



Arizona Suzuki Association Winter 2011 Newsletter

Special Points of Interest

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WHAT=STRENGTH, SKILL AND SUCCESS ?

by Eunice Elie, ASA Past President

I love every opportunity for a new beginning. Every New Year brings with it the thoughts of new hopes, of reaching greater heights and of accomplishing more successes. It is so exciting to break away from the old and energize the new.

One of my "new hopes" is to gain new strength to overcome physical issues that have plagued me since heart surgery in 2008. I am approaching this through a gym membership which I have had for several months now. However, that membership has not helped one muscle in my body. Can you guess why? Of Course!! I have only gone to the gym once in all these months! What else can I expect but to remain weak and to have little endurance? There are natural consequences to every action. With this New Year I am excited to have a new chance to design a DAILY schedule that will bring the positive natural consequences of success: strength, energy, skill and endurance.

Would you consider some thoughts concerning the study of music going on in the life of your family...how can YOU, as parents of young musicians make this new year one of great successes in the building of their skills, their strength, energy and endurance to play beautiful,

melodious music.

I know that as I begin the process at the gym it will demand a few disciplines on my part:

I am daily too tired to start, but I have to just "do it!" So I am scheduling an exact time to go to the gym every morning. If I do NOT break that one tiny discipline, I will have success in getting to the gym every day. J I will HAVE TO LISTEN TO and DO what my 'trainer' (teacher) tells me to do: begin with small steps, slow movements and a certain number of repetitions. If I do too much too fast, I won't be able to come back for a day or two because of soreness. In that case, I just lost two whole days of building my strength, muscles and endurance. Sloppy.

I will have to begin with easy weights, and slow motions in order to train and strengthen all the right muscles so that I can command my legs and arms to work like a well-oiled machine and so I don't end up misstepping and crashing.

I will gradually increase in strength and movement

as I am able to increase my repetitions, the weights and learn the skills of new exercises.

The same is true in our study of music. The natural consequences and successes of your student's instrumental study will be realized by the disciplines you design for every day. How can you apply the four steps above to making beautiful music in your home? KEY words are 'daily,' 'slowly,' and 'repetitions'. Back at the gym, when I am strong enough to learn a new machine, I will only keep growing stronger if I continue to work the old machines also. It is a little like 'reviewing' my old songs...the ones I did earlier this year...they keep my skills at the height of their best and enable me to add more weight and push ahead with stronger skills for longer time.

WHAT=STRENGTH, SKILL and SUCCESS? DAILY SET TIME, SLOWLY and REPETITIONS

ASA—PPG News

From the Piano Group-....

Recital at ASU on March 5

Workshop with Karen Hagberg, Ph.D. on March 21 & 22

Graduation at My First Piano on April 30

Working with an Accompanist - Advice for Teachers, Students and Parents
by Deena Reedy, D.M.A.

Why Do I Need to Play with an Accompanist?

Teachers of instruments that are traditionally accompanied (flute, violin, viola, cello), have undoubtedly heard this question too many times to count. Although there may be certain, less formal occasions where we allow our students to try out a piece without accompaniment, it is extremely important to stress the necessity of performing with the accompaniment for a more formal concert. This writer's standard answer to this question is that performing without the accompaniment is leaving out part of the piece. After all, if the composer did write a melody with an accompaniment, both parts must be performed together in order to accomplish performing the entire piece.

Convincing Parents

In addition to the obvious "because the accompaniment exists" answer, there are numerous reasons to make sure our students have the opportunity to play and perform pieces with accompaniment as often as possible. Sharing these insights with parents (who will ultimately need to be convinced to shell out their hard-earned money in order for their child to work with an accompanist) is vitally important. Convincing parents that playing with another musician (whether it's a pianist, or someone playing the same instrument) can foster improved intonation, a better understanding of certain rhythms, greater focus on correct and accurate counting and an overall stronger ability to perform in an ensemble (whether large or small) is of the utmost importance. Since these skills are vital to future large ensemble performing, it's important to begin trying to acquire these early on in one's musical education. When a student eventually wants to join a large ensemble, this early training will make the transition much easier.

