

Peabody Preparatory
Young People's
String Program
(YPSP)

Student Information
Packet
2019-2020



YOUNG PEOPLE'S STRING PROGRAM (YPSP) STUDENT INFORMATION PACKET

Welcome to the Young People's String Program (YPSP). The student information packet is provided to familiarize you with the pertinent details of the YPSP program. Included are biographies of our esteemed faculty, details on the structure of YPSP, and important information for parents.

Information about instrument rental, purchase and maintenance is provided along with helpful hints for string students to enhance their overall experience. You will find book and gift ideas, suggestions for online and computer-based resources and several interesting articles written by faculty members.

Please feel free to ask questions anytime of the YPSP Director, Lauren Rausch, by calling 667-208-6640 to leave a message, or by emailing prepstrings@peabody.jhu.edu. You may also speak with your private/group teacher in class or contact Bai-Chi Chen (Cello Coordinator) and Libby Bellamy (Coordinator of Early Groups) by phone or email to leave a message. At any time you wish immediate assistance, please contact the Peabody campus (downtown) Preparatory Office at 667-208-6640 to speak with the office receptionist.

Sincerely,



Lauren Rausch
Young People's String Program (YPSP) Director

TABLE OF CONTENTS

ABOUT THE YOUNG PEOPLE’S STRING PROGRAM (YPSP)	4-7
Program Structure and Offerings	
Keeping Up to Date	4
YPSP Semester Schedules	4
Observation	4
Weekly Private Lessons	4
Weekly Group Class	4
Attendance	5
Placement in Group Classes	5
Performing Solos	5
Orchestra Experience	5
Performance Opportunities	6
YPSP Concerts	6
Studio Recitals	6
Signature Recitals	6
Performance and Audience Protocols	6
Additional Information	7
Parent Meetings	7
Parent/Teacher Conferences	7
Deficiency Notices	7
Changing Teachers	7
Progress Reports	7
Music Certificate Program	7
YPSP PARENT INFORMATION SHEET	8-9
PERFORMANCE DRESS CODE	10
INSTRUMENT RENTAL, PURCHASE & MUSIC STORES	11-12
Music Instrument Insurance	11
Stringed Instrument Maintenance	12
HELPFUL INFORMATION	13-15
Gift Ideas for String Players	13
Catalogs of Interest	13
Books List	14
A String Player Listening List	14-15
LISTENING	16-17
A NOTE FROM REBECCA HENRY	18
Conservatory and Preparatory Students Interact	
REPRINTED ARTICLES BY FACULTY MEMBERS	19-20
The Race Is On... by Phyllis Freeman	19
Nurturing Nature by Rebecca Henry	20

ABOUT THE YOUNG PEOPLE'S STRING PROGRAM (YPSP)

Keeping Up to Date

Information about YPSP is available on the Peabody website at <https://peabody.jhu.edu/preparatory/ways-to-study/departments/strings/ypsp/>. Posted information includes group class rosters, YPSP semester schedules, YPSP concert information, faculty performances and other performances of interest, articles of interest, summer programs and any additional YPSP information. Copies are posted on the bulletin board in the Towson lobby and on the bulletin board outside the Prep's downtown office.

YPSP Semester Schedules

Near the beginning of each semester, a YPSP semester schedule is distributed to students during group classes. It includes dates for concerts, studio recital week, parent meetings, etc. Please keep this as a reference throughout the year. In addition, check the string bulletin board and website regularly for updates and changes.

Observation

Parents interested in enrolling in YPSP can make arrangements to observe classes before beginning. Please call the director for more information.

Weekly Private Lessons

Private lessons are offered for 30, 45 or 60 minutes depending on the student's age and level. Beginners usually start with a 30-minute lesson. Please follow your private teacher's recommendation for the lengthening of the lesson as your child matures and progresses. Material covered in the private lesson includes exercises for developing a sound technique, scales and etudes, music reading and repertoire from the Suzuki books and elsewhere. Because lessons are taught in conjunction with the group glass, group class music will be reviewed regularly in the private lesson.

The parent's role in the private lesson is to observe and take notes in preparation for practicing daily with the child at home. Please see the YPSP Parent Information Sheet included in this packet for further details on the parent's role.

Weekly Group Class

In the YPSP group classes, concepts that are learned in the private lesson are reinforced. Technical, musical, ensemble, listening and performance (solo and group) skills are further developed and YPSP group classes lay the groundwork for more advanced ensemble experiences in Violin Choir, orchestra and chamber music as students advance. The group experience provides a wonderful social/musical environment that is motivational and fun. The focus of the group classes varies throughout the year as the students prepare for YPSP concerts, studio recitals, etc.

Students ages 5 through eighth grade are expected to participate in the full YPSP educational program, which includes a weekly YPSP group class as well as individual instruction. Most groups are offered in two locations on different days, and it is possible to transfer from one campus to another to meet scheduling needs for other activities. Please discuss group class changes with your private and group class teachers. The skills developed in groups are essential to your child's development as a young string player and regular attendance is expected. Please keep this in mind as you schedule other activities.

Attendance

To ensure continuity of learning in a group setting (especially in preparation for concerts), weekly attendance is mandatory. We have found that consistent attendance is a crucial element of motivation. If a student must miss a group class due to illness, please call the Peabody campus (downtown) Preparatory Office at 667-208-6640 or the Towson campus Preparatory Office at 667-208-6650 and leave a message for your group instructor. Students with two or more absences during a semester may be limited or restricted to no participation in the YPSP concerts and may be placed on probation. This decision will be made by your group class teacher, your private teacher, and the YPSP director. Chronic problems with attendance or lack of preparedness will result in dismissal from the YPSP.

