

The background features a large, vibrant watercolor splash on the left side, transitioning from yellow at the top to orange, red, and finally purple at the bottom. On the right side, there are several overlapping, semi-transparent purple geometric shapes, including triangles and polygons, creating a modern, abstract design.

Teaching Transfer Students

with Aubrey Faith-Slaker

NCTM, MM

A Variety of Transfer Student Situations

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*Suzuki, but
missing
fundamentals*

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*Lack of Parent
Support*

Tenets of the Suzuki Method

- ▶ Repetition
- ▶ Playing by Ear
- ▶ Regular Performance / Ensemble
- ▶ Shared Repertoire
- ▶ Delayed Reading
- ▶ Parent Involvement
- ▶ Relationship with the instrument
- ▶ Beautiful tone and polished performance







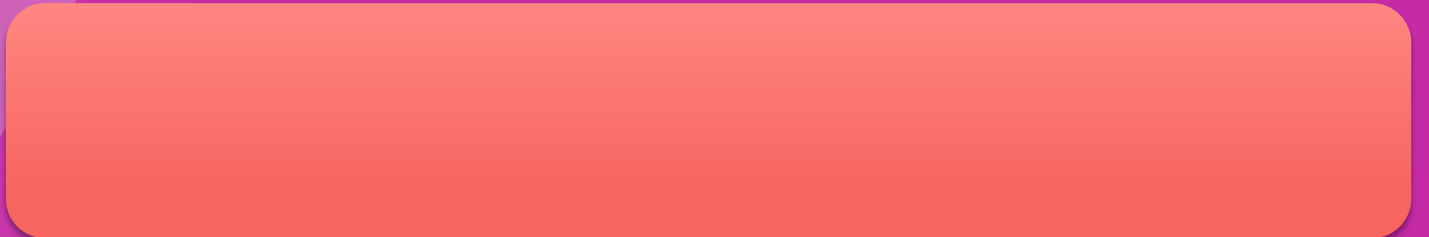
*What do you
love about your
Suzuki lessons?*

What is
great about
a transfer
student?



What is
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a transfer
student?

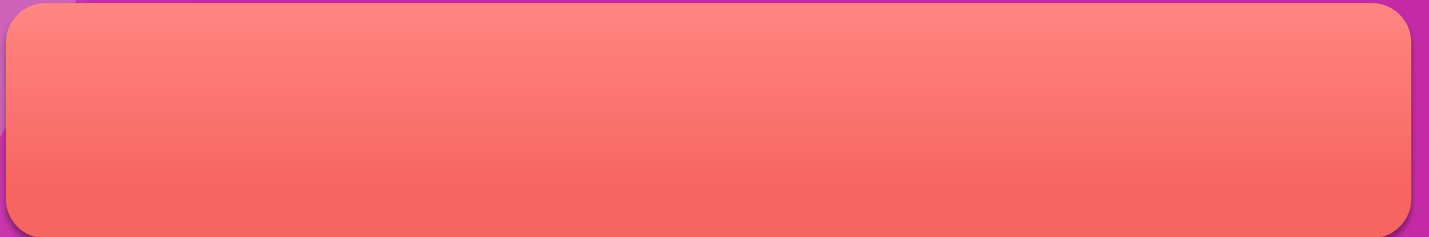
We (teachers) get a chance to think
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We get to learn vicariously from other
teachers



*What is
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We get to learn vicariously from other teachers

