonstrate this technology on PC's, iPads, iPods, etc. If you have a lesson or technique to share, please respond to me, Arlene Patterson, at longmonttrowie@gmail.com.

Also, SAC is urgently in need of a Treasurer. Any nominations should be reported to our SAC secretary, Sarah Delevoryas at sdel303@gmail.com.

May the rest of this spectacular Colorado summer be filled with much happy music making for all of us as we look forward to a vibrant SAC fall!

Your friend and colleague,
Arlene Patterson

SAC 2015 Play-In Scheduled for Fall



The first Play-In was such a delight, with many students and teachers already asking when the next is scheduled, the answer is here.

Sept. 26 is the date. The piano event is again at the Schmidt store, and we are hoping to



increase the attendance to 50.

The strings and flute will be in the afternoon - the place to be determined. Still working on details, but the attached review lists below should be valuable as you have students this summer start to play these "old" favorites from previous books.

If you have questions, do contact me,
Carol Jilling
719 598 2689



Videos of Last Year's Play-In Events:

[2014 Piano Play-In Video](#)

[2014 Violin Play-In Video](#)

Play-In Review Lists:

[Violin](#)

[Cello](#)

[Piano](#)

[Flute](#)

In Search of True Vocal Artistry

by Arlene Patterson

Between my mother singing around the house and my being a school child in Glasgow (Scotland), I was bathed in music from the beginning. Much of that music was choral. My friends and I played singing games on the playground. It was just expected that you could sing, jump, and caw the rope to a steady beat. In the classroom. All 42 of us participated in BBC music programs for schools, learned tonic solfa, and had the opportunity to sing in choir, to have free violin lessons, and we were encouraged to audition for a place in one of several Glasgow schools' summer choral and orchestral courses. These camps were residential, a fortnight long, and led by professional musicians and conductors. While the music was challenging, the courses were taught with

great joy, we learned a great deal, had lots of fun, and competition for a place was fierce.

Throughout my public school years, both as a student and later as a classroom teacher, we had regular visits from the Scottish National Orchestra. We also had regular visits from the minister requiring the learning of a different classic old hymn each week. You never knew which hymn you'd have to sing in the local church on special occasions, although "Lord Dismiss us with thy Blessing" was typically sung at the end of the school year. No-one needed a hymnal for the verses.



All of these musical experiences were gifts I took completely for granted. It wasn't until my own parenting years that I fully realized how privileged I had been.

My daughter is a Suzuki violin kid now studying vocal performance in college. Wanting her to experience true vocal artistry in a setting for which the music was written, I took her to London and to Cambridge, England, over winter break. We had several thrilling vocal musical experiences. Some of those experiences were planned and some were accidental.

St. Paul's Cathedral: Evensong Service



Our first choral music experience took place in St. Paul's Cathedral. Too late to take the last tour of the day, we were told we could come back in an hour and enjoy Evensong. 4:45 pm saw us marching up to the front of the sanctuary for the best view of the glorious mosaics inside that iconic dome. Those seats also gave us a perfect view of the quire. This in itself was breathtaking, but when it was announced there was room for some to sit by the choir, I think I actually stopped breathing altogether. Sitting close enough to watch the singers breathe, to watch their facial expressions and their careful responses to the conductor was awe inspiring. Oh, and the sound! Not only was the singing

masterful, the organ playing literally shook the floor. Seated in those choir stalls dating back 300 years, I couldn't help but wonder who else might have occupied my seat in years gone by.

Walking out after the service, I fell into conversation with a proper English gentleman who told me he lived nearby and regularly came to sing in Evensong. I wanted to tell him how fortunate he was, but suspected that was information he already had.

We came out into the dark early winter evening which made our Cathedral experience even more magical, especially with Christmas decorations glistening everywhere up and down the city streets. Rumbling back to our hotel on the subway train was less beautiful but equally exciting.

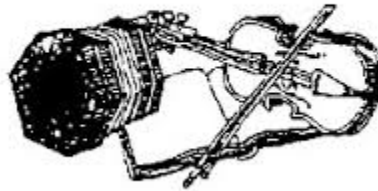
<https://www.stpauls.co.uk/worship-music/worship/choral-evensong>

St. Neots Folk Club

A huge fan of folk music, I'd written to St. Neots Folk Club (St. Neots is a small town 17 miles outside of Cambridge) to invite our fiddling selves to their meeting. The club was more than hospitable, even offering to put us up for the night should

