



2006 - 2007

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Body Mapping Question of March!!!

"In order to allow a facile and non-injurious left hand technique on a stringed instrument, we need free movement at all the finger joints. How many finger joints are there and where are they located?"

Hint: See pg 11 after you've tried counting

Thanks to Our Volunteers

In addition to the regular work that is done on a volunteer basis by the board and our dedicated teachers, we'd like to acknowledge...

Krista Vokey and David Sing, once again for the great job of organizing our Christmas potluck

Santa Claus, for dropping by and saying hi during his busiest season!

Heather Patey, for handling all STEP related email inquiries, and being an excellent Web mistress to our new Web site: <http://www.nfld.com/~step/>!

Jodie Rice, Mistress of Instruments, for the housing and care of STEP's instrument bank!

Len King, for taking the time to help us furnish STEP's new office in the Arts and Culture Centre!

Call for Volunteers!

STEP is in need of:

- 1) **A newsletter editor**
- 2) **A proofreader for our documents**

Please email Tzu-Hao if you're interested in sharing your expertise!



A Message from the Artistic Director

Hi there, this is my first message as Artistic Director and I'm looking forward to many more. I've spent the last few months getting to know the ins and outs of how STEP really works. I've been envisioning new and exciting projects as well as looking at the old and humdrum to see how to polish it into a new shine.

I think that the Website is on its way to becoming a great resource for teachers, parents and students in general and not just when you've lost your group class schedule! Keep an eye on it as we're hoping to put up articles about practicing, how to look for an instrument and many more. If you have ideas please email us at suzukinl@gmail.com. Just remember that our lovely and dedicated Web Mistress Heather Patey can't do everything at once, so patience is a virtue.

I'm excited at the new parent workshops, which will be offered a few times before the end of the year on topics such as Practicing Tips. If you want to contribute and or benefit from this discussion check it out during group class morning on April 21st. Sandra Pope is good enough to share her wisdom in this area. Keep an eye for more of these in May.

St. Patrick's Day sees a return of a STEP alumnus, Raphael Hoekman, who will be performing at the MUN School of Music with the Tokai String Quartet (<http://www.tokaiquartet.com/>) and in the afternoon is nice enough to give a masterclass to young STEP cellists. He says this is a way of giving back to the program, which nurtured his early musical career.

Our STEP groups shone bright at the Kiwanis Festival! Both the STEP Fiddlers and Senior Orchestra were selected to compete in the prestigious Rose Bowl Competition on Thursday, March 8th. They represented STEP very well throughout the event, and we offer our congratulations again for their accomplishments. More acknowledgements of student achievements in the festival can be found in the Talk of the Rock section on page 6!

Next year is our 25th anniversary of STEP's incorporation in 1982. Wow I've been playing Twinkle Twinkle Little Star for a long time! What a wonderful piece of music to guide one through life and its own variations! We're looking forward to the return of another STEP Alumnus, Mark Fewer, now Concertmaster of the Vancouver Symphony, who will be playing the NSO in November. He has been generous enough to help us with our anniversary celebrations. Please check out his VSO bio at <http://www.vancouverSymphony.ca/>

Atlantic Canada Suzuki Institute (ie. Camp) is shaping up to be another great year with even more international clinicians alongside our equally as strong local teachers. I'm particularly excited to offer a brand new program, along with visiting violist Catherine Whalen, Early Childhood Education Suzuki class (aka Baby Suzuki). This is a program designed for infants

and toddlers to develop a musical bond with their parents, as well as basic skills such as singing, rhythm and movement. I've heard nothing but wonderful experiences from programs elsewhere and how easily ECE students learn their instruments when they are old enough for lessons.

The most important element of STEP that has struck me during the last 25 years I've been teaching in this collective is how important parents are! Without you parents the Suzuki Triangle and the sense of community would not work. As well, your volunteer work is so important for running our programs and activities. I hope that, if you are not currently volunteering please find out what you can do from organizing a social event, to helping with the 25th anniversary, to treats tables at concerts to anything you can think of! You, parent volunteers, are one of the important elements in what make us a different and more enriching experience than simply another activity in your child's schedule. Thank you!

Sincerely,

Evelyn Osborne

Annnnd... A Quick One From Your Program Administrator!!!

