

S P R I N G 2 0 1 8



Arizona Suzuki Association

Newsletter

In This Issue

- Suzuki in the Classrooms-page 1
- Suzuki in the Classrooms cont., ASA Board Ballot-page 2
- Building Community: Teacher Workshop, News From Around the State-page 3
- Summer Camps, Paganini's Romantic Whims for Guitar-page 4
- Paganini's Romantic Whims for Guitar cont.-page 5
- Diamond Backs National Anthem-page 6
- Grand Canyon Celebration Concert-page 7

Save the Date!

- June 16-DBacks National Anthem Performance
- September 22-Grand Canyon Concert



Suzuki in the Classroom: Staying True to the Suzuki Philosophy in a Non Traditional Setting

By Laura Syjud, M.ED, ASA Board Member and Violin Teacher

In Scottsdale, Arizona, located within the boundaries of Paradise Valley Unified School District, is a public school that has one of the only comprehensive Suzuki Violin program in the state of Arizona. The students at Desert Shadows Elementary School begin instruction from preschool through the sixth grade. The kindergarten through third grade students receives instruction twice a week with preschool receiving instruction three times a week.

Continued on page 2



Desert Shadows Elementary School Violin Students

Suzuki in the Classrooms: continued from page 1

In fourth-sixth grade students have the option to continue with the Suzuki program three to four times a week or

venture off to try band, strings or just attend their special classes.

The Suzuki Violin program started in August of 2014. The program was started with a grant that was able to purchase enough violins for the younger grades as well as supplies to get started. Every year over three hundred students are exposed to playing the violin and performing for large audiences. Each class has, on average, twenty-two students.

Starting in fourth grade, students are expected to rent their own instrument for at home practice. However, without the traditional practice parent to help guide them at home, it is a struggle from the very beginning to get consistent results. Parent education has been a struggle in this situation. Even without the parent involvement in the lessons, parent education is an important aspect to continually work on adding into a Suzuki in the Schools program. For example, the App, See-Saw, is being used for constant communication between teacher and parent. In addition to the lack of a practice partner at home, there are other challenges with the Suzuki in the Classroom initiative. The Suzuki teaching points remains, as does the Mother Tongue approach. However, the pace of class as well as coming up with games and a pre-twinkle sequence that works with so many students in a large group was the most challenging the first year. Progress can also be slower as it is important to make sure that the majority of the class is able to move on to the next step while the few that are falling behind, for example, are at least able to play on open strings with good posture and bowing technique. While keeping this differentiated teaching style in mind, it is important to always have activities ready to go and to be able to change

Teaching is an art and is continually changing as experiences, ideas from workshops and class dynamics add to the existing framework of what Dr. Suzuki set forth as an educational philosophy. When choosing what activities, pre-twinkle material, and written materials are used in class, it is vital to run the material through the philosophy "strainer". If the materials do not match up with how Suzuki Violin is taught, they are not used. Ongoing teacher training is important in order to keep running your ideas through the "strainer" with other professionals and even to collaborate to see what is working for them. It is most rewarding when the framework and activities to enhance the framework work together to benefit the students in learning to make beautiful music and learning so much more beyond that.

If you would like to know more about this program, please contact Laura Syjud at lsyjud@pvlearners.net

Bow Games



Board Ballot

The ASA Board for 2018-2019
 Laura Tagawa, President, Violin
 Chris Mahar, Treasurer, Parent
 Kylie Ahern, Secretary, Violin
 Mary Wilkening, Webmaster, Cello
 Kari Weldon, Newsletter, Voice
 Christi Elie, Violin, Viola
 Eunice Elie, Violin
 Megyn Neff, Violin
 Louise Scott, Violin
 Laura Syjud, Violin
 Leslie Turner, Violin
 Alice Vierra, Cello

ASA members vote for our Board of Directors by visiting the ASA website

Building Community: Teacher Workshop with Thalia Greenhalgh

By Laura Tagawa, ASA President and Violin Teacher

Sixteen Arizona teachers attended a teacher workshop with guest teacher Thalia Greenhalgh on February 25, 2018 in Phoenix. The workshop entitled "Fostering a Sense of Community Within and Outside Your Suzuki Program" was hosted by ASA and Phoenix Suzuki violin teacher, Leslie Turner. Thalia Greenhalgh has a Suzuki violin studio in New York which currently has about 60 students, each of whom she sees twice a week for individual and group lessons. Her student performance group, The MetroGnomes, regularly performs throughout the New York metropolitan area and has raised tens of thousands of dollars for a variety of charities through its performances and recordings.

