

WEBVTT

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00:00:00.000 --> 00:00:01.060

Kimberly DeRosa: To you.

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00:00:02.960 --> 00:00:26.590

Kimberly DeRosa: I've known Rebecca now since oh, gosh! Probably close to 15 years we met when we were serving on the board, or we got to know each other better when we were serving on the board of the American Harp Society. Rebecca is coming to us from Baton Rouge, Louisiana. She has been a freelance performer, professional performer all of her life.

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00:00:26.590 --> 00:00:47.860

Kimberly DeRosa: and has also been a harp instructor, both private and group instruction. She has developed curriculum for school age students, and she's also taught on the university level, both at Louisiana State University and University of Western Florida. She is an accredited Suzuki teacher.

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00:00:48.399 --> 00:01:03.759

Kimberly DeRosa: Her background is she studied at North Carolina School of the Arts and at Louisiana State University. She has both presented on and performed at American Heart society conferences.

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00:01:03.800 --> 00:01:22.200

Kimberly DeRosa: and we are just here to hear her drops of wisdom, because I have had the great honor and pleasure of seeing Rebecca in action with the young students, which is our topic today is teaching what we call our itty bitties.

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00:01:22.250 --> 00:01:36.409

Kimberly DeRosa: And she's just amazing with them. And she's also had a chance to develop several school programs. So, Rebecca, thanks for joining us today. We're so glad you're here.

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00:01:36.410 --> 00:01:54.800

Rebecca Todaro: Well, thank you, Kimberly. Thank you, Mary, and thanks to all of you for spending a little time together about this topic, it's definitely something that we always continue to work on. I think, with our teaching, and who we try to serve. So it's nice to get feedback from others

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00:01:54.950 --> 00:01:57.240

Rebecca Todaro: and to hear what other people do.

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00:01:57.620 --> 00:02:04.419

Kimberly DeRosa: So who to start off with like, how do you categorize, or who do you consider the very young.

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00:02:05.400 --> 00:02:06.215

Rebecca Todaro: Well,

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00:02:07.340 --> 00:02:31.869

Rebecca Todaro: I guess there's a lot of ways to look at it. But I would say that I was really had some concrete ideas about this when I started teaching that are totally different now, like now, pretty much. It's like potty trains. Great. Let's let's meet and talk, and let's have a let's have a get together, and let's see how it goes. And then we kind of decide what the timeline would be like, because, of course, everyone's different.

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00:02:31.940 --> 00:02:38.410

Rebecca Todaro: and that's a good boundary, because it shows some self-awareness. And I always have a parent and lessons

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00:02:38.820 --> 00:02:41.079

Rebecca Todaro: pretty much until the kid drives

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00:02:41.590 --> 00:02:58.749

Rebecca Todaro: for the most part there's always some families that that doesn't work for, so it's a good place to start potty trained, and then go from there. But I definitely didn't see that as a possibility. When I got out of school and started teaching, I had real concrete ideas like the young would be like 4th grade.

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00:02:59.090 --> 00:03:00.180

Rebecca Todaro: 5th grade.

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00:03:00.300 --> 00:03:01.200

Rebecca Todaro: But

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00:03:01.698 --> 00:03:16.440

Rebecca Todaro: as I learned more and watched really fine teachers, I started to realize that I was missing out on an opportunity to work with totally clean slate, and grow as a human being. Also by working with the very young.

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00:03:18.510 --> 00:03:21.539

Kimberly DeRosa: So how do you find them when they're that young.

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00:03:23.110 --> 00:03:29.712

Rebecca Todaro: Usually they find me. I'm not a very good business person, so I don't have a fantastic website or

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00:03:30.240 --> 00:03:35.500

Rebecca Todaro: some other way of of harvesting students, but word of mouth and

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00:03:35.610 --> 00:03:53.600

Rebecca Todaro: families that you already have in your realm. And I have 2 grown boys now, but when they were little from the time they were wee tiny mother's day out. One day a week, kids, I would bring the harp and play for all the toddlers, and of course it'd always be like H. Day or music week, or

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00:03:54.150 --> 00:04:06.560

Rebecca Todaro: I don't know something, some sort of theme. And then it would become like creative writing in the 3rd grade I'd come and play, and and then all of a sudden, through all these little forays into visiting classes and schools.

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00:04:06.690 --> 00:04:17.679

Rebecca Todaro: I would get start getting a lot of interest. And that's really how the seeds for building a school program happened over the years and also just independent teaching private students

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00:04:17.870 --> 00:04:22.029

Rebecca Todaro: word of mouth that was definitely. That was the main way.

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00:04:22.800 --> 00:04:35.179

Kimberly DeRosa: So after your kids were had grown up a little bit, and you weren't as involved with them and their classmates. Did you continue going into the schools in that same manner.

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00:04:36.210 --> 00:04:37.120

Rebecca Todaro: Yes,

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00:04:38.100 --> 00:04:57.429

Rebecca Todaro: yes, just sort of when the opportunity comes up. And then at that point, you know, we're talking about having had a studio for 25 years. So it kind of self perpetuates at that point, and there's some string players at the Symphony in town have a great school called Grace Notes School of Music.

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00:04:57.430 --> 00:05:22.500

Rebecca Todaro: So before Covid, and during Covid, I really saw the need to align with another place that was more neutral outside my home, not stuffy, had a great website, had somebody managing social media. And even though that kind of cut my lesson fees a little bit, what I would take it opened up a

whole nother part of the community that I really wouldn't have cross pollinated with. They wouldn't have seen me playing the harp somewhere.

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00:05:23.043 --> 00:05:25.460

Rebecca Todaro: So that was really helpful.

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00:05:26.240 --> 00:05:36.959

Rebecca Todaro: And also I've done a few things like at children's museums to be a resident artist for a week or a month, or something where I would offer a class.

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00:05:37.530 --> 00:06:03.169

Rebecca Todaro: I would, you know, perform throughout the museum, but also have something where I would have a bunch of little harps set up and families could sign up for a time slot. And then basically 2 or 3 kids on a harp, we'd have a guided half hour together. And you know, you interface with 500 kids, you might get 2 families out of it that are serious. So it is. It's it takes a lot to sow the seeds of interest and

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00:06:03.770 --> 00:06:07.969

Rebecca Todaro: come in contact with people who are looking for that situation.

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00:06:08.970 --> 00:06:09.470

Rebecca Todaro: That's right.

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00:06:09.470 --> 00:06:18.800

Kimberly DeRosa: So you're you're you were basically introducing like at the Museum, or something like that, you'd be introducing students who have never seen the heart before.

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00:06:19.090 --> 00:06:24.520

Rebecca Todaro: Never seen. A heart probably may or may not have ever considered studying an instrument.

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00:06:24.950 --> 00:06:27.989

Rebecca Todaro: Total cold call all the way around.

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00:06:28.300 --> 00:06:31.030

Kimberly DeRosa: What kind of harps do you put them on.

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00:06:31.140 --> 00:06:45.870

Rebecca Todaro: So for that, and I'd say for about 15 years I had a little stable of harpsicles, so those were really fun and colorful, and I was really trying to find a way where I could find instruments that were tiny enough to reach around, but

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00:06:46.430 --> 00:06:52.168

Rebecca Todaro: low enough investment where I could get enough. That were the same, even if they were different colors. But

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00:06:52.720 --> 00:07:18.220

Rebecca Todaro: It just. It just seemed great, and I talked to them, and I would say that Reese harps is, and I think every harp maker we've ever met definitely tries to get harps in the hands of kids. But what they did was really really lovely, and they're very generous for people who buy. I'm not sure how many it is. I don't know if it's more than 2 or more than 4 harps at a time. But and you don't need lovers to have a heart petting zoo. So

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00:07:18.270 --> 00:07:30.059

Rebecca Todaro: I found that on just the most basic harpsicle. I could get a lot of kids started. I was happy to rent them out. I wasn't worried about anything happening to them. They were booger proof, dirt proof

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00:07:30.330 --> 00:07:32.910

Rebecca Todaro: slime proof. These harps were great.

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00:07:33.390 --> 00:07:39.190

Rebecca Todaro: Yeah. So I use those for a while, and that's really good in a setting like at the Museum. Or

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00:07:39.410 --> 00:07:50.560

Rebecca Todaro: as an add on to a heart camp which I used to have a heart camp here in Baton Rouge before Covid and Kimberly was one of my best teachers, because I love bringing on other people to teach my kids.

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00:07:51.520 --> 00:08:03.860

Rebecca Todaro: and I would offer classes for total beginners. So you sign up. I provide the harp. I provide everything. You just provide the kit, and that would be like, maybe, like ages 4 to 6 and 6 to 8. I have 2 different groups.

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00:08:04.000 --> 00:08:09.119

Rebecca Todaro: and so for that I would use the harpsicles, and pretty much any other tiny harp I could scrounge up.

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00:08:10.090 --> 00:08:40.090

Rebecca Todaro: But that's not really where my head went. Once I started thinking about okay, I only have so much resources. I don't want 20 dying harps. What do I need to make sure that I really serve my goals and what I see as success? And so that kind of refined, I started not having quite as many different harps because I didn't want to have. I don't want to be a harp expert for every harp in the world. I don't want to own every harp in the world, even though I love them all. I don't want to have every kind of string in the world. I don't have a music store. I'm just a harpist.

