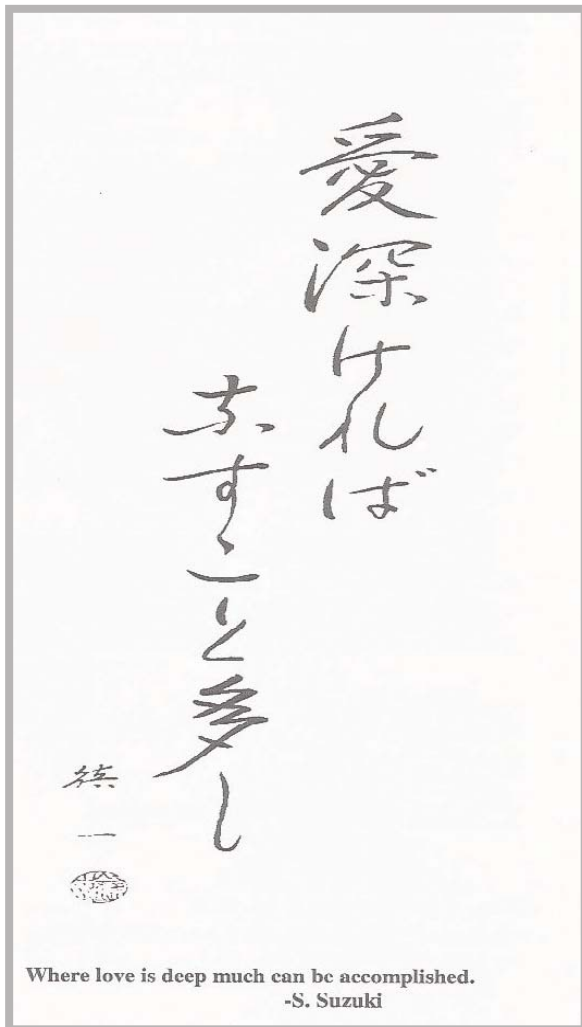


# NURTURE

"To promote Suzuki education, service and communication  
Among parents, students, teachers and the community"

[www.atlantasuzukipiano.org](http://www.atlantasuzukipiano.org)

May 2008



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## Friends of AASPA

Listed below are those who have donated monies in addition to their annual membership, hence, they have become a Friend of AASPA.

**\$25 and Under**  
 Barbara Brown  
 Jina Brown  
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Friends of AASPA help support the graduation concerts, masterclass workshops, and the scholarship program for both teachers and students. Scholarship money is made available to enable those in need to participate in the graduation concerts, masterclass workshops, Suzuki camps, and the 10 piano concerts in Japan and Sacramento, Ca.

If you are interested in becoming a Friend of AASPA, please complete the form and send it with your tax-deductible contribution to the name listed below.

**Become A Friend Of AASPA:**

**Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_  
 \_\_\_\_\_

**Phone:** \_\_\_\_\_ **E-Mail:** \_\_\_\_\_

**How do you want your name to appear in printed material:**  
 \_\_\_\_\_

**I would like to donate the following amount (tax deductible) and become a Friend of AASPA!**  
 \_\_\_\$10\_\_\_ \$25\_\_\_ \$50\_\_\_ \$100\_\_\_  
**other:** \_\_\_\_\_

**Please make check payable to AASPA and mail to:**

**AASPA, c/o Stephanie Hancock, 334 Stoneywick Way, Mableton, GA 30126**

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Managing Editor –Lauretta Russell  
 Technical Editor – Jamey Russell

AASPA Board of Directors 2007-2008

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Membership is open to any interested persons.  
 Dues are \$25 for teachers and \$25 for families  
 Dues are paid annually in September.

Call or e-mail Robin Blankenship to become a member at [RBlan545@aol.com](mailto:RBlan545@aol.com)

Nurture submission criteria:  
 Submission must be in article format and ready for print. Send article document via e-mail to: [lrussell@usa.com](mailto:lrussell@usa.com).

Preferred document format is MS Word 6.0 or text only.  
 All submissions become the property of Nurture and are subject to editing.

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Letter from the President



I would like to recognize the contribution of parents to AASPA.