Happy 2007! Yes, it is perhaps a little late for that, but I can't help but congratulate us, as we will be welcoming our 25th anniversary starting September of this year! As we mentioned in the previous newsletter, September 2007 to August of 2008 will mark STEP's quarter of a century milestone, and many activities are being planned to usher in this memorable occasion. We'd like to ask anyone and everyone with interesting ideas to help us out with event planning; while we can't promise entertainment by the Warsaw Philharmonic or trips to Hawaii, we can certainly collaborate to make our anniversary year truly outstanding for us and our friends.

Since stepping up to the job of the Program Administrator, my days have been interesting to say the very least. It has literally been doing a little of everything for me, and I find that to be extremely exciting, if not downright awesome! Other than maintaining the office hours (I haven't had many visitors... hint hint, ye brilliant creative minds, come see me with your fantastic ideas!!!) in Arts and Culture Centre's suite 312, I have also been working on several STEP related documents, and trying to grab some media attention for public outreach (speaking of which, did anyone see the article on Christina's Veracini class in the NL Herald? Did anyone get a clipping of it? If so please contact me, I'd like a copy to put in our archive.). Myself and some parent volunteers have also been cracking away at a marketing plan for the program. There are lots of exciting things in the works, so please don't be shy to join us, I assure you it will be a very rewarding experience.

During the group classes on March 24th, a survey will be distributed by your class instructor, and we ask this document be filled out during the sessions and be returned to your instructor at the end of the classes. This is a very important survey for us, as you can help us identify where we need to focus our attention... anonymously! Thank you in advance for your participation, I know I'm looking forward to seeing how the results of the survey can help us to improve the program. Enjoy this issue of newsletter, we've got lots of fascinating contributions from our teachers!

Tzu-Hao Hsu, Program Administrator

Ah, Practicing!

By Tzu-Hao Hsu, Program Administrator

Yes, practicing. Let's all hear a little more about that.

As a student in both piano and flute for years, I can vouch that, no, practicing is not the most fun, and yes, I always had something better to do. Music is something to be enjoyed, and at times, especially when you're repeating that same passage over and over again, it can seem like a lost cause. At these times, I assure you, we require the patience and understanding, and just a little push in the right direction to help us remember why we love our instruments so much, enough to put up with what can be hours and days of our time.

Having said that, it's hardly fair to ask anyone to pull tricks on encouraging practicing out of their sleeves, because we all know practicing is a tough issue to tackle, whether you're the one holding the instrument, or the one with the cookies trying to bait them along. I decided to visit the experts of the Suzuki Association of the Americas, and in the 2000 Suzuki MiniJournal, Ms. Joanne Bath of North Carolina gave us some ideas in an article entitled "I Love to Practice." She summarized over twenty points of interest that parents and guardians should keep in mind, and here I present to you a few tips that I find to be particularly true, having been through both ends of the spectrum myself.



1) **Enjoy the process.** Easier said than done, but a very important part of the learning experience. If the student does not find the session enjoyable, he's less likely to pick up his instrument again, and the frustration experienced for both student and parent can be overwhelming. Dr. Suzuki said three minutes, five times in a day, with joy, so learn to relax and take a break before you become agitated by the process.

- 2) **Be consistent.** Set a time aside during each day for the practice session, build it into your daily schedule and soon you'll observe some similarities between the readiness to practice and the sense of duty that most of us approach the television set with, in anticipation for our favourite TV show. :)
- 3) **Work for an accomplishment.** Goal setting is a great way to help the student focus. Instead of asking the student to learn the entire piece, try for something like mastering a difficult passage. This is a great way of boosting their confidence with the music, and also makes learning the rest of the piece a little easier if they're able to handle the most complicated part first.
- 4) **Stay positive and praise.** This is particularly true for younger students, as older students often discover their own motivations for continuing in their musical education. Nevertheless, your opinions will count very much towards how the students feel about their playing, so take a little time to listen closely and always let them know their talent is appreciated. If you spend a little more time being a fan than a critic, you will find the practice session more enjoyable for both yourselves and your children.

- 1) **Listening.** I'm sure you've seen someone tap their fingers on a table and instantly recognize them to be a pianist? The music plays in their mind as they move their fingers. Listening is a fantastic way of previewing a piece of new music, and already it provides a complete picture of how it should sound when polished and ready. If you're crunched for time, and need to choose between listening and practicing? Ms. Bath suggests listening.

So, that was my two cents on practicing, after doing some quick research from the Suzuki experts. Keeping in mind everyone's practice style and endurance differ, so there are adaptations to be made along the way.

