



NEWSLETTER

Music is the language of the heart without words. - S. Suzuki



MESSAGE FROM THE MTSA PRESIDENT

DIEDRE BACCO

After almost two years of separation, our Suzuki community was finally able to come together and hear an amazing Honors Recital, February 6, 2022 at the Trinity Presbyterian Church. Twenty violin & cello students from nine MTSA teacher's studios, accompanied by Alessandra Volpi Jensen, masterfully performed for an enthusiastic audience. The Recital concluded with the two winners of the 2022 MTSA Concerto Competition, Louisa Wang & Gordon Sheng, playing Bach a minor Violin Concerto, 1st and 3rd movements, respectively. Louisa & Gordon were accompanied by a professional string orchestra, conducted by Dr. Caleb Harris. The MTSA is so very grateful to Trinity Presbyterian Church, Mrs. Jensen, Dr. Harris and all who volunteered their time and talents to make this Recital such a memorable occasion.

The next MTSA event on Sunday, March 27, 2022, 2:00-3:30PM, will be an online Lecture Series, "What Musicians Can Learn about Practicing from Current Brain Research" presented by Dr. Molly Gebrian. This event is free for MTSA members and \$20.00 for non-members. Register on the MTSA website middletnsuzuki.org/event-4660433.

The MTSA is now able to accept donations through our website. Please consider donating and/or sharing this information with family and friends, so we can continue presenting quality programming for our Suzuki students and community. Thank you for your continued support, participation and membership. We look forward to seeing you at future MTSA events.

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Louisa Wang, Gordon Sheng, and Dr. Caleb Harris

New Beginnings in Suzuki Trumpet

DR. FRED SIENKIEWICZ

"Wait, there's Suzuki for trumpet now?" Yes! The Suzuki trumpet pedagogy is very new: The teacher-training course was certified by the International Suzuki Association in 2016 as "Suzuki Brass" (including trumpet, horn, trombone, euphonium, and tuba under the same umbrella). Alfred published Suzuki Trumpet Book 1 this past May (2021) and Book 2 has been finalized but not yet published. The creator and only teacher-trainer of Suzuki brass, Ann-Marie Sundberg of Sweden, has taught 91 certified Suzuki brass teachers in 21 countries. (For more, see the longer article about Ann-Marie in the Summer 2021 American Suzuki Journal, pg. 27ff)

I am also new to Suzuki. Although I have been teaching trumpet at all levels for the past 15 years, my first real experience with Suzuki was a parent: my daughter has been studying Suzuki violin for just over 2 years now. While I had heard whispers about Suzuki trumpet, after my experience as the practice parent, I had to sign up! I trained on Brass Unit 1 and Unit 2 with Sundberg this past summer (both on Zoom; via the Intermountain Suzuki String Institute and Calgary Suzuki Summer Institute, respectively), and I'm so glad I did!

The Suzuki community, Suzuki teaching philosophy, and the way Suzuki works for brass have all been revelatory. The Suzuki approach to trumpet is nothing short of transformative. Compared with the "press-the-buttons-and-blow middle school band experience" I grew up with, Suzuki's ear-first and sound-first works exceedingly well for trumpet and quickly and elegantly addresses so many of the fundamental struggles common to brass students.

