

# AMBASSADOR

## American Suzuki Talent Education Center

University of Wisconsin–Stevens Point  
College of Fine Arts and Communication

*Changing lives by providing the best in performance,  
creativity, and expression*

December 2003

### From the Director's Desk

By Dee Martz

The world is filled with the sound of music. We hear MUZAK in offices, stores and elevators. We take walkman radios and CD players with us on picnics, to the beach and even as we walk down the street. We have radios, CD players and even VCRs in our cars. Music is used as the background on television, radio, movies, and is especially present in shopping malls at holiday time. It is amazing to think about how much music reaches our ears every day. We are so bathed in music that we actually learn how to "tune it out."

"Are you listening?" is a question frequently asked of Suzuki families. When I ask this what I really want to know is, "How much are you playing the CD of the current book?" I often reassure parents that using the Suzuki music as background to taking a bath, sleeping, drawing, getting dressed, etc. is just fine. Like sponges in water, we absorb the sound in the air around us and it gradually becomes part of our subconscious mind. This process is an essential part of learning music Suzuki style. We surround ourselves with music but do we really hear it?

We can have greater enjoyment if we develop the ability to actively listen to music. This will allow us to become involved in the concerts we attend and to draw on broader emotional experiences. Next time you go to hear the Central Wisconsin Symphony Orchestra or the Monteverdi Master Chorale try listening with your eyes closed. Let your body feel the pulse of the music. Experience the range of the colors of the voices, or the string, wind, brass and percussion instruments. Let your soul soar with the melodies and experience the richness of the harmonies. Try being an active listener. You will grow in appreciation, understanding and love of music.



### Inside the Teacher's Brain

By Pat D'Ercole

Five years ago, during my tenure on the Board of Directors of the Suzuki Association of the Americas, one of the realizations that came to us was the fact that parents spend 70-85% more time practicing and influencing the musical development of their

child than we, as teachers, do. With that insight, we realized that as an organization and as individual teachers we needed to do more to help parents have a successful experience with their child.

Most of what parents learn about teaching, they learn by imitation and observation of their child's teacher. While that is a good way to learn, being aware of some of the principles that govern how we teachers think, prioritize and decide what and how to proceed with the student, can make what is observed more insightful. In addition, the goal of all good teaching, whether by the teacher or the parent, is to develop good learning skills and practice habits so that the student can become his or her own teacher. What follows then, is some thought on the process as I have analyzed it. Hopefully, this system will help you to become more confident and more skilled guiding the practice session at home.

One footnote before beginning-- when making application as you read these principles, it would probably be easiest to think of a piece that is learned, but still needing to develop fluency and/or musical expression.

#### Good Teachers:



**Begin with an aural model of the piece and a visual model of the player.** Good teachers know what they want to hear and you and your child will know what you want to hear too, if you are listening to the reference recordings. When I was growing up I didn't learn to play violin by the Suzuki method so I didn't have recordings of the pieces that I was studying. I may have heard my teacher play the piece or etude at my lesson, but then I'd have to remember what it sounded like for the rest of the week. What usually happened is that my practice, imperfect as it was, became the aural model in my head because I heard that more times than I heard my teacher's expert demonstration. Suzuki students and parents on the other hand, have the "answer sheet" so to speak. Listening to the reference recording many times a day forms the aural model in the mind's ear even before one begins to learn the piece on the instrument.

Good teachers also have a visual model of what a good player looks like. In their mind's eye they have a "videotape" of a performance of the student's particular piece being played with proper posture and a healthy, relaxed technique. This visual model can be observed and learned by parents and students by observing performers at monthly recitals, marathons and group lessons, and other professional recitals and concerts.



**Listen and observe while noting technical and musical strengths as well as weaknesses.** They ask "How does this performance compare with my mental aural and visual model?" Parents and students can do this too. Because the correct model is in our ear, wrong notes or rhythms are able to be corrected immediately during practice instead of waiting 5 or 6 days until the next lesson, at which time there would be many more repetitions that need to be undone.

The visual model is a little harder to perceive and specific points usually need to be brought to our attention at the lesson, but videotaping the lesson can make that easier. As previously mentioned, enriching the environment with good examples of playing, will help to create an awareness of good technique. Marathons, monthly recitals, senior graduation recitals and/or observing a few minutes of the student whose lesson is before or after yours are easy ways to practice analytical observation. Once one of my students, unbeknownst to me until years later, was modeling his bow arm after one of my advanced high school student who he would see at the marathon; he succeeded!