This column is open to submission, so please feel free to send in your tips on practicing and how you tackle it at home to suzukinl@gmail.com, and they will be shared with the membership in the next edition of STEP news. Happy practicing everyone, and remember, music is a marathon of life long fun.

Joanne Bath was the director of the Suzuki Pedagogy Program at east Carolina University in Greenville, North Carolina, where she taught pedagogy course leading to a Master of Music degree in Suzuki Pedagogy. A full version of her article is available from the Suzuki Talent Education Program Office, or you may email Tzu-Hao, Program Administrator, at suzukinl@gmail.com for an electronic copy.

Kristen's Departure

As many of you know by now, a long time and well loved STEP teacher, Kristen Oliver, has moved to Hamilton, ON, to pursue her career in education and other life goals. Kristen is known for her warmth and amazing ability to connect with each student, especially the very youngest and know just what they needed next in their musical journey, she is and will be very much missed. Her students are finding homes and new musical ideas with our other teachers who are lucky to receive such well trained and well loved young violinists.

To our delight, Kristen was recently engaged to be married to her long term partner, Marty, and we all wish her the best and an over abundance of happiness in her new life, I'm sure it won't be long before we see Kristen back home for a visit. To Kristen, on behalf of the teachers, the board and the entire STEP community, we wish you the best and thank you for enriching our musical lives here in St. John's.

Evelyn Osborne, Artistic Director
On Behalf of All STEP Members

Talk of the Rock: Kiwanis Music Festival 2007 Report

- ♪ Congratulations to Lyndon Boone, STEP Intermediate and Junior Orchestra member, who participated in four piano classes this year, and won two first places in 9 yrs and under classes, and a first and third place for 10 yrs and under. Lyndon enjoys both violin and piano, and is clearly talented in both!
- ♪ Yay Liam! Liam Rice placed first in Saturday, March 3rd's class 531-2 String Solo-Baroque-Level 2 with a mark of 88%. He also played on March 6th with the Junior Orchestra, and got an 88%! This was Liam's first time in the festival, and with such great results? Won't be the last!
- ♪ Applause to Senior Orchestra! Under the leadership of Ms. Kellie Walsh, this spectacular group placed first in its class by scoring an outstanding mark of 90% in Class 566 Community String Orchestras-Senior Level, and was invited to attend the Rose Bowl Competition!
- ♪ Go Intermediates! Led by Ms. Kellie Walsh, STEP's Intermediate Orchestra received a mark of 88% and placed first in Class 567 Community String Orchestras-Intermediate Level. Keep up the great work!
- ♪ Hooray Junior Orchestra, for the excellent mark of 88% in the festival! Our Junior Orchestra placed first in Class 568 Community String Orchestras-Junior Level, rock on guys! Great job Kellie, and thanks for your tutelage.
- ♪ Go go STEP Fiddlers! Directed by Ms. Christina Smith, the Fiddlers placed first with a score of 90% in Class 1038 Miscellaneous Bands-Any Age or Level, and was invited to perform in the Group Rose Bowl Competition. Fantastic job everyone!

And that's all the news we received for this year's Kiwanis report. If we'd missed anyone, please let us know, we'll post the results in a later edition of the newsletter. Thank you, everyone, for representing STEP so well in the community. We are very very proud of our talented students, and can't begin to tell how grateful we are to our dedicated teachers and parents!!!

Half a world away with Kurisutina-San: Adventures in Japan

Christina Smith is a long time member, teacher and friend of the Suzuki Talent Education Program. This relationship dates back to (and before) a trip Christina took to Japan. As our 25th anniversary approaches, Christina takes us back to 1989, when she departed Newfoundland to embark on the journey of a lifetime: to study in the Talent Education Institute of Matsumoto, Japan, with Dr. Shinichi Suzuki, founder of the Suzuki Method. As a pre-anniversary celebration, Christina shares tales from her voyage and experience with the man who founded one of this century's most influential method of musical education.

In this episode, saying goodbye to friends and family, the intrepid Suzuki teacher leaves home for a journey across the world...

Thirty hours and half a world away. Lots of time for reflection about what I was doing, especially since the sun followed me all the way across Canada, brightly shining in the airplane windows and making sleep impossible. Lots of time for excitement, self doubts, second thoughts, and making lists of all the things I'd forgotten to do or forgotten to pack before boarding. The only thing I remember about the days before I left is feeling breathless, trying to decide what I would need to bring with me for a whole year out of the country.