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00:08:40.210 --> 00:08:52.279

Rebecca Todaro: So I really narrowed down what I offer and what I ask parents to buy now. I think you can see I do have a brilliant in the background, because that's really fun. When I do play at the Children's Museum, or

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00:08:52.730 --> 00:09:00.519

Rebecca Todaro: if I visit a preschool or something. It's ice cream proof and fingerprint proof. And where is that?

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00:09:00.520 --> 00:09:01.799

Rebecca Todaro: And pounds, or whatever.

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00:09:02.590 --> 00:09:10.260

Kimberly DeRosa: And we've got a question in the chat with the did you use favorite harpsticle harpsicle stand?

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00:09:10.870 --> 00:09:11.450

Kimberly DeRosa: Did you.

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00:09:11.450 --> 00:09:12.520

Rebecca Todaro: That's good.

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00:09:12.520 --> 00:09:12.860

Kimberly DeRosa: There's.

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00:09:12.860 --> 00:09:27.030

Rebecca Todaro: Super tiny. I would use the wooden one that they call it a display stand, because the kids are sitting on the ground. They're sitting on the ground. There's nothing like proper about the situation. It's really more of a heart petting zoo, but they learn that even if they're

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00:09:27.080 --> 00:09:49.189

Rebecca Todaro: have the triangle in front of them, and they're not sitting behind it. They can learn the musical alphabet, the red strings, the black strings. Let's play it on the other side any kind of interaction that doesn't look at all like what you think of a harp lesson. It's a lot more like structure. Play at the harp. And then for bigger kids that could sit in a chair, I would use the metal stands.

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00:09:49.960 --> 00:10:04.270

Rebecca Todaro: So actually, those harps ended up going to Puerto Rico with a student of mine who moved there with her family to start a church, and she started a Harp school at a community center. So every once in a while I'll catch pictures of the harps in action. There.

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00:10:04.810 --> 00:10:06.500

Kimberly DeRosa: Wow, yeah.

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00:10:06.822 --> 00:10:10.369

Kimberly DeRosa: Okay. Another question from the chat. Does the Reese brilliant harp

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00:10:10.510 --> 00:10:14.689

Kimberly DeRosa: have narrow string spacing compared to your rigor harps.

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00:10:14.880 --> 00:10:26.570

Rebecca Todaro: Oh, yeah, students never touch it. It's just something I use for fun. Or again, like in what I call the petting zoo environment, where? It's not something that I would even

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00:10:27.260 --> 00:10:34.699

Rebecca Todaro: like. They walk past it more like it's like my cat or something they don't walk past like. Oh, I'm gonna have a heart lesson on the red heart.

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00:10:35.100 --> 00:10:38.440

Rebecca Todaro: I don't think they even see it really now.

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00:10:38.670 --> 00:10:47.080

Rebecca Todaro: But yeah, it is. It's fun. They're really fun. It's kind of like having a golf cart that you can go visit your friends, and you don't have to get in your car.

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00:10:48.680 --> 00:10:53.439

Kimberly DeRosa: So with that festival when you had this small class

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00:10:56.070 --> 00:11:15.090

Kimberly DeRosa: had were, you know, were those all new students, or were those ones that you'd like. I'm trying to kind of figure out. Okay, if you're introducing the harp, creating these opportunities for parents to bring very young children to put their hands on. And in this instrument.

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00:11:15.370 --> 00:11:22.570

Kimberly DeRosa: what's how does that play out like? How many of them do you continue with.

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00:11:22.850 --> 00:11:38.340

Rebecca Todaro: Right. I mean, when I said maybe 2 out of 500 that was great, for, like something in the society where you're playing for a whole school. You're playing at a museum. But for something like that I would usually get 2 or 3 out of a group of 10 kids that would keep on, and I think that's great.

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00:11:38.340 --> 00:12:00.389

Rebecca Todaro: A 3, rd a 3rd of the people that I'm interfacing with want to go on seriously, you know, to the best of their ability. I think that's amazing. So that's kind of what would happen. And they would often be siblings or friends of other little kids who have taken the harp, or, again, word of mouth, or if the camp was at a church or someplace, a school that had put out advertising, then it would be from that

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00:12:00.530 --> 00:12:08.299

Rebecca Todaro: body of people. Still, not necessarily people who knew me, or really had thought about the heart before.

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00:12:08.560 --> 00:12:15.009

Rebecca Todaro: So A little bit of both a little bit word of mouth in the know and total strangers.

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00:12:15.490 --> 00:12:42.249

Rebecca Todaro: And sometimes there's kids that don't get traction like they. They don't have routine. They love playing the harp, but every single lesson is like a brand new world, and we probably have all had those at every age. But that certainly happens when you get the really young or at any age. But definitely at this point, there's some kids where you just sort of tread water for a long time, and I would always throw them in there too, because then, like, you're my good example, you're the pro.

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00:12:42.710 --> 00:12:52.450

Rebecca Todaro: And that way they get to go through the whole all the beginning steps and not feel like they're back at the beginning, but still get all that quality time in again

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00:12:52.720 --> 00:12:54.039

Rebecca Todaro: with the basics.

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00:12:55.100 --> 00:12:59.440

Kimberly DeRosa: So most of these, what you're describing are group settings right.

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00:12:59.440 --> 00:13:03.800

Rebecca Todaro: Yeah, I found that peer pressure is a great way to get people going.

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00:13:04.920 --> 00:13:30.220

Rebecca Todaro: It's a great way to let kids feel comfortable, too, and in that the parents aren't there. That's usually like, I have the kids for 2 h, and I usually have a older student or college student helping me, and I usually have a parent who's a nurse because I'm a worry wart like there's people in the wings hovering, but it's you know it is a group thing. But then, in lessons that's totally different. That's that's serious. We do that one on one with

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00:13:30.220 --> 00:13:34.979

Rebecca Todaro: again, with the parent involved, because the parent takes notes. The parent

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00:13:34.980 --> 00:13:43.120

Rebecca Todaro: practices with the kid. The parents. Really, I would almost say the main teacher. I'm just there to like guide and to teach harp stuff.

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00:13:44.620 --> 00:13:51.460

Kimberly DeRosa: So is that where your Suzuki training comes in? Or was some of this kind of just natural for you.

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00:13:51.740 --> 00:14:06.630

Rebecca Todaro: That was all, Suzuki. I thought that the parents should drop the kid off. I thought the parents shouldn't be involved. I thought that all this somehow. You know that the little artist was in there to provide self-discipline, and

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00:14:06.800 --> 00:14:18.380

Rebecca Todaro: I did not witness, did not witness that at all. That was not what was happening in my studio by not involving these people that were at home with their kid. You know all the time

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00:14:18.500 --> 00:14:21.139

Rebecca Todaro: that I could be using as as a resource.

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00:14:21.380 --> 00:14:31.639

Rebecca Todaro: I'm not that great at it honestly, but I do know teachers whom the parents do all the fingerings and all the note checking at home, and the teacher just teaches harp.

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00:14:32.240 --> 00:14:37.660

Rebecca Todaro: So when you come to the lessons you're working on musicality, you're working on tone and phrasing. You're not

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00:14:37.930 --> 00:14:44.720

Rebecca Todaro: okay, is it a space note or a line note? You know, you know, what clef are we in? The parent does all of that.

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00:14:45.840 --> 00:14:49.019

Kimberly DeRosa: That's not yet right, doesn't that.

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00:14:49.020 --> 00:14:49.869

Rebecca Todaro: Like a fantasy.

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00:14:52.050 --> 00:14:53.000

Rebecca Todaro: Yeah.

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00:14:53.000 --> 00:15:00.650

Kimberly DeRosa: So Mary's at Rosemary is asking, do you expect each kid to have harp a harp at home to practice play.

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00:15:01.696 --> 00:15:09.919

Rebecca Todaro: I do. I do. Yep, they have to have a heart. But you know what that's my job. I I should be making it really easy for them to find a heart.

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00:15:10.060 --> 00:15:37.689

Rebecca Todaro: after all, that's really all I know anything about. If I can't find a heart for a family, there's something wrong with me, and sometimes that's renting one from a family where the kids have gone on, or sometimes that's renting one for me. If I have one available or in a perfect world. I do it through a 3rd party, so they're renting from one of our great harp stores like Melody, or I usually try to go ahead and connect everyone with Lion and Healy from the get go, because

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00:15:37.950 --> 00:15:40.339

Rebecca Todaro: that's what works for me.

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00:15:40.590 --> 00:15:46.340

Rebecca Todaro: And so they end up with a little Salvi gaia. I think there's 1 behind me.

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00:15:46.600 --> 00:15:53.789

Rebecca Todaro: or they end up with an Ogden, if that's what's available. And then they kind of grow into that in the beginning. That's a giant heart for them.

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00:15:54.500 --> 00:16:21.210

Rebecca Todaro: And then yeah, sometimes they're used like funky old ships, you know, because we all know those little harps get really get a beating and but I want them to have something that has all the bones of where what I'm playing on and what I'm comfortable with. But that's going to be different, for for all of us like where our comfort zone is, what kind of harp we love to play on and what we're gonna kind of steer parents towards.

