

**Guidebook:
SIUE Suzuki Strings Program**



Guidebook for The STUE Suzuki String Program

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Care of a Stringed Instrument

The Do's & Don'ts of Instrument Care



Do:

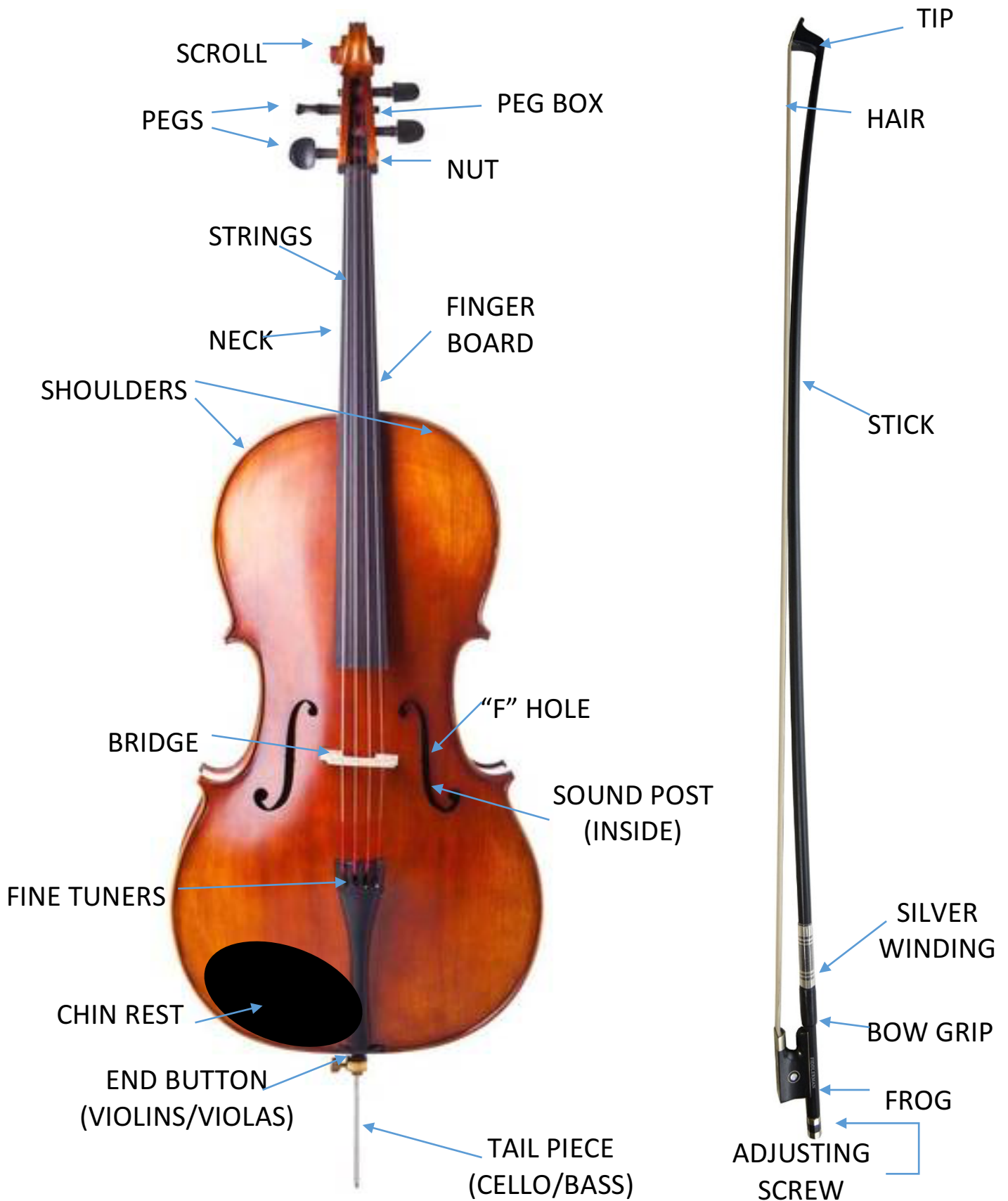
- **DO** wipe rosin dust off instrument after playing with a soft cloth
- **DO** loosen bow hair before putting the bow in the case
- **DO** make sure that the bow is fastened correctly and securely in its holder
- **DO** close case carefully & securely
- **DO** practice every day for at least 15-20 minutes and...**HAVE FUN!!!**



