



Arizona Suzuki Association Spring 2009 Newsletter

Special Points of Interest

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Message from ASA Past President Eunice Elie

"Early Training Secures Lifelong Habits."

Violin Student #1

Monday: Ballet Class

Tuesday: Karate Class

Wednesday: Swim Team

Thursday: Music Lesson

Friday: Art Lesson

Saturday: Tennis Class

Sunday: League Competition

Student #1: Daily Schedule

7:00 am Rise, Dress

7:30 am Quick Breakfast – on the run

7:45 am Leave for school, work

8:05 am Drop off at school

3:20 pm Pick up from school

Grocery Shopping/Errands

Quick stop at McDonalds

4:30 pm Leave for "some class"

5:00 pm Arrive at class

6:00 pm Leave class

6:30 pm Grab a snack from somewhere

7:00 pm Arrive home – do homework

8:00 pm Watch T.V./Video Game/etc

9:00 pm Practice Violin

9:30 pm Get ready for bed

10:00 pm Go to bed

Violin Student #2

Monday:

Tuesday:

Wednesday:

Thursday: Music Lesson

Thursday: Music Lesson

Friday: Family Night

Saturday: Music Group Lesson

Sunday: Church, Relax Time

Student #2: Daily Schedule

7:00 am Rise, Dress

7:30 am Family sits down to breakfast

7:45 am Leave for school, work

3:20 pm Pick up from school

Nourishing snack at home

4:30 pm practice 30 minutes – Violin

5:00 pm free play time

6:00 pm Dinner, Family sit down

7:00 pm Homework

8:00 pm Prepare for bed

**Which student do you think is
being foundationally prepared
for successful life-work?**

(Please turn to Page 2)



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One Issue

Size

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Half Page\$25

Quarter Page \$17

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Message from Eunice Elie (continued from page 1)

Student #1: Violin Lesson



Grumpy six year old Susie shuffle into her 5:00 pm Thursday violin lesson at 5:03 pm right behind her irritated and frazzled mom who hurriedly deposited the violin on a chair and started issuing orders for Susie to hurry up and get her violin out and get ready for her lesson. As Susie dawdled to open the case and distractedly removed the little blanket covering her violin, and stood there looking at the “treasure” (as ‘teacher’ called it) as if she could not decide what to do next, frustrated Mom let the teacher know that it had not been a good week for practice: Susie dawdled around all week; didn’t want to practice; argued with everything Mom told her to do; whined and fussed at having to review those old pieces; was sloppy in posture and sound because she would not listen. Mom issued another “order” to Susie to “hurry up!!” as she was wasting her lesson time. Susie lifted the violin out of her case. The teacher, in an effort to regain any fragment of constructive lesson time, smiled at Susie and asked her to bring her weekly assignment sheet, the violin and shoulder pad to her. In an effort to save minutes, the teacher assembled the violin and shoulder pad, as she previewed the last week’s assignment sheet. She noted that Susie had practice only two days...for 15 minutes. Neither Mom nor Susie had check-marked off the individual assignments in the lesson plan as instructed. Susie returned to the violin case and carelessly lifting the bow out of the case, dropped it. Mom angrily told Susie to be more careful and to hurry up. Susie approached the teacher for her lesson, distracted, tired and with slumped interest in one of the most *potentially powerful* few moments of her week. Susie could not do one scale in tune. Her sound was raspy and she played with no heart. She stumbled through two review pieces. There was only five minutes left to look at her current piece, in which there was no improvement. In fact, she stumbled over the very places she almost played last week. At 5:30, we reached the end of 30 minutes we can never gain back or use more successfully. Susie needs to play in a recital soon. She is stumbling through every piece she plays. She feels she will not do well. How beneficial was that half hour? What contributed to making her lesson and progress so difficult and unenjoyable?

