SUZUKI TALENT EDUCATION

PROGRAM HANDBOOK FOR FAMILIES

Revised Fall of 2019
MACPHAIL SUZUKI TALENT EDUCATION

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Welcome to Suzuki at MacPhail! Our supportive learning environment is the perfect place for parents and children to develop a creative, cooperative learning partnership. As one of the country’s oldest Suzuki programs, we offer the most highly qualified and trained Suzuki instructors to support and train growing talent and give older Suzuki students unique orchestral and chamber music opportunities. There will be many components to your Suzuki study at MacPhail. Regular attendance and full participation in each of the instructional areas are the keys to a rewarding and successful Suzuki experience. Each component enhances an important aspect of your child’s musical growth. The following is a summary of your activities:

❖ Weekly individual instruction
❖ Group classes
❖ Note-Reading classes for string and piano students
❖ Orchestras for string students
❖ Parent-teacher conferences
❖ Studio and department recitals (accompanists provided)
❖ Special performance opportunities and events
❖ MacPhail Suzuki Association membership opportunity for parents
❖ Out and About community performances
❖ International Trips with the Suzuki Tour Group (for ages 13-18)
❖ Buddy Program

Individual Instruction
The individual lesson is the core of Suzuki instruction – the place where basic skills are taught and the parent-teacher-child learning team is developed. You and your instructor will arrange a mutually convenient time for weekly instruction. The length of your child’s weekly lesson will vary, depending on his/her level and ability. The amount of instruction a student receives is tailored to each child’s rate of growth in the manner of the Suzuki philosophy. The parent observes the teacher’s comments and instruction and uses these guidelines in practice at home. Note taking is essential. While the parent is the “teacher at home,” the teacher is the person who leads the studio lesson. Occasionally, other Suzuki students and parents will observe your lesson. You, too, are encouraged and welcomed to observe other students’ lessons.

Group Classes
Each Suzuki student is assigned to a group class. The group class is an integral part of the Suzuki experience. Skills are reinforced through constant and varied repetition of repertoire, with additional ensemble playing and technical exercises selected by the teacher. Note reading and rhythm are also emphasized. Group classes provide a fun and social atmosphere for musical peers, often providing that extra motivation each student needs. Even activities
that appear to be “games” hold an important instructional purpose. Technical, ensemble, and listening skills are developed in the group environment.

Parents and siblings are expected to be good audience members during group lessons. (See Recital Etiquette). If students are late for a group lesson, they should be careful not to interrupt the flow of the lesson in progress. Check with the teacher about the best time to join the group.

**Reading Classes**

**String students** who have mastered basic pitch and rhythm reading skills will benefit from MacPhail’s reading classes. These classes are offered in addition to the group class. Since the course material is comprehensive and challenging, enrollment is based on a combination of instructor recommendation, a student’s reading level, and a formula incorporating the student’s grade level and Suzuki book level. Students enrolled in reading classes are expected to attend every class and complete all assignments. Parents attend classes with their child so they can help in the development of reading skills at home.

**Piano students** ages 7 - 11 who have completed Suzuki Piano Book One and a primer level method book are eligible to take a year-long note reading class that meets twelve weeks per semester. This class meets more frequently than other piano group classes and is designed to build the confidence of the new note reader. Students perform Suzuki pieces for their class once a month. Students return to the Piano Group Class track after completing note reading. It is not required that students take the note reading class.

**String Orchestras for String Students**

When string students complete a reading class, or an equivalent form of study, they may join one of MacPhail’s Suzuki orchestras. Placement in the first level orchestra occurs upon recommendation of the student’s teacher or completion of the reading class. Placement in other orchestras is based on an audition process. The orchestras meet once a week and present performances throughout the year, including accompanying the annual Seniors’ Concerts. Students are exposed to the strong tradition within the standard orchestral repertoire of music composed only for strings, without winds, brass, or percussion.

These orchestras build a sense of community among MacPhail’s Suzuki students and offer outstanding opportunities to build ensemble playing skills. Please see the Orchestra Policies section of this handbook for the Orchestra Attendance Policy.

