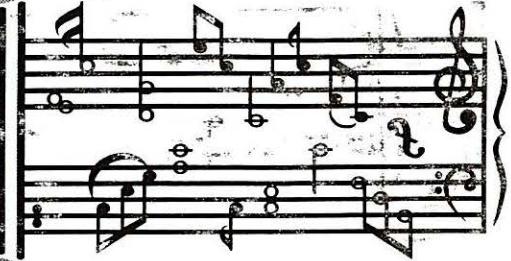


# The Write Note



Volume 1, Issue 1

October 1998

## From the President's Desk...

**S**omehow my summer - and I suspect everyone else's as well - has faded into Autumn. Several events lead to this observance of mine. There were the ordinary occurrences - school started, music lessons started, volleyball started, etc. Before I knew it I was once again putting in more road miles than a long haul trucker. Perhaps the most significant event for me was what you are reading right now, I sat down to write my first letter to everyone as the President of Suzuki Plus. I had already presided at two board meetings before I undertook the letter but this was something that was going to appear in black and white and so somehow seemed a weightier matter. Let me say that I'm excited to be here and excited to get on with what I know is going to be a rewarding year for our students and teachers.

Let's as they say begin at the beginning. We kicked off our year once again with our Second Annual Bonfire Bash. John and Lamar Blum once again graciously hosted this event for us. It was a terrific late afternoon into evening affair that included face painting, games and prizes, a very hot bonfire, and absolutely no bloodshed (you know who you are.)

Fund-raising was underway almost immediately and let me take this time to thank everyone who made the effort to contact family, friends, neighbors and co-workers with our Tableworks offering. Chris Galvin is our new Fund-raising Chairperson this year and I'm grateful to her for her hard work on behalf of our group. The top sellers will be awarded their prizes at our Mini Institute Play In on November 15, 1998.

Speaking of hard workers (Dale Mink) and the Mini Institute... I hope you have all taken advantage of this opportunity for your children to gain a new perspective into their playing

through the input of another teacher. The event is once again taking place at ECC, November 14 and 15th. I hope many of you are also availing yourselves of the discount ticket prices available through Suzuki Plus for the family concert, "Symphonasaurus", being held at ECC's Stage One on that same Saturday.

Though we are at what is really the beginning of our year we are already laying the foundations for the Spring Concert. Lianne Tompkins is our Concert Chairperson this year and we are looking forward to a great event. One specific way we are doing this is by trying to increase our visibility to the community all year long. This tall order is being undertaken by Janet Gray, she is the chairperson of a newly formed position that we've titled "Publicity." She is working on several great ideas to draw more people to our Spring Concert.

To our new families let me extend a warm welcome, we're glad you're with us! To our returning families let me say welcome back! Anyone in need of assistance is welcome to call me. If I can help I will, if not I'll try to find someone who can. Let me also invite anyone interested in becoming involved with Suzuki Plus to call me as well. Our board meetings are held the first Tuesday of every month at the Music House, 7:15 p.m. You need not be a board member or committee member to attend or to be involved in the meeting.

I could go on for some time more but there will be other newsletters and I have this incredible urge to get in the car and drive one of my children somewhere...

Sincerely,  
Kathy Vogel  
(847) 683-4954

## The Power of Music

by Linda Hanson, Ed.D.

Every day we learn new things about how children develop emotionally and intellectually. The 90's have been called the "Decade of the Brain" because of a renewed interest in understanding the development of the human brain. In fact, ninety percent of all the scientists who are researching the topics of learning and intelligence as a function of the brain are alive today. One result of this research is the belief that skills involving one area of learning often make a second area of learning easier through transfer. Music learning is receiving a great deal of research attention because of the powerful role it may play in children's learning and brain development.

For many years, music was viewed as an extra in school programs. When school budgets were cut, often the music program followed suit. Now, however, studies of the interaction of music and the development of the human brain suggest that learning music might be one way to stimulate intelligence. In fact, a number of studies suggest that music lessons might have a positive effect on a child's performance in school. Increased SAT scores, increased IQ scores, and math gains have all been correlated to various musical experiences.

The best known of these studies is called the "Mozart Effect." This effect documents increases in college students' spatial IQ scores after listening to the Mozart Piano Sonata K448 for 10 minutes. Other increases in test scores, such as the SAT, have been correlated to the length of time spent studying the arts. Those who studied the arts four or more years scored 59 points higher on the verbal portion of the test and 44 points higher on the math portion than students with no experience or coursework in the arts.

Another study suggests that first and second grade students who learned the Kodaly method of singing (where students sing songs that are sequenced in difficulty), made greater gains in math and reading than their counterparts who did not have this musical training. The gains in math were seen for all levels of students from those at the bottom, the middle and the top of their class. Best yet, the gains were still in place two years later and were especially strong for those students who continued their musical training throughout the two-year period.

Although this field of study is still in its infancy, we should consider the wisdom of including extensive arts education in our children's curriculum. The vast majority of Americans agree. Ninety-three percent feel that music is a part of a well-rounded education, and 85% of Americans believe that communities should provide financial resources to support music programs in our schools. Through music, we can provide our children with one of the most pleasurable ways of developing intelligence.

*Linda Hanson is superintendent of the District 113 high schools in Highland Park and Deerfield and is a national leader in curriculum and instruction.*

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**Kathleen Darling**

Vice President

**Annette Yoder**

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**Kathy Brockner**

Secretary

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**Lianne Tompkins**

Spring Concert

**Kathy Brockner**

Newsletter

**Dale Mink**

Clinics

**Jeff Goodlove**

Performance Coordinator

**Bette Biasotti and**

**Chris Galvin**

Concert Dress

**Janet Gray**

Publicity

# Consumer Education

by Lamar Blum

In looking for a Suzuki teacher, you might be willing to trust the first person that says he/she is a Suzuki teacher. But what makes a Suzuki teacher? There is nothing to keep anyone from purchasing the books and saying, "I'm a Suzuki teacher." Many people think they are one by simply using the material to teach from. How can you tell the difference between this type of teacher and one who has gone through teacher training courses by the Suzuki Association system? Here are some questions to help you become more knowledgeable in your search for a qualified teacher.