*"Where Love is Deep,  
Much can be Accomplished"*

Recently a group of parents got together to brainstorm ways of increasing attendance at our Graduation Concerts. Our goal is 100% attendance at the May 31 Concert by families of teacher members. I hear that the initial group consisting of Nichelle Mathur, Lakshmi Prabhakar, Stephanie Adrian and Christine Cheung generated lots of enthusiasm for promoting AASPA and many creative ideas to get the word out to all the AASPA families. There were more parents who wanted to be involved but were unable to attend this first meeting. I hope this will be the beginning of a group of parents who will work together to support the work of the teachers in AASPA.

Packets of flyers, posters, and postcards will be sent to all teachers to use in their studios and students can participate in a ticket-selling contest. Please look for these promotions in your studio and be receptive if you receive a phone call from another parent inviting you to Graduation. Plan now to attend AASPA's 23<sup>rd</sup> Graduation Concerts at Spivey Hall on May 31.

*"Don't hurry don't rest. Without stopping, without haste, carefully taking one step at a time will surely get you there."*

I would like to recognize special volunteers Stephanie and Steve Hancock who have worked behind the scenes for several years, setting up and managing AASPA's membership database. In addition, multi-talented Steve has been coaching the Piano Trio that will perform at the 1:00 Graduation Concert on May 31. Unfortunately (for us) the Hancock's are moving to Princeton, New Jersey this summer. Thank-you for your contribution to AASPA, and best wishes on your new endeavors.

Thank-you to Seha Loo who updates our web-site [www.atlantasuzukipiano.org](http://www.atlantasuzukipiano.org), many times immediately upon receiving the material! Thanks to Cheryl Davis, who has provided the individualized graduation certificates for every graduation concert since the first one.

A special thanks to all the generous "Friends of AASPA" who have donated money to support our events.

There are many more people who have contributed to AASPA that I have not mentioned. I appreciate all the members and teachers and anyone who is reading this article. The reason we do this is for the children.

*"Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart."*

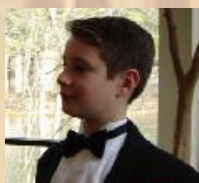
***Robin Blankenship***



**ATLANTA AREA SUZUKI PIANO ASSOCIATION**



**Presents**  
**23rd Graduation Concerts**  
**Spivey Hall**  
**Clayton State University**  
**Saturday, May 31**  
**1 p.m and 4 p.m.**



**1:00 p.m. Concert**  
*Features*  
**Trio no. 1 in D minor**  
*by Mendelssohn*  
**Peter Carter, Piano**  
**Lyndsey Peters, Violin**  
**Scott Peters, Cello**

**4:00 p.m. Concert**  
*Features*  
**Concerto in F minor**  
*by Bach*  
**Andrew Loo, Piano**  
*with members of the*  
**Georgia Youth Symphony**  
**Orchestra**  
**Dr. Michael Alexander,**  
**Conductor**



**Each concert features**  
**students 6-17 performing**  
**works by Bach, Beethoven,**  
**Mozart, Haydn and more**

**SUPPORT YOUR STUDIO'S GRADUATES**

**Tickets are available for purchase through graduating performers**  
**and the Spivey Hall Box Office 678-466-4200**

**\$15.00/adults      \$7.50/children under 18**

**Visit the Spivey Hall website for directions at [www.spiveyhall.org](http://www.spiveyhall.org)**

**Atlanta Area Suzuki Piano Association**  
**[www.atlantasuzukipiano.org](http://www.atlantasuzukipiano.org)**



Listen

Listen

Listen



Make the most of the concert experience for yourself and your child and **listen before the concert**. Each concert boasts a big piece and below are the recommended CD's for each

**1:00 pm Concert**

**Trio no. 1 in D minor by Mendelssohn**  
**Performed by Peter Carter, Piano**  
**Lyndsey Peters, Violin**  
**Scott Peters, Cello**

Available on Amazon.com

Beaux Arts Trio – Mendelssohn Trio no. 1 in D minor (Warner Classics B0002VENP0)

Martha Argerich – Mendelssohn Trio in D minor (EMI Classics B00008XRSU)  
Includes Brahms Sonata for two pianos

Available on itunes

Mendelssohn Trio in D minor (first movement) is only available by purchasing the whole album.

**4:00 pm Concert**

**Concerto #5 in F minor by Bach**  
**Performed by Andrew Loo, Piano**  
**Georgia Youth Symphony Orchestra**  
**Dr. Michael Alexander, Conductor**

Available on Amazon.com

Glenn Gould/Bach -Three Keyboard Concertos (Sony B0001FGB0M)  
Concertos no. 1, 4 , 5. This disc includes the Italian Concerto.

