



# Arizona Suzuki Association

## Spring 2013

### Newsletter

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## Diana Galindo: Arizona Suzuki Piano Teacher Trainer

by Henry Flurry, ASA Piano Teacher

This past January, I had the honor of interviewing Suzuki Piano Teacher and Teacher Trainer Diana Galindo in her home studio. On the cold, drizzly afternoon of my visit, I was very glad to enter her Flagstaff home, which evoked warmth and care both on the outside and the inside. Diana made sure my son accompanying me for the day was comfortable in the upstairs living room before she led me downstairs into her studio. This room's murals, mirrors, and colors reminded me almost of an oriental theme. Neatly kept bookshelves, a stereo system, a desk, and a comfortable sofa were laid out to give focus to the two beautiful pianos waiting for student and teacher. Even on this grey day, the ample light from outside created a cheerful and inviting space for learning. We sat across from each other and began the interview.

Diana has played piano since a child. She had "traditional" piano lessons from when she was very young, and she did the Guild program through high school. But, she also loved to play by ear. "I would try out any interesting music I heard at the piano," Diana remarked. This included movie themes, TV themes, and popular music (which included, of course, Elton John!).

While Diana had encountered some Suzuki trained violinists at a summer camp years before, it wasn't until her Junior year at the University of Colorado, Boulder that Diana truly entered the Suzuki world. In a pedagogy class, her professor Larry Graham mentioned that the Suzuki method taught students to learn by ear, and he suggested that folks interested in this method chat with his wife, Suzuki teacher Beverly Graham Fest. Being fascinated with the idea of learning by ear, Diana met Beverly and observed a lot of her studio. Diana was moved by how well Beverly's students learned, and Diana did her initial Suzuki train-

ing with Beverly. "Everything converged. Everything I loved," said Diana. "Working with children, piano, and developing talent. I thought, wow, this is what really excites me."

During the early years of Diana's Suzuki studies, teacher training was not formalized into units. It was a bit haphazard, where folks would gather together, and the teacher might chat about Clementi Sonatinas and then jump to discussing "The Harmonious Blacksmith". I asked Diana if she missed the master class teacher training model that she experienced. Diana thinks that it worked well for her, but she loves the current unit structure, and she thinks it is good for new students learning to be Suzuki teachers.

After receiving her university degree in piano performance and a minor in voice, Diana moved to Spain, where at a university setting she got a job teaching non-music majors. In Spain she learned to speak Spanish and Catalan, and she continued taking piano from a teacher at the conservatory in Barcelona. She was also a member of the prestigious National Choir, The Orfeo Catalan. She eventually returned to the States and set up a studio in Philadelphia, where she really started to develop her Suzuki teaching.

After ten years in Philadelphia, Diana moved back to Madrid for a few years and fell in love with the Suzuki community there. There she collaborated with the Suzuki strings community, working on large Suzuki events in nice performance halls and venues. After that, she spent 4 years in Puerto Rico with her own Suzuki studio, and then she finally moved to Flagstaff, where she has lived the last 12 years. Recently, she has lightened her teaching load to free time to support her own children's needs, but as her children move off into college and beyond, she is ready to start a new wave of Suzuki students.

When possible, Diana likes to start students very young. Frequently she starts children at 2 years old, and she offers workshops on how to do this.

## Diana Galindo, Continued from Page 1

She believes it is important to get the parent on board and into a system of working with the child in a really fun way. Diana starts with a short lesson of 10 minutes, 5 of which might be the actual lesson, and the other 5 is the time it takes to say Hello and Goodbye. The lesson is very formal and with an emphasis on the bow. By the end of the lesson, the child may have been given five simple things to do.

To help elevate the lesson in the child's mind, the parent is encouraged to "talk up" the lesson prior to its arrival. Perhaps a day before, one parent says to the child, "Ooh, tomorrow is your lesson." On the way to the lesson, the practice parent says to the child, "Now we're driving to your lesson. Remember to do everything the teacher asks of you." On the walkway to the house, the parent and child get quiet and create the mental space needed for the lesson. In developing the willingness of the child to do what the teacher asks, the teacher and the parents are creating an environment in which the lesson can expand.

One of Diana's goals for her students is that they move very fast through the literature. When a child moves too slowly, Diana postulates, then they are taught to think and learn slowly. If a student can play book 6 or 7 by middle school, they will have developed a strong identity as a pianist. Diana tells her studio parents that this is their "insurance" for keeping their children interested in piano. I asked Diana how she knows when to move a student to the next piece, without being overly encumbered by the Suzuki concept of mastery before the next step? "I think that the art of teaching," Diana responds, "is knowing what is going to develop anyway with time, and when 'good' is 'good enough ... and this skill is going to develop [on its own] without the mastery you are looking for.'"