Ask the person if he/she is a member of the SAA (Suzuki Association of the Americas). Those of us who are active in the SAA realize the value of the SAA in keeping a standard for North and South America. SAA is a part of ISA (International Suzuki Association) that is dedicated to fostering the vision of Dr. Suzuki throughout the world. A teacher must join SAA upon enrolling in a teacher-training course, which brings me to the next question...

How much teacher training has this person had? Ask him/her to describe it. Did he/she take training at summer institutes or long term during the year? The first unit that a person takes is called 1A and includes philosophy of the Suzuki movement plus how to start a student on an instrument. I believe that it is imperative that anyone who wants to call themselves a Suzuki teacher take unit 1A one time at the minimum. Unit 1B involves how to teach the remaining material in book 1. This holds true for each instrument that the Suzuki movement publishes literature for. The remaining units correspond with the book numbers. If a teacher doesn't understand what you are talking about, they probably haven't had any training sanctioned by the SAA.

Some teachers will say, "I grew up as a Suzuki kid" and think that that is enough or that they know what they are doing because of that. It is a great advantage to be a second generation player but that doesn't mean they understand the teaching points of each piece and the approach to skill building that is so vital in the Suzuki method. After two years of Master's

degree studies and units 1-8 of her violin teacher training, my daughter said, "Mom, I didn't know what I didn't know about teaching Suzuki material." And, she had grown up as a "Suzuki kid". Nuf said!

Do you have a group lesson? The group lesson is the re-enforcing element of the Suzuki method that children enjoy. A strong Suzuki program will emphasize the importance of group lessons at all levels. There are so many things that group lesson offers: a chance to try a new song; a time to listen to a future song "live" and watch how it is played. I believe that the child who can play the fewest songs in a group class gets the best lesson because he has the opportunity to listen the most. Group lessons afford students a time to meet a new person. When students make friends from group class, they want to come even more. I think that this is a legitimate reason for attending group class.

Does your teacher understand the importance of listening to the recordings? This is one thing that initially set the Suzuki movement apart from all others. It is also the reason that children could be taught such difficult pieces at such a young age. The older Dr. Suzuki got, the more he emphasized listening until he got to the position in the last 5 years of his life where he said that listening was more important than practicing. NOBODY else makes as bold a statement as that!

How do I find a qualified Suzuki teacher? If you presently have a teacher and are moving to a different area, ask your teacher for a list of teachers from our SAA directory. We are more than happy to make a copy of the teachers in the state to which you are moving. Another way is to call a local college as they sometimes refer to Suzuki programs. Better yet, JOIN the SAA (see application on page 15) and you will receive a quarterly journal with enriching articles about all instruments as well as inspiring information directed toward you, as a parent. You will know the direction that the SAA is going, what their focus will be. You will get a directory so that you can see your teacher's name as an active member supporting the organization.

## Stevens Point Remembered

by Kathy Brockner

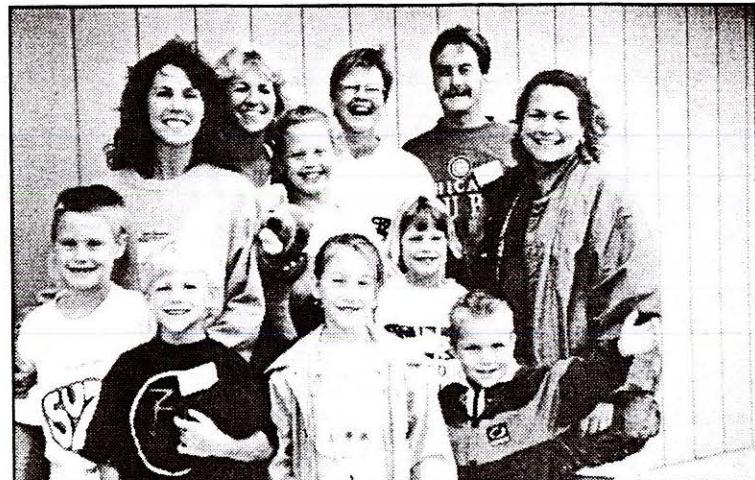
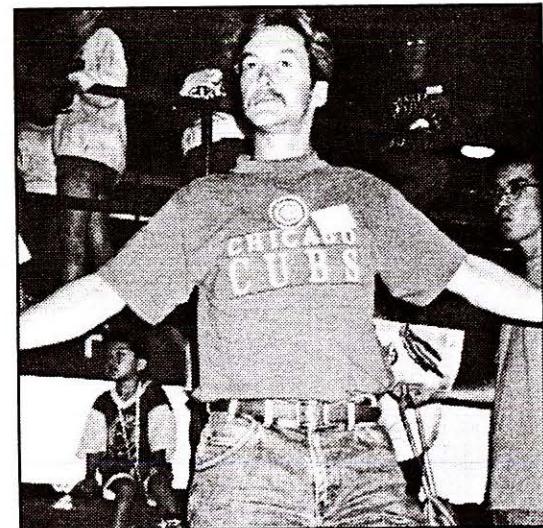
We arrived on Sunday afternoon after a pretty uneventful car ride. There was not too much quarreling and arguing, however it was the longest game of "I Spy" the kids and I have played to date. We pulled up to Burrow's Hall, our home for the next week. Kristina asked, "Are we there?" Both, Matthew and Kristina thought it was great staying where the