Violin, yes, music, yes, tapes, yes, walkman, yes, lots of knick-knacks and Canada pins for presents, yes, summer clothes, yes, winter clothes, um, how cold does it actually get? Shoes, boots, you'll never find size nine in Japan! Address book – have I got Helen's postal code? She wrote my recommendation, I must write her when I arrive. What did the Talent Education Institute request I bring? Black skirt white top, yes, present for Dr. Suzuki – why oh why did I buy those soapstone bookends with the puffins scrimshawed on them?! A good choice, I thought at the time, a piece of rock from the Rock on the other side of the world. Something that will last. I thought, not imagining those red lights blinking on the luggage scales.

Who will I miss most? My family, my grandmother – goodness, she'll be eighty-one this year, and I'll miss her birthday. My cats – I hope they'll be OK. At least they're staying in my house, they don't have to lose me and their home both at once. And they'll still see all their old friends, my students, every week when they come for their lessons with Mark Sabat.

Landing in Vancouver. What to do for six hours! Find somewhere to sit, now there's a challenge! Listen to my Japanese tapes. Hajimemashite – nice to meet you. Watashi no namae wa Kurisutina desu --my name is Christina. Benjo wa doko desu ka -- Where is the bathroom? Can't believe it's a year since I decided to go to Japan and I still haven't made much progress in Japanese! I guess it helps to have somebody to speak with. That's what Group Classes are all about, after all. What a lovely send-off STEP gave me! A dessert party, and music, and a lovely big card and speeches, and a donation to help me along. I'm going to miss everyone. Now stop, it's not time yet to be homesick! There's the flight call. Here we go. Just step off the edge of the continent- the other edge, not even my beloved Eastern edge. This flight's Japan Air – wonder what it'll be like? The stewardess just bowed to me – Hajimemashite. She's wearing a kimono.

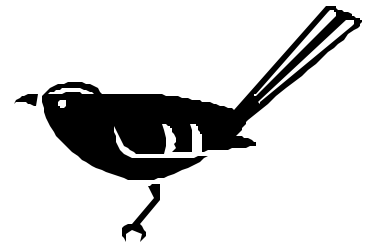
Choice of meal. Maybe not raw fish just yet- Ok, I'll try the noodles. How do you eat noodles with chopsticks anyway? Gee they're really cold, and grey. I'll just pour the sauce over them – whoops, looks like everyone else is dipping the noodles in the sauce. My ducky, who reared ya!? Try the vegs. Weird, they're pickled. I might just lose weight in Japan.

Sun's just going down and we're flying into Tokyo, and there's Mount Fuji, in the sunset. Spectacular. Let's see, I boarded the plane in St. John's at sunrise, and it's now 8:00 p.m. in Japan and there's a twelve and a half hour time difference- that means I've been on the go for – gee I'm too tired to work it out. I'm too tired even to be panicky about Tokyo airport, and I'm one of two million people who will use this airport today. The Tokyo Suzuki office has booked me a hotel – I just have to get on the right bus. And there's a luggage service which will take my luggage from here and bring it straight to Matsumoto. How civilized! Here's the bus. I've been looking for it in the wrong direction. Who'd have thought the Japanese drive on the left side of the road? And look, all the signs on the shops are vertical, not horizontal like they are in North America. Here's the hotel – a western style hotel, no futon tonight. Someone from the Tokyo office will meet me tomorrow and make sure I get on the right train, thank goodness! I can't read anything in this country. Better get some sleep, want to be fresh when I meet Dr. Suzuki tomorrow. Except it's noon in St. John's and my eyes won't close!

Breakfast time. I'll just sit down – whoops! Didn't expect the chair to be two inches shorter than they are at home. Hope nobody was looking. Great, there's an English menu—but it looks like all I can afford in this place is coffee. Never mind, the gentleman from the Tokyo office will have a lunch for me when he puts me on the train.

Kurisutina-San aka Christina Smith

Stay tuned for the next episode, when Kurisutina- san meets Suzuki-sensei...



The Benefits of Large Group Classes

We have a few new and exciting developments with groups this year. As you have noticed, we have changed the names from book numbers to composer names. This way the class can learn about their composer(s) over the course of the year and become more familiar with where the music they are playing comes from!

