



Arizona Suzuki Association

Fall 2007

Newsletter

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Advertising Rates

Three Issues

Size

Full Page\$99

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Two Issues

Size

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Quarter Page\$34

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One Issue

Size

Full Page\$33

Half Page\$25

Quarter Page \$17

Business Card\$10

Message from ASA President Eunice Elie

The Posture That Makes the Difference!!

By Eunice Elie, President

What is it about the Suzuki Method that creates such outstanding musicians at so young an age? We see a 5 year old performing Vivaldi Concertos or the Bach Double or such pieces, and we find out he is a student studying the Suzuki Method. What makes it possible for such a young student to develop such a high level of ability so soon?

Thirty-seven years of teaching young students has convinced me that "posture" will 'make' or 'stalemate' the development of playing ability. Some students struggle for years in the same book. Some move steadily forward book after book. Some fly through pieces, seeming to have gained some great insight into "how" to make it happen."

Two points of physical posture taught in the Suzuki Method of string playing create the most solid foundation and most sturdy support for development of a strong, vibrant performance. They are the **thumb posture** of the bow hand and the **jaw posture** of the violinist, working in conjunction with the gently supportive shoulder muscle. The advancement and success of ability development depends upon these two points of posture. From these two points result the stability and support for all the rest of the necessary

posture and the freedom to play most difficult passages of music fluidly and with great command and control.

The Suzuki Method designs the violinist's **bow thumb** to be bent in a way to create a soft, "magic circle" when combined with the first joint of the big finger. This becomes the power source and skillful 'commander' of inspiring bowing techniques. Let that thumb go flat and stiff and the ability level will go only so far... and no further. The bent thumb allows the rest of the bow fingers to balance and flex, which allows the wrist to be flexible, which in turn helps the elbow move with graceful ease or commanding force. A flat, stiff thumb, on the other hand, creates tension and stiffness in the bow hand, which in turn inhibits the flexibility of the wrist, tightens the muscles in the arm and creates a robotic sound with a bow that will not travel straight over the strings. The bow will inevitably drag off toward the fingerboard as the arm pulls downward. Does your student have a difficult time driving the bow straight across the strings? Check the bow thumb as he's playing. Is it bent or flat?

The violin side of a violinist's body is equally as important an issue. The entire posture of the violin arm, hand and fingers... the fluidity of the finger movement, the point of finger contact

on the strings, the perfect point of pitch...all depend on the back corner of **the jaw** properly catching the weight of the instrument and maintaining the instrument posture parallel to the floor. The chin rest would more correctly be called, the "jaw" rest. Grasping the "jaw" rest with the back corner of the jaw, just below the ear, will help stabilize the box of the violin over the muscle of shoulder. Maintaining this posture will give the instrument well rounded support as the shoulder slightly curves under the violin enough to enable the arm and wrist to correctly angle under the violin. This automatically brings the fingers higher over the strings, thus making nicely curved finger tips land on correct pitch. Building enduring strength between the jaw and shoulder, will allow complete freedom in the violin hand to execute skillful passages with greatest speed, accuracy and fluency. Relaxed muscles of the arm, wrist and hand will be free to rotate and move as needed. No robotic movements here! No stressed tight muscles.

Holding the instrument more to the front of the chin causes the violin to slip downward toward the collar bone and over the chest. The head tilts forward to keep its grasp on the instrument. The stress this posture causes on the neck will eventually lead to headaches, toothaches, shoulder pain, back pain and arm pain. Tension develops through the muscles from the shoulder down to the hand as the arm and hand try to support the weight of the "shifting" violin. When the violin hand is supporting the weight of the instrument, the fingers cannot possibly (Continued on page 9)

Brian Wicklund Headlines ASA Fall Hoedown!



Brian Wicklund is a master fiddler, mandolin player, and teacher based out of the Minneapolis and St. Paul, Minnesota area. He has been playing the fiddle and mandolin for thirty years. He won fourteen fiddle contests from 1978—1986. He performed bluegrass with Stoney Lonesome for 7 years and has performed on Garrison Keillor's "A Prairie Home Companion", Noah Adams' "Good Evening" and WCCO. He tours extensively throughout the United

States and Canada. He toured Japan as a representative of the City of Minneapolis and performed at Expo '90 in Osaka.