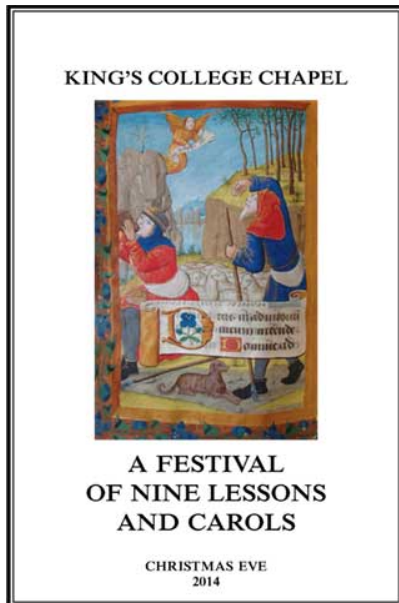
we need accommodation. December 22nd, 2015 turned out to be their Christmas party. It was a round robin affair with everyone sitting in a large circle and each person given the opportunity to share a song, a tune, or a poem. Here we found true vocal artistry of a simpler kind. The English love Christmas the way Scots revere the New Year. We were treated to poetry, Scottish fiddle tunes (played in unmistakably English Morris dance style), acapella versions of old English folk songs, and glorious old Christmas hymns (no hymnal required). Everyone joined in, adding harmony parts. A hauntingly beautiful rendition of "In the Bleak Mid-Winter" catapulted me back to those classroom days with BBC Radio for Schools

St. Neots Folk Club



<http://www.stneotsfolkclub.co.uk>

9 Lessons and Carols from King's College Chapel, Cambridge



For reasons both personal and musical, attending 9 Lessons and Carols from King's College Chapel was top of my bucket list. When you really want something to work out, there is a huge risk of disappointment and an even bigger temptation to steer clear of any attempt to make it happen, but going to Cambridge turned out to be the absolute highlight of our trip.

Admission to 9 Lessons and Carols is by queuing up in front of the chapel from early morning, so I made sure we joined the queue at 5:15 am. Sitting

inside the chapel with our feet made cozy by the heated floor came at the end of a very long and exciting day. By the time the service began at 3pm we were BFF with several fellow pilgrims. There's a coffee shop on the grounds and you can leave your spot for a while here and there throughout the day. People bring supplies and chairs, blankets and umbrellas, all of which are cheerfully shared.

Alumni of King's College choristers come serenading the queue and this year the mayor of Cambridge herself came along the queue in her wheelchair, assuring us all we were most welcome and telling us how delighted she was that we were there to share the event.

For years there has been pressure to make 9 Lessons and Carols a ticketed event but the mayor insists that those who are willing to endure the discomfort of queueing up all day are the ones who most deserve admission to this very special event. I couldn't agree more. Even the experience of watching the stained glass windows change with the fading light is worth the almost 10 hour wait in line.

Having listened to the live broadcast every year as far back as I can remember, both in Scotland and the US, it was hard to

believe we were really sitting there, experiencing the service in real time. "Once in Royal David's City" came floating through King's College chapel on the boy soprano's voice and I was lost. For one thing, I knew my beloved father-in-law was sitting in his assisted living facility in Southern California, listening with us. We'd carried him with us in our hearts all day. The other spine tingling moment for me though was when the choristers sang "In the Bleak Mid-Winter". It was the second time in 24 hours I'd heard that hymn sung and both times I was moved beyond description.

We arrived in darkness. We left the chapel in darkness. It was an unforgettable experience.

<http://www.kings.cam.ac.uk/events/chapel-services/nine-lessons.html>

Westminster Abbey: Sung Eucharist on Christmas morning.

Finally, on Christmas morning, we attended the early 10:30 am Sung Eucharist service at Westminster Abbey. We had to walk from our hotel since there is no public transport on Christmas Day in London but it was well worth the effort. After the service, the sound of the Bells of Westminster pealing is something we will never forget. You have to book ahead for a ticket to this event because it gets oversubscribed, but it's easy to do online and, like all our other true vocal artistry experiences, it was free.



<http://www.westminster-abbey.org/events/christmas>

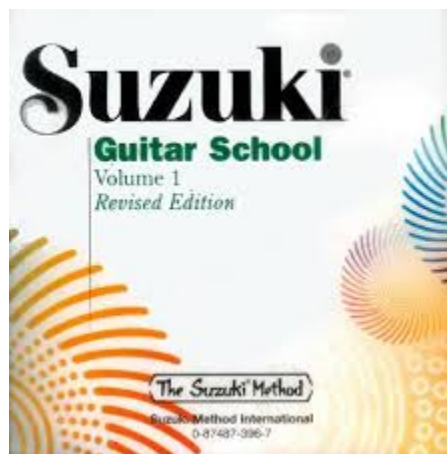
All in all, the trip was well worth every ounce of energy it took for me to make it happen. My daughter was delighted with it all and so was I. We found inspiration in true vocal artistry in high and low places, expected places as well as unexpected. She was

grateful for the experience. I found myself very grateful for my general music experiences as school child.