We also have the exciting prospect, for a few classes, to be larger than we are used to. Why is this exciting you may ask? Well, multi-level group classes of 15 to 20 and more is very common throughout the Suzuki world, and is much more in line with Dr. Suzuki's vision. Many of my colleagues throughout Canada and the US still teach in this way, even in larger programs. We have not had this opportunity in our program since the 1980s (my classes were regularly this size and I had so much fun!). Large groups also offer a different experience to each of the individuals in the group, who learn to play in a large ensemble (a new, very important, type of listening skill!). Students can be also inspired by watching and listening to pieces they do not yet know (they learn so much about how to work on these pieces by listening) and the more experienced students in the class learn to be role models and to play their review pieces at more mature, musical level, in line with the skills they have learned since they first learned the piece.

There will be more discussion on the benefits of large groups later in this article, but first, at the beginning of spring, I thought it would be a great time to remind students, parents and teachers what this philosophy is all about. The Suzuki Philosophy, which we are all striving towards, is based on three major

environments that all work in harmony towards the goal of children learning the joy and love of music:

1. The Private lesson – This is designed for individual instruction of the student and for the parent to learn how to be the “home teacher.” In this environment, the student learns new skills on their instrument, new pieces, and hones skills on review pieces, which set the foundation for later repertoire, and learns to play their instrument as an individual or soloist. Here the student, teacher and parent (Suzuki Triangle) all interact on a personal basis to help the student in whatever personal direction they may need at that point in their musical development.

2. Home Environment – The second vital ingredient in the Suzuki Philosophy is the home environment. Here the child and parent practice together on a daily basis, just as they perform so many other tasks together daily, and music becomes part of their household. This includes regular listening to the CD so that they are very familiar with the repertoire, in order to 1) improve review pieces to a higher level, and 2) to know the upcoming pieces so that they are not strange, confusing and new when the students begin to play them. During practice time, the parent makes his/her best effort to act as home teacher, and works on the material personally designed and given to them in the private lessons. Remember parents, you have always been your child’s primary educator from birth, so you can do this well! I can see it throughout our program that we have great parental home teachers!

3. Group Classes – This is often seen as the *fun* part of the philosophy and it is! However, group classes have a few underlying important goals of their own, which are very different from either private or home lessons. Whereas the home/private lessons are focused on the individual and their personal needs, groups see the collective as a whole. To participate in a group ensemble at a young age is unique to the Suzuki Method, and it is part of the reason for the success of Suzuki students as orchestral and chamber musicians, as well as their overall enjoyment of music.

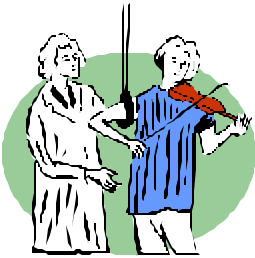
Group lessons develop an entirely different set of skills than private lessons. Here we focus on playing in ensemble, which is very important for string players, who play in unison in orchestral sections! To play in an ensemble one must develop the ear in a different way, you must be aware of your own playing within the group, but also be able to listen and understand what other members of your group are doing. This sort of listening skill means that you can subtly adapt to needs of the group in terms of intonation/tuning, articulation/bow technique, tempo, volume, dynamics, phrasing and musicality. The larger the group the more honed these skills need to become, this is one aspect of groups that is not self evident or participatory for audiences, such as parents, who might not realize the extent and importance of this skill. However, audiences surely notice when they hear a large group play musically!

Students who learn this unique skill early are primed to play in orchestras and chamber music later in their musical careers, and/or, equally important, be discerning and appreciative audiences! Beyond pre-orchestral training, group classes provide an environment for students to learn from other children. We have all seen evidence of children learning more from others than from adults, especially from other children learning the same skills, and this is very important aspect of group lessons. Here students watch other students learning, struggling and succeeding in areas they have or soon will be struggling/

succeeding. Observe your child over the year and try to figure out what they are learning from the teacher and what they have learned/taught other students – I'm sure you'll be amazed! I hope that we can all encourage our children to observe others, and give them support in their musical journeys – comment when they have improved or accomplished something, and/or commiserate with them when they need company. We all need that at some point!

