

Suzuki Harp School Syllabus

- Originally created in 1992 by Mary Kay Waddington
- Revised April, 2012 by Delaine Fedson, Kathy Kienzle, Janell Lemire, ShruDeLi Ownbey, Phala Tracy, Mary Kay Waddington, and Jill Whitman

Prerequisites for teacher training short-term course participants

- Complete the Every Child Can!© course.
- Complete the SAA video audition process.
- Be a high school graduate.

Structure of short-term courses

- Unit 1 short-term course will contain 28 hours of class time, including 2 hours of observation and discussion of complete lessons from the trainer's own students (either live or by video) and 15 hours observation of student lessons.
- Unit 2 and subsequent courses will contain 15 hours of class time, and 8 hours observation of student lessons.
- Each unit will include consultation time for each participant with the teacher trainer.
- Each unit will include observation, discussion, and feedback.
- Participants will be playing all the repertoire in each unit.
- To get maximum benefit from each course, participants should memorize the music, using the markings and fingerings from the most current Suzuki edition.

Unit 1 Syllabus

Philosophy

- Review of Suzuki Philosophy
- History of Suzuki Harp
- Ethics
- Goals of teaching

Listening

- Importance
- Strategies

Pre-Twinkle Lessons

- Observation of lessons
- Bow
- Focus
- Finger numbers
- Hand position
- Finger movement (castanets)
- Rhythm
- Relaxation
- Position at the harp/posture
- Ear training

Technical points of Book 1 repertoire

- Relaxed finger/hand movement
- Playing on tips of fingers without collapsing knuckles
- Legato repeated notes
- Gestures
- Shape placing
- Replacing
- 2-hand coordination
- Scales
 - 4 fingers descending and ascending
 - Cross-overs and cross-unders
- Muffles
- Lever changes
- Wrist movement
- Centering hand
- Playing without unnecessary motion
- Ornament and trill preparation

Musical points of Book 1 repertoire

- Beautiful tone
- Even tone
- Balance
- Echo
- Even crescendo/diminuendo
- Accents
- Tempo variations: fermata, ritard, accelerando

- Character of pieces
- Feeling a pulse in different time signatures
- Phrasing
- Counterpoint
- Form
- Appoggiatura (gesture on the string)

Individual lessons

- How to structure a lesson
- Communication (verbal and non-verbal)
- Roles of teacher, parent, and student
- Learning styles
- Teaching the whole student

Group lessons

- Ensemble skills
- Peer interaction
- Structure and logistics
- Activity ideas

Parents

- First contact
- Parent education classes
- Taking lesson notes
- Home coaching
- Creating a positive environment

Practicing

- Practice sheets
- Developing practice skills
- Structure and time management
- Motivational tools
- Parent as coach

Review

- Importance
- Strategies

Performance

- Preparation
- Etiquette

Reading preparation and Theory

Logistics

- Harps (and their maintenance)
- Equipment
- Tuning
- Setting up a Suzuki program
 - Physical setup
 - Finances
 - Getting students
- Becoming a part of local Suzuki and harp communities

Unit 2 Syllabus

Review of Suzuki Philosophy

Listening

Technical points of Book 2 repertoire

- Review of Book 1
- Muffling (étouffé)
- LH rolled chords
- 2-handed rolled chords
- Levers and pedals
- Harmonics
- LH flat and brushed octaves
- 4th finger slide
- Glissandos
- Scales
- Legato placing
- Unusual placing patterns (e.g. placing 1234, playing 24)

Musical points of Book 2 repertoire

- Review of Book 1
- Pick-ups, downbeats
- Further development of Balance
 - Pedal point
 - Counterpoint
 - Multiple voicings
- Grace notes
- Phrasing
 - Inertia
 - Weightlessness
 - Broadening
- Further dynamic development
 - Overlapping dynamics
 - Plateaus
 - sfz, sub. p
- Style and character of pieces

Structuring Individual and Group lessons

Changing role of parents

Continued development of Practice, Review, and Performance

Reading and Theory

- Available materials
- Strategies

Logistics

- Re-evaluating harps and equipment

Unit 3 Syllabus

Review of Suzuki Philosophy

Listening

Technical points of Book 3 repertoire

- Review of Books 1 and 2
- Trills and ornaments
- Thumb slides
- More advanced shape placing
- Developing facility at faster tempos

Musical points of Book 3 repertoire

- Review of Books 1 and 2
- Shaping of phrases
- Style and character of pieces
- Triple and duple divisions of the beat
- Subtle musical concepts for shaping phrases, including physical motion, breathing, weightlessness, gravity, and inertia

Structuring Individual and Group lessons

Reviewing the Role of Parents

Continued development of Practice, Review, and Performance

Reading and Theory

- Available materials
- Strategies
- Orchestral skills (as needed)
- Beginning chamber music

Logistics

- Re-evaluating harps and equipment

Unit 4 Syllabus

Review of Suzuki Philosophy

Expanded listening options

Technical points of Book 4 repertoire

- Review of Books 1, 2, and 3
- More advanced pedaling
- New muffling techniques
 - Brushes
 - Muffler
- Quick jumps
- Two-handed trills
- Playing a series of 7th chord inversions
- Fast 2-handed arpeggios

Musical points of Book 4 repertoire

- Review of Books 1, 2, and 3
- Shaping of phrases, breathing
- Controlling melodic lines
 - Top note of rolled chords
 - Between hands
 - Within an accompaniment pattern
- Style and character of pieces
 - Variations
 - Cadenza
- Encouraging more independence of musical interpretation
- Overlapping rhythmic motifs

Structuring Individual and Group lessons

Changing role of parents (student's transition to independent practicing)

Continued development of Practice, Review, and Performance

Reading and Theory

- Integrating reading skills with learning the repertoire
- Visually identifying melodic lines in the repertoire
- Available materials
- Strategies

Logistics

- Independence in moving and tuning harps

Unit 5 Syllabus

Review of Suzuki Philosophy

Expanded listening options

Technical points of Book 5 repertoire

- Review of Books 1, 2, 3, and 4
- Varied rhythmic divisions of beats
- Double harmonics
- Understanding different composers' notation
- Left foot changing E pedal
- Extended harp techniques (e.g. playing with fingernails, tapping on board)
- Reading a 3-staff system
- New muffling techniques
 - Descending thumb knuckle muffle
 - Combining étouffé with L.V.
 - Flat LH muffles with 2 and 4
- 3-handed (cross-over) rolled chords
- Fast 4-octave arpeggios with turnaround

Musical points of Book 5 repertoire

- Review of Books 1, 2, 3, and 4
- Style and character of pieces
- Polyrhythms (3 against 2)
- Controlling melodic lines within a contrapuntal texture
- Frequent tempo changes
- Multiple meter changes
- Expanding the palette of timbre and articulation
- Understanding harmonic structure in the repertoire

Continued development of Practice and Review

Performance

- Orchestra/chamber
- Freelancing
- Competitions
- Ethics and etiquette

Reading and Theory

- Available materials
- Strategies

Helping students explore how harp will fit into their future