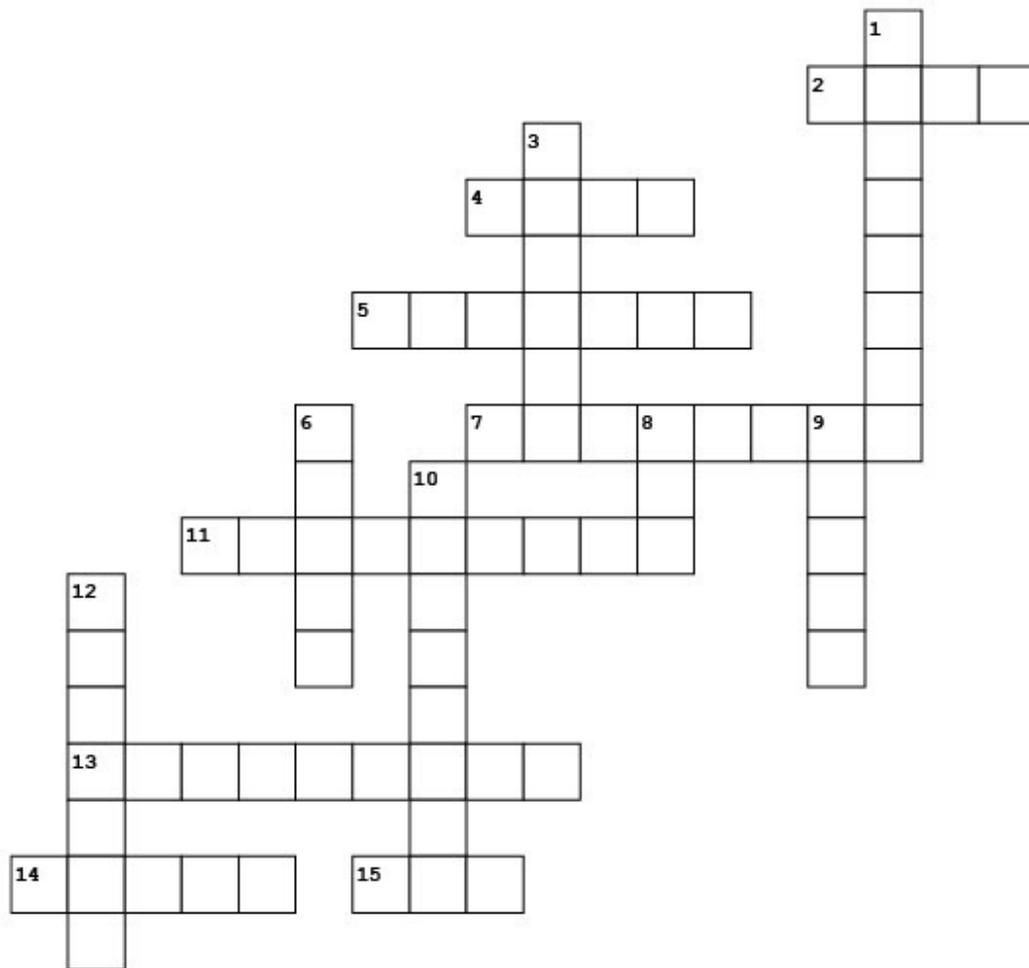
This Fall I recruited a small class of mixed in-person and online Suzuki trumpet students (group classes held virtually), most weeks we had both group class and lessons, and culminated with a live group performance for local Clarksville students. Students each performed a solo and had a group play-down of the pre-Twinkle repertoire and the Twinkle variations (trumpets do the same twinkle variations!). After just 4 months, I can already see the difference in the trajectory of my students. I can honestly say I genuinely love the tone my middle-school aged students are making for the first time in my career! As a result, I have been recommending Suzuki training to any and all of my brass colleagues who will listen.

Although this is just the start, I am so excited to see what the Suzuki approach enables my students to experience, learn, and achieve in the coming months and years. I look forward to cultivating not just a beautiful tone, but also beautiful hearts through the Suzuki approach to music.



Suzuki Trumpet Group play Twinkle Variations
Suzuki Trumpet Recital, 12/5/2021
Madison Street United Methodist Church, Clarksville, TN

Suzuki Crossword Puzzle



Across

- 2. Bottom of the bow
- 4. Mute, abbr.
- 5. At a walking pace
- 7. Perpetual Motion articulation
- 11. Bonn, Germany composer
- 13. Boccherini's era
- 14. How high or low a note is
- 15. With, in German

Down

- 1. Broken chord
- 3. Composer with pet starling
- 6. Color of the warm up room
- 8. With, in Italian
- 9. Speed
- 10. Suzuki's first name
- 12. Premiered Brahms Violin Concerto

Created by Andra Prewett

Answers on next page.