**Parent-Teacher Conferences**

In addition to parents’ active, ongoing role in their child’s Suzuki music education, it is important to occasionally reflect on progress, challenges, and musical growth. Suzuki instructors will devote a special session once a year for discussion of concerns and achievements regarding a student’s musical study. This is a great opportunity for parents to ask questions about their role as “teacher at home,” brainstorm for motivational activities and address any musical stumbling blocks. Communication is the key to the parent-teacher-child relationship, and these annual conferences provide an excellent opportunity for
feedback and support. Feel free to contact your teacher whenever questions or concerns arise.

**Studio Recitals**
Once per semester, each teacher holds a studio recital for all of his or her students. Public performance offers every child the opportunity to be acknowledged for his or her musical achievements. Studio recitals bring the families of the private instructor together for a shared performance experience and a chance to get to know more families with the same instructor.

**Department Recitals**
Department recitals are an exciting chance to hear beginning students and advanced performers from all Suzuki studios. These gatherings of the Suzuki program provide inspiration for younger players, leadership roles for older students, and a social environment for the celebration of every student’s musical growth. Once a student has polished a piece to a high performance level, they may be nominated to perform on these recitals by their teacher. Recitals are held on Friday evenings at 6:00pm in Antonello Hall. Performers should dress for the occasion. Students who look polished will sound polished.

**Recital Attendance Etiquette**
- Arrive ten to fifteen minutes early for the recital.
- Be prepared to stay for the entire recital.
- After the recital has begun, leave and enter the room only if absolutely necessary and only during applause.
- Latecomers should wait in the hallway until they hear applause.
- Keep noise and visual distractions to a minimum. Video recording from the back of the room is acceptable. Flash pictures should only be taken after the recital when there is time for posed pictures.
- Young siblings are always welcome at recitals, but only for as long as their attention span allows. Please take them out in the hall before they become disruptive.
- Practice being an attentive listener.

By following these guidelines, we can ensure that recitals remain a positive part of our Suzuki experience.

**Rehearsals and Recitals with an Accompanist** (for string and flute students)
The accompanist plays an important role in a student’s musical development and MacPhail provides accompanists for department and studio recitals at no additional cost to students. Accompaniment helps motivate students to practice and perform; it provides a sense of accomplishment and results in a professional performance. Students will reserve a time in their schedule to meet with the accompanist prior to their recitals. **Note: For department recitals, students who are late for their scheduled rehearsal with the accompanist will not be permitted to perform on the recital.**
Special Events and Opportunities
One of the advantages of studying at a community music school is the exposure to a wide range of events and special concerts. Suzuki students participate in concerts each fall and spring to celebrate the accomplishments of the year. The Suzuki program hosts Out and About days and other community performances. MacPhail’s Master Class Series brings dozens of international artists and educators to MacPhail for master classes and workshops. Honors Recitals, All School Recitals, and Concerto & Aria Concerts recognize exceptional student ability and invite young audiences to begin a life of attending arts events. Most of these events are free to MacPhail students and families.

In addition to events at MacPhail, Suzuki students can register to attend Suzuki Institutes during the summer months in locations across the country. The MacPhail Suzuki program offers an Institute each summer for guitar and piano. Institutes provide a wonderful environment to meet and play with other students as well as to receive private instruction from trained institute teachers. Institutes are extracurricular and should not be considered a substitute for summer lessons.

Suzuki Tour Program
The Suzuki Tour program provides an opportunity for advanced Suzuki piano, flute, harp, guitar and string students, ages 13 - 18 to perform and travel together. The tour group travels to different international destinations and are usually scheduled in mid-late June. Concerts are performed in some of the premier concert venues throughout the world. During a tour year, students are expected to participate in fundraising activities, prepare tour ensemble music, attend extra rehearsals and play in a tour send-off concert at MacPhail.