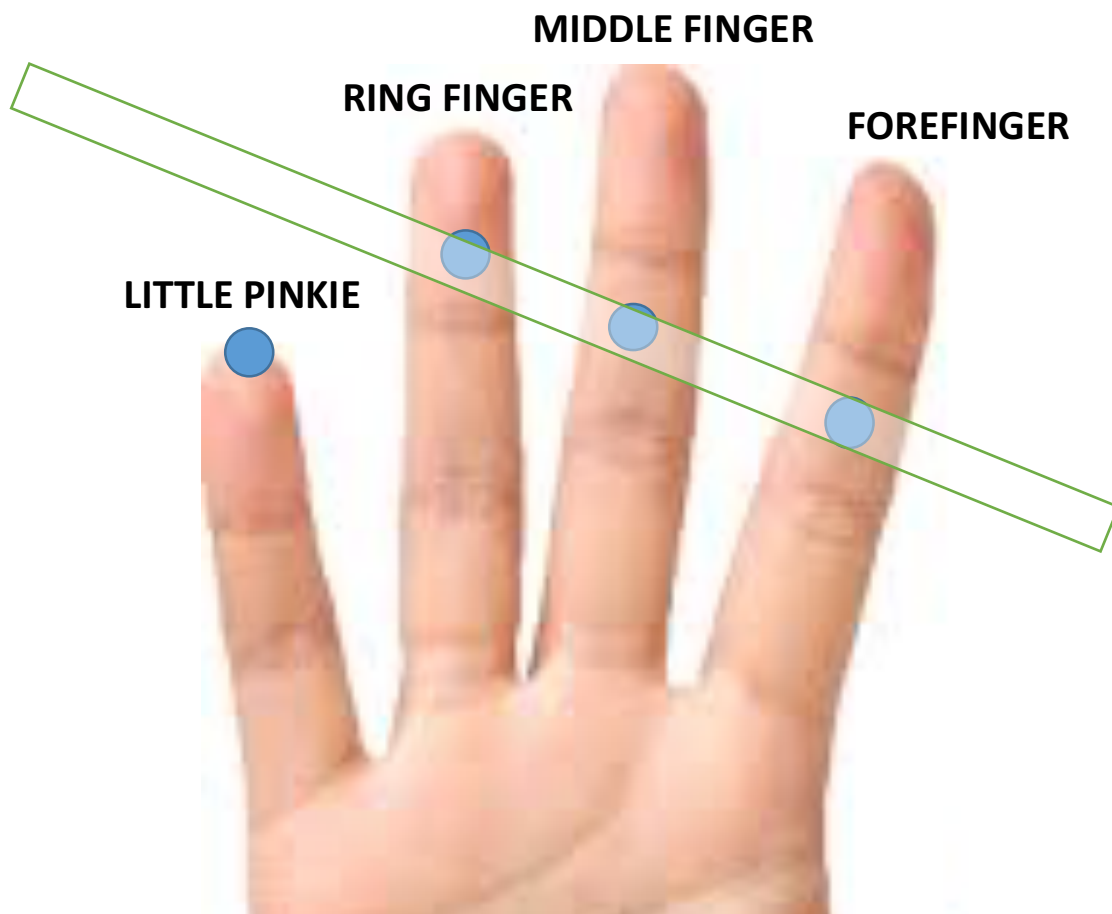
Don't:

- **DON'T** over tighten bow hair, fine tuners, or pegs
- **DON'T** throw, drop, or damage instrument
- **DON'T** expose instrument to extreme hot or cold! Don't leave in car, outdoors in a garage/basement, or next to a heater. Treat your instrument like a baby. If you wouldn't leave a baby there, it's not a good place for your instrument either!
- **DON'T** store books, music, etc. in instrument case
- **DON'T** attempt repairs! Show the problem to your string teacher or take it to a music store with a trained repair technician

Parts of the Stringed Instrument & Bow



The Points for Holding the Bow



PRACTICE WITH THE BOW OR A PENCIL.

Two fingers on the frog,
Pinky sits upon the log,
First finger on the grip,
Thumb goes bump on the silver clip!

A



Mississippi Stop Stop

B



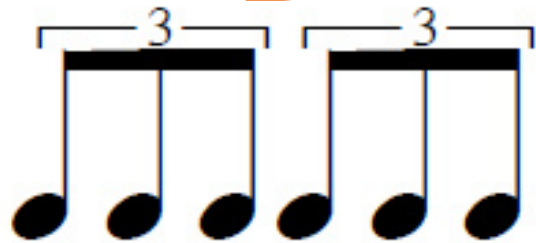
Ice Cream Shh Cone

C



Run Pony, Run Pony

D



Pineapple Popsicle

E



Mississippi Mississippi

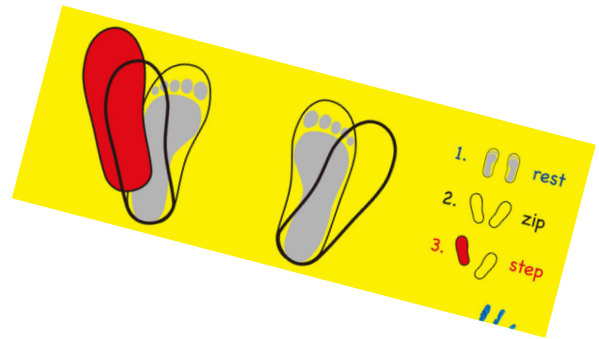


Twinkle Theme

Pre-Twinkle Violin & Cello Class

Foot-chart

- Rest Position Feet (with and without violin & bow)
Rest position, toes in line,
Scroll out front, that's mighty fine.
Check your bridge, 'cause it should be,
Peeking out at you and me.
Point your bow down to your toes,
Now we're ready, set to go.
- Zip and Step
- Playing Position Feet
- Bow ("Hello toes!")
- Bow with A Major Chord on Piano



Rhythms

- Clap
- Tap Body Parts
- Soap Arm (all the rhythms)
Dirty doggie scrub, scrub,
Put him in the tub, tub;
Rub-a-dub-a-dub-dub,
Dirty doggie scrub, scrub.
- Parent or Friend Handshakes
- Rosin the Bow with Rhythms
- Name, Clap or Play Rhythms upon Hearing It, Played or Clapped
- Name the Rhythms on Cards
- Shoulder Bow the Rhythms
- Bow Rhythms with Dowel Rod in PVC pipe or Toilet Paper Roll

Violin & Bow Parts

- Where is the _____? Here is the _____! (Sing Major scale)