Group classes also provide a social environment for music, so rare in this society. I strongly hold the belief that the Suzuki Philosophy is simply more in line with music making throughout the rest of the world. It is a rare culture who shuts their musicians away and isolates them, as most cultures make music participatory, community based (for everyone musician or not) and above all social! It is important to have other friends who enjoy the same activities that you do- I know that growing up some of my best friends were other violin students, as I had something to share with them and we enjoyed ourselves both in and out of musical activities. It is also wonderful to share your music with other people who are not musicians and simply love to hear you play – it's a nice and easy (for Suzuki students with a good review repertoire) way to spread joy to friends, relatives and the community in general.

Group classes also promote many non musical skills, such as co operation, patience, listening to direction, how to work as a team, how to observe others ... to name but a few crucial skills for the non-musical world!



Group classes, most important for private progress, work on review, which is a crucial foundation for learning later repertoire. Dr. Suzuki's carefully examined the pieces before inclusion in the repertoire, and the earlier selections very subtly preview advanced techniques which come later. For example, the lengthy V bow staccato passages in Country Dance (Book 5) are previewed as early as O Come Little Children (Book 1) and Long Long Ago Variation (Book 2) !!! It is vital for students who

wish to progress through the repertoire easily to build their musical repertoire, and constantly learn to play it with a higher level of musicality. We certainly don't want someone playing La Folia to still perform Perpetual Motion in the same manner as they learned it! Also, playing your newest pieces in group class is actually discouraged as, due to lack of personal attention in that environment, it is very easy to pick up bad habits. It is also important for students to realize that playing the same pieces many times not only improves their abilities musically, but is also a fact of life for the mature musician. While we do learn new repertoire, the majority of a professional or semi professional musicians life is spent playing the repertoire they already know! They rarely get bored with this as they are always improving their performance, with each performance different, and enjoying it simply because it is beautiful music. As with our vocabulary, we don't stop using a word once we've learned it!

Our goal as musicians, from Twinkle to professional, is to strive towards playing beautiful music for music's sake! We should all remember how moved Pablo Casals, one of the 20th century's top cellists, was when he heard 400 children playing Twinkle Twinkle Little Star and the Bach Double Concerto in Japan and remarked that "perhaps music will save the world after all."

Evelyn Osborne, Artistic Director

Body Mapping: Let's Hear It From Our Expert...



There are 19 finger joints on each hand. Trick question? Not really. Though the CMC joints are usually not considered finger joints but rather the "hand-meets-wrist" joints in anatomy textbooks, musicians need to be thinking of the entire length of bone right down to the wrist bones (that we see so clearly on skeletons) as ALL FINGER rather than making a finger/hand distinction. This most proximal of the finger bones needs to have free movement up and away from the top row of wrist bones- it can be seen in really free players and can be felt by placing the fingers of the right hand on the back of the left hand as you mime playing.

Where are the joints? Beginning at the tip of the index finger, look at the creases on your palm and find movement at the very top crease. Do the same at the second palmar crease. So far, so good. When you get to the third crease, double-check: can you really move your finger from there? Many people who have a joint mapped at this third crease are trying to move their fingers from there and set up a situation of co-contraction. Movement will never be free or easy and can possibly lead to injury. Understand that the 3rd joint down from the tip is actually an inch down into the "palm" of the hand. More on the problem of the "palm" some other time!

The solution is provided by Jennifer Johnson, our resident expert on Body Mapping techniques. Jennifer is Canada's first certified Andover Educator and studied with leading Alexander Technique teachers throughout Europe and United States during her sabbatical. A more detailed bio of Jennifer can be found on our Teacher's Page at <http://www.nfld.com/~step/teachers.htm>. Keep an eye out for her next column!

