MY REASONS FOR COMBINING THE O'CONNOR AND SUZUKI METHODS
Books 1 and 2
By Dorėe Huneven

I want to combine the teaching of the O'Connor Violin Method AND the Suzuki Method repertoires for the following reasons:

1. The O'Connor pieces are not "fiddle." They are well-thought-out sequenced pieces that add on to a student's technique and musical knowledge, and historical knowledge. They can be very effective in use with the Suzuki repertoire because:

   a) the violin techniques (bowing styles, left hand work) are easier to grasp in O'Connor's method, because they are presented more logically, in an easier fashion, and the pieces are shorter (plus they are memorable and fun).

   b) Suzuki's repertoire sometimes has problems: pieces are "out of order" and too difficult (such as Etude and Gossec Gavotte); despite the new revised editions, there are problems with fingerings and bowings, etc.   (I can give you examples).   O'Connor's new method is a pedagogical gift to me.

   c) O'Connor's pieces are fun and pleasant for the children to learn and perform, and recognizable to many people. This adds JOY to playing the violin. Joy is an ingredient that is missing when children are involved in only learning hard pieces, one after another. The Suzuki repertoire is divided into learning steps, but they are not really small enough sometimes. They end up being quite difficult, and not so pleasant for the children to perform, although they are MADE to perform quite frequently!

2. I will still be teaching Suzuki Method, which means that I will continue to teach using Suzuki philosophy that all children can be educated, we use the Mother Tongue Approach, it is the teacher's responsibility to teach each child to rise to the best of his/her ability, etc. Suzuki was a genius in working out this approach!

3. I will still be using a great deal of the Suzuki repertoire (not to be confused with the Method/Philosophy, which will work with any well-thought-out repertoire) I will only cut out the pieces which I think do not add much to the student's technique or musical knowledge. However, I will teach any song that the student likes. This will be done as a solo piece.

4. I am dedicated to teaching Western classical music and technique to all of my students. This music is part of their human education, and the technique will enable them to play any kind of music they want. They will appreciate this music more and more as they grow older.

5. I am also very interested in teaching other styles to my students through the upcoming books of the O'Connor Method. This will help to make them well-rounded musicians in today's world, instead of limiting them to only one style. When they are old enough, they can choose which styles they are interested in and pursue them. It will also give them a joy in music that will keep them playing through hard times, like high school! I myself am a relative newcomer to these other styles. But I notice that children adore them, and this caught my attention. I want to be a good teacher who makes my students happy!

6. If time is of concern to you, I promise that I will not waste any of your child's valuable practice time. I will teach great music and great technique in as little time as possible.

<u>REPERTOIRE PLAN</u>

Combining the Suzuki (S) and O'Connor Violin Methods (MOC)

Huneven Violin and Viola Studio   December 2009
By Doree Huneven

<u>Suzuki/O'Connor Book One</u>

1. Pre-playing posture set-up: violin hold, bow hold, left hand setting, finger setting, bowing rhythms
2. Twinkle Twinkle Little Star, Variations and Theme (S)
3. Boil 'em Cabbage Down, Variations 1, 2, and 3 (MOC)
4. Oh! Susanna (MOC)
5. Buffalo Gals (MOC)

   Solo/Optional/Concurrent pieces of equivalent level of difficulty at this point: (S)
   - Lightly Row
   - Song of the Wind
   - Go Tell Aunt Rhody

6. O Come Little Children (S)
7. Allegro (S)
8. Amazing Grace (MOC)
9. Perpetual Motion (Suzuki)
10. Boil 'em Cabbage Down Variations 4 and 5 (MOC)
11. When the Saints Go Marching In (MOC)
12. Westward Journey (MOC)
13. Bonaparte's Retreat (MOC)

   Solo/Optional/Concurrent pieces of equivalent level of difficulty at this point: (S)
   - Allegretto
   - Andantino

14. Old Joe Clark (MOC)
15. Climbing the Mountain (MOC)
16. Appalachia Waltz (MOC)
17. Boogie Woogie (MOC)
18. Minuet No. 1 (S)
19. Golden Slippers (MOC)
20. Boil 'em Cabbage Down, Variations 6 and 7 (MOC)
21. Johnny Has Gone for a Soldier (MOC)
22. Sweet Betsy from Pike (MOC)
23. Soldier's Joy (MOC)
24. The World Turned Upside Down (MOC)
25. Minuet No. 3 (S)

Solo/Optional/Concurrent pieces of equivalent level of difficulty at this point: (S)
   - Minuet No. 2 (S)
   - The Happy Farmer (S)

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<u>Suzuki/O'Connor Book Two</u>

1.   Chorus from "Judas Maccabeus" (S)
2.   Hunters' Chorus (S)
3.   Boil 'em Cabbage Down Var. 8 (MOC)
4.   In the Summertime (MOC)

Solo/Optional/Concurrent pieces of equivalent level of difficulty at this point: (S)
- Musette
- Long Long Ago in G major with Variation

5.   Red Wing (MOC)
6.   Molto Perpetual (MOC)
7.   Brahms Waltz (S)
8.   Fiddler's Dream (MOC)
9.   Arkansas Traveller (MOC)
10.   Peek-a-Boo Waltz (MOC)
11.   Boil em Cabbage Down Variations 9-10 (MOC)
12.   Off She Goes (MOC)

Solo/Optional/Concurrent pieces of equivalent level of difficulty at this point: (S)
- Bourree by Handel

13.   Over the Hills and Far Away (MOC)
14.   Rock 'n' Roll (MOC)
15.   Cielito Lindo (MOC)
16.   Gypsy Fantastic (MOC)
17.   Bunker Hill (MOC)
18.   Two Grenadiers (S)
19.   Witches' Dance (S)
20.   Gavotte from "Mignon" (S)

Solo/Optiona/Concurrent piece of equivalent level of difficulty at this point: (S)
- Gavotte by Lully

21.   Boil 'em Cabbage Down Variation 11 (MOC)
22.   Dill Pickle Rag (MOC)
23.   Shenandoah (MOC)
24.   Fiddle Boy (MOC)
25.   Rancho Grande (MOC)
26.   From the New World, both excerpts (MOC)
27.   Minuet by Boccherini (S)

Solo/Optiona/Concurrent pieces of equivalent level of difficulty at this point: (S)
- Minuet by Beethoven

28.   Stepp Down Hoedown (MOC)
29.   Florida Blues (MOC)
30.   Song of the Liberty Bell (MOC)