Diana is very proud of the fact that all of her students read well. She was heavily influenced in how she teaches reading after discovering Mary Craig Powell's systematic approach to teaching reading. All of Diana's students definitely are playing by ear, but concurrently they are also reading. For the 2-3 year old, Diana starts with a 3 volume series of beginning reading books that she imports from Japan (the first of the series is ISBN 4-276-90589-3). There are "catchy accom-

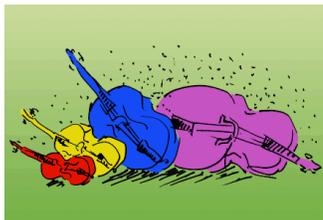
paniments" contained in parallel volumes that turn the exercises into "real pieces." Volume 1 is the right hand alone, Volume 2 is the left hand alone, and Volume 3 is two hands together. The books are very attractive to the young reader: with large notes and colorful watercolor paintings of animal characters in various activities. She uses the Frances Clark books for the 4-5 year old student.

Diana starts reading at some point during the Twinkles, within weeks of the first lesson, once the student is well on their way with the listening and a good practice routine has been established. Is there a developmental stage at which a student is ready to read? "Yes," Diana responds. A student is ready to read "when they understand that a symbol represents something they need to do. That's all they need to do, and some people can do it when they're two and others can't do that when they're six." For a 4 year old, she'll put up music that only uses two notes (e.g., "Time to Begin" by Frances Clark) and point out each note and the corresponding notes on the piano. When the student can play the correct note on the piano according to what Diana points to on the paper, then the student is ready to read.

With her students, Diana does the Arizona Study Program (ASP) through the local Music Teacher's National Association (MTNA) chapter. Diana points out that the ASP is "comprehensive with the theory, which is something the Suzuki world doesn't provide." She adds, "Pianists more than anyone need this theory. We have always had this chordal component of understanding how [music] is put together. By book 3, when you've got the sonatinas, now it's really chordal and homophonic, and I don't know how you do it if you didn't have a sense of theory." She also participates in the performance side of the ASP to give her students goals.

Diana and I chatted for two and a half hours, although it hardly seemed that long. As I expected, I thoroughly enjoyed comparing teaching notes and learning about her history and philosophies. However, I was very surprised by how much just one (albeit long) conversation with Diana can create so much food for thought.

"I would describe myself as an eclectic Suzuki teacher," says Diana, "collecting the best ideas from all and respecting all good teachers and methods. I'm definitely a Suzuki teacher. I really love the methodology. It's really part of who I am. I can't imagine teaching any other way."



ASA Fall Workshop on October 18 and 19 2013.

**Mark your Calendars!**

ASA is planning our 2013 **Fall Workshop** which will be held at Orangewood Presbyterian Church, 7321 N 10th St. in Phoenix on Friday and Saturday, October 18 and 19 with **Susan Baer, violin**, and **Julie Newton, cello**. Friday afternoon's session will be offered for advanced students.

**Susan Baer** is a freelance violinist and violin teacher. She currently divides her time between Lubbock, TX, and Whidbey Island, WA. In her four decades of experience with the Suzuki method, Susan has run a thriving private studio, co-founded a Suzuki school, organized workshops, taught in a long-term training program, and served on the board of directors of her local foundation. Susan is in high demand as a Suzuki clinician and registered SAA violin teacher trainer. She has served as area coordinator for six SAA conferences, has been published in the SAA journal, and is currently serving on the SAA board of directors. Dr. Baer holds a bachelor of music education degree, a master of music degree in violin performance, and a PhD in fine arts. (From the website [www.suzukiassociation.org](http://www.suzukiassociation.org))



**Julie Newton** is an alumni of the National Cello Institute, having attended herself as a student of Charlene Wilson. She is currently Co-Chair of the Suzuki Strings Department at the Pasadena Conservatory of Music, where she also maintains her private studio. She enjoys actively participating as a clinician at Suzuki workshops and institutes around the country. Previously, Ms. Newton was principal cello with the Orchestra at Temple Square and Utah Chamber Artists in Salt Lake City where she also served as Regional Coordinator for the Suzuki Association of Utah. She has done extensive freelance work, performing with a variety of professional artists in many different genres of music. She graduated from Brigham Young University with a degree in cello performance and followed up with graduate work with Daniel Rothmuller at California State University at Long Beach. Ms. Newton and her husband, Marty, are the parents of two children. (From the website [www.nationalcelloinstitute.com](http://www.nationalcelloinstitute.com))



**ASA—Phoenix Piano Group News:**

ASA—Phoenix Piano Group is having a workshop and Friendship Concert with the master piano teachers from TERI next February 7-12. Anyone interested in more information can contact Karen Nalder-Kazarick at 480-759-1225 or [karennalder@gmail.com](mailto:karennalder@gmail.com)



## 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 2013—2014**

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](http://www.azsuzuki.org)**

**\*Teachers, Please go to our  
website at [www.azsuzuki.org](http://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.**

Left to right: Rachael Pabst, Grace Hsiao, name not  
provided, Kalyani Weiss, Mrs. Preucil.

