

Important Ideas to Remember in Your Role as a Suzuki Parent

By Teri Einfeldt

1. Dr. Suzuki always said “character first, ability second.”

The Suzuki experience is about your child first, playing the instrument second. Watch how your child learns, nurturing your child’s spirit and building her self confidence, yet instilling a sense of achieving excellence at every level.

2. No one enjoys doing something they do not do well.

It is important for the teacher and the parent to work together to provide the motivation for the child to reach a level where she is capable of appreciating her progress. It is normal for the motivation level to shift back and forth between the parent and the child.

3. There are going to be good practices and there are going to be bad practices.

If your child is not happy about practicing on a given day, it generally has nothing to do with the instrument. It may be the first thing they have been asked to do on a daily basis that involves “homework.” They may have had a bad day at school. They may be reacting to something you did earlier. My advice is always try to end the practice before it starts to deteriorate.

4. Practice makes permanent, not perfect.

Repetitions done incorrectly or without reaching the desired goal your teacher desires is counterproductive.

5. Be consistent and try to practice only on the days you eat.

Each day you skip makes the next time you practice more difficult. Shorter, focused, and consistent practices in which goals are well defined work best.

6. The three most important components of this method are parent involvement, listening, and reviewing with a purpose.

Remembering that the Suzuki Method is based on the concept of language learning, it is important for you to remember your involvement with your child while learning to talk. Ear training, repetitions, and cumulative vocabulary words were of the utmost importance.

7. Our ultimate goal is for the child to experience intrinsic motivation as well as eventual independence.

It is really important to involve the child as opposed to just tell or teach him. I would not recommend this from the very beginning, but soon after, try and gradually involve him in the assessment/learning process. Help to train his ear to recognize the differences between that which is good and that which is undesirable. Stickers and

rewards are extrinsic motivators, which should be used sparingly.

8. Learning the notes (and bowings) to the newest piece is not as important as strengthening the child’s technical foundation through review.

If you learned an instrument as a child via the traditional method, more than likely you had many books you carried to your lesson that contained etudes. We use review pieces as etudes to reinforce technical and musical concepts much the same as the traditional methods use etudes.

9. Music lessons and practices in general are filled with life lessons.

Allowing your child to quit or change instruments during the early stages is sending the wrong message. There will be other difficult things in life and we need to learn how to cope with the challenges and embrace the concept of working step by step to achieve a goal. Here we are identifying a problem or a goal, breaking it down into small, achievable steps, repeating the tasks many times, and celebrating each small accomplishment.

10. Never have your child play his newest piece at a solo concert or master class.

High stress situations for the children need to be handled with playing a piece they are confident with playing. It is important to remember the entire world does not know the order of the pieces. This is not the time to have the children demonstrate how far along they are in the books.

11. Allow your teacher to control the lesson unless your opinion is invited.

Hearing more than one voice in the lesson is confusing to the child. As the home assistant, your job is to understand the assignment in three ways:

- a. How it is to be done
- b. How many times it is to be done with what outcome
- c. The results to look for that match your teacher’s concept of excellence.

12. Communication with your teacher is imperative.

If you feel uncomfortable or troubled by anything that is happening along your Suzuki journey please take the time to discuss it with your teacher. Often times discussing something when it first starts to bother you will bring a more satisfactory resolution to the problem. It is always better to discuss something about your child with the teacher when the child is not present.

13. Never compare your child to someone else.

We are working towards bringing out the best in each child, and having them work towards reaching their own fullest potential. This is one of the least motivating things you can do to your child and has a deep-seated lasting affect.

14. Do only what the teacher asks. Do not go ahead.

There is always a reason your teacher does not move ahead. We are more focused on teaching your child to play her chosen instrument well, than what piece she is playing. It is how well she plays the instrument that will be most fulfilling, as she becomes a member of a small and larger ensemble. This in turn will instill an even greater sense of self-confidence within each child.

15. Enjoy each step of the journey. Do not focus on the destination.

Small successes should be celebrated at every turn. All the small steps lead to accomplishment of the larger goal. ☪



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Suzuki Institutes throughout the United States, Puerto Rico and Canada. She has participated and presented at several National Suzuki Association Teacher's Conventions as well as lecturing at CT ASTA conventions. In addition she has taught at the Pan Pacific Suzuki Conference in Sydney, Australia and the 14th Suzuki World Conference in Turin, Italy. She is the former Assistant Concertmistress of the Northeast Pennsylvania Philharmonic and Cayuga Chamber Orchestra, and performs frequently with the Hartford Symphony. Teri is a former Chair of the Suzuki Association of the Americas Board of Directors. She is Chair of the SPA Committee for the SAA and is a member of the Teacher Development Team. She maintains a studio of twenty-eight Suzuki students, ages four to eighteen at the Hart School Community Division.