Running in the Leaves Happily

For MTSA

Preston Bramlett

♩ = 100



Score

Who was the First Man on the Moon?

James Danly



We want your compositions for the Newsletter. To submit a composition please email: vicepresident@middletnsuzuki.org



What Musicians Can Learn About Practicing From Current Brain Research by Dr. Molly Gebrian

Sunday, March 27, 2022, 2:00-3:30pm via zoom
Free for MTSA members / \$20.00 for non-members

Register at www.middletnsuzuki.org

Dr. Gebrian will focus on what neuroscientists have discovered about how our brains learn and how to apply these insights to practicing and teaching so that practicing becomes more efficient and effective, leading to enhanced performance ability, enjoyment, and confidence.

Topics include: how to get rid of bad habits, how to make things automatic/reliable on stage, the role of sleep in learning, the power of mental practicing,

how to use the metronome to greatest effect, and the benefits of random practice for enhanced performance.

Answers to Crossword Puzzle

- | Across | Down |
|---------------|--------------|
| 2. frog | 1. arpeggio |
| 4. sord | 3. Mozart |
| 5. andante | 6. green |
| 7. staccato | 8. con |
| 11. Beethoven | 9. tempo |
| 13. classical | 10. Shinichi |
| 14. pitch | 12. Joachim |
| 15. mit | |

A Life with Music: The Long-Term Benefit of Review

Zachary Ebin

More often than not, when I am out running errands with my violin strapped to my back passersby feel compelled to stop me and share their own experience with music. They tell me about lessons they took as a child, they share the pieces of music they most love, and often their favorite musician or band. Not infrequently these conversations end with words like , “but I don’t play anymore, or “now my violin just sits in the back of my closet.” While these conversations are fleeting, their impact on me endures.

Aware of the effort and commitment involved in studying music, and hearing the joy people convey when looking back on music lessons, I struggle to understand the recurring fate of music students. While there are likely many details that factor into the choice to stop playing an instrument, I believe a notable element is the lack of repertoire review by a majority of music pedagogues.

In many instances, both in private lessons and orchestras, once a student has accomplished predetermined goals with a piece of music, the music gets put away and a new piece is begun. In consequence, mere weeks after polishing a piece, a student can no longer play it to perfection. This effect is only compounded as students mature. If, as an adult, a musician does not play for months, or even just weeks, by the time they dust off their instrument they have forgotten how to play. And so the instrument gets put back into the closet, this time for a little while longer, and eventually forever.

As Suzuki teachers, we preach review. Review all of your repertoire. Always. Whether you are a beginning student or an advanced student, you must review. The longer I teach and study music pedagogy, the more I understand the benefits to review, and the more I encourage my students to review. The benefits that review affords are profuse but, for me, the preservation of musical abilities is one of the most compelling.

When a Suzuki student reviews the same piece over and over again, by the time high school graduation comes around, they will have played through the entire 10 volumes of repertoire countless times. They will have played pieces so often that their family members, musicians or not, can recognize and hum through every tune. The music has become so ingrained in them, no matter how long their violin sits unplayed, they can pick it up and keep going. A demanding profession, young children, or simply life itself can force music to sit on the back-burner. But for Suzuki students, when the time is right the music is there and ready.

I often tell parents that, while a new piece of music may teach you more notes, review will improve artistry. When we push and inspire our children to review, we make them better musicians. But more importantly, we make them musicians for life.

Save the Date!
Fall Workshop
October 2,
2022!

INSTRUMENT EXCHANGE

Violin made by Rodney de
Vries

2019 St. Johns, NL

\$10,000 CAD (approximately
\$8,000 USD)

To audition this instrument
email:

Zachary.ebin@vanderbilt.edu
or call 615 635 9760

If you have an instrument you
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vicepresident@middlesuzuki.
org