* If a student knows he/she will have to miss a group class week or if you have schedule conflicts with other activities, please email your group class teacher and/or the YPSP director as early as possible. We will discuss arrangements with your private and group class teachers and make a decision regarding concerts.

Placement in Group Classes

Group class placement is made collectively by YPSP faculty members and is considered a year-long ensemble assignment. Decisions are made based on the student's age, level, technical facility, musical maturity and reading ability, in addition to group dynamics and class size. Your private lesson teacher will let you know which level group class to register for. Students may attend group class at one campus and private lessons at another, as all lessons and groups are part of one program.

Violin: All levels are offered at the Peabody campus (downtown). The Towson campus offers earlier level groups, which eventually feed into the more advanced groups, which meet downtown on Saturdays. The Howard County campus offers select classes. Talk to your private teacher if you are interested in attending YPSP classes in Howard County and they will advise regarding the level.

Viola and cello: All levels are offered at the Peabody campus (Downtown).

*If a student knows he/she will have to miss a group class week, arrangements may be made to attend a corresponding class at another campus for that week. Confirm these plans with your private teacher and group instructor.

Performing Solos

Students are encouraged to perform solos frequently, with their private instructor's permission, as a part of group classes.

Violin Groups: Approximately three soloists may perform in each weekly group class. Individual instruction teachers will let students know when they should offer to perform and will sign students up prior to class.

Cello Groups: Cellists will regularly perform in group class.

Piano rehearsal information is available from your private lesson teacher, who will explain how to sign up for rehearsal time.

Solos are not heard in classes for the two-weeks prior to YPSP concerts.

Attending Master Classes and Special Events

The Preparatory String Department hosts several guest performers and clinicians throughout the course of the year. Attending guest masterclasses and special performances (by guest musicians or Preparatory students) is inspirational for young players. The exposure to advanced performance is seen as an important part of the training of our students. YPSP groups will occasionally use their class time to attend a special event. Your group class teacher will let you know if your class will be attending an event, and will give you information on the location. We also encourage you to attend events outside of your group class time. Information on special events can be found on our Strings Board and will often also be sent by email.

Orchestra Experience

String Ensemble: At the recommendation of their private teacher, intermediate level students may audition for the String Ensemble (a string orchestra) in addition to participation in YPSP group classes. (The minimum level for Violin is Book 4 and Cello is Book 3.) We expect students to continue in YPSP groups even if adding orchestra, as the ensemble experience in the group is the foundation for developing skills as students advance.

PERFORMANCE OPPORTUNITIES

YPSP Concerts

There are two concerts per year that involve the entire YPSP, approximately 170 violinists and cellists. These concerts are usually held on a Sunday at 2:00 p.m. in the Miriam A. Friedberg Concert Hall on the Peabody campus (downtown). There is always a mandatory dress rehearsal the Saturday morning before the concert. Information about the concerts will be distributed in groups and posted on the website at <https://peabody.jhu.edu/preparatory/ways-to-study/departments/strings/ypsp/>. The Halloween Concert is performed in costume at the end of October and the Spring Concert is held in March or April.

Dress Rehearsal Policy:

The Concert Weekend involves attendance at the Dress Rehearsal and the Concert. Part of our mission in the Young People's String Program is to teach our students that, in making music, they are an important part of a larger effort and that their contribution has value. All students who are playing in the concert **MUST** attend the dress rehearsal. We do understand that families may need to choose other events that conflict, and that may be disappointing, but more concerts and recitals are always just around the corner to look forward to for your child. Thank you for your understanding of this policy.

Photo and Video Policy

No photography, video or audio recording of any kind is permitted during YPSP concerts.

Peabody offers a free concert video of our YPSP Spring Concert. All YPSP families will be emailed a link after concerts with instructions on how to access the video, including details about the permissions for usage.

Studio Recitals

Each student performs a solo in a Studio Recital at the end of each term. String Studio Recital and exam dates are listed on the YPSP schedule. There are no YPSP group classes or private lessons during Studio Recital and exam week. In preparation for Studio Recitals, Studio Repertoire Classes are held instead of group classes twice each semester, shortly after our concerts and during the week prior to studio recitals. We call these "Studio Class weeks." This enables each faculty member to rehearse with his/her students and an accompanist prior to the recitals. The schedule is distributed and posted near mid-semester.

Signature Recitals

The Preparatory Signature Recitals are held on Saturday afternoons several times per semester at the Peabody campus (downtown) and once per semester at the Towson campus. Students performing on any instrument and at any level may participate at the recommendation of their teachers. These performances are evaluated by faculty members.

Performance & Audience Protocol

1. Appropriate attire for YPSP performances:
Please see the detailed performance dress code on page 10
YPSP Halloween Concert: Halloween costumes
YPSP Spring Concert: Dressy clothes (see page 10)
Please follow instructions on YPSP information handouts for dress rehearsals and concerts.
2. Violinists arrive 20 minutes and cellists arrive 30 minutes before all recitals. If you are late to a performance, enter only when you hear applause. Never enter while someone is performing.
3. Stay for the entire concert out of respect for the other performers. This is of tremendous educational value for your child.
4. Entire families are invited to attend concerts. However, if you have a young child who may potentially disrupt/distract the performers or audience members, please sit near the back and exit immediately if the child causes a disturbance. Return only between performances, when you hear applause.
5. Encourage your child not to talk during performances. They may whisper questions between performers; the audience should be *quiet* during a concert.
6. Please do not bring your child to a concert if s/he is sick, coughing or feeling faint.
7. No food or drink of any kind is permitted in our concert halls.

