



# Twinkling The Ivories

June 2010

## ESPS is on the Move...

We are so excited! All Suzuki organizations of greater Edmonton including the Society for Talent Education, Edmonton Suzuki Flute and Recorder Society and the Edmonton Suzuki Piano School will be joining Suzuki Charter School in their new location at 10720-54 Street (Capilano Elementary School). Just 5 minutes away in a park-like setting, the new venue offers more studio space for all organizations, a larger gym for recitals and concerts, and a stage to house pianos. ESPS will have a new venue for Fall Institutes, Spring Festivals and Group Concerts. All studio renovations and piano moving are targeted for completion by August 31, 2010 therefore all group lessons that were scheduled for Suzuki Charter School will now be held in the new location beginning in the fall.

We look forward to the move ahead and offer you a warm welcome to our new "home" in the fall. If you wish to stay informed about the move, updates will continue to be posted at [www.suzukischool.ca](http://www.suzukischool.ca). Click on the "parent" tab and scroll down to "on the move".

## Thank You ESPS Volunteers

As we wrap up another school year, it's important to offer our thanks to all of our ESPS volunteers. Whether giving your time as a driver at the Fall Institute, organizing the refreshments at a graduation or helping to pack up our supplies in time for the move, your help is appreciated. Many hands make work light and a little more fun! More practically, your volunteer help allows us to control costs and keep our ESPS fees low, and our teachers have more time to concentrate on the most important thing – our students. Thank you. *Hats off to you all!*

## Mark Your Calendars – Annual General Meeting

**7:30 PM Wednesday, September 29, 2010**  
**Suzuki Charter School (10720 54 Street – please note the new address)**

For those of you who have questions about ESPS, who are interested in getting involved with our Board of Directors, or just want to have a look at the new home of Suzuki Charter School, please consider attending this important meeting. We have positions vacant for members-at-large on our Board of Directors. If you are interested in helping to shape the future direction of ESPS, like to share ideas and are able to meet once a month, please contact Kim Green at 780.488.0548.

Guest Speaker Mildred Thill (EFT-CERT I) will give a short demonstration on 2 techniques that she has used to help her son Kevin in his musical journey. Brain Gym, originally developed as a method to help children read; and EFT, a combination of mindfulness therapy and acupressure; have both been used effectively by people with learning issues. A take-away practice worksheet will be available at the end of the meeting. Bring your water bottle in order to get the most from this mini-workshop.

### Board of Directors

**President:**  
Karen Spencer

**Vice-President:**  
Heather MacMillan

**Treasurer:**  
Don Dyck

**Secretary:**  
Susan Skaret

**Communications:**  
Betty Lee

**Teacher Representative:**  
Tim Eckert

**Members at Large:**  
Lori Demeriz

**Administrator:**  
Kim Green

### Other Volunteers:

**Casino:**  
Shauna Bevan-Stewart

**Contact ESPS:**  
Phone 780.488.0548  
Fax 780.488.0538

# Congratulations to Our Book 7 Graduates

Brianna Koller

On Thursday, May 13, 2010 I was fortunate enough to have the opportunity of a lifetime. I was able to perform in Muttart Hall for my Suzuki Graduation. I would like to take this opportunity to thank the Suzuki Board for their ongoing support throughout the years. Without them I would not have been able to participate in many institutes, festivals, and concerts; including my recent graduation. The concert was one of the best experiences in my life thus far. I was able to perform for all my family and friends, and celebrate how far I've come since first beginning piano when I was 4 years old. I owe this experience to all the faculty and board members of ESPS.

During my years in the Edmonton Suzuki Piano School, I have grown as a person and as a musician. I truly believe that the Suzuki program teaches many fundamental musical skills. From the beginning, the Suzuki program stressed the importance of early ear development, collaborative music training, and most importantly the "teacher, parent, student triangle." I would encourage all the current Suzuki students to complete the program to the best of their ability. The skills you learn now will open many doors in the future.

Finally, I would like to thank my teacher Alla Rekhson. She has guided me through the past 7 years of my music career and has helped shape me into the person I am today. I know I could have never achieved my goals without her ongoing support and love. Thank you.

*Contributed by Brianna Koller*

Megan Ng

Congratulations to Megan Ng on completing the Suzuki repertoire. Megan is 15 years old and is completing grade 9. She will be attending Lillian Osborne High School in September. Her favourite school subject is English, and when she's not studying or practicing piano she enjoys volleyball, swimming, and cooking.

Megan performed her Volume 7 Graduation Recital on Saturday, June 26, 2010 at Muttart Hall. Her program included Chopin's Raindrop Prelude in D-flat, Danse Negre by Cyril Scott, and selections from The Phantom of the Opera, in addition to the Mozart, Handel and Paderewski pieces in Book 7.

*Contributed by Ruth Johnson*

## CALENDAR 2010-2011

Annual General Meeting	September 29, 2010
Fall Graduation	October 17, 2010
Fall Institute	November 5-7, 2010
Winter Graduation	January 23, 2011
Winter Recitals	February 6 & 27, 2011
Spring Graduation	March 13, 2011
Spring Festival	April 30, 2011
Group Concert	May 29, 2011
Summer Graduation	June 19, 2011
Year End Recitals	June 5 & 12, 2011

## Orange Jackets

You may have attended a recent ESPS event and noticed some folks wearing bright orange ESPS jackets. They're our Board of Directors, and they're wearing the jackets in part to increase awareness of ESPS and our society. So, if you have a question, want to give us some feedback, or just need to find out when the date of the next recital is, look for an orange jacket....board members are standing by!

