

CADILLAC STRING ASSOCIATION

Parent and Student Handbook

Welcome to the
Cadillac String
Association

Brought to you in part by:

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POLICIES & PROCEDURES (As amended Jan 2004)

Cadillac String Association

Mission Statement

The CSA exists to offer young people and the general public music education and music culture; to help local string musicians develop their skills and technique for a high level of performance; and to provide a variety of enrichment and performance opportunities to as many people as possible.

Non-Discrimination Statement

The CSA does not discriminate on the basis of race, color, gender, national origin, religion, or any other unlawful basis.

ATTENDANCE, PROMPTNESS, MAKE- UP LESSONS, AND INCLEMENT WEATHER

The CSA will comprise three 11-week terms, September through May, with weekly required individual and group lessons. Both lessons are required; if extenuating circumstances affect your child's ability to attend group class for a period of time, arrangements can be made with the instructor. Students are expected to arrive at least 5 minutes early, prepared for lessons,

- with instrument and all necessary materials
- with clean hands, clipped nails, and hunger, thirst and bathroom needs satisfied

Perennial tardiness may result in the forfeit of a lesson. Please arrive 30 minutes early for all concerts.

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Parents of children younger than middle school age are expected to attend lessons with their children. Coming early and staying late to observe other classes is encouraged.

If a child has stayed home from school because of illness, please do not attend lessons that day. Instructors will make up lessons they have cancelled; lessons cancelled by students will be made up at the instructor's discretion. Students are expected to call at least 24 hours in advance of a missed lesson.

If Cadillac Public Schools are closed, there will be no group lessons that day. Instructors may be available for scheduled individual lessons; please call your instructor. The telephone calling tree will be activated should a concert or other event be affected by inclement weather.

PRACTICE **"Only practice on the days that you eat." (Dr. S. Suzuki)**

Students are expected to practice and record their practice sessions according to their instructors' requirements. These records are to be brought to every practice session; a 3-ring binder is suggested for organizing practice materials.

Minimum practice time should reflect the length of individual lessons: 30 minute lesson = 30 minutes minimum daily practice. **Review** is the most important part of every practice session and should be done first! Daily **listening** to assigned tapes/CDs is required. Instructors will show students how they can listen and practice even if they are ill or their instruments are disabled.

REHEARSALS

Group lessons will be held at regularly scheduled times. However, when groups need to rehearse together, some schedule adjustment will be necessary. Extra rehearsals may have to be called before concerts. In general, a student may not perform in concert without having attended a dress rehearsal.

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CONCERT ATTIRE AND SOLO RECITALS

Concert attire is a white shirt or blouse and black slacks or skirts (or shorts in summer for informal concerts). Denim and tennis shoes are not acceptable. "Sunday best" dress standards apply to solo recitals.

Several solo recitals will be presented every year, and every student will perform in at least one yearly. Learning to play a polished piece is a central part of the program. Pieces will usually be memorized. Students will have an opportunity to rehearse once with an accompanist; if additional rehearsal time is necessary, students must make their own arrangements. Non-Suzuki repertoire must be given to the accompanist at least 3 weeks in advance.

FUNDRAISING, BILLING, AND SCHOLARSHIPS

Fundraising is the responsibility of all String Association families. Fundraising is critical to our status as a grant recipient, and it helps provide expanded services to students at an affordable cost. Scholarship families must participate in fundraising events. Fundraising is required for receipt of grant funding. Fundraising is to the benefit of the overall program and will benefit all students.

Tuition will be billed as follows:

- Fall term tuition, first term group lesson fees, and an annual non-refundable registration fee, are due upon registration.
- Winter and spring tuition billings will be sent in the middle of the prior term, due upon receipt. **Lessons will not commence without full-term payment, including term tuition and term group lesson fees.**

Families are responsible for the full term's tuition. An appeal may be made to the board in extenuating circumstances, with recommendation from the teacher.

A limited number of full and partial scholarships for tuition are available annually. All information concerning scholarship status will remain confidential.

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Scholarships will be based on financial need as well as a student and family's effort, participation and progress. Scholarship families are expected to cover initial full fees.

CHANGING INSTRUCTORS, TRANSFER STUDENTS, AND STUDENTS WITH TEACHERS OUTSIDE OF THE PROGRAM

In order to maintain professional relationships among instructors and the highest possible quality string instruction to our students, the following guidelines have been adopted.

- A change of instructor within the program will only be possible at the initiation of the instructors, for the benefit of a student and with the agreement of the student and family.
- Instructors outside the program who wish their students to participate in the CSA group lessons and/or concerts and recitals must be classically trained, have technical proficiency acceptable to the board, teach in a style consistent with this program and be asked to sign a waiver expressing their willingness to help their students prepare for concerts using bowings and technique consistent with that taught in CSA.
- Students who transfer from another program or instructor will be incorporated into full participation as soon as possible.
- Families wishing to terminate participation in the program must make arrangements through their instructor, not through CSA Board Members.

PARENTAL RESPONSIBILITY

Parental participation is a significant component of this program and greatly benefits the student and the entire family. Some parental responsibilities have already been noted:

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- lesson participation with young children including note-taking and learning to play some pieces
- involvement with young children in home practice sessions according to the instructor's direction
- active help to the older student in developing and maintaining strong patterns for practice and listening, punctuality and preparedness
- participation in fundraising

Parents are encouraged to attend group lessons, but not required. Parents are also encouraged to make good recorded music available in the home (instructors can make suggestions) and to provide opportunities for students to hear live music. The Talent Education or Suzuki method has made some unique contributions to music education and parents can learn more about this method from Dr. Suzuki's book, Nurtured by Love and other resources our instructors can provide.

CSA BOARD

The CSA board was formed so that we could develop a self-sustaining, not-for-profit organization. The board is responsible for vision and planning, supporting the instructors and maintaining the financial base of the CSA. Parents may contact board members at any time, but are requested to contact the Treasurer only with billing questions. Questions about fundraising are handled by the V.P. Concerns should be directed to the President or to your instructor. Please remember that Board Positions are held by volunteers!

FYI – Articles from Those in the Know

THE SUZUKI APPROACH

Courtesy of Libby Dixon and Molly Johnson

The Suzuki approach, based on the so-called “mother-tongue” method, differs from traditional methods of teaching instrumental music because it involves the student at a very early age, thus necessitating much participation on the part of the parent (usually the mother) in the role of home-teacher. Some of the basic principles are ingredients of the Suzuki approach are:

Begin as early as possible. Dr. Suzuki recommends that ability development begins at birth. Formal training may be started by age three.

Move in small steps so the child can master the material with a total sense of success, thereby building his confidence and enthusiasm for learning. Each child progresses at his own pace.

Either the mother or the father attends all lessons so that (s)he understand the learning process, and can feel secure when working with the child as home-teacher. To this end, the parent receives initial instruction in correct playing posture and all the beginning steps including the playing of a simple piece. The most important single ingredient for success is the parent’s willingness to devote regular time to work closely with the child and the teacher.

Daily listening to recordings of the Suzuki repertoire, as well as good music in general, is the nucleus of the Suzuki

approach. The more the student listens to his records and tapes, the more quickly he learns. This approach derives from the way all normal children learn to speak their native language.