We get to rethink our own routines and customs



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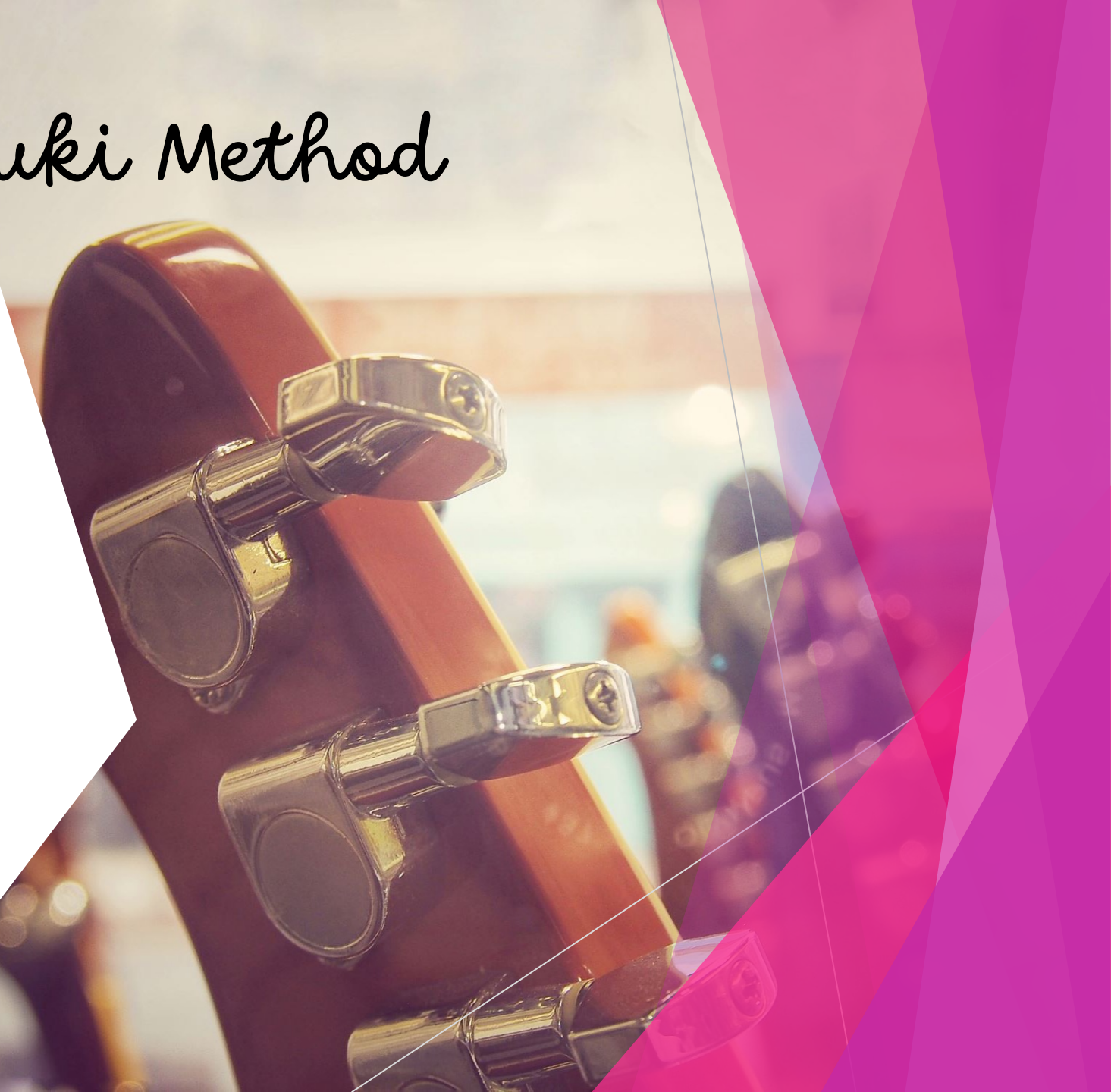
We get to learn vicariously from other teachers

We get to rethink our own routines and customs

The transfer student has *already* gone through some sort of obstacle to music study, and yet they are *still here*. They have enthusiasm and commitment!

