



Arizona Suzuki Association

Fall 2013

Newsletter

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One Issue

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“Jaw Hold” Vs. “Chin Hold” by Eunice E. Elie

There are many points of posture that contribute to the development of ability or Disability in the musical growth of a violinist or violist; but, there is one particular point of posture upon which all others depend for greatness. Amazingly, it is the first point addressed by a Suzuki teacher the first time the instrument is lifted to the shoulder for “play position.” If this exact point of posture is not strictly adhered to from the very first moment, a dynamic Disability begins to instantly cement itself into the very muscles, ligaments, tendons and even the attitude of the student. It affects strength, endurance, agility, every tenet of greatness. It forms the very heart attitude of the student toward his instrument. If not positively reinforced correctly from day one, it very soon results in sounds unbelievable, screeching from the ‘f’ holes and it does not stop there. It soon develops into arm and shoulder pain, back pain, jaw pain, headaches and painful, grumpy attitudes...all of which could have been avoided if very strict adherence to this posture point would have occurred. This point of posture determines which muscles develop to control every other point of posture development of strength in the

exact muscles and nerve memory for skillfulness and exacting, immediate command for performance greatness.

What is this point that is so critical that all other posture elements depend upon it for greatness? It is the “Jaw Hold” or what some teachers call the, “Chin Hold.” Why is that little circular thing on the violin and viola called a ‘chin rest’...? That very name given it implies *INcorrect* posture. The ‘chin’ is that point at the bottom of the face—under the mouth. That point is totally significant to Disability development in violinists and violists. Think about it: It is at the front of the face—over the “chest” of our body.

Hmmmm....consider: Would you set a glass of milk on a “WALL”?... of course not. If you tried, you would have a complete mess at your feet. Would you say that a “TABLE” or flat surface would support a glass of milk? Would it be difficult for a glass of milk to remain stable on that table? How long could it stay there without slipping off? Is it creating a mess while it is sitting there?

Let us further consider the violin/viola “chin” hold—that contact point at the front of our face—that point we too often see students using to hold up their instrument. What does it look like? Do you see leverage, balance and pressure being literally forced toward the front of the “chest...wall”? The head is tipped forward and down as the chin squeezes desperately to keep the instrument from falling. Gravity takes complete control. Everything falls forward and downward: the head, the shoulders, the instrument; even the back strains forward, working to keep the instrument up. The scroll falls downward, the arm and hand now have to support the weight of the instrument. Getting tired, the arm seeks support and rest against the body. The bow slides toward the finger board. The wrist grabs the neck in desperation to keep the instrument from hitting the floor.

Continued on Page 2

“Jaw Hold” Vs. “Chin Hold” (continued from Page 1)



ting the floor, resulting in the fingers setting flat on the strings. WOW! Out of tune... bad sound... EX-HAUSTING practice session, resulting in neck pain, arm and shoulder pain, back pain, weariness and a case of *the grumps* in everybody around. Hey, Parent... would you look forward to enduring that torture every day?

In complete healthy contrast, we have seen students who make playing violin/viola look so easy and sound so lovely. How do they do it? Most likely, they have found that 'comfortable spot' on the flat "table" of their shoulder to "rest" their instrument—AND—the 'comfortable spot' at the back of the "JAW" to use over their shoulder spot. Observe carefully how they look: head is up tall, back is tall, eyes are turned to watch the strings. Where is their pressure point enabling them to keep the instrument up? It is that very small point of contact just under the big back tooth at the back of the jaw that only *lightly* needs to sit on the 'chin' rest... *lightly* being a key word here. There is no pressure needed to grasp the instrument. Because the head is upward and tall, the *natural* weight of the head pro-

vides perfect balance and leverage to *naturally* support the weight of the instrument. The *comfortable spots* make the difference. The flat "table" surface of the shoulder defies gravity and the head weight maintains the instrument in a relaxed, perfectly powerful and relaxed position. NO PAIN... NO PRESSURE... STABLE INSTRUMENT!