Buddy Program
The Buddy Program is a mentor/mentee practicing program among students in MacPhail’s Suzuki Talent Education department. We connect students who are established on their instruments and who enjoy working with other kids! The Buddy Program is open to all instrument groups!  
Mentees: Age minimum: 6 years old, Level Minimum: Folk Songs polished.  
Mentors: Age minimum: 12 years old, Level minimum: Book 4

Lesson Policies

Lesson Makeup Policy
To get the most out of music study at MacPhail, families should make the commitment to consistent lesson attendance. Teachers make every effort to schedule lessons that are convenient for families and productive for students.

According to MacPhail’s policy, lessons missed through student absence (even illness) will not be made up. In the event that the instructor cancels a lesson, a makeup lesson will be offered at a mutually convenient time. We regret that instruction missed because of an official closing of MacPhail cannot be made up. With one week’s notice to the teacher, a
regularly scheduled lesson missed because of a religious holiday will be rescheduled by the teacher. Rescheduling is often difficult because instructors have full studios and other obligations outside of MacPhail during the week. Your understanding and flexibility are appreciated.

Please note: Even though lessons missed because of illness cannot be made up, it is inconsiderate to bring a sick child to his or her lesson. Please consider the well-being of your teacher and other students at MacPhail before bringing a child who is ill to lessons or classes. All MacPhail Policies can be found here: http://www.macphail.org/policies/

**Summer Lesson Policy**
Participation in MacPhail Suzuki Talent Education is a year-long commitment. When arranging summer lessons at MacPhail, Suzuki teachers are prepared to be flexible and creative in meeting varied summer schedules of Suzuki families. If your summer opportunities present a problem with lesson scheduling, please discuss alternatives with your teacher. Students who choose not to study during summer sessions may have difficulty in being placed with their current instructor for the fall semester.

**Policy for Changing Teachers within the MacPhail Suzuki Program**
The relationship with your Suzuki teacher is long-term. Many Suzuki students study with the same teacher during the entire time they are at MacPhail. In exceptional situations, switching to another teacher can be considered. In such circumstances, the MacPhail Suzuki faculty agrees on the following procedure:

1. Try your present studio for a reasonable amount of time. It often takes at least one year to settle into a studio. If you have problems or concerns, bring them up with the teacher first. A resolution is often easily reached when communication is open. You can also plan a meeting with the teacher and Beth Turco, Program Director, for a discussion.

2. If you have been studying with your teacher for a number of years and feel that a change of teacher would be beneficial to your child, the first thing to do is to discuss it with the current teacher, without the student present. You can arrange a meeting with the teacher or discuss it at your Parent-Teacher Conference.

3. If questions still remain after this meeting, either party can call for a meeting between Beth Turco, the teacher, and the parent. Please do not approach a potential new teacher without first speaking with your current teacher and Beth Turco. If all agree that a new teacher is appropriate, Beth Turco will approach the new teacher.

**Reminders for New Suzuki Parents**
New families placed with a teacher are required to attend the New Parent Classes, which are offered on Saturday mornings each semester. Parents will hear lectures, participate in group discussions, observe lessons, and view video to help prepare for the best Suzuki experience.
Teachers will devote the first lessons of the semester to parent instruction on the instrument.

**Observations**
In addition to this private instruction, parents are encouraged to observe private lessons and group lessons together with their child. Observations help the parent understand how the Suzuki Method works and build the new student’s interest in and comfort with his or her upcoming lessons.

**The MacPhail Suzuki Association**

The MacPhail Suzuki Association (MSA) was organized in 1974 by parents of students in the Suzuki Talent Education Program. MSA is a parent organization with the goal of improving the Suzuki experience by strengthening the relationship between child, teacher, family and community.

**MacPhail Suzuki Association Dues and Teacher Development Fund**
The MacPhail Suzuki Association collects annual voluntary dues from Suzuki families. Membership dues go directly to a Teacher Development Fund which provides professional development activities for our Suzuki faculty, such as taking Suzuki teacher training and attending national conferences.

