

# ABER SUZUKI CENTER





Forty-five years ago it was thought that musical talent was inherited; that one's genetic make-up determined one's musical ability. But Shinichi Suzuki observed that all children learn to speak their native tongue and no one ever doubts that a child will be able to do so. It was this observation of how children learn language that sparked the insight that all children could learn music using this same method. He also believed that through the beauty of music and the discipline required by its study, children would become noble, more compassionate human beings.

It was with this vision that Margery Aber returned from Japan, eager to test out Suzuki's theory on the campus of UWSP. For the past 45 years, the faculty and families of the Aber Suzuki Center and the American Suzuki Institute have dedicated themselves to nurture, educate and inspire students, parents and teachers to incorporate the philosophical principles and music education methods of Dr. Shinichi Suzuki into their lives. We envision a world that values the capacity of every child to learn and a peaceful society in which music plays a vital role.

These pages tell our story up to now. We hope you will become part of our story in the future.

Pat D'Ercole, Director  
Aber Suzuki Center



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### SUZUKI AT UWSP: AN OVERVIEW

Suzuki Method instruction at the University of Wisconsin–Stevens Point began in 1967 at the University Laboratory School, which is now the Communication Arts Center. When the Laboratory School closed, Chancellor Dreyfus, Margery Aber, and a strong group of advocates worked together to keep the program alive. The mission of the UWSP Suzuki programs is to teach using the philosophical principles and music education methods developed by Dr. Shinichi Suzuki, and to nurture, motivate, and inspire students, parents, and teachers to incorporate these principles into their lives. For students, the emphasis is on musical and personal growth through individualized instruction and group classes to develop technique, musicianship, and kind hearts. Parents receive support through lectures, discussion groups, a monthly newsletter (The Ambassador), and opportunities for informal sharing with other parents. For teachers, UWSP provides an extensive teacher development program that includes both summer workshop opportunities and long-term violin teacher training as part of either the Bachelor or Master of Music Education degree programs or as part of the Suzuki Strings Mentoring Program. Suzuki at UWSP includes: the Aber Suzuki Center (ASC), the Suzuki Association of the Americas approved long-term violin teacher-training program, the Suzuki Strings Mentoring Program, the American Suzuki Institute (ASI), and the International Research Symposium on Talent Education. Beginning in the 2011-12 school year, ASC, in conjunction with the Helen R. Godfrey University Child Learning and Care Center (UCLCC), offers Suzuki Early Childhood Education (ECE). Both the ASC and UCLCC are committed to quality education for children and their families. Both are recognized as national leaders in child learning and parent education. Suzuki Programs at UWSP have a long-standing



national reputation as a leader in the Suzuki movement worldwide. The UCLCC is one of the few nationally accredited early childhood programs under the new accreditation system in the US. It provides quality child care to UWSP students who are parents, with some additional openings for children of faculty and staff. The UCLCC is committed to a developmental child-centered/family-centered curriculum in a nurturing environment, values that are very much shared with the Suzuki philosophy.

### EVERY CHILD CAN LEARN

The Suzuki method is based on the premise that children are born with remarkable ability which can be developed in a nurturing environment. Dr. Shinichi Suzuki noted that children learn to speak their native language at home, in a family-centered environment of positive reinforcement, and that by applying the same natural learning environment to other areas of child development, music skills can be developed just as successfully. Suzuki students learn to make music using the mother-tongue approach—just as they learn to speak—by listening and imitating.

Dr. Suzuki stated that the main purpose of his approach to music study is to provide a nurturing way to foster the development of well-rounded, compassionate, intelligent, and peace-loving human beings. Nonetheless, many ASC students continue with lifelong involvement in music, and some continue their music study to gain professional careers in music. The excellent music training available through the UWSP Suzuki programs serves each student well, musically and personally, no matter what goals the students strive to attain throughout their lives.

### CORNERSTONES OF THE SUZUKI METHOD:

#### Parent Involvement:

Parents attend lessons with the child and serve as “home teachers” during the week. They also work with the teacher to create an enjoyable learning environment.

#### Early Beginning:

Ideally, training begins in the pre-school years but it is never too late to begin.

#### Listening:

Daily playing of a reference recording of the Suzuki repertoire provides the environment for learning by ear.

#### Repetition:

Repetition is essential in learning to play an instrument, to train muscles and memory. In the Suzuki approach, it is also used to maintain a performance repertoire.

#### Refinement:

New skills are added to previously learned pieces to refine tone development and musicianship.

#### Positive Environment:

Specific praise for effort and accomplishment creates a nurturing learning environment.

#### Graded Repertoire:

Technical and musical skills are sequentially developed in the context of the well-graded repertoire.

#### Group Experience:

In addition to private lessons, students participate in regular group lessons and performances.

#### At First by Ear:

Children learn to speak and, later, learn to read. Following this example, children develop basic technical competence on their instruments before being taught to read music.

A revolutionary concept that was misunderstood in the early years, the Suzuki Method is a widely used and extremely successful means of teaching music today.

### BENEFITS OF SUZUKI MUSIC EDUCATION:

- Focus/concentration
- Perseverance
- Time management
- Fine motor control
- Self-discipline
- Self-expression
- Self-esteem
- Confidence
- Performance skills
- Stage presence
- Poise
- Creativity
- Coordination
- Problem-solving
- Goal-setting
- Responsibility
- Memory
- Intelligence
- Realizing one’s potential
- Strong work ethic
- Appreciation of music
- Teamwork
- Cooperation
- Sharing of ideas





**1967**  
Margery Aber goes to Matsumoto with American String Teachers



**1972**  
Suzuki Association of the Americas founded at ASI

**1964**  
First Japanese Tour Group comes to US



**1967**  
Aber starts Suzuki Program at UWSP Lab School

**1971**  
American Suzuki Institute founded

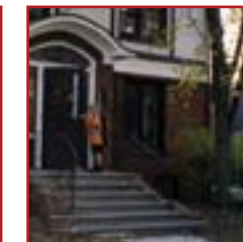
**1974**  
UWSP Lab School closes. Suzuki program becomes American Suzuki Talent Education Center with classes held in Old Main