Ear Training

- Guess What String?
- Guess What Rhythm?
What's Your Name? (open A)
- Supercali...
- Dr. Suzuki Says
- Same or Different (two notes)
- Higher or Lower (second note)
- EE Going Down to AAA, Going Down to DDD, Going Down to GGG,
GGG Going Up to DDD, Going Up to AAA, Going up to EEE.
- Scale Up and Down (A-B-C-D-E-F-G-A). Sing, then Play
- Arpeggio Up & Down (A-C-E-A)

Violin

- Rest Position Violin
- Rest Position Violin & Bow
- From Floor to Rest Position, From Rest Position to Floor Quickly & Quietly
- Violin Hand Versus Bow Hand
- Violin Thumb Versus Bow Thumb (Banana, bump)
- Parent Placement of Violin
- Holding Violin in Playing Position for 10 Counts or the Musical Alphabet (A-G)
- Holding Violin & Bow in Playing Position for 10 Counts
- Highway

- Holding Violin in Playing Position with Eyes Focused Down on Instrument
- Nose, Bridge, Elbow and Toe—All in Line
- Helicopters
- String Crossing E, A, E etc. Down (Drop elbow), Up (Tilt)
- Spider (she likes only violin foot)
- Number Game (set bow hold first)
 1. In rest position, grasp shoulder of violin with left hand (box fingers)
 2. Hold violin with straight arm over the left toe
 3. Turn violin upside down
 4. Turn chin to violin shoulder and open the garage door
 5. Place the violin on the “shelf” (shoulder or mountain) and close the garage door (chin on the chin rest)
 6. Police stop sign up and down
 7. Elbow swing
 (Steps 6 & 7 are more advanced)

Violin Hand

- Tap Fingers (Use finger #'s)
- Police Stop Sign
- Thumb Up & Down
- Letter V for Violin
- Bumble Bee
- Open Door
- Finger #1, box, letter Y
- Tip of finger, nails turn white

Bow Hand

- Thumb (Bump) (Thumb bow 10 times)
- Bunny
- Up like a rocket, Down like the rain,
Back and forth like a choo choo train,
Pull into the station, check it all out, if it's okay we'll do it again!
Up like a rocket, Down like the rain, back and forth like a choo choo train,
Pull into the station, check it all out, if it's okay we'll shout, “HOORAY!”

Songs

- Rhythms
- Supercali... (can play any note)
- Pop Goes the... (only E, then E & A)
- Dr. Suzuki (can play on any note)
- One Little, Two Little
- Old McDonald
- E String Concerto & A String Concerto
- Pre-Twinkle Express (use all rhythms)
- Open Strings Blues
- Flower Song
- Monkey Song (use all rhythms)
- A Major Scale

Dear Beginning Parent:

I have sat in your chair, for I have twice been a beginning Suzuki parent. Now that I've put in a little more time at lessons and practice, my perspective has changed a bit. While being a more experienced Suzuki parent has not changed my initial response to what my child is doing, it has caused major changes in my expectations and what I do with my reactions (Usually!). If your child is like every other child I've ever known, he or she will definitely learn to play the chosen instrument. Along the way, he will most certainly do one or more of the following:

- Lie down on the floor when everyone else is standing up
- Stand up when everyone else is lying down.
- Interrupt a lesson with a rambling discourse—definitely not on music!
- Seem more interested in the mechanics of the instrument than in playing it.
- Feel more sleepy, hungry, angry, or lazy than he does musical.
- Declares she hates the violin (and/or you)!
- Resist and test your ideas about habit building, especially concerning practice.
- Get to a lesson and do absolutely nothing he has worked on at home.
- Make pronouncements to the teacher regarding your practice or lack of, listening or lack of, family problems, etc.
- Drop the violin on its bridge or other delicate part.
- Have an attention span of 5-10 seconds.
- Deliberately do things “backwards.”

It's funny: I can appreciate these actions and reactions in the other kids in the class. As a matter of fact, I think they're cute and funny and that the kids are making terrific progress. With my own kids, I want to bite my tongue, hide my face, duck my head or maybe YELL! However, over the years, I am learning that my kids sense it when I feel that way, and they become nervous and less confident. What they need most from me is:

- My interest. I'm here; I care
- My faith. I believe he or she can learn to play the violin, cello, piano.
- My enthusiasm. This is a neat thing to do.
- My respect. For him—his ideas, advice, interest, ability, training.
- My enjoyment of every step along the way.
- My acceptance. Indicated by a pleasant expression on my face at lessons, class, and practice.
- My praise of every small success.

This is the habit building I'm still working on every day. My expectations for my children are high because I want so much for them, but my image of myself is also involved. I want the teacher and other parents to see me as a good, effective parent. I try to remember that our teacher sees my child working very hard and is appreciating his efforts—not criticizing him or me. Our teacher has worked with many children, and she is not bothered by behavior he has seen many times before. So I try to restrain my motherly sigh and roll of the eyes. My goal for this year is to relax—and try to enjoy my own child as much as I'll enjoy yours. I hope this will be your goal too. **Welcome!**

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Why Teach Music?

Music is a Science

It is exact, specific; and it demands exact acoustics. A conductor's full score is a chart, a graph that indicates frequencies, intensities, volume changes, melody, and harmony all at once and with the most exact control of time.

Music is Mathematical

It is rhythmically based on the subdivisions of time into fractions that must be done instantaneously, not worked out on paper.

Music is a Foreign Language

Most of the terms are in Italian, German, or French; and the notation is certainly not English—but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language.

Music is History

Music usually reflects the environment and times of its creation, often the country and/or racial feelings.

Music is Physical Education

It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles, in addition to extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

Music is all these things, but most of all, Music is ART!