Available on itunes.

The Bach Concerto is available by many performers. I suggest Glenn Gould and Andras Schiff. Be sure to download all three movements.



## Interview with the Trio

Peter Carter - piano - Lyndsey Peters - violin - Scott Peters - cello

Lacey Russell (student of Laretta Russell) and Jamey Russell (student of Robin Blankenship) interviewed Peter Carter and Scott and Lyndsey Peters. Through the magic of technology, the interview was conducted via iChat on the computer. Both Scott and Lyndsey were classmates of Jamey and Lacey at the Lovett School some years ago.



*Peter Carter, Lyndsey Peters, Scott Peters*



**Jamey:** Hello.

**Lacey:** Welcome to your interview!

**Peter:** Hello.

**Scott:** Thanks!

**Jamey:** So how are you?

**Scott:** Great thanks.

**Peter:** I'm doing pretty well.

**Jamey:** That's good, I haven't seen you in a while Scott.

**Scott:** I know.

**Lacey:** Hey Lyndsey!! I haven't seen you in 6 years!

**Lyndsey:** I know! How have you been?

**Lacey:** I have been great!! How have you been?

**Jamey:** Ok, should we start asking the questions?

**Lyndsey:** Good! Go ahead.

**Peter:** Yeah, sounds good.

**Lacey:** Okay, tell me something about yourselves like where do you go to school, do you have any siblings, and what do you like to do other than play an instrument?

**Scott:** I go to Westminster now (gasp). I have one sister. In my free time, I like to play sports, bass guitar, and video games.

**Lyndsey:** Still go to Lovett, one brother (obviously) I like to read and play volleyball in my free time.

**Peter:** I am home schooled, am the youngest of seven children, and enjoy singing in a polyphonic choir and playing the organ.

**Lacey:** What is a polyphonic choir?

**Peter:** It has four voices: Soprano, Alto, Tenor, Bass.

**Lacey:** Oh cool, what do you sing?

**Peter:** Tenor.

**Lacey:** That's awesome!

**Lacey:** How long have each of you been playing?

**Scott & Lyndsey:** Scott: 11 years, Lyndsey: 12 years

**Peter:** I've been playing the piano since I was 7, so about 8 years.

**Lacey:** How many times have you practiced the trio so far together?

**Scott & Lyndsey:** Five? I think.

**Peter:** Yeah, somewhere around there.

**Lacey:** I am excited to see you guys play!

**Scott & Lyndsey:** Thanks!

**Jamey:** Ok... Do any of you plan to make a music career and study music in college? If not, what do you want to do?

**Peter:** I'm not sure yet, I still have a couple more years of high school.

**Lyndsey:** Maybe, I still haven't decided. I've also looked into attending the Naval Academy.

*Scott:* I'll probably minor in it. I plan to major in theology and become a missionary.

*Lacey:* Oh wow that's really cool. What advice do you have for younger students just beginning to learn a new instrument?

*Scott & Lyndsey:* Stick with it even when it seems hard. It's so worth it in the long run!

*Peter:* The main thing is don't quit.

*Scott & Lyndsey:* Absolutely!

*Jamey:* How long do you practice a day?

*Peter:* About an hour and a half to two hours.

*Scott & Lyndsey:* We're both supposed to practice one and a half hours but with school and sports and whatnot it's hard.

*Scott & Lyndsey:* Anything else?

*Jamey:* Yes a few more. What impact has studying an instrument this intensely had on your life?

*Scott & Lyndsey:* It takes up a lot of time, but it has given us several amazing opportunities and given us a way to express ourselves.

*Peter:* It has been a really neat experience being able to perform on stage and meet with famous teachers.

*Lacey:* Since you have all been taking the Suzuki method, what affect has it had on your life growing up with it?

*Scott & Lyndsey:* It made the whole music experience more enjoyable (summer camps etc.)

*Peter:* It has been great to have the technique that Suzuki teaches and how the family can be involved too.

*Jamey:* What's the best part about working in a trio like this?

*Scott:* I love the feeling of connecting with the other players while playing the piece.

*Jamey:* Peter, what about you?

*Peter:* It was the first experience that I have had with playing with other instruments, so it's neat to work together to hear the trio as one.

*Jamey:* Well that's all the questions on the list. Is there something you want to add?