**1984**  
Suzuki teaches at ASI

**1976**  
Shinichi Suzuki teaches at ASI

**1974**  
American Suzuki Foundation is established



**1984**  
Margery Aber retires

**1984**  
American Suzuki Foundation establishes Aber Long-Term Teacher Training Scholarship program

**1976**  
Suzuki Chair Award established

**1979**  
Suzuki House remodel era begins

**1984**  
Suzuki House remodeled to accommodate growing local program



**1984**  
Paul Landefeld named Director of Suzuki programs at UWSP

**1986**  
Dee Martz named  
Director of UWSP  
Suzuki programs



**1990**  
First International  
Research  
Symposium on  
Talent Education  
held at ASI

**1986**  
Japanese Tour Group  
performs  
at Sentry Theater

**1989**  
Mary Hofer begins  
Suzuki Voice  
Program at ASTEC



**1991**  
Suzuki Association of  
Wisconsin founded,  
Patricia D'Ercole  
President

**1994**  
Music of the Masters  
fundraiser sponsored  
by the American  
Suzuki Foundation

**1997**  
Päivi Kukkamaki  
and Finnish Suzuki  
Singers come to  
Stevens Point



**1986**  
ASTEC String Quar-  
tet wins Fischhoff  
National Chamber  
Music Competition

**1987**  
American Suzuki  
Foundation establishes  
needs-based  
scholarship program



**1991**  
Kathleen Franceschi  
cello scholarships  
established

**1996**  
Dolce Strings  
tours Austria and  
wins International  
Ensemble Division of  
the competition



**1997**  
Patricia D'Ercole  
elected Chair of  
the SAA Board  
of Directors

**1998**  
 American Suzuki  
 Foundation  
 establishes Shinichi  
 Suzuki/American  
 Suzuki Institute  
 Teacher Training  
 Scholarship Program

**1999**  
 ASTEC Parent  
 Handbook developed

**1998**  
 ASTEC Festive  
 Weekend of  
 Chamber Music  
 begins



**2001**  
 Margery Aber  
 unexpectedly passes  
 away during the  
 Institute

**2001**  
 Hip! Hip! Hooray!  
 30 Years with the  
 American Suzuki  
 Institute published  
 (by Margery V. Aber)



**2004**  
 ASI International  
 Outreach Scholarships  
 established

**2006**  
 Two American Suzuki  
 Institute Fellows  
 become first Latin  
 American violin  
 teacher trainers

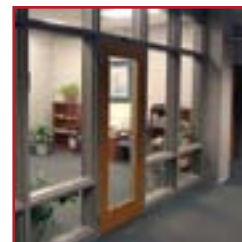
**2005**  
 Suzuki programs  
 move to Noel Fine  
 Arts Center state-of-  
 the-art facilities

**2003**  
 Dee Martz  
 elected Secretary  
 of the SAA Board  
 of Directors



**1999**  
 ASTEC voice  
 students tour Finland

**1999**  
 Central State  
 Chamber Orchestra  
 founded at ASTEC



**2005**  
 First SAA-  
 sanctioned Voice  
 teacher training  
 offered at ASI

**2006**  
 “The American  
 Suzuki Institute:  
 The Suzuki Method  
 in Action” — digital  
 video collection is  
 launched

**1998**  
 Celebrating Our  
 Roots Event — focus  
 on the life and work  
 of Shinichi Suzuki,  
 Margery V. Aber, and  
 Suzuki Programs  
 at UWSP



**2003**  
 Voice becomes an  
 official Suzuki  
 instrument area,  
 Mary Hofer named  
 to the International  
 Suzuki Association  
 voice committee

**2005**  
 Name change  
 to Aber Suzuki  
 Center — Gala event  
 to celebrate

**2009**

Dee Martz retires, Pat D'Ercole named Interim Director

**2010**

"The Stolen Goldin Violin," a children's mystery about ASI is published by the Felt family

**2011**

Kyoko Fuller retires, Oscar Soler and Jennifer Burton are hired by the ASC

**2011**

Satellite ASC classes start in Amherst and Marshfield

**2008**

Mary Hofer named first SAA Teacher Trainer in Voice

**2009**

After national search, Pat D'Ercole appointed Aber Suzuki Center Director

**2010**

ASI marks its 40th anniversary!

**2012**

Aber Suzuki Center celebrates 45 years!



**2010**

UWSP Suzuki Strings Mentoring Program launched

**2011**

Early Childhood Education Program added to Suzuki educational offerings



**2009**

"Math Fun for Suzuki Students" published by Suzuki dads and UWSP professors Andy Felt and George Kung



I like music, but didn't have the opportunity to study music when I was young. When I heard Miss Aber's name and about her Suzuki program at Stevens Point, it was the right time and the right place, and I took this opportunity for our children. It fulfilled a dream that I couldn't have. I started with Ed first, later my twin daughters, Cecilia and Vivian. It was a blessing for the two girls to have Miss Aber after she retired from UWSP. Besides teaching them violin, she treated the girls with ice cream after lessons and entertained them with canoe trips. Those are fond memories for them too.

The Suzuki program has a family oriented philosophy. We like to do things with the family together, such as practicing music, attending marathons and concerts, in addition to family trips. Since our kids and grandkids all play music, we celebrate important occasions like great-grandmother's 90th birthday, funeral masses, weddings, Christmas, etc. with music. Music provides a pleasant atmosphere for all events.

Practice time with the kids was an excellent time for building the relationship between parents and children. The core of Suzuki philosophy is having parents helping kids, and kids listening to their parents. I have fond memories of when my twin girls, Cecilia and Vivian, loved to practice with me. They loved to play me each piece after they polished it. In return, I would give them my honest criticism and praise. We had these wonderful times together until they left for college.

"Nurtured by love" and "every child has talent" represent a beautiful philosophy for all parents. Our son, Ed, has sometimes said these exact words to other parents who have children thinking of taking up an instrument, or maybe even a sport or hobby. It doesn't apply to music alone. Suzuki music provides

a training ground for parents on how to apply the philosophy. Weekly observation of the teacher provides a good example of how to nurture a child's desire to learn. To stimulate growth in a child requires challenging them, placing demands on them, encouragement, and nurturing. Establish a good foundation for children when they are young and they'll take off on their own when they are ready. At that time, parents can sit back and be amazed at their children's progress.

We believe Suzuki training provides children with excellent training in memorization, discipline in achieving their goals, and confidence in presenting themselves to the public. All of these are important skills to have for any academic discipline. Suzuki children have the advantage of good learning habits, compared to non-music students. My children didn't pursue music as a career. Instead they chose other career paths in physics, medicine, and business. They are all doing very well in their careers and enjoy playing music occasionally as a hobby.

As grandparents, we are very pleased that our grandchildren are following in the footsteps of their parents. Our son Ed's children all play the violin. Our oldest granddaughter, Olivia, is finishing *Book Six*, and practices by herself now. She said recently that she really enjoyed playing the *Handel Sonata in Book Six*. That was wonderful news to us. Our other grandchildren, Ben, Mariah and Jordan, enjoy playing too. They play for church and community events, and attend the American Suzuki Institute in the summer-time, where Grandma and Grandpa can attend lessons and events with them. We are proud to say that three generations of the Chao family are working together in the spirit of the Suzuki philosophy.



**NOEL FINE ARTS CENTER FACILITIES AT A GLANCE**

**Eight Soundproof Suzuki Studios**

The “box in a box” construction of the Suzuki studios provides incredible sound isolation between each room and from the music rehearsal spaces upstairs.

**State-of-the-Art Acoustics**

Each studio is about 300 square feet and the 12-foot ceilings allow for resonance of sound and acoustic balance.