**Additional Activities** of the MSA include:
- Senior gifts and Seniors Concert receptions
- Teacher recognition (flowers and faculty recital receptions)
- Tour student financial aid scholarships
- Buddy program and team building
- Bagel and refreshments sales
- Spirit Wear Sales

**Get Involved!**
The MSA relies on family participation to support all of these activities. Please give as generously as you can by paying the membership dues, making an additional contribution and/or volunteering your time! To volunteer to help with receptions, refreshment sales, plant and spirit wear sales, contact Suzuki Assistant Director, Kamini LaRusso:
larusso.kamini@macphail.org.
Selection and Care of Your Instrument

Selecting the proper instrument is extremely important. It is essential that you consult with your teacher before you choose one. Do not purchase an instrument for your child without prior discussion with your studio teacher. Buy the best instrument you can afford, for the benefits to your child will far outweigh the initial pinch to the pocketbook. A better instrument has been created with more care, is easier to play, and produces a finer tone. Good equipment helps make the rewards of playing more immediate. Please discuss the list of instrument and music supply shops found at the end of this section and the “Instruments for Sale” book at the Student Service Center with your teacher.

Violin, Viola, Cello, and String Bass

Size
One of the most important considerations is instrument size. Your teacher can measure your child to determine the proper size. Music stores don’t always have personnel capable of doing this type of measurement. Instruments that are too big are difficult to play; don’t try to save money by getting a size to “grow into.” If your child is close to the next size, you may want to rent the smaller size until you’re ready to purchase the larger size.

Rent or Buy?
Several area stores rent and sell instruments. Some have “rent with option to buy” arrangements. Some offer “buy back” guarantees when you purchase the next size instrument from the same shop. Compare plans to find one that best suits your needs. The decision to purchase or rent is yours. Purchasing provides the opportunity to reinvest in your next instrument, but renting can be easier on the monthly budget and eliminates the need for resale.

Brand of Instrument
Most beginners will want to rent or buy an “outfit” that includes the instrument, case, and bow. Ask your teacher for assistance before selecting any instrument. All local shops allow you to take the instrument “on approval” to a lesson before you make a final commitment. Instruments should always be examined by your teacher before purchase to ensure that you get an instrument in good repair with proper fittings.

Bows
Be sure you choose a wood bow with horsehair, not a fiberglass bow with synthetic hair. While prices are similar, wood bows work much better and are more flexible. Wood bows do tend to be more breakable. Horsehair produces a better sound than the synthetic hair. Ask your teacher to check any bow before you make a final selection.

Upkeep and Repairs
Smaller instruments are surprisingly sturdy and don’t usually need repair. The teacher should occasionally check to ensure that the bridge is not leaning and has not slipped. If the
instrument does sustain damage, bring it to a reputable string repair person. Don’t try to fix anything yourself, even if it seems simple. A skilled artisan can make the instrument sound like new and maintain its resale value.

Strings need to be replaced every 6 months to a year, or as soon as decay is noticed. Sometimes rental instruments come with old, “false” strings. Ask your teacher to check your newly rented instrument; if the strings are false, the store should replace them. Your teacher can advise you on preferable string brands. Keep an extra set of strings in your case. Strings don’t often break, but it is important to have replacements on hand. Your teacher can show you how to put on a new string.

Bows make the string vibrate by “grabbing” the string. The rosin roughens the bow hair so it can better grab the strings. Bows need rosin applied for approximately every two hours of playing time. Parents usually need to help younger students do this for the first several months. The rosin and bow hair should never be touched by your hands, since oil from your skin blends with rosin to form a dirty, gummy substance.

Bows should be rehaired yearly. If you purchase or rent a used instrument, the bow may need to be rehaired; ask for your teacher’s suggestion.

Rosin can accumulate on the instrument, so use a soft cloth to wipe off the strings and instrument every time you finish practicing. Do not wait until rosin has built up. If rosin has built up, you may purchase an effective, inexpensive violin cleaner, which a teacher or reputable string shop recommends. Don’t clean or “shine” your instrument with anything else. Occasionally, rosin needs to be cleaned off the strings. Use alcohol, but be very careful as it will remove varnish.