Postpone music reading until the child’s natural aural and instrumental skills are well-established, just as we teach children to read language only after they can speak. This enables the main focus of the teacher’s and the student’s attention to be on the sound; beautiful tone, accurate intonation and musical phrasing then become a part of the student’s earliest training.

Follow the Suzuki repertory sequence, for the most part, so that each piece becomes a building block for the careful development of technique. Equally important is the strong motivation this standardized repertoire provides; students want to play what they hear the other students play. Constant repetition of the old pieces in a

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student's repertoire is the secret of the performing ability of Suzuki students.

Create in lessons and home practice an enjoyable learning environment, so that much of the child's motivation comes from enthusiasm for learning and desire to please. When working with children we should remember Dr. Suzuki's exhortation that we must come "down to their physical limitations and up to their sense of wonder and awe."

Group lessons, in addition to private lessons, and observations of other students' lessons are valuable aids to motivation. The child learns from advanced students and from his peers possibly more than he does from his adult teacher directly - children love to do what they see other children do.

Foster an attitude of cooperation, not competition among students, of supportiveness for each other's accomplishments.

The Suzuki approach deals with much more than teaching a child how to play an instrument. It seeks to develop the whole child, to help unfold his natural potential to learn and become a good and happy person. The purpose of Suzuki training is not to produce great artists, but to help every child find the joy that comes through music making. Through the Suzuki growing process, children thrive in a total environment of support; they develop confidence and self-esteem, determination to try difficult things, self-discipline and concentration, as well as a lasting enjoyment of music, and the sensitivity and skill for making music.

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A NOTE FROM A SUZUKI PARENT

Dear Beginning Parent:

I have sat in your chair several times, for I have twice been a beginning Suzuki parent, I'm still a Suzuki parent, and that's not much different - just a little more time put in at lessons and practice. Being a 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 child I've ever known, he or she will definitely learn to play the chosen instrument. Along the way, he will most certainly - at one time or another:

Lie down on the floor when everyone else is standing.

Stand 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.

Have times when he feels more sleepy, hungry, angry, lazy than he does musical.

Have times when he'll declare he hates the violin (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 practice or lack of, listening or lack of, your home life, family problems, secrets, etc.

Appear to you to be the only one out of step with the entire class.

Drop his violin on its bridge or other delicate parts.

Have a 5 to 10 minute attention and sometimes only 5 to 10 seconds, maximum 30.

Deliberately do things backward or incorrectly.

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 well, terrific to be making the progress they're making. It's exciting to watch learning happen. With my own, sometimes I want to sit on my hands, bite my tongue, hide my face, duck my head, or maybe yell. I am learning, over the years, that my kids sense it when I feel that way, and they become nervous and less confident. What they need most 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 very real efforts, his concentration, his personhood.

-for his teacher, his ideas, advice, interest, ability, training.

My enjoyment - every step along the way.

My acceptance - indicated by a pleasant expression on my face at lesson, 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, and because I want to protect them. It's also involved with my own

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image of myself, and whether the teacher or the other parents see me as a good, effective parent. I am trying to remember that our teacher sees my child working very hard and is appreciating his efforts - not criticizing him or me. Our teacher has seen many children, and she knows that although mine is the only one in class insisting on taking his shoes off because the teacher did, she's seen this before, and is not bothered so I'll 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!.... A Suzuki Parent

THE PARENT AS TEACHER - HOME PRACTICE

The mother who wishes to be a good home teacher for her child must constantly remind herself that she has entered her child in the Talent Education program for the happiness of the child. One of the most common errors in attitude is that of the mother who keeps thinking she is suffering through all the child's struggles to learn to play so that he may get the best seat in the school orchestra, win prizes and fame in contests, or enjoy playing well when he becomes an adult. Dr. Suzuki has conveyed to Japanese mothers the idea that the mothers can and should enjoy the learning process as it unfolds, and not merely endure it as a sacrifice to attain some future worthy goal.

First noticed is their obvious enthusiasm for the music and for the children's playing. If they have tired of the Twinkle Variations, one would never suspect it from their behavior. They move in rhythm to the music. They tap their feet to the beat, and are always ready to smile or laugh at the cute antics of the children.

Always Dr. Suzuki urges mothers to wait, relax, and enjoy each step as the child learns. "Beginners grow slowly, same as mother-tongue... Do you mothers say 'Yesterday our baby was born. One week later, he says mama.' No! He must live a long time in his environment. Mother waits for child to speak. Also, with violin, mother gives good environment, then waits as the child learns to play."

Some mothers may have to work hard to develop the best attitude toward their

child's study. If necessary, they may have to feign interest, and trust in the psychologists who say that an emotion acted out can later become a true emotion. If the mothers pay very close attention at the private lessons, they will find themselves marveling again and again at the mysterious manner in which their child's capabilities grow.

Dr. Suzuki has at times had to contend with over-ambitious mothers often called in Japan, *ryoiku* (education) mothers, who repeatedly train the child past the teacher's assignment. "Where are you going?" Suzuki asks the mother gently. "Please wait and follow me. I'll lead you there."

Suzuki points out that practice periods should grow in length along with the span of concentration. "At home two or three minutes of practice may be enough for a beginner. Perhaps this can be done five times a day. Gradually each practice period can be longer as the child begins to play the Twinkle Variations. If he can play all the variations of Twinkle, which may take four minutes, his ability to concentrate is also developed to that length of time. As other pieces are added, the period of concentration lengthens naturally."

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"The child's practice is easier for him and much more effective if the mother calls attention to only one point at a time. Sometimes mothers give too many instructions at one time. 'Your elbow is too high; please raise the violin; your bow is crooked; your third finger is too low, etc.' This is very bad. The child feels that he cannot change all of these things at once and becomes discouraged."

During the practice at home, the mother should make clear to the child that she is his friend and helper. She should avoid negative criticism. Her remarks might include such as these: "Let's see how you can play that better. Remember how *sensei* (teacher) asked us to practice this way every day." "Oh, we haven't practiced bowing at the frog today. You promised *sensei* that you would try to get it better this week." "Why don't you play May Song straight through without any stops? Just like a concert!" "Can you play Allegro for me, remembering to move your elbow up and down?"

American visitors to Talent Education studios in Japan are often intent upon the attitudes of the mothers at lessons. First noticed is their obvious enthusiasm for the music and for the children's playing. If they have tired of the Twinkle Variations, one would never suspect it from their behavior. They move in rhythm to the music. They tap their feet to the beat, and are always ready to smile or laugh at the cute antics of the children.

In the observation of hundreds of lessons, the author never noticed any manifestations of boredom on the part of mothers attending private lessons. No mothers were seen reading magazines, writing letters, or taking short naps. The mothers are not only very attentive during their own children's instruction, but they

also watch other children's lessons very carefully.

The teacher and the mother are both well aware of the fact that the teacher must help the mother to be a good home teacher. The mother feels this responsibility very strongly. Suzuki often tells the mothers that six days of poor, misguided practice at home can cancel out the best teaching in the private lessons. The teachers must instruct the mothers carefully in practice procedures. They show the mothers what should be done and how to work with the children. Many mothers carry notebooks in which they record the teacher's instructions at each lesson. Some mothers of advanced students watch the music during the lessons, making notes on the music page. The mothers who are most effective as home teachers also have memorized all the music through repeated listenings. Some of them teach themselves musical notation long before Suzuki asks it of the child. One mother told of having much difficulty learning notation: She made brackets with colored pencils over passages in other than first position.