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00:16:21.750 --> 00:16:26.689

Rebecca Todaro: So I'm not biased like, this is the only kind of hard in the world. It's just.

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00:16:26.860 --> 00:16:29.709

Rebecca Todaro: I'm 1 strict pony. What can I say? This is what I know.

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00:16:30.300 --> 00:16:33.050

Rebecca Todaro: Yeah, this is what I use.

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00:16:33.230 --> 00:16:58.019

Mary Radspinner: Kimberly. I have a question, and it's too long to type it in. But, Rebecca, you mentioned a term that I wasn't familiar with when you were talking about how you had the harpsicles, and you would have kids be on one side, and they would learn the names of the musical alphabet, and they would turn to the other side something about structured. I wasn't familiar with that term. Could you talk about that?

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00:16:58.260 --> 00:17:01.909

Rebecca Todaro: Oh, gosh! It does say the triangle.

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00:17:02.180 --> 00:17:04.799

Mary Radspinner: You talked about that. It was before that I think.

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00:17:04.800 --> 00:17:05.930

Kimberly DeRosa: Richard Clay.

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00:17:07.349 --> 00:17:08.349

Rebecca Todaro: Structure.

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00:17:09.559 --> 00:17:21.579

Rebecca Todaro: I don't know. Oh, I have to go back and listen. But what the thing about that is that if it's it's getting them going backwards and forwards with the out letters, because that is a real brain teaser.

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00:17:21.969 --> 00:17:42.759

Rebecca Todaro: You know. Gf, Edcba, that's just like that's like, you know if you can get them to go A, BCDF, G. If they don't know their alphabet yet. That's really a big accomplishment, and then getting them to think backwards. And even for slightly older students, or even adults when they're learning. I would say that thinking backwards fluently if they're not.

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00:17:43.269 --> 00:17:47.379

Rebecca Todaro: you know if they're a clean slate with music, and they haven't done it before. It's kind of

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00:17:47.809 --> 00:17:48.989

Rebecca Todaro: a challenge.

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00:17:49.149 --> 00:17:54.649

Rebecca Todaro: But I don't know. Does anybody else did I say something, probably not making much sense.

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00:17:55.349 --> 00:17:56.059

Rebecca Todaro: I don't know.

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00:17:56.060 --> 00:17:58.830

Mary Radspinner: No, I just thought it was. It was a term

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00:17:58.970 --> 00:18:05.360

Mary Radspinner: that I hadn't. I wasn't familiar with, and I thought, oh, we could explore that a little bit, but I think.

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00:18:05.360 --> 00:18:07.989

Rebecca Todaro: Sorry I might have made something up. I don't know.

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00:18:07.990 --> 00:18:24.639

Mary Radspinner: That's great. No, but no, you know the the forwards and backwards. That's that's good. That's very helpful. But yeah, it's kind of like, what do you do with these kids when they're all sitting around at these harpsicles? And they're not musicians yet. What do you do? That's kind of what I think. It was.

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00:18:24.640 --> 00:18:25.510

Rebecca Todaro: Yeah.

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00:18:25.660 --> 00:18:37.409

Rebecca Todaro: well, we do things together. But then I think this is really big, because it worked really well with my kids. And it was really hard for them. Excuse me but getting them to do something independently

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00:18:37.990 --> 00:18:46.900

Rebecca Todaro: for a minute, like, Okay, your job is to find all the red strings, and I'll be right back.

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00:18:47.670 --> 00:19:17.209

Rebecca Todaro: and then I'm going to the next person. Your job is to find all the blue strings, and I'll be right back. So meanwhile they actually have like they might just sit there and start picking their nose or talking to their friend, or trying to color on something. But the main thing is like they've been given a short task, too, and you've shown them how to do it. But even someone really young can entertain themselves for a small amount of time, and then follow a simple direction, you know. So there's probably

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00:19:17.680 --> 00:19:22.590

Rebecca Todaro: I wouldn't say that it you even looks like you get anywhere at the end of a week of that

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00:19:22.990 --> 00:19:39.639

Rebecca Todaro: of them, doing something and then doing it for everyone else, and then telling us what they did, and then showing us again and then showing us on another harp. You're really practicing the same skills over and over again, which is a big concept in the science of learning, but at the same time.

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00:19:39.820 --> 00:19:41.659

Rebecca Todaro: are they gonna be concert harpists.

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00:19:41.940 --> 00:19:51.699

Rebecca Todaro: you know? Probably not. Are they going to remember what they did, or be able to teach the parent, maybe after 5 days. And then you're kind of starting to build on something.

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00:19:51.890 --> 00:20:01.069

Rebecca Todaro: So it's slow. It's small, and that's the biggest part of this is that you have to be patient, and you have to really put some routines in place for figuring stuff out

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00:20:01.180 --> 00:20:07.739

Rebecca Todaro: like this is critical thinking, 101 like at the ground granular level

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00:20:07.910 --> 00:20:12.899

Rebecca Todaro: of well, if this note starts the song, and this is the next note.

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00:20:13.180 --> 00:20:17.459

Rebecca Todaro: can you help me find the next note. It's also building that skill.

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00:20:17.890 --> 00:20:20.890

Rebecca Todaro: Bye, does does that answer the question?

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00:20:21.840 --> 00:20:23.947

Kimberly DeRosa: Yeah, and we've got some more.

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00:20:25.030 --> 00:20:33.740

Kimberly DeRosa: do the kids parents participate in the lesson or sit in another room during the lesson. So I've heard you so far

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00:20:33.910 --> 00:20:49.219

Kimberly DeRosa: mentioned the the parents being really involved, but also in certain and in certain context drop them off for the 2 h, so can you talk about when you have the parent involved, and when they would not be there.

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00:20:49.610 --> 00:20:54.679

Rebecca Todaro: Yeah, I think. Oh, well, for my harp camps like the one that I did with you.

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00:20:55.552 --> 00:21:05.437

Rebecca Todaro: The parents, do you know? There I have a waiver. I have a nurse on hand. I have all these children of all ages for 2 or 3 h at a time pretty much, and

133

00:21:05.920 --> 00:21:26.500

Rebecca Todaro: You know the parents can. I think it's great if parents voluntarily sit in the room, but they're not participating so much, but in a lesson format. They are there. They're not there to discipline. Necessarily, they're there. If there is an emergency or communication, or if I need to clarify something or to say, Mom, did you hear that? Did you hear a difference?

134

00:21:26.500 --> 00:21:44.240

Rebecca Todaro: Let's let's see, let's see if Mom can tell the difference. Let's try it again, just because that constant feedback of another person. It helps you practice the same skill. Again, it helps the kids listen with a different ear, because when they know someone else is listening, that changes, it changes how you feel about everything.

135

00:21:45.540 --> 00:21:49.509

Rebecca Todaro: Yeah, parents are a huge resource, and they are involved in the lesson.

136

00:21:50.730 --> 00:21:51.540

Rebecca Todaro: Yes.

137

00:21:51.750 --> 00:22:00.059

Rebecca Todaro: I'm also not that great at that, but some teachers are really good at involving them throughout, and I'll forget they're there

138

00:22:01.140 --> 00:22:19.790

Rebecca Todaro: so, but I do and then I have some parents, especially like the younger ones. I'm getting. People now are like young enough to be my children having kids and they are. They're like, somehow know how to do that already. They're like, oh, well, I heard what she said, and I think that I could. I think we could do that again. And I'm like.

139

00:22:20.500 --> 00:22:23.769

Rebecca Todaro: I think your dad's right. Let's try it again.

140

00:22:24.030 --> 00:22:29.040

Rebecca Todaro: So yeah, parents are great.

141

00:22:29.600 --> 00:22:55.590

Kimberly DeRosa: Could you walk us through, including, like the material that you would use? If there is a specific book or something that you you work with these students, you know. I know you've got the Suzuki. I don't know. That's like Suzuki book one or something to me. I mean, they're not even reading. Could you actually sort of walk us through? What a

142

00:22:56.010 --> 00:23:04.430

Kimberly DeRosa: typical one on one would be for, say, like a new 4 year old or 5 year old.

143

00:23:04.430 --> 00:23:05.770

Rebecca Todaro: Sir.

144

00:23:05.780 --> 00:23:32.490

Rebecca Todaro: So I would say that the 1st let's say semester, like 4 months, is probably going to be them learning the routine how to hold their hand, how to sit at the harp, how to pull it back, and then for the parents, the parents have to learn like how to tune the harp. How to set aside time for listening, because that's a big part of the Suzuki method is that families have to listen to recordings.

145

00:23:32.490 --> 00:24:01.729

Rebecca Todaro: and these recordings are not at all the way the songs sound when the kids are learning them. So there's a disconnect there. So they have to learn like, okay. So Mary had a little lamb sounds this way, but as we learn it, it's going to sound this way. So that means that I've also have to make sure that the family has recordings of me, playing everything really slowly, one hand and playing really slowly, the other hand, so that that team of listeners can start to hear where pitches change and interact with each other.