Brian has recorded two solo projects and seven projects with Stoney Lonesome. He has guest recorded on at least fifty projects playing fiddle and mandolin. He composed, produced and recorded the soundtrack for the movie "A Wilderness Ethic"

Brian has recently published a Fiddling method for Mel Bay called **American Fiddle** for violin, viola and

cello. He will be using this material at the ASA Hoedown Festival. Students will receive 3 or 4 pieces to memorize before the Festival. During their fiddling classes, Brian will teach ways to embellish these tunes and make them authentic. Students will also have a Country Dance class to learn the dances. At 4 pm on Festival day, students will take turns playing while the other students and parents swing out in an old fashioned Barn Dance. We are looking forward to a swinging good time!

Margaret Hopkins, Guest Clinician

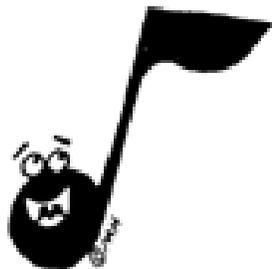
Margaret Bruziak Hopkins began violin studies at age 7 in her native Poland, adding piano at age 12. Ms. Hopkins received BM in Performance from University of Massachusetts at Lowell where she also pursued music education. Ms. Hopkins received Suzuki training at Ithaca College in New York, Hartt college at University of Connecticut, New York State

University in Buffalo and Capital University in Ohio. She has performed in her native Poland, Switzerland, Israel, England, Scotland, Wales, Canada and throughout the United States. She is a long time member of Suzuki Association of Americas and served as a board member and President of the Maine Suzuki Association. Ms. Hopkins is the secretary of Maine

ASTA w/NSOA and board member of MMEA as Orchestra VP and the Maine All State Festival. She teaches Suzuki violin at Old Orchard Beach public school, at Portland Conservatory of Music and runs a successful home-based studio in Waterboro, Maine. Her students frequently perform in the Maine area for state Governors and other engagements.

Parent Seminars

During the afternoon session while the students are engaged in Hoedown Relays, Eunice Elie will draw from the publications of Jeanne Luedke and her own extensive experience as an music educator to lead a Parent Seminar. This is a time for parents to ask any questions they might have about raising Suzuki kids. You might think no one else shares your challenges, but you will be amazed to find how everyone faces the similar issues!



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Drawing for free music lessons! See p. 4 for details.

**ASA Fall Hoedown With Brian Wicklund,
November 17 Orangewood Church,
7321 N. 10th St, Phoenix MAP p. 7**

Student Registration by October 27, 2007 is \$40 per child, after that date, \$50.

Student Registration

(Must be a member of ASA to participate)

Child's Name _____

Age _____ Instrument _____

Polished Piece _____ Vol. _____

Second Child's Name _____

Age _____ Instrument _____

Polished Piece _____ Vol. _____

Parent's Name _____

Address _____

City _____ Zip _____

Phone _____

Email _____

Teacher _____

Teacher's phone _____

Before October 27, 2007 \$40 _____

After October 27, 2007 \$50 _____

ASA Family Membership fee* \$10 _____

Lunch per person \$5 _____

Total payable to ASA \$ _____

No Refunds

Mail this form, with the check made out to ASA to:

Mary Wilkening

1157 E Acacia Circle, Litchfield Park AZ 85340

Email: marywilkening@cox.net

Notice the Studio/Group Policy of ASA : 10 or more members of a studio/group such as VSSA, NAU etc. registering together pay \$5 each for ASA membership. Please find the group registration form on our website www.azsuzuki.org

Fiddling Music will be mailed upon

Registration receipt. (Also available at www.azsuzuki.org)

Fiddling Music is to be Memorized

Dress western! Blue jeans and western shirts preferred



Arizona Suzuki Association Fall Festival Schedule

8:30 Registration

9:00—12:30 Classes with Brian Wicklund, Margaret Hopkins etc., Square Dancing Instruction

12:30—1:15—Lunch and Cowboy rope demonstration

1:15—3:30—Polish Pieces with Brian Wicklund, Rodeo Relays, Parent Seminar

3:30— Suzuki Performance

4:00—5:00—Barn Dance with students fiddling and everyone dancing.