Suzuki advises regular meetings of mothers and teachers. In Matsumoto they are held about once a month. Here the mothers share their common problems of which the most frequently discussed was the problem of getting the children to do an adequate amount of practice.

In his book *Nurtured by Love*, Dr. Suzuki discusses practice and the development of ability as follows: "My child doesn't like to practice at home," complain quite a few parents. It is because they do not understand the mind of a child who thinks the violin is fun. Parents of this sort resent paying good money just to have the child think it is a mere game. In other words, they are calculating about education, and their attitude discourages

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the children. Starting children off with the fun of playing a game, letting their spirit of fun lead them in the right direction, is the way all education of children should be started.

Hitani Kawuya was three and would play violin for three hours every day. How would a three-year-old do that, many people think. Hitani's mother bought her a violin instead of a doll and played a record of the piece to be studied over and over again as a kind of background music. Hitani played with the violin all day, as if it were a toy. Her mother would now and then show her the correct way to play, according to our instructions, letting Hitani think she was having a game with her. This is the art of education at its best. The thing that matters is the result: that the child acquires the skill. If you are formal and strict and have a "this is education" attitude, you will immediately warp the child. First you must educate the mind then inculcate the skill. This is the correct, natural method. Hitani Kasuya developed rapidly with this method, and in 1964, when she was five, she took her little violin and went to America with us.

In contrast to the children who do not like to practice at home, there are plenty of examples in which, because of the wise leading of the mothers, violin practice becomes a natural event of the day.

One year at summer school, I noticed a six-year-old playing the Vivaldi Concerto in A minor with fine style and tone. I asked the mother how long the child had been playing. "One year and a half." That was what I had thought. A child who practices well shows it in his playing. You can tell immediately. Practicing according to the correct method and practicing as much as possible is the way to acquire ability. If one is faithful to this principle,

superior skill develops without fail. If you compare a person who practices five minutes a day, with one who practices three hours a day, the difference, even though they both practice daily, is enormous. Those who fail to practice sufficiently fail to acquire ability. Only the effort that is actually expended will bear results. There is no short cut. If the five-minute-day person wants to accomplish what the three-hour-a-day person does, it will take him nine years to accomplish what the other accomplished in three months. There is no reason why it should be otherwise. Hitani Kasuya, Toshiya Eto, Koji Toyoda, Kenji Kebayashi, and the others all practiced three hours a day and more.

For someone to complain, "But I studied for five years" means nothing. It all depends on how much he did each day. "I spent five years on it," someone says. But five minutes a day for five years is only 150 hours. What a person should have said is, "I did it for a hundred and fifty hours and I'm still no better." To put your talent up on the shelf and then say you were born without any is utter nonsense.

The development of ability is straightforward. This can be absolutely relied upon. People either become experts at doing the right thing, which is seen as a fine talent, or they become experts on something wrong and unacceptable, which is seen as lack of talent. So it behooves everyone to become expert in the right things, and the more training he receives the better. Depending on these two things - practice and the practice of the right things - superior ability can be produced in anyone. For twenty years I have watched with my own eyes the education of thousands of children, as well as the effects on them of the superiority or inferiority of their parents and teachers, and I can say without any hesitation

What so ever that this is true.

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PRACTICE MAKES PERFECT and REWARDING MAKES PRACTICE

BY NADA MANGIALETTI

What would you think if I asked you to come and work for me for five days a week, eight hours a day-for no pay? You'd think I was out of my ever lovin' mind, that's what you'd think! No one does something for nothing. To even ask is unreasonable. Yet, very often, that's exactly what we expect of our children. Take practicing, for example. What does a child get out of it? "It's good for him," You may say, "Making beautiful music uplifts the spirit. It disciplines the mind and gives him a sense of competence. Besides, it's fun!"

But that's what *you* say! Unless your child sees it that way, he will rebel against practicing, or he will find it difficult to maintain his concentration for very long.

A bribe is when you reward someone for doing something immoral, unethical, or illegal. What I am suggesting is that you reward your child for doing something good. Good deeds and wholesome activities should, after all, be rewarded.

What can you do about it? It's very simple, really. Make it worth his while. No adult voluntarily undertakes an activity unless he sees that it is worth his while. So why do we ask children to act any differently? If your child does not feel that music is its own reward, then you must offer him an intrinsic reward, some goody, prize, or toy that has nothing to do with music in return for practicing.

I can already hear many parents gasp in horror. "I don't want to bribe my child into practicing." Let's get one thing straight from the start. A bribe is when you reward someone for doing something immoral, unethical, or illegal. What I am suggesting is that you reward your child for doing something good. Good deeds and wholesome activities should, after all, be rewarded.

Still many parents are uneasy with the notion of "paying" their child to do things which they feel, should be done for their own sake and without reward. Yet no one -- I repeat -- no one ever does anything voluntarily without being rewarded in some way. The reward may not be as obvious and tangible as money. More often, rewards are mental, and therefore, neither obvious nor tangible. Ask yourself why you engage in any particular activity. Maybe you do it because it makes you feel good about yourself. Maybe it's fun. Maybe you are interested in it. Maybe you do it because it's the "right" thing to do. And maybe you do it because it pays the rent.

Satisfaction, pleasure, status, popularity, and a clear conscience can all function as rewards just as much as money, in the sense that we engage in some activity in order to get them. Anything that increases the activity preceding it can be considered a reward.

Your child, like you, must feel that he is getting something out of practicing or he will stop doing it. Face it, if your child is just learning to play the violin or piano, he is hardly in a position to get much reward from the music itself.

How can he? He can't play anything yet. And even after he finally squeaks out his first "Mississippi hot dog" or "peanut butter sandwich" (or whatever magic words you use in your area for the first variation of "Twinkle"), he may feel that the music itself is simply not worth the huge effort it took to learn it. Especially when there are other competing activities which he would rather do, like play with

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his toys, draw with his crayons, or watch television. Try explaining to your five-year-old how music uplifts the spirit, disciplines the mind and gives a sense of competence--and see how far you get! Even the older, advanced student may lag when faced with the many lonely hours of practice required to master technique. The reward -- the joy of producing beautiful music, the satisfaction of achievement, the status and praise that go along with it--are so distant that they may not be enough to keep him going from day to day.

Hopefully, your child will eventually reach a point where he finds the learning experience, the sense of mastery and the resulting beauty of music rewarding in itself. At that point, extrinsic rewards become unnecessary. But until he reaches that point, he may need a little help.

How to design an Effective Reward System

First, you must decide what the reward shall be. Remember, it must be something that your child likes not something that you like! If you're not sure what he will agree to work for, ask him!