146

00:24:02.090 --> 00:24:24.450

Rebecca Todaro: and that's relying on the Suzuki book, one recording and the music. And if you look at the Suzuki book, one for Harp, and you don't know anything about it, and you haven't done any Suzuki training. You will probably think it's the worst book you've ever looked at in your entire life for harp, that these people have no idea how to play the harp. And I mean that's what I thought I was totally ignorant about it, and I thought it was.

147

00:24:24.870 --> 00:24:53.659

Rebecca Todaro: Didn't like it. Didn't like it totally. Didn't understand it until I saw, like how teachers use the material well, and then how the poise, the musical expression, and then also the collaborative attitude that the method fostered from students between studios and from around the world. So that led me to think, oh, well, maybe this twinkle, a variation is actually doing something.

148

00:24:53.760 --> 00:25:00.049

Rebecca Todaro: and sure enough it is. But you can't do it by reading the book, and of course the Kid never sees the book.

149

00:25:00.110 --> 00:25:12.960

Rebecca Todaro: I know that they have it. They might put it in their music bag. But they're not practicing with the book they are practicing in the beginning, holding their hand and focusing on their hand position. Or I should do this side, because a lot of times they're too small to reach around the harp.

150

00:25:12.960 --> 00:25:36.890

Rebecca Todaro: So we start their right hands resting here and their left hands out in front of them, so they have to be able to then move their hand to the same position. So there are all these different exercises and fun games you can make where they're practicing that before they even start to find a pitch or play on the string, which can be a little frustrating, but they can always go play the harp for fun, all crazy. But then, when they're practicing for their lesson, they have these things that set them up

151

00:25:37.070 --> 00:25:54.349

Rebecca Todaro: with, I think a great technique and ability to use long articulation, use gestures, use expression, use finger independence, etc. That's all in book one. And if you look at it again. You're not a fan, and you don't have the training. You're going to hate it.

152

00:25:54.450 --> 00:26:01.420

Rebecca Todaro: but I use that. The parents learned to love it. And then I have some things that I use because Suzuki doesn't work for everyone.

153

00:26:01.590 --> 00:26:11.439

Rebecca Todaro: I've got some great families that Dad's a surgeon. Mom's a surgeon, the Nanny. This, Nanny, that, Nanny. All these different people are bringing the kids places.

154

00:26:11.640 --> 00:26:20.080

Rebecca Todaro: You know. They're well fed. They're well educated. These kids are great, but they don't practice. They don't listen. I'm not going to get anywhere.

155

00:26:20.300 --> 00:26:24.940

Rebecca Todaro: so I use ta-da.

156

00:26:26.860 --> 00:26:31.640

Rebecca Todaro: Kathy Bundick Moore's Primer. Let's play. I don't know if anybody's familiar with this.

157

00:26:31.750 --> 00:26:52.910

Rebecca Todaro: but it's major training wheels. I usually am pretty good at teaching the alphabet forwards and backwards, even if they never practice. We do get that really going. So the nice thing about this is it doesn't start with a specific C starts with a C and starts with the alphabet letters that they can definitely read, because by the time we have decided that Suzuki is not for them.

158

00:26:53.470 --> 00:27:22.188

Rebecca Todaro: The Kid knows how to read. We've already missed the boat of the mother language, so we have to try to build that in another way and another really fun one once we get through. That is the plucky bunny series. I love this because I just think it's crazy cool. But my favorite part is that in the back there are songs that are just bass, cleft space notes, bass cleft line notes, and it doesn't use letters. It just uses the actual

159

00:27:23.550 --> 00:27:27.180

Rebecca Todaro: For instance, apes can eat grapes.

160

00:27:27.530 --> 00:27:33.479

Rebecca Todaro: That's a big hot song. Once they can figure out that because they're also reading the rhythms they're reading.

161

00:27:34.010 --> 00:27:39.590

Rebecca Todaro: They're reading the pitches where they should be, and they're playing it with the hand that they're typically going to be playing with.

162

00:27:40.470 --> 00:27:52.400

Rebecca Todaro: They're all training wheels to kind of get to the same place, but because I mean, I do try to meet people where they are. I'm not trying to force them into a box per se of you have to be Suzuki, or

163

00:27:53.130 --> 00:27:57.330

Rebecca Todaro: I don't know. My teachers were really patient with me, and I found that you know

164

00:27:57.460 --> 00:28:01.609

Rebecca Todaro: it's okay. It's okay. If somebody's not just one school or the other.

165

00:28:01.910 --> 00:28:08.100

Rebecca Todaro: let's let's build on what we have. Together. They love the harp. They keep coming back. So let's try to serve them.

166

00:28:09.050 --> 00:28:10.859

Rebecca Todaro: So does that help.

167

00:28:11.330 --> 00:28:16.029

Kimberly DeRosa: Yeah. So would you conduct a group lesson in the same manner.

168

00:28:18.790 --> 00:28:21.720

Rebecca Todaro: Usually those kids

169

00:28:22.230 --> 00:28:28.949

Rebecca Todaro: they probably couldn't do. They couldn't do a Suzuki thing because those kids are playing at a really high level by the time.

170

00:28:29.140 --> 00:28:40.750

Rebecca Todaro: Let's just say they're playing Lavender's blue together. If a kid doesn't know that song and they're not reading that yet. By the time they can read it that Lavender's Blue kids are going to be playing a Beethoven sonnetina

171

00:28:41.200 --> 00:28:43.630

Rebecca Todaro: because they're not decoding everything the same way.

172

00:28:43.630 --> 00:28:49.580

Kimberly DeRosa: Plucky bunny or something with a group class. What? What are the materials that you like to work with.

173

00:28:50.260 --> 00:29:13.550

Rebecca Todaro: With a group class if it had like a hybrid like, I have people that don't read. But people. Or let's just say, people who are using the Suzuki thing. They're doing that. And then I have. Let's just say it's a Christmas party. We were all together then I would probably find things that would make a common ground, and that might be plucky, bunny volume 2 and 3, because that uses a lot of triads and so forth. Built on.

174

00:29:14.260 --> 00:29:30.599

Rebecca Todaro: I think that. And I don't know, Mary. You may be you may know the author of this or someone here, Juliet Ravens, so I think that she has a theory background. I think that the way she bridges the gap between beginning harp and explaining theory is really pretty cool.

175

00:29:30.880 --> 00:29:37.304

Rebecca Todaro: So yeah, I would probably do that. I used to just try to make everybody read hard to really hard stuff.

176

00:29:37.950 --> 00:29:44.159

Rebecca Todaro: I but that doesn't necessarily work very well.

177

00:29:45.230 --> 00:29:58.939

Kimberly DeRosa: So your group classes are you primarily offering that as recruiting and introductory? Here's the instrument, and let's see who's interested. And then they sign up for private lessons, or do you.

178

00:29:58.940 --> 00:30:00.810

Rebecca Todaro: Yes, that is exactly.

179

00:30:00.810 --> 00:30:04.860

Kimberly DeRosa: Continue with a group, a group class as a

180

00:30:05.090 --> 00:30:07.630

Kimberly DeRosa: normal structure through the school year.

181

00:30:07.850 --> 00:30:09.970

Rebecca Todaro: Have not done that since, Covid.

182

00:30:10.350 --> 00:30:18.129

Rebecca Todaro: but I would really like to. But there's 1 thing about living in these sprawling Southern towns is that these kids spend so much time in cars.

183

00:30:18.600 --> 00:30:30.120

Rebecca Todaro: And of course I'm competing with soccer and everything else, so trying to get a weekend time where everyone can get there, and people are willing to get back and drive an hour across a town to get to their harp teacher.

184

00:30:30.480 --> 00:30:32.660

Rebecca Todaro: I could do it online, but that

185

00:30:32.870 --> 00:30:54.649

Rebecca Todaro: I just don't have right now. I don't have the studio where it could be to do that, so, unfortunately, I don't have the opportunity to offer people right now, especially, I think, who would really love that the most is adult beginners. That would be really cool. My kids. Yeah, that'd be really great for them. But it would be, I think, that adults would actually really like it. So probably need to work back more on the group thing.

186

00:30:54.800 --> 00:30:58.620

Rebecca Todaro: So that's something I can't speak to at the moment.

187

00:31:00.230 --> 00:31:08.240

Rebecca Todaro: That deal. That is part of the Suzuki thing. By the way, I'm sorry for interrupting that group is a really big deal, but that's not something I'm able to do right now.

188

00:31:08.560 --> 00:31:09.250

Kimberly DeRosa: Yeah.

189

00:31:09.940 --> 00:31:33.110

Kimberly DeRosa: There's a question here on, how long are your lessons for, like the 4 and 5 year olds? How how much time do you give them for a private lesson with attention span? And I'm gonna add to

that. Do you do other activities like clapping rhythms, or, or, you know coloring, or anything else, or are you? Are they at the harp during that whole lesson time.

190

00:31:34.500 --> 00:31:42.940

Rebecca Todaro: It may be. You know I did mention before that sometimes lessons look more like structured play than they look like an actual harp lesson.

191

00:31:43.300 --> 00:31:47.791

Rebecca Todaro: I'll use a combination of different things to work on alphabet.