**Ideal Humidity**

The Noel Fine Arts Center also maintains a near ideal humidity level for keeping the string instruments and pianos happy and healthy.

**Beautiful Location**

Not only are the studios acoustically pleasing, they are also aesthetically beautiful. Many of the studios have a full wall of north-facing windows overlooking a flower garden and brick walkway.

**Suzuki Reception and Office Area**

The Aber Suzuki Center office has a window-enclosed reception area where Suzuki families have access to seating, an activity table, and a private restroom. Ample office and storage areas provide an ideal environment for program support activities.

**Rehearsal and Recital Space**

Group classes, ensemble, and orchestra rehearsals take place in the excellent UWSP Department of Music rehearsal facilities. ASC performances are scheduled in Michelsen Hall and the Noel Fine Arts Center large lecture hall (NFAC 221) which was built to accommodate intimate recitals and chamber performances.

**Off-Site Facilities**

ASC also offers classes off-site in Amherst and Marshfield for easier access to those students who do not live in Stevens Point.

**PROGRAMS**

The Aber Suzuki Center offers a year-round program that teaches music, using the Suzuki method, to about 250 students from 23 cities in Central Wisconsin. The curricular offerings include private instruction in violin, viola, cello, piano, and voice, repertoire classes, weekly chamber music coaching, ASC String Orchestra, the Dolce Strings, the Central State Chamber Orchestra, and a January Chamber Music Weekend.

Following the philosophy that “all kids have talent,” when openings are available in the Aber Suzuki Center, student selection is based on a well-defined waiting list policy and a parental commitment to be active participants in the program. With state-of-the-art studios in the Noel Fine Arts Center, there is ample space for the activities of the Suzuki program to be included in UWSP’s music education curriculum as part of the required observation hours in many courses. The Aber Suzuki Center is truly the focal point for Suzuki instruction in Wisconsin.

In fact, when measured against other fine Suzuki programs, it becomes clear that the Aber Suzuki Center program at UWSP is a national leader in setting direction for the Suzuki movement. The expertise of the ASC faculty is recognized worldwide. Faculty members have taught at workshops and summer schools in Australia, Belgium, Canada, Chile, Estonia, Finland, Germany, Ireland, Japan, Korea, Peru, Puerto Rico, and many parts of the USA, including far-away states Alaska and Hawaii.

Aber Suzuki Center students have won scholarships for continued study at highly selective music programs such as the Interlochen Arts Camp, the Interlochen Arts Academy, the Aspen Music Festival, the Juilliard School of Music, the Cleveland Institute of Music, the Eastman School of Music, and Indiana University.



**PARENT PROGRAMS**

Active parent participation as the home teacher is an essential part of learning using the Suzuki approach. To help parents prepare for their role, the Aber Suzuki Center offers a variety of opportunities for parent learning.

Parent Orientation, a 6-week program, is designed to help parents who are new to the program become acclimated to the Suzuki Philosophy. The orientation acquaints parents with the Suzuki philosophy and provides methods and resources for implementation into family life. It also creates an atmosphere of confidence and support for those parents just beginning to embark on their musical journey with their children.

The ASC New Parent Handbook is presented to all incoming parents early in their first semester of enrollment. This three-ring binder is filled with a compilation of handouts, charts, and stories collected by the ASC faculty. Conveniently divided into sections by topic, the pockets of the binder also hold a copy of Dr. Suzuki’s book, *Nurtured by Love*. The handbook is designed to aid parents in their early years of practice and at many points along their journey.

*The Ambassador*, the Aber Suzuki Center newsletter, is published seven times a year. It is filled with information to support the role of the parent and to communicate news about upcoming events. Book graduations are listed, senior recitals are announced, and the musical activities of students and faculty are celebrated. With articles written by the faculty, the *Ambassador* is designed and edited by Christine Kancler.

A parents’ blog *From Solo to Symphony*, is a new addition to parent education. Building on the informal parent discussions that begin each semester, the new blog allows parents to continue some of those discussions from the comfort of their own homes. Each week a new topic is posted and parents are invited to share their questions or experiences.

Parents, students, and alumni also have access to additional information and networking online. The Aber Suzuki Center and American Suzuki Institute websites are updated frequently to ensure that the most up-to-date information is available. The ASC and ASI also have Facebook pages, which are a great way to network and receive information about the programs, events, and other information that is of interest to past and present Suzuki families.



Aber Suzuki Center alums are also among the ranks of professional musicians: Joel Fuller, pictured left, is a violinist with the Kennedy Center’s National Symphony Orchestra, and Eric Lee, right, is Associate Concertmaster of the National Opera Orchestra. Soprano Mikaela Schneider, who is pictured in the middle, has studied with Mary Hofer since the age of nine, and at age 16, at the invitation of conductor Marvin Hamlisch, performed in a series of Kennedy Center holiday concerts in 2010.





The Aber Suzuki Center's Early Childhood Education Program has been specifically designed for children ages newborn to four years. During the class, the children develop necessary skills and build motor development, all within the framework of the Suzuki Philosophy of emphasizing personal growth through the development of technique, musicianship, and nurturing kind hearts.

Children learn nursery rhymes and songs, learn to move to music, and have storybook time. They also learn essential socialization skills such as taking turns, sharing toys, and helping with class routines. Parents help their child learn by participating along with them during classes. Parents also use the Suzuki Philosophy to learn how to observe their child's growth, what the natural stages of child development are, and how to structure a positive, nurturing learning environment.



Pat D'Ercole online with participants in the UWSP Suzuki Strings Mentoring Program.

The UWSP Suzuki Strings Mentoring Program was researched and established in 2009 by Pat D'Ercole with funding provided by the Rolak family, to assist and support string teachers in their quest to become better teachers in relation to the Suzuki Association of the Americas Pedagogy Descriptors.

This collaborative model focuses on improving requisite skills for successful Suzuki studio teaching and on developing reflective teachers who are responsive to the needs of the child and parent under their guidance. Within a group of three to five Suzuki string teachers and a mentor, participants learn strategies and practices that lead to student success through the ongoing process of self-assessment, inquiry into practice, reflection, and planning. All requirements regarding this course are guided by a commitment to the following values: life experiences, life-long learning, community, creativity, and mutual respect.



D'Ercole taught us. We used a combination of literature, community-based learning, and one-on-one video conferences with Ms. D'Ercole to improve our teaching techniques and refine our teaching processes.

Parents of my students have told me that they have noticed the evolution of my teaching and I can see the difference in my students. This mentorship has inspired me to be a catalyst for my teaching peers. I have set up a book club with the teachers I work with, to share the principles I have been taught. I am grateful for the generous support that was received from donors, which make this mentorship possible. The donors have touched countless lives, because the music my students make, and the self-esteem they gain, will last a lifetime.

- Jentry Barrett

The UWSP Suzuki Strings Mentoring Program, with Pat D'Ercole, has been a life-changing event for me. The mentoring program filled in the gap between instruction from traditional Suzuki Institutes and the practice of teaching in my own studio.