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Why not play the Bach Double with your mom? Especially when she is a saxophonist. This is Kristen Dike and her mother, Karen Dike, from Okemos, Michigan, performing the Bach Concerto in d minor for Two Violins on violin and saxophone. Karen Dike transcribed the first violin part for saxophone and they performed it on a recital in 2011.

—Submitted by Pat Smith

Playing and Identifying Intervals

By Amy Matherly

Interval – a pair of pitches named after the distance from the lower note to the higher note. Count the lower note as “one.”

Practice them by:

- Playing them on your violin
- Singing them
- Shifting from one pitch to the other on the same string
- Playing Double Stop Twinkle
- Finding them in your music

V	Interval	Sounds Like the Beginning of:	Extra Practice (🎵) and Comments
	5 th	Twinkle	Violin strings are tuned in 5ths Fiddle chords – Power chords
	8 th - Octave	"Somewhere Over the Rainbow"	
	4 th	"Here Comes the Bride" Vivaldi A-Minor Concerto, 1 st and 3 rd movement	
	Major 3 rd	"Doe, a Deer" Beethoven's 5 th Symphony	
	Minor 3 rd	Snake Dance (abcba) Lightly Row	
	Major 6 th	"Dashing Through the Snow" (Jingle Bells)	
	Minor 6 th	Vivaldi A-Minor, 3 rd movement, 2 nd Theme (measure 15) Theme from <i>Love Story</i>	
	Major 2 nd	Perpetual Motion First two notes of a scale	🎵 Play a whole tone scale 🎵 Play Perpetual Motion in whole tones A Major 2 nd is also called a Whole Step Dissonant when played together
	Minor 2 nd	Theme from <i>Jaws</i> Beethoven's Minuet in G	🎵 Play a chromatic scale 🎵 Play a one-finger chromatic scale A Minor 2 nd is also called a Half Step. Dissonant when played together
	Major 7 th	1st and 3rd note of Bali Hai	Dissonant when played together
	Minor 7 th	"Somewhere" - <i>West Side Story</i>	Dissonant when played together

Double Stop Twinkle

3rds

8ths

6ths

5ths

4ths

2nds

7ths

(1) Also play "Double Stop Twinkle" as follows:

(2) For 3rds, 6ths, 2nds and 7ths - is it major or minor?
Mark each one.

- A**—to, at, in
accelerando (*accel.*)—growing faster
accent—emphasis placed on a note or chord
adagio—slowly
a deux (*a 2*)—to be played by both instruments
ad libitum (*ad lib.*)—freely; not in strict time
affettuoso—with feeling and emotion
agitato—agitated, restless, hurried
al fine—to the end
alla—in the style of
alla breve (♩)—cut time; two beats to the measure; one beat to each half note
allargando (*allarg.*)—growing slower and louder
allegretto—a bright tempo; faster than moderato but slower than allegro
allegro—fast
amoroso—affectionately
andante—a moderately slow but flowing tempo
andantino—a little faster than andante
animato—animated; with spirit
a piacere—at pleasure; equivalent of *ad libitum*
appassionato—with passion and emotion
appoggiatura—a grace note which takes the accent and part of the time value of the following principal note; often called long grace note
arpeggio—notes of a chord played consecutively; a broken chord
assai—very
a tempo—in the original tempo
attacca—begin the next portion of the music without pausing
bassa—low. *8va bassa* means play the notes an octave lower than written
ben—well
bis—twice; repeat the passage
bravura—boldness
brillante—brilliant
brio—vigor, spirit
cadenza—an elaborate solo passage, frequently unaccompanied, used as an embellishment
calando—gradually softer and slower
cantabile—in a singing style
capriccioso—in a fanciful and capricious style
chromatic—proceeding by semitones (half steps)
coda—a closing passage
con, col—with
con anima—with animation and boldness
con brio—with vigor and brilliancy
con espressione—with expression
con fuoco—with fire and passion
con moto—with motion
con spirito—with spirit and energy
crescendo (*cresc.*)—increasing the volume or loudness of the tone
da, dal—from
da capo (*D.C.*)—from the beginning
D.C. al fine—from the beginning to the word *Fine* (*the finish or end*)
dal segno (*D.S.*)—from the sign ♩
D.S. al fine—from the sign to the word *Fine*
decrescendo (*decresc.*)—decreasing the volume of the tone
diminuendo (*dim.*)—gradually softer
divisi (*div.*)—divided; each part to be played by a separate instrument
dolce—sweetly
dolcissimo—very sweetly
dolore—sorrow, sadness
doloroso—sadly
dynamics—expression produced by the different degrees of volume of the tone
E—and
elegante—elegant, graceful
energico—energetic, vigorous
enharmonic—alike in pitch but different in notation
espressivo—expressively
fermata (⌣)—a pause or hold
finale—the concluding movement
fine—the end
forte (*f*)—loud
forte-piano (*fp*)—accent strongly, diminishing immediately to piano
fortissimo (*ff*)—very loud
forza—force, power, strength
forzando (*fz*)—the note or chord strongly accented
fuoco—fire, energy
furioso—furious
giocososo—humorous
giojoso—joyous
giusto—exact; in strict time
glissando—slurred smoothly in a gliding manner
grace notes—small notes added for an ornamental or embellishing effect
grandioso—in a grand manner
grave—solemnly and very slowly
grazioso—gracefully
gruppetto—a group of grace notes; a turn
il—the
impetuoso—impetuous
key note—the tonic or first note in a scale
lamentoso—lamenting, sad
largamente—in a full, broad style
largetto—slowly, but not as slowly as largo
largo—a slow, broad tempo
ledger lines—short lines added above or below the staff for notes too high or too low to appear on or within the staff
legato—in a smooth, connected manner, indicated by the slur
leggiero—lightly
lento—slow