192

00:31:48.320 --> 00:32:02.170

Rebecca Todaro: you know, musical alphabet skipping stepwise and hand position. But, generally speaking, the lesson might be. Might be 5 min might be 30 min. If they're having a bad day. If they're having a good day.

193

00:32:02.600 --> 00:32:12.449

Rebecca Todaro: It kind of depends ideally when they're that little. I see them twice a week, and it might be that that point. The kid gets really used to it, so it might be 20 min each time.

194

00:32:13.262 --> 00:32:42.109

Rebecca Todaro: I usually charge by the half hour, and I try to funnel everyone through that little music school I mentioned in my community, so that I never have to, Bill, just like I'll be here. I'll take them for an hour if they'll stay. But I can tell you right now, I can tell when a lesson, when I can go a little bit further, and then it's all positive, and it's time to go. You come back. You'll have something specific to do in that time that we're apart, and then when you come back, we'll build on that and do something else. But it can be really short.

195

00:32:42.880 --> 00:32:52.623

Rebecca Todaro: I've had a few are like, it's not gonna work today. And that that's okay. I mean, I'm not going anywhere. The family knows they're gonna get plenty of time out of me. But

196

00:32:53.940 --> 00:32:59.879

Rebecca Todaro: As long as it's all positive when we're learning it could be, it could go for half an hour at that age.

197

00:33:00.910 --> 00:33:22.569

Rebecca Todaro: But you know I try not to. And I tell parents it's going to be real formulaic once we get to like in Suzuki. If we get to halfway through Book One. It starts to really like a half hour is going to fly by, and some kids can do an hour. It just depends when when that time happens, but for beginning and for itty bitties, it could be a really short interaction.

198

00:33:23.330 --> 00:33:25.229

Rebecca Todaro: And I'm I'm okay with that.

199

00:33:26.160 --> 00:33:31.070

Kimberly DeRosa: And rosemary in the chat has said that she meets with cancer patients

200

00:33:31.270 --> 00:33:38.510

Kimberly DeRosa: and who are staying at a location for several weeks of

201

00:33:38.620 --> 00:33:53.520

Kimberly DeRosa: treatment. They don't have any experience on the harp, but they're interested in it. It almost sounds like this concept. And even the resources that you've got could apply to adults. What do you think.

202

00:33:54.660 --> 00:33:57.279

Rebecca Todaro: Absolutely. I think it's great.

203

00:33:57.590 --> 00:34:04.060

Rebecca Todaro: For some reason I have found some adults don't do too well. If their books are all singing bunnies and bears.

204

00:34:04.530 --> 00:34:22.230

Rebecca Todaro: Some people love it, they don't care. I actually have a lot of adults now who really like the Suzuki thing because they can see and hear the clarity they they like, and I love how it builds on technical technical concepts. So that works really well with them. But then, and that isolated.

205

00:34:22.860 --> 00:34:35.320

Rebecca Todaro: I just think this is. This is the other thing. The truth is is that whatever you're an expert in, that is going to be what you do really well with people. You sort of have to make it bite size so that you can share it, and they can run with it.

206

00:34:37.639 --> 00:34:43.029

Rebecca Todaro: But yeah, I definitely think whatever I do could be done at a much better way by other people.

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00:34:43.449 --> 00:34:45.819

Rebecca Todaro: Once they figure out what works for them.

208

00:34:46.300 --> 00:34:47.983

Rebecca Todaro: Does that answer the question.

209

00:34:48.719 --> 00:34:57.599

Kimberly DeRosa: Yeah, I think so. I think so. So. Tiffany is asking, how many do you have in like a beginner? Harp group session? How many

210

00:34:58.289 --> 00:35:04.809

Kimberly DeRosa: have you have you done in your experience, or how many do you think would be a good

211

00:35:05.139 --> 00:35:07.309

Kimberly DeRosa: group to have.

212

00:35:07.680 --> 00:35:13.100

Rebecca Todaro: Oh, I'd say, if they're really little, maybe 4, if it's just you.

213

00:35:13.430 --> 00:35:27.070

Rebecca Todaro: you don't want more than 4, because all it takes is one person needs to go to the bathroom, or one person starts crying because I mean they are normal normal kids. But then, if they're a little bit older. You probably could do 5 or 6.

214

00:35:28.680 --> 00:35:29.769

Rebecca Todaro: It's a lot.

215

00:35:30.160 --> 00:35:38.290

Rebecca Todaro: I think, unless you had. Yeah, that there's no point. Chaos is not good. So I think control is better.

216

00:35:40.050 --> 00:35:41.810

Kimberly DeRosa: Okay, I'm just

217

00:35:42.090 --> 00:36:08.570

Kimberly DeRosa: scanning that. We've got lots of questions here. Are there any other recommendations like with books? Or you've mentioned 3 that you like to use. I know sometimes with my studies, you know, there's a new book that comes out and I buy it, and I try it out, and and then I get a little bit scattered. Sometimes I mean just having almost too many choices to

218

00:36:08.720 --> 00:36:23.810

Kimberly DeRosa: to work with, although I always try to match to the individual student when and when they're really young like that, I think you need to take that into consideration as well. But are those the 3 main sources that

219

00:36:24.070 --> 00:36:28.890

Kimberly DeRosa: that you you liked. And it doesn't mean that there aren't other really good sources.

220

00:36:29.245 --> 00:36:29.600

Rebecca Todaro: Yeah.

221

00:36:29.600 --> 00:36:34.549

Kimberly DeRosa: As there are. But are, are those the main 3 that you work with.

222

00:36:35.670 --> 00:36:54.449

Rebecca Todaro: Yes, and in a perfect world I would just be a Suzuki teacher, because I'm happiest with that result in the education that I give my students. Is there supplementary steps that I do along the way to, you know, as they play with their local youth orchestra as they, and to work on reading.

223

00:36:55.210 --> 00:37:14.760

Rebecca Todaro: There's tons of cool stuff that you can do reading with. Once they get to where they're like, okay, we're playing really. Well, they're looking at both hands. They're playing fluidly. They have explored different keys. We're flipping levers. That's another big key and clue that it's time to push in other directions and do supplementary things.

224

00:37:15.344 --> 00:37:34.430

Rebecca Todaro: Yeah, I use the Grossi method as anyone. You guys, Maria Grossi thankfully. Jan Jennings translated it from Italian to English a few years ago. That's a great, a lot of prep programs use that for, I mean, not even not Suzuki, or anything like that, just like college prep. Programs.

225

00:37:34.550 --> 00:37:47.499

Rebecca Todaro: It's mostly it's lever heart friendly except for one chapter. It has hands in unison. You're supposed to do hands alone and hands together every day. Tiny, tiny skill building hand position building. Because

226

00:37:47.880 --> 00:38:06.590

Rebecca Todaro: I think we I don't know if anybody else has had the experience. We get a transfer student. For whatever reason the family moves the harp teacher moved away. Yada, Yada, Yada, get this kid. They can't play thing. They don't know a song. They might even say, Oh, I'm a Suzuki student. They can't play book one. They have no clue. They can't read.

227

00:38:06.850 --> 00:38:13.430

Rebecca Todaro: Or maybe they're not Suzuki. Maybe they're just a traditional student, but they still they love the harp they've been playing for 5 years. They can read anything.

228

00:38:13.930 --> 00:38:30.229

Rebecca Todaro: can't count. Have no idea what a whole note is, or dot nothing. So I try to avoid all that by building all that in, so that when they do go somewhere, at least, I'm like at least they can sit down and play Book 2. They can sit down and do this. They can. They can read this, they?

229

00:38:30.820 --> 00:38:35.869

Rebecca Todaro: So those are. That's kind of what I think of as success, like making sure they can

230

00:38:36.110 --> 00:38:42.690

Rebecca Todaro: have those things to fall back on if they want to be. If they want to go down a different path in music or a different teacher.

231

00:38:44.248 --> 00:38:46.191

Rebecca Todaro: So yeah, grossy method. And

232

00:38:47.650 --> 00:38:52.769

Rebecca Todaro: I mean, I probably have probably have every everything under the sun in my library.

233

00:38:53.660 --> 00:38:54.790

Rebecca Todaro: It's just.

234

00:38:55.260 --> 00:38:59.640

Rebecca Todaro: I'm really, really happy with what the Suzuki book does.

235

00:38:59.910 --> 00:39:00.420

Kimberly DeRosa: Yeah.

236

00:39:00.420 --> 00:39:02.559

Rebecca Todaro: I understand that may not be for everybody.

237

00:39:02.560 --> 00:39:09.180

Rebecca Todaro: Yeah, Margie's Margie's mentioning Bonnie Moore's colorful adventure books, clothes.

238

00:39:09.180 --> 00:39:17.280

Kimberly DeRosa: Yeah, I've used one with with like, a 7 year old, 7, 6 or 7 year old. But I haven't ever used it with

239

00:39:17.610 --> 00:39:47.179

Kimberly DeRosa: ones that are younger than than that. I've rarely gotten students, I think, that are under 7, and you know it's a lot of it was a lot of improvising for me when when I did have one that was a bit younger, and just trying to change up the lesson a little bit, you know, so we weren't just doing one thing at a time which leads kind of to another question that Irene has is.