ADDITIONAL INFORMATION

Parent Meetings

Parent meetings are held at least once a year. Topics for these discussions can include tips for practicing at home, etc., and parents are encouraged to suggest topics to the faculty. We rely on your suggestions and input to keep the YPSP running smoothly.

Parent/Teacher Conferences

We hope the lines of communication between faculty and parents are open at every lesson. Either the parent or the teacher may request to spend a portion of any private lesson time to discuss the student's progress.

Deficiency Notices

Deficiency notices may be sent to parents by a Preparatory faculty member should there be chronic problems with attendance, preparedness for lessons or classes, attitude, etc.

Changing Teachers

While most of our students and faculty work together beautifully, there may be times when either parent or teacher feels a change might benefit the student. The procedure is as follows:

1. Speak with your individual teacher. Feel free to express your questions or concerns.
2. Contact the Student Services Coordinator. All requests must be made through her. Never approach another Peabody faculty member and ask them to take your child into their studio.

Progress Reports

At the end of the year, Progress Reports are issued by the private instructors (letter grades are not given). The String Department faculty makes recommendations for their students with regard to lesson length, readiness for orchestra auditions, participation in the Certificate Program, etc. YPSP Group class assignments are made by the YPSP faculty and students are informed of their assignment by their teacher.

Music Certificate Program

The Preparatory awards three certificates of accomplishment: Elementary, Intermediate, and Advanced Certificates. Components of the Certificate Program include the private lesson, the passing of Certificate Performance exams at different levels and the completion of the appropriate level of theoretical studies. See the Peabody Preparatory Music Student Handbook and the Peabody Preparatory website at <https://peabody.jhu.edu/preparatory/ways-to-study/departments/musiccertificateprogram/> for further details.

YOUNG PEOPLE'S STRING PROGRAM (YPSP) FACULTY

All of our faculty members are performing musicians and trained teachers who have a commitment to pre-college education. Though all members of the YPSP faculty are specialists in the Suzuki-based repertoire, none are restricted to teaching students in the YPSP. Our YPSP faculty works with a wide range of students from beginners to advanced, children to adults, and they are all equally well-versed in traditional approaches to teaching string instruments. The YPSP faculty meets regularly to discuss curriculum, to share pedagogical ideas and to participate fully in the evolution of program.

Biographies are available at <https://peabody.jhu.edu/preparatory/faculty/>.

YPSP PARENT INFORMATION SHEET

To ensure your child receives the most from his education at the Preparatory, please observe the following guidelines:

Make-Up Lesson Policy:

The Preparatory policy is that faculty make up all lessons they miss, but do not make up lessons that students miss. There are two make-up weeks built into the calendar at the end of each semester, and these are for faculty to make up lessons that they miss. Your teachers are teaching late into the weekday evenings and on Saturdays and greatly appreciate your not asking for make-up lessons.

There are 16 weeks per semester: 15 lessons plus one week of Studio Recitals and Certificate Exams. There are no lessons during Studio Recital Week, as faculty jury exams, attend meetings, and prepare for and attend recitals. The string department holds over 20 Studio Recitals across the Downtown and at the Towson and Howard County branches each semester.

At the Lessons:

- Arrive 5 minutes early to each private lesson or group class, and 15-20 minutes early for dress rehearsals, concerts and recitals. **Please note that lessons end 5 min. before the end time to allow for final words and packing up prior to the next student.**
- To make each lesson more beneficial, bring:
 - a notebook for listing practice assignments and special concepts to reinforce
 - all music (if any) your child is studying in a simple folder or bag
 - a device, such as phone or iPad can be very helpful to record sections for extra practice, unfamiliar material, specific bowings, etc.
 - questions; be sure and ask if ever anything presented is unclear to you. However, please do not do this at the very end of the lesson as another student is entering the studio.
Teachers will need to keep their lessons running on time.
- If your child is particularly sensitive to “quick energy” foods such as candy and other sweets, please limit your child’s intake of these foods immediately before a lesson.
- Often a child will appear to be forgetful at his lesson, or do poorly in exercises which he did well at home. Do not become alarmed at this or interfere by giving him hints and reminders while he is trying to pay attention to his teacher. The reason he is having difficulty is that he is working with a relatively unfamiliar person. By “helping” too much, you will only postpone the day when the relationship between teacher and child is an easy and natural one. The child’s attention should be centered on his lesson; his work is with the teacher. You can best help him to focus his attention by not intruding on his work.
- If you have your child’s best interest at heart, let him make mistakes because the lesson is a learning process. He is learning through his errors. He is also learning that it is alright to take a chance and that a mistake is not the end of the world.
- If a child makes many mistakes in his lesson, do not scold him but resolve to practice more and better with him before the next lesson. Good practice is always the cure for bad lessons.
- Sometimes the teacher will invite the parent to participate. At such times, a complete response is expected so pay close attention to the lesson.
- About younger brothers and sisters at the lesson – they are always welcome to come, listen and to learn, but this must never be at the expense of the child receiving instruction.
- When watching the lessons of other children, show interest in these students but avoid making comparisons between your child and others. Such comparisons can be unfair to all concerned, especially since you know a great deal about your own child and very little about the backgrounds of the others.