It allows a human being to take all these dry technically boring (but difficult) techniques and use them to create emotion. That is one thing science cannot duplicate: humanism, feeling, emotions...call it what you will.

That's why we teach music!

Not because we expect you to major in music

Not because we expect you to play or sing all your life

Not so you can relax

Not so you can have fun

But...

So you will be human

So you will recognize beauty

So you will be sensitive

So you will be closer to an infinite beyond this world

So you will have something to cling to

So you will have more love, more compassion, more gentleness, more good—in short, more life

Of what value will it be to make a prosperous living unless you know how to live?

That is why we teach music!

Pennsylvania Music Educators Association –PMEA News

Ten Commandments for Suzuki Teachers

1. Thou shall offer loving encouragement to thy students.
2. Thou shall find something positive in each lesson.
3. Thou shall not compare one student with another and thou shall be sensitive to each student's needs.
4. Thou shall communicate effectively and hear parents and students.
5. Thou shall be content with each small step forward.
6. Thou shall approach thy work with discipline, effective planning, creativity, and enthusiasm.
7. Thou shall transmit a love of music to thy students.
8. Thou shall be sensitive to each student's needs and thou shall not compare one with another.
9. Thou shall be patient while maintaining high standards.
10. Thou shall love listening to and playing
"Twinkle Twinkle Little Star"

Shinichi Suzuki



The Parents' Pledge

(A light-hearted look at some ideas that Suzuki parents should take seriously)

1. I will play the Suzuki recording every day, even though “Twinkle” starts coming out of my ears, and I find myself whistling “Lightly Row” at executive board meetings. My child will learn how to play the pieces only if he listens to them regularly, so I will gracefully suffer “Go Tell Aunt Rhody” for 1,947 times, if necessary.
2. I shall do my best to be alert and attentive at lessons, resisting the temptation to check social media, email, or text. I realize how sensitive my child is to my attitude, and if he or she suspects that I am not 100% involved, his own attention will be poor.
3. I will try to leave siblings at home when we come to lessons. Not only does this remove distractions, but it also reassures my child about her value to me, and the value I place on her lessons.
4. I will control the impulse to prompt my child during lessons, though I may have to literally bite my tongue. I know that my child cannot pay attention to two teachers at the same time, and that it is my turn when we're home.
5. Likewise, I will refrain from exclamations, groans, or facial expressions of dismay and embarrassment; they are distracting, and tend to destroy my child's confidence. I will even hold back praise until after he is finished playing, so that I do not interrupt his train of thought.
6. I will help my child mentally prepare for her lessons by talking about her pieces and what she will do at the lesson, and make every attempt to create a restful, calm and unhurried atmosphere in the car so that my child arrives at the lesson in a receptive state.
7. I will try to be creative in practice sessions, making them as pleasant for both my child and myself as I can. I will try to approach practicing as a challenge to my ingenuity, and not as another chore that must be done.
8. I will **NOT** stress care and perfection to my child while I behave carelessly and accept mediocrity; my child is not stupid, and if he sees that I do not always make my best effort, neither will he or she. I shall try to model for my child exactly what I want him to do and become, realizing that whether or not I do this consciously, he will nevertheless imitate exactly what he sees in me.
9. I shall resist the temptation to compare my child with others. Each child learns only as she is ready to learn, and if I try to push her, we will both become frustrated. The times that she needs my belief in her the most are precisely those times when I begin to fear that she is about to reach (and pass) the world's record for Length of Time Spent Learning a Single Piece.
10. If the teacher and I do not present a “unified front,” my child will quickly become expert at playing us against each other. Therefore, **I promise to tell the teacher** not only when I'm happy with the lesson, but particularly when I'm unhappy, and why: **I will tell the teacher** not only when we're having practice problems at home, but also when I'm delighted with my own creative solutions to practice problems. No one knows my child better than I do, and the teacher can use my knowledge. For violin lessons to be a successful experiment, the teacher and I need to understand and actively support each other.



Listening



Very often in the course of a lesson, the teacher will ask, “How does this sound on the recording?” Then it is revealed that the child has not heard his recording for a month or so. PLEASE, PLEASE, PLEASE listen to your recordings! Your child needs not only to hear the Suzuki literature, but also to hear the tonal beauty of the instrument. You don’t have to sit down each day and listen to the recording—put violin, cello, or viola music on while you eat lunch or dinner, while you do the dishes, or use it as going to sleep or wake-up music. Do listening in the car and turn this generally unproductive time into an ear training session for your child, your family, or for the whole carpool.

Help your child learn the names of the pieces by pointing them out informally each day— “Oh that’s ‘Aunt Rhody,’ one of my favorites!” If you absolutely have to grit your teeth while “Twinkle” is played again, try taking a break and playing Volume 3 and 4 for a refreshing change. For Christmas and birthdays, give your child a good recording of Bach’s A Minor Violin Concerto or something similar. Your child needs to be in an environment where beautiful music is a joy.

There are three basic types of listening that are necessary:

1. Review listening—to pieces already studied;
2. Listening to the current piece;
3. Advance listening—for motivation and preparation.

Repetition in listening is extremely important. Make a playlist in the following sequence:

1. The current piece, such as “Song of the Wind” 5x in a row
2. The previous piece, such as “Lightly Row” 5x in a row
3. The next piece, such as “Aunt Rhody” 5x in a row
4. Then let the rest of Volume 1 play



This listening sequence and process holds true for all levels of the literature.

For active listening, the song the child is working on is played over and over again for around 30 minutes. During this time, the child could be drawing, coloring, putting together a puzzle, or any quiet activity in which the music can be absorbed.