*Scott & Lyndsey:* It's really been a good experience working with the trio in general, and Mr. Hancock has been really helpful.

*Peter:* It has been fun to play with Lyndsey and Scott, and it would be great if we could perform together again.

*Scott & Lyndsey:* Definitely! Peter's unbelievable at piano.

*Peter:* That's great! You play really well.

*Lacey:* Why did you pick this trio?

*Scott & Lyndsey:* Mr. Hancock brought us together and suggested the Mendelssohn because he thought we were well-suited to play it

*Peter:* I liked the piece and it works really well for a level 9 encore.

*Jamey:* Ok, well is there anything else you want to add because that's about it.

*Scott:* Not much. Thanks so much for the interview! It's good to talk to you again Jamey.

*Jamey:* Yeah.... I'll see you later.

*Scott:* And Lyndsey's glad to talk with Lacey again.

*Lacey:* Me too!

*Jamey:* Thanks everyone... Nice talking to you all.

*Lacey:* Thank you guys!

*Peter:* I'd like to thank my teacher, Mrs. Blankenship, and the coach of the trio, Steve Hancock for all the help that they gave with the trio.

*Scott:* We all enjoy Steve Hancock and thank him. Lyndsey thanks Mr. Christy, her teacher, for the help, and Scott thanks Mr. Laufer, his teacher, for the help.

*Peter:* Thanks for the interview!

*Scott & Lyndsey:* Thank you Lacey and Jamey!

*Lacey:* No problem, it was a pleasure!

---

## Interview with Andrew Loo

by Joshua Grindley



*Andrew Loo and Joshua Grindley*

### ***Do you have any brothers or sisters?***

I have one older sister, Stephanie who also studied Suzuki piano. She performed her Level X Graduation Level with the Emory Youth Symphony Orchestra in June 2006. She is currently studying anthropology and music at Emory University.

### ***Besides piano, what are your other interests and activities?***

I have a strong interest in science and engineering. I am captain of my high school's Science Olympiad Team and was selected this year to attend Georgia's Governor's Honors Program in Physics. I also take Taïdo, a Japanese martial art, for almost four years now and am a Brown-Black belt. In my spare time, I enjoy mountain biking and speed cycling.

### ***When and why did you start taking piano lessons?***

I began taking lessons with Leah Brammer when I was five years old at the encouragement of my mother. Although she wasn't taught to play piano, she believed, and still does, that if she helped us learn to play, she would be giving us a gift that we could enjoy throughout our lives, well after we leave her home.

### ***How long have you studied piano?***

I have studied piano for almost thirteen years.

### ***Do you still have to practice twinkles as a Level 10 student?***

Yes, I still have to practice twinkles for certain spot practice, but luckily I haven't had to play any for my upcoming performance piece -- yet.

### ***What is the highest number of repetitions you've ever had to practice in a piece?***

I've been assigned 500 repetitions before, but I vividly remember a workshop lesson when I was 5 years old with Dr. Karaoka in Louisville, KY. She asked me how many times I thought I could play down-ups. I tried to think of the biggest number I knew, and answered that I could play it 200 times. She asked me to do just that, and I remember my arm shaking from fatigue as I finished 200 down-ups on stage!

### ***Do you have any funny memories of your piano practice?***

One family memory we jokingly call our Suzuki "horror story" is when Mom was so sick that she had to stay upstairs in bed. She asked my older sister to help me with my piano practice. We didn't realize how well she was listening until she yelled from upstairs, "The left hand needs more work!" We were surprised to hear from her, when she was supposed to be sleeping in bed. We decided to fool her and have Stephanie play the left hand part, which my mother complimented due to the quick improvement – but she figured out we were fooling her when she heard our laughter.





***How old were you when you started to really love playing? How did you know that you loved it?***

I cannot recall a specific age or time when I realized that I really loved the piano and playing. However, when I was able to broaden my piano repertoire beyond the classical genre and into jazz and rock, it dawned on me that I did love and enjoy playing.

***Do you have a favorite performance piece that you have done over all of your recitals? Why was it your favorite?***

I have two favorites out of the pieces that I have performed in the past, but what makes them my favorite is being able to perform them in 10-piano concerts. The first would be the Military March by Schubert that I performed at the 10-piano concert in Japan. The other would be the Hungarian Rhapsody No. 2 for Two Pianos by Franz Liszt that I performed in the 2007 Sacramento 10-piano Concert. For other pieces, having the added strength and force of nine other pianists performing in tandem with you was a truly different yet exhilarating experience.