240

00:39:47.380 --> 00:40:09.420

Kimberly DeRosa: you know, if you're in a group setting. And you know where there are 4 or 5 kids in there. How do you? If one of them starts to not pay attention or get upset, I mean, how how do you handle that group dynamic? Do you give them a little play break? Or how do you handle that type of situation?

241

00:40:10.752 --> 00:40:20.089

Rebecca Todaro: I might just switch it up for everybody like, okay, we're doing something different now, just like change track. I just kind of have to read the room and see what's appropriate.

242

00:40:21.580 --> 00:40:42.129

Rebecca Todaro: one thing with the very young is that I guess for me my metric is not like I don't care if they can know where how to find middle C on a staff, and they don't need to worry about that, for now I want to get them playing and looking at their hands, and not building in bad physical habits, of having to stare one way, or being one of those people who can only look

243

00:40:42.290 --> 00:41:04.349

Rebecca Todaro: or can only look here, but they can't look back and forth. So you know that focus on them being able to just sit and play comfortably, and have repertoire that they can come back and play again and again and again, and get more and more musically attuned to it, so that their phrasing, since the phrasing develops that sort of thing is more important to me than them, teaching them how to read before I teach them how to play the harp

244

00:41:04.530 --> 00:41:10.160

Rebecca Todaro: definitely more interested in that. And then, as far as behavior goes.

245

00:41:11.160 --> 00:41:16.967

Rebecca Todaro: kind of old fashioned. I'm not the teacher for everybody. I don't know too much about

246

00:41:18.970 --> 00:41:43.070

Rebecca Todaro: learning learning disabilities. I don't want to say the wrong word. I am a certified educator like I can't taught high school history before. I understand I'm not using the right words, because I'm just thinking about the heart right now, but learning differences. There are going to be some that I probably can handle really well handle really well. But there are probably some and some behavior things that I don't have as much patience with, because

247

00:41:44.050 --> 00:41:51.550

Rebecca Todaro: I'm not a pro man. All I do is play the heart, so I may not be the teacher for everyone, but for normal behavior stuff.

248

00:41:52.440 --> 00:41:54.130

Rebecca Todaro: I think usually.

249

00:41:54.300 --> 00:42:01.509

Rebecca Todaro: for whatever reason, I just think changing it up and pacing can divert a lot of that.

250

00:42:02.970 --> 00:42:08.960

Rebecca Todaro: As the mother of sons I have found, and then keep it busy.

251

00:42:11.230 --> 00:42:15.520

Kimberly DeRosa: And Lori asked with the group lessons.

252

00:42:16.181 --> 00:42:20.189

Kimberly DeRosa: as far as where you would do them.

253

00:42:20.860 --> 00:42:30.429

Kimberly DeRosa: Would you do them in your home, or when you are going through this music school? Is that something where you go to their location? Or are they just booking the students for you?

254

00:42:30.890 --> 00:42:50.840

Rebecca Todaro: Yeah, I do have a studio there which I have some lever harps in and so they have a big space that we do groups there and then in the past. I've always done it. At another location. Like, once you get past this 2 or 3 kids, it's good to have another environment other than your house, unless you just that. You have a great house.

255

00:42:50.890 --> 00:43:05.846

Rebecca Todaro: big house, lots of space, lots of bathrooms. I like the neutral environment. I like, usually, when I've done camps, it's usually hosted by an actual school or an actual church or a church school, some combination or

256

00:43:07.390 --> 00:43:17.670

Rebecca Todaro: yeah, I can't. I can't really think of like what would make me invite a whole bunch of kids into my house. Now, yeah, probably. Yeah. And if it's more than like 2. We're gonna we're gonna go someplace else.

257

00:43:18.690 --> 00:43:21.130

Rebecca Todaro: Yeah, but that's.

258

00:43:21.130 --> 00:43:29.680

Kimberly DeRosa: Like you said before, they would have their harps that they take home. Do you ask them? Or do you make goals together on how much they're practicing

259

00:43:29.820 --> 00:43:38.950

Kimberly DeRosa: at home, or is it just, do you give any that type of structure, or do you just see them the next time for their harp lesson, no matter what they've done.

260

00:43:39.778 --> 00:44:06.819

Rebecca Todaro: There's plenty of that, of course, but for the most part they have a list, and with Suzuki you play all of your old everything you've ever known. You keep playing it until you're like Book 6. You should be able to play all of Book one, and that means that you know you're still building, and you're playing things quite beautifully that you learned, perhaps, that were a little more robotic or less more disjointed in the beginning.

261

00:44:07.580 --> 00:44:17.000

Rebecca Todaro: So they have a rotation, a form that has things that they rotate throughout the week or the month, depending on how advanced they are, and then their last 3 pieces

262

00:44:17.510 --> 00:44:40.659

Rebecca Todaro: should be under their fingertips. And then whatever they're working on in addition to reading material orchestra. And so maybe it's 2 min of review, you know, if they're 6, they don't need to be playing the heart for more than 1520 min at a time. I understand that, but I'm going to try to structure it so that they've got 20 min worth of work that they can do with their parent or their parent adjacent to them.

263

00:44:40.820 --> 00:44:51.070

Rebecca Todaro: And then if they're 13, then they're gonna probably have about 30 min worth of work every single day or more depending. If that gets to be where it's almost

264

00:44:51.370 --> 00:44:56.289

Rebecca Todaro: the kid does have a little bit more of a say in it, like there's some kids who can, and some kids who don't

265

00:44:56.760 --> 00:44:58.670

Rebecca Todaro: or won't, you know.

266

00:44:59.270 --> 00:45:01.700

Rebecca Todaro: But yeah, they have to practice every day

267

00:45:01.970 --> 00:45:03.851

Rebecca Todaro: they come home. They have to practice.

268

00:45:04.120 --> 00:45:12.270

Kimberly DeRosa: You have? Do you have special ways of motivating them? Or are you really relying on the parents to take on that responsibility?

269

00:45:12.880 --> 00:45:35.718

Rebecca Todaro: I'm relying on the kids to take some ownership of it, because this is what you do. You're not going to go to soccer practice without having played with the ball in the yard. You can't come to harp without you can't show up at youth orchestra without knowing your part. Cold. If you do, you get yelled at, you do poorly. That's on you, but your responsibility is to be, you know. Do the best you can, and that includes trying every day.

270

00:45:36.190 --> 00:45:37.090

Rebecca Todaro: yeah.

271

00:45:38.120 --> 00:45:50.419

Rebecca Todaro: as a parent I was always like. Don't give my kid a skittle for doing what they were supposed to do, you know. Don't give them an award for showing up. Don't do that, so I don't do that. I don't. Just, you know.

272

00:45:51.266 --> 00:46:06.749

Rebecca Todaro: Sticker all that's great stickers, skittles. That sort of thing playoffs where they see their name go around the room. That's all really cool, and I've tried things like that. But mostly it's like. I'm sorry in life. You just have to do the right thing

273

00:46:07.820 --> 00:46:08.270

Rebecca Todaro: the title.

274

00:46:08.270 --> 00:46:12.270

Rebecca Todaro: I'm kind of old school. I'm sorry this is your job. You gotta do it.

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00:46:12.680 --> 00:46:15.619

Kimberly DeRosa: Does that does that work most of the time for the kids.

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00:46:15.620 --> 00:46:20.390

Rebecca Todaro: Yeah. And you know what this has a lot to do with, how they're just going to do in life, too.

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00:46:21.580 --> 00:46:22.340

Rebecca Todaro: You know.

278

00:46:22.947 --> 00:46:31.039

Rebecca Todaro: I may not be the teacher for everybody. But this definitely works in my studio. It's like, that's it's just your responsibility.

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00:46:31.310 --> 00:46:37.220

Rebecca Todaro: You definitely have high expectations of me. So it's a 2 way street.

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00:46:38.780 --> 00:46:51.260

carolyn McRae: Hi, I have a question, and you may have answered this. I had a phone call and had to step away. So my apologies but someone's asked if you have worked with blind children, and I'm curious about that as well.

281

00:46:51.880 --> 00:47:09.509

Rebecca Todaro: Oh, my gosh, no, I haven't. But I do work with a lot of kids who need glasses. That is definitely a thing I'm always asking, parents have you check their eyes? But I don't. I don't have any. I don't have any skills in that area

282

00:47:09.820 --> 00:47:22.670

Rebecca Todaro: that would be really cool. I did. I was on the U.S.A. International Harp Competition Board for a little while, and in 2013 we had a blind participant who is from the People's Republic of China. And

283

00:47:22.840 --> 00:47:25.330

Rebecca Todaro: it was. It was amazing. Really.

284

00:47:25.840 --> 00:47:29.790

Rebecca Todaro: I have no idea how she did it. I have no idea what what it took to get her there.

285

00:47:29.940 --> 00:47:49.013

Rebecca Todaro: This is this is Rose. I'm I'm the guilty one. I asked the question. It's so good to meet you. I you know I'm surprised because, hey, you know, Turlock, Carolyn, he was blind. Where do we have blind heart teachers? But anyway, I'm thinking about in one of our previous sessions.

286

00:47:49.360 --> 00:48:03.699

Rosemarie Fortney: One of you guys might remember somebody had mentioned like a little device they had created. It was kind of like, I think of it as like an abacus kind of device, where they made this with strings and then beads, so they could feel spacings of the notes on the strings.