Good listening experiences exist at local symphonies, universities, and chamber music concerts. Make an effort to be informed about cultural events and try to attend. The open dress rehearsals for symphony concerts are good experiences for children since they are more flexible in format than the concerts.



Reviewing



The habit of review, if established early, provides students all the benefits of the “add on” repertoire—pieces which are always ready to play, skills, which are always under the fingers. Review allows for positive, pleasant experiences in solo playing and the fun of playing with a group at any time, without the bother of music, stands, or conductor. Regular review will develop the memory, a skill useful in both the Suzuki repertoire and in many other areas of experience.

Children thrive on repetition and enjoy perfecting something with which they are technically comfortable. Parents must provide the proper positive attitude toward review and refinement by understanding and enjoying these aspects themselves.

Review during each day’s practice session—not just as a matter of happenstance, but as a planned part of the session. Your lesson notes will tell you which pieces or portions of pieces the teacher wants your child to review each week.

Keep accurate records and notes. Use your notes during daily practice sessions. “Repertoire List” forms are available from the teacher if you wish to use them to record when pieces are learned and reviewed.

Ask your child questions about earlier pieces. Encourage them to know what string or finger a song begins on, or what direction the bow goes, without having to sing or hum the piece. This will help develop your child’s inner ear.

Review listening should be an integral part of your child’s listening schedule. The rate of your child’s technical and musical progress will be directly related to the amount of listening that they do.

When a particularly tricky spot in a review piece seems to have gotten away from the fingers, take the measures out of the piece and practice them in the same disciplined way in which they were learned: make a particular shift ten times in a row, daily for a week; stop before a low second finger passage and place the finger low, repeating ten times. This should not take more than two or three minutes a day and in a week, the skill will be restored. Make sure your child knows why the spot is being repeated so that each repetition will be productive.

For a periodic break in the practice routine, have your child play all the old familiar favorites in an individual play in.

Positive Feedback and Your Child

- ❖ Listen to what you are saying. Listen to your words...the tone of your voice...and think about the look on your face.
- ❖ When possible, explain why a certain behavior or action is desired. This not only provides the child with a guideline for the moment, but also gives him/her the tools to evaluate situations for future behavior.
- ❖ Do not use terms that belittle, humiliate or embarrass the child. Negative words have negative impact. A child may, after being told enough times, begin to believe he/she is a “dummy” or “stupid”
- ❖ Get to the point. Long lectures can confuse the child and cover far more issues than the one at hand.
- ❖ Be perfectly clear. Use words that the child understands and make sure that the child knows what behavior was undesirable.
- ❖ Don't expect more of the child than he/she can do. It's unfair to expect reasoning or behavior beyond the child's ability to perform.
- ❖ Don't compare. Make allowances for differences in talents, capabilities, and personalities.
- ❖ Set an example.
- ❖ Be completely honest with your child. A child can understand worry, fear, and concern.
- ❖ Admit your own mistakes. Your children will appreciate knowing you're not perfect.
- ❖ Make sure that rules are understood. Sometimes criticism comes from a misunderstanding of rules, expected behaviors, and the consequences of misconduct.
- ❖ Let your child make decisions about things affecting him/her. By helping decide rules and punishment, children better understand the things that affect them.
- ❖ Be a good listener. Let your child know that you care about his/her feelings and are willing to work problems out together.
- ❖ Most importantly... *try to put everything in a positive perspective so that criticism is constructive NOT destructive.*

98 Ways for a Parent to Say “Very Good”



1. You've got it made
2. You're on the right track now!
3. You are very good at that.
4. That's much better!
5. I'm happy to see you working like that.
6. You're doing a good job.
7. That's the best you've ever done.
8. I knew you could do it.
9. Now you've figured it out.
10. Now you have it.
11. Great!
12. Keep working on it, you're getting better.
13. You make it look easy.
14. That's the right way to do it.
15. You're getting better every day.
16. You're really growing up!
17. Nice going.
18. Sensational!
19. That's the way to do it.
20. That's better.
21. That's my girl/boy!
22. Perfect!
23. You're really going to town.
24. Terrific!
25. Much Better!
26. You've just about mastered that!
27. Outstanding!
28. You did that very well
29. Fantastic!
30. You're really improving.
31. Superb!
32. Keep it up.
33. You've got that down pat!
34. Tremendous!
35. Good thinking!
36. Keep on trying!
37. I've never seen anyone do it better.
38. I like that.
39. I'm very proud of you.
40. I think you've got it now!
41. You figured that out fast.
42. That's really nice.
43. You're right.
44. Clever!
45. That's great!
46. Way to go!
47. Now you have the hang of it!
48. That's it!
49. Congratulations, you got _____ right.
50. It sounds beautiful.
51. That's right!
52. That's good!
53. When I'm with you I feel like singing!
54. Good work!
55. I'm proud of the way you worked today.
56. You're really working hard today.
57. You've just about got it.
58. Super!
59. Congratulations!
60. That's quite an improvement.
61. You're doing that much better today.
62. I sure am happy you're my child.
63. You're learning fast.
64. Good for you!
65. Couldn't have done it better myself.
66. You really make being a parent fun
67. One more time and you will have it
68. You did it!
69. That's the way
70. Awesome!
71. You haven't missed a thing.
72. Keep up the good work.
73. Nothing can stop you now!
74. Excellent!
75. That's the best ever.
76. Fine!
77. Wonderful!
78. That's better than ever!
79. Nice going, champ!
80. Now that's what I call a fine job!
81. You must have been practicing
82. You're doing beautifully.
83. Right on!
84. Good remembering!
85. You did a lot of work today.
86. You certainly did well today.
87. You're doing fine.
88. You're really learning a lot.
89. You outdid yourself today.
90. Good for you!
91. Good going!
92. Marvelous!
93. You're doing the best you can.
94. Good job, (child's name)
95. You remembered!
96. That gives me a happy feeling.
97. Well, look at you go!
98. Dynamite!