It *naturally* keeps the scroll of the instrument parallel to the floor using only a gentle touch from the jaw—under the back tooth. With the instrument stabilized so *naturally*, the bow can easily be controlled for sound and skill command, the hand does not have any responsibility to support the neck of the instrument, thus a relaxed thumb and free flying fingers easily develop beautiful vibrato and exacting shifting commands. Practice time flies, is fun and is completely successful to developing fluid musical greatness. What a difference!

This is a great time for a field trip to observe what I am writing about: An evening with the Phoenix Symphony. Did you know they read about 500

pages of music a week? Think of the hours they play to do that; such strength and endurance and beauty. This is a "visual" seminar of observation. Get seats in center front, 2-4 rows from the stage. Pay the cost; this is a lesson for a lifetime of your investment in time, money, and happy family attitudes. OBSERVE-WATCH KEENLY, individual musicians. (*A picture is worth a thousand words!*): heads are tall, backs tall, feet planted in playing position. Watch the freedom with which their arms, hands and fingers move. Observe the agile flexibility—nothing tense or rigid on that platform! Theirs is the freedom to command distinct responses from their instruments because they are using their 'heads, and they go on for two or three hours with full energy and focus. The point being: if you insist that your child use his head leverage on the table of his shoulder, enjoyable study of music will result with development from beginning to advancement. It will happen gracefully, blessing your home during practice times as well as performances with happy, energized attitudes and enduring progress.

Drawing for music gifts at the ASA Fall workshop!

**October 18th & 19th, 2013, ASA Fall Workshop
at Orangewood Church,
7321 N. 10th St, Phoenix, AZ 85020 MAP p. 7**

Student Registration by Oct. 11 is \$40 per child, after that date, \$50.

Sibling Discount is \$10 off fee per sibling.

Teacher Registration by Oct. 11 is \$15, after that date, \$20.

Student and Teacher Registration*

(Must be a member of ASA to participate)

Participant's Name _____

Age _____ Instrument _____

Polished Piece _____ Suzuki Book # _____

Second Child's Name _____

Age _____ Instrument _____

Polished Piece _____ Suzuki Book # _____

Parent's Name _____

Address _____

City _____ Zip _____

Preferred Phone # _____

Email _____

Teacher _____

Teacher's phone _____

Before October 11, 2013, per student \$40 _____

After October 11, 2013, per student \$50 _____

Friday evening Master Class (Advanced)* \$15 _____

Teacher Workshop (\$15 before Oct. 11/\$20after) \$15/20 _____

ASA Family Membership fee** \$10 _____

Lunch per person/ vegetarian: Yes _____ No _____ \$5 _____

Total payable to ASA \$ _____

No Refunds

Please keep the Repertoire list. Cut this column and mail it, with the check made out to ASA to:

Mary Wilkening/ 1157 E Acacia Circle, Litchfield Park AZ 85340/ Email: marywilkening@cox.net

ASA Membership information will be published in a directory in January for ASA Members only. If you do not want your information published, please check here _____.

Photo Release: My child's photo can be used on the ASA website and Facebook pages Yes _____ No _____

*Advanced Irish Dancing _____ Chamber Music Reading _____

**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. Teachers, please find the group registration form on our website www.azsuzuki.org



Arizona Suzuki Association Fall Workshop

Friday, October 18, 2013

4-7 pm: Master Classes with Susan Baer— Nine advanced Suzuki violin and viola students. Book 4 and up students will be registered in order of postmark on registration, Nine Cello students in Book 4 and up may register for Master Classes with Julie Newton on the same basis from 4 -7 pm. **Registered teachers are invited.**

(Master Class students must attend Saturday as well)

Saturday, October 19: 8:30 Check In

9-2 pm: Violin, Viola and Cello students in Books 4 and up: Performance class with Susan Baer/Julie Newton; Suzuki Repertoire Class; Choice of chamber Music Reading or Irish Dancing Class. *(Please indicate your choice on Application Form)

9-2 pm: Violin, Viola and Cello students in Books 1-3: Suzuki repertoire Class with Susan Baer, Master Class with Arizona teachers, Irish Fiddling class and Irish Dancing class.