***What is the hardest part of the piece you are performing?***

I'll be performing the three movements of Bach's Concerto in F minor. I believe that the hardest part of this piece will be learning to play and perform with the orchestra – you are no longer playing a piece solo and at your will and tempo; instead, you have to depend on and work with the playing of many different people and instruments in order to finally achieve the ultimate goal of the concerto. Every piece has its own challenges that must be overcome, especially so when that is a piano concerto.

***What is the hardest part about performing in concerts for you?***

The hardest part is actually the waiting, not the performing. I prefer being able to perform first and then being able to take a breather and relax afterwards. Having to wait my turn just makes me more anxious.

***If you could re-live an experience that you have had in piano, what would it be and why?***

I would definitely relive my trip to Japan and performance in the 10-piano concert. I really enjoyed staying in Matsumoto and meeting the very cool people there and from around the US who performed in the concert. I was also able to go on side-trips, like an amusement park, while I was there.

***What is your normal daily practice like? How much time do you usually spend?***

Now that my sister is off to college I don't have to worry about having a set time to practice piano. We used to fight over whose turn it was to practice, and before performances would have to ask the neighbor to share his piano. Instead I have a list of things that I must accomplish every time I sit down to practice. However long it takes me to accomplish those tasks determines how long I practice for. On days I am busy I may do a shorter practice or may practice two to three hours.

***What is the hardest thing you've had to overcome to get to where you are today as a Level X graduate?***

To keep up my moral determination and to always keep going on every time I fail or I mess up. You must always get back up and keep tracking, that's life. I think it's the familiar lesson from the Tortoise and the Hare. A slow and steady progress of continuous hard work, even though you fall and move slower than you want, is what will get you to your Level X recital.

***What are your piano plans for after the level 10 graduation recital?***

I would really like to expand my repertoire and focus on jazz and rock piano after Level X.

*Joshua Grindley, age 8, is a student of Robin Blankenship who graduated from Level I in January of 2008 and hopes to be able to play as well as Andrew Loo some day. Joshua was especially inspired by Andrew's performance of Rachmaninoff Prelude in G minor last June.*

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Letter from the  
Graduation Director



If it seems like only yesterday we were celebrating a graduation, it's because our "summer" graduation is earlier than ever this year (shall we call it "spring"?) and we hope this will enable more students to attend. When you have an orchestra and a string trio on the program, rest assured a lot of hard work has been done by students and teachers in preparation for this concert. You probably reading this in the A.A.S.P.A newsletter and have likely had a child in a recent graduation. Think how inspiring this concert will be for your child, relaxing in a comfortable concert hall after the long, last days of school and exams, listening to superbly played music of the most beloved composers. Please tell anyone and everyone who loves music about the AASPA Suzuki graduation concerts.

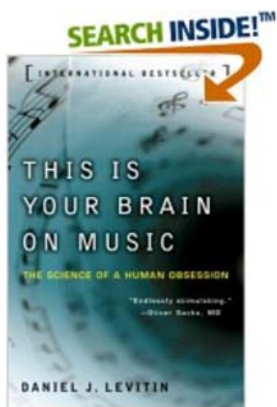
*Tony Winston*

## Calendar

- May 30      Graduation Dress Rehearsal at Spivey Hall  
**Concert 1 - 10:00 a.m. - 12:00 p.m.**  
**Concert 2 - 12:00 p.m. - 2:00 p.m.**  
**Concerto    2:00 p.m.- 4:00 p.m.**  
**Trio         4:00p.m. - 6:00 p.m.**
- May 31      AASPA 23<sup>rd</sup> Graduation Concert at Spivey Hall  
**Concert 1 - 1:00 p.m.**  
**Concert 2 - 4:00 p.m.**
- June 3-7     Louisville Suzuki Piano Institute
- June 9-13    Intermountain Suzuki Institute for Piano
- August 3-7   Rochester Suzuki Piano Basics Workshop
- October 24,25,  
& 26         Masterclass Workshop with Bruce Boiney

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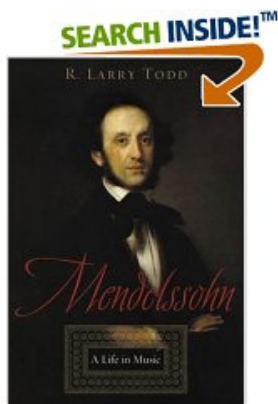
Books for Your Consideration