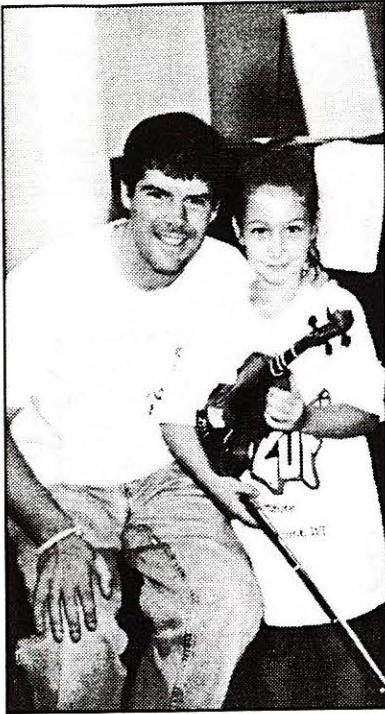
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by the stairs. It was exciting to see so many people there for one reason - Suzuki - what a unifying moment.

Monday and Tuesday were used to get accustomed to the campus, meet people on our dorm floor, go to the swimming pool, and ride bikes in the rain.

On Wednesday, after 3 days of rain and threat of rain the remaining days, the Elgin families - Brockner's Darling's, Dawson's and Tompkin's- went out for pizza and socializing before heading over to the Talent Show? (Do you see any resemblance between Keith and Sammy Sosa?) A good time was had by all at the Talent Show.





We had very energetic and enthusiastic teachers. Our Individual Class teacher - Dannette Coughlan had the class listen to Turtle Island String Quartet for exposure to different ways the violin and string instruments can be played. Ironically, Turtle Island String Quartet is scheduled to play at ECC on Saturday, November 14 at 8:00 p.m. Dannette also chose Kristina to play for the dorm recital on Thursday. What a proud moment. Lamar's daughter, Rebecca, stopped in to listen. The Dawson's, Tompkin's and Darling's were also in the audience.

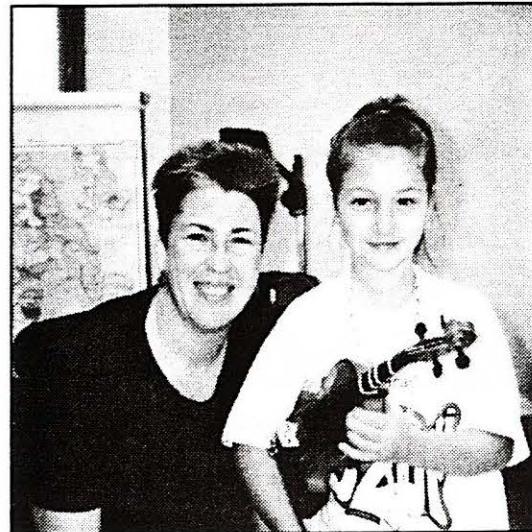
Our Medium Group Class teacher - Carolyn Meyer did something which I thought was great. After each child played his piece, the other children had to find one thing to compliment the performer for. It was a lesson on how to give and take a compliment.

Our Large Group Class teacher - Robert Richardson from Canada, had a knack with the kids, young and old. He showed us the violin can be played on your back and on your knees. He also regularly used the "Echo" game. Leader claps a rhythm pattern, and the audience claps the pattern back. Great listening and concentration game. The kids often echoed better than the adults.



Friday night, the night everyone talked about all week, finally arrived. I was amazed how fluidly the night went with only a week of preparation.

Everyone enjoyed and learned much during the Stevens Point Institute. We plan on making institutes a main priority of summer vacations for our family. I would highly recommend Stevens Point to any "first-time institute goer".



## More Summer Institute Snapshots with Words of Encouragement



Wow Way to Go You're Special Outstanding Excellent Great Cool Well Done Remarkable  
You Make a Difference I Know You Could Do It I'm so Proud of You Fantastic You're  
Super Nice Work Looking Good You're Catching On Now You've Got It You're Incredible  
You Did  
It You're  
Fantastic  
You Can  
Do It  
Bravo  
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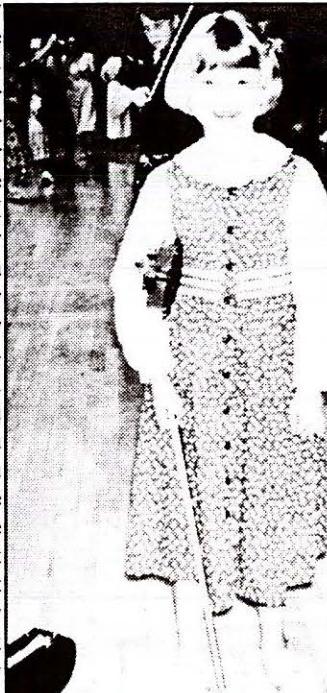
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## Now For Something Completely Different...

by Nancy Nosal

This past summer, instead of a Suzuki institute or other traditional music camp, I attended the Mark O'Connor Fiddle Camp, in Montgomery Bell State Park, east of Nashville, Tennessee. Mark O'Connor is one of those rare musicians who is able to play almost any style of music well. He says that this is the type of camp that he dreamed of attending when he was a youngster. Each camp session is a little different, but this one featured Irish, Canadian, Texas, Swing, Rock, Classical and Jazz fiddlers. Campers were divided into groups by age level and ability level. The first two days each group had a session with each of the different fiddlers; after that, we were free to concentrate on whichever styles interested us most. Some campers focused on one style; others continued to visit them all. Each day there were jam sessions where everyone could play, and each afternoon Mark gave a masterclass where he played for us and some of us played for him! Every evening featured a concert by different faculty members.