When I started the mentoring program, I thought I had a secure grasp on the important aspects of what made a great Suzuki teacher. I came to find out how much more effective I could be in my lessons when using the principles and structure elements that Pat





After teaching a generation's worth of students, helping them to become talented players and noble people, Kyoko Fuller retired from the ASC in July, 2011.

Kyoko was born and raised in Japan and had the opportunity to study with Dr. Suzuki from the time she was a young student through her teacher trainee years and beyond. After receiving her Suzuki Teacher Certificate from the Talent Education Institute in Matsumoto, Japan, she continued to study with Dr. Suzuki and taught in Japan.

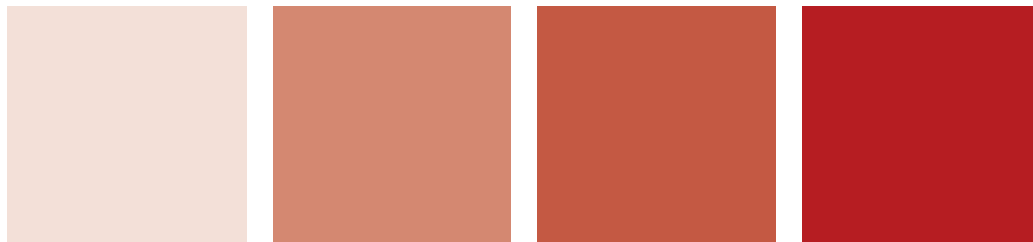
After coming to the United States, Kyoko taught and studied with William Starr at the University of Tennessee in Knoxville, where she received her degree. While in Tennessee, she also was a member and soloist with the Knoxville Symphony Orchestra and directed the Suzuki program at Methodist College. While in the South, Kyoko also served as concertmaster of Fayetteville Symphony in North Carolina. She served on the faculty of the second American Suzuki Institute in 1972, and moved to Stevens Point to join the ASC in 1984.



She states that she has, "enjoyed working with the Suzuki program at UWSP because I have been able to work with many of the same students and their families during my 27 years with the program." Many of her students have won concerto competitions and full scholarships to music schools and universities.

The highlight of her time with ASC was founding the student performance group Dolce Strings, which Kyoko directed. In 1996, Dolce Strings performed at the national convention of the Suzuki Association of the Americas and was chosen as one of ten North American representatives to enter the 25th International Vienna Music Festival in Austria.

According to one ASC family, "Her career has had a great impact on her many students, their families, and on the ASC itself. She will be greatly missed."



**PATRICIA D'ERCOLE**

Patricia D'Ercole is currently the Director and a faculty member at the ASC, where she teaches violin to children and Suzuki pedagogy courses to graduate and undergraduate students.

She is currently serving on the Suzuki Association of the Americas (SAA) Teacher Development Committee and was a member of the committee which developed the teachers' and participants' manuals for *Every Child Can!*®, the SAA's introductory course to Suzuki education, and *Suzuki Principles in Action*, the newest course taught in the SAA curriculum.



With the assistance of a donation from the Rolak family, Pat researched and developed the year-long *UWSP Suzuki Strings Mentoring Program*, during which string teachers are mentored for one year to develop their teaching techniques.

Working with other UWSP personnel, another of Pat's projects has been to preserve the videos taken during Dr. Suzuki's visit to Stevens Point in 1976. The videos are available to view online at [www.uwsp.edu/suzuki/pages/asi/resources.aspx](http://www.uwsp.edu/suzuki/pages/asi/resources.aspx).

Pat has been a teacher and/or trainer at Suzuki institutes and workshops in 19 states as well as Canada, Puerto Rico, Japan, Finland, Estonia, Peru, Chile, and Taiwan.

She earned a Bachelor's in Music Education, magna cum laude, from Rosary College, and holds a Master's in Music Education with emphasis in Suzuki Talent Education from UWSP, where she studied with Margery Aber.

In 1988, Pat was awarded a three week grant to study in Japan with Dr. Suzuki. She has also received a grant to work with Dr. Robert Duke at UT-Austin to learn innovative ways to use technology in giving feedback to teachers. She is the only SAA-sanctioned Teacher Trainer active in Wisconsin.

Prior to coming to Stevens Point, Pat was the founder and director of the Flambeauland Suzuki Talent Education Program in Ladysmith, Wisconsin and also taught instrumental music in the Maywood, Illinois public schools. She has authored many articles for the *American Suzuki Journal*, served on the the Suzuki Association of the Americas (SAA) Board of Directors and as its chair, and as secretary of the International Suzuki Association. Pat is also the founder and first president of the Suzuki Association of Wisconsin.





**Marge Andersen** teaches the Suzuki Early Childhood Education (ECE) classes and is currently the 4K teacher at UWSP's Helen R. Godfrey-University Child Learning and Care Center. She did her Suzuki ECE training with Dorothy and Sharon Jones in 1995 and 2011. Born and raised in Stevens

Point, Marge has a Bachelor's degree in Elementary Education from UWSP. She also has an Administrator and Leadership credential in ECE from the UW-Milwaukee as well as serving as a commissioner for The Registry, Wisconsin's early childhood education recognition system. Marge's two grown children are both violinists and graduates of the ASC.



**David Becker**, violinist, has been with the ASC since 1994. He received his Bachelor's degree from the University of Wisconsin-Madison and Master's of Music from the Julliard School. He has been principal violinist with the Victoria and Saskatoon Symphony Orchestras in Canada and performed with many other orchestras including the

Milwaukee Ballet Orchestra, Milwaukee Symphony, New Jersey Symphony, and currently with the Central Wisconsin Symphony Orchestra. David has also taught at the Victoria Conservatory of Music, the Wisconsin Conservatory of Music, the String Academy of Wisconsin, and the Brevard Music Center.



**Jennifer Burton** rejoined the ASC in 2011 and teaches violin and viola in Amherst and Stevens Point. Jennifer received her Master's of Music degree at UW-Stevens Point, studying under Margery Aber, founder and namesake of the ASC. After completing her degree she taught for 15 years at the American Suzuki

Talent Education Center (now the ASC) before taking a faculty position at the Suzuki Institute of Dallas. "It feels like a family reunion," Burton says. "The Suzuki program has grown since I last worked with them." She has also written a book, *Sharpen Your Tools*, and been a clinician at over 150 Suzuki workshops.



**Mary Hofer** has been with the ASC for twenty years. During that time, she has been one of the very few voice teachers in the US to incorporate voice instruction and the Suzuki philosophy modeled after the Finnish program developed by Dr. Päivi Kukkamaki. Mary is the first American voice teacher to fulfill the voice requirements for the European Suzuki

Singing Books 1-4 and the first SAA sanctioned teacher trainer in voice. She maintains an active relationship between Dr. Kukkamaki's program and the ASC. Mary is the SAA representative to the International Suzuki Association Voice Committee. Prior to teaching at the ASC, she taught pre-school through eighth grade general music, junior high school chorus, and private voice lessons. She has attended seminars led by Oren Brown and participated in opera workshops at Oglebay Park, WV and American University in Washington, D.C. Mary holds a Bachelor's of Music degree from UWSP.