Practice

- One parent attends each private lesson, and it is important that this parent set aside time each day to practice at home with your child. Don't worry if you have little or no musical background – this does not matter.
- Practice regularly, every day.
- Let your child have some say about the schedule for daily practice. Make a chart showing the times agreed upon and post it as a reminder.
- Be ENTHUSIASTIC yourself about practice time.
- Know (ask your teacher) what is reasonable to expect. Children learn at different rates, but excessive demands and leniency as a regular diet will create tensions or disinterest.
- Enjoy the process of learning with your child both at home and at the lesson. Be generous with encouraging remarks. Direct praise or criticism at the child's efforts not his character or personality. For example, "Your performance was beautiful," (praise the act) not, "You are wonderful," (praise the child). "I want to talk to your fingers for a moment," not, "You are terrible."
- Sense when a practice session is over. Better to return to the instrument with joy and enthusiasm than to force a few more minutes today.
- When you practice at home, use the same routines and sequence of events that you observe at the lessons. Use the same language and practice the same exercises the teacher uses. The teacher is watching for signs that these exercises have become easy and natural for the child so that he will be ready for the next steps in his learning.

General Information

- Attend all concerts in which your child participates and invite their friends.
- Listen to music of any style in your home daily and take your child to faculty, chamber music and symphony concerts. Check the Strings Boards, the Peabody Website, and the YPSP newsletter for concerts of interest.
- Play recordings several times a day without concern for whether your children are listening attentively.
- Never begin a new piece unless your teacher has suggested or approved it.
- Once or twice a week, give a home concert for the parent who does not usually supervise the practice session. Include bowing and applause.

Adapted from "How to Help Your Child at Home" by Lorraine Fink, "Focus on Psychology" by Mary Craig Powell, Suzuki World, January-February, 1987 and "How to Help Your Child at His/Her Lesson" by Juliana McAshan, Suzuki World, May-June, 1985.

PERFORMANCE DRESS CODE

We would like to set the tone for your concert attire to celebrate the music you have prepared and also make the best impression on your audience. Please follow these guidelines for what we consider appropriate dress for recitals and exams.

All Students

- NO athletic shoes, flip flops, pool shoes, slippers, etc.
- NO jeans, leggings, athletic clothes, shorts, ripped/faded/shredded anything, t-shirts

Young Girls (age 4-10)

- Dress, Skirt, or Dress Pants
 - Dress: knee length
 - Pants: leggings may be worn *only* with a skirt
 - Top: dressy, comfortable, and has room for the arms to move fully
 - Shoes: dressy flat shoes (or tiny, tiny heel) so you can perform with good balance and posture
 - Socks/stockings

Older Girls (age 11-18)

- Dress, Skirt, or Dress Pants
 - Dress length: **at the knee or lower**
 - Skirt length: **at the knee or lower.** While short skirts (often times with leggings) can be very fashionable and fun at other events, they are inappropriate on stage. A tea length or long black skirt are a good investment.
 - Black Dress Pants (Note – this does NOT mean black jeans or black leggings. They should be fuller, with some flow, and look elegant.)
 - Tops: dressy, comfortable, and has room for the arms to move fully
 - Shoes: dressy flat shoes, sandals (or tiny, tiny heel) so you can perform with good balance and posture
 - Gowns may be worn at special recitals including Signature Recitals, Vella Silver Recitals, Honors Recitals, Senior Recitals, as a soloist with an orchestra, and as advised by faculty for special events, not necessary for studio recitals.

Boys and Men

- Dress Pants and Collared Shirt
 - Dress Slacks and shirt with collar
 - Dress Shoes and socks
 - Optional: Tie, vest, sweater, suit coat
 - Note – Be sure there is room for the shoulders to move, and that top buttons are not too tight at the neck.

INSTRUMENT RENTAL, PURCHASE AND MUSIC STORES

Instrument Rental and Purchase

We advise that most beginning students rent an instrument rather than buy one. Most music shops will apply a percentage of the rental price towards the purchase, and will trade up to larger sizes as the child grows. The shop owners can usually “size” a child for the correct size of instrument (1/10, 1/8, 1/4, 1/2, 4/4). If they feel a child is on the borderline between two sizes, take the smaller instrument to the lesson and let the teacher decide which is best. Playing on an instrument that is too large can do physical damage to a child’s tendons.

**NEVER SWITCH TO A LARGER SIZE INSTRUMENT WITHOUT YOUR TEACHER’S PERMISSION.
NEVER BUY AN INSTRUMENT WITHOUT FIRST SHOWING IT TO YOUR TEACHER.**

String specialists who can repair and maintain instruments run the following shops. Because string instruments are delicate and can often require attention, we suggest renting from string specialists. The shops below also carry strings, rosin, metronomes and other string accessories. Please mention that you study at Peabody when calling them for information.

Perrin Associates Violins
517 N. Charles St., 2nd Floor
Baltimore, MD 21201
410-539-0043
Website: perrinviolins.com

SHAR Products
1-800-248-SHAR (7427)
Mail order string specialists, instruments, music,
books, supplies, etc.; website: sharmusic.com

Potters Violins
7711 Eastern Avenue
Takoma Park, MD 20912
301-652-7070
1-800-317-9452
Website: pottersviolins.com

Gaile’s Violin Shop
10013 Rhode Island Avenue
College Park, MD 20740
301-474-4300 or 800-245-3167

You can rent instruments there or have them shipped to you.