For me, it was a very inspirational experience meeting people from such diverse musical backgrounds. Some fiddlers were entirely self-taught, others classically trained. Some read no music at all; others had never played without music. Everyone was very friendly and willing to share their ideas with each other. We all came away learning something from the experience. About half of the campers were there for the first time; one was there for the seventh time. One of the highlights of the week for me was getting a chance to work with jazz violinist Claude Williams. At age ninety, he is still playing beautifully and is a living history of 20th Century fiddle playing in this country. If anyone has an interest in learning more about nontraditional styles of music on the violin, this is an excellent place to be. For an example of the many playing styles of Mark O'Connor, check out the album Heroes on the Warner Bros. label. You will never hear violin music in the same light again!

## She Carves Music From Wood Could the Violin Maker Awaken the Song in the Bosnian Maple?

by Duane Noriyuki

taken from the *Los Angeles Times Magazine* (August 31, 1997)

First was the music of branches bowed by incessant wind. Before Bach or Beethoven, before strings or written notes, this concert wafted through the forest. The tree offered song in swell and wane until, in a mighty crescendo, it was felled. Then there was silence.

Decades passed before the venerable wood, precisely cut and properly dried, reached violin maker Rena Weisshaar in Costa Mesa, California. The maple in her hands came from the Bosnian forest to America in the possession of a man she loved, sometimes feared and never fully understood. But now, as she prepares to return music to this wood, he is ever present in her mind.

In her native Germany, young Rena attended the violin making school in Mittenwald, drawn by her passion for music. There she fell in love with the craft, with wood and with a student from America.

Rena and Michael Weisshaar married in 1964, then came to the United States to work with Michael's father.

One of the most talented violin restorers of his time, Hans Weisshaar traveled often from his Hollywood shop to Europe to secure supplies and the finest wood. Rena worked long hours with Hans. Sometimes she would gauge his demeanor from a distance and decide not to approach him, for Hans could be painfully blunt. But when it came to wood, Rena saw genius in his work.

After a falling out with Hans, the couple moved to Costa Mesa and opened their own shop. For four years they did not speak to Hans. Then in 1979 at Christmastime, Michael and Rena appeared at his parents' front door. Rena was pregnant with their third child, Marianne. Hans invited them in, and peace was restored.

*continued on page 8*

## She Carves...

At Marianne's baptism, Rena handed Hans a violin she had finished. She watched his face as he examined it, hungering for approval. "It's good work," he said. "Come by the shop. I have something for you."

When she did, Hans led her to where he stored his wood. "Take what you want," he said. This was his way of saying she was worthy of his finest wood - the ultimate compliment. In addition to a large box of wood, she chose two matching slabs of Bosnian maple, and placed them beneath her bed to keep them safe.

Hans died, and years passed. Then in June 1996 Rena received a phone call from Haroutune Bedelian, a concert violinist and associate professor of violin at the University of California, Irvine. He asked if Rena would craft a copy of his violin made in 1699 by Giovanni Rogeri, who - like Antonio Stradivari - apprenticed in the workshop of Nicolo Amati.

Rena was stunned. She had never made a violin for someone as respected as Bedelian. She went home and reached under her bed. It was time for the precious maple to sing again.

Dates and numbers for each instrument Rena has made are scribbled on the wall. The Bedelian will be No. 27.

First the wedge-shaped maple slabs,  $16\frac{1}{2}$  inches long and each barely half the width of a violin back, must be glued together almost seamlessly. The task can take a full day and reduce one to tears.

But the two maple slabs make up only the back of the violin. In all, 58 pieces compose this instrument, working together to transmit a precise traffic of vibrations. To make a violin is to walk a tightrope. Expectations are high, but disaster lurks close by.

Typically Rena can complete an assignment in 300 hours. But to a violin maker, a month making a feeble instrument is a wasted month. A year or a lifetime making an excellent instrument, one that may produce superior sound for decades or centuries, is time well spent.

In early August, two months into the violin, Rena discovers an imperfection - a hidden resin pocket in the top, which is made of spruce, the most resonant wood. She could continue, and

the spruce would still look beautiful. But music must come from within the wood. She begins again.

Rena's craft is built on standards established by the Italian masters, notably Stradivari, Buarneri, Amati. Little was written about their techniques or the materials they used.

Rena relies primarily on instincts and traditional ways, using very few electrical tools for fear that excessive vibration will damage the wood. "I don't know what a scientist would say, but I don't care," she says.

As 1997 arrives, the violin is half-done. Rena lifts the wood close to her face so it catches the day's last light, tilting it slowly from side to side to study shadows indicating unevenness.

By late February Rena begins the most physically demanding part of making a violin. The maple secured into place, she works with a gouge to hollow out the inside. Her strokes are quick and explosive.

Ultimately she must bring the wood of the entire violin to different thicknesses, ranging from 2.3 to 4.6 millimeters - a difference of less than a tenth of an inch. If the back is too thin, the tone dies quickly. If the wood is too thick, the sound will be muffled.

Thin, even curls of maple swirl from Rena's blade. The tone of steel against wood changes in pitch as she thins the back. Rena stops periodically to hold the wood close to her ear and tap it with one finger, listening for F-sharp.

The final shaving will be done with small planes, some no larger than a thimble. This requires courage. "By the time I use the planes, I get almost sick with fear," she confides. "It's that important."

But she must move forward. Perhaps that's what Hans did: he groomed a generation of makers and restorers willing to confront fear and doubt.