## Doris Preucil Master Class, reported by Laura Tagawa, ASA President

ASA and Arizona ASTA co-sponsored the Doris Preucil Violin Master Class on February 9, 2013 in Tempe. This class was a part of ASTA's String Showcase, a wonderful yearly event for Arizona string teachers. Doris Preucil is the founder and Director Emeritus of the Preucil School of Music in Iowa. She is a graduate of the Eastman School of Music, and was a violinist in the National Symphony. A Suzuki teacher since 1963, she is a Past President and Teacher Trainer of the SAA, the author of the Suzuki Viola School, and a founding member of the International Suzuki Association.

Several ASA teachers' students were selected for the class based on teacher nominations to play for Mrs. Preucil. Those students included Grace Hsiao (student of Laura Tagawa, Tucson), Rachel Pabst (Student of Ana Bunce, Phoenix), and Kalyani Weiss (student of Lia Taylor, Phoenix). The students played beautifully and all in attendance enjoyed seeing them work with Mrs. Preucil. If the saying "a picture is worth a thousand words" is true, then I believe there should be another saying, "an experience is worth a million words!" For those who had the honor of attending the class and watching Mrs. Preucil teach, I believe all would agree. I have always been the type to take notes during classes and events such as this, and did so on that occasion. For those who were not able to attend the class, I would like to share some wonderful quotes from Mrs. Preucil.

- On musical expression: Bowing in the lower half of the bow is like "bowing over our heart, we really feel it."
- On taking time in music: "Music needs time to breath and needs shape to it."
- She learned to avoid crossing strings on a half step from reading Szigetti's book.
- "The violin needs to know where to find the bow."
- "Why do we teach? To expand a child's ability in everything they do. And, Suzuki said, 'every child deserves 100,000 chances.'"
- On musical expression: "Music like language, needs nuances. Music is life, we must get it to come from within the students."



## Parents as Partners, by Mary Wilkening, Past-President, ASA

Parents as Partners is a program started by the Suzuki Association of Americas in 2011. Teachers and parents sign up in January to watch videos made by Suzuki teachers. The videos are available between February and the end of June.

Parents as Partners 2013 has some repeat videos from the past 2 years as well as new videos made this year. I have summarized a few below. If you had an opportunity to sign up with your teacher to watch the videos, you can still watch the original presentation through June. **A few additional videos are summarized on line at [www.azsuzuki.org/events](http://www.azsuzuki.org/events).**

### Phaela Tracy – How a Package of Markers Can Transform Your Practice

When preparing for a recital, a good method of practice is to use a box of markers and a graph with 5 squares by 6 squares. Pick 3 colors, one for good, one for great, and one for WOW! Color in a square for every attempt of playing the piece. Only record the practice times that were at least “good” (no “rats”). Be picky enough, but not too picky. This technique fosters self evaluation and helps the child want to make each playing of the piece better than the last one.

### Jane Kutscher Reed – Teaching Your Child Responsibility and Allowing Him to Own His Practice

The Role of a Practice Partner is to be excited about learning, not be a practice policeman. As Dr. Suzuki tells us, we are trying to nurture fine and noble human beings with beautiful hearts and excellent abilities. This is a great opportunity. Through our actions, we can teach our children to be polite or disruptive, grateful or entitled, kindly to others or full of “road rage”. If we always tell our children what to do and make choices for them, the children become defensive or argumentative, frustrated, and not learning centered. When we ask questions and let children make choices, they learn to think and reflect. Learning from mistakes gives children confidence.

Some ways to give children the life skills for success:

1. Create a loving environment where children are secure in love and can make mistakes and explore.
2. Be a role model and be what you expect the child to be. Set an example that they want to emulate by being on time.
3. Be excited about your job and the positive possibili-

ties at work.

4. Stop telling and start asking questions and allow children to make choices.
5. Decide with your child when practice time will be and honor the agreements.
6. Follow directions. Have a practice chart and follow it so the child knows what to expect.
7. Know that mistakes are opportunities. Say, “I’m sorry that happened. How can you fix it?” Ask permission to give ideas.
8. Give positive statements such as, “Some children would practice as fast as they can and hope no one notices the mistakes.” “Some children will play slowly and carefully until they get it right.” “I am going in the other room. When you think you have it, call me back.” When you do call you back, ask, “How did that work?”