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Interview with a Suzuki Mom by Andrew Schiller

Jaden is a 12 year old virtuoso guitarist. And a perfect example of what Suzuki kids can truly accomplish when provided the right tools, environment, parental involvement, and training.



She began Suzuki lessons with Andy Schiller when she was 5 years old. By age 11, she had completed Book 8. Her practice regimen increased steadily throughout the years, reaching five hours per day.

Teachers note: Jaden always had a proper instrument that was her size and had good tone. Her mother, Kelly, sat in on every lesson, taking notes, and being directly involved. Half way through her Suzuki training, an uncooperative third grade teacher provided the impetus for home schooling. The concert schedule demanded it. The family are early risers (both personal trainers and Olympic athletes). Jaden's father also is an accomplished

piano player, taking traditional lessons throughout his childhood. In fact, he took several lessons with Andy before enrolling Jaden in the program.

Next we moved on to jazz, studying the Real Book. We memorized the modes and concentrated on improvisation. Jaden began to sing, taking voice lessons. Her band really took off. She would be gone for months at a time on tour. Eventually, she decided to change her focus from classical guitar to jazz and blues electric. Many professional musicians (including myself) have built upon what they have learned from Suzuki in another career path. Jaden used the study tools learned in Suzuki and applied them to memorizing all the tunes in the Real Book.

Jaden's skill in her right hand fingerpicking is obvious. As a teacher, I can watch her play a tune, and think to myself that I know which tune she studied to learn that! Then I see her do something that I've never seen or played, and admit the fact that she learned it somewhere else, or created it in her own imagination.

What was it like as a parent of a child taking lessons from the Suzuki Books?

It was very interesting watching the progression of the material, and seeing how each song presented

new techniques to build upon. Also, the music chosen was really good.

Did you have to try hard to get your child to practice? What methods did you use to motivate her to play?

No trouble at all getting her to practice. She routinely put in over an hour a day at first and built from there.

(She didn't need motivation...)

Did the student's rate of progress increase over the years, remain the same, or decrease?

It definitely increased, with the new challenges and the approach by Andy Schiller. He gave her specific items to work on and bring back to the next lesson, and always made it fun and positive.

What was the balance between Suzuki music and traditional songs? Did the balance change throughout the years?

Equally balanced.

How far into the Suzuki books did the student get before she wanted to play electric guitar?

Not very far. Jaden was playing electric in Book 1.

Would you recommend the Suzuki Method to other parents? What advice would you give them?

Absolutely! It establishes a great foundation for finger skills, music reading ability, developing an "ear" for music, confidence.

What aspects of your specific teacher made it easier for your child to learn?

He never made it "work". Always positive, great tips, stories, advice.

Did you practice everyday with your child, and at what age was she able to self-guide her own practice?

I never played or practiced, but always sat with her at every single practice, through Book 8. She was self-guided pretty early and did the work, I just preferred to listen and offer reminders.

What were the ideas outside of the Suzuki books that your teacher showed, that were most valuable to your child?

Andy always had other songs, videos, etc to share to embellish or nourish the teachings...not just dry book stuff. Also, he has his own great experience to draw from.

Do you notice the technique and tone from Suzuki songs in your child's other playing styles.

Yes, she still applies them to this day in her playing.

Jadens mom states that she didn't need motivation. But remember that the family had music all the time, went to live concerts regularly, and built the habit of steady discipline in their lives in the area of sports. The family does not own a tv. When the atmosphere is supportive, parents and teachers need to provide much less "direct motivation."

Editors Note: We will miss Andy Schiller on our SAC Board of Directors. He has recently moved to Ann Arbor, Michigan. Andy was the coordinator of Boulder Suzuki Guitar in Boulder, Colorado. He studied Suzuki Violin with Anna Land from age 7-18, then performed in Carnegie Hall at the age of 19. He has toured Italy with the Rome Festival Orchestra, studied Samba in Brasil, and has been a faculty member at Adrian College, Siena Heights University, and the Colorado Music Festival. He holds a BA degree in Classical Guitar Performance. He also owns and operates BeyondGuitar.com, featuring video guitar lessons for Suzuki repertoire as well as other genres. His third CD, Horizons, includes both meditative and aggressive percussive solo acoustic guitar compositions, and was recorded

by three-time Grammy winner Tom Wasinger. He currently records for MGB records, and composes and records instrumental music for the E! and MTV networks.

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