

Unless otherwise, stated, Prerequisites for all seminars are SAA Membership, ECC or Filosofia and Unit One, registered.  
**Remember: These are just ideas to start your thinking about a topic you would enjoy formatting as an interactive seminar!**

## VIOLIN IDEAS

### ➤ **Important Left and Right Hand Techniques Before Beginning Book 4 (Prerequisite: Units 1-3)**

Left Hand Techniques:

- Vibrato
- An In-Depth Study of the Technical Exercises that appear in the Revised Editions
- Overview of Scales and Shifting as they appear in the International Editions 1-8

Bow/Right Hand Techniques

- An Exploration of the Evolution of XYZ Bow Strokes in the Suzuki Repertoire
- History of Tonalization and its Applications at All Levels

### ➤ **Developing the Ear from the First Lesson**

This course will generate concrete activities for developing the ear throughout the journey of learning the violin/viola using the Suzuki Method. As we know, this is one of the key tenets of the philosophy and yet, seems to be the least developed in many students. The activities will cover using the voice early in the learning process, one step at a time including singing one note, matching pitch, to reproducing entire songs or pieces. Learning to play from the inside out is a skill that needs to be nurtured continually. The ability to hear the music to be learned in one's head prior to beginning to learn a piece makes everyone's job, including the student's, much simpler. The course will include how to connect the ear to the instrument, directing the child's ears for more focused listening, which will result in more musical and technical understanding from the Pre-Twinkle stage, following the student's journey through the repertoire.

*All violin and viola teachers.*

### ➤ **Creating Independent Musicians:**

What Else Should Our Students Know Other Than Bowings and Fingerings

- Intervals
- How to choose fingerings
- Finding phrase endings and other important musical concepts
- How to discuss musical ideas with images
- Simple things like the names of their pieces, famous violinists, "The Best of" Classical Music

### ➤ **An In-Depth Study of the Technical Exercises that Appear in the International Edition of the Suzuki Violin School**

Course Description: This course would be an overview of the technical exercises accompanying the repertoire in the Suzuki Violin School.

Topics to include:

- source material for the exercises
- logical sequencing and introduction timeline within the repertoire
- how to adapt the exercises for practical use for the student's home practice
- following the development of the early exercises through the upper books

Course to be designed for repertoire at specific levels - e.g. Books 1-3, Books 1-5, Books 6-8, etc.

### ➤ **Be Your Own Sevcik:** Creating Mini Etudes and Preparation and Practice Material from the Repertoire (as John Kendall used to say, "Teach the technique, not just the piece.")

### ➤ **Tracing the Development of the Lifted Bow Stroke through the Suzuki Violin School \***

Tracing the lifted bow stroke and its fundamental importance in Suzuki pedagogy from the earliest bow exercises, the introduction of circle bows, and the development of the lifted stroke at the frog through staccato to collé and ricochet.

Course is aimed toward: All teachers, depending on their personal performance level.

### ➤ **Navigating the Terrain of Transfer Students**

How does one approach transfer students in a supportive manner? What nurturing guidance is needed for both the student and parent? This five-hour seminar will address having a vision for a transfer student's potential and discuss ideas for successful rehabilitation of the left hand and right hand.

### **Brainstorm of some other topics that could provide a focus for 5-hour Violin Seminars:**

- Supplementary Repertoire with Musical and Technical Analysis, and when it's appropriate to play what
- Approaching Transfer Students in a Supportive Manner: rehabilitation of LH/RH
- Renewing your Violin PreTwinkle teaching(Prerequisite: Unit 1)

## Suzuki in the Schools Ideas

### ➤ **Developing Curricula and Positive Evaluation Processes in the Suzuki Classroom**

This seminar will include exploration of curricula structure and design based on Suzuki materials, philosophy and methodology for the classroom. Discussion will include designing curricula, exploring and constructing positive evaluation and incorporating Suzuki philosophy into daily instruction. Participants will create their own curriculum or evaluation for their personal situation.

#### **Objectives:**

- Participants will develop a more thorough understanding of designing curricula based on the Suzuki method and philosophy through seminar learning experiences.

- Participants will develop a more thorough understanding of timely evaluation as it pertains to a positive learning environment and the curriculum design through seminar learning experiences.

**Description of Sample Learning Experiences:**

- Participate in interactive discussion
- Investigate and discuss sample curricula
- Evaluate and understand timely evaluation for the classroom
- Design evaluative measures appropriate for individual teaching situations
- Share personal evaluations and curriculum
- Edit or design part or all of a personal curriculum

**Prerequisites:** Violin, Viola, Cello or Bass Teacher currently teaching in a Suzuki classroom/school situation or planning to do so in the near future.  
Minimum training ECC and Book 1 on their primary instrument.