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- ▶ Parent Support
- ▶ Ear Training
- ▶ Skill Transference and Keeping a Repertoire
- ▶ Supplemental Literature—if they're burned out on Suzuki repertoire
- ▶ Establishing Group Classes that fit non-Suzuki repertoire
- ▶ Teaching Different styles of learning a piece instead of just by reading—intervallic reading, by ear, by rote, fake book style, etc.
- ▶ Suzuki-ing the Method Books

Types of Support we can Give

Parent Support

- ▶ Training their ears as well—get them involved. Don't put them on the spot. They're more sensitive than their children are.
- ▶ Following the same order as lessons to *help establish a practice routine* at home.
- ▶ Making the notebook a fun place to visit and something to trust—IN LESSON
- ▶ Routine as consistent as possible--in lesson and at home.
- ▶ Being clear about parent responsibilities (and how they change)—"For now" we need you to...
- ▶ Be honest about resistance and have frank discussions about it.
- ▶ Encourage them to *enjoy* their child's playing
- ▶ Teach them to watch their wording

Ear Training

- ❖ Reinforcing Aural Skills:
 - ❖ occasionally taking away the score
 - ❖ playback games
 - ❖ finish the line of music (improv, composition, copying)
 - ❖ play together
 - ❖ play FOR them and THEY find the differences
- ❖ Critical Listening in Group Classes
 - ❖ Isolating portions in class and having the student play just those bits while you play the rest.
- ❖ What else?

Skill Transference & Keeping a Repertoire

WHAT: Teaching students to apply what they're learning to other pieces.

WHY: It trains them to be doing this at *home* and with *new* music. Fostering Independence

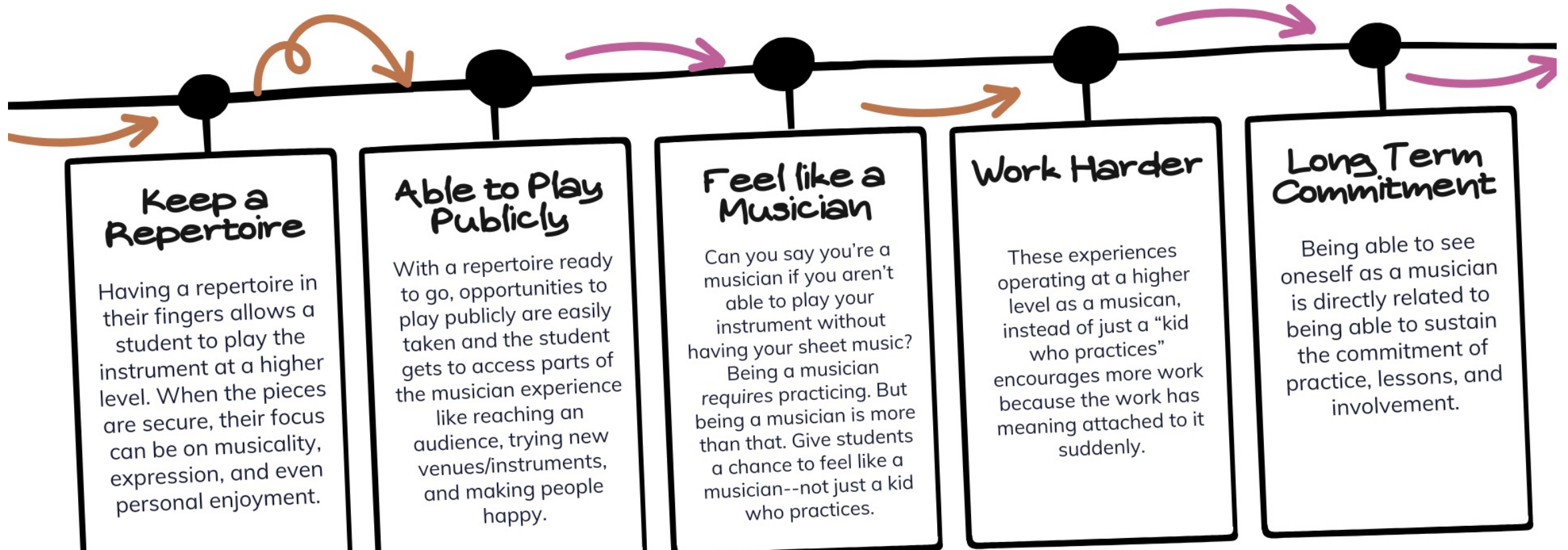
SUGGESTION: 1/3 the lesson on their repertoire (I do not use the term "review"),
1/3 on next steps in working pieces, 1/3 new beginnings to pieces

WHAT'S IN IT FOR ME?: The repertoire is a cache of skills they're already comfortable with that you can rely on when they're struggling with something new.