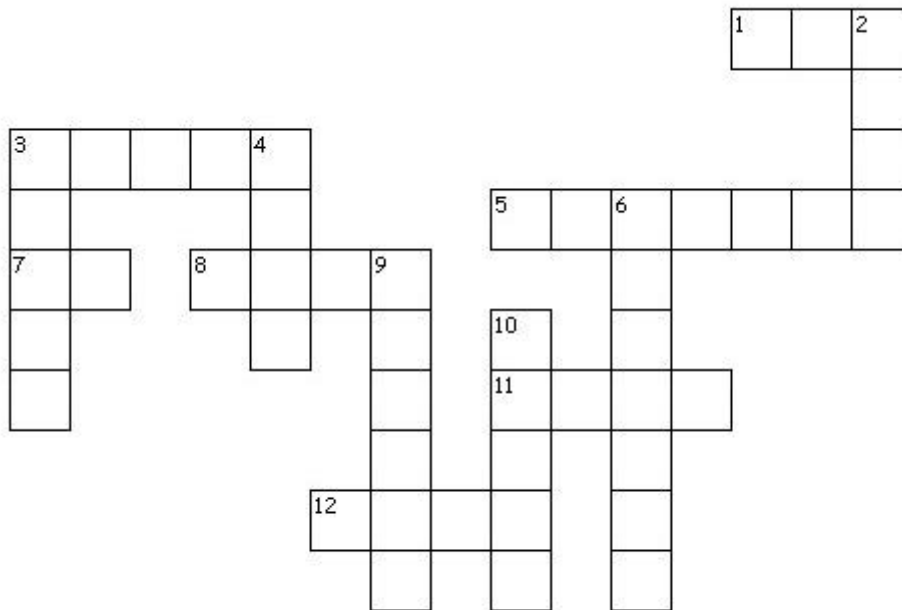
Call for Photos!

It is now more than half way through the year, and we are interested in collecting some photographs and memorabilia from members and friends for STEP's archive, as well as use for STEP program promotions. When you send in your submissions, please indicate the name of persons present in the photograph, the date and occasion, and whether we have your permission for usage in archive and/or program promotions. We will credit all photographs properly to respect photographer's copyright, and submissions can be sent to suzukinl@gmail.com. Thank you everyone!

FOUND!

- ♪ A red and blue boy's child coat left behind at group classes
- ♪ Blue and black water shoes left at BBQ last year
- ♪ Black metronome/tuner

Crossword Puzzle Challenge #1



Across

1. A slight cough
3. Vocal sound that expresses happiness and mirth
5. A Baroque type of dance from France
7. Another name for the sixth note in a scale
8. Choirmaster of St. Thomas Church
11. Spoken
12. A type of folk dance

Down

2. Ionian is an example of one
3. Born in France and worked in Paris for Louis IV
4. To perceive sound
6. Trained as a priest
9. Composer of Water Music
10. Hello, _ _ _ _ _ !

Send in suggestions and ideas for future crossword puzzles at suzukinl@gmail.com!!!

Suzuki Talent Education Program

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Wednesday: 12 - 5
Thursday: 5 - 8

Did You Know...?

The Steve Woodcock Memorial Award, established by STEP in year 2005, is valued at \$100 and is given to a promising string student in any class of Kiwanis Festival. Steve was a long time friend of STEP and a beloved luthier and musician, and we express our thanks for his friendship through this scholarship. The award was won by Spring Burke of Memorial's School of Music in its inaugural year, and who knows, soon there might be a STEP student \$100 richer!

Instruments For Sale

VIOLINS

- 1/10** Nancy Shouse (Cremona - needs bow rehaired - \$100) 753-6504
- 3/4** Nancy Shouse (Strunal, bought new several years ago, selling at cost, excellent sound - \$500) 753-6504
- 1/8** Diane Hollett (Stentor violin kit: violin, case, bow; bow tip needs work but violin and case are in great shape - \$175) 747 - 8321
- 1/10** Janet Hewson (Suzuki with bow - \$175) 753-8434(H) 729-4505(W)
- 4/4** Anne Ryan (Never used - \$300) 753-0401
- 1/2** Karen Fitzgerald (Suzuki; with bow, case and kun shoulder rest - \$300) 745-3748
- 1/16** Colette Phillips (Suzuki - \$250) 437-6480
- 1/4** Colette Phillips (Suzuki - \$250) 437-6480



CELLO

- 1/2** Elizabeth Macdonald (Suzuki with new strings comes with case and bow - \$650) 739-6677 or srm@nl.rogers.com
- 1/2** Elizabeth Macdonald (European comes with case and bow - \$800) 739-6677 or srm@nl.rogers.com
- Full** Laura Ivany (With bow and hard traveling case. All new strings, and has had bridge work and finger-board work in the past 2 years. 7 years old - \$1200) laura_ivany@hotmail.com

MISCELLANEOUS

Latex "Strad pad" Catherine Leung (new - greatly reduces chin irritation) 583-2832

If you would like to have an instrument listed for sale, or if you have sold the instrument listed, please call the STEP phone line at 691-2545 or email step@nfld.com, subject "Classified," to inform us.

Thanks for Reading, See You at Next Issue!