**Additional Possible Seminar Topics** (Topics that are not information covered in depth in core courses)

Curriculum & Assessment Sequencing Skills Through Ensemble Literature  
Preparation & Preview: Analyzing literature for sequential learning  
Literature Selection: Process and Analysis  
Exploring Concert Format and Performance Concepts  
Sequencing and Instruction for the Older Beginner  
Fostering Parent Involvement and Education in School Settings  
Advanced Fingerboard Geography Learning Lab Topics:  
Fingerboard Geography Practices  
Recognizing Effective Teaching: Training Teachers to Observe  
Introducing and Developing Literacy Skills in Group or Classroom

**Viola Ideas**

- **Tracing Shifting in the Suzuki Viola Repertoire**  
Beginning with Book 2, where shifting is prepared, and following through the books, with preparatory exercises and activities to support the technique.
- **Viola Books 2 & 3 for Violin Teachers (who already registered Bks 2 & 3 Violin)**  
Offering an overview of Books 2 and 3, highlighting the differences in the Viola Repertoire and preparing the viola student for Book 4.
- **Supplemental 20th & 21st Century Repertoire for Supplementing Books 6-9**  
Exploring advanced contemporary original viola compositions at the upper book levels. Since much of the viola repertoire is transcriptions, this is an opportunity to pursue original works for the viola.
- **Making the change from violin to viola**  
When is the best time: at what age; at what book level; how should it be introduced and when? Strategies on how to teach alto clef to violin students. Sharing of ideas for small violas.
- **Ideas for integrating violin and viola in a studio**  
Should all violinists play viola and all violists play violin? If so, when, how? Other ideas for combining violins and violas together in studios where both instruments are taught
- **Viola Book 4 “Bridge” Course**  
This course is designed for teachers who have taken Violin Unit 4. The course will cover the needed viola pieces and techniques to prepare participants for a Viola Unit 5 course. Workshop participants must have completed and registered ECC, Unit 1, 2, 3, and Violin Unit 4 to enroll in the “Bridge” course.

**CELLO SEMINAR IDEAS**

- **Note reading teaching materials and implementation**  
Knowing when to introduce reading to students is dependent on the age of the child and his/her reading readiness. The beginning tools to introduce reading of notes and rhythms and the steps toward actually reading the printed page will be discussed. Available printed note reading materials will be presented with various suggestions on how to successfully use them.
- **Lesson Structure**  
This course will discuss the many different levels teachers work on in a lesson at the same time from preview to review, sight reading, scales, etc. As well as how we keep the balance and the energy within each lesson.
- **Teacher self-assessment: Exploring tools to reflect and strengthen our own teaching.**

- Lesson Structure: During our regular institutes and teacher training we don't always have time to truly explore possible lesson structures. In this class we can discuss the many different levels we work on at the same time from preview to review, sight reading, scales etc and how to keep the balance.
- Facilitated discussion: Especially appropriate for more advanced teachers. Seminar can focus on specific topics which lend themselves well to spontaneous discussion.

**Additional Cello Topics that might be developed into specific seminar topics:**

- Building a pre-Twinkle tool box
- Bow hold problems and solutions
- Note reading teaching materials and implementations
- Diagnostic practice
- Developing practice plans for your students
- Drawing from the student's knowledge of the Suzuki repertoire to inform the learning and teaching of the first Bach Suite. In other words, how the teaching and review of the Suzuki repertoire, prepares your students for the first Bach Suite.
- Preparing your students for institute learning and yourself for taking a teacher training unit at an institute. There are many ways teachers can prepare their students during the year for technique, repertory and master classes at institutes.
- Cellos, chairs, bows- discussing the options, and how the choices for different body types and ages affects ease of playing and quality of tone.
- Facilitation of free exploration on the instrument
- Integrating transfer students (who are not from a Suzuki background) into a Suzuki studio
- Etudes for intermediate and advanced students

**GUITAR SEMINAR IDEAS**

- **Supporting the Student Through Effective Free Stroke**  
This seminar will apply Dr. Suzuki's philosophy on tone and explore the steps to creating a motivating, beautiful tone. Focus will be on the progressive stages of free stroke development through Book 4 in a positive, encouraging way. We will explore the sequence of skill acquisition in playing the classical guitar, what needs to be firmly established, and how to get the results that are needed for growth and motivation. This seminar will incorporate Dr. Suzuki's belief that technique is best built from gross motor skills down to small motor movements and how that relates to building a solid technique. Other topics will include presenting: nail care and maintenance, instrument quality, healthy setup and body usage.
- **Establishing Pre-Twinkle Success**  
This session will examine the process of engaging parents to create the environment that supports the successful Pre Twinkle student and family. How to help parents put into practice the basics of Dr. Suzuki's ideas, how to establish regular home practice, help with motivation and establish a vibrant working Suzuki approach. Technical diagnostics will give teachers helpful tools to create success early on.
- **What to Do When.....**  
This seminar will be generated by the scenarios participants need. What to do when the child didn't practice? What to do when the student doesn't do the assignment? What to do when the parent doesn't take notes? Each teacher is asked to bring their most problematic scenarios for new ideas and get input for new successful approaches. For every problem, there is a solution!
- **Preparing Guitarists for the Upper Books**  
The early success in Book 1 to 4 helps lay the foundation for continued success in Books 5 to 9. What are the ingredients to encourage growth, technique, expression that ensure success? What are the skills coming up in each book so that students can be prepared to enjoy the challenges? This seminar will highlight ingredients that make it exciting for the student.

