

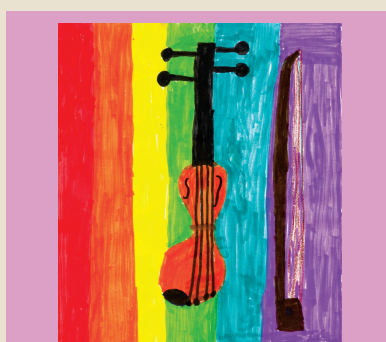
Minijournal

2020

Minijournal Cover Contest Finalists



Aurelia, age 5,
teacher Margaret
Carpenter, Santa Fe, NM



Asa, age 8,
Chaparral Suzuki
Academy, Prescott, AZ



Annie, age 7,
teacher Lisa Deakins,
Mount Pleasant, SC

Cover Design (see front cover):

BY FAITH, AGE 7,
TEACHER: NENA LAMARRE,
BARRIE, ONTARIO



Remington, age 9,
teacher Jessica Goodwin,
Tampa, FL



Iain, age 12,
teacher Nena LeMarre,
Barrie, ON



Ryan, age 12,
teacher Jessica Goodwin,
Tampa, FL

A big thank you
to everybody who
participated in the
2020 Minijournal
Cover Design Contest.

2021 Minijournal Cover Design Contest

Guidelines: Original cover design by a Suzuki student between the ages of 4 and 14. Suzuki or music-related subject matter preferred. Please do not send computer-generated artwork. One entry per child.

Deadline: January 1, 2021

Send to: SAA Cover Contest; PO Box 17310; Boulder, CO 80308

Composers and the Pets who Inspired Them

Unscramble the letters to reveal the name of each composer.

Answers can be found on page 5.

Composers who loved cats

Early 20th century French Impressionist composer, famous for a piece whose title translates to “Moonlight.” His Angora cats meandered around his workspaces, and he gave them all the same name: “Line,” a popular French girl’s name.

1. DAUCEL UYBESDS

French Impressionist; some of his piano works are considered exceptionally difficult to play. His influences ranged from Baroque to Spanish folk music to American jazz, and he had a whole family of Siamese cats!

2. MAEURCI VAELR

Innovative 20th-century Russian composer often associated with his ballets; he later became an American citizen. A cat lover, he even wrote music about cats! His *Berceuses du chat* or *Cat Lullabies* was written for contralto and clarinets.

3. RIGO TAKSSIYRNV

Italian Baroque composer famous for his 555 keyboard sonatas. His composition Fugue in G Minor is also known as the “*Cat’s Fugue*”: legend has it that he came up with the unique motif based on the notes played when his cat, Pulcinella, walked across his keyboard.

4. IDOMEOCN CATSTLIRA



Composers who loved dogs

An Austrian composer from the Classical and Romantic eras whose music appears in the Suzuki Cello and Violin repertoires. Paintings of him often show he was never far away from two things he loved: coffee and a dog.

5. NRAFZ ESCHUTRB

Shinichi Suzuki’s favorite violinist obviously loved music—but did you know he loved dogs, too? He ordered dog biscuits to be delivered along with violin strings, kept wirehair fox terriers, and in conservatory, he and his friends trained a dog using classical conditioning to prefer their teacher Anton Bruckner’s *Te Deum* to music by Richard Wagner.

6. FZTRI REKSRILE

This German composer is best known for his cantata *Carmina Burana* and his Schulwerk music education techniques. His favored dog breed: the German giant Leonberger.

7. RLAC FROF

Continued on p. 5

Listen along! Hear the pieces referenced and more from each composer on our YouTube channel:

Watch Now!



Therein Lay the Secret of Art



By Shinichi Suzuki

Excerpted from *Nurtured by Love*, Revised Edition, translated by Kyoko Selden with Lili Selden. ©2012 Shinichi Suzuki. Produced by Alfred Music Publishing Company, Van Nuys, CA.

In [Mozart's] embrace I hear his voice, and I feel his great love with my entire body. Humans loving and comforting one another—therein is life. So has Mozart taught me; and so believing, here am I.

“You are equipped to make a difference, however slight, to help all children develop as better human beings and with greater happiness. Dedicate yourself to working for that purpose.” With these words, Mozart gave me my life's work. I am convinced of this. I have, therefore, no desire for anything else. What everyone truly wishes for, without exception, is human love and happiness.

Therein Lay the Secret of Art

Love can be obtained only by means of love. In addition, our lives attain meaning only by means of love that involve the giving of love to others,

for example, of offering solace to one another. Years ago I had discovered art and begun to seek, in music, the answer to what art is, and at long last art had given me work and a reason to live.

At one time, for me, art was at an immeasurable height a great distance away. Moreover, it existed in reality and with certainty. I sought out its secrets in the belief that anyone aspiring to art must travel a long way toward that object of envy and adoration. But during my eight years in Germany, what I finally awoke to was something wholly different from what I had expected.