Keep the instrument in its case when not in use. Instruments should be protected from extreme temperature variations and direct sunlight. Damage to varnish is usually irreparable. Avoid leaving the instrument in the car. Students can learn to take care of their instruments with guidance from the teacher and parent. They can begin by wiping rosin from the strings; they can also take out and put away their instrument with care and respect. If you ever have questions about your instrument, always ask your teacher.

**Harp**

*Choosing a Harp*

When choosing a quality instrument for your child, the size of the instrument is crucial. Be sure to consult your teacher about size and model. Equally important are the height of the chair and footstools. Helping your child sit properly will make him or her more comfortable at the instrument and will encourage practice. The chair should be used only for harp practice and not for other purposes.
**Harp Maintenance**

1. Tune the harp daily. Consult with your teacher about the best tuning method (tuning fork, electronic tuner, piano). The success of your child’s harp study is directly related to hearing correct, in-tune pitches, so regular tuning is very important.

2. Keep the harp clean. Dust it regularly with a clean, soft, dry cloth. High quality furniture polish should be used once a month (more often in the summer) to remove any oil or perspiration from the wood; these will destroy the finish if not removed. If only clean hands play the harp, strings should not need cleaning. The levers and surrounding area can be cleaned with a soft brush. Remember: Levers should be left down when the harp is not being played.

3. Keep good strings on the harp. If strings are false (the pitch wavers), fuzzy (gut strings) or have dents from the levers, they should be replaced. Replace strings with the same kind that came on your harp: gut with gut, nylon with nylon, wire with wire. A skeleton set of strings should be kept on hand as strings can break anytime. Wire strings should be changed at least every two years.

4. Find an appropriate, safe spot in your home to keep the harp away from high traffic areas and pets. It is a good idea to keep a harp against a wall when not in use. Do not keep it near radiators or direct sunlight. During the winter, it is a good idea to store the harp in a room with a humidifier. Find an attractive, comfortable spot that welcomes the student to daily practice.

5. Transport the harp with extreme care. Always move it with the cover on. Lay it down on the tuning pin side, not the lever side. In the winter, warm the car before putting the harp inside and cover the instrument with a blanket if you have a thin, flimsy cover. Never leave the harp in the car in hot or very cold weather. After unloading the harp outside, if it is necessary to leave it standing for a few seconds, always have someone hold onto the harp. A gust of wind can easily blow a harp over, and cause severe damage.

**Guitar**

**Choosing a Guitar**

Child-size classical guitars come in a variety of non-standard sizes. These are often referred to as ⅓ and ⅔. These size references are often misleading. To clarify: The length of the string from saddle to nut (the two bones from which strings are suspended) can vary in length from 44cm to 66.5 cm. This variable and the size of the guitar’s body must both be taken into account when choosing an instrument. Always choose an instrument under the advice of your teacher. Guitars are available at a few local music shops and through the Internet. Ask your teacher for web sites and make sure to check the bulletin boards at MacPhail for used guitars. You will also need a classical guitar foot stool (approximately $15).
Guitar Maintenance
1. You should change your classical guitar nylon treble strings two times a year.
2. Guitars with solid wood sound boards need insert humidifiers.
3. Keep the inside of your guitar case clean.
4. Carry your books separately, not inside the guitar case.
5. Do not leave your guitar in the car. Avoid drastic temperature changes – especially hot.
   The guitar’s glue starts to soften at 110°F.

Piano

Buying a Piano
The following represent general guidelines you can use to purchase a piano. As always, consult with your teacher before purchasing any instrument.

1. Decide on a budget. Buy the best instrument you can afford and one of slightly higher quality than you think you deserve. Resist buying a “clunker” or “student piano.” A piano can be a wise investment if you choose the right instrument. Up to a certain point, pianos appreciate in value. You can continue to “trade up” if you buy from a dealer; you will always get full value on a trade-in. In addition, fine pianos are less expensive to maintain in the long run.