**Judy Meyer** is thrilled to be co-teaching, with Marge Andersen, the first Early Childhood Education (ECE) class at the Aber Suzuki Center. In 2011, she trained for ECE with Dorothy and Sharon Jones in Ottawa, Kansas. Judy began her Suzuki education in 1984 when her first son, Andy began lessons with Kyoko Fuller. Her second

son, Roy also studied with Kyoko until his graduation in 2007. She maintains a private music studio since 1981, and also taught general music and choral music in the Marshfield Parochial schools. She has Bachelor of Music degree from UWSP.



**Dr. Tim Mutschlecner** became the first full-time Suzuki Cello Specialist when he joined the faculty of the ASC in 2007. Tim was previously at the University of Florida in Gainesville, where he taught cello for four years and graduated with a PhD in Music Education. While there, he was principal of the Gainesville Chamber Orchestra and an active

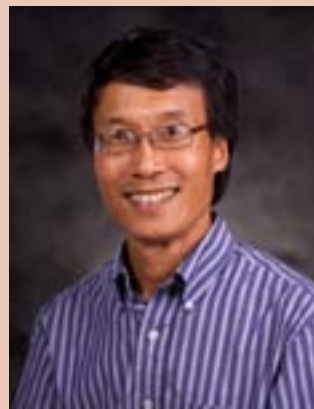
performer in the community. Tim also established and directed a Suzuki cello program in Tennessee and performed with two regional orchestras there. His education includes receiving a Master's of Music degree from the Cleveland Institute of Music and a Bachelor's of Music degree from Indiana University.



**Ann Marie Novak** joined the ASC faculty in 1992. She earned a Bachelor's of Music degree in Piano Performance and a Bachelor's of Arts in Psychology at the Oberlin College-Conservatory of Music. She holds a Master's of Music degree from the University of Massachusetts at Amherst. She began her Suzuki training with Martha Stacy at Oberlin. She has pursued further studies with Haruko Kataoka, Valery Lloyd-Watts, Carole Bigler, and Jasuko Joichi. Ms. Novak taught Suzuki Piano for nearly 10 years in Ohio and Massachusetts. While residing on the East Coast, she was the founding director of the Northampton Community Music Center and the Suzuki Department Coordinator at the Community Music School of Springfield.



**Oscar Soler** joined the ASC faculty in 2011 and teaches violin in Marshfield and Stevens Point. Devoted to education, he has taught as a teaching assistant at the Cleveland Institute of Music and the University of Colorado at Boulder. He was in the violin faculty at Cleveland School for the Arts, and Boulder Suzuki Strings. He has taught many levels, and his students have ranged from ages four through eighteen. He earned his Bachelor of Music degree in 2007 and Master of Music degree in violin performance and Suzuki pedagogy in 2009. He is currently working towards his Doctorate of Musical Arts degree at the University of Colorado at Boulder College of Music where he studied with violinists Edward Dusinberre from the Takács Quartet, and Lina Bahn.



**Thomas Yang** joined the ASC faculty in 1999. Born in New Jersey, he did his undergraduate work at Bucknell University, where he received a Bachelor's of Music degree in Music History. Following his studies at Bucknell, he went on to earn a Master's of Music degree in Piano Performance

at the University of North Carolina and later worked toward his doctorate at the University of Wisconsin-Madison. Tom's varied experience has included teaching in a private studio in Marshfield, at the Wausau Conservatory of Music, and at the University of Minnesota-Twin Cities.





I live for music, it's what drives me, makes me wake up in the morning, and I feel that I have something good and positive to share with others every day. I think my sole purpose in life is to teach, inspire, educate, and promote music to people of all ages and ethnicity. I wouldn't have this purpose in life if I hadn't started in cello with the Suzuki Program, simple as that.

I still remember the Suzuki repertoire, due to the requirement of having to memorize every song when I was growing up. I teach the same repertoire to my cello students and they're always amazed that I can play everything by memory. It's just second nature, in my blood, I guess! Memorization was crucial to my excellence in college. I could remember everything for a test. I also understand the benefits of taking lessons with a teacher, going through music growing up: good discipline, hard work-ethic, teamwork in orchestras and ensembles, listening and following directions, working towards a goal, the ability to interact one-on-one with a teacher, thinking and responding creatively, understanding the mathematics behind rhythm, learning how music works in Western culture, sharing joy with your friends and supporting others, understanding failure when things don't go right, learning to be persistent and bounce back, this list could go on forever.

My brother, Dan Thomas, is also a cellist. He was a great inspiration to me growing up and still is to this day. He and I share a lot in common and we bond in a way that many siblings don't, due to our music connection. We've played in orchestras all over the country, competed in job auditions, shared students, and played chamber music. Dan is my best friend, for the simple reason that he understands me more than anyone ever will, that's the power of music relationships.

At the start of the Milwaukee Symphony's 2010/2011 season, I was performing Beethoven's Ninth Symphony with Edo de Waart conducting. When I went backstage to set my cello down, I received a business card from the stage manager. It was Pat D'Ercole's card and on the back it said "Peter, the entire Suzuki Center is here at the concert, please say hello when you're done!" The students of the Aber Suzuki Center had organized a field trip to hear the orchestra play. It brought tears to my eyes, a smile to my face, and I played my heart out

in that concert. Afterward, I looked for Pat and ended up seeing all the string teachers who had inspired me while I was growing up, including Kyoko Fuller and Cindy Kiepert. Although the children were already on buses, Pat had me come into each bus and



Peter with ASC Director Pat D'Ercole.

say hello. She said to them, "This is Peter Thomas, a Suzuki alum and a cellist with the Milwaukee Symphony. Peter is proof of what you can do with music." It made me cry.

Music is the only universal language we can all understand, with it we can stop wars and create peace. If only we could do that.

**BIOGRAPHY**

Peter started to play the cello at the age of five, at the American Suzuki Talent Education Center with Lawrence Leviton, graduating in 1999. He then pursued an undergraduate degree at the University of Minnesota under Tanya Remenikova, and a Master's degree at the Cleveland Institute of Music under Stephen Geber. Since 2008, he has been Third Chair Cello in the Milwaukee Symphony Orchestra. He also performs chamber music with the Arcas Quartet and with his classically-infused indie rock band I'm Not a Pilot. During the summer, he performs with the Sun Valley Symphony in Idaho. Peter is also a dedicated teacher and his students have won competitions and scholarships nationwide.

