

Parent responsibility handout: All Levels

Dear Suzuki Parents,

Congratulations on becoming part of the Suzuki triangle: Parent, Teacher and Student. You have taken on a vital role in your child's musical, and of course overall, development. As you know, you are planting the seeds for a lifetime of playing music at a high and nuanced level, of music appreciation, of ability to play music easily with others, and of lifetime qualities of seeking and experiencing excellence, of concentration, discipline, follow through, learning through the senses, and of a legacy of a working, respectful relationship to parent, teacher, and peers.

Your responsibilities will vary as your child grows older and advances through the books. Here is a basic overview to prepare you for the years ahead. Please expect me to refer to this sheet as necessary throughout your child's study. Keep this in a binder or desktop folder with other handouts(studio policy, etc.) for easy reference.

All levels of private lessons:

The parent enjoys and celebrates the child's progress.

The parent praises specifically, not generally.

The parent must have the highest quality piano affordable, must have an adjustable bench and footstool for the child

It is the parent's job to see that the recording of the current book, primarily, and the recordings of subsequent two books, are played.

It is the parent's job to get the child to all studio activities.

It is the parent's job to see that all materials are brought to the lesson and that the parent has his own notebook for note taking at each and every lesson. it is important that the child sees the parent taking notes.

Parent is **silent observer** taking notes and/ or videos- the child answers Teacher for herself as necessary. The lesson is the parent's time to observe, including when

the child seems to misrepresent himself. Please do not correct or add to what your child says to me. Just watch and observe. Please allow me, the teacher, to adjust the bench with your child, and please refrain from telling your child, during the lesson, how to behave.

Please: Refrain from texting (unless you are seated at the back of the room by permanent arrangement).

Consider it that same as speaking on the phone during your child's lesson. Your child needs your undivided attention- otherwise you would not be required to be at the lesson!

The parent must be familiar with this handout and studio handouts regarding dates, policies, and other topics.

Please, come IN to the studio as soon as you arrive.

Books 1,2

Book Recitals

In general, and ideally, students in Book 1 play a recital of their entire book. This best prepares the children for

future reading, ear-training, and aural memory. It is a great milestone for the children, and a great motivator for them. It is also a 'rite of passage' which makes them feel proud of reaching a high level of musicianship.

Parent must ensure that the child hears the current Book level CD several times a day. Parent also should play recordings of Books 2,3 (While student is in Book1) and 3,4 (While student is in Book 2)

In lesson, parent sits near enough to the piano to see child's and teacher's hands.

Parent is responsible for scheduling and maintaining a regular practice schedule with the child

During the practice time, the parent is responsible for time management so that repertoire (Suzuki pieces), sight reading, assigned reading, and scales are all practiced regularly

A CD player, itunes, or computer must be near the piano in cases where it has been assigned to listen to specific pieces actively during practice

The parent must be ready, as necessary, with questions for the teacher. The appropriate time for questions about the practicing assignments is before the opening bow or immediately after the closing bow.

Parent confers with teacher at end to be clear about assignments

Assignments are practiced in the lesson so that both parent and child know exactly what to do at home.

A student to student practice mentoring program is available! Please take advantage of this, especially if you are experiencing a rut of some kind!

Book 2

Book recitals

Again, playing the entire book is a wonderful goal, and is accomplished with much perseverance. It can be done!

Timing can be an important factor. Depending on the amount of time it takes the child to accumulate the repertoire, it may or may not be ideal for the child to maintain all the repertoire. It may have been far more

important, for example, that the child be allowed to spend a little less time maintaining repertoire and instead sight reading and working on assigned reading every day. This may be better preparation for Book 3, in some cases, than in playing only Repertoire and neglecting reading. Children may receive the Book 2 Certificate when I feel they have learned the most possible from Book 2 and when they are clearly ready for and involved in learning Book 3.