Thalia shared the following ideas for why developing community is important.

"There are many reasons for developing a strong community both inside and outside the studio. As we all know, the Suzuki method is most importantly about helping mold more noble human beings. When children learn to live and work within a community, with all kinds of people of all ages, including those with disabilities, they are learning valuable life skills. When they share their music with others, they are learning the importance of giving to others, including strangers and people they might not otherwise meet. Through helping the outside community, students gain a sense of pride and purpose. By helping those within their own studio or music school community, students learn leadership skills, responsibility, and the importance of teamwork. In addition to developing important life skills, the student's involvement in the community provides motivation and helps families through the tough patches of learning an instrument."

Here are a few ideas Thalia shared of ways to build community within a studio or program.

- Hold parent get-togethers
- Have a studio newsletter: include info for parents about upcoming events and short articles
- "Practice Buddies": Pair older students with younger students to guide them in practice
- Hold special group events in addition to weekly group classes
- Bring special guests, such as former students or visiting performers give a session
- Have special events for teenagers, which include playing and social time
- Community service projects and performances: playing for fundraising events, nursing homes, benefit concerts for charities
- Public performances: playing the national anthem at sporting events

ASA would like to thank Thalia for sharing her wonderful ideas and experiences with Arizona teachers. We hope you will be inspired to build a strong Suzuki community in your programs and in our state.

Arizona Teachers with Guest Teacher Thalia Greenhalgh



News From Around the State



ASA –PPG students who participated in March 4 celebration concert at the Kroc Performing Arts Auditorium.

Coming in 2019!

Every Child Can! (ECC) Alice Vierra, Suzuki Cello Teacher Trainer, will teach ECC in January, 2019. Dates and location info coming soon.

Summer Camps

Curry Summer Music Camp at NAU (Flagstaff)

Senior Session: June 17-June 30 (entering grade 9-13 in fall 2018)
Junior Session - July 1-7 (entering grade 7-9 in fall 2018)



More Info: nau.edu/cal/music/curry

Tetra Summer Camp (Tempe and Scottsdale)

June 21-30 in Tempe and July 12-21 in Scottsdale
6th-12th grade, or younger upon private teacher recommendation

www.tetraquartet.org/workshop

String Play Jr. with Taylor Morris (Glibert)

7th-8th grade
May and June, 2018

www.stringplaycamp.com/stringplay-jr

West Valley Chamber Summer

Camp (Goodyear)
June 18-22, 2018

www.wvyo.org

Metropolitan Youth Symphony Summer Camps (Mesa)

Open to any age up to 9th grade

Suzuki Violin Camp (Tucson)

Open to all Suzuki violin students (all ages and levels)

June 4-8, 2018, 9am-12pm

For more info please contact: Laura Tagawa
at lauratagawa@gmail.com

Chaparral Suzuki Academy (Prescott)

The 2018 CSA has been POSTPONED to June 2019. It is our goal to offer the highest quality programs, and to build the Suzuki community in Arizona and Southwest region by continuing as an SAA sanctioned summer institute. It is our hope to be able to expand our program offerings in 2019 to include, violin, viola, cello, piano and possibly teacher training opportunities. **More**



Info: chaparralsuzuki.com

Paganini's Romantic Whims for Guitar

By Chris Dorsey, ASA member and Guitar teacher

Niccolò Paganini (October 27, 1782, Genoa, Italy – May 27, 1840, Nice, France) is known as the Romantic era's most famous violin virtuoso/composer. Fewer know that Paganini also composed for and played (at least in private) the guitar. In *Les soirées de l'orchestre* [Evenings with the Orchestra] (1852), the French Romantic composer Hector Berlioz wrote this about his close friend Paganini:

[W]hen the violin fatigued him [Paganini] too much, he drew from his portfolio a collection of duets composed by him for violin and guitar (a collection which nobody knows); and taking as a partner a worthy German violinist, M. Sina, who was still active in Paris, he took charge of the guitar part and drew incredible effects from this instrument. And the two performers, Sina the modest violinist, Paganini the incomparable guitarist, thus passed in tête-à-tête long evenings, to which no one, among the worthiest, could ever be admitted."