FURTHER THINKING: Think of the repertoire a transfer student may currently have. What advanced skills can you be working on in those pieces that are hard to focus on in their newer pieces? (or that will make your teaching easier?)

WHY KEEP A REPERTOIRE?

The repertoire is a cache of skills a student is already comfortable with that you may rely on when they're struggling with something new.



Supplemental Literature

- ▶ Other sessions!
- ▶ Know what you're missing by taking out a Suzuki piece (what teaching point was important)
- ▶ Make sure you're able to cover that same teaching point in the new piece or elsewhere.
- ▶ Make it relevant.



Group
Class
Teaching



Group Class Teaching

FEBRUARY 2024

GROUP C

Pass the Beat: Playbacks

Recital Performance Practice

Dynamics Game: Curl, Sit, Kneel,
Stand, Arms Up, Jump

SR Interval Snake 2-6

2nd C from bottom

Tools
Mag Staff Board
1 B flashcards

Arpeggios Review (1 8ve). Scale
up and down 1 8ve in C.

Comp/Improv: Choose a piece
framework

Review Skills (flashcards) - 1B

Adding freshness to repertoire

For the Suzuki student who wants to continue but is a little burned out

- ▶ We are finding ways to make the repertoire last just a little bit longer so we can solidify some foundational work.
- ▶ Use the pieces to work on higher level skills from the next book (and demonstrate how and what it looks like at the next level).
- ▶ Use theory: chords, tonic and dominant, scales IN the repertoire
- ▶ Use transposition
- ▶ Add ornamentation or improvisation
- ▶ Add an element of composition (write a cadenza, an intro, a fancy ending)
- ▶ *Focus on the skills, not the pieces*
- ▶ Be flexible and willing to let go of things if it really isn't going to be worth it. Not everybody needs to fit the mould!

What to do about the Variations?

What do our students get out of the variations?
What do WE get out of the variations?

developing ear/ability to internalize & execute rhythm

becoming familiar with finger numbers, using all 5 fingers

Moving fingers outside of 5 finger hand position

Rolled hand - Var B

Evenness

practicing leaving the keys with a relaxed hand

Repeated notes that taper or decrescendo slightly

Finger independence

hearing different lengths of notes

Rhythmic differences

Bounces - relaxation

practicing finger numbers

Balance of hand

Finger strengthening

focusing on the tone quality

experiencing different rhythms

Clarity of tone

Together, we gain deeper listening skills to each other while playing together

Knowing what kind of concentration, energy, and mood our student has brought to lesson that day.