The parent continues to be responsible for managing practice time

Practice time is now divided in to 4 parts:

- Book 1 assignments (Some assigned transpositions)

 - Scales & Chords,

 - Book 2 repertoire

 - Reading- both Assigned and Sight reading.

The Book 2 and Reading assignments receive the greater bulk of time; Scales& Chords and Book 1 assignments require less time.

Book Recitals in Books 3-7

It may be ideal or simply the most beneficial for some students to play an entire Book recital in these upper books. Sometimes a Half- Recital is merited, if there is going to be a long summer break or a break to do more reading or playing by ear. We must be flexible in regard to the student's needs. We must help the child to make small goals and not have a success/failure approach to an entire book. The parent, student, and teacher must work together to assess good, reasonable goals at this critical time. Sometimes the student may not benefit from maintaining a great deal of repertoire, and would be better off improving reading skills. Sometimes the student needs a lot of supplemental repertoire. Often by Book 3 and beyond a student has developed his own trajectory and we must not limit that by a set expectation that the only way forward is to finish a book.

Book 3 and Up : Readers Club as needed

This is a low key way for your child to stay involved in

lessons if he is just needing a break.

It also allows any middle school student to keep as regular and robust commitment to piano as possible while allowing for flexible scheduling.

Keep this in mind and I will have details for you if you need them.

Book 3

The parent must ensure that the child hears the Book 3 CD every day, multiple times. The child's reading skills are increasing, so he usually has the book open while playing.

Parent plays recordings of books 4 and 5 frequently

The parent will be sitting in the room and will still be taking notes during lessons, but will not necessarily be close to the piano. This is determined by the teacher and parent together according to the needs of the student. At this point, it is fine if the parent's attention is divided because the child is mostly on his own working with me.

The parent is still responsible for scheduling and

maintaining a regular practice routine and time management within that routine. The practice routine is the same as in Book 2, but perhaps with only occasional Book 1 (or Book 2) assignments.

Practice time now also includes:

- assigned transpositions of known pieces.
- Individualized learning of the student's choice: popular music, special projects

Parent confers with teacher at end to be clear about assignments

Book 4

There must be an initial goal that is smaller than playing the entire Book- to learn both Mozart pieces, or to learn one Mozart, one Burgmuller, or even to learn the first 5 selections.

The parent makes sure that the child hears the Book 4 CD every day and plays recordings of Book 5 and 6 on a regular basis

Parent is still in the room during lessons. Both the parent and child understand the assignments.

The parent is enjoying watching the student work with teacher, and may or may not still be taking notes

The teacher and parent are continually assessing and developing the student's ability to complete a specific assignment without parental guidance

The student is active in playing music with peers and with accompanying Book 1 and 2 students.

Practice time now also includes:

- Assigned, more difficult, transpositions
- excerpt of Masterpieces in the key that the student is practicing
- Major Ensemble piece for Duets Recital

Book 5

Student ,parent ,and teacher work together to set initial Book 5 goals.

The parent is present in the room during lessons according to the age and perceived needs of the student

by the teacher and the parent.

The parent's job may simply be to enjoy the student's lesson

The parent is still responsible for scheduling and maintaining a regular practice routine, however the student may be responsible for learning the assignments without the parent's help.

The parent is available to work with the pianist to manage his practice time within the daily routine.

The student must be involved in a variety of Ensembles and must be attending concerts and Recitals of all kinds.

Book 6,7

Student and Teacher are working together in lessons, parent primarily enjoys the music at home and helps by finding and sharing with her son recordings of the pieces in these later Books and bringing the young musician to concerts. Parent should be informed, still, of all the studio dates and Recitals; should be encouraging his son to communicate with the teacher about potential conflicts so that we can all be a team.

Completion of Lessons

The completion of lessons at any level is most

successful when it is planned ahead of time. It gives the teacher and student time to consider options for the future, to celebrate the ways in which the student has grown, to fully appreciate together the legacy that has been created. Please take this seriously and keep me informed. That way even the last lessons can be a celebration and the start of a new journey.