287

00:48:04.300 --> 00:48:05.020

Rebecca Todaro: Wow!

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00:48:05.020 --> 00:48:10.710

Rosemarie Fortney: And you know I didn't know. I mean, I was thinking of doing something like that with kids, you know.

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00:48:11.140 --> 00:48:13.780

Rebecca Todaro: Good. Yeah, that would be great.

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00:48:13.780 --> 00:48:18.019

Rosemarie Fortney: Yeah, but I had to ask you, cause if you ever come across anything, let me know.

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00:48:18.020 --> 00:48:19.249

Rosemarie Fortney: Oh, my gosh, you!

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00:48:19.250 --> 00:48:22.090

Rosemarie Fortney: You sound like the person I want to learn from. Thank you.

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00:48:22.220 --> 00:48:24.960

Rebecca Todaro: Oh, wow! Thanks!

294

00:48:26.940 --> 00:48:53.139

Kimberly DeRosa: So is there anything else that any tips or anything with this Younger Age group that you want to share with us? And then I think I might open it up to anybody else who's had a lot of experience with this age group. If they have anything to add to our discussion. So is there anything else any.

295

00:48:54.540 --> 00:49:05.263

Rebecca Todaro: I think in in. I'm sure that everybody here is really you have to find what works for you and for the people that are next to you. That's who you have to serve. But

296

00:49:05.830 --> 00:49:16.639

Rebecca Todaro: it's good to have really clear signals that you're sending, so that when you're playing and demonstrating and putting their hand. It's like always the same way.

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00:49:16.890 --> 00:49:44.530

Rebecca Todaro: always the same way. It's always the same routine. Everything that you do is this on point that you can change and diversify as their musical vocabulary grows. But when they're starting out that they start to really feel where where the right spot is for them to hold their hands, which is going to change as they grow. But that consistency of communication and expectation.

298

00:49:44.750 --> 00:49:58.119

Rebecca Todaro: and extreme patience and willingness to start back over in a different way, and start back over in a different way, or to start here in a different way, to meet them where they are and where they need to be, for

299

00:49:58.690 --> 00:50:06.929

Rebecca Todaro: for how you see your success, to work with them musically, with the harp, and then also as human beings, because at the end of the day

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00:50:07.090 --> 00:50:18.149

Rebecca Todaro: that that is what we are. We're in this world together, trying to make it a better place best we can. One note at a time. And we want there to be lots of goodwill there.

301

00:50:18.590 --> 00:50:23.780

Rebecca Todaro: so that patience and consistency can be a real rock for these other little human beings.

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00:50:24.340 --> 00:50:33.359

Rebecca Todaro: and that's pretty much it, I guess that's all I have. But I mean, you know, please do feel like you can reach out to me at any time. If I can do anything for anyone.

303

00:50:34.550 --> 00:50:36.210

Rebecca Todaro: or clarify anything.

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00:50:36.400 --> 00:50:54.120

Kimberly DeRosa: Thank you. Thanks, Rebecca. We really appreciate it. Does anybody have any questions or anybody else who has had again a lot of experience. With this age group who has something in addition to share with us. Carolyn Mccray, would you want to come off mute.

305

00:50:54.120 --> 00:51:04.899

carolyn McRae: I have 2 questions, and and one is more of a response to what we're talking about now. I was an early, a Waldorf early childhood teacher for many, many years, and I found that

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00:51:05.690 --> 00:51:29.470

carolyn McRae: with the younger children in terms of bringing them into a new activity, where it may be something they've never done before. There are always some children who just will try anything, and they're excited, but not some children are a bit more tentative for various reasons. So I found that creating an imagination always worked 1st telling a little story, you know, and there might be a little story about the harp

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00:51:29.570 --> 00:51:42.019

carolyn McRae: and bringing it to them in a way that again addresses the more picture forming imaginative side of who a child is, and where young children really live, and then out of that.

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00:51:42.150 --> 00:51:48.469

carolyn McRae: it's sometimes much more effective to take them into the activity

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00:51:48.750 --> 00:51:51.660

carolyn McRae: that has something to do with that picture.

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00:51:51.970 --> 00:51:56.340

carolyn McRae: And you may have talked about that earlier. I was late joining, so I apologize.

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00:51:56.590 --> 00:52:02.909

carolyn McRae: and the other question I have is, I'm sorry, but I can't help but notice this red heart behind you.

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00:52:03.040 --> 00:52:08.100

carolyn McRae: And I just think, wow! I love that color. What kind of harp is that.

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00:52:08.790 --> 00:52:26.319

Rebecca Todaro: That's a it's a brilliant. It's a Reese harpsicle. It's a big harpsicle. Basically. They came out with one a few years ago. I think it was probably one of the 1st ones batches that they made, and at the time I had a lot of harpsicles and

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00:52:27.150 --> 00:52:35.699

Rebecca Todaro: it's really lightweight. It's got a pickup in it, and I really almost never use it unless I'm playing like outside, somewhere at a children's museum or

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00:52:36.950 --> 00:52:37.329

carolyn McRae: Oh! Do you.

316

00:52:37.330 --> 00:52:44.910

Rebecca Todaro: I took it on a river trip. It's gone down the San Juan River in a whitewater like raft. It's very durable.

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00:52:44.910 --> 00:52:48.539

carolyn McRae: And what is the tone quality? How would you rate it?

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00:52:49.640 --> 00:52:50.210

carolyn McRae: Yeah.

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00:52:50.780 --> 00:53:20.250

Rebecca Todaro: If you don't have, if you have 0 expectations, it's great. So I was fine with it. I didn't get it, for I was like kind of figured, you know, like my harpsicles. They were cute, I said. You know they are fingerprint proof playground. They'll bounce on concrete. I mean, don't do it on purpose. But you're going to be fine. And I was. That's what I got. And yeah, I've had people climbing all over it. It's pretty sturdy, but no, I don't like the way it sounds, and I don't like the lever, but that's just me, you know. I'm kind of coming from a different.

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00:53:20.540 --> 00:53:35.669

Rebecca Todaro: a different perspective. When I was growing up. I didn't. I didn't have a harp until grad school that was mine that I bought with. Like, you know this, that, and the other. It was a great harp, but until then I just had whatever it was, in a practice room.

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00:53:36.050 --> 00:53:48.019

Rebecca Todaro: So I can play on anything. I'm fine with it. But if I'm gonna buy it usually now, it's it's a different. It's it's a little more streamlined and sound is really important to me, like what I what I hear in my head. I guess.

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00:53:48.020 --> 00:53:50.089

carolyn McRae: Could you have more experience behind you? Now?

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00:53:50.540 --> 00:53:51.210

carolyn McRae: Yeah.

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00:53:51.210 --> 00:54:12.160

Rebecca Todaro: Yeah, and I'm pretty square. I mean, you can tell. These are pretty ordinary harps. I mean, there's nothing I gotta know how to work on it and take it apart and fix it. And I hate regulating lovers like Mary. You probably can do in your sleep, but you really like it's I'd almost rather get a tooth pulled.

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00:54:12.700 --> 00:54:14.109

Rebecca Todaro: I mean, you know.

326

00:54:14.520 --> 00:54:19.209

Rebecca Todaro: Yeah. And then and that's like the really fancy levers like these levers.

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00:54:19.450 --> 00:54:28.979

Rebecca Todaro: Well, no, I need, like a sorcerer to change to make them. You know it's great, though I mean, it's not their fault. Reese does a great job. It's just, you know it's just that's the harp. It is.

328

00:54:29.960 --> 00:54:34.439

Kimberly DeRosa: So someone was asking, who you trained with for Suzuki.

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00:54:35.830 --> 00:54:47.040

Rebecca Todaro: Okay, so thankfully due to Covid. All of the training went online because I did some training with Mary Kay Waddington before I had children went right over my head, hated it.

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00:54:47.350 --> 00:55:09.469

Rebecca Todaro: Then I ended up coming across a teacher who got me in love with it, and I got to kind of see the real process behind an introductory course. Then I did all my book training with Mary Kay Waddington. I did books 1, 2, 3, and 4 with her, which also means, now that you have to do something called every child can before you get started, you also have to jump through a lot of hoops to get approved to do it.

331

00:55:10.210 --> 00:55:24.179

Rebecca Todaro: which I have mixed feelings about. And then you do all this, and then you also have to do something called the Suzuki Principles in Action. And now you have to do something called teaching Strategies with each book. So I've done them all with Mary Kay. I've done

332

00:55:24.600 --> 00:55:32.960

Rebecca Todaro: 2 books with Delaine Leonard, and I'm getting ready to do book 3 with her again. And now, when you do a book training, you have to do something called teaching strategy

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00:55:33.700 --> 00:55:37.559

Rebecca Todaro: teaching strategies. I'm I'm ruining it. Sorry

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00:55:38.000 --> 00:56:07.360

Rebecca Todaro: there is like a practicum that goes with it. So with all of those. It's not just what the repertoire is and how that's taught. It's the whole philosophy of like, how you get ready for that piece. Then how you interleave other pieces with it, and then how you preface the next piece, and where you go from there. So it is. It is huge, it's invaluable. Love it or hate it, you will absolutely learn something. You will put your own playing under a microscope, which is probably the best thing I ever did for my students.