Snacking treats might work well for very young children (Cherries, nuts or raisins are to be preferred over candies or junk food.) Older children may desire larger rewards such as toys, circus tickets or bikes. In such cases, you must use what is called a "token system." Get a large jar of marbles and a clear plastic jar. Place the jar near the music stand or on the piano. Whenever the child completes a small practice unit, reward him by placing a marble in the jar. The child can see his progress as the number of marbles mount up. When a certain number of

marbles have been earned -- the number should be decided beforehand--the child may exchange them for the larger reward. If he doesn't want to wait that long, he may exchange a lesser number for a smaller reward. Very often, the opportunity to engage in another learning activity may serve as a reward for practicing. A five-year-old student of mine, for example, was so fond of my musical flash cards, that he was willing to practice diligently with me for a solid twenty minutes in order to be allowed to work the flash cards afterwards!

Children should not be given the idea that their value as human beings, their loveliness and their self-worth depend on how well they play Go Tell Aunt Rhody of Vivaldi's Concerto in A Minor.

Second, the reward must be given frequently and in small amounts. You might reward a very young child after only three consecutive repetitions of a phrase. Later, you may

step up the requirement to five or even ten repetitions. A more advanced student might be asked to produce five consecutive perfect repetitions.

(Repetitions containing an error of any sort would not count) The reward varies with the child's age and level. Above all, it must be easy for him to earn many rewards during a practice session. If the reward is not within his reach, he will become discouraged and give up.

Third, the reward must be given immediately after the desired behavior. Not months later. Not days later. Not even hours later. Children are not likely to see the connection between practicing and the rewards if there is a time lag between the two.

Fourth, the reward must not be available to the child apart from his practicing sessions. If, for instance, you decide to use a small snacking treat as a reward, then that particular food must not ever be given out for free. It must be

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saved for practicing only. The child must not have access to it in other situations. Otherwise, it will lose its effectiveness as a reward.

Fifth, be consistent. The reward must always be given on completion of the specified amount of practice. A reward system that is sometimes administered and sometimes forgotten only serves to confuse the child. And finally, don't use praise or love as a reward. Surprised? I'll tell you why this is a bad practice. Children evaluate their own worth as human beings based on what parents, teachers, and other authorities say about them. I have seen too many children anxiously look toward their mother or teacher after playing, with an expression that clearly asks, "Was I good?" Not, mind you, "Was my *playing* good?" but rather, "Was *I* good?"

Children should not be given the idea that their value as human beings, their lovableness and their self-worth depend on how well they play. Go Tell Aunt Rhody or Vivaldi's Concerto in A Minor. As much as I believe in rewards, there is one *freebie*, which no child should have to earn: love. Children must have the assurance that they are loved and that they are worthwhile—just because they *are*.

You may think that you are building up your child's confidence and making him feel good about himself if you shower him with praise, hugs and kisses whenever he does well. But there are two sides to every coin, and you cannot have one without the other. If you reward your child with love when he does well, you are telling him, by implication, that you will *not* love him if he does poorly. Of course, you don't mean to say this, but that is often how the child sees it. Far from giving him confidence, rewards of love only promote anxiety. Instead of concentrating on the task at

hand, the child will worry about playing poorly, thus losing your affection and approval.

Even if he plays well and earns your affection and approval, there is always the worry that he may lose it in the future if he does not continue to play well.

On the other hand, it is important for a student to know when he has played well and when he has played poorly. Otherwise, he will not know whether to repeat what he has just done in exactly the same fashion, or change it in some way. Constant feedback should be given—but in a neutral tone of voice, devoid of either praise or censure.

Both positive and negative criticism must be simple statements of fact, points of information. They must be given frequently. They must be specific, not generalized. And they must be aimed at the child's playing, not at the child himself! Statements such as, "This section was too fast," or "The phrasing in that section was exactly right," or, "The soft parts were a bit out of tune," are much more helpful than generalized, personal statements such as, "you're wonderful!" or, "I'm proud of you!" or, "You're so smart!"

Does it Work?

The reward system has been shown to be an effective aid to learning by psychologists who specialize in the learning process. It has even been shown to work with extremely young children and with so-called problem learners. In my own experience as a Suzuki piano teacher, I have suggested it to mothers who were having difficulty getting their children to practice. Time and time again, they have returned the following week to report, almost in disbelief, that their child's

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attitude, attention span, and willingness to practice all improved tremendously.

The use of unemotional feedback, rather than praise, may be new to the American mind. It is a long-accepted notion in certain Japanese disciplines such as Zen, archery, Aikido, and flower arranging. A very clear and common sense explanation of this approach may be found in a book called, *The Inner Game of Tennis*,* by Timothy Gallwey. (The book has very little to do with tennis. In fact, if you cross out the word, tennis and substitute violin or piano, it reads beautifully!)

The reward system and the use of unemotional feedback should not give you the idea that practicing then becomes a dull, joyless or mechanical affair. On the contrary, it becomes an exciting and creative experience. Smiles, hugs and laughter abound in my studio. But they are not earned. They are *free*.

**The Inner Game of Music*, by Barry Green and Timothy Gallwey, is now available.

DEVELOPING PARENT/TEACHER COMMUNICATION

By Sherese Bultman

Whew! What a responsibility! As you sit and stare at the dirty dishes and your youngster tugs at you to help fix the latest toy, you probably wonder where you'll ever get the insight, let alone the energy to fulfill this awesome parental task. Relax-if you're a Suzuki parent, you're not only already on the right track, but you've also got some help.

Native Suzuki uses not only the word *parents*, but also *adults* in the above quote. That includes your Suzuki teacher. We love your children too, and want the above statement to be true for them as much as you do. Let's look at some ways we can help each other in this exciting endeavor.

We all know the parent plays an integral part in the Suzuki system. And so does the

teacher. So we have the wonderful combination of two or three adults helping this one child to grow as a violinist and person. The parent and the teacher are two separate and unique individuals, each of which has their own strengths and weaknesses in dealing with and teaching this child. It only makes sense, therefore, that these two adults should be working

together,
communicating,
cooperating to pool
their strengths and
insights, as well as
hopefully canceling out
their weaknesses.

Let's look at the most obvious strengths, both of which are integral to the Suzuki method. To

put it simply, the two basic things we're working with are child and violin. It's interesting to note that we have an *expert* in each of these fields, both of whom are

"Let us begin to educate all children from the very day they are born. The fate of a child is in the hands of their parents. Every child has been born with high potentialities. The greatest duty, and the greatest joy given to us adults is the privilege of developing these potentialities and educating desirable human beings with beautiful, harmonious minds and high sensitivity."

Shinichi Suzuki

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(or should be) putting their expertise to work to help the child

succeed. The key to a successful system is now the challenge of having these two experts help each other and pool their knowledge and ability to help the child learn as best they can. The teacher, obviously, is the *violin expert*: position, pieces, musicality, games, fingerings and bowings, and much more. We've been playing violin about half of our lives thus far, some of us more, and are here to help you and your child.

You, as a parent, are the *child expert* (even though some days you don't feel like one). This role is no less important. You know your child inside and out; probably better than anyone else on this planet. You know when your child likes to practice and when he or she doesn't. You can think of special tricks the teacher never would as you interact daily with your child-personality and violin. You are with your child constantly, and know best how to love him or her. That's a challenge and also a gift. Keep loving your child and letting your child know you love him or her even when the down bows are up bows and the child wants to go out and play so much you think he doesn't even know there's a violin in his hand.