Student #2: Violin Lesson

Seven year old Jamie and her mom arrived at her lesson ten minutes early and quietly entered the room and sat down to observe the ongoing lesson. As time approached for Jamie’s lesson, Mom quietly helped Jamie open her case and prepare her violin for her much anticipated 5:00 lesson. With shoulder pad in place bow in hand and practice assignment ready, Jamie confidently opened her lesson with a Suzuki bow. The teacher assessed the practice assignment sheet and noted that Jamie had practiced 30 minutes every day and every assignment had been checked off each day. Mom clued the teacher in that Jamie had a little problem conquering measures 10-12 of the current piece, but by the end of the week, she was getting it most of the time. There was a sense of praise in the mother’s voice and Jamie smiled with the teacher. In that lesson, Jamie warmed up with scales, played 3 review pieces with the teacher and the CD, learned how to study the next difficult measures in her current piece, played through the current piece slowly with the teacher and received instruction on studying the next page in her theory book. Jamie played with wonderful tone and intonation. Her posture demonstrated focus and intense desire to learn the next new skills. Jamie is looking forward to her upcoming recital in which she will play her favorite piece...the one she learned two months ago and plays so easily now. How beneficial was that half hour in Jamie’s life? What contributed to making her lesson and progress so successful?

Through our life’s busy-ness, what are we “really” teaching our children? A child learns what he lives. He becomes what his way of life is building. Will he be excellent in anything, or half-prepared, half-successful in many things? Do you forfeit good success...because ‘practice’ is thrown in at the tired end of the busy day’s schedule? Through the ‘running’ pace of life that we try to manage on a weekly basis in the name of ‘greater education’ and ‘more life-experience’ we are teaching haggard production of half-hearted effort in every subject. I remember a Rumanian violin teacher I had at the university. He was so frustrated with American education. His private studio of university students were so diversified in their

ASA Fall Workshop on October 24. Mark your Calendars!

ASA is planning our Fall Workshop. It will be held at Orangewood Presbyterian Church, 7321 N 10th St. in Phoenix on Saturday, October 24. Additional Friday afternoons session will be offered for advanced students. Terry Durbin will also conduct a teacher class.

Dr. Timothy (Terry) Durbin's unique brand of teaching excellence makes him one of the most sought-after clinicians/conductors in the country. With infectious enthusiasm and inspired musicianship, he brings smiles and laughter to students throughout the United States and around the world. His dynamic teaching career includes over 700 workshops and institutes! His performance career stretches across the United States and Canada into Bermuda, Germany, Italy, China, Malaysia and Singapore, and he has recorded two CDs, including the complete chamber music of Marcel Dupre for the Naxos label. Terry Durbin is also an accomplished composer and notable arranger.

Dr. Durbin holds a DMA in orchestral conducting from Claremont Graduate University in Los Angeles, California, a Masters in violin performance from the University of Illinois, an undergraduate degree in violin performance from the University of Alabama, and is currently the director of the Suzuki String Program at the University of Louisville.

Terry lives with his wife, Sandy, on 75 acres north of Lexington, Kentucky. They have three children and two grandchildren. **He believes in the magic of music's power to enrich our lives.**



Dr Terry Durbin

Drawing for free music lessons at the Workshop! Plan to attend!

Arizuki Stars

Arizuki Stars, the Performing group from Arizona Suzuki Association, is still practicing and performing. If you would like to perform with this group, call Connie Jahmarkt at 480-970-8807 or email her at thebandeuropa@cox.net.



Teacher's Column

Would you like to be listed on the
Arizona Suzuki Association
Website as a registered
Suzuki Teacher?

Just register today and send in
your \$10 dues* for 2009—2010

Name _____

Instrument _____

Address _____

City _____

Phone _____

Email _____

Send this Form and \$10 to Mary Wilkening, 1157 E. Acacia
Circle, Litchfield Park, AZ 85340.

www.azsuzuki.org

*Teachers, Please go to our
website at www.azsuzuki.org to
download a group application
form for your studio. Group rates
are only \$5/family for 10 applica-
tions and fees sent in at the
same time.

Message from Eunice Elie, continued from Page 2)

In their studied interests that they were not excelling in anything they were doing. Since first grade in Romania, he had studied violin, because he was going to be a great violinist! And he was just that! He was one of the most professional, sharpest, most focused, most effective and physically fit teacher I studied under.