Niccolò Paganini, "the incomparable guitarist," was born into a generation of guitarists that would bring forth a Golden Age of Guitar: Ferdinando Carulli, Francesco Molino, Fernando Sor, Mauro Giuliani, Anton Diabelli, Dionisio Aguado, Luigi Legnani, Matteo Carcassi, and Marco Aurelio Zani de Ferranti—all born within a span of 32 years and all Italian save for the Spaniards Sor and Aguado.

Paganini's chamber music that includes the guitar range from duos for violin and guitar, various string trios with guitar, and quartets for violin, viola, guitar, and cello. For solo guitar, Paganini wrote the *43 Ghiribizzi per chitarra* in the autumn of 1820, the *37 Sonate per chitarra* between 1803 and 1823, and other various compositions. In his wonderful collection *Niccolò Paganini, The Complete Works for Solo Guitar* (2006), editor Giuseppe Gazzelloni describes the *43 Ghiribizzi* ("whims") as "delightful miniatures in the mould of children's literature" and quoted Paganini saying that the "Ghiribizzi were composed for a little girl in Naples, I did not want to compose but more to scribble." In contrast, the two-movement sonatas are characterized by a virtuosic first movement followed by a simpler, more melodic second movement.

The Suzuki Guitar School includes four pieces from Paganini:

In *Suzuki Guitar School, Volume 2*, "Andante" appears, which is based upon the second movement, entitled "Perligordino," of Paganini's Sonata N. 17, *37 Sonate*. The title "Perligordino" originates from the name of a lively French dance in 6/8 meter. Drawn from the first twelve measures of "Perligordino" this "Andante" is transposed from the original A major to D Major with a simplified bass and the ornaments removed. This adapted work features a seventh position melody with wonderful opportunities for expression and beautiful tone. The original work also features a section entitled "Minore."

Continued on page 5

Paganini's Romantic Whims for Guitar continued from page 4

"Corrente," also from *Volume 2*, is Paganini's "Corrente," N. 19, 43 *Ghiribizzi*. This is the second piece in the Suzuki Guitar repertoire to feature double stops—in this case, a melody harmonized predominantly in thirds—and the first to exhibit a more complex form, four sections with a *da capo al fine*. This wonderfully charming piece is an opportunity for the guitarist to develop the guitar technique of free stroke—moving the naturally curled right hand fingers into the palm of the hand after playing. (Rest stroke, a naturally full-sounding stroke that brings a straighter finger into contact with the next lower string after playing, is the stroke Twinklers first use to bring forth a beautiful tone from the guitar. Free stroke is a fundamental technique for classical guitarists, which many modern methods suggest as a starting point for the beginner.) In training the right hand to pluck with the fingers together, it is crucial to move all of the fingers into the palm, including the non-playing fingers, so as to not allow unnecessary tension in the hand. In his book *Classical Guitar Technique from Foundation to Virtuosity* (2016), guitarist and eminent pedagogue Stanley Yates writes that "moving the non-playing fingers together with the plucking fingers promotes a feeling of unified moment and reduces the potential for unnecessary tension in the non-playing fingers." What a beautiful piece to develop this fundamental guitar technique!

From *Volume 3*, "Ghiribizzo" is "Allegretto," N. 4, 43 *Ghiribizzi*. This theme is drawn from *Allegro vivo e spiritoso* of Paganini's Sonata Op. 3 No. 6 for violin and guitar. Like "Corrente," it is another piece characterized by thirds but now with simple bass notes added.

Finally, "Waltz" from *Volume 3* is the "Valtz" from Sonata N. 9, 37 *Sonate*, which has a similar *da capo* form as the "Corrente" from *Volume 2*. This work is truly a *tour de force* for the intermediate guitarist with four contrasting sections, including a lyrical section in C Major based on an arpeggio formula, a second section featuring an E pedal hinting at A Minor but immediately followed by a return to the consequent phrase of the C major theme, a third section finally in A minor including a dramatic phrase in octaves, followed by a fourth section with a new theme featuring a brief tonicization (a secondary dominant) of D minor leading to a half cadence on the dominant of A minor before returning to the consequent phrase of the third section, finishing with a *da capo al fine*.

Some speculate that Paganini did not want to detract from his fame as the violin virtuoso of his age and therefore did not perform publicly as a guitarist. However, his works for guitar, with our particular focus on his works in the Suzuki Guitar repertoire, allow the guitarist opportunities to develop the fundamental technique of free stroke and also musical expression (articulation, contrasting dynamics, vibrato, rubato, and timbre). Violinist and author Edmund Sprunger encourages us to "give the recipe for vanilla" when teaching a standard interpretation—especially when reviewing repertoire in group, but he also encourages students to find their own voice. Perhaps we teach a standard interpretation at the beginning, but as this repertoire is reviewed and reimagined, the student develops flexibility and explores new ideas of interpretation.