The Value of Group Classes

by Teri Einfeldt

Purposes

1. To reinforce techniques and musical concepts learned in the private lesson.
2. To learn more advanced techniques through review of previously learned materials.
3. To become musically flexible by accepting and reacting to differing interpretations.
4. To improve direction following skills.
5. To instill discipline in following the leader (orchestra preparation).
6. To become a better audience.
7. To learn to work as a team.
8. To learn to offer constructive criticism in a positive environment.
9. To provide a social and educational environment for motivation.
10. To prepare for performances.

Role of the Parent

- ➔ To actively review with your child everyday, concentrating heavily on the current review list.
- ➔ To attend group lessons and take notes on techniques and musical concepts stressed.
- ➔ To practice with your child, the ideas worked on in class.
- ➔ To arrive in plenty of time for class. Late arrivals mean stopping the entire class for tuning.
- ➔ Not to distract your child with gestures and looks.
- ➔ To discuss with your child the purposes of group & what the appropriate behavior should be

Role of the Student

- ➔ To be well reviewed.
- ➔ To practice at home what was presented in the group class.
- ➔ To show respect for students, parents, and teachers.
- ➔ To listen to the teacher and react quickly to instructions.
- ➔ To remain in rest position while the teacher is talking.
- ➔ To sit and watch attentively while more advance students are playing.
- ➔ To line up for tuning as soon as the teacher enters the room.
- ➔ To sit quietly on the floor after being tuned.
- ➔ To have all snacks consumed and clean hands before group class tuning begins.

Misconceptions

- ➔ To play through as many pieces as possible.
- ➔ A time for parents to email or text.
- ➔ A time to exchange the latest gossip for both parents and students.
- ➔ A time for parents to run errands.
- ➔ A time for perfecting chalkboard writing.
- ➔ Another opportunity for show and tell.



How to Help Your Child at the Private Lesson

By Juliana McAshan

Attend lessons regularly and teach your child to watch lessons in progress if he must wait his turn. The best way to do this is to watch the lesson yourself. This indicates to your child that something important is going on and also gives him a role for good behavior.

When you practice at home, use the same routines and sequence of events that you observe at the lesson. Use the same language and practice the same exercises that the teacher uses. The teacher is watching for signs that these exercises have become easy and natural for your child, so that she will be ready for the next steps in her learning.

Often a child will appear to be forgetful at his lessons or do poorly in exercises, which he did well at home. Do not become alarmed at this or interfere by giving him hints and reminders while he is trying to pay attention to his teacher. The child's attention should be centered on his lesson; his work is with the teacher. You can best help him to focus his attention by not intruding on his work.

If you have your child's best interests at heart, let her make mistakes because the lesson is a learning process. She is learning through her errors; she is also learning that it is alright to take a chance and that a mistake is not the end of the world.

If a child makes many mistakes in his lesson, do not scold him but resolve to practice more and better with him before the next lesson. Good practice is always the cure for bad lessons.

Sometimes, the teacher will invite the parent to participate. At such times, a complete response is expected, so pay close attention to the lesson.

Bring a notebook to the lesson and write down the important points as the teacher presents them. Study the notes before practice times. If you do this, the child will make steady progress, and will soon be ready for the next step in her learning.

When watching the lessons of the other children, show interest in these students, but avoid making comparisons between your child and others. Such comparisons can be unfair to all concerned, especially since you know a great deal about your own child and very little about the backgrounds of the others.

Suzuki World, Vol. No. 1-January, 1989.

How to Help Your Child at Home

By Lorraine Fink

Ppractice regularly, every day-seven days a week- no matter how many other demands present themselves.

Play the artist's recording of the music being learned. Do this casually, several times a day, without concern for whether the children are listening attentively.

The age of your child will be a major factor in your approach of practice. If your child is a preschooler, keep the elements of a game in high priority since learning takes place best when activity is fun.

Let your child have some say about the schedule for daily practice. Make a chart showing the times that you have both agreed to and post it as a reminder.

Be enthusiastic yourself about practice time!

Find an interesting practice routine that will cover the tasks to be done. List the assignments for the week and decide in what order they will be practiced. This can be done by using a prepared chart, by drawing lottery cards, or by some other system.

Precious moments between parent and child for making music and working together should not have to be shared with a younger sibling. Make special arrangements if necessary.

Know (ask your teacher) what is reasonable to expect. Children learn at different rates, but excessive demands (or leniency) as a regular diet will create tensions and disinterest.

Actively involve your child in determining specifically what is to be learned and how to go about it. Do not tell her what the teacher said- ask her.

Learn how to work in very small steps- one note, two notes, a measure. Connect one small step to another and rejoice in the progress.

Motivate your student by making a chart that shows his progress. Be creative!

Tape your practice sessions. The child hears herself. You hear yourself. You both are sure to get some objective feedback.

Learning the notes, fingerings, and other technicalities is the beginning of study for a musical piece. Only through mastery will it contribute to the building of permanent skills.

Never begin work on a new piece unless your teacher has suggested or approved it.