**BACHELOR OF MUSIC, BACHELOR OF MUSIC EDUCATION  
MASTER OF MUSIC EDUCATION WITH SUZUKI EMPHASIS**

Because of the belief of Dr. Suzuki, and teachers who follow his philosophy, that every child has the potential to become a fine musician, teacher training has always been an integral part of Suzuki programs at UWSP. At the Aber Suzuki Center, teaching is viewed as more than knowledge; it is a skill that needs to be practiced just as one practices the craft of their particular instrument. Classes are small, and opportunities for individual attention abound. Courses offered as part of the Bachelor of Music, Bachelor of Music Education, or Master of Music Education with Emphasis in Suzuki Talent Education can be registered with the Suzuki Association of the Americas.

In the first year of the program, the prospective teachers take courses that cover Book 1-4, and participate in the Practice Partner Program, in which each college student is assigned to observe a specific pre-college student's lesson each week, and to meet with that student mid-week for a practice session. In this program, the teacher participant gains experience in giving directions, pacing, motivation, and adjusting language and tasks for a particular age, without having the responsibility of knowing when to begin the development of the next skill with the student. As a practice partner, the prospective teacher experiences the Suzuki method from the parent's perspective. Practice partner sessions are videotaped, reviewed by the trainer,



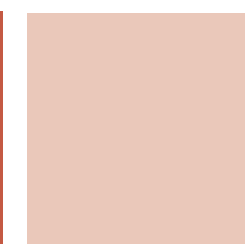
and positive feedback and suggestions for improvement are given to the prospective teacher several times each semester.

In the second year, student teachers are assigned two beginning students in order to experience what it will be like to be a new teacher in a Suzuki music school. Lesson plans are reviewed, lessons are videotaped, and feedback is given by the teacher trainer. With this kind of supervision, student teachers are responsible for parent orientation, explaining school policies, securing instruments, and teaching the beginners from their very first lesson.

Long-term Suzuki training through the Aber Suzuki Center affords prospective teachers the opportunity to observe eight very experienced faculty members working with students of various ages, from Pre-Twinkle to beyond the repertoire. Graduates leave UWSP with practical teaching skills, videotapes of their teaching to show prospective employers, and knowledge of how to continue to grow in their teaching skills.

Though teaching is the focus of this degree, a high priority is also placed on well-developed instrumental skills. Graduate and undergraduate students have multiple performance opportunities for solo, chamber, and orchestral work.

Complete information about the Master of Music Education is available at [www.uwsp.edu/music](http://www.uwsp.edu/music).



INSPIRE, CREATE, ACHIEVE



**OVERVIEW**

The American Suzuki Institute (ASI) provides the opportunity for students, parents, and teachers to further their understanding of the philosophy and teachings of Dr. Shinichi Suzuki. The concentrated form of the student classes immerses the students and families in an environment of music and learning, to stimulate and motivate, while reinforcing the skills developed in the regular course of study at home. The Institute allows parents to see the success of the Suzuki approach on a grand scale and to enhance the skills they need to help their children learn.

Short-Term Teacher Development classes are for those teachers who wish to begin or continue their study of Suzuki method, philosophy, and pedagogy. All classes offered conform to the guidelines of the Suzuki Association of the Americas.

Patterned after Dr. Suzuki's summer school, the American Suzuki Institute is the first and oldest of the more than 70 Suzuki Institutes held in North America each year and established the prototype for Institutes nationwide. Since its beginning in 1971, ASI has attracted over 100,000 students and their families to UWSP for summer study. In 2011, ASI celebrated its 40th anniversary with special activities, alumni reunions, and concerts.



ABER SUZUKI CENTER



**STUDENT PROGRAMS**

Enrollment is open to students currently studying Suzuki violin, viola, cello, double bass, piano, harp, or guitar literature with a teacher who has done Suzuki teacher training. Students of all levels attend classes appropriate for their age and level of study. The concentrated form of the student programs stimulate and motivate, while reinforcing the skills developed in the normal course of study at home.

The daily schedule includes individual lessons (small master classes), technique/musicianship classes, and group repertoire classes for all levels from Pre-Twinkle through advanced repertoire. Classes are arranged according to the level and age of each student. Orchestra and instrument-specific ensembles are offered at appropriate levels as well. The Suzuki repertoire is expected to be memorized and well reviewed. To assist with preparation, the Institute provides a review list for each instrument. The program is designed with the understanding that parents will be involved, just as they are at home, with lessons, practice, and the general supervision of their children.

At the first meeting of the master class, each student is asked to play a polished piece as a solo. No matter what the level of current study, the student should select a piece from the repertoire that he or she has mastered. A small number of students with exceptionally well-prepared pieces, from the "Twinkle Variations" in Suzuki Book 1 to beyond the Suzuki repertoire, will be selected by American Suzuki Institute faculty members to perform on the afternoon recital programs. These students will have the opportunity to rehearse and perform with a professional accompanist. Many additional students will be selected to perform on one of the informal solo recitals and all students

perform on the instrument-specific Festival Concerts that celebrate the end of each week of study.

The American Suzuki Institute is not only for the talented and motivated, it's the place to become talented and motivated.



**PARENT PROGRAMS**

Parent participation is essential to the success of the Suzuki Method, and the American Suzuki Institute plans various activities to help parents fulfill their role. Parents attend lessons with their children and help them prepare for the next day's classes. Three to six free lectures for parents and teachers are scheduled Monday-Thursday. The topics include Suzuki philosophy, communication, parent-child interaction, goals, early childhood development, working with teenagers, instrumental techniques, and musicianship.

Also of interest to parents is the *Every Child Can!*® course. This course is an inspiring, in-depth look at the Suzuki approach to teaching and learning. In addition to exploring the elements of the Suzuki approach and its far-reaching goals, it includes an introduction to learning styles, history of the development of Suzuki education, the role of parents, and the importance of Suzuki pedagogical training for teachers.



**CHAMBER MUSIC PROGRAM**

The American Suzuki Institute also offers students an intensive two-week Chamber Music Program for advanced strings and piano. These students must have well-developed reading skills and experience maintaining rhythmic independence, because a wide variety of music is learned and performed each week. Students enrolled in the Chamber Music Program are scheduled for a daily master class, repertoire class, technique class, a chamber ensemble, and orchestra or piano ensemble. They perform in concert at the end of the second week of the program.

**TEACHER TRAINING**

At the forefront of Suzuki teacher development, the ASI has a long history of training successful Suzuki teachers. The journey begins with *Every Child Can!*®, a course that introduces Dr. Suzuki's philosophy and its application to education. This fast-paced course includes an exploration of elements of the Suzuki approach and its far-reaching goals, an introduction to learning styles, history of the development of Suzuki education, the role of parents, the importance of Suzuki pedagogical training, and an overview of the Suzuki Association of America's (SAA) role in supporting teachers and parents. Following *Every Child Can!*®, teachers continue their study of the Suzuki philosophy, pedagogy, and other aspects of the method by enrolling in instrument specific courses corresponding to each book. These courses include opportunities for work with a master teacher, as well as extensive observation of experienced teachers working with children.

The outcome is a teacher well-equipped to fulfill Dr. Suzuki's goal of not simply developing professional musicians, but nurturing loving human beings and developing each child's character through the study of music.