**Prioritize working points (i.e. What point will make the greatest improvement in this student's overall playing? i.e. Posture, Rhythm, Pitch, Bowing/ Articulation, Dynamics, Phrasing, Vibrato [for strings], Balance [for pianists], Tone color, Performance tempo).** Actually this list (named by one of my students as *Prof. Pat's Practical Professional Practice Polishing Principles*) is listed in priority. Posture is *number one!* The ease with which every other skill is learned is based upon using the body in a healthy manner. If the only help parents ever give during practice is to assist their child in maintaining good posture while playing and/or adding new skills, they will have contributed a great deal to their success.

Dr. Suzuki has said that pieces proceed through 3 stages: Stage I is learning the preview spots and the skills that they require. Stage II is developing fluency; the student now knows the entire piece and has it memorized from beginning to end. Stage III is the polishing stage where the technical and memory skills are so habitual that more attention is available in the player's mind to focus on the finer points of playing. Usually, Stage I pieces or previews will require more focus on the first half of the priority list while Stage III pieces will require more focus on the second half.

Decide how to get their point across i.e. Strategies: Games Challenges, Dissect skills to their smallest components and restacking, Imagery and analogies, Role reversal, Questions, *as well as* framing the alteration in a way that the student can hear and accept. Once we know the priority, then we need to think about how we can explain, demonstrate, or lead the child to discover a better way. There are two processes going on here. The first has to do with the best way to make the concept understood. The second has to do with interpersonal skills, i.e. reading the body language and anticipating how this correction or "new knowledge" might feel if we were in the student's shoes. This is where Dr. Suzuki's admonishment to teachers and parents about specifically complimenting students and then asking, "Can you do this one thing better?" comes into play. One of the most frustrating things for me as a student was feeling like the criteria by which my early teachers measured my progress was always changing. I'd go home and practice fixing the rhythm in a certain passage and then come back only to hear my teacher correct the bowing or some other "fault". It

took a long time to realize that the fact that he/she didn't correct the rhythm must have meant that I played it correctly and that his/her silence should be perceived as a compliment.

Additionally, there is the paradox in music study; we are constantly in pursuit of perfection though we can never attain it. As soon as we think we have, a new awareness comes to us that bids us to work a little harder. Becoming aware of this paradox and developing a healthy attitude to go along with it takes a lot of maturity. Therefore, parents and teachers need to balance the students' need to feel progress in the quantity of music learned with the teacher's and parents' responsibility to raise the student's awareness as to the quality of their performance.



Model correct practice habits, i.e., set goals, give a method to achieve it and give feedback after each repetition. The teacher will most likely set the goals, as was stated earlier, and most often will model a way to practice, giving both positive and corrective feedback after each repetition. This corrective feedback serves as a means of clarifying the criteria which parents and students can use to determine if the stated goal was performed correctly. Many times, once the criteria have been established by which success is judged, it is advisable to let the student give the feedback after each repetition. Even the youngest students can do this. The benefits are many: 1) students develop good aural and visual observation skills, 2) concentration is increased, so change is affected with less repetition, 3) students are learning good practice habits which leads to more success as an independent learner later on, 4) they "own" the learning process and therefore derive more satisfaction from success, 5) they become active learners rather than passive learners which leads to greater initiative and motivation, and 6) you need to nag less!

Does the above seem like a intimidating process? The fact is that we are probably more proficient than we might think, but sometimes just a different way of conceptualizing what we already do can enhance the competence we already have. We probably apply many, if not all of these very same principles, not only in the practice session with our children on their instrument, but also in the larger practice session of life – that of making oneself into a work of art by shaping the values, habits and character of our children as well as ourselves.



### Holiday Office Hours

If you need to contact a faculty member between December 22<sup>nd</sup> and January 2<sup>nd</sup>, please call them directly. Faculty members do not access the 346-3033 Suzuki Office voice mail box, and will not receive messages left at that number. Faculty may periodically check their studio voice mail during the holidays.

	<u>Studio</u>
Dee Martz	346-2805
David Becker	346-4902
Pat D'Ercole	346-4938
Kyoko Fuller	346-4951
Mary Hofer	346-4921
Lawrence Leviton	346-4555
Ann Marie Novak	346-4889
Tom Yang	346-4977

## Winter Weather

During times of severe winter weather, the following stations will be notified of UWSP closings: WSPT, WIZD, WYTE, WFHR, WDUX, WDLB, TV Channel 7, and TV Channel 9. Information will also be available by calling University Information at 715-346-0123. In the event you hear that the University is closed, you can assume the ASTEC program is also closed, however the University closes only under the most extreme weather conditions. If the University is not closed, whether or not to reschedule lessons due to the weather is up to the individual teacher.

