

W I N T E R 2 0 1 9



Arizona Suzuki Association

Newsletter



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Save the Date!

Feb. 23-VSSA Spring Workshop

May 31-DBacks National Anthem Performance

Group Classes in the Suzuki Studio: Are you missing out on one of the most important facets of the Suzuki method?

By Alice Vierra, ASA board member and Suzuki Cello Teacher Trainer

One of the skills I like teaching my students is that when you play a solo you focus your eyes on your bow or in that area rather than look around the room. When you are at group you train your eyes to watch the leader. You are no longer the soloist so being at group builds confidence. You learn things just by experiencing the group class. You play along with others and take in their energy but also learn from the teacher in a new way. You see the teacher interact with other students and you get to try new techniques or phrasing. One of my mentors put it this way, "Suzuki group class is excellence in an atmosphere of safe experiments done with joy".

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Group Classes in the Suzuki Studio, continued from page 1

When I was building the Suzuki cello program at the Levine School of Music in Washington, DC I suggested that even though they had four locations, they set up the group so that it was at the main location and all cellists had to come to that location for Suzuki group class on Saturday afternoons. Since some parents were new to the idea of group I wrote up a set of reasons to attend group and what the benefits of playing in group are. It was a long list something like the following:

- Builds beautiful tone
- Builds musicality
- Helps with intonation
- Reinforces technique
- Helps young ones to hear the more advanced repertoire
- Helps older ones to mentor or be the model for younger ones
- Opportunity for spontaneity
- Motivates the students
- Develops sensitivity in children
- Helps the parents meet all the families in the program

.....and I could go on and on.

I remember reading an article in the Suzuki Association of the Americas journal a couple of years ago about the difference between programs that have groups, recitals, graduations, special events, etc. In the article, the different programs were seen through an analogy to restaurants. Some were fast food eateries, some were decent sit down places, and some were gourmet restaurants. The programs or studios that offered a variety of activities were in the gourmet group. Including group in a Suzuki program is so important that even the SAA had teaching groups as the main discussion point for teacher trainers at one of the last TT meetings before the conference. We discussed the different types of groups we had depending on the town or city where we taught. We discussed or tried to imagine what Suzuki Method would be like without groups.

One of the most interesting things about group to me is how you can structure an activity that is fun and very helpful that just would not be possible except in a group class. One example is the game “hide an object” and can be done with only a few or many and at an advanced or beginning level. Usually the teacher brings the object, then a student volunteers to go out in the hall. Another student volunteers to hide the object. The teacher decides on the piece to be played. The first student in the hall is invited back in and starts looking for the object. The group plays louder as the student gets closer to the object and softer as the student moves away. This goes on until the object is found. The students sharpen their skills in using dynamics, they are reviewing the piece, and they have so much fun. It is music with others - a social experience.

Remember that Suzuki group can be small or big, bi-weekly or once a month, in Units such as Bk. 1, Bk. 2, or overlapping levels. It is definitely worth it!





The Arizona Suzuki Association sponsored a concert at the Grand Canyon on Saturday September 22, 2018. 80 violin, viola, cello, guitar, and voice students performed a play-down concert to celebrate Dr. Suzuki's 120th Birthday! It was an amazing celebration concert in a spectacular setting.



Arizona Suzuki Stings and Voice Students Play the National Anthem!

Join Suzuki Strings and Voice students on May 31 to perform the National Anthem at the Diamondbacks vs. Mets Game!



Please contact Kari Weldon if you are interested:
weldonkv@gmail.com

Rehearsal dates, tickets, and event details to come.