Financial challenges

Naturally, anything that incurs an additional cost can seem like a barrier to parents. It is important for parents and students to understand that in paying an

accompanist, you are not only paying for their time during the rehearsal, but also their time during the concert as well as any practice time needed to prepare the piece. Perhaps an ideal situation for a studio wishing to hold a recital, is to have all parents chip in a set amount, which when added together can pay for all rehearsals and concert time. However it is able to be worked out, it will be well worth the effort and the expense.

Suggestions for Students

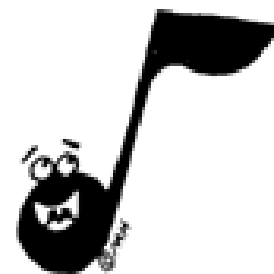
Depending on what kind of arrangement you have with an accompanist, rehearsal time is likely to be very limited. In order to make the best use of your time, following these guidelines will help make the rehearsal time more productive. Plan to focus on the basics. These include, but are not limited to: accurate counting of notes and rests, correct entrances, working out problematic intonation issues, etc. Working with an accompanist is an excellent opportunity to hone one's ensemble skills. One should allow enough time to run through the piece at least a few times, as well. This will instill added confidence during the actual performance, knowing that you have been able to achieve a strong performance prior to the concert.

To help plan for rehearsal time, consider the simple fact that a shorter piece is likely to take a little less time to rehearse. If a student is well-prepared for the rehearsal (has practiced sufficiently to be comfortable with rhythms, counting, difficult technical passages, tricky fingerings/ bowings, etc.), has listened consistently enough to know both their own part and the piano part by ear, and is performing pieces from the first few books of any instrument, a few run-throughs is all that may be needed. However, you should consult your teacher, because there are likely to be a few pieces in each book that are harder to put together with an accompanist than others. As the book numbers increase and the length of the pieces increases,

you will want to have either a longer rehearsal or perhaps more than one rehearsal prior to a performance. Be sure to plan ahead, so that there is time for additional rehearsals if needed.

An accompanist may need to point out places where there are slight (or great) rhythmic inconsistencies or where the student is not counting correctly (especially if they are uncertain about counting rests). This is all part of the process. However, an accompanist should not try to substantially change the musical ideas, unless the teacher is present to consult about these suggestions. In this writer's opinion, there is generally not time for this sort of work in a short rehearsal. If this becomes an issue in your work, you are entitled to ask to stick to the basics of ensemble work since you are likely paying for every minute of your rehearsal time. Unless you have extra time, stage presence issues, bowing, coming on and off stage, how to place your stand if you're working with one) should all be addressed separately in your lesson.

Although rehearsing with an accompanist can require hard work, compromise and a different level of attention to balance and intonation, it will be worth it in the end.



News From Around the State

NAU-Music Mind Games Workshop with Michiko Yurko

Unit 1 Teachers Workshop

Clinician: Michiko Yurko, certified Music Mind Games Teacher Trainer

Group: NAU Community Music and Dance Academy

Dates: March 26-27, April 1-3

Times: 9 am - 4pm One hour lunch break.

Location: NAU School of Music, Room 146
1115 Knoles Dr. Bldg. 37
Flagstaff, AZ. 86001

Fee: \$300 early bird special (before March 1, 2011) \$350 after March 1, 2011

To register by phone: (928) 523-1889 9 AM – 5 PM, M-F

To register online: You will be able to download the form at www.nau.edu/academy

Contact: Kari Barton, Suzuki Co-Coordinator, NAU Community Music and Dance Academy: Kari@LivingTraditionsPresentations.com or 928-600-1365

For more info about Music Mind Games visit www.musicmindgames.com

Valley of the Sun Suzuki Association

(VSSA) VSSA will hold its Annual Spring Workshop on Saturday, April 9 at The Center for Educational Excellence, 1700 E Elliot Rd, Tempe. The theme will be “Suzuki in Space”. For more information contact Kristine Ehliis 480-703-0452 kristinee@cox.net

Summer Institutes:



Please check the Website www.suzukiassociation.org to find dates and locations of Summer Institutes. This experience can't be beat for bonding a family in the joy of playing instruments

The Chaparral Musicfest Suzuki Academy 2011, now in its second year, is a newly recognized Suzuki Association of the Americas Summer Institute. The Suzuki Academy will take place in Prescott, Arizona on June 8-11, 2011 and is open to violin and piano students in Books 1 and 2. Co-Directors Henry Flurry (Piano) and Laura Tagawa (Violin) will lead the Suzuki Academy along with other teachers offering masterclasses, group and repertoire classes, musicianship and theory and enrichment classes (duets, composition, drumming and recitals). More information including a brochure and registration form are available at chaparralmusicfest.org.

Guitar Column—Dr. Matt Gould

Embracing The Dark Side: A Suzuki Method for Electric Guitar?

With a five hundred year history of strumming chords, accompanying singers and dancers, solo or ensemble, the guitar continues to captivate and influence our culture and music as one of the most popular instruments, world over. American popular music in the twentieth-century owes much of its success to the guitar, and most classical guitarists, including Suzuki guitar teachers, grew up listening to hard rock in the 1970s and '80s, and today, they and their baby-boomer parents or grandparents, have long since moved on, grew up, closing that chapter of their lives. How much fun and enjoyment they had jamming out! As a classical guitarist receiving all the degrees through a doctorate in classical guitar performance, I was a rocker first as most American kids. As a teacher, I have studied intensely and adopted the Suzuki Method created for guitar based on the Suzuki approach in my curriculums for classroom guitar for young adults in college and children as young as three. In every instance, the rock guitar topic eventually surfaces as most are initially drawn to guitar growing up listening to their parents listening to their rock music. When Dr. Suzuki explained and taught us the power of his “mother tongue approach”, it dawned on me that these students learned

The Dark Side (continued from page 3)



to can speak, walk, and appreciate music as taught by their parents. Oops! The dark side of guitar. Rock-n-Roll. Long hair and teenage angst music that drives parents mad with worry. But if Dr. Suzuki was correct, we can teach anything with his approach, and that means Math, Science, and yes, American Popular Music or rock-n-roll guitar; it isn't the music, it is how we study and teach the music. What we need now is a method; Books 1-10, systematically designed for the natural progression of technique and musicality through repertoire, like "A Boy Named Sue" in book one to "Wish You Were Here" in book three. With

much detail and observation, one can easily steer clear of the overtly offensive and suggestive lyrics of rock, so the dark side isn't so dark after all? I am working hard to create such a series. And as a teacher of Suzuki guitar, the more I embrace and respect the popular music interests of the student, the more respect and better results I get from them on the classical guitar. They feel good that I like their music, so they like mine. And for every twinkle graduate, they can play a little "Mama Don't Low" which, BTW, never hurt anyone (except mama), and as the song goes, "Mama don't 'low no guitar playing 'round here". So teachers and

parents, embrace the dark side, find a teacher that has a strong traditional classical and Suzuki guitar background, with experience in popular music, all the while remembering what you enjoyed about popular music as a youngster, and you may find the twinklers, twinkling a little more when given the chance to jam-out to a little Pink Floyd from book seven at the same time, on the side. This is the American way. Embrace the dark side.

Dr. Matt Gould is a Suzuki and traditional guitar teacher at Paradise Valley Community College, Director of Guitar Ensembles at Arizona State University and a member of the international violin and guitar ensemble Duo46.

John Kendall—August 30, 1917—January 6, 2011

John Kendall, 93, a violin pedagogue widely known for his role in introducing the Suzuki method of music education in the United States, died at Arbor Hospice in Ann Arbor, Michigan, on January 6. Mr. Kendall's health had been in decline after he suffered a

mild stroke in November 2010.