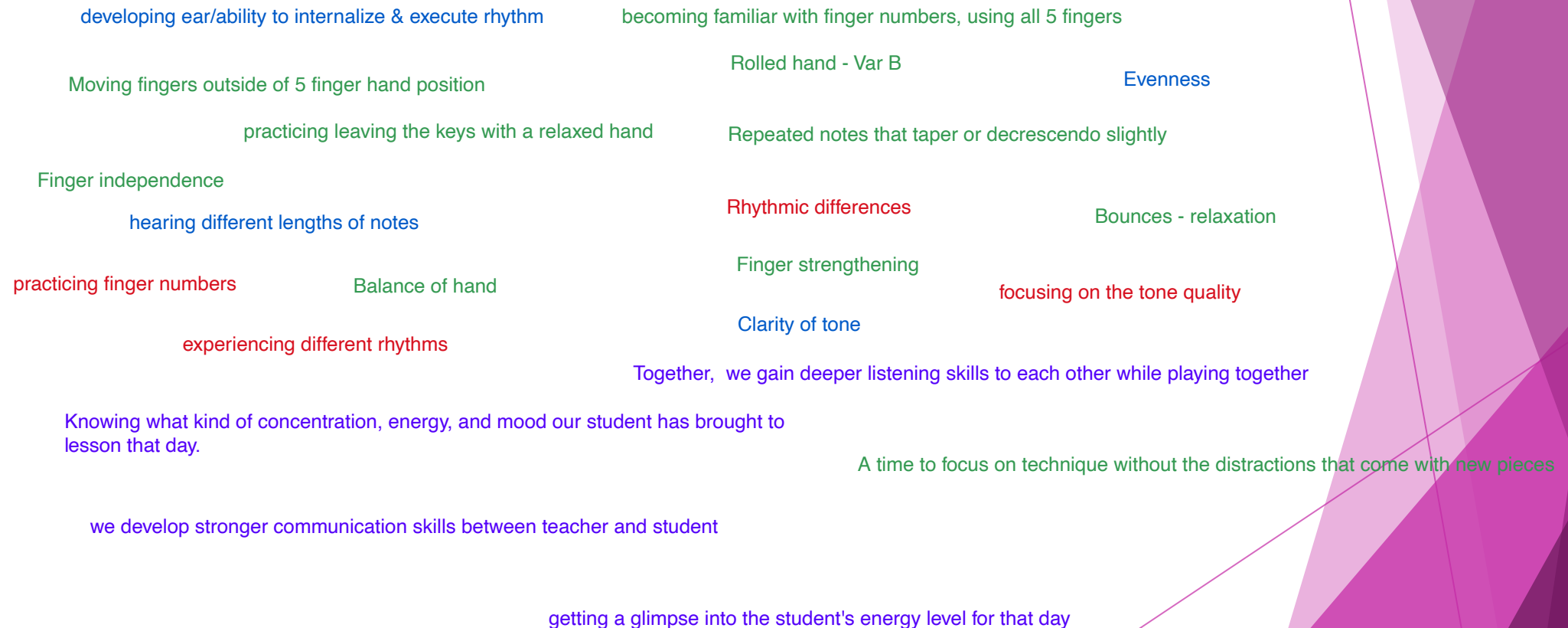
A time to focus on technique without the distractions that come with new pieces

we develop stronger communication skills between teacher and student

getting a glimpse into the student's energy level for that day

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WHY?

HOW?

WHERE?

WHAT?

LIGHT QUICK
CONSISTENT
LIGHT QUICK
CONSISTENT
LIGHT QUICK
CONSISTENT

CONSISTENT

LIGHT QUICK

CONSISTENT

LIGHT QUICK



Current Goals

Piano Purchase
Practice Efficiency
Respect when Dad brings her
Steady Tempo
Hearing Herself Play

Currently Using

Faber Book 1A
Supplemental Solos 1
Mostly Mom, Sometimes Dad
Cache of Performance Pieces
Group Class Motivation



At the Beginning

No focus
Difficulty Regulating Self
Parents Uninvolved
Doesn't stop to listen
Poor tone
No idea of legato
Flat fingers
Keyboard at Home

Skip?

Twinkle Variations
(use substitute)
Honeybee
Cuckoo
French Children's Song
Au Clair de la Lune
Allegretto 2

TANYA BRAINSTORM

Start Prepping

Playbacks
Repertoire Listening
Harmony Prep
Balance
Variations-Faber Piece?
(Juggler?)

Book 1 Skills In the Bag

Dynamics
Follow-Through & Release
Basic Form
Flexible Hand
High Expectations
Keyboard Geography



Thank you!



Now that we've met...



Submit your Bingo Card
for a Special Bonus:
Sent via Email



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[/resources](http://www.aubreyfaithslaker.com/resources)



Stay in touch!
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