Let's examine closely some ways we can share our expertise and communicate better with each other.

- *Take notes in lessons.* Remember taking notes in high school or college? This is no different. The teacher is communicating his or her expertise and you're going to have to take over as violin expert for the next six days. Take advantage of little helpful hints
- and write down the assignments and any of the spots the teacher works on. (We don't always say, "Work on this," but everything worked on in lessons should also be at home.) It is also helpful to have the music in front of you, if you can read it, so you can mark directly in the music.
- *Even take notes in group lessons.* This is a different teacher, usually, and you just might catch the line that makes it *click* for your child or see a neat trick that will make practice more fun or easier at home.
- *Don't feel like taking notes? Take a tape recorder.* Listening to the teacher and lesson at home might be an exciting new practice adventure (and the tapes are great entertainment 10 years down the line).
- *Let the teacher be the expert during lessons*-we only get a half-hour each week. Save your suggestions for the kids for home.
- *Suggestions for the teacher?* Tell us. Again, these are best saved for a conference between the experts—slip us a note or give us a phone call. We love your suggestions and want to hear them.
- *Even if it's gone beyond a suggestion and is now a serious concern,* Please tell us. This definitely should be between parent and teacher alone—not at the lesson. Possibly you need a different teacher, but more than likely you just need to talk with your teacher. We can't always see everything you can and need to hear your concerns. Teachers are

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continuously learning better ways to teach, so you need not see yourself as being mean but rather nurturing by love.

- *Keep the continuity.* The parent who goes to lessons should practice with the child.
- *Go to the parent meetings.* Keep informed and involved.
- *Scheduling tardiness and absences.* Always try to understand where the other party is coming from and then go from there. Inform your teacher in advance if at all possible. Understand that it may not always be possible to make the lesson up.
- *Ask questions—about anything.* Remember there is no such thing as a dumb question. We asked the

same questions ourselves just a few years back. Depending on the concentration level of the student, if you think of a question on the subject during the lesson, your teacher may or may not want you to at that time. Discuss this. Also, keep a list of questions you think of at home and ask your teacher before or after lessons, or by phone.

- *Be friends.* We'll enjoy ourselves more, our child/student will love it and practice better for both of us, and it's just a whole lot more fun for everyone!

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THE NO'S OF LEARNING

By Ed Springer

No doubt. Is there ever any doubt in the mind of parents that their normal, healthy baby will learn to speak? No! Our precept is that the child will learn. Have you ever heard a parent say of an infant "this one appears to have a talent for learning to speak"? No! My cousin just adopted an Indian baby, but they have no expectations that he will learn Hindi in northern Indiana. Parents don't say, "I think he may just learn English . . ."

We don't evaluate babies and say "Well this one goes to Italy to learn Italian, this one will probably be good at Japanese, and -let's see, send this one to Rumania." No! There is no doubt that children will learn the language that is around them.

No choice. "He seems to show an interest in English, but I don't know if it will work out or not. We'll give it a try, and if it doesn't seem to go right after a year or two, we'll switch to German." We don't ask children "Do you think you'd like to learn English?" No, there is no choice.

No Problem. We assume that it won't be difficult for a child to learn her native tongue. But if you've ever tried to learn another person's native language, or spoken with a foreigner trying to learn yours, even if that person is very intelligent, you notice that language is very complicated.

No price too small. In other words, adults value learning language. My sister's twin girls are babbling away at 15 months and she says, "I can't wait till I can understand what they're talking about." We feel sorry for foreigners who are around us and don't know English. We value our language and the freedom it gives us to communicate.

No rush. Adults praise small steps. That AT&T commercial on television where a daughter calls her mother to inform her that her granddaughter

has just said her first word. It's a nonsense word, but adults are *excited* anyway. A small child just learning to make sounds says "boaboyaboya" and everyone around her is charmed. What adults say "Is that all she can say?" There is a great tolerance of errors and fragments for children learning their native tongue.

No pain. Learning your native language is not difficult. There are thousands of words in your vocabulary. And you didn't suffer memorizing them. There was no hardship. Parents correct the language mistakes of small children with great willingness.

No isolation. We don't learn our language at home and only use it there. We use it with our friends, on the street, etc.

No reading. When I was in Japan, Mrs. Kataoka, the piano teacher, told an American student "There, now you're playing with your ears. That's how you learned English . . . and your English is marvelous." Don't underestimate the ear. It can teach a child English, Japanese, Finnish, Bach, Mozart, or Tchaikovsky.

No rules. Even the best grammarians admit they can only describe a fragment of language. Most of the grammar we use is correct only because it feels right. Native speakers know their language inside out.

No goals. We are delighted with whatever small progress a child makes in learning his native language. It would be ridiculous to say, "by next Thursday you should be able to pronounce your S's perfectly." We *enjoy the process and are not attached to goals.*

No limits. If a child is constantly exposed to her native tongue, we don't think of her limits with the language. We don't decide at age seven that someone isn't going to ever be a public speaker. The actor/dancer/author Maya Angelou was a mute until she was ten.

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SOME THOUGHTS ON GROUP CLASSES

By Teri E. Einfeldt

Traveling around the country for weekend workshops, it seems quite apparent to me that one thing lacking in many programs is a disciplined atmosphere for learning within group class. I know for myself that my creative abilities are directly proportionate to the amount of discipline and attentiveness within the group.

Younger, less advanced students seem to have an edge over the more experienced group class participants. They are alert, bright, and eager, making it easy to capture their imaginations. More advanced students can easily turn into non-blinking, outer-space aliens because of either lack of review or reviewing constantly without a purpose.

Musicianship can be worked on effectively and efficiently in a group situation, if there is a follow-through at home. This falls into the hands of the parent. Attendance at group lessons, with notebook and pen in hand, is necessary in order to receive the maximum benefits from classes. Unfortunately, as the group classes become more advanced, and the students more independent, parents seem to have more and more errands to run.

This is fine, and even desirable, if your child is in his/her teen years and is responsible and responsive towards their involvement with music.

Since the "perfect hour" for group class has not yet been invented, students are usually tired, hungry, hot, and/or cold. We have all heard the complaints. Consequently, if left to their own devices, follow-through of group class instruction will probably not occur.

Parent education is an on-going process. Even though I have been teaching for many years, I am still learning new things every day. It suddenly occurred to me that perhaps what I expected to happen in a group class had not been communicated to the parents in our program. On a recent flight from Hartford to Atlanta, a pen jumped out of my purse along with a piece of paper and the following thoughts found their way to the page. I would like to share them with you.

Some thoughts on Group Class....

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... SOME THOUGHTS ON GROUP CLASS

Purposes...

1. TO work on and reinforce techniques and musical concepts learned in the private lessons.
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 (orchestral preparation).
6. TO become a better audience.
7. TO learn to work together 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...

1. TO actively review with your child every day, concentrating heavily on the current review list.
2. TO attend group lessons and take notes on techniques and musical concepts stressed.
3. TO practice with your child the ideas worked on in class.
4. TO arrive in plenty of time for class. Late arrivals mean stopping the entire class for tuning.
5. TO not distract your child with gestures and threatening looks.
6. TO discuss with your child the purposes of group class and what the appropriate behavior should be.

Role of the Student...