Musical Instrument Insurance

If you own your instrument and bow, please get instrument insurance. Below are links to two trusted companies who deal with fine instruments. Most homeowner’s policies and renter’s insurance to NOT cover fine musical instruments. Please check with your provider and secure instrument insurance if they do not cover loss, theft, and damage.

Hunting T. Block Insurance
<https://www.huntingtontblock.com/Pages/MerzHuberMusicalInstrumentInsuranceProgram.aspx>

Heritage Insurance Services
<http://www.musicins.com/>

STRINGED INSTRUMENT MAINTENANCE

1. The stringed instruments are sensitive and delicate requiring care and attention in their use.
2. Stringed instruments should not be stored, even temporarily, near a window or radiator; nor should they be subjected to temperature extremes. As the instrument is also affected by humidity, a middle range of 40-60% humidity is desirable if possible. Storage in excessively damp places is to be avoided.
3. The bridge is quite fragile and is apt to crack if stopped or if the instrument is tuned improperly. Students and their parents are advised to request tuning instructions from the teacher.
4. At no time should all four strings be loosened simultaneously as the sound-post inside the instrument is held in place only by pressure.
5. Bow hairs should never be touched by the fingers as this leaves a residue of body oil that contributes to a poor sound and subsequent deterioration of the bow hair. Individual bow hairs will break with use and can be clipped off at each end with nail clippers. They should be checked for rehairing every six months to one year. If more than $\frac{1}{4}$ of the hair is gone or it appears dirty and does not take rosin well, the hair should be replaced.
6. The bow hair must be loosened after each use or the bow will warp (ask your teacher how to do this). The bow is quite fragile at the tip and will break easily if dropped or otherwise misused. A broken bow cannot be repaired.
7. A lint-free cloth should be kept in the case and the instrument and strings should be wiped off after each use to prevent rosin build-up.
8. Students should always have clean hands and short finger nails (left hand) before playing any stringed instrument. The fingerboard (ebony) can be cleaned with rubbing alcohol, but be careful not to let the alcohol touch the body of the instrument.
9. Strings should not be considered permanent. With use they stretch and lose their ability to resonate in tune and can sound “false”. There is no way to predict this condition, but as a general rule, a yearly change of strings is recommended. Always keep a set of strings in your case. (Thomastik Dominant strings are fine for most instruments, but please check with your teacher.)
10. Tuning pegs, depending on the weather, can slip or stick. Chalk may be applied to the stem of the peg to control slipping, and Peg Compound is available to control both sticking and slipping.
11. Do not attempt repairs even if apparently minor. Ask your teacher for advice or bring it to a qualified repairman.

HELPFUL INFORMATION

Gift Ideas for String Players

Rosin: Hill dark or Hill light

Shoulder strap for case Mute:

Tourte

Cellists: “rockstop”

Tuning fork: A-440 with case

Electronic Tuner or App

Identification tag for case

Set of extra strings (Thomastik Dominant strings are fine for most instruments, but check with your teacher)

Flash cards for note reading

Nice tote bag to carry music

Lint-free cloth to protect and wipe off instrument Tickets to hear a concert

Books: See Books List to follow

CD’s or iTune gift cards(see A String Player Listening list to follow) Holiday music

Wire music stand and carrying case for music and stand

Metronome or metronome app for iPad or iPhone

Personalized stickers (name & phone number) for music

Instrument polish/cleaner: any; recommend SHAR and Saconi brands Hill Peg

Compound: put on pegs to keep them from sticking and slipping

Resources

SHAR Products – Strings, supplies music, books, Suzuki materials, instruments, etc.; everything for strings (1-800-248-SHAR)

sharmusic.com

Games: Apps such as Rhythm Quiz, Note Squish, Flashnote, Rhythm Solitaire are fun and can sharpen musical skills. There are numerous online games and many orchestras have educational games and information on their websites.

Books List (can be ordered from your local music store or from SHAR Products)****HIGHLY RECOMMENDED****** *Nurtured by Love*, Shinichi Suzuki****** *To Learn with Love: A Companion for Suzuki Parents*, William and Constance Starr****** *Helping Parents Practice – Ideas for Making It Easier*, Edmund Sprunger*****Ability Development from Age Zero*, Shinichi Suzuki
Shinichi Suzuki: The Man and His Philosophy,
E. Hermann*****The Talent Education School of Shinichi Suzuki – An Analysis*, Ray Landers*****Introducing Suzuki Piano: More than Music*, Carole Bigler and Valery Lloyd-Watts*****A Parent’s Guide to the Suzuki Method*, Alinta Thornton*****The Inner Game of Music*, Barry Green and W. Timothy Gallwey*****They’re Rarely Too Young...Never Too Old “To Twinkle”*, Kay*****I Love to Practice*, P. Steiner and Y. Halls in the Suzuki Style*****Mommy, Can We Practice Now?*, Marie Parkinson*****Stories of Composers for Young Musicians*, Catherine Kendall*****More Stories of Composers for Young Musicians*, Catherine Kendall*****Dare to Discipline*, Dr. James Dobson*****The Hurried Child: Growing Up Too Fast Too Soon*, Dr. David Elkind*****Your Child’s Self Esteem*, Dorothy Corkille Briggs*****The Talent Code, Unlocking the Secret of Skill in Sport, Art, Music, Math and Just About Anything*,
Daniel Coyle*****A String Player’s Listening List*****Concerti**