With approximately 175 enrolled in teacher development courses each summer, the ASI provides an exciting environment for adult education in the Suzuki Method. The commitment to developing the whole teacher goes well beyond the individual courses to include a series of lectures and discussions on child development, applying the Suzuki philosophy, Suzuki parent education, and even running a Suzuki studio as a successful small business.

All teacher workshop courses offered at ASI follow the guidelines established by the Suzuki Association of the Americas and are taught by teacher training specialists who are registered with the SAA.



INSPIRE, CREATE, ACHIEVE



**SUZUKI CHAIR AWARD**

The Suzuki Chair Award is presented each year during the American Suzuki Institute's Opening Ceremony. The award recognizes outstanding contributions in the field of Talent Education and many see this as the highest recognition of lifetime achievement in Suzuki Education. The name of the winner is kept secret until the Institute begins, yet is planned so the recipient is present, often on the faculty, to receive the award in person.

**CHAIR AWARD RECIPIENTS**

- 1976 Shinichi Suzuki, Japan
- 1977 Yoshiko Nakajima, Japan
- 1978 Anastasia Jempelis, New York
- 1979 Milton Goldberg, Illinois
- 1980 Marilyn Kesler, Michigan
- 1981 Haruko Kataoka, Japan
- 1982 Kay Slone, Kentucky
- 1983 Joe Cleveland, Louisiana
- 1984 Shinichi Suzuki, Japan
- 1985 Margery V. Aber, Wisconsin\*
- 1986 William Preucil, Iowa
- 1986 Doris Preucil, Iowa
- 1987 Linda Perry, Illinois
- 1988 Toshio Takahaski, Japan
- 1989 Alice Joy Lewis, Kansas
- 1990 Tanya Carey, Illinois
- 1991 Mark Bjork, Minnesota
- 1992 Akira Nakajima, Japan
- 1993 Nell Novak, Illinois
- 1994 Arthur Montzka, Illinois
- 1995 Jean Dexter, Michigan
- 1996 Joanne Bath, North Carolina
- 1997 Barbara Ziebell, Wisconsin\*
- 1998 Shinichi Suzuki, Japan
- 1999 Mary Kay Waddington, Colorado
- 2000 Stan Smith, Illinois
- 2001 Craig Timmerman, Kentucky



- 2002 Patricia D'Ercole, Wisconsin\*
- 2003 Pamela Brasch, Colorado
- 2004 Gilda Barston, Illinois
- 2005 Gerry McKenna, Wisconsin\*
- 2006 Carol Dallinger, Indiana
- 2007 Joanne Martin, Canada
- 2008 Edward Kreitman, Illinois
- 2009 Carol Waldvogel, Wisconsin
- 2010 Dee Martz, Wisconsin\*
- 2011 Caroline Fraser, Peru

\*Recipients affiliated with UWSP



ABER SUZUKI CENTER



**CONCERTS**

Students with a well-polished piece may be recommended for one of the daily solo recitals, or they may participate in the informal recitals held each week. All students participate in one of the festival concerts held at the end of the week. The ASI faculty members perform in concert each week, as does an alumni guest artist. Students and families are encouraged to attend all recitals, concerts, and play-ins to gain inspiration from exemplary playing, offer encouragement, and expand their concert experience.

**FUN NIGHT!**

To add an extra spark of creativity, humor, and relaxation to the Institute, a Talent Show is held each week. Individuals, groups, and families audition for a spot on the program by showcasing their unique talents—musical and non-musical. Comedy and drama acts take the stage to entertain the crowd.

The main focus of the Talent Show is to give students and families an opportunity to show off hobbies and areas of interest other than their main Suzuki instrument in an exciting environment that encourages audience participation for all ages. You never know what amazing or surprising talents students, parents, or even staff might have hiding up their sleeves! A long-running ASI tradition, the talent show is one of the highlights of the week!





## STORE

The Institute operates a store that offers core Suzuki method materials and a variety of other music education related items. The ASI Store also carries the official Institute t-shirt and other apparel, a wide variety of books, music, CDs, jewelry, souvenirs, mementos, and more. With a large selection of items that cost less than one dollar, even very young children can choose something special and pay for it with “their own money.” A fundraising project of the Aber Suzuki Center, profits from the store were used in the past to purchase a Yamaha Grand Piano Disklavier to support the work of the Aber Suzuki Center voice students. Individuals and parent groups who wish to sell items on consignment must submit a sample for evaluation by the ASI Store Committee at least one month prior to the opening of the Institute.



## STRING INSTRUMENT VENDORS

Space is reserved at the Institute for string instrument vendors to give teachers, parents, and students the opportunity to learn more about instruments, bows, shoulder pads, chin rests, and other assorted equipment and accessories. Several of the most prominent vendors of fine string instruments—for everyone from the youngest student to full-time professionals—come to UWSP during the ASI to display their instruments and to answer any questions about purchasing instruments and equipment appropriate for each individual student. In addition, on-site emergency repairs can often be accomplished with lightning speed. The ASI is proud of its long standing relationships with vendors such as Claire Givens Violins of Minneapolis, MN, The Potter Violin Company of Bethesda, MD, and Sound Point of Stevens Point, WI.



## INTERNATIONAL RESEARCH SYMPOSIUM

The first International Research Symposium on Talent Education (IRSTE), spearheaded by Margery Aber, was held on the campus of UWSP during the American Suzuki Institute in 1990. The goal of the Symposium was to promote research in Suzuki Talent Education, a field where there was much anecdotal evidence, but not many academically rigorous projects. In addition to presentations of completed projects, subsequent symposia focused on providing Suzuki teachers opportunities to learn how to think like researchers. Training sessions were offered in designing projects, gathering data, and interpreting results. The hope was that eventually teachers would begin to test out their own hypotheses, prepare abstracts, and submit them for poster sessions or for presentation. A by-product of sponsoring such projects is that UWSP houses the data from these projects, which can then be used for future research studies.

Margery Aber enlisted committee members from UWSP Dee Martz, Gerard McKenna, and Patricia D’Ercole, as well as Michael Heaney of the Haverford School to lead the first symposium. The collaborations that resulted from this and subsequent symposia are important contributions specifically to Suzuki teaching, and to music learning in general. Due to these symposia, research studies designed by Dr. Robert Duke from the Department of Music and Human Learning at the University of Texas at Austin have been published in the *Journal of Research in Music Education*.

In 2010, the IRSTE celebrated its 10th anniversary with the largest attendance ever. Dr. Robert Duke was once again the keynote speaker. The training session for this symposium was especially innovative, in that it was a research “master class” for graduate music education researchers.

Graduate students submitted research-in-progress or project proposals. From those, four projects were chosen, and those graduate students were given the opportunity to consult and discuss their research project with Dr. Duke, while the remainder of the Symposium participants listened. After each student presented, and through a process of conversation and review, Dr. Duke offered considerations for analysis and reflection.