Summer Camps

Chaparral Suzuki Academy (Prescott)

Chaparral Suzuki Academy (Prescott) The 2019 CSA will be June 12-15 in Prescott. Violin, viola, cello, and piano programs are offered for Suzuki students ages 6-12. Registration deadline is May 1. chaparralsuzuki.com



Curry Summer Music Camp at NAU (Flagstaff)



Senior Session: June 23-July 9 (entering grade 9-13 in fall 2019)
Junior Session - July 16-22 (entering grade 7-9 in fall 2019)
More Info: nau.edu/cal/music/curry

Tetra Summer Camp (Tempe and Scottsdale)

Tempe: June 20-19/Scottsdale: July 11-20
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, 2019

www.stringplaycamp.com/stringplay-jr

Metropolitan Youth Symphony Summer Camps (Mesa)

Open to any age up to 9th grade. June 24-25, 2019

West Valley Chamber Summer Camp (Goodyear)

www.wvyo.org

Suzuki Goes West!

Come one, come all to the Valley of the Sun Suzuki Association Spring Workshop, "Suzuki Goes West!" We'll have a rootin', tootin' time making music together on February 23, 2019 in Chandler. Registration is open now for Suzuki Violin, Cello and Voice students. Sign up soon to make sure you get a spot. The workshop has been completely full for the past four years. Registration link, more info, and extra music are at

<http://www.valleysuzuki.org/spring-workshop.html>



TIPS FOR SUCCESS

By Louise Scott, ASA Board Member and Violin Teacher Trainer

The **BRIDGE** to success ----

Any size string instrument needs to have a well-made bridge. The bridge holds up the strings and affects tone, the ability to cross strings, the ability to play in tune, the ability to play double stops in tune and greatly affects the enjoyment of playing.

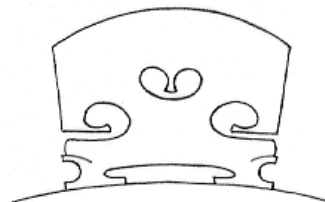
What to look for:

- the high side of the bridge is placed under the lowest pitched string. To determine the highest side --place the bridge on a flat surface and look at the bridge at eye level and you will see that one side is higher than the other (hopefully).
- Place the feet of the bridge across from the notches in the F holes of a string instrument.
- Looking down the strings from the scroll, position the bridge in line with the fingerboard.
- If you need a new bridge, always take your instrument to a reputable string shop to have a new bridge made with the best wood possible. The quality of the wood greatly affects the sound of your instrument.

How do you know if your bridge is not helping you play your best?

- The arch of the bridge should allow you to play each string without hitting another.
- The top of the bridge should be very thin not thick.
- The notches should be equally spaced so that playing on one string at a time is easy.
- Make sure the strings have not dug deeply into the string notches on the bridge.
- The bridge looks wavy or the bridge looks warped.
- If the bridge is leaning too far forward or backward, the parent or student should ask their teacher to "straighten" their bridge. Eventually the student needs to learn to adjust their bridge themselves.

Teachers: At every lesson, check your student's bridge. Play their instrument to check their bridge – you may be asking the impossible. If you can't play what you are asking them to play, check the bridge! *Dr. Louise Scott, Professor of Violin, Northern Arizona University, Registered Suzuki Teacher Trainer with the Suzuki Association of the Americas*



Transformative teaching!

By Laura Tagawa, ASA President

Winifred Crock, Suzuki in the Schools and private violin teacher from St. Louis, MO, led a workshop for teachers in Scottsdale on January 20 and 21, 2019. The workshop, titled "Learning together, reading together and listening together: New concepts for the Suzuki string classroom or Suzuki group instruction," was attended by twenty one teachers from around the state. The ten hour course served an introduction to Suzuki in the Schools, and was an SAA Enrichment class. Topics covered included, Suzuki in the Schools Philosophy, orchestra repertoire, suggested materials for the classroom, development of sight reading, and understanding of counting systems. Winifred also shared many funny and inspiring stories of her time in Japan studying with Dr. Suzuki. We had an enriching weekend full of sharing ideas and connecting with teachers from around Arizona!

*“Music exists for the purpose of
growing an admirable heart”*

Dr. Shūmichi Suzuki



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