A child is rushed through morning preparations and breakfast, scurried off to a day at school while Mom and Dad go to work. They all face a seven-eight hour day of mental, physical and emotional energy depletion in dealing with the society in their "workplaces." After that, the child is picked up, and through stressful traffic is irritably or distractedly rushed to the next thing on the schedule: "Class" and/or running errands with mom. There is no time to come home to quiet order and 'reparation' or to refresh tired brains and bodies, because they have places to go, commitments to meet. Everyone is tired; crashing mentally, emotionally and physically. Consider if YOU had to come home and "practice" after such a day or, focus attentively to a music lesson. How do you feel at the end of your day? So does your child. The difference is that a child is not yet grown physically, mentally or emotionally to deal with such imposed stresses on a daily basis. Their bodies and brains are still developing. Rest and focused routine is a powerful link to the anchor of success for their lives.

Families who are effectively and successfully productive are those who establish schedules with boundaries on time and activities. Children who do not have multiple diversity of focus have time to become Olympians. We would do well to take a lesson from the gold medal winners. Did you catch in personal interviews how single-focused Olympians train? The discipline to win as an Olympian begins EVERY morning and the lifestyle is enforced throughout the day and into the night. It touches every part of life...diet, sleep hours, extra activities and involvements. Any day lost is time that can never be replayed.

Suzuki Piano of Arizona

The Arizona Suzuki Association Welcomes the members of Suzuki Piano of Arizona. We look forward to working with SPA in putting on workshops and performances.

Fiddling

Fun Fiddling by Laura Tagawa, ASA President and Suzuki Teacher

Violin players are often asked, “What’s the difference between a violin and a fiddle?” (and no this is not the first line of a joke!). Although there are minor changes in the set-up of a violin and a fiddle, the two instruments are the same. So if a violin is a fiddle, and a fiddle is a violin, what’s the difference? The difference is the style of music played on the instrument. Fiddle music is a traditional style of folk music. There are various styles of fiddle playing, such as old-time, contest, celtic and bluegrass. Fiddle styles are also different in different regions of states and parts of the country. The learning styles of Suzuki students and fiddlers have several important aspects in common, learning by ear and the importance of listening. Although there are various ways in which a fiddler learns tunes, by far the most common way is learning by ear. Many fiddlers attend jam sessions where they play songs with other musicians. At these sessions they play and listen to a lot of tunes. A fiddler may hear a tune they do not know yet and go home and “figure it out.” Listening to the CD and listening to other kids in group class provide a similar experience for Suzuki students. In fact, Dr. Suzuki selected many traditional folk songs to include in early books of instruction because these are tunes children already know.



Amy Owen at the Sierra Vista Fiddle Contest

Many Suzuki students are interested in fiddle music and enjoy learning fiddle tunes. There are lots of collections of fiddle tunes and CDs which are great tools for learning. Listening to fiddlers is the best way to learn the style of fiddling. Many areas of Arizona hold jam sessions open to the public as well as yearly fiddle contests. This is a great opportunity to listen to fiddle music, make new friends and perhaps even participate. This summer is a great time to enjoy fiddling, whether it’s with your violin or your fiddle, get out and have some fun!

Parent’s column

Suzuki Group Class by Jillian Owen, Parent

Seven young violinists respond with eager bows to play the mysterious “Name-That-Tune” song their beloved teacher is prompting them with. Not so much like little soldiers, although the image did come to mind, something more personal, but prompt and eager. The precious part is their obedience, an understood dynamic between individual student and teacher that isn’t diminished in the group setting, but rather strengthened. The teacher-student relationship is still full bloom, but all these other dynamics are happening in the group class that are surprising and I’ll say vital: the student-student relationship and the experience of playing with others. Although my six-year-old daughter is unaware of the countless benefits she is absorbing in this casual and fun group class, the subtleties have not escaped me. Certain weaknesses cannot be overcome in private lessons or at-home practices, and we were watching those weaknesses develop in our young musician. But as she participates with her peers, she understands why mistakes don’t always mean one should start back at the beginning and that tempo is *not* dictated by her mood. She admires (and inevitably learns from) the bow movements of an older student, quick and confident. Like that of an expert to the eyes of a six-year old perfectionist; it was enough motivation to return home and master the same review song all the while staring at her elbow to make sure that it moved with the same speed and confidence as her new, albeit unofficial, mentor. While the benefits of group class may be unofficial, they are not unintentional, and the reward of peer interaction is a strength to benefit their individual talents.