2 pm: Group Performances

3 pm: Student dismissal

3-5 pm: Teacher Workshop with Susan Baer

Repertoire List for Violin (V)

Book 1—All

Book 2 - Musette, Bourree, Witches' Dance, Gavotte by Lully

Book 3 - Minuet, Humoresque, Gavotte in D Major

Book 4 - Seitz Concerto #2, 3rd mvt., Vivaldi A Minor— 3rd mvt

Book 5 - Gigue by Veracini

Book 6 - Allegro by Fiocco

Repertoire List for Viola and Cello

Bk1: All

Bk2: May Time, Hunters' Chorus, The Two Grenadiers

Bk3: Scherzo, Humoresque

Bk4: Brevall Sonata in C Major, 1st Movement

Bk 5: Bach Arioso

**Repertoire list is also available at our website
azsuzuki.org/Events**

Suzuki Repertoire is to be Memorized

Advanced Group students: Non-Suzuki pieces for performance class will be emailed to you. Please learn before the workshop. They do not need to be memorized.

Advanced Group students: please bring a music stand

Teachers: Don't miss Susan Baer's Teacher Class: "Tracing Bow Techniques Through Book 5"

Susan Baer will facilitate a Teacher Workshop at 3 pm following the Workshop Performance. Don't miss it! You are welcome to come for the Workshop Performance at 2 pm and stay for the Teacher Workshop. Use the registration form on page 3 to register and write your name in the participant's name space.

Registered teachers are also invited to attend the Advanced Master Classes on Friday, October 18, from 4—7 with Susan Baer, violin, and Julie Newton, cello. There is no additional charge for this opportunity.

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 _____

Preferred Phone # _____

Email or Website (choose one to be published on
www.azsuzuki.org) _____

We will not publish your address on line, only your preferred telephone number, zip code, and email or website.
Send this Form and \$10 to Mary Wilkening, 1157 E. Acacia Circle, Litchfield Park, AZ 85340.

Every Child Can!

ASA is hosting SAA's Every Child Can! class on January 19, 2014 at NAU Phoenix North Valley Campus, 15601 N 28th Ave, Phoenix, AZ. This class will be taught by Teacher Trainer, Dr. Louise Scott. Every Child Can! is a one day introductory course on the Suzuki philosophy and its application to education. For parents, teachers, prospective teachers and others, this course provides an inspiring, in-depth look at the Suzuki approach to teaching and learning.

Registration Deadline: December 15, 2013

Please see the ASA Website azsuzuki.org for registration details.

ASA—PPG Piano Group

September 28th - Kick Off Recital / 3:00 PM / My First Piano / followed by a Pizza party at 5:00 / Organ Stop Pizza in Mesa

October 1—Sign up for 100-Day Practice-a-thon Fundraiser

November 1-3- Master Class Workshop with Dr. Bruce Boiney

February 6—8 - Workshop with Japanese Teachers / Concert Date February 8/AZ Piano

Date and Place TBD—Celebration Concert

Date and Place TBD—Master Class with Dr. Karen Hagberg, Ph.D.

April 26th —Graduation Recital / 10:00 am/ My First Piano /



***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 applications and fees sent in at the same time.**

2013 Chaparral MusicFest Suzuki Academy

The 2013 Chaparral MusicFest Suzuki Academy took place in beautiful Prescott, AZ with participants from Arizona, Colorado, and New Mexico. This summer's Suzuki institute brought violin and piano students from the region together for four fun-filled days of music making. Highlights from this year's academy include master classes led by ASA teachers, Henry Flurry (piano, Prescott), Connie Jahrmarkt (violin, Phoenix), Leslie Turner (violin, Scottsdale), and Laura Tagawa (violin, Tucson), repertoire, composition, and fiddle classes. Parent classes focused on practice strategies and use of technology in practice. The final concert

included solo and group performances, a fiddle performance and violin and piano students performed duets together. A great week of making music together and building a Suzuki community was had by all. The 2014 Suzuki Academy dates will be available in October at <http://www.chaparralmusicfest.org/suzuki/index.html>

Submitted by Laura Tagawa, ASA President (Violin) and Co-Director of the Chaparral MusicFest Suzuki Academy



Chaparral MusicFest Suzuki Academy 2013



NAU News from Dr. Louise Scott

Fall 2013

Northern Arizona University classes are in full swing with twenty-two NAU string students (Interns) enrolled in Suzuki Violin Unit One, Suzuki Violin Unit Three and Four and Suzuki Pedagogy Lab. The classes are taught by Louise Scott and Karin Hallberg.