Repertoire List for Violin

Bk1: Twinkles/Lightly Row/Song of the Wind/Go Tell Aunt Rhody/O Come Little Children/Allegro/Perpetual Motion/Minuet 1/Happy Farmer

Bk 2: Chorus from Judas Maccabaeus/Musette/Bourree/Two Grenadiers/Lully Gavotte

Bk3: Gavotte by Martini/Gavotte by Becker/Gavotte in D Major

Bk4: Seitz Concerto #5 1st movement/Vivaldi a minor 1 st movement

Bk5: Veraccini Gigue

Bk6: Fiocco Allegro; Bk 7: Courante by JS Bach

Repertoire List for Viola

Bk1: Twinkles/Lightly Row/Song of the Wind/Go Tell Aunt Rhody/ Come Little Children/Long Long Ago/Allegro/Perpetual Motion/ Allegretto/Minuet 2.

Bk2: Hunters Chorus/Long Long Ago

Bk3: Humoresque

Repertoire List for Cello

Bk1: Twinkles/Lightly Row/Song of the Wind/Go Tell Aunt Rhody/Come Little Children/Allegro/Perpetual Motion/Long Long Ago/Allegretto/Minuet 2

Bk2: Hunters Chorus/Theme from "Witches' Dance"

Bk3: Scherzo/Humoresque

Bk4: Chanson Triste

Repertoire List for Bass

Bk1: Twinkles/Lightly Row/Song of the Wind/Go Tell Aunt Rhody/O Come Little Children/Allegro/Perpetual Motion/ Allegretto

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 2007—2008

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.

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The Arizuki Stars have room
for you!

New Website design!

A new and improved website is now up and
ready for your to use. Go to
www.azsuzuki.org to see the new design by
Mr. Richard Bersamin, a member of the
ASA board. See a new **Kid's Corner**
page with words to Suzuki songs written by Su-
zuki kids and submit words of your own.
Find **applications** to ASA, Arizuki Stars,
Teacher Applications, a **directory of ASA
teachers**, **links** to other popular music sites,
**printer friendly version of the ASA news-
letter** and **music for the ASA Hoedown
festival** and more.

Your Festival registration form
will be placed in a box for a
drawing for \$200 toward music
lessons. Brian Wicklund will
pick out two prize winners at
the end of the Hoedown on No-
vember 17. You must be pre-
sent to claim your prize.

Tour Group

Arizuki Stars

The Arizona Suzuki Tour Group – Connie Jahrmarkt, director

Members: Pearl Mahar, Ellen Rutter, Tyler Sypherd, Alyssa Mahar, Sierra Sypherd, Nancy Rutter, Ariel Balthazard

The ASTG was formed to give students an opportunity to rehearse and play new music in a group which performs in and around Arizona. As the group matures and performances become more polished, our goal is to expand the size of the group and tour outside of Arizona. We hope that this group of highly skilled students, who make beautiful music together, will help create awareness of the teachings of Shinichi Suzuki.

We want to involve students from the whole state of Arizona in this group. Right now our members are all from the Phoenix and surrounding areas. We will be holding monthly rehearsals which last for several hours, rather than weekly rehearsals. We are hoping this type of rehearsal schedule will make it possible for students from other parts of Arizona to be a part of the group.

Our schedule through February is:

October 8 – Columbus Day 10:00am-2:30pm

****Oct 20 possible performance 7:00pm**

November – 24th 10:00am-2:30pm

December – 15th 10:00am-2:30pm

January – Martin Luther King Day 10:00am-2:30pm

February – President's Day 10:00am-2:30pm

If you have an event where it would be appropriate to have beautiful music by this talented group, please call the director. Our repertoire includes a variety music: Classical, Romanian, Celtic, Cajun, Transylvanian and Hungarian. If your event has an entertainment budget, a donation to the ASA will be gladly accepted.