**VOICE SEMINAR TEMPLATE**

- **Applications of Principle Teaching Points of Voice Volumes 1 & 2**  
Review and discussion of individual approaches to teaching points in private and group lessons  
GENERAL OUTLINE:
  - PRE-CLASS ASSIGNMENT: teachers send in questions that they want to discuss. Deadline: 2 weeks prior.
  - INTRODUCTION (10 min): general profiles of each teacher: what levels are you teaching and what books
  - FIRST HOUR: Reviewing basic vocal elements.
    - Alignment
    - Release of tension
    - Breath
    - Release of the sound
  - SECOND HOUR: Reviewing basic musical skills.
    - Tone
    - Rhythm
    - Phrasing
    - Dynamics

- Expression
- THIRD HOUR and a HALF: Reviewing Volume 1
  - How you incorporate the elements presented in the 1st and 2nd hours
  - Addressing pertinent Pre-Assignment Questions
- FOURTH HOUR and a HALF: Reviewing Volume 2
  - How you incorporate the elements presented in the 1st and 2nd hours
  - Addressing pertinent Pre-Assignment Questions

#### HARP SEMINAR IDEAS

##### ➤ **Mother-Tongue Method: The Nitty-Gritty about teaching by ear!**

Suzuki's basic concept of learning music by ear, the same way we learn a language, is at the core of Suzuki teaching, and a phenomenal idea! But how do you actually put it to use? How do the students learn the pieces? And what is our role as teachers in that process?

In this seminar we will cover the following topics:

- The difference between "rote" and "learning by ear"
- How to get a new piece started in the lesson, and how to do it when the family is not doing the needed listening of the recordings
- Parents' role in learning the pieces – how to tell if a parent is "showing" the student the notes of new pieces at home, how to help a parent who doesn't read music at all,
- how to help a parent understand and carry out their job of teaching "fingerings"
- How the "score" is used differently in Books 1-3, and how to transition into the students' learning the repertoire in Book 4 by reading

Participants will be role-playing different scenarios, watching videos and assessing the effectiveness of the techniques used in them, and coming up with their own ideas to help students learn pieces in a true Mother-Tongue Method.

##### ➤ **Teaching Beyond Limits, How to inspire our children to excellence**

What are the key concepts that inspire our students to excellence? What is excellence in music learning? How do our students' (or their parents') mindsets frame expectations and influence what they accomplish? What does excellence look like for a special needs child? This five hour course incorporates synchronized lecture, discussion and video from the presenter's private studio. By workshop's end, participants will have collaboratively created strategies and identified language to move students in the direction of self-sustaining mastery.

##### ➤ **Begin with the End in Mind: Teaching Technical Points in the Suzuki Harp Repertoire**

How often have you wished for a crystal ball to look into the future and see your students? How do you begin with the end in mind at Twinkle to set your students up for technical success in the later Books? How do you know where to stand firm in your expectations and where to give a little? Which technical issues can be successfully addressed later? Which ones have to be set now?

By consensus by expressing a preference upon registration, participants in this five-hour workshop will trace technical issues of their choice (i.e. Scales, Alberti Bass, Arpeggiation, Left Hand stability, Thumb closing/tone) through the repertoire. The goal is to understand how mastery of the technical tools learned in Twinkle A through Cricket's Song set students up for success in later pieces and for each Participant to leave the workshop with a detailed chart of review spots in the early repertoire that apply to Books 2 - 5.

Prerequisite: Registered Book 1 & 2 Training or higher

##### ➤ **Incorporating Music Theory into your Suzuki Harp teaching**

How can you bring music theory to life in your studio in a way that is engaging and accessible to your students? This course offers some fun ways to teach music theory your studio, ideas about how to incorporate theory songs and rhymes into group class, and inspiration to further complement the ear training that is already happening through studying the harp.

This five hour course is an introduction to my Music Theory in Song and Rhyme curriculum and includes practical (virtual) hands-on experience of the songs, resources for learning them, and guidance on how to apply them in your teaching.