If we feel there is a need to cancel a Marathon or recital due to severe weather, the stations listed above will be notified.

If you need to cancel your child's lesson for any reason, it would be helpful to the teacher if you leave a message on his or her voice mail rather than the Suzuki general number. Direct telephone numbers to each studio are listed in the Holiday Office Hours article, and also at the top of the ASTEC Faculty & Family list you received in the mail several week's ago.



## Voila Viola

By Dee Martz

As you may have noticed I frequently have a copy of Ed Kreitman's book Teaching from the Balance Point on the music stand right next to the current Ambassador. One of the reasons that I have the book on display is because it reminds me to stay focused on the big picture of what is important in the long run. He calls this "Priority Teaching." Everything that is done in a lesson and in practice develops habits so it is vital that care is taken to assure that we develop desirable habits. In this book Mr. Kreitman reminds us that we should measure progress by the quality of skill development, not by the "what piece in what book" standard. He is thoroughly committed to the concept that it doesn't matter what piece we are working on today, what matters is that we are getting better technically and musically. Through his priority teaching Ed prepares all students for successful progress through the Suzuki curriculum and beyond.

On Page 9 in his book, Mr. Kreitman makes the following explanation of the difference between goals and priorities in teaching.

"My goals for teaching are these:

- To help all of the children I work with to become more noble human beings through their positive experiences with music.
- To help parents understand that it is the process, not the product of the educational experience, that is important.
- For me, to enjoy the opportunity to be a central part of the lives of these wonderful human beings, my students, who come to share their accomplishments with me each week.

Now – What are my priorities for teaching?

1. Teaching balanced posture of the body, including violin and bow hold.
2. Teaching balanced tone productions or "tonalization."
3. Teaching perfect intonation.
4. Teaching skills for developing artistic musicianship in performance.
5. Teaching notes and bowings to new pieces."

If you find these ideas intriguing feel free to borrow one of my copies of Teaching from the Balance Point by putting your name on the "Oh Where, Oh Where" list.



## Notes from the Endpin

By Lawrence Leviton

Cello Day 2004 is right around the corner. This year it will take place on January 31, 2004. We have an exciting day of events planned that include: master classes, techniques classes, cello choir performances and a special session on improvisation with guest clinician Matt Turner. Mr. Turner is one of the world's leading improvising cellists and he will help us learn how to expand our "cello vocabulary" with his innovative teaching ideas. Cello Day is geared for grades seven and above but there is something in the day for everybody in the studio. Please see me if you have questions about which Cello Day events are for you. I will have registration forms in my studio. The deadline for application is January 15<sup>th</sup>. I hope you can all attend.

Have a happy and healthy holiday season.



## ASTEC Alums Mix Music and Philanthropy

By Pat D'Ercole

*(ed. Note: Dr. Suzuki said that "I just want to make good citizens. If a child hears good music from the day of his birth and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart." Ken Chang, an ASTEC alumnus ('99), is applying for law school. He shared with me the following essay that he wrote for his application. I was so inspired that, at my request, he agreed to let me share it with Ambassador readers. This story is truly an example of Dr. Suzuki's vision of how music can change the world and of the kind of compassion and sensitivity music can develop in our lives. Perhaps, especially during this holiday season, it will also inspire other ASTEC students to do the same. Chase Moore, also an ASTEC alumnus ('99), is also a member of the quartet.*

~PD

Personal Statement

I stand poised on the brink of graduation from the University of Wisconsin. Although my undergraduate career will end with the conferral of a Bachelor's degree in English, it began somewhat less

auspiciously with my decision to enroll in the School of Music. My peers regarded this choice with apprehension, but I held fast to my vague, romantic notions of what it meant to be a violinist. The musicians I had always admired seemed to know something others didn't, a devotion to something larger than materialism and the rat race -- larger, that is to say, than themselves.

Life as a music major, predictably, turned out to be nothing like what I had fantasized. Instead of a pleasant community based around a common love of music, I found myself in an environment based on intense competition and a grueling schedule. The long hours spent in the basement practice rooms improved my sense of musicality dramatically, but after one semester, I could feel my motivation begin to ebb. At issue for me wasn't the prospect of working hard or competing; I have always considered myself in possession of a strong work ethic and a healthy competitive spirit. But for me, music had always been a more personal kind of joy, one which I felt no desire to throttle through cutthroat competition.

I left the music department behind to pursue a degree in English literature. Music again became a hobby. Because my