2. Learn about the different types of pianos: uprights and grands. Upright (sometime called vertical) pianos range in size from 36” to 60”. The smallest uprights are spinets; the larger ones are studios or full size. Grand pianos range in size from 4 ½’ (baby grand) to 9 ½’ (concert grand). Medium-sized grands (5 ½’ to 7 ½’) are most popular. In general, bigger pianos are preferred to smaller ones. Grand pianos have a double (or repetitive) action which creates resistance in the keys. Grands also have longer strings, bigger soundboards, and more resonating parts than uprights. Electronic keyboards (even digital ones) are not an acceptable alternative to a piano. The tone and touch cannot compare to that of the grand pianos which children will be playing on during their lessons and at recitals.

3. Purchasing a new piano. Shop around at different piano dealers. Gather information about many brands in your price range. Listen to the different sales pitches as if they were from car dealers – don’t assume that everything they say is completely true. Once you’ve narrowed down your choices, play each instrument. Check for the following: even tone, even action, working pedals. Listen to the sound with the lid up and down. Have an experienced pianist play the instrument, if possible. Ask to try the piano in your home to listen for drastic changes in the sound. If you’re not sure about the deal you’re getting, walk away.

4. Purchasing a used piano. Excellent used pianos are available for purchase. You can find used pianos through three sources: piano technicians or rebuilding shops, used piano dealers and newspaper ads. Ask about the history of the instrument and about specific
work that has been done to the instrument (action rebuilding, voicing, etc.). Play the instrument and check for the same things as with new pianos. Make sure the piano is in tune when you play it. Get the opinion of a piano tuner or technician before making a final decision.

**Piano Maintenance**
1. Place your piano in a pleasing part of your home – one that is free of major distractions but part of your living area (in other words, not in a dark corner of your basement).
2. The piano should not be placed near radiators or hot air ducts and should be at least one foot away from outside walls.
3. Teach respectful handling of the piano. Encourage children to explore the sounds quietly, with one finger if necessary.
4. Tune your piano at least twice a year during times of stable humidity. A tuning costs about $75-$100. Children are extremely sensitive to out-of-tune pianos.
5. Control the humidity in your house as much as possible. Wide swings in humidity are very damaging to a piano. Piano manufacturers recommend a relative humidity of 40 to 50 percent. Investigate three different types of humidifiers: central humidifier for forced air furnaces, room humidifier and individual piano climate control systems.
6. Other kinds of piano servicing, such as voicing and action regulation, may be necessary.
7. Treat your piano’s finish carefully by using good judgment about what objects to place on it.

**Shops for Instruments and Music Supplies**
Always call a music store before you visit to ensure someone will be available to help you. Consult with your teacher in advance regarding any instrument or product you plan to purchase.

**Instrument Sales and Repairs**

**Violins, Violas, Cellos and String Basses**

**Local**

<table>
<thead>
<tr>
<th>Business</th>
<th>Website</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Claire Givens Violins, Inc.</td>
<td><a href="http://www.givensviolins.com">www.givensviolins.com</a></td>
<td>1004 Marquette Avenue S, Minneapolis</td>
</tr>
<tr>
<td>House of Note</td>
<td><a href="http://www.houseofnote.com">www.houseofnote.com</a></td>
<td>7210 Minnetonka Blvd., St. Louis Park</td>
</tr>
<tr>
<td>John Waddle</td>
<td><a href="http://www.maestronet.com/waddle">www.maestronet.com/waddle</a></td>
<td>2032 St. Clair Avenue, St. Paul</td>
</tr>
<tr>
<td>All Strings Attached</td>
<td><a href="http://www.allstringsattached.com">www.allstringsattached.com</a></td>
<td>8224 Olson Memorial Highway, Minneapolis</td>
</tr>
<tr>
<td>Quinn Violins</td>
<td><a href="http://www.quinviolins.com">www.quinviolins.com</a></td>
<td>1081 21st Avenue SE, Minneapolis</td>
</tr>
<tr>
<td>Dahl Violin Shop</td>
<td>612-339-4800</td>
<td>89 South Tenth Street, Minneapolis</td>
</tr>
</tbody>
</table>
### National
(Many national shops will ship instruments to you for trial. Consult individual websites for details.)