#### PIANO SEMINAR IDEAS

##### ➤ **Preparing for the first lesson: Young child and Pre-Twinkle**

First contacts with child; how parent is prepared

Preferably limited to TWPs that the trainer has worked with – especially recent Unit I TWPs

##### ➤ **Expectations of student when finishing Book I**

This topic is the starting point to review components of Book 1

Seminar may be tailored to suggestions solicited from the TWPs *eg.* At what point would you have student do a graduation recital? When and how?

##### ➤ **Introduction of music reading away from the instrument in Book 1: rhythm**

How to connect the written symbol with the sound already in the ear.

We will cover specific activities which will develop a natural and easy introduction to music reading.

##### ➤ **Introduction of music reading away from the instrument in Book 1: melody and form**

How to connect the written symbol with the sound already in the ear.

We will cover specific activities which will develop a natural and easy introduction to

music reading.

- **Beginning Book 2: How do make the transition for 'ear →eye' in Book II**  
Review how Suzuki student in Book 1 learns by ear, but has had some initial experiences with notation and rhythm away from the instrument. How to introduce reading at the piano
- **How to implement cumulative learning in Book 2.**  
Students accumulate skills through the repertoire. We will research what specific skills can be accumulated at this book level. Pre-requisites: Units I and II completed and registered
- **Suzuki in Practice**  
"This is working for me, but I am having trouble with ...". Every Teacher has heard this statement!  
Each TWP would bring ONE main issue to the table for group discussion. The TWP would submit the topic to the Trainer before the seminar. Pre-requisite: any Unit, but the TWP must be currently teaching
- **How to teach by ear and not by rote in Book I**  
Common misunderstanding in Book I is that children will learn everything by imitation.  
In this seminar, we will discover how to develop the ability to find the notes with the ear. Pianists must develop both a melodic and harmonic sense.
- **Preparing for the first lesson: Young child and Pre-Twinkle**  
First contacts with child; how parent is prepared  
Preferably limited to TWPs that the trainer has worked with – especially recent Unit I TWPs
- **Expectations of student finishing Book I**  
This topic is the starting point to review components of Book 1  
Seminar may be tailored to suggestions solicited from the TWPs  
*eg. At what point would you have student do a graduation recital? When and how?*
- **Beginning Book 2: How do make the transition for 'ear →eye' in Book II**  
Review how Suzuki student in Book 1 learns by ear, but has had some initial experiences with notation and rhythm away from the instrument.
- **How to implement cumulative learning in Book 2.**  
Students accumulate skills through the repertoire. We will research what specific skills can be accumulated at this book level. Pre-requisites: Units I and II completed and registered
- **Intensive study of two important pieces/movements from Books V-VI-VII**  
Each participant chooses one significant pieces/movements for in depth study as a group. Participant records and sends performance to teacher trainer beforehand.  
Pre-requisites: Unit I-5 completed and registered
- **How and when to approach formal and harmonic analysis for pianists.**  
Once the musical language is already in the ear, we will explore how to guide the child to discover the intellectual concepts involved.

#### FLUTE SEMINAR TEMPLATE

- **Critical Points for Tone Development through book 1 of the Suzuki Flute method**  
Description: In Unit 1 courses we focus on "what" to do to set up beginner flute students to play with beautiful tone and secure intonation. The specific tools are presented, including the use of recordings and demonstration to shape the concept of tone, rice spitting and other pre-flute activities, the book 1 repertoire sequence, and tonalization exercises. In this seminar we will discuss obstacles that teachers frequently encounter when using these tools with actual students, and ways to ensure THAT WE GET the desired results.  
**Outline**
  - Hour 1: Common challenges teachers encounter with beginner students (open discussion/questions)  
these usually include getting a sound on the head joint, getting a clear sound in the early pieces, establishing posture and hand positions so students successfully navigate the first five pieces in Book 1
  - Hour 2: Rice spitting technique; review with focus on developing a flexible and controlled embouchure  
Likely to include variable of head joint placement and angle, as well as issues of air speed and volume
  - Hour 3: Hand positions, body balance, instrument alignment and the influence of these on tone quality
  - Hour 4: Repertoire overview  
Points for evaluation of the setup in the repertoire pieces (embouchure development, articulation quality, posture and balance of the instrument, tone quality and intonation)
  - Hour 5: Tonalization exercises  
Review of the "when" and "how" to use the tonalization exercises to develop tone and control of intonation.

#### General Topics – some could be appropriate for any instrument

- The Care and Nurturing of Transfer Students
- Teaching the "Spirited Child" or Working with many Different Learning Styles
- Creating a Studio Policy and Studio Expectations that connects Suzuki's principals with your Vision
- Finances and your Suzuki Studio
- "How to organize 40 years of Teacher Training notes, journals, observations and other materials"
- How to retain the focus of an energetic child.