Karin Hallberg, Coordinator of the NAU Community Music and Dance Academy and Kari Barton, Assistant Coordinator of the Academy, taught a beginning parent class in late August. Parents learned the philosophy and beginning steps to playing the violin every night for 2 and ½ hours for 4 days. After completion of the class, the children are taught in small groups and then move to private lessons with one of the Academy teachers.

There are many learning and performing opportunities for the students enrolled in the Academy including weekly group classes, Music Mind Game classes, and informal and formal recitals. Group appearances of the NAU Community of Music and Dance Academy Suzuki string students include performances at the Heritage Square in downtown Flagstaff, the Mountain Campus Craft Fair at NAU, the Little America Hotel Lighting Ceremony for the holiday season, as well as informal and formal recitals.

VSSA Workshop Schedule for 2013-14

August 24

September 7, 14, 28

October 26

Oct. 19 - ASA Workshop at Orangewood Presbyterian Church

November 2, *16 *Winter Concert/Book Promotion

January 11, 25

February 8, 22

March *1, *VSSA workshop - full day schedule, *29 *Final 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 Rd. Suite 9** / * Note that Group will be held in different place.



Tucson Academy of Music and Dance

The Music and Dance Academy has begun its 19th season in Tucson! In addition to our regular individual lessons and classes, we will be offering a new program this year, called "Music Fun-Time". This program teaches music to students age 18 months to 7 years through rhythm, pitch, theory and technique. The classes are separated by three age levels, and involve playing simple instruments, moving, exposure to various musical genres and hands on activities. Contact the Music and Dance Academy for more information at (520) 327-2303 or search musicdancetucson.com.



National Cello Institute, 2013

By Heather Tsui, ASA Parent

This June, my family and I returned to the National Cello Institute (NCI). Located on the beautiful campus of Pomona College in Claremont, California, the institute has been offering all things cello to players of any age for over 37 years! The institute's founder and director, Rick Mooney, is well known in cello circles for his numerous publications and contributions to the Suzuki Cello School books. While not an officially sanctioned Suzuki Association event, NCI is based on Suzuki methodology. There is even a small but proud group of violinists usually comprised of cellists' siblings.

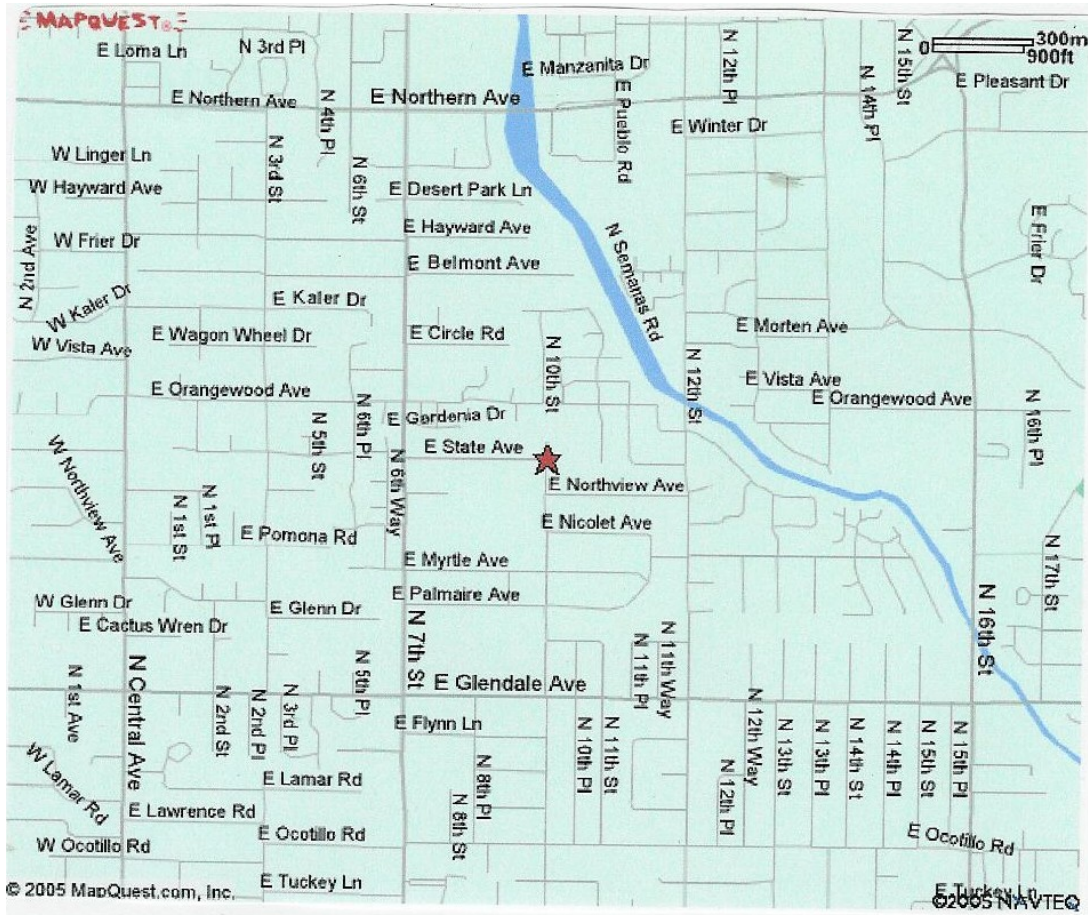
The institute is run like a music camp. Students register in advance for a course based on their Suzuki level and reading ability. All courses include a daily warm-up class and a small group lesson. Students who read music are also placed in an ensemble class. Advanced students (Book Five and up) are added to the Cello Orchestra as well. After classes conclude each afternoon, there are student recitals. The days are capped off by evening concerts featuring the great works of the cello repertoire. The week culminates in an all-institute concert with every student performing in one or more groups.