1. TO be well reviewed.
2. TO practice at home what was presented in the group class.
3. TO show respect for students, parents, and teachers.
4. TO listen to the teacher and react quickly to instructions.
5. TO remain in rest position while the teacher is talking.
6. TO sit and watch attentively while more advanced students are playing.
7. TO line up for tuning as soon as the instructor enters the room.
8. TO sit quietly on the floor after being tuned.
9. TO have all snacks consumed before group class tuning begins.

Misconceptions...

1. To play through as many pieces as possible. (That is a Play-In.)
2. A good time to review.
3. A time to exchange the latest gossip.
4. A time for parents to run errands.
5. A time for perfecting chalkboard writing.
6. Another opportunity for a show and tell.

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WARM-UP EXERCISES OF THE NORTHWESTERN MEDICAL PROGRAM FOR PERFORMING ARTISTS

Warming Up:

- The optimum speed of chemical reaction and metabolism is 102-103 degrees F.
- Evidence suggests that speed, strength and efficiency of contractions are enhanced by a rise in temperature of muscle toward that range.
- The only efficient way of raising muscle temperature is by work of the muscle itself.
- Ten to fifteen minutes of active exercise for all upper-extremity joints are recommended.

Warm-Up Exercises:

- Shoulder flexion. Raise both arms overhead than relax at sides. (20 repetitions)
- Shoulder abduction. With both arms at your sides, raise your arms outward and upward overhead. Then relax to your sides. (20 repetitions)
- Shoulder shrugs. (20 repetitions)
- Pinch shoulders blades together. (20 repetitions)
- Elbow flexion-extend. Bend and straighten elbows fully. (20 repetitions)
- Shoulder circles. With arms at sides, rotate shoulders in circles. (7 repetitions clockwise; seven repetitions counterclockwise)
- Palms up/down. (20 repetitions)
- Wrists up/down. (20 repetitions)
- Bend wrist to little finger side then thumb side. (10 repetitions)
- Spread fingers apart/squeeze fingers together. (10 repetitions)
- Bend fingers at PIP (end) joints and DIP (middle joint) keeping MP (base) joints straight, as in a hook. (10 repetitions)

**Avoid
jerking
motions.
Perform
each
exercise
smoothly
and
with
moderate
speed.**

Cooling Down:

- After vigorous activity muscles may tend to cramp or experience fatigue or discomfort.
- Stretching muscles their entire length, holding, and then relaxing them helps to alleviate these conditions.
- Ten to fifteen minutes are recommended. Hold each repetition for a long five count.

Cool-Down Exercises:

- Raise arms overhead. (5 repetitions)
- Touch opposite shoulder and hold. (5 repetitions each arm)
- Bend neck to the right then to the left. Hold each for a count of five. (5 repetitions)
- Hands behind head, elbows out to the side. (5 repetitions)
- Clasp hands behind hips and roll shoulders outward. (5 repetitions)
- Make a fist and bend wrist downward. (5 repetitions)
- Straighten fingers and straighten backwards the wrist (5 repetitions)
- Fingers spread, then relax. (5 repetitions)

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SKILLS DEVELOPED BY THE COMPLETION OF THE TWINKLE VARIATIONS

Why Twinkle? Most children learn to play Twinkle whether they are in a public school setting (we did) or a Suzuki setting, or some other setting. This is true because it is probably the most universally recognized song in the world, and is ingrained in us like a basic musical vocabulary. If a student misses a note, he or the parents would most likely recognize the mistake, no matter how untrained. This gives a perfect basic building block from which to develop a larger musical vocabulary, and to practice new skills using something easy so we can concentrate on the skill, unhampered by having to learn an unfamiliar piece too.

The process of learning the Twinkle variations is exciting, rewarding, and extensive. It is also the foundation builder for all the progressively more advanced techniques that lie ahead. The skills mastered during this time determine the kind of posture and technique essential to laying this foundation. Kay Collier Slone, in her book, They're Rarely Too Young and Never too Old to Twinkle, runs down a list of skills students should have completed by the time they have learned the Twinkle variations. Skills like posture and bow hold are like the eating and breathing of string playing. They are the essentials for sound playing. Some of the items listed are not in her list, but are things we teach in this program. Many are at a very basic level of development, and in no way could be considered fully developed. The skills are as follows:

- 1) Rest Position
- 2) Stance, focus, endurance
- 3) How to bow
- 4) Sidedness
- 5) Bow Hold
- 6) Posture
- 7) Rhythms
- 8) Basic E string posture
- 9) String names and pitches
- 10) Following directions (quickness)
- 11) Finger numbers
- 12) Listening skills, habits, attention
- 13) Practice skills/the importance of repetition
- 14) Opposites (high/low, loud/soft)
- 15) Pan-da
- 16) String crossings on E and A strings
- 17) Preparation of fingers
- 18) Square of the arm (efficient bow arm)
- 19) Finger patterns
- 20) Left hand shape
- 21) Soft left thumb/relational left hand fingers.
- 22) Tonalization
- 23) Relaxed natural weight of bow arm.
- 24) Quickness/finger placement
- 25) Bow control/tip control
- 26) Independent fingers
- 27) Staccato vs. Legato bow strokes
- 28) Parts of the instrument
- 29) Recognition of some basic musical symbols
- 30) Recognition of the musical alphabet backwards and forwards
- 31) Bow Direction

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STUDENT PROGRESS

By the end of Book 1 the student should have begun to develop these skills:

- 1) Skipping Tones
- 2) Broken Chords
- 3) Keeping first finger down
- 4) Bow distribution
- 5) Dotted rhythms
- 6) Upbow start (V. pickups)
- 7) Hooked bowings
- 8) All string crossings
- 9) Slurred string crossings
- 10) 3rd finger on E
- 11) Accents
- 12) Dynamics
- 13) Skipping Strings
- 14) Ritard
- 15) Tonalization
- 16) Slurs, ties
- 17) 4th finger
- 18) Fermatas
- 19) High 3rd finger
- 20) High and low 2nd finger
- 21) Triplets
- 22) Multiple finger patterns
- 23) G string posture
- 24) Phrasing
- 25) Pizzicato for two purposes
 - i) To learn pizzicato finger action
 - ii) To further bow hold development in Gavotte
- 26) Grace Notes
- 27) Use of the whole bow: some Japanese teachers exclude the use of the bow below the grip
- 28) Repeats, Da Capos
- 29) Form
- 30) Breathing concepts
- 31) 4 notes per bow
- 32) Tempo
- 33) Begin legato
- 34) Time signatures
- 35) Key signatures
- 36) A, D, G major scales (our program)
- 37) Recognition of note values, rest values, basic written musical notation – may include pitches (unless very young, or there is some other factor, our students are reading music by the end of the first volume).
- 38) Knowledge of composers
- 39) Circle Bows (bow lifts)
- 40) Tunnel fingers (finger preparation)
- 41) Ensemble playing
- 42) Performance

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OVERVIEW OF MUSIC READING AND THEORY COVERED IN SUZUKI BOOKS 1 AND 2