To date the IRSTE has:

- Had a total of 34 papers presented, 20 of which were presented by Suzuki teachers, 11 were presented by Suzuki parents and/or university colleagues, 2 were teachers completing their doctoral degree, and 1 was by an undergraduate student.
- Sponsored 3 research projects.
- Hosted 9 training sessions in various aspects of research design, ranging from 3 to 8 hours each.
- Established a library of 108 videotapes with approximately 162 hours of teaching.
- Received funding and/or partnered with ASC, the UWSP College of Fine Arts & Communication, the American Suzuki Foundation, the Suzuki Association of the Americas, the University of Tennessee, the Haverford School, and the University of Wisconsin System.
- Included key note speakers such as Dr. Paul Haack, University of Minnesota, Dr. Robert Duke, University of Texas-Austin, Dr. Patricia Flowers, University of Ohio, Dr. Michael Heaney, the Haverford School, Dr. Sarah Hersh, University of Minnesota, Dr. Laurie Scott, University of Texas at Austin, and Laurel Trainor, McMaster Institute for Music and the Mind, McMaster University, Ontario, Canada.



## OVERVIEW

The American Suzuki Foundation (ASF) was organized in 1974 by Margery Aber along with community leaders involved with the ASC. The American Suzuki Foundation exists to support the students, families, teachers, and activities of the Aber Suzuki Center. The goal is to make possible for every child and family a path toward excellence through learning and applying the teaching and life principles of Dr. Shinichi Suzuki. It was his belief that every child can learn to produce beautiful music and that this endeavor creates a more noble human being, thereby changing the world in which we live.

The major fundraising event of the American Suzuki Foundation is the annual Music of the Masters event, held late each fall. This gala evening of food, music, and fundraising provides a venue for the promotion of the ASC programs and a way for the community to support them by attending and sponsoring the event. Through generous support from individuals and businesses, the ASF is able to award scholarships and grants each year to support the work and students of the Aber Suzuki Center.



## SCHOLARSHIP & GRANT PROGRAMS

### Margery V. Aber Scholarship

Named to honor the founding director, these scholarships support undergraduate and graduate music students at the University of Wisconsin-Stevens Point who are studying to become Suzuki teachers.



### Kathleen Franceschi Fund

Established to aid ASC cello students, this fund was established by former Suzuki instructor Kathleen Franceschi, who bequeathed proceeds from the sale of her cello for this purpose.

### Earle and Alvina Aber Children's Scholarships

Awards are based on the content and creativity of a family response to a question on the application of Suzuki philosophy. Funds come from a trust established by Margery Aber to honor her parents.

### ASI/Shinichi Suzuki

#### Teacher Training Scholarships

Established in 1998, the purpose of this grant program is to honor the founder of the Suzuki Method of instruction and to continue his commitment to teacher education by assisting in the training of the next generation of Suzuki teachers.

#### Aber Suzuki Center Faculty Grants

These funds provide support to Aber Suzuki Center faculty members for professional development and studio enhancements.

#### Needs-Based Scholarships

Awards, based solely on financial need, are made each semester to make study in the Aber Suzuki Center more affordable.

#### Suzuki Early Childhood Education Program

A cooperative effort between the Aber Suzuki Center, the Helen R. Godfrey University Child Learning and Care Center, and the American Suzuki Foundation recently resulted in a grant from the Foundation to establish a Suzuki Early Childhood Education program on the UWSP campus. This is a class for children from newborn to 4 years old and their parents. During the class, the children learn nursery rhymes, songs, have storybook time, and are exposed to a math or science concept. They also learn socialization skills, such as taking turns, sharing, and helping with class routines. Parents do all of these activities with the children, thereby modeling the behavior they wish their child to adopt. Within the framework of the Suzuki philosophy, parents will learn to observe their child's growth, learn the natural stages of child development, as well as how to structure a positive, nurturing learning environment.

**DIGITAL VIDEO COLLECTION**

Thanks to Patricia D'Ercole, working with the University of Wisconsin Digital Collections Committee and with the permission of the International Suzuki Association, it is now possible to see Shinichi Suzuki teaching children, speaking about his philosophy, and demonstrating his method to teachers.

Worldwide online access to historic videos of Dr. Suzuki teaching at the 1976 American Suzuki Institute is available at [www.uwsp.edu/suzuki/pages/asi/resources.aspx](http://www.uwsp.edu/suzuki/pages/asi/resources.aspx)

**A HISTORY**

In 1976, Dr. Suzuki spent two weeks at the American Suzuki Institute, which continues to take place on the UWSP campus each summer. During this time, he gave lectures and demonstrations to teachers and parents and taught master classes and group classes to students. All of his presentations were recorded and have now become digitized and available to the public. The footage in this collection is one-of-a-kind and important from both a teaching and a historical standpoint with international appeal. At age 77, Dr. Suzuki was still extremely active. He was at the pinnacle of his career, traveling internationally to promote his philosophy and his approach to teaching the complexities of string playing, especially to children as young as 3 or 4 years. At this point in his life, his playing skills remained at a high level and his English language skills were at their peak. In later years, Dr. Suzuki's teaching focused primarily on tone production and its implications for the bow arm almost to the exclusion of the left hand. The video collection shows him at an earlier, even more vibrant stage in his life when he had a greater balance in his approach to teaching.

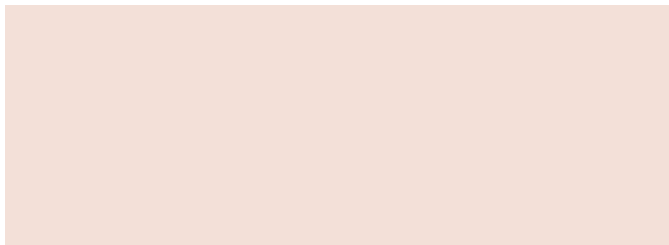
**LEARNING FROM THE PRIMARY SOURCE**

Teachers, parents, and supporters of music education looking for a deeper understanding of the Suzuki method now have a primary source to research the development of string technique through the mother-tongue approach to music education and early childhood music education. Seeing and hearing Dr. Suzuki speak about his own philosophy of education also allows viewers to gain insight into the person behind the vision.

In addition to the original footage, the collection includes edited versions of lectures and demonstrations Dr. Suzuki presented. These pedagogical artifacts can be researched by topic as follows:

- I. Philosophy
- II. Tonalization
- III. Finger Flexibility and Thumb Power
- IV. Posture and Left Hand Techniques
- V. Bowing
- VI. Vertical Power
- VII. Changing Strings
- VIII. Tone
- IX. Musical Tempo





## Suzuki Programs at UWSP

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Stevens Point, WI 54481  
phone: (715) 346-3033  
fax: (715) 346-3858  
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[www.uwsp.edu/suzuki](http://www.uwsp.edu/suzuki)

Find us on Facebook: UWSP Aber Suzuki Center



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*inspire, create, achieve*