In 1958, Mr. Kendall and several other American violin teachers saw a film of 750 small Japanese children, students of Shinichi Suzuki, playing the Bach Concerto for two violins. Impressed and curious, Mr. Kendall

applied for and received a grant to spend three months in Japan observing Mr. Suzuki and his young violin students. Following Mr. Kendall's return from his path-breaking visit to Japan in 1959, he laid the groundwork for implementation of the Suzuki method in

John Kendall, (Continued)

the United States, publishing the first English-language edition of the method books and helping to organize a 1964 concert tour by Japanese Suzuki students that captured the attention of audiences across the United States.

In his more than fifty years of teaching at the university level, Mr. Kendall became a notable influence in violin pedagogy, training violin teachers who came from all over the world to study with him, and offering workshops and master classes in almost every state and in countries throughout the world. He continued to give lessons and master classes until shortly before his death.

Mr. Kendall received his undergraduate degree from the Oberlin Conservatory of Music in 1939 and earned a master's degree from Columbia Teachers College.

After graduating from Oberlin, Mr. Kendall worked as a violin instructor at Drury College in Springfield, Missouri, until the United States entered World War II. During the war, Mr. Kendall was a conscientious objector and per-

formed various assignments in Civilian Public Service.

Following his wartime service, Mr. Kendall joined the faculty at Muskingum College, in New Concord, Ohio. He served as violin teacher, orchestra conductor, teacher of humanities curriculum, and finally head of the music department at Muskingum until 1963, when he accepted an invitation to direct the string development program at the newly-founded Edwardsville, Illinois, campus of Southern Illinois University (SIU). He taught at SIU-Edwardsville until his retirement in 1994.

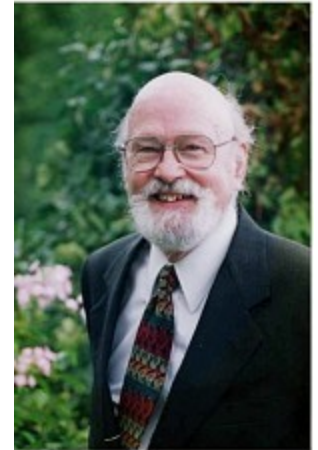
Growing up on a farm outside Kearney, Nebraska, during the Dust Bowl days, Mr. Kendall helped in the family chicken hatchery business and worked to irrigate the farm crops. In his memoir *Recollections of a Peripatetic Pedagogue*, published a few months before his death, Mr. Kendall attributes to this experience his deep commitment to caring for the land and its resources.

This commitment found expression in 1990 when he and his wife, Catherine, initiated and con-

tributed seed money for the establishment of a nature preserve on the site of an abandoned sewage lagoon in Edwardsville, Illinois. With a grant from the Illinois Department of Conservation, plus donations from the community and the City of Edwardsville, the Watershed Nature Preserve was created. The nature preserve, which includes a Welcome Center and over forty acres of wetlands, prairies, and upland and lowland forests, has become an active resource for environmental education.

Following retirement from SIU-E, Mr. Kendall and his wife moved to Takoma Park, Maryland, to be near family. Catherine Kendall died in 1998, and in 2005 Mr. Kendall relocated to Ann Arbor, Michigan, with the family of his son Christopher.

In addition to his son Christopher and wife Susan Schilperoort, Mr. Kendall is survived by a daughter, Nancy Foster and husband William Foster, of Washington, D.C.; a son, Stephen Kendall and wife Yoshiko Kendall, of Muncie, Indiana; seven grandchildren; and four great-grandchildren.



Donations in Mr. Kendall's memory may be made to Nature Preserve Foundation, Inc., P.O. Box 843, Edwardsville, Illinois 62025; or to Suzuki Association of the Americas, memo to "John and Catherine Kendall Memorial Teacher Development Fund," PO Box 17310, Boulder, CO 80308.





ASA

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Litchfield Park 85340



See the Arizona Suzuki Association Membership Directory Inside!

Suzuki Community Mourns the Loss of Leader and Mentor, John Kendall—Story Inside

John Kendall, 93, a violin pedagogue widely known for his role in introducing the Suzuki method of music education in the United States, died at Arbor Hospice in Ann Arbor, Michigan, on January 6. Mr. Kendall's health had been in decline after he suffered a mild stroke in November 2010. Look for a tribute to John Kendall inside