Tour Group Announces Auditions:

Saturday, November 17th – in conjunction with ASA's fall workshop. Open to all instruments. We currently have openings for 5 additional musicians. You must be in book 4 or above and already reading music. Younger siblings of older group members can become honorary members, who will be invited to play on some of the performance repertoire. You must notify the director in advance to schedule an audition time.

Please prepare a solo of your choice and be prepared to sight read. It is best to play a highly polished piece at this audition. There is a yearly fee of \$15 to be in the tour group. This money is being used to build the tour group's music library.

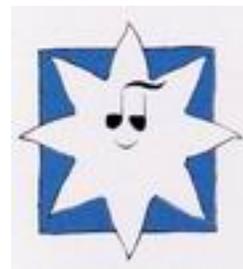
If you cannot attend our scheduled audition you may send an audition CD, DVD or tape to Connie Jahrmarkt, Tour Group Director at 3527 N. Kachina Ln. Scottsdale, AZ 85251.

On the recording, please include your solo, not more than 10 minutes and three major scales: G, C & Bb, as many octaves as you can play well.

If you have questions regarding the tour group, please call Connie Jahrmarkt at 480 970 8807.

**The application form for the
ASA Tour Group is on line at
our website
www.azsuzuki.org.**

Connie Jahrmarkt,
Arizuki Stars Director
Connie Clemons
thebandeuropa@cox.net



VSSA Schedule for 07-08

VSSA group classes and *recital dates:



August 25	January 12*
September 8	January 26*
September 22	February 9*
October 6*	February 23*
October 20*	March 1 – VSSA Workshop full day schedule
November 3	March 29
December 1	April 5 – Book Promotion Concert

Classes will be held at the Center for Educational Excellence on the NW Corner of McClintock and Elliot. The school is located on the west end of the strip mall. 1700 E Elliot Road, Suite 9

Suzuki Piano of Arizona



Our **Suzuki Piano of Arizona** events are as follows:

October 13 - Playathon, October 26-27— Workshops with Dr. Karen Hagberg, November 16 and February 29 - Graduation Recitals, April 5 - Duet Recital

All events are held at ASU in the Music Building, 5th Floor Recital Hall except the workshops with Dr. Hagberg. For information on events please call Vicki Seil, SPA President at 480-926-7804 or vpi-ano@webtv.net.

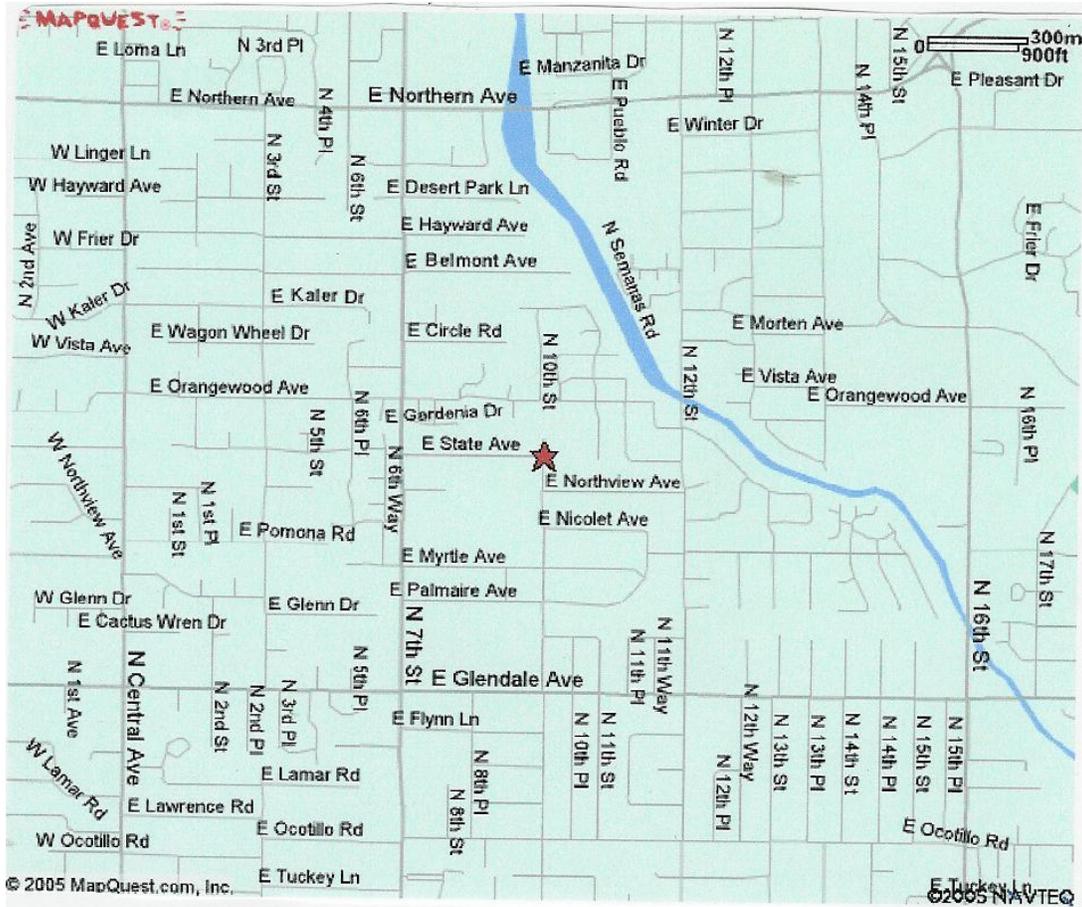
Would you like to advertise in this Newsletter? See the cover for prices. Contact Mary Wilkening at marywilkening@cox.net to be included in the January Newsletter