This year, my son, Quentin and I registered for the Book 1-4 Course. I was placed with other adult students so we had separate classes. Luckily, the director staggered our schedules so I was able to observe my son's lesson and ensemble every day.

Each morning began with warm-up class. Quentin was with twenty other kids who were also in Book Two. They did "brain exercises" to get their bodies, minds and cellos warmed up for the day. For example, the kids were asked to sit with their cellos in position and went through a series of rhythmic clapping and body tapping exercises to the beat of a metronome. Next, they moved on to "Ski Jumps", bow circles, and spider crawls up and down a vertically held bow. Playing began with Twinkle variations followed by book two pieces. At the end of the week, the warm-up class performed *Hunter's Chorus* and *Theme from Witches' Dance* in the final concert.

Initially, I participated in the adult warm-up class, which went in a very different direction. The class began with body training using the Alexander Method and yoga. We practiced "mindful rest" and worked on releasing tension from the neck, shoulders and back while playing. We also went through a series of finger pattern exercises, trill drills, and one-finger

Map to Orangewood Church, Site of ASA Workshop



7321 N. 10th St, Phoenix, AZ 85020

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.



Susan Baer, Violin



Julie Newton, Cello

Arizona Suzuki Association
Fall Workshop 2013: Susan Baer, Violin
Julie Newton, Cello

To Register: Fill out the registration form in the [ASA Newsletter](#), or go on line at www.azsuzuki.org and find the form under “Events/ Fall Workshop”. Send it to Mary Wilkening, 1157 E Acacia Circle, Litchfield Park AZ 85340.

Cost: Students before October 11 - \$40 each + \$5 for lunch. Sibling Discount is \$10 off fee per sibling. Teacher Registration by Oct. 11 is \$15, after that date, \$20. Add \$15 for participation in Friday’s Master Classes for advanced students (see below). This fee is refundable if space is not available. Add \$10 for late registration after October 11. No registration the day of the Workshop.*

Teacher Workshop from 3-5 pm Saturday (Observation in Friday Master Classes is included): \$15*/ \$20 after October 11.

*(Remember, families must be a member of ASA to participate. Send in your \$10 membership fee, or join through your teacher’s group membership for \$5.)