The substance of art did not lie, after all, at such a height or distance. It was, rather, in a most ordinary place: within my own self. The development of my own sensibility, the way of being of my heart as well as its inner workings, and the happenings of everyday life—all of that constituted my own personal art, and it had no other choice than to be so. I realized that even the act of greeting someone was, as a form of self-expression, art. If a musician desires to produce outstanding art, he refines himself

and gives expression to his more accomplished self. It is in this that his superior form emerges. If that same musician writes with brush and ink he likewise expresses this refinement in his calligraphy. Art, then, is not to be found in an isolated place. Works of art encompass in their entirety an artist's personality, sensibility, and ability.

As I mentioned earlier, on the one hand I listened endlessly to outstanding compositions and performances and placed myself in Mozart's embrace, while on the other I came into contact, through Professor Einstein and his circle, with high intellect, sensitivity, and humility saturated with human love. These two processes led me to my realization, allowing me to end my long quest. The question of what art is had already been resolved. All that remained was simply for me to work on my own. For me to refine myself anew, to orient myself toward greater heights—this would suffice.



Photo by Art Montzka

Composers who loved dogs and cats

The Polish composer famous for his piano works was inspired by the pets of his paramour, George Sand. Valdeck the cat, who would often scamper across the composer's keyboard, is said to have inspired his Waltz in F Major (Op. 34, no. 3), and Marquis the dog inspired "Minute Waltz" by chasing his tail through the courtyard. Marquis even shows up in the title of one piece: *Galop Marquis*.

8. REFEC DRI CINOHP

9

This 20th-century Russian composer was often at odds with the Soviet government and the artistic standards it imposed—but he still composed 15 symphonies! He once told a reporter of his Airedale terrier named Tomka: "I have a theory that dogs lead such short lives because they take everything so much to heart." He is also seen cuddling cats and kittens in many photographs throughout his life!

9. IMDRIT ICHTOSOVSHAK



ANSWERS



1. Claude Debussy
2. Maurice Ravel
3. Igor Stravinsky
4. Domenico Scarlatti
5. Franz Schubert
6. Fritz Kreisler
7. Carl Orff
8. Frederic Chopin
9. Dmitri Shostakovich

The Confident Learner: 10 Tips to Nurture Confidence in Your Young Musician

By Evelyn Osborne

Imagine your child, happy and confident, performing their beloved instrument on stage—or standing in front of their school giving a compelling speech with poise—or stepping up to the plate to tackle a challenging task with the knowledge that they can succeed. Well-earned confidence is a trait we wish for in all our children and students. Like talent, confidence can be nurtured and trained. It results from knowing that you are in a safe, loving environment, and even if you fail, you will still survive and can always try again.

When a new family enters my studio I always ask, “What attracted you to Suzuki music education?” Of course, there are a wide variety of answers. One frequent response is that they have seen Suzuki performers and are impressed with their ease, joy, and confidence with their instruments and want the same for their child.

Then I show them my Suzuki equation:

Supportive Parent Involvement + Good Communication with Teacher + Musical Community = A Happy, Confident, Young Musician

We agree that we all want that outcome and need to work together towards that goal.

Here are 10 tips that can help nurture a happy and confident young musician in your family!

1. Start music early in life

Children are born musical. Dr. Suzuki was prescient in his recognition of the boundless learning abilities of young children. If you would like your child to feel a natural confidence with music, there is no better way than with an early start. Numerous studies have shown the benefits of early music study on brain and social development. Remember, this does not have to be strict formal study! Simply singing and playing with them as an infant, listening to lots of music at home, watching live music, and activities like attending a fun nursery rhyme class together such as Suzuki Early

Childhood Education (SECE) with them will help nurture their natural musical inclinations.

2. Be involved!

Parents are a child’s first and most important teachers, so why don’t you *join* them in their music lessons? Why not learn to play the instrument together? Even if you don’t fully take on learning an instrument, you can take notes and help them practice between lessons. When your child feels supported and returns to their lesson well prepared, they will gain the confidence to progress on to more challenging skills.

Dr. Suzuki was the first to teach parents as well as children. In fact, he taught the parents first and waited until the child asked before teaching them. He recognized the motivational power of wanting to imitate a parent and older siblings.

3. Remember that encouragement is essential

In order to help support their musical development, meaningful encouragement and feedback is essential. A parent’s approval is critical to a child’s overall confidence and creates a strong self-motivation to focus on building their abilities. That said, be careful not to simply say “good job” about everything, as they will quickly see through that and it will backfire. Try a more targeted and specific approach that encourages them to continue to improve. For example: “I really loved that beautiful phrasing, it made my heart sing.” You can follow up with constructive reminders such as: “Remember your teacher asked you to count your dotted half notes, let’s play it again with that in mind.”