**Johnson String Instruments**
- Website: [www.johnsonstring.com](http://www.johnsonstring.com)
- Phone: 800-358-9351
- Location: Newton Center, MA

**William Harris Lee & Co.**
- Website: [www.whlee.com](http://www.whlee.com)
- Phone: 800-447-4533
- Location: Chicago, IL

**Reuning & Son Violins**
- Website: [www.reuning.com](http://www.reuning.com)
- Phone: 617-262-1300
- Location: Boston, MA

### Harps

**Lyon and Healy West**
- Website: [www.harp.com](http://www.harp.com)
- Phone: 877-621-3881

**Kolacny Music**
- Website: [www.kolacnymusic.com](http://www.kolacnymusic.com)
- Phone: 800-870-3167

### Guitars

**Podium Music**
- Website: [www.thepodium.com](http://www.thepodium.com)
- Phone: 612-331-8893
- Location: 425 14th Avenue SE, Minneapolis

### Pianos

**Music Connection Pianos**
- Website: [www.connectwithmusic.com](http://www.connectwithmusic.com)
- Phone: 651-464-5252
- Location: 77 8th Avenue SW, Forest Lake

**Schmitt Music Centers**
- Website: [www.schmittmusic.com](http://www.schmittmusic.com)
- Phone: Many locations. See local directory for store nearest you.

**Jim Laabs Pianos**
- Website: [www.worldsfinestpianos.com](http://www.worldsfinestpianos.com)
- Phone: 800-353-8205
- Location: 3783 Lexington Ave. N, Arden Hills

### Local Music Stores for Recordings and Sheet Music

**Groth Music Co.**
- Website: [www.grothmusic.com](http://www.grothmusic.com)
- Phone: 952-884-4772
- Phone: 800-969-4772 (toll-free)
- Location: 8056 Nicollet Ave. S, Bloomington

**Schmitt Music Center**
- Website: [www.schmittmusic.com](http://www.schmittmusic.com)
- Phone: Many locations. See local directory for store nearest you.

**House of Note**
- Website: [www.houseofnote.com](http://www.houseofnote.com)
- Phone: 952-929-0026
- Location: 7621 Minnetonka Blvd

**Barnes and Noble**
- Website: [www.bn.com](http://www.bn.com)
- Phone: Many locations. See local directory for store nearest you.
Other Resources:

Shar Products Company  
www.sharmusic.com  
800-248-7427/800-997-8723 (fax)

Southwest Strings  
www.swstrings.com  
800-528-3430

Young Musicians  
www.young-musicians.com  
800-826-8648

Honeysuckle Music  
www.honeysucklemusic.com  
612-644-8545  (Suzuki Guitar Materials)

Sheet Music Plus  
www.sheetmusicplus.com

Kentucky Music Supply  
www.kymusiconline.com  
270-842-8022

Fluteworld  
www.fluteworld.com  
248-855-0410

Amazon  
www.amazon.com
ORCHESTRA POLICIES
Orchestra Expectations

The Suzuki String Orchestras focus on building skills related to orchestra membership, which is an extension of what you learn in your private studio lessons. The orchestras will work on sight-reading, note reading, and playing together, both within your own section and with the orchestra as a whole. Bowings will be important! The literature will develop some or all of these skills at different times; some pieces may be technically challenging for many students while others may be more manageable so that the focus can be on phrasing, bowing, dynamics and tempo. The String Orchestra repertoire highlights pieces written for strings alone, rather than for a full orchestra with brass, winds, and percussion. There is a wealth of repertoire for string orchestra, often performed by the SPCO and played on classical radio stations.

Please arrive prepared for rehearsal each week. This means:

1. Individual practice at home so you can play your complete part accurately and at tempo in only two weeks. Control of your individual part is the basic material you bring to rehearsal. Your job at rehearsal is to be flexible in order to match and blend with others. Although the music may or may not LOOK challenging, especially compared to current solo repertoire, the challenging work comes in putting the ensemble together.