***This is Your Brain on Music by Daniel Levitin***

Levitin's fascination with the mystery of music and the study of why it affects us so deeply is at the heart of this book. In a real sense, the author is a rock 'n' roll doctor, and in that guise dissects our relationship with music. He points out that bone flutes are among the oldest of human artifacts to have been found and takes readers on a tour of our bio-history. In this textbook for those who don't like textbooks, he discusses neurobiology, neuropsychology, cognitive psychology, empirical philosophy, Gestalt psychology, memory theory, categorization theory, neurochemistry, and exemplar theory in relation to music theory and history in a manner that will draw in teens. A wonderful introduction to the science of

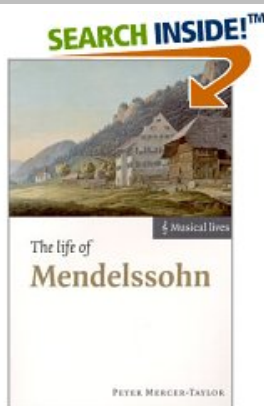
one of the arts that make us human.—*Will Marston, Berkeley Public Library, CA*



***Mendelssohn: A Life in Music by R. Larry Todd***

A highly readable and authoritative account of a brief but remarkably creative life, and an important contribution to Mendelssohn studies."--*Hugh Canning, Sunday Times (London)*

"At long last a great, elegant, and monumental biography. It will take its rightful place as the standard and indispensable guide to Mendelssohn's life and music with a sensitive understanding of the complex historical currents and contexts surrounding the composer. Based on exemplary research this book should put to rest the cliches and injustices that have plagued a great composer's work and reputation. A stunning achievement. A landmark in scholarship and writing on the history of music."--*Leon Botstein,*



***The Life of Mendelssohn by Peter Mercer-Taylor***

"A fine volume in Cambridge's highly regarded "Musical Lives" series, this biography...concisely, charmingly, and intelligently presents the composer and his music...Recommended as a core collection item for public and academic libraries." *Library Journal*

"...elegantly presented and visually appealing. Mercer-Taylor writes clearly and engagingly." *Journal of Musicological Research*

Dr Karen Hagberg Piano Basics Workshop  
March 27-30, 2008

***BEAUTIFUL SOUND...BEAUTIFUL HEART - Sinichi Suzuki***

Forty eight students and fourteen teachers attended our annual Spring Piano Basics Workshop this March. Students from 4 years old to 19 years old had Level 1 to Level 9 lessons from Dr. Hagberg throughout the four day weekend.

Once again, Southern Keyboards graciously provided two nine foot Kawai grand pianos, so that our students could have the experience of playing their pieces on the best instruments. During the parent talk on Saturday afternoon over forty of our parents were encouraged to be patient with their students and work with them in small pieces to build up their basic skills. Karen encouraged them all to invest in the best instrument they can afford, to buy adjustable footstools and benches, to listen every day to beautiful music, go to the best concerts and talk to them about what they have heard. Exposing them to inspiring performances and encouraging them to create beautiful sound by deeply listening to their own playing, builds a student with great character. The best sounds come when their bodies are balanced over the keyboard. This posture can take many months to develop. What we are teaching our students is the creation of art and beauty. This is better accomplished when absorbed from the environment, than when described to them.

During the teacher talk, Dr. Hagberg suggested very careful corrections in lessons, working on small spots, constantly reviewing the physical training and the basics. She gave one example of giving a lesson on the first note only for quality of sound and balance, and reminded us that our tendencies can be to talk way too much rather than demonstrate skills.

Dr. Hagberg will be returning in April 2009 and our fall workshop will be October 24, 25, and 26 2008 with Bruce Boiney from Louisville, Kentucky.



