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considered to be the present Seven Wonders of the World. Though there was some disagreement, the following got the most votes:

1. Egypt's Great Pyramids
2. Taj Majal
3. Grand Canyon
4. Panama Canal
5. Empire State Building
6. St. Peter's Basilica
7. China's Great Wall

While gathering the votes, the teacher noted that one student, a quiet girl, hadn't turned in her paper yet. So she asked the girl if she was having trouble with her list. The quiet girl replied, 'Yes, a little. I couldn't quite make up my mind because there were so many!' The teacher said, 'Well, tell us what you have, and maybe we can help.' The girl hesitated, then read, 'I think the Seven Wonders of the World are:

1. To touch
2. To taste
3. To see
4. To hear
5. To feel
6. To laugh
7. And to love.'

I used to work with children; now I want to help the elderly with social, recreational, and educational activities. They still live in a world with at least most of these seven wonders. They face challenges, and I hope that I can make a new career helping them face those challenges with *courage*. ❧

Carolyn McCall taught violin and viola 1977-2011 while living in Austria, Wisconsin, and Illinois. She taught at many workshops and institutes in the USA and internationally; published articles and a book about string teaching; and volunteered for the SAA and local Suzuki groups. She is still president of the Metro East String Association (MESA), which supports the activities of all string students in the St. Louis metro-east area. Carolyn now loves working as the Activities Director at an assisted living facility called Legacy Place: www.liveatlegacyplace.com.



Brief Tips for Suzuki Teachers

This new column will feature a variety of brief tips for Suzuki teachers.

To submit your own tip of 150 or fewer words, please email editor@suzukiassociation.org with "Grace Notes" in the subject line.

The following tips were presented during the session "Great Ideas for Your Studio: Mini-Presentations" at the 9th SAA Leadership Retreat in May 2011.

Correct posture is a key element of playing with ease and producing a beautiful tone. At the first lesson, after you have shown the child and parent the best posture, ask them to take a picture of the student during home practice and bring it to the second lesson. My students come through the door proudly carrying their pictures. The teacher can assess whether the concept of posture was understood. As a piano teacher, this is helpful, because parents often have trouble with the foot stools and cushions.

—Jane Kutscher Reed, Suzuki Piano Teacher and Teacher Trainer

Have fun together! The studio that plays together stays together. Attend a concert or institute together or meet up at a pizza parlor one night. Have group class parties and celebrations. These can be rewards for meeting goals or just because. If the kids develop a rapport, they never want to quit (this goes double for the parents).

—Heather Watson Hardie, Suzuki Cello Teacher, Director, Greenwich Suzuki Academy

For those students ready to practice on their own, we do a teen night seminar and dinner on how to practice where each student prepares and demonstrates a different practice strategy from *The Piano Student's Guide to Effective Practice* by Nancy O'Neill Breth.

—Diana Galindo, Suzuki Piano Teacher and Teacher Trainer

On transitions from parent-driven practice to independent practice: I have found that if I work thoroughly

to involve students in the process of practicing beginning at about age nine, the transition to practice on their own develops much more smoothly. I have drawn from a life-long study of practicing, through reading many books and taking courses, to formulate a system of practice charts, strategies and record-keeping which helps students make the transition to ownership of their progress as cellists. Through the use of these materials, parents and students learn to define what practice is, set goals and keep records that allow them to chart their progress. Parents learn how to practice first, then we together work with the student to efficiently use the materials. Gradually, the student is able to assess his or her own readiness for independent practice.

—Alicia Randisi-Hooper, Suzuki Cello Teacher, Director, CelloLeap Studio

I encourage my students to attend my performances and give them a listening guide to direct their attention to specific aspects of the music. Examples of questions are, "Do you feel like this is more of a song or dance? Why? I hear the middle part as a crying song. Can you hear that when I play?" Or "Listen to the piano. What is it saying to the violin? Is it agreeing or arguing?" By asking specific questions, I share my thought process in performance preparation. I also hopefully plant a musical seed in each student to further develop artistry.

—Jessica Meyer, Suzuki Violin Teacher, The Hartt School Community Division, Founding Member of the West End String Quartet