For further listening and inspiration, I suggest Czech guitarist Pavel Steidl's highly expressive recording *Paganini: Sonate & Ghiribizzi for Guitar* (2002), performed on a period instrument, and his Naxos recording of the music of guitarist Luigi Legnani, Paganini's contemporary, on a replica of a period instrument. For Paganini's chamber music, there is the classic album *Paganini & Giuliani: Duos for Violin and Guitar* (1976) by guitarist John Williams and violinist Itzhak Perlman, which is a wonderful introduction to Paganini's duos as well as the music of the guitar virtuoso of this era, Mauro Giuliani. A new recording, *Paganini: His Music, His Instruments* (2018), features the music of Paganini on instruments that belonged to Paganini himself: Giulio Plotino on a 1743 Guarneri violin, Clemens Hagen on a 1736 Stradivari cello, and Matteo Mela on a 1797 Ory guitar. Buon viaggio!



Articles needed!

Have an article you would like to share with the Arizona Suzuki community? Teachers and parents are encouraged to share their ideas and experiences by submitting an article. All Suzuki-related topics are welcome! ASA is always accepting articles for our newsletters, please send to arizonasuzuki@gmail.com

Suzuki Strings and Voice perform the Natinal Anthem at the Diamond Backs Game!

ASA violin, viola, cello, and voice students are invited to perform the National Anthem at a Diamondbacks baseball game this summer!

Date: Saturday, June 16, 2018

Time: Game time is 7:10pm, Call time is 3:30pm

Location: Chase Field

Music: We will perform the National Anthem. *Music must be memorized.* All levels welcome. Visit the ASA website for links to the music.

Rehearsals: Dress rehearsal: is June 9 at 1:00pm at Tri City Baptist Church, Chandler (Please attend at least 2 rehearsals including dress rehearsal. Other rehearsal options are: Thursdays at 7:00pm and one Saturday option on June 2 at 1:00pm All rehearsals are at Tri City Baptist Church

Clothing: Matching t-shirt, khaki shorts/skirt/pants, comfortable shoes for walking on dirt track.

Tickets: Everyone needs a ticket (including performers). A link to purchase tickets is on the ASA website.

Fees: \$20 for t-shirt, and cost for tickets

Registration: Please register by May 20.

To register your student for this event, please email Kari Weldon at weldonkv@gmail.com



Strings and voice students performing 2017 DBacks game.

GRAND CANYON SUZUKI CELEBRATION CONCERT



SEPTEMBER 22, 2018, 1-3pm

The Arizona Suzuki Association invites you to participate in an exciting event in 2018 to celebrate Dr. Suzuki's 120th birthday. All Suzuki violin, viola, cello, guitar, and voice students and families are invited to participate in a Grand Canyon Celebration Concert to celebrate Dr. Shinichi Suzuki's 120th birthday. The event will be a Suzuki "Play-In" which is when students come together and play as many songs as possible together, with different teachers leading the songs for an audience. Students should review the repertoire on the review lists at the ASA website before the event.

The celebration concert will take place on Saturday, **September 22**, 2018 from 1:00-3:00pm at the Shrine of the Ages at the Grand Canyon. September 22 is Public Lands Day, which is free entry to the national park. All registered students will receive a celebration concert t-shirt at the event.

We are very excited to have this unique performance opportunity to look forward to in 2018! Save the date and spread the word to other students and families this year so we can all make music and celebrate Dr. Suzuki's 120th birthday together!

Registration is open now at the ASA website, azsuzuki.org. Space is limited, so early registration is encouraged!

Advertising Rates

Three Issues

Size
Full Page-\$99
Half Page-\$75
Quarter Page-\$50
Business Card-\$30

Two Issues

Size
Full Page-\$66
Half Page-\$50
Quarter Page-\$34
Business Card-\$20

One Issue

Size
Full Page-\$33
Half Page-\$25
Quarter Page-\$17
Business Card-\$10

*Music exists for the purpose of growing an
admirable heart.
- Shinichi Suzuki*



Arizona Suzuki Association

2320 W Palomino Dr.
Chandler, AZ85224

[Recipient]

Address Line 1

Address Line 2

Address Line 3

Address Line 4