In March Rena enters the final stages. She prepares to cut the sound holes, shaped like f's, on the top. She soaps the blade of the hand jigsaw for lubrication and follows a pattern. Then she uses a knife to achieve the precise

*continued on page 9*

## She Carves...

measurements taken from Bedelian's Rogeri. After an hour she lets out a deep breath. "There," she says. "Suddenly it has a face."

By April Rena completes the woodworking. She boils and dries the stem of an equisetum, a wild plant, and softly rubs it against the wood. Its mildly abrasive surface leaves a glassy finish. With a patch of cotton bedsheet she gently rubs oil onto the surface, then hangs the instrument to dry on a clothesline in the shop.

Twenty-two coats of varnish give the violin the color of chestnut. A final week is spent adding the pegs, bridge and other accessories. Almost a year after she began, strings are finally in place.

Rena's nervousness increases: there is no way to know how the instrument will perform until a musician explores its depths. "Who knows?" she says. "Maybe it will sound like a pot."

Bedelian arrives on May 5. Rena walks to the back and returns with the violin. Bedelian holds it at arm's length, studies its color and form, places a handkerchief on the chin rest.

"So, here it goes," he says as he lifts his bow. He sprints through some scales, then stops abruptly. Rena freezes.

"It feels just like my violin," he says. Rena breathes again.

Bedelian plays more, closing his eyes, moving the bow slowly, then accelerating, wistfully pushing it louder and louder, then gracefully bringing it back down to a whisper, opening his eyes. "Excellent!" he says, smiling. "Great!" And finally, quietly, "Bravo."

For Rena, there will be a period of emptiness now as the violin leaves her shop. But she cannot hide the pride she feels for this instrument, or forget Hans's words. She only wishes that if he were still alive, he might repeat them: "It's good work."

## Keeping Informed...

Please take the time to read your ESTE-Suzuki Plus handbook that was put in your file in September. Take note especially of the "missed lesson" section so that you are clear on policy. Review of performance dress, group lesson expectations and what Suzuki Plus does for you are also important. Find an area in Suzuki Plus that interests you and join a committee. That is another way of staying informed.

## Concert Dress Update

By now, all of you returning ESTE students have tried on your Concert Dress from last year and have turned in all items that do not fit properly. We will be exchanging these items, with priority given to all students who will be performing in November and December.

If you are new to ESTE, please check your handbook for our Concert Dress Requirements which you will need for our Spring Concert in May.

The Suzuki Plus Concert Dress Committee appreciates your help and cooperation with checking your child's Concert Dress on a continual basis - to avoid last minute sewing on our part. We do our best to be certain every child looks his/her best. If you have questions or comments, please call Chris Galvin at 847-426-7743 or Bette Biasotti at 847-428-0719.

## Book Completions

### Twinkle Certificate

Kristina Brockner - violin  
Kathleen Cohen - violin  
Amee Desai - violin  
Lindsey Gray - violin  
Chelsea Mussen - violin

### Book 1

Kyle Dawson - violin  
Stacie Milostan - violin  
Alex Park - violin

### Book 2

Carl Porter - violin

## **Mark Your Calendars ... Mini Institute is coming**

by Dale Mink, Clinician Committee

The Mini-Institute is fast approaching. The dates are Saturday, November 14 and Sunday, November 15, 1998. The guest clinicians are:

Judy Yamada-Blank, Violin, Ann Arbor, MI  
Mark Bjork, Violin, Minneapolis, MN  
Craig Tompeter, Cello, Chicago, IL

If you haven't registered, call Dale Mink at (847) 426-3802 to see if we can still accept your registration form. All classes will be held at Elgin Community College, VPAC, Visual and Performing Arts Center. Sunday at 12:15 pm will be our famous potluck in the Commons Area in VPAC. Following that, we will have our play-in that tops off the weekend. Hope to see you all there!!!

## **Abilities Developed Through Music Study**

Listening  
Observing  
Imitating  
Memorization  
Concentration  
Performance  
Discipline  
Perserverance  
Sensitivity to feelings  
Sensitivity to emotions

## **100 Day Club**

**Q:** What is the 100-200-365-500-1000+ Day Club?

**A:** It is an exclusive club consisting of the students of ESTE that have practiced each day consistently, without missing a day, 100 days; 200 days; etc. The rules to follow have been to play each day. If they miss a day, they must start over again in counting the days. If a child is sick, they still need to listen to their tapes and then they won't lose out. I've been asked about vacations and what to do. It is best to confer with your child's teacher, but sometimes it is not practical to take an instrument into the North Woods. If they continue to listen to their tapes daily, they are still in the club. They can also practice fingerings. You also may be able to practice, "What is this note?" on flash cards while in the car if your child is into notereading. Some of what is appropriate is dependent on age. If you have any questions, please call Dale Mink at (847) 426-3802 and I would be happy to assist you in answering them.

**Q:** What do you get for all your hard work?

**A:** For each level attained the student receives an item with an original, handpainted, glow-in-the-dark, Dale Mink design. The items are:

100 days	T-shirt
200 days	Hat
365 days	Leggings/Sweatpants
500 days	Tote Bag
700 days	Big Cookie
1000 + days	Sweatshirt

## **Congratulations**

To each of the following students for their accomplishments. Great Work!! Keep It Up!!!