Laura Tagawa and the kids in her Group Class

News from NAU School of Music and NAU Community Dance and Music Academy

About our program

There are over one hundred pre-college students studying violin and viola through the NAU Community Dance and Music Academy. As well as attending private lessons during the week, the students attend groups on Thursday afternoons. Younger Suzuki teachers are mentored by more experienced teachers in the group lesson setting. Academy students attend repertoire class, reading groups, informal recitals, performance opportunities in the community and formal recitals on the Ashurst Auditorium stage at the end of each semester.

About our teachers

Karin Hallberg has returned to Arizona after completing an opportunity as a visiting professor of pedagogy and coordinator of the community Suzuki program at the University of Oregon this year. She continues her position as principal second violin in the Flagstaff Symphony Orchestra. This summer Karin will be teaching the Curry Summer Camp at NAU and the Black Hills String Retreat in South Dakota.

Shelley Rich has been teaching violin and pedagogy this year at NAU. Shelley was the former Director the Suzuki program at the University of Oregon. Shelley has been President of the Arizona chapter of ASTA this year. She plays in the Flagstaff Symphony Orchestra and is an active performer and a busy Mom of two young girls. Shelley will be teaching at Institutes in Utah and Oregon this summer.

Dr. Jacquelyn Schwandt, Assistant Professor of Viola at NAU, also teaches violin, upper string technique class, chamber music and is the string coordinator for the School of Music. She plays Principal Viola in the Flagstaff Symphony. This summer Jackie will teach at the Black Hills String Retreat and the Curry Music Camp at NAU.

Dr. Louise Scott teaches applied violin and Suzuki pedagogy at NAU. She is the Concertmaster of the Flagstaff Symphony Orchestra and the Arizona Opera. She will travel to Oregon to present a workshop for the teachers and students at the University of Oregon in June and will be teaching in the senior camp at the Curry Summer Music Camp at NAU. Louise will be on sabbatical in the Fall of 2009. She will be preparing and presenting concerts with her husband, Dr. Frank Scott who is Director of the Piano Program at NAU.

Kimberly Sullivan, violist, is the Coordinator of the Suzuki program of the NAU Community Dance and Music Academy. She teaches the lower string technique class, teaching methods for the string students, private violin and chamber music. She is the Assistant Principal Violist of the Flagstaff Symphony Orchestra and is also a busy Mom of four children.



Don't miss this wonderful opportunity! Curry Summer Music Camp at NAU!

Junior Camp is June 20-27: Senior Camp June 28 – July 11th.

Information www.nau.edu/musiccamp

Junior camp is for musicians entering 7th - 9th grade in Fall 2009. Senior camp is for those entering 9th - 12th grade, or those who have just graduated from High School this year. Those entering 9th grade can attend either (or both) camps. The camps focus on performance, with daily master-classes and ensemble rehearsals. All ensembles give concerts at the end of camp. The daily schedule also includes classes in music history, theory, conducting, jazz improvisation, leadership, and more.



ASA Board of Directors 2009-2010

The ASA Board for 2009-2010

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If you would like to vote on this slate of ASA Officers, please go to our website www.azsuzuki.org. Follow the voting link on the home page.

How About a Music Camp This Summer?

Here are some suggestions:

1. Curry Summer Music Camp at NAU. Junior Camp is June 20—27: Senior Camp is June 28—July 11. Information at www.nau.edu/musiccamp.
2. Prescott's Chaparral Musicfest String Academy (for Traditional Students) and Suzuki String Academy (For Suzuki Students in Books 1—3); Dates are June 10—12. For more information go to www.chaparralmusicfest.org or call 928-777-8663
3. West Valley Youth Orchestra Chamber Music Summer Camp with Quartet Sabaku for students in Suzuki Book 3 or above or comparable traditional students. Held in Goodyear June 15—19. See www.wvyo.org for more information



ASA
1157 E. Acacia Circle
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ASA Fall Workshop with Terry Durbin, October 24, '09

See details inside!



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