Orangewood Presbyterian Church, 7321 N 10th St, Phoenix 85020

Schedule:

Friday, October 18, 4 – 7 pm: Master Classes with **Susan Baer, violin**, for 9 advanced Suzuki Violin and Viola students, Book 4 and up, Students will be registered in order of postmark on registration/ Nine Cello students in Book 4 and up may sign up for a Master Class with **Julie Newton** on the same basis from 4-7 pm. **Master Class students will be assigned an hour long session so they will have the opportunity to hear other student’s lessons. Registered Teachers are invited to listen to Master Classes.**

Saturday, October 19: 8:30 am Check-In

9:00-2:00 pm: **Violin and Cello students in Books 4 and up:** Performance Group; Suzuki Repertoire Class; Choice of Irish Dancing or Chamber Music Reading Class. Please indicate preference on application.

9:00-2:00 pm: **Violin, Viola and Cello students in Books 1 – 3:** Repertoire Class with Susan Baer or Julie Newton, Master Class with Arizona Teacher, Irish Fiddle Class, Irish Dance Class

2:00-3:00 pm: Fiddling, Group, and Repertoire Class Performances

3:00 pm: Student dismissal

3:00-5:00 pm: Teacher Workshop with Susan Baer: “Tracing Bow Techniques Through Book 5”

Suzuki Summer Institute, continued from Page 6

scales to improve intonation, understanding of intervals and fingerboard geography. Mid-week, I changed classes and joined the Book Three kids. I worked on several new techniques such as spiccato bowing and harmonic jumps. We played review pieces and a lively Bach canon all week to perfect the new techniques. It was a humbling but exhilarating experience playing with a room full of talented 9-12 year olds!

Daily lessons were run like a master class with each of four students given individual attention by a master teacher. My son learned some new exercises to practice his emerging vibrato. The teacher also talked a lot about balance—keeping the cello neck-to-neck, the cello arm lifted away from the body, and making the back tall and straight. He learned how to make a “Pac-Man” sound with his bow (“biting” the string like Pac Man eats pellets) and not to let the “ghosts” take over (wispy, sliding bow). Quentin loved his instructor and eagerly anticipated his lesson every morning.

My lessons were a bit different. I was in a class with four other adults whose experience ran the gamut from just starting to use a bow to playing in Book Four. It was enjoyable to be with other adults who shared my love for cello and who could relate to the

challenges of starting an instrument later in life. But from a playing perspective, I felt that the wide spectrum of skills made the adult lesson class frustrating at times; I ended up sitting and observing most of the week rather than playing and receiving one-on-one feedback.

In addition to warm-ups and lessons, each of us enjoyed an ensemble class with about seven other cellists. Quentin is fairly new to music reading so this was the perfect chance for him to practice his skills. Over the course of the week, the class read four new pieces. Several of the kids clearly had been reading music longer than others, but it was a very valuable experience for Quentin to see where he is headed. The class performed a group duet at the end of the week, which my son still likes to play even though camp has been over for a few months.

The adult ensemble class was by far my favorite! We sight-read several two- to four-part pieces and did brief technique exercises each day. Many of the adults had never performed on stage before, so our coach guided us through the conventions of ensemble playing. We performed a group trio in the final con-

cert, which was quite a thrill! It was very rewarding to have a week off from “real life” to enjoy making beautiful music with other adults.

My entire family enjoyed some amazing student recitals each afternoon. From a tiny 5-year-old playing *French Folk Song* with gusto, to the jaw-dropping finger gymnastics of a young teen blazing through Squire’s *Tarantella* to the precocious musicality of a 9-year-old prodigy playing Elgar’s *Concerto in e Minor*, every performance was inspiring! We were also lucky enough to attend evening concerts featuring cello all-stars including institute staff (Anthony Elliott, Sarah Koo, Rodney Farrar and Carey Cheney, to name a few) and world-class guests artists like David Garrett of the Los Angeles Philharmonic.

In summary, I would highly recommend the National Cello Institute. We definitely plan to attend again next summer. It is a fully immersive experience, one that any budding cellist should try at least once!

For more information, visit the NCI website: <http://www.nationalcelloinstitute.com/>



Quentin’s Group class



Heather’s adult cello class



ASA

1157 E. Acacia Circle

Litchfield Park 85340



**ASA Fall Workshop, Susan Baer, Violin, and Julie Newton, Cello
at Orangewood Church on
October 18 & 19. See details inside!**