**100 Day Club**  
Bradley Biasotti  
Meghan Bonham  
Kathleen Cohen  
Kyle Dawson  
Richard Dean  
Esther Fiebig  
Jacquelin Goodlove  
Michael Haefliger  
Steve Lorado  
Trisha Kellenberger

**100 Day Club (con't)**  
Eva Martinez  
Lauren Mink  
Ryan Shyu  
Lizzie Vicars  
Justine Yoder  
Hannah Vogel  
  
**200 Day Club**  
Jenna Barba  
Mike Eschenbach  
Sara Evanusich

**200 Day Club (con't)**  
Jenny Fester  
Alex Fiebig  
Anna Goodlove  
Abbey Galvin  
Nathan Kappas  
Jon Richards  
Scott Rougas  
Abigail Stevenson  
Lisa Tippy  
Amy Tomkins  
Melissa Van Dusen

**365 Day Club**  
Richard Dean  
Bobbie Lamothe  
  
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Meaghan Fritz  
Jennifer Mink  
  
**1000 Day Club**  
Brennan Biasotti  
Carl Porter  
Joel Seigle  
  
**2000+ Day Club**  
Margot Seigle

# How To Help Your Child at Suzuki Group Lesson

by Carolyn Meyer  
Stevens Point 1998 Summer Institute

- Attend group lessons regularly with your child to maintain enthusiasm. Appreciative audiences are very necessary; players want to bring joy and happiness to listeners!
- Take care of young children's snack and bathroom needs before the lesson. Please check that your child's fingernails are trimmed.
- Remove chewing gum.
- Arrive ten minutes early for tuning. *If you're on time, you're late!*
- Younger siblings are welcome to come to listen and learn, but the learning of the children in the group must not be disrupted. Bring quiet activities for siblings: coloring books, storybooks, snacks, etc. Sit near an exit and out of the group's direct line of vision.
- Take care of any practical instrument needs before sending your child into the group. (For violin students, this means rosining the bow and attaching the shoulder pad to the violin.)
- There will be different levels in the group - you will have opportunities to preview and review pieces as well as skills. You may want to write down some helpful home practice ideas.
- Be understanding if your beginner wishes to watch rather than participate. Trying to convince your reluctant child to join the group is distracting for the other children and is probably a battle you will lose anyway. Your child will learn from watching and soon will be ready to join the group actively.
- Watch and listen to the teacher, and your child is likely to watch and listen to the

teacher. Your child is learning concert manners from your group lesson behavior. Your interest, enthusiasm and enjoyment are contagious!

- Visit with others *after* the lesson. Encourage deeper friendships by inviting fellow group members to do something social with you.
- Do not give your child hints and reminders during the group lesson. Your child's attention needs to be on the teacher, and you are showing respect for the teacher when you let the teacher do his/her job.
- If the teacher invites parents to participate, respond completely. A Native American proverb is: *Tell me, and I will forget. Show me, and I may not remember. Involve me, and I will understand.*
- Your child will be learning ensemble skills: how to start, stay and stop with others. Your child will learn how to follow a leader and how to be a leader. If you feel that your child made a lot of mistakes in the group lesson, silently resolve to practice more thoroughly with the child at home. You may not be able to work on ensemble skills at home, but you can help your child feel secure with the mechanics of the pieces.
- Show interest in the other children in the lesson, but do not compare them directly to your child. *"A competitive child is happy when he wins. A cooperative child is happy when he does his very best."* (Holt)
- Praise what your child accomplished at the group lesson. Enjoy every step of the way together!

## Summer Institute Participants

Each of the following ESTE students attended an institute this summer.

**Louisville, KY**  
Colin Maki\*, violin  
**Stevens Point, WI**  
Bradley Biasotti, bass  
Brennan Biasotti, cello  
Meghan Bonham, flute  
Kristina Brockner\*, violin  
Karen Darling, violin  
Kyle Dawson, violin  
Mike Eschenbach, cello  
Alex Fiebig, violin  
Esther Fiebig, violin

**Stevens Point, WI (con't)**  
Abbey Galvin, violin  
Issaac Keating, Violin  
Lisa Maenpaa\*, violin  
Nicholas Maenpaa, bass  
Colin Maki\*\*, violin  
Emma Marston, Flute  
Eric Porter\*, cello  
Carl Porter, violin  
Joel Seigle, cello  
Margot Seigle, violin  
Amy Tompkins, violin

\*played on dorm recital

\*\*played on Quant recital

## ESTE Students Performing In Orchestras Around Our Area.

### Elgin Area Youth Orchestra

Violin  
Alex Fiebig  
Hanna Jueng  
Emily Lambert  
Colin Maki  
Stacie Milostan  
Jenny Mink  
Margot Seigle  
Bass  
Bradley Biasotti