lo stesso tempo—at the same tempo as the previous passage or movement
loco—as written; generally used after a passage marked *8 va*
ma—but
ma non troppo—but not too much so
maestoso—majestic, dignified
maggiore—the major key
marcato—in a marked and emphatic style
marcia—march
marziale—in a martial style
meno—less
meno mosso—less motion; slower
mezzo—half
mezzo forte (mf)—moderately loud
mezzo piano (mp)—moderately soft
minore—the minor key
misterioso—mysteriously
moderato—moderately
molto—much, very
mordent—an embellishment of two or more notes that make up a very short trill
morendo—dying away; softer and softer
mosso—movement
moto—motion
non—not
non tanto—not too much
notation—the art of representing music by written or printed characters (notes, rests, etc.)
obbligato—a counter-melody which complements the main theme and which constitutes an indispensable part of the composition
octave—an interval of eight diatonic sounds; notes an octave apart have the same letter name, but one of them is higher than the other
opus—a work or composition
ossia—otherwise; or else: indicating another way of playing a passage
ottava (8va.)—to be played an octave higher
passionato—passionate
patetico—pathetic
pause (⌒)—a pause, also called hold or fermata
perdendosi—gradually softer and slower; dying away.
pianissimo (pp)—very softly
piano (p)—softly
piu—more, as *piu forte*, *piu lento*, etc.
piu mosso—more movement; faster
poco—a little.
poco a poco—little by little
pomposo—pompous, grand
prestissimo—as fast as possible
presto—very fast; faster than *allegro*
primo (1mo)—the first, as *Tempo Primo*
quasi—like; in the style of
rallentando (rall.)—gradually slower

recitativo (recit.)—a style of performance intended to sound like a dramatic recitation in natural speech.
replica—repetition
rinforzando (rfz.)—reinforced; played with added strength and emphasis.
risoluto—in a resolute and bold manner
ritardando (rit.)—retarding; gradually slowing the tempo
ritenuto (riten.)—in a slower tempo; held back
rubato—robbing or taking from the notes their strict time value by alternately hurrying and retarding for the purpose of expression
scherzando—playfully
segue—follows on; continue
semplice—in a simple, unaffected manner
sempre—always, continually
senza—without
sforzando (sfz.)—with sudden force or emphasis
simile—similarly; in like manner
smorzando (smorz.)—extinguished; suddenly dying away
solo—a composition or passage for a single voice or instrument
sordino—a mute, such as used for a violin, a trumpet
sostenuto—sustained
sotto voce—in a quiet, subdued tone
spirito—spirit, energy
staccato—detached; cut short
stringendo (string.)—pressing; accelerating the tempo
subito—immediately, suddenly
syncopation—a type of time structure in which an accented note occurs on an ordinarily weak beat and is prolonged through an ordinarily strong beat
tacet—be silent; do not play
tempo—rate of speed
tenuto (ten.)—held for the full time value
tranquillo—quietly, calmly
tremolo—repetition of a note or chord with great rapidity producing a tremulous sound
trill—a rapid alternation between the printed note and the next note above it
triplet—a group of three notes played in the time usually given to two notes of the same value
troppo—too much
turn (w)—an embellishment consisting of four rapidly played notes that wind around the printed note
tutti—all together
un—a, one, an
vivace—lively, briskly
vivo—animated, quick
volti subito (v.s.)—turn the page immediately