4. Listen every day

Following Dr. Suzuki’s Mother Tongue Method, we know we should listen every day, but some days may wonder why. Can you imagine learning

a new language effectively without hearing it spoken? It would be very difficult. The same with music! The more you listen, the stronger your intuition and your musical map will be. What is your musical map? It is the song in your head and heart! It is easiest to play along to a song you already know. A musical map is created by listening to a piece you are working on every day. Knowing the music, through listening, makes it easier to learn the technique and to play it on your instrument. Just like language, hearing the music frequently creates more ability and confidence. It can also rapidly improve progress in repertoire acquisition!

5. Only practice on the days you eat!

Dr. Suzuki saw the great potential of young children, but also understood their ways of thinking. He wisely advised an easy way for a child to understand if they should practice on a given day—only practice on the days that you eat. If you are too sick to eat, don't practice! For teachers and parents, we know intellectually that daily practice is needed but it can be hard to fit into a busy schedule. Remember, it is not the quantity of practice, but the quality and consistency of practice that makes the long-term difference. Schedule it, make it a daily habit, and it will magically become so much easier.

6. Allow them to struggle

Parent involvement *is* critical, *but* ultimately, we want them to be independent musicians. There is a delicate balance between too much and too little help, which changes day to day, and child to child. Use your intuition! So, yes, uncomfortable as it may be, allow your child to struggle appropriately and give them time to figure it out on their own. Talk to your teacher about how, when, and how much to allow. Ask your child questions about what comes

next or to teach you what they are learning—I bet they can! Remind them that failure is a part of progress; it would be no fun if we could do it perfectly the first time, in fact, it might be boring! Learning to fail and be okay and try again is one of the biggest factors of developing confidence. Let your child know it is okay to fail, but not give up: you still love them.

7. Allow observational learning

Parents and educators are often invested in offering hands-on learning due to the perceived backlash against unidirectional and boring lectures we suffered through in our more rote education. That said, sitting back and watching is powerful. Of course, one must actually *do* something to master the skill, but watching/modeling is a powerful and underutilized educational method. The



Photo by Tracy Dunne

eye and ear can pick up subtle information that words cannot portray. This means watching the teacher, the parent, and other children learning to play. Ask your teacher if you can come observe other lessons, allow your child to sit and listen in group to pieces they haven't

mastered, and go to concerts in which your child is not performing.

8. Step-by-step learning

Suzuki teachers are pros at breaking down large tasks into smaller ones—aren't there 50 steps to learning Twinkle? As parents, learn from your teachers and figure out how to break down challenging tasks into doable ones. As they say, every mountain is climbed one step at a time. When a child can do one small thing, that is the foundation upon which to build not only their skills, but their confidence. Give them time to master each small step before moving on. Celebrate each step and encourage and support each failed attempt, acknowledge those attempts and move forward.

9. Perform frequently

In our culture, performance is the pinnacle of musical achievement, but so many people are nervous to take the risk. Confident musicians are created by performing frequently for safe, informal, and supportive audiences. Seeing someone emotionally moved by your art is powerful. For a young child, point out how others enjoy their music (closing their eyes, swaying, humming along, etc.). Beyond formal concerts, create informal opportunities exist to play for friends, relatives, or even a weekly performance for daddy and the teddy bears. Yes, mistakes will happen, but if you perform a lot, then the percentage of great performances will grow. As parents, be understanding and always remember to praise what they did play well. Sometimes just having the courage to get up on stage is the biggest accomplishment!

10. Be a proactive musical community member

Music is primarily an enjoyable social activity. Sharing music with others through group ensembles and performances helps children learn in multiple ways and feel wonderful about their contribution. A Suzuki community is a great place to make musical friends. Having friends who share your interest also creates confidence, fun, and motivation. Seek a musical community in which your child can play in ensemble, can perform frequently, and can enjoy other people's music as well as their own. As a parent, be a great community member and support other children too! Your child will learn how to be supportive of others by watching you. Community making comes from everyone!

Bonus tip: Enjoy the musical journey and watching your young, happy and confident musician grow!



Dr. Evelyn Osborne relocated to Hong Kong in August 2015 to take up the position of founding Executive Director of the Hong Kong Suzuki Music Institute (www.hksuzukimusic.com). Dr. Osborne has completed long-term training with Teri Einfeldt at a graduate level, short-term violin training with Helen Brunner, Alice Joy Lewis, Karen-Michelle Kimmett, SECE training with

Dorothy Jones, Sharon Jones, and Danette Schuh as well as SPA with David Madsen. Her PhD is in ethnomusicology.

Osborne joined the faculty of the Newfoundland-based Suzuki Talent Education Program (STEP) in 2004 and taught at the Atlantic Canada Suzuki Institute (ACSI) for 10 years. She has served as the Artistic Director of STEP and Institute Director of ACSI. Evelyn is a violinist and fiddler and has given Newfoundland fiddle and dance workshops on four continents, three of which were for Suzuki schools (Australia, Singapore, Canada).



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