Be generous with encouraging remarks, even though a good effort may not have produced successful results. Treat "praise" with caution, avoid verbalizing irritation, and reward your child with your love and appreciation.

As you advance in the repertoire, spend more and more time reviewing and improving the pieces learned.

Once or twice a week, give a home concert for the parent who does not usually supervise the practice sessions. Include bowing and applause.

Sense when a practice session is over. It is more important to return to the instrument with joy and enthusiasm tomorrow than to force a few extra minutes today.

101 Things for Suzuki Families to Do: Motivation Techniques

Compiled by Helen Brunner




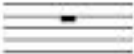



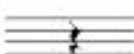



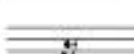
1. Draw a picture of a violin, viola, or cello.
2. Write Twinkle Theme on manuscript paper.
3. Count the number of C sharps in Lightly Row.
4. Find words to the Book 1 folk songs.
5. Write out the words.
6. Go to a concert.
7. Search YouTube for high quality violin, viola, or cello performances.
8. Look up lives of composers.
9. Cut out magazine pictures of violins.
10. Walk around with beautiful violin posture (no bow).
11. Polish your instrument.
12. Design a musical t-shirt.
13. Sing Question & Answer with a parent.
14. Label the instrument, bow & case with your name.
15. Start a Suzuki scrapbook.
16. Draw 10 treble, bass, or alto clefs.
17. Stand on tiptoes for 1 minute.
18. Stretch whole body for 1 minute.
19. Do some origami.
20. Visit a museum of musical instruments.
21. Choose a CD from the library.
22. Clean the inside and outside of instrument case.
23. Have a concert for all your stuffed animals.
24. Record yourself playing.
25. Record a friend playing an instrument.
26. Sing a piece in Book 1.
27. Play an entire piece with your eyes closed.
28. Make a practice chart.
29. Play a piece with your tongue sticking out.
30. Clap rhythms of Book 1 pieces.
31. Make up a song to sing.
32. Make up a tune on your instrument.
33. Dance to the CD.
34. Stand on one leg to Twinkle.
35. Stand on one leg to Twinkle recording with eyes closed.
36. Beat time to Book 1 pieces.
37. Make up a story about a stringed instrument.
38. Write down and illustrate it.
39. Give a concert to each member of the family.
40. Give a secret concert to yourself.
41. Teach a friend how to hold the bow.
42. Pick out a tuning "A" on the piano.
43. Watch a friend's lesson.
44. Write to Dr. Suzuki.
45. Write to the SAA newsletter.
46. Try Twinkle Variations starting up-bow.
47. Ask a friend to sing a Suzuki song.
48. Bow in the air Book 1 pieces (vertical bow).
49. Invent a new bow exercise.
50. Pick up bow 10 times (beautiful bow hold).
51. Cut your nails.
52. Sing a major scale.
53. Follow the notes in your music while listening to CD.
54. Describe a piece of music.
55. Record a parent playing Twinkle.
56. Learn note names of early pieces.
57. Learn a key signature.
58. Make a giant staff with string.
59. Make a string treble clef, alto clef, or bass clef.
60. Use Smarties or M&M's to make up a tune.
61. Write 10 quarter note rests.
62. Learn a time signature.
63. Learn names of note lengths.
64. Make a model instrument (Papier-mâché).
65. Practice with a friend.
66. Exchange parents for a practice.
67. Sing a piece in Book 2.
68. Read (re-read) Nurtured by Love.
69. Ditto William Starr's book.
70. Take a photo of your parent playing violin.
71. Have someone take a picture of you.
72. Listen to recording of next book.
73. Listen to Book 1 cello or viola.
74. Listen to Book 1 piano.
75. Make a violin-shaped cake.
76. Bake some treble clef, alto clef, or bass clef cookies.
77. Re-read your lesson notebook.
78. Play your instrument with a metronome.
79. Identify key of Twinkle.
80. Find a non-Suzuki piece in the same key.
81. Look up meaning of Minuet, Gavotte, & Bourree.
82. Throw a Home Concert Party.
83. Invent your own words for each Twinkle Variation.
84. Play with the accompaniment.
85. Time yourself: How long can you play your instrument non-stop?
86. How long can you play with eyes on the bow?
87. Photograph your teacher.
88. Draw a picture of yourself playing your instrument.
89. Learn names of parts of the instrument & bow.
90. Sing a trill.
91. Sing a song with vibrato.
92. Mark bar numbers in Book 1 & 2.
93. Count the up-bows in O Come Little Children.
94. Count the numbers of notes in Twinkle Theme.
95. Sing a canon/round with a friend.
96. Find 20 half notes in Book 1.
97. Learn to sing 2nd violin parts in Book 1.
98. Find 2 pizzicato notes in Book 1.
99. Count the # of notes/rhythms in each Twinkle Variation.
100. Learn the names of Book 1 pieces.
101. Invent a new Twinkle Variation.