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Music and Dance Academy Plans Winter Workshop

The Music and Dance Academy will host a Winter Workshop on January 25 and 26 in Tucson. The workshop will feature guest clinicians on flute and piano. Go to www.maoft.com for more details.

Map to Orangewood Church



7321 N. 10th St, Phoenix

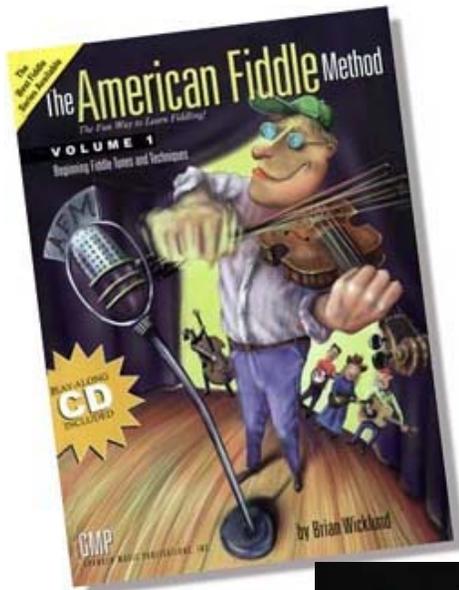
From 51, the Piestewa Parkway, heading north, take the Glendale/Lincoln exit left (west). Then take a right (north) on 12th St. and go about 1/2 mile to Northview. Go left (west) until the street T-stops at 10th. Take a right (north) and it is right there.

Going south on 51, take the Northern exit going west (right). Go to 12th St. Take a left (south) to Northview, then a right (west) and follow the instructions above.

From I-17, take Glendale exit east (right). Go to 7th St. Take a left (north) to State, take a right (east) and the street stops at the church.

P

Please post this page



Arizona Suzuki Association presents
Brian Wicklund in a Suzuki Hoedown Saturday,
November 17, 2007. Registration 8:30 am

"Brian works wonders with kids and adults of all ages and abilities. He is known for his expertise, clarity of instruction, and wacky sense of humor."

"Brian is a great teacher - really supportive and helpful."



"The class was phenomenal! Brian knew exactly the instruction that we needed."

"I appreciate his gentle, yet fun manner with the kids. My son came away enthused!"

"Your concert was so entertaining and educational. Brian, you are an inspiration!"