### Chicago Youth Orchestra

Violin  
Jonathan Richards

### McHenry County Youth Orchestra

Cello  
Mike Eschenbach

### Bartlett High School, Bartlett

Violin  
Jonathan Richards

### Dundee Highlands, Dundee

Violin  
Amy Tompkins

### Dundee Middle School, Dundee

Violin  
Sara Evanusich  
Margot Seigle

### H.D. Jacobs High School, Algonquin

Violin  
Jenny Mink

### Hillcrest, Elgin

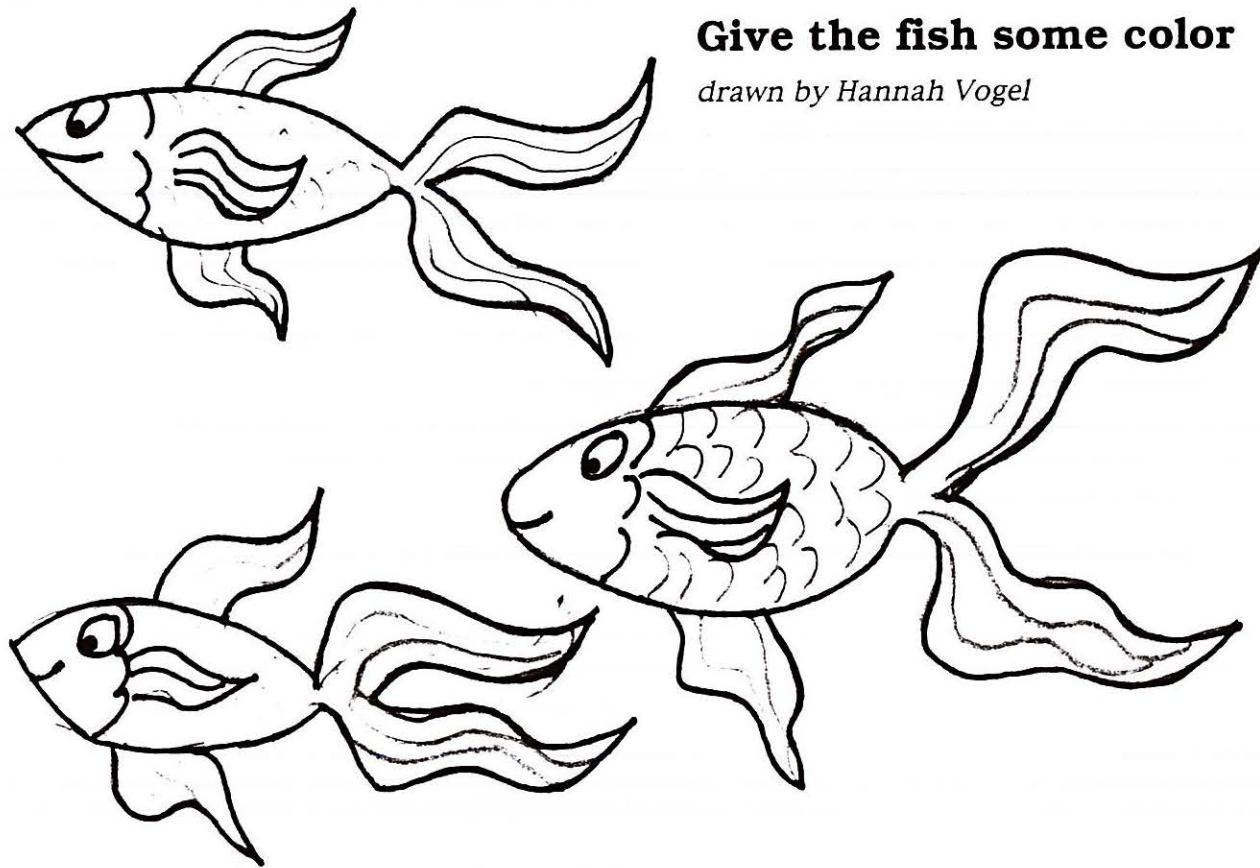
Violin  
Lizzie Vicars

### Larkin High School, Elgin

Violin  
Hanna Jueng  
Joanna Richardson

### Redling, St. Charles

Violin  
Justine Yoder  
Thompson Middle School, St. Charles  
Violin  
Carl Porter



**Give the fish some color**

*drawn by Hannah Vogel*

*Musical  
Instrument  
Word Search*



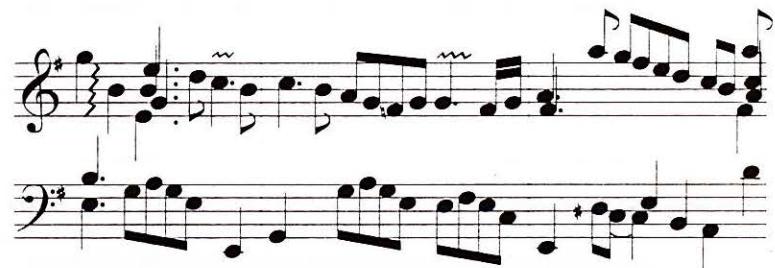
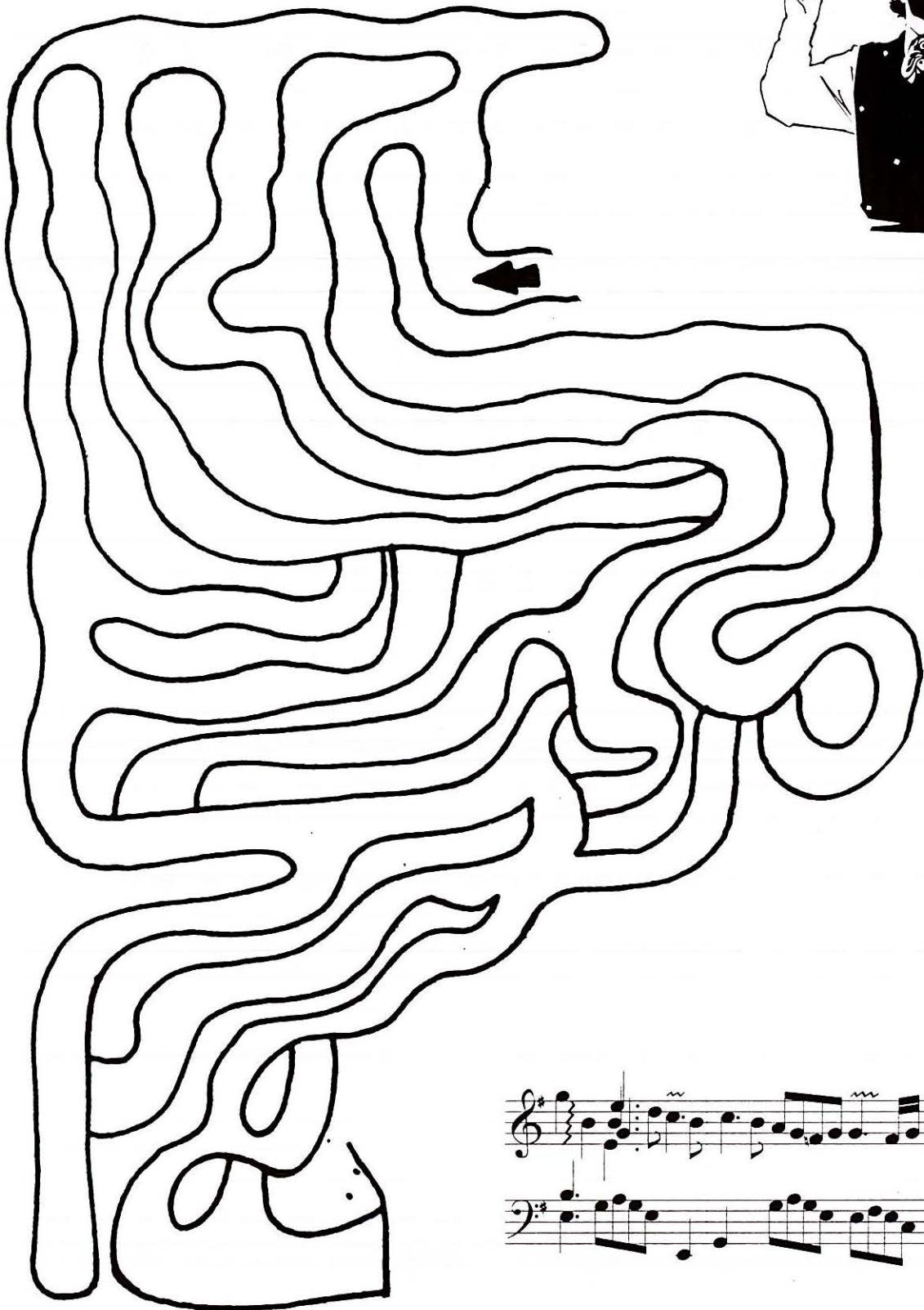
S K B S R E D N A X E L A H Z F H O L E S  
U F P H Q H R I A H E S R O H E V M K D O  
Z S R O W O B F Z Y A W H G I H S T E E U  
F B I O E F Z J H S C R E W L L T T Y G N  
I R U S G J D L G N I L F R U P P C S R D  
N I L Y E R B T E L O H W O L B O B M A P  
G D I S C T O L I R O S I N H O M P L R O  
E G P T W R L B N B A K W T Q P E U O B S  
R E P R N A P F G S S T I C K I E Z L S T  
B P L I D T M Q T H T N N E S B D L H B M  
O H A N C S A I U R O D D F P O I A O S F  
A I T G R I P X W R P I I S I N X S L O R  
R U E S H J L O K U J T N I K Y O O E Z A  
D I K S W O R D A F P E G S E O N N J D U