2. Arrive on time – In orchestra this means being in your chair with the stand set up, music on the stand, and ready to play at the time rehearsal begins.

3. Bring all necessary equipment: instrument, stand (labeled with your name), pencil, and music. Every player has his/her own part and is responsible for marking it. If you share a part and use the other person’s stand, please keep your part close by to mark with pertinent information. All parts must be marked so that everyone has the latest information in their part to practice at home.

4. Ask questions if you need more explanation. It is true—there is no such thing as a bad question, and we need to make sure everyone understands what is happening in rehearsal.

5. Listen attentively when other sections are working on passages during rehearsal. Usually, what a conductor says to one section will also relate to something you play, so make sure you are paying attention! Point to your music and feel the rhythm of your part while another section rehearses a passage. This way, you will start learning how the parts fit together. (During rehearsal when you have a rest, you should figure out who is playing and what rhythm they play. When you are playing, you should figure out who else is playing and how their rhythm compares with yours. When you play the same rhythm as another part you should notice their bowing and match the bow direction, amount of bow, bow placement and articulation.)

6. Contribute positively at all times. Each person is important to our overall success as an ensemble.

7. Assist with setting up and taking down of the room as directed by the conductor.

8. Remember to have fun and get to know the other members of the orchestra. Rehearsal time is short and intense with little time for talking, so limit your talking to before or after the rehearsal.
ORCHESTRA ATTENDANCE POLICY

Attend orchestra every Saturday. Your job in orchestra is to develop ensemble which is the art of being together. Whenever anyone misses, there is a missing piece in the ensemble puzzle. We want you to have the most exciting orchestra experience possible. When everyone has good attendance, the conductor can move forward each week and does not need to repeat instructions for those who were absent.

In order to give you the highest quality orchestra experience we have an attendance policy similar to other youth orchestras or sports teams:

Each student is allowed TWO absences per concert cycle.* If you know that you will be unable to attend more than twice, you should notify the conductor, the string group coordinator, and your private teacher and not perform in the concert at the end of the cycle. In many cases, the conductors, at his/her discretion will still encourage you to attend rehearsals as valuable learning can still occur. If you are not performing on the concert, you may or may not be asked to attend the dress rehearsal.

If you know you must be absent, please give a written notice to your conductor as far in advance as possible (see emails on the front page). For last minute emergencies, leave a voice message for your conductor or Heather VanderLey.

Students absent a third time during a concert cycle may request to participate in the concert. Exceptions will only be considered if at least one of your absences was outside of your control (e.g., severe illness, dangerous weather, death in the family). The conductor, the Program Director and your teacher will discuss your request and make the final decision. Some of the factors that will affect the decision will be your promptness, preparation, participation in the rehearsal, whether advance notice has been given, and the timing of the absences within the cycle. The decision made by the conductor will be final. Petitions should be made in writing to the conductor and Heather VanderLey, Suzuki String Coordinator no later than noon on the Wednesday following the third absence.

*A concert cycle consists of the concert and all the rehearsals of the music to be performed at that concert. Please check your Saturday group/orchestra calendar, so you are aware of when each concert occurs and assess how many rehearsals you will miss. Communication is the key to making things easier for everyone, so if you can let your conductor know of absences at the beginning of each session, it reduces follow-up work for all parties.

Orchestra Dress Code
Orchestra Dress Code

A performance should draw attention to the music and not the performers themselves. A dress code is a helpful guideline for the members of each group.

Chamber

Girls: All black, with dressy black shoes. If socks or hose are worn, please make sure that they are black. Skirts and dresses must be calf-length or longer. Tops should have straps, preferably sleeves.

Boys: All black, including black dressy shoes and socks.

DaCapo, Camerata and Sinfonia

Girls: White top, black bottom, with dressy black shoes. If socks or hose are worn, please make sure that they are black. Skirts and dresses must be calf-length or longer. Tops should have straps, preferably sleeves.

Boys: White shirt and black pants, including black dressy shoes and socks. Ties are up to the conductor’s discretion.