### Sherry Cadow – Tried and True Teaching

#### Tips

1. Establish practice habits. Consistency is more important than length of practice. Start with small periods of time, then increase the time by small increments each week. Start out with a 30 box grid to fill with stickers. Let the child have a reward at the end of the chart. It could be a trip to the Dollar store.
2. Practice in the morning before school. You can use as much time as you have time in the morning, then finish in the afternoon. Make a check list for the night before to save morning time. If you don’t get everything finished, you can practice more after school. For 2 children, 1 practices while the other eats and watches a practice video.
3. Use videos along with CD’s to learn new pieces. The teacher can make a video of the piece on a camera or phone with correct bows, interpretation, etc. The students will learn the pieces faster and learn correct bowing.

### Carrie Reuning-Hummel – Practicing With Your Child

Although Carrie said, “It is like taking a floodlight and magnifying all the challenges we have with our children, the Suzuki Method is the best gift we can give ourselves”. Carrie knew what she was getting into when she started working with her children on Suzuki instruments since she was raised as a Suzuki child herself. She says she would not have missed it for the world.

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

### Flagstaff Summer Offerings:

Are you going to be in Flagstaff this summer? Access our summer offerings for Suzuki violin students through the [www.cal.nau.edu/academy](http://www.cal.nau.edu/academy). Join our classes from 9:00 - 4:00 pm, Monday—Friday the weeks of June 17—21, July 8—12, and July 22—26. Offerings include Master Classes, Music Mind Games, Chamber Music, Group Classes, and Fiddling.

### CURRY SUMMER MUSIC CAMP AT NAU—2013 CAMP DATES

**Junior Camp (7th-9th grade) July 7-13**

**Senior Camp (9th-12th grade) June 23-July 6**

[www.nau.edu/music](http://www.nau.edu/music)

The Curry Summer Music at NAU continues to offer opportunities for musical and social growth through orchestra, sectionals, master classes and a wide variety of elective classes.

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### Parents as Partners, Continued from Page 5

She knew that the Suzuki Method works, but the complexity of it is overwhelming. Parents need to follow all the steps.

1. Before you start, know yourself as a parent. Don't try to live through your child. Know that the struggle is worth it and you can stick it out. Take a moment for yourself each day to ask, "Why am I doing this today?"
2. Do what the teacher asks in all aspects. Doing something 20 times is easy. Listening and reviewing every day are hard. Listening is like downloading information into a system. When a note comes out wrong, the child will know. Review lets the left side of the brain relax and the musical right side come out. It brings beauty into the words. When you have a busy week, it is better to let the new stuff go and just concentrate on review. Just tell the teacher what has been happening.
3. You are your child's "Practice Partner". Ask the child what they need from you each day. Don't try to solve all the problems in one day. Ask the child what he thinks and how he thinks a problem can be solved, rather than telling them the solution. Ask the student how many times something should be played. For instance if he says "2", only allow him to play it 2 times. Try it the next day. Let him judge the results. Ask again how many times he needs to play it to get good results.

For more Parents as Partners summaries, see [www.azsuzuki.org/events](http://www.azsuzuki.org/events)

**The course, Every Child Can, is being planned in Phoenix for January, 2014. Mark you calendars now. ECC lays the foundation for Suzuki Instruction. It is beneficial for parents and is the first step to becoming a Suzuki teacher. Contact Laura Tagawa at [lauratagawa@gmail.com](mailto:lauratagawa@gmail.com) for more information.**





## **ASA Board of Directors 2013-2014**

### **The ASA Board for 2013-2014**

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Mary Wilkening, Newsletter, Webmaster, Cello

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Louise Scott, Violin

**If you would like to vote on this slate of ASA Officers, please go to our website [www.azsuzuki.org](http://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 July 7—13. Senior Camp is June 23—July 6. For more information go to [www.cal.nau.edu/camp](http://www.cal.nau.edu/camp).
2. Prescott's Chaparral Musicfest Suzuki Piano and Violin Academy (For Suzuki Students in Books 1—2); The dates are June 5—8. For more information go to [www.chaparralmusicfest.org](http://www.chaparralmusicfest.org).
3. West Valley Youth Orchestra Chamber Music Summer Camp with Quartet Sabaku for students in Suzuki Book 3 or above or comparable traditional students. This camp is held in Goodyear June 10—14. For more information go to [www.wvyo.org](http://www.wvyo.org).

**See [www.suzukiassociation.org](http://www.suzukiassociation.org) for more Suzuki Camps**



ASA  
1157 E. Acacia Circle  
Litchfield Park 85340



**ASA Fall Workshop with Dr. Susan Baer and Julie Newton,  
October 18-19, 2013**