## June 2010 Graduations

Congratulations to the following students for their hard work and well-deserved graduations:

### Volume 1

Chloe Amodio  
Natalis Chen  
Andrea Cummins  
Mark Field  
Dariush Khani-Hanjani  
Mason Kruger  
Timothy Lu  
Kelti Spencer  
Alexandra Sychuk  
Raya Wolski

### Volume 2

Margaret Huang  
Alex Lee  
Nadia Sepulveda

### Volume 3

Ryo Cifra  
Kevin deHaan  
Tiffany Kung  
Daley Schneider  
Alison Schumacher

### Volume 4

Annika Hanson  
Rachel Lumsden  
Frederic Sauve-Hoover

### Volume 5

Bridget Sham  
Vincent Wong

### Volume 7

Brianna Koller  
Megan Ng

## Peter's Practice Pointers – Practice Tips from an ESPS Student

At the beginning of March, Mrs. Johnson asked me if I wanted to learn a Mazurka, a Polish folk dance, by Fredric Chopin, for the Spring Festival. She said that the piece really suited me and it is Chopin's 200<sup>th</sup> Birthday. I said "Sure!" My mom said "Oh boy." Mrs. Johnson reviewed some of the parts with me and away I went. I felt that this was a special piece and I wanted to put my best effort into it. My mom reminded me that I had lots of ways to practice that can help learn a piece in a shorter amount of time. Here are some of them starting with the most important.

**Be careful what you practice. It's just as easy to learn something wrong as it is to learn it right.** Practice what you are trying to learn right, the first time. I've noticed that what you play the first couple of times tends to stick in your head and it's very hard to get out if it happens to be wrong. This means you will have to do it a lot of times right to get the mistakes out and still there is that risk that when you play it you will still make that mistake. I didn't have much time to learn mistakes and then fix them because the festival was coming up soon.

**The first thing Mrs. Johnson did was to divide it into small sections with practice spots.** It takes less energy to do a job in small parts than it does to do it all at once. **First I learned the small practice spots hands separate and then hands together.** Practicing hands separate is a good idea because that way you can get familiar with each hand before putting it together. If one hand is a little harder than the other, make the easy one automatic meaning practice enough times in a row so that you can focus more on the hand that is harder. **I put stops in before a tricky part** so I could stop and think about the right way to play the tricky part before I practiced it wrong. I played slow. I kept practicing it hands separate even though I could play hands together. **I played slow.**

Before I learned a new part or put two parts together, **I made sure I could play it right 3 times in a row correct.** Mrs. Johnson said 5 times was better. When this was hard, we went even slower. Five good slow repetitions is faster than 20 fast bad repetitions because it means you practiced the wrong one way more than the right one. This is sort of like be careful what you practice. Remember, those 20 bad ones are the ones that stick in your head, and what sticks in your head can weigh on your shoulders like lead.

**I treated the new correct practice spot like a fragile vase.** Or at least I should have. One night, I really wanted to get to the interesting part for me. This is the first song I ever played with a pedal. The loud ringing sound was beautiful. I played it over and over faster and faster, keeping the pedal down the whole time. Let's just say, I wasn't practicing it right. I had to re-practice quite a few of the spots I had right before.

**Another thing Mrs. Johnson always suggests is to listen to recordings of a piece.** This was a really good idea. One of the things I did when I was playing it fast with the pedal was to put in lots of slowing down and speeding up. That's what it sounded like on the recording. Mrs. Johnson explained to me that there are still rules in pieces. There are things we can't change. **You have to be precise and play it exactly how it is written.**

In the end, I had made a few bad choices but mostly I tried my best to do all the things I talked about. I am happy that I got this far but I wish it was a little better. It's not perfect.

On the last night before the festival I just couldn't find the music in the Mazurka. I was frustrated and angry that it was going to be bad even though I worked hard. My mom suggested an analogy because I like cars. Think of a new blue Lamborghini with flames on the side and shiny pipes. Think of the Lamborghini speeding down the highway looking sleek and fast. Your mouth drops a meter and your eyes are as big as dinner plates as you watch in amazement as it zooms by. Everyone knows it has a 12 cylinder fuel injected ultra turbo charged motor that's giving it the power and celebrity status. But really all people want to see is that cool speed machine. What's under the hood is important but it's not what gives it the appeal. It's like a song. There's all the important parts like the beat, the balance the rests, phrases, the notes and tempo. You have to take care of those. But in the end, what people want to see is the flashy show. I thought about it. I did all the hard work of learning the parts. It was time to rev the engine. The minute I laid a finger on the key I felt like I was Fredric Chopin playing the piece as beautifully as he would.

# COMPOSER WORD SEARCH

Attention Suzuki Students; can you find some of the composers found in the Suzuki Piano repertoire in this word search?

Try your best to find all 14... If you're stumped, check the *Composer Word Search* link at [www.edmontonsuzukipiano.ca](http://www.edmontonsuzukipiano.ca) for the answer key.



Anonymous

Bach

Bartok

Beethoven

Chopin

Chwatal

Clementi

Hummel

Kuhlau

Lichner

Mozart

Petzold

Schumann

Suzuki