Bach	Violin Concerts No. 1 in a minor, No. 2 in E Major Concerto for Two Violins; Brandenburg Concertos
Bartok	Concerto for Violin (Stern, Perlman, Zukerman)
Beethoven	Violin Concerto (Oistrakh, etc.)
Boccherini	Cello Concerto
Brahms	Violin Concerto (Milstein, Perlman, Szeryng); Double Concerto (Violin/Cello)
Bruch	Violin Concerto in G minor (Bell, Mutter, anyone)
Dvorak	Cello Concerto
Haydn	Violin Concertos No. 1 in C, No. 2 in G, Cello Concertos in C & D
Hoffmeister	Viola Concertos (Chiang, Arad)
Lalo	Symphonie Espagnole (Heifetz, Perlman); Cello Concerto
Mendelssohn	Violin Concerto (Oistrakh, Milstein, Bell, Mutter, etc.)
Mozart	Violin Concertos Nos. 3, 4 and 5 (Mutter, Oistrakh, etc.)
Mozart	Symphonie Concertante for Violin and Viola (Heifetz/Primrose, Kremer/Kashkashian)
Paganini	Violin Concertos in D Major and b minor (Rabin)
Saint-Saëns	Violin Concerto in B minor; Cello Concerto
Sibelius	Violin Concertos
Stamitz	Viola Concertos (Chiang, Arad)
Tchaikovsky	Violin Concerto, Roccoco Variations (cello)
Vivaldi	The Four Seasons
Wieniawski	Violin Concerto in D minor

Sonatas

Bach	Solo Sonatas and Partitas, Violin (Szeryng, Grumeaux); Solo Suites for Cello (Casals, Ma, Starker)
Beethoven	Violin Sonatas; Cello Sonatas
Brahms	Viola Sonatas, (Kashkashian, Imai); Violin Sonatas (Perlman, Mutter)
Mozart, Debussy, Ives, Faure, Franck	Violin Sonatas

Chamber Music

Bartok, Brahms, Mozart, Haydn, Schubert, Debussy, Ravel	String Quartets
Beethoven	String Quartets (start with Opus 18 and 59)
Berg	Lyric Suite
Mendelssohn	Octet, String Quartets, Piano Trios
Schubert	Quintet in C (2 cellos), Piano Trios
Schumann	Piano Quartet

Orchestra

Bartok	Concerto for Orchestra
Beethoven, Brahms, Mozart, Haydn, Mahler, etc.	Symphonies
Britten	Young Person's Guide to the Orchestra (Bernstein, NY Philharmonic)
Prokofiev	Peter and the Wolf (Perlman and Mehta)
Stravinsky	The Rite of Spring

Short Pieces

Look for collections by various artists, or ask your teacher.

Listen to Piano music and that of other instruments and styles too.

LISTENING

We talk a lot about listening in the Suzuki Method. How much we actually think about it is another thing let alone how much we do about it.

Imagine high school French class when the only person who speaks French is the teacher... no doubt a lot of us had this experience or a similar one. It does not help us much to study the books, conjugate the verbs and practice trying to “sound French” without a model readily available. There are several solutions to this dilemma:

- 1.) Go to France and live with a French family. This is rather costly, but the best of all worlds. 2.) Hire a private tutor to speak French with us on a regular basis. This too is costly but quite a good idea nonetheless.
- 3.) Get some good French tapes and make sure they are played on a regular basis in our daily life, upon waking, going to bed, in the car, etc., and try to “talk back” to and with the tape. BINGO – this one is not expensive, is easy and obviously successful almost immediately.

Music is much the same although luckily, we need not go as far as France to sustain a steady diet of the language of music. I am talking about three different types of listening:

- 1.) our Suzuki repertoire tapes
- 2.) live concerts and
- 3.) recordings on our tape, CD or record machines.

Each of these is essential to our “language study”. Daily playing of our Suzuki repertoire tapes is the first. It is this one which gives us the vocabulary, the grammar and the accent we are trying to absorb and is by far, the easiest way to help develop abilities in our children’s “language”.

The second, live concerts, is another joyful one though it takes more planning, time and sometimes, money. There is no substitute for this activity and no way of accurately measuring the amount of joy, understanding and growth that regular concert going gives us and our children. We at Peabody are fortunate to have so many free concerts offered to us each year. Everything from chamber music to solo recitals to opera and orchestra performances are all at our fingertips. The world of live music is one from which we reap untold benefits and may I add here, one which the performing musician can reap only if we are there. As members of an audience, we must remember that we are an essential part of any performance.

The third type of listening I mentioned is recorded music. This again is an easy one. From simply turning on the radio to a fine music station as a daily habit to listening in the car to actually purchasing with our children some of the music they may eventually play in solo recital, chamber ensemble or orchestra, we feed the very appetite we are trying to develop. The beauty of making music part of a daily diet for our children is that it becomes a part of ours in the process. I firmly believe that in this day and age particularly, the soothing and warming effects of beautiful music are far too often overlooked in our search for peace of mind.

I write this little missive as a mother, musician, teacher and most of all, as a listener and lover of fine music. Try an experiment. For the next month, play your child’s Suzuki repertoire tape every day for them, put fine music on at home for the family and yourself at least once a day and go to at least one live concert. Do not even bother to try to evaluate any of it... not for a month.