Suzuki Book I

1. Name and location of all notes in first position on instrument and staff
 - Violin-in the keys of A, D, and G major
 - Viola and cello-in the keys of D, G, and C major
2. Basic note and rest values, and various rhythm patterns including, but not limited to:
3. Key signatures and related scales:
 - Violin: G major-2 octaves, D major-1 octave, A major-2 octaves
 - Viola and cello: C major-2 octaves, G major-1 octave, D major-2 octaves
4. One-octave arpeggios
5. Sharps and flats in the order in which they appear in key signatures, and as accidentals
6. Time signatures:

	2	3	4
	4	4	4
7. Musical notation including but not limited to:

<i>repeat sign</i>	<i>down bow</i>	<i>flat</i>	<i>a tempo</i>
<i>clef</i>	<i>fermata</i>	<i>grace notes</i>	<i>accent</i>
<i>staff</i>	<i>staccato</i>	<i>D.C. al fine</i>	<i>slur</i>
<i>bar line</i>	<i>sharp</i>	<i>pick up notes</i>	<i>crescendo</i>
<i>up bow</i>	<i>natural</i>	<i>ritard</i>	<i>decrescendo</i>
<i>dynamic markings</i>	<i>slurred staccato</i>	<i>seconda volta</i>	
8. Simple musical forms:

<i>ABA</i>	<i>AA BaBa</i>
<i>ABCB</i>	<i>simple theme and variations</i>
<i>AABB</i>	
9. Intervals of ½-step, whole step, third, fifth, and octave
10. Terminology including, but not limited to:

<i>perpetual motion</i>	<i>piu cantabile</i>	<i>andantino/andante</i>	<i>garotte</i>
<i>etude</i>	<i>allegro</i>	<i>minuet</i>	<i>legato</i>
<i>allegretto</i>	<i>staccato</i>	<i>pizzicato</i>	<i>arco</i>
11. Ear training:
 - ♪ Recognition of high pitch vs. lower pitch
 - ♪ Recognition of accurate vs. inaccurate intonation
 - ♪ Matching pitches with voice
 - ♪ Matching unisons and octaves on instrument
 - ♪ Matching pitches to another player.
 - ♪ Recognition of major vs. minor sounding keys
 - ♪ Recognition of a key change within a piece.
 - ♪ Introduction of aural understanding of intervals through duets and drones
 - ♪ Pitch recognition of open string pitches (perfect fifths)
 - ♪ Recognition of sympathetic ringing
 - ♪ Recognition of unisons (ring tones too), octaves (ring tones) and perfect fifths

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Overview of Music Reading and Theory Covered in Suzuki Books 1 & 2 Continued

Suzuki Book 2

1. Key signatures and related scales:
 - Violin: F major, B-flat major, g minor, a minor
 - Viola and Cello: F major, B-flat major, c minor, d minor

2. Key changes

3. Form and analysis:

<i>minuet and trio</i>	<i>AA BaBa</i>
<i>theme and variation</i>	<i>first and second endings</i>

4. Rhythm and notation:

<i>trills</i>	<i>multiple up bow staccato</i>
<i>multiple grace notes</i>	<i>harmonics</i>
<i>32nd notes</i>	

5. Terminology:

<i>bouree</i>	<i>piu mosso</i>	<i>moderato</i>	<i>grazia/grazioso</i>
<i>musette</i>	<i>a tempo</i>	<i>espressivo</i>	<i>poco</i>
<i>dolce</i>	<i>piu agitato</i>	<i>meno mosso</i>	

By the end of book two, students are sight-reading and learning how to make notations in their music.

Good sight-reading includes:

- Ability to apply the appropriate finger patterns to the key signature of a piece.
- Recognition of the time signature and placement of natural accents or emphasis in that time signature
- Ability to play the rhythm as notated on the page
- Ability to incorporate the written dynamics into the performance
- Ability to play all repeats as marked

A student should take note of these details before playing a piece. In an ensemble, this also includes looking at the leader without losing one's place.

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PARTS OF THE VIOLIN AND BOW

Scroll

Peg Box

Pegs

Nut

Neck

Shoulder

Fingerboard

F Hole

Bridge

Fine Tuners

Tail Piece

Chin Rest

End Button

Point or Tip

Hair

Stick

Frog

Screw

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HOW TO CARE FOR YOUR INSTRUMENT

“The violin is not a toy! It’s an instrument!” a four-year-old once said. This should be stressed by parents from the beginning, and the child will eventually understand. It is not a good idea to pass it around for other siblings or friends to experiment with. Then again, it’s normal for children to leave a toy in the middle of the floor, or drop it, and it may happen from time to time, not matter how many times you’ve emphasized its proper care. The small violins, cellos, etc., are made to be extra durable, and though a bridge may pop out, or pegs loosen, they seldom break.

The following is a checklist for proper care by parents and students:

- Make sure the bow hair is loosened every time you put it back in the case. This is especially important for wooden bows, which can badly warp (or worse) with unrelieved tension.
- When tightening the bow, make sure the stick is always somewhat concave (Dips toward the hair). A stick that is parallel to the hair or convex (bends away from the hair) is TOO TIGHT.
- Avoid touching the hair with your fingers or any other part of your skin. The oils from your skin can collect and create sticky problems with rosin, which will interfere with tone production.
- DO NOT put anything other than rosin on the hair of your bow!!!! Someone waxed their bow once, and it ruined the bow hair for good.
- Avoid leaving your instrument in the car for any length of time, especially in the winter and summer. Heat will melt the glue, and cold will cause the wood to crack. At the very least, it will go out of tune, which makes productive practice difficult. Strive for relatively constant temperature and humidity.
- It is best to remove shoulder pads from the violin before storing the violin in the case, because leaving them on could put extra stress on the violin bridge.
- Keep the surface of the violin as clean as possible, since rosin buildup can ruin the finish. A regular soft cloth will do, or you can purchase special treated or untreated cleaning cloths for \$2 to \$10.
- DO NOT USE FURNITURE POLISH on your instrument. If you have talked to your teacher or an instrument expert, you may use an APPROVED instrument polish.
- Have broken strings replaced as soon as possible. Leaving less than 4 strings on an instrument causes destructive tension on the tailpiece, bridge, sound post. It will not only sound terrible, but it could hurt the instrument.
- We recommend Thomastik Dominant or D-Addario Helicore synthetic gut strings. They have the best sound, response, stable tuning, and quality for the money. Steel strings are used because they stay in tune, but they’re hard on fingers and sound terrible!
- Open seams and cracks should be taken care of before the problems worsen. See your teacher ASAP with these problems.