Words run forward, backward, up, down and diagonal.

FHOLES	PEGS	ROSIN	BLOWHOLE
HORSEHAIR	SREW	HIGHWAY	LIP PLATE
PURFLING	GRIP	KEYS	BOW
SOUNDPOST	STICK	SPIKE	FROG
FINGERBOARD	STRINGS	WINDING	BRIDGE

Can you find your teacher's name in the puzzle?

**Mr. Conductor can't find his  
music, can you help him?**



# Parents as Partners in Suzuki Education

## What does it mean to be a Partner in Suzuki Education?

Your membership in the Suzuki Association of the Americas affirms your commitment to Suzuki education. As a partner in Suzuki education with your teacher and with other families and teachers in the Americas, you help provide the best possible Suzuki education for children.

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Associate membership is for parents, families, Suzuki students and Suzuki friends who wish to support the Suzuki philosophy. Included in a one-year membership is a subscription to the *American Suzuki Journal*.

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Available to both new and renewing Associate members.

(Teachers are ineligible.)

**Requirements:** Application must be postmarked on/after September 1, 1998, and no later than December 31, 1998.

**Bonus:** Not only will your membership include 4 issues of the *Journal* and support the SAA's scholarship, teacher development and parent education efforts, but for this fall only, as a new or renewing member, you will be eligible for a drawing with great prizes - music education materials (*The Mozart Effect - Music for Children* recordings) and even a student tuition scholarship to a summer Institute of your choice! Drawing in February.

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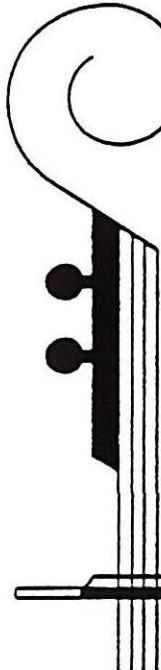
Address:\_\_\_\_\_

Teacher:\_\_\_\_\_

City, State, Zip:\_\_\_\_\_

Instrument(s):\_\_\_\_\_

Suzuki parent? \_\_\_\_\_ Other? \_\_\_\_\_



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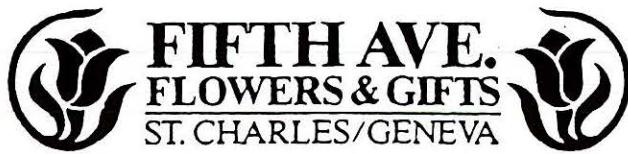
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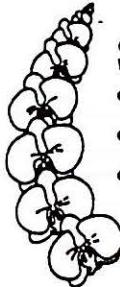
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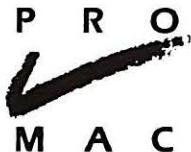
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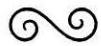
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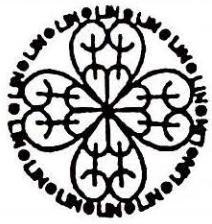
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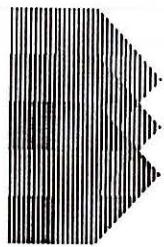
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