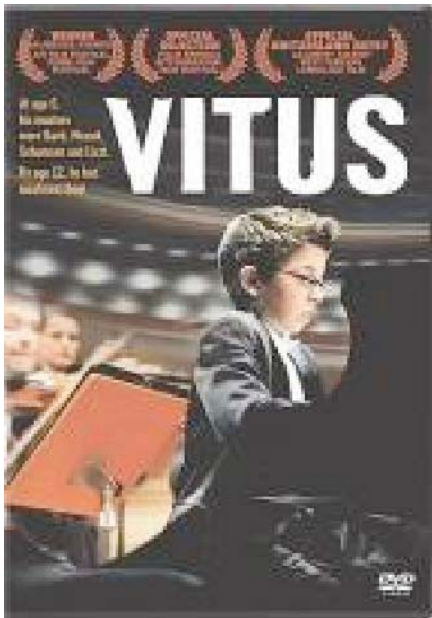


# Photos from Dr. Hagberg's Workshop





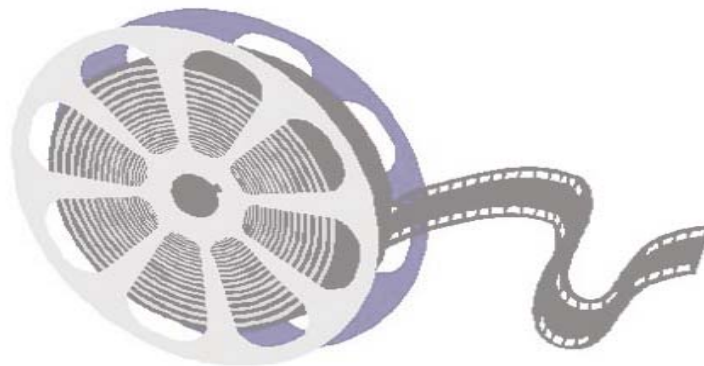
## Watch a Great Movie



In this engaging drama from Switzerland, a child prodigy finds a unique way of dealing with being different. Vitus is no normal child. With a 180 IQ, a voracious appetite for knowledge, and a preternatural gift at playing the piano, he finds it hard to fit in with his peers. Like many parents of exceptional children, his mother and father (Julika Jenkins and Urs Jucker) are overbearing, eager to see their child succeed. But as his parents push and fellow children jeer, Vitus's grandfather (Bruno Ganz, *THE DOWNFALL*) simply allows the boy to be himself. As the 12-year-old Vitus, Teo Gheorghiu, himself a piano prodigy, heightens the sense of realism in the film. The classic music he plays is beautiful, and the actor's playing itself is

remarkable. Audiences used to seeing hand doubles in films about musicians will be presently surprised to see that there aren't any cuts, displaying Gheorghiu's incredible talent. As a result of great performances like these, it's easy to see why *VITUS* was the Swiss entry to the Oscars.

Theatrical Release: June 29, 2007





# Children's Corner

## Musical Notation Word Search Fun

N O T E S O P S N A R T R S M M I D  
 E S A R H P H O U M Y E L A C S J H  
 Z E T U H S I U B B V I J H T F P D  
 L H C S G S P F M A D O R A D A P S  
 L R S A R M Q F U E R O E C I E D F  
 H A D E A I E Q G Y M B M C M R I Z  
 B A V M C L I N G A P Z I I I U S L  
 G N C R C M W S T A F F T D N T S L  
 I M C E E J T I S E J - - E I A O I  
 F O P S N T C O L M D J E N S N N R  
 J R T T T Z N B N N M O L T H G A T  
 Q D E S U D E I U I F G P A E I N P  
 U E N H A R M O N I C A M L D S C K  
 H N O I T A P O C N Y S I S O - E O  
 N T R J I M R N N V A N S J G Y P Q  
 K T B S O O H E S E M I T O N E S N  
 J J E C N A N O S N O C C Y V K D C  
 J V T J P Z N S S W E G L R J O T T

ACCENT  
 ACCENTUA-  
 TION  
 ACCIDENTALS  
 AUGMENTED  
 BAR  
 BASS  
 BEAT  
 CHROMATIC  
 CLEF  
 COMPOUND-  
 TIME  
 CONSONANCE

DIMINISHED  
 DISSONANCE  
 DOMINANT  
 ENHARMONIC  
 INTERVAL  
 INVERSION  
 KEY-  
 SIGNATURE  
 MAJOR  
 MEASURE  
 MINOR  
 MORDENT  
 NOTES

PHRASE  
 RESTS  
 SCALE  
 SEMIQUAVER  
 SEMITONES  
 SIMPLE-TIME  
 SLIDE  
 STAFF  
 SUBDOMINANT  
 SINCOPATION  
 TENOR  
 TIME  
 TONIC

TRANSPOSE  
 TREBLE  
 TRIAD  
 TRILL



AASPA  
11830 Handscrabble Trail  
Roswell, GA 30075