PRACTICE CHART

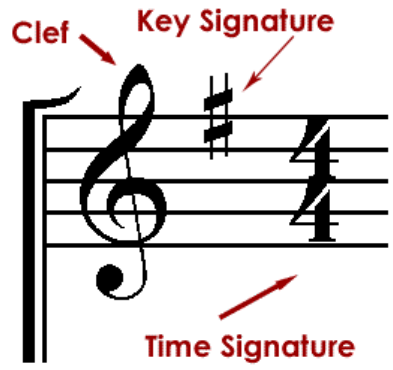
One point to watch for this week:	Name:						
Week of:	M	T	W	TR	F	S	S
Warm-Ups							
Listening							
Reviewing							
Working Piece							
Other/Notes							

Musical Notation Guide

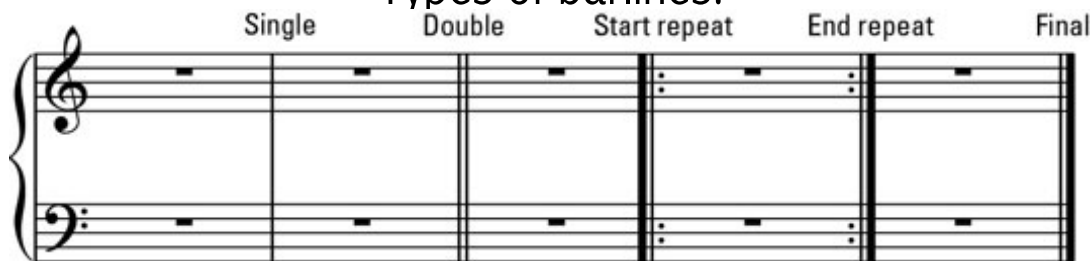
Types of notes & rests:

Name	Note	Rest	Length
Whole Note			4 beats
Half Note			2 beats
Quarter Note			1 beat
Eighth Note			1/2 beat
Sixteenth Note			1/4 beat

What you'll see in the music:



Types of barlines:



Clefs:

VIOLIN
TREBLE CLEF
 (Also called the G – Clef)



VIOLA
ALTO CLEF
 (Also called the C – Clef)



CELLO and BASS
BASS CLEF
 (Also called the F – Clef)



Time Signatures:

Top Number = Beats in Each Measure
Bottom Number = Note Receiving 1 Beat

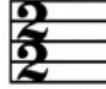
"Common Time"



Four beats per measure

Quarter note gets the beat

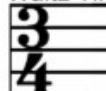
"Cut Time"



Two beats per measure

Half note gets the beat

"Waltz Time"



Three beats per measure

Quarter note gets the beat

"6/8 Time"



Six beats per measure

Eighth note gets the beat

Supplementary Listening and Reading

Suzuki recommends that a good listening environment is important from the day of birth. If one recording is played every day for several months, the baby will recognize it and begin to respond.

For this purpose, a movement of a Mozart or Vivaldi violin concerto would be excellent- or perhaps Bach or Mozart sonatas. These compositions are clear, spirited, articulate, and lay the ground for later development.

Listening then might include:

1. A home listening program consisting of the Suzuki Book 1 CD
2. Other compositions such as Bach, Vivaldi or Mozart violin concertos
3. Live performances- recitals of faculty or students
4. TV or radio programs, videos, YouTube, Naxos Music Library, etc.

Famous Repertoire

J.S. Bach: The Brandenburg Concerti

J.S. Bach: Concerto for Two Violins

G.F. Handel: Royal Fireworks Music

Franz Haydn: Symphony No. 104

Modest Mussorgsky: Pictures at an Exhibition

Antonio Vivaldi: The Four Seasons

Scott Joplin: The Easy Winners and other Ragtime Music of Scott Joplin

Fritz Kreisler Plays Kreisler

Itzhak Perlman: Anything he has performed

Beethoven: Violin Concerto

Mozart: Violin Concertos #3 & 5

Famous Musicians to Watch:

- o Itzak Perlman
- o Anne-Sophie Mutter
- o Gil Shaham
- o Jascha Heifetz
- o Janine Jansen
- o Stéphane Grappelli
- o Joshua Bell
- o Sarah Chang
- o David Oistrakh
- o Anne Akiko Meyers
- o Midori
- o Hilary Hahn
- o Fritz Kreisler
- o Julia Fischer
- o Pablo Casals
- o Yo-Yo Ma

Books for Parents

Nurtured by Love by Shinichi Suzuki

Ability Development from Age Zero by Shinichi Suzuki

Where Love is Deep: The Writings of Shinichi Suzuki

Man and Talent: Search into the Unknown by Shinichi Suzuki

Helping Parents Practice by Ed Sprunger

Teaching from the Balance Point by Ed Kreitman

To Learn with Love by William & Constance Starr

Suzuki Changed My Life by Massaki Honda, MD.

They're Rarely Too Young and Never Too Old "to Twinkle!" by

Kay Collier Slone

How to Talk so Kids Can Listen & Listen so Kids Will Talk by

Faber & Mazlish

Mommy, Can We Practice Now? by Marie Parkinson

How to Get Your Child to Practice...Without Resorting to Violence!! by Cynthia V. Richards & illustrated by Jane Dalley

Books for Children

Zin! Zin! Zin! A Violin by Lloyd Moss

Moose Music by Sue Porter

Mole Music by David McPhail

Meet the Orchestra by Ann Hayes

The Philharmonic Gets Dressed by

Karla Kuskin

Hand Hand Fingers Thumb by Al

Perkins

Cello Books

The Whale Who Wanted to Play

Cello by Elizabeth Weber Levy

I Know a Shy Fellow Who Swallowed

a Cello by Barbara S. Garriel

The Adventures of Charlie the Cello

& Phil Harmonic by Deborah

Nicholson

DVD's for Children

Mr. Bach Comes to Call

Beethoven Lives Upstairs

Mozart's Magic Fantasy

Vivaldi's Ring of Mystery

Apps That Teachers Love!



Tunable



Cadenza



Anytune



Decide Now!



Tally Counter



Amazing Slow Downer



Silver Dial
(metronome)



InTune



Scale Master



Soundcorset



Acapella



Pano Tuner



Loopy HD



forScore



Make Dice!



Tunepal