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SALES, RENTAL, AND REPAIR INFORMATION

RECOMMENDED SHOPS

Baroque Violin Shop

Student Models to Strads

Paul Bartel, Owner
1038 W. Northbend
Cincinnati, OH 45224
513-541-2000
1-866-846-5469

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Serves the Detroit Symphony.
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Serves Okemos Schools

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Okemos, MI 48864
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1-800-792-0123

Guarneri House - Owner Steven Reiley

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sreileymbm@aol.com

Marshall Music

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South Bend, IN 46628
1-800-348-5003
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Southwest Strings

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1-800-528-3430
www.swstrings.com
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Friendship House

Musical Gifts, Awards, Teaching Aids Catalogue
1-800-791-9876

Young Musicians

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Fort Worth, TX 76148
1-800-826-8648
email@ymonline.com

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**For Your
Listening
and
Reading
Enjoyment**

RECOMMENDED MUSIC AND BOOKS

For Your Listening Enjoyment

- | | | |
|--|--|---|
| J.S. Bach
Brandenburg Concerti
nos. 3,5,6
Violin Concerti
Violin Partitas
Suites for
Unaccompanied Cello | Igor Stravinsky
Firebird Suite

Antonin Dvorak
Concerto for Cello and
Orchestra

George Frederick Handel
Water Music Suite | Gioachino Rossini
William Tell Overture
La Gazza Ladra
Overture
The Barber of Seville

Camille Saint-Saens
Carnival of the animals
Cello Concerto |
| Samuel Barber
Adagio for string
orchestra | Felix Mendelssohn
Violin Concerto
Octet
Midsummer Night's
Dream | Franz Schubert
Trout Quintet
String Quartets |
| Bela Bartok
Concerto for Orchestra | Wolfgang Amadeus Mozart
Violin Concerti nos. 3,
4, 5
Symphonies nos. 29,
35, 39, 40, 41
String Quartets
Sinfonia Concertante | Dimitri Shostakovitch
Symphony no. 5

Johann Strauss Jr.
Waltzes |
| Ludwig von Beethoven
Symphonies 1-9
Concerto for Violin and
Orchestra
String Quartets | Modest Mussorgsky/Ravel
Pictures at an
exhibition
(orchestrated) | Richard Strauss
Til Eulenspiegel's Merry
Pranks
Also Sprach Zarathustra |
| Leonard Bernstein
West Side Story
Candide Overture | Niccolo Paganini
Caprices | Piotr Ilyich Tchaikovsky
Nutcracker Suite
Swan Lake
1812 Overture
Symphonies nos. 2, 4
Concerto for Violin and
Orchestra |
| Johannes Brahms
Hungarian Rhapsodies
Concerto For Violin
and Orchestra
Chamber Music | Sergei Prokofiev
Peter and the Wolf
Violin Concertos
Classical Symphony | G.P. Telemann
Concerto for Viola and
String Orchestra |
| Benjamin Britten
The Young Person's
Guide to the Orchestra | Maurice Ravel
String Quartet in F | Antonia Vivaldi
The Four Seasons
Violin Concerti |
| Aaron Copland
Appalachian Spring
El Salon Mexico
Rodeo | | |

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Recording Artists

Academy of Ancient Music, Christopher Hogwood
Academy of St. Martin in the Field
Berlin Philharmonic
Chicago Symphony
Cleveland Orchestra
Detroit Symphony
Emerson Quartet
English Chamber Orchestra
Guarneri Quartet
Julliard Quartet
Krono Quartet
Los Angeles Chamber Orchestra
New York Philharmonic

Cello

Jacqueline Du Pre
Mstislav Rostropovich
Yo-Yo Ma

Violin

Anne-Sophie Mutter
Fritz Kreisler
Gil Shaham
Hillary Hahn
Itzhak Perlman
Jascha Heifetz
Joshua Bell
Kyung Wa Chung
Midori
Nadja Salerno-Sonnenberg
Sarah Chang
Yehudi Menuhin

Violin and Viola

Isaac Stern
Pinchas Zuckerman

Videos Worth Watching

Nurtured by Love

About Dr. Suzuki, and his method

Fantasia

Beautiful Disney animated film with images set to famous classical works. Great for the whole family.

Music of the Heart

True story of a Suzuki teacher and her students in Spanish Harlem fighting to keep their program alive. Stars Meryl Streep. Inspirational

Beethoven Lives Upstairs

Series of videos for children about famous composers in fictional format. Fun.

Small Wonders

Documentary upon which Music of the Heart is based.

Songs of Survival

Documentary about women who survived terrible conditions in a WWII Japanese POW camp in part by arranging orchestral works for voice and singing. Powerful. Paradise Road is a Hollywood film starring Glenn Close based on this story.

Suggested Suzuki Reading

Ability Development from Age Zero, S. Suzuki (1969). Contains many inspirational anecdotes about Suzuki's experience as a teacher. Recommended for parents and teachers.

Games and Motivation for the Suzuki Violin Student, Diane Wagstaff

In the Suzuki Style, Elizabeth Mills and Suzuki Parents (1974). A handbook of practice and listening games written by and for Suzuki parents.

Journey Down the Kreisler Highway, Craig Timmerman (1987). Amusing and inspiring anecdotes from his year in Japan with Suzuki.

Man and Talent: Search into the Unknown, S. Suzuki (1990).

Nurtured by Love, S. Suzuki (1969). Suzuki's original treatise on his Mother Tongue method. Required reading in many programs.

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Preschool in the Suzuki Spirit, Susan Grill (1987)

Shinichi Suzuki: The Man and His Philosophy, Evelyn Hermann (1987)

Suzuki Changed My Life, Masaaki Honda, M.D.

Studying Suzuki Piano: More Than Music, Carole Bigler and Valerie Lloyd-Watts. A detailed explanation of the Suzuki method.

The Suzuki Concept, Edited by Elizabeth Mills and S. Therese Cecile Murphy (1973)

The Suzuki Violinist, William Starr (1976). A technique manual.

Teaching from the Balance Point, Edward Kreitman. An approach to prioritizing in teaching, learning, and parenting in the Suzuki method. Valuable for parents and teachers.

To Learn With Love, William and Constance Starr (1983). Helpful guidance by a couple who are both teachers, and parents of a large Suzuki family.

Where Love Is Deep: The Writings of Shinichi Suzuki, Translated by Kyoko Selden (1990)

They're Rarely Too Young and Never Too Old to Twinkle! Kay Collier Slone (1982)

The Inner Game of Music, Barry Green and Timothy Gallwey. Techniques for overcoming nervousness, increasing concentration.

Is This Your Child? Doris Rapp (1991)

Life Types, Sandra Hirsh and Jean Kimmerow

Mommy, Can We Practice Now? Marie Parkinson. Games and activities to enrich practice time.

The Measure of Our Success, Marian Wright Edelman

Nurture by Nature, Teiger and Baron-Teiger. How to best nurture your child by identifying and understanding their fundamental personality types.

Pick Up Your Socks ... and Other Skills Growing Children Need! Elisabeth Cray

Son-Rise: The Miracle Continues, Barry Neil Kaufman (1994)

When Your Child Struggles: The Myth of 20/20 Vision, David Cook

Your Child's Self-Esteem, D. Corkville Briggs. Raising responsible, productive, happy children.

Journal of the Suzuki Associations of the Americas (See Application in back of Parent Handbook)

Other Helpful Books

Discipline: A Sourcebook of Fifty Fail-Safe Techniques for Parents, James Windell.

The Gift of Dyslexia, Ronald D. Davis, (1994), Ability Development Press.

Hassle-Free Homework, Faith and Cecil Clark. (1989)

How to Get Your Child to Practice ... Without Resorting to Violence!!!, Cynthia Richards

How to Develop Talent in Young People, Benjamin Bloom.

How to Talk So Kids Will Listen and Listen So Kids Will Talk, Adele Faber and Elaine Mazlish

Illusions: The Adventures of a Reluctant Messiah, Richard Bach (1977)

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