Orangewood Presbyterian Church, 7321 N. 10th
St., Phoenix AZ

**ARIZONA
SUZUKI
ASSOCIATION**

The ASA Fall Hoedown Festival will feature:

1. Fiddling Classes with Brian Wicklund, author of **American Fiddle Method**
2. Suzuki Group Classes with Margaret Hopkins, guest clinician from Maine, and other Suzuki teachers
3. Square Dance instruction and Rodeo Relays
4. Pizza lunch with a cowboy
5. Barn Dance with fiddling and dancing
6. 2 Drawings for \$200 toward free lessons (see page 4 for details)

Application on P 3 of Fall Newsletter or at www.azsuzuki.org

Dress Western!

Mail Registration to
Mary Wilkening
1157 E Acacia Circle
Litchfield Park AZ 85340

Phone: 623-935-5313

Email: marywilkening@cox.net



Violin Column by Laura Tagwa, Suzuki Violin Teacher

Tuning: Tips for Parents

By Laura Tagawa

Learning to tune a stringed instrument can seem like a daunting task for parents and students alike. As a violin student, I can remember the pride I felt when I could answer yes to the question, "Do you know how to tune?" As a teacher I want to share that feeling of confidence with my students and their parents. Just as it is important to play an in tune piano, it is essential to play on in tune strings.

There are three approaches to tuning: 1. Using an electronic tuner 2. Matching pitches to a piano 3. Tuning to the other strings (tuning by fifths). In the beginning parents will tune their child's instrument for them. Using an electronic tuner will ensure that the strings are properly in tune which

helps develop the student's ear. Your teacher can show you how to use the electronic tuner to tune the strings. The student (though not yet doing the actual tuning) should be involved in this process even this beginning stage. By listening to and singing the note "A," the student can "help out" with the tuning. This leads to the second approach to tuning, which is matching pitches. If you have a piano in your home you can play the "A" on the piano and then bow the A string and adjusting the fine tuners until matches the piano. At this point, depending on the age of the child, the teacher can show the student how to use the fine tuners. The student will hear when the note sounds "funny" and can use the fine tuners to adjust the string until it sounds in tune. The third approach is tuning the strings to the other strings (tuning by fifths). This method is similar to listening

for the "funny" sounding note that we discovered in the matching pitches method. The strings are played as double stops with smooth, slow bows. This method relies on tuning without the aid of a tuner or a piano and is this final goal in tuning a stringed instrument.

Tuning is a gradual process and it takes time (and practice) to develop this skill.

Tuning Tips:

1. Hold the violin on your lap when tuning (this allows you to see the fine tuners).
2. Use an electric tuner or piano.
3. Have fine tuners on all 4 strings.
4. Never leave your instrument in the car, or in a very hot or cold place (this makes the strings go out of tune).
5. Always store your instrument in its case when it's not being played.

President's Message (Continued from page 1)

perform swift, fluid movements. The muscle strain causes the arm to quickly grow tired and achy causing the elbow to droop closer to the body. Gravity causes more downward shifting of the instrument. The violin hand becomes so tight and tense grasping around the neck of the instrument that it appears to be choking the neck...and indeed it is doing just that. The whiny, wispy, choked tones produce terrible sound! The arm angles backward away from the violin. The wrist, in order to bear the weight, couches the neck of the violin and the fingers come down on the strings straight and flat which produces flat pitch. Skills such as playing chords, trills and shifting into higher positions will be 'ear-rendingly' hindered. Speed is out of the question and ability development is 'stalemated.'

The cellist's bow thumb is just as critical. It should not be flat and tense. It's most powerful command will come from a softly, slightly rounded or bent thumb that creates a gentle grasp on the bow stick. A stiff, tense, flat thumb creates a stiff wrist and bow arm that cannot play with fluid ease. It will create music that sounds robotic and stiff.

The thumb positioned on the neck of the cello, also needs to have a gentle, soft curve to keep the entire hand rounded and soft. Soft muscles allow tendons and ligaments to rotate and move with great ease and flexibility. This will produce excellent accuracy of pitch with speed and dexterity of finger movement.

Correct posture will promote success and strong command of the instrument. It will give years of enjoyment as you listen to hours of practicing and performances. Strictly pursue great returns on the investment of your time and money.



ASA
1157 E. Acacia Circle
Litchfield Park 85340



ASA Fall Festival Hoedown at Orangewood Church on November
17. See details inside!

Drawing for free music lessons. See p. 4 !