I had better say here that playing the Suzuki repertoire tape daily is not part of the experiment as such, since that is a requirement for study already in place. As a mother of two children myself however, I am aware of the “days missed” even with the best intentions. Nonetheless, try the whole experiment beginning with no missed days for a month.

Enjoy yourself in the process and do let me know how it all goes.

All the Best,

Annette Costanzi
Former YPSP Cello Coordinator

A NOTE FROM REBECCA HENRY

Peabody Preparatory String Department Chair
Peabody Institute Conservatory Faculty, Violin Pedagogy

CONSERVATORY AND PREPARATORY STUDENTS INTERACT

We are fortunate to have a close relationship with the Peabody Conservatory, and especially with the Conservatory violin and viola majors who are interested in developing their teaching skills. I teach a violin and viola Pedagogy course in which Conservatory performance majors delve into the study of studio teaching. Those taking the class vary in the amount of teaching background they have, with most trying it for the first time. We also have a Masters Degree in Performance with Pedagogy Emphasis, and students on that degree program have had teaching experience and will be more actively involved in the YPSP.

You may see Pedagogy students in group classes, as part of their course requirement includes observing YPSP group classes and concerts. They may be asked to help tune, help with fixing posture, or at times may be given an assignment to run the group for a few minutes as they develop their skills. Those on the MM Pedagogy degree program may fill in should a faculty member be absent.

Each Pedagogy student is matched with a Preparatory student for the semester. The Pedagogy student becomes the “helper”, observes the Preparatory private lessons and then follows up by giving the student six “helper sessions” in the semester. This gives the “helper” a chance to develop his/her teaching skills with guidance from Preparatory faculty and gives the student a chance to have a practice session.

I arrange these pairings through the faculty and look for level and scheduling that matches the educational needs of the Conservatory students. In the fall, I match them with students in Books 1-2, and in the spring often expand the level depending on the experience and needs of the Conservatory students. These sessions take place only at the downtown campus, with rare exceptions should a Conservatory student live near another campus. Please let your teacher know if you are interested in having a helper.

I believe that this interaction between the Conservatory and Preparatory students is inspiring for all involved. I hope you enjoy meeting, observing and supporting the Pedagogy students throughout your years in the Young People’s String Program.

THE RACE IS ON...

By Phyllis Freeman

The race is on...

There is probably not a teacher out there who has not experienced pressure from both parents and students to push through repertoire for the sake of "achievement and success". Finding an appropriate pace for our students can be one of the most difficult challenges a teacher faces. A five- or six-year old child is perfectly content to play a piece through once from the beginning to end. They don't particularly care how they played the piece, they are just happy that they played it. Our challenge as teacher is to redirect a child's focus onto how a piece is played. We need to develop a child's aesthetic sensibilities, and thereby help him/her redefine the meaning of "achievement and success".

Given the messages our students receive from society in general, this is no easy task. We live in a fast-paced culture where more is better. The media portrays a materialistic, all too often violent, world to our children. The pursuit of beauty (i.e., the study of music) tends to be an anomaly in our society. What a wonderful gift we could give our students if we could develop within them a keen inner sense of beauty and a creative spirit. All too often we hear conversations like the following:

"How old is your son?" questions Mrs. Jones.

"He is eight years old," replies Mrs. Smith.

"What is he playing?" asks Mrs. Jones.

"Well, he just started Book 5 last week," responds Mrs. Smith.

Mrs. Jones remarks, "He must be very talented. He's moving very fast."

What does eight years old and playing in Book 5 have to do with talent? Nothing really, if the eight-year old did not get the message the music was conveying.

So, how do we steer students (and subsequently parents) away from the "more the better" syndrome? There are various strategies that work. First, acknowledge that the problem exists. Let parents know from the beginning that the object is for students to perform a piece up to certain standards.

That may mean that Bobby may move slower than Suzie, and that Suzie may be moving slower than Michael, but that is okay. Children learn different skills at different speeds at different times. Life is

not a race. This is a difficult concept for children and parents to grasp because of our educational system, which places the emphasis on grade levels, as if all ten-year olds were the same. One of the delights of the study of music is that nobody has yet to decide at what age a child should be at any given level.

Next, I start work on what I call a "criteria for listening". I let the students know that it is not just enough to play the notes, they also have to listen to them. In the beginning, the list will be short. Perhaps the focus will be on tone production and intonation. I find that by emphasizing the ultimate goal (i.e., a beautiful sound), you can more easily motivate students to pay attention to technique. Try to use examples from a student's every-day life if possible. How does a car radio sound if the station is not coming in clearly? If it is an older child, you can have a conversation about equalizers of bass and treble controls. If you have a stereo in your studio, demonstrate the variety of tone colors that can be produced. (Children are very electronically-oriented these days.) Now demonstrate the range of sound that is possible, from a whisper to a scratch, on the violin. If a child is visually-oriented, the same process may be duplicated using a box of crayons as an example. What child would want to have only one color? If they want variety in their palette of sounds, they must have sensitive fingers on the bow. Now, not only can they understand the need for a functional bow grip, they want a functional bow grip.

The same type of technique can work for intonation. For example: Put on your most serious face and tell the student that you are going to play Twinkle. Proceed to play the most outrageously out of tune Twinkle. Usually, you get laughter in response from the child. Then, with a totally straight face, ask why the child is laughing. The student then responds by saying, "it didn't sound right." This helps the teacher define intonation. This can segue into an explanation of why it is so important to hold the violin correctly; so that those fingers are free to move to the correct places.