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00:56:07.690 --> 00:56:09.810

Rebecca Todaro: And yeah.

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00:56:10.180 --> 00:56:22.469

Rebecca Todaro: Fela Tracy is wonderful. I studied with Kathy Kinzel as a kid at Music Camp, so I haven't done Suzuki training with her. But I know she's an amazing teacher. And they're trying very hard to get more teacher trainers.

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00:56:23.070 --> 00:56:23.760

Rebecca Todaro: So.

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00:56:24.850 --> 00:56:25.260

Kimberly DeRosa: Great.

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00:56:25.260 --> 00:56:32.489

Rebecca Todaro: I would say, take what you can wherever you can. Whoever the trainer is, you'll get something out of it, and you'll have. You'll just have more knowledge.

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00:56:33.700 --> 00:56:36.199

Rebecca Todaro: Take. Take what information you can get.

341

00:56:38.270 --> 00:56:43.260

Kimberly DeRosa: Great. We have 2 min left. If there's anybody else that wants to.

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00:56:43.620 --> 00:56:47.380

Margy Kahn: Yeah, I have a question which I put in the chat.

343

00:56:47.840 --> 00:56:50.860

Kimberly DeRosa: Oh, well, come on, yeah, go ahead and tell us.

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00:56:51.303 --> 00:56:58.839

Margy Kahn: It's it's about connecting. I don't know if Suzuki does this connecting vocal music with instrumental music

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00:56:58.950 --> 00:57:06.459

Margy Kahn: because it's so basic, you know, for kids who who know songs. And do you do any of that? Is that part of Suzuki at all?

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00:57:06.460 --> 00:57:24.959

Rebecca Todaro: Yes, all of the Suzuki ones. You have those words to everything. And then, as you go through your training, you're like, Oh, there's words to everything in Book 2. Also how I make everybody sing. They have to sing, they have to sing, they have to sing everything they do. They're singing the names of the notes that they do, and then when they're reading, they have to sing the name of the note, and they count the rhythm.

347

00:57:25.530 --> 00:57:26.780

Margy Kahn: No, that's yeah.

348

00:57:26.780 --> 00:57:29.020

Rebecca Todaro: I have a horrible voice. I sing all the time.

349

00:57:29.020 --> 00:57:31.126

Margy Kahn: Yeah, yeah, I I'm great.

350

00:57:31.470 --> 00:57:36.840

Margy Kahn: I had a student who was like, you know, she had a lot of trouble. She was tone deaf, and she had a lot of

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00:57:36.960 --> 00:57:45.549

Margy Kahn: friends at Fremont High School, and she was doing pretty well in harp. But being tone deaf was the problem. So we started working on singing, and it was really helpful to her.

352

00:57:45.760 --> 00:57:51.930

Rebecca Todaro: That's awesome. Yeah, I'm there. I'm team. Sing. Yeah, sing badly. Just sing.

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00:57:55.940 --> 00:57:58.440

Kimberly DeRosa: Great. Well, anybody else.

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00:58:01.970 --> 00:58:02.460

Kimberly DeRosa: I don't see.

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00:58:02.460 --> 00:58:12.269

Mary Radspinner: I'd like to make one comment that I thought was quite brilliant. Rebecca, you said that the kids expect

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00:58:13.010 --> 00:58:14.699

Mary Radspinner: a certain amount of

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00:58:15.810 --> 00:58:34.449

Mary Radspinner: responsibility from us. They expect us to be good teachers, and we in turn expect them to be good students. And I'm going to use that next time. I have a student that said I didn't practice. I thought that was really brilliant. Thank you for saying that.

358

00:58:34.910 --> 00:58:36.310

Rebecca Todaro: Absolutely.

359

00:58:37.020 --> 00:58:49.220

Rebecca Todaro: and you know that's true. Raise the bar, I mean, we have to meet them where they are, but at the same, especially very, very young, and at any age adults come in. They have busy lives. They didn't have time to practice since a month ago.

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00:58:49.540 --> 00:59:01.629

Rebecca Todaro: I'm happy to do to have a practicing lesson, it's really to serve them. But at the same time, I think raising the bar is really good. I want people want them to expect a lot from me, so.

361

00:59:02.060 --> 00:59:04.070

Kimberly DeRosa: Yeah. 2 way. Street.

362

00:59:04.990 --> 00:59:05.780

Kimberly DeRosa: Great.

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00:59:06.280 --> 00:59:07.840

Kimberly DeRosa: Well, thank you.

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00:59:08.300 --> 00:59:14.859

Rebecca Todaro: Thank you. It's nice to, you know, it's really an honor. So thank you so much for everyone being here.

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00:59:15.190 --> 00:59:19.529

Kimberly DeRosa: Yeah, Mary, I'll leave you with the last words.

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00:59:19.700 --> 00:59:21.479

Kimberly DeRosa: Oh, I get the last words.

367

00:59:21.830 --> 00:59:35.990

Mary Radspinner: All very much, and I really appreciate, Kimberly that you take charge. And, Rebecca, thank you for everything you offered today. It was very, very helpful and very good, and thank you everyone for

368

00:59:36.090 --> 00:59:38.460

Mary Radspinner: for being here. I'm glad that

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00:59:38.640 --> 00:59:42.650

Mary Radspinner: people are still interested in how to teach

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00:59:42.970 --> 00:59:50.099

Mary Radspinner: and what to teach. So thank you so much, Kimberly. I'll let you lead everybody out if you don't mind.

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00:59:50.100 --> 00:59:55.746

Kimberly DeRosa: Right? Right? Well, it almost sounds like it might be nice to have

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00:59:56.350 --> 01:00:18.860

Kimberly DeRosa: a session focused solely on Suzuki. If that sounds of interest. Just kind of nod your heads. And that might be a topic that that we'll wanna we'll want to consider bringing in at some point. So. Thank you again, everybody. We'll see you in July. Right, Mary. We're going to do July.

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01:00:18.860 --> 01:00:24.650

Mary Radspinner: That's right. We'll see you then. Not sure what we're doing then. But we will have something interesting. Yes.

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01:00:24.650 --> 01:00:45.730

Rosemarie Fortney: A really quick question, this is Rose. This is great that you started us having a little conversation about the blind students, because there are 2 people now that chatted about such an issue, and I was wondering, how can I make my information available to Diane Muller and to Elaine Saney?

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01:00:46.120 --> 01:00:47.630

Kimberly DeRosa: How to do that.

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01:00:49.040 --> 01:00:53.729

Kimberly DeRosa: I guess if you want to put it in the chat, if you don't mind everybody seeing it.

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01:00:53.730 --> 01:00:54.929

Rosemarie Fortney: No, I don't care, sure.

378

01:00:54.930 --> 01:01:03.560

Kimberly DeRosa: Get that information. We won't cut the session off until that pops up and they have a chance to jot that down.

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01:01:03.560 --> 01:01:06.719

Rosemarie Fortney: Okay, it's I'll just put Rose Fortney and then my email. Thank you.

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01:01:07.380 --> 01:01:07.810

Mary Radspinner: Okay.

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01:01:07.810 --> 01:01:08.510

Kimberly DeRosa: Yes.

382

01:01:08.980 --> 01:01:13.709

Mary Radspinner: All right. I'll wait till that turns up in the chat, and then we can close it out. Then

383

01:01:15.030 --> 01:01:20.050

Mary Radspinner: lots of messages here, lots of interest. Lots of people had comments.

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01:01:22.640 --> 01:01:23.160

Mary Radspinner: Okay.

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01:01:23.160 --> 01:01:27.040

Kimberly DeRosa: Yeah, it's like, I mean, the itty bitties are just like a whole

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01:01:27.600 --> 01:01:33.750

Kimberly DeRosa: segment that I don't know. I don't tend to try to cultivate that. And again, each

387

01:01:33.960 --> 01:01:40.850

Kimberly DeRosa: teacher has their strengths. But there's a lot of opportunity there.

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01:01:41.550 --> 01:01:43.140

Rebecca Todaro: That is where big kids come.

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01:01:43.140 --> 01:01:51.980

Kimberly DeRosa: I think that's 1 of the things that you know I've become aware of because of you is the opportunities with that age group.

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01:01:52.270 --> 01:01:53.660

Rebecca Todaro: Cool.

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01:01:53.760 --> 01:01:55.910

Rebecca Todaro: We'll have to add that onto your heart camp.

392

01:01:57.236 --> 01:02:02.068

Kimberly DeRosa: Yes, I'll bring you in to help teach.

393

01:02:02.690 --> 01:02:03.350

Rebecca Todaro: This, yeah.

394

01:02:03.350 --> 01:02:14.750

Mary Radspinner: Okay, well, thank you, everybody. I am going to end the meeting now, and very appreciative of the participants and everything that everyone said. Thank you so much until next time.

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01:02:14.990 --> 01:02:15.860

Kimberly DeRosa: Take care!

396

01:02:15.860 --> 01:02:16.580

Rebecca Todaro: Hi.

397

01:02:25.050 --> 01:02:25.590

carolyn McRae: Bye.