Obviously, the list grows very rapidly. Rhythm is added very soon, followed by dynamics, phrasing, tempi, etc. With this "criteria for listening" approach, a teacher can accomplish two goals at once. The first is to motivate a child to work on technique. The other is to help a child develop his/her own sense of aesthetics.

Another approach I use to develop self-awareness and to slow students down is to ask students to give themselves a score on the various components of their listening list using a scale from one to ten. (It is remarkable how honest students can be about themselves.) They know that if they are only scoring a seven on intonation that they will not be given a new piece. Not only does this form of questioning help students to understand their weaknesses, it also shows them their strengths. I can also reveal to a teacher what students believe about their playing.

Hopefully, once students start to develop their "criteria for listening" they will be willing to spend more time on a piece. They will start to own the art they are creating and understand that music is more than just the notes on the page resulting in the parent and student redirecting their attention to the aesthetics of playing as opposed to the conquest of new repertoire. Conversations between Mrs. Jones and Mrs. Smith would be more like this:

Mrs. Jones: "Your son plays so beautifully. His intonation is fabulous."

Mrs. Smith: "Thank you. It was a challenge to get him to focus on his left hand position so that he could make adjustments to intonation, but it was worth it because now he can really appreciate the shift in mood when he changes from G Major to g minor in the Bach Minuet."

Phyllis Freeman received a Bachelor of Music degree from Indiana University and her Master of Music degree from Peabody Conservatory. She has performed with the Civic Orchestra of Chicago and the Richmond, Annapolis and Harrisburg symphonies. Her primary performance medium is chamber music. She has studied with the Guarneri String Quartet and has performed at the Aspen Music Festival, the Hopkins Noon Series and other series in the MD/DC/VA area. As owner and founder of Classical Interludes, Inc., she is involved in hundreds of chamber music performances every year. At Indiana University, she studied with Mimi Zweig. She currently teaches violin and viola, beginning orchestra and group classes at the Peabody Preparatory. Ms. Freeman is president-elect of the MD/DC chapter of ASTA. [1993-1994 biography]

NURTURING NATURE

By Rebecca Henry

I must apologize up front for the personal, unscientific nature of the ramblings that follow. There is admittedly nothing new here, but sometimes re-visiting familiar thoughts with new insights can be inspiring for me, and I feel my approach to teaching has just been renewed.

Four months ago, I gave birth to beautiful fraternal twin daughters, Anne Harriet and Theresa Ruth. Aside from the obvious ways in which my life has changed (will I ever sleep through the night again??), I find I have already learned much from them not only about the wonderment of life, but about teaching as well.

The nature vs. nurture discussion can be a lively one in relation to teaching. Given that there is some sort of balance in the works, as a teacher I have always felt that my role as a nurturer is a crucial one and that, in fact, I have a certain amount of influence in the development of my students. This is certainly an awesome responsibility not to be taken lightly. Observation of my daughters, however, has humbled me considerably and encouraged me to explore my thoughts on this subject more thoroughly.

I was amazed at how wonderfully different Anne and Theresa were from the very first day. Although this immediate difference between children is nothing new to the parents of the world, I think that having two at once seems to illuminate the issue. Their approach to the world seemed inherently different before my husband, Monte, and I had a chance to affect their environments, and their personalities continue to be clearly defined. Anne is Anne. Theresa is

Theresa. It is as simple as that. Now we must get to know them. And my students? Now I must get to know them – how they learn, what makes them laugh, what sounds they enjoy. How can one "teach the violin" without getting to know the child – or how can one nurture the child's nature without getting to know and appreciate the innate nature of the child? This is my rediscovery – that parenting and teaching are a matter of nurturing nature with joy.

Anne and Theresa have strikingly different natures. At this point, Anne is quite social and physical and responds with glee to external stimuli of all types. Theresa loves to focus on one person or toy at a time and entertain herself contentedly for long periods, making friends with and cooing at her toys. Yet, occasionally, I foolishly wonder why Anne is so easily distracted, or why Theresa doesn't seem interested in turning over yet.

How many times have I assured my students and parents that children develop at different rates, learn in different ways, and that I respect each for where he or she is at the moment? How many times have I urged them not to compare their child to others, or at least not to worry when they do? Only now do I see how truly difficult it is not to contemplate these comparisons.

No matter how much I intellectually believe in being patient and trusting about the development of a child, I still find myself occasionally admitting to having asked why one or the other of my twin daughters doesn't do this or that yet since the other does it already...

Is this a flaw in the nature of all parents (If so, then we surely need

nurturing from someone.)? I can see that these worries are normal, but only keep us from enjoying our children to the fullest. Theresa will turn over when it interests her, and Anne will focus on one thing at a time when something holds her interest that long, and there is not a whole lot I can do about... or is there?

I can roll Theresa over and read books to Anne in the hopes that when they ARE ready, these next steps will be slightly easier to them. And what fun it is to play with them in the mean time!

And so as teachers there is great value in repeating verbal and musical cues to our students week after week, for when they are ready for that next step we will have supplied the foundation that will make it easier for them. Our nurturing will help them succeed once their nature demands that the step be taken, but only then can take the step. We all, teachers and parents, must remember to genuinely enjoy all the space between.

I am still in the "aren't these babies amazing" stage – as if I am the first to ever bear children. I hope that as I ease back into teaching I can hold on to these feelings of wonderful for the individuality of each child, for the love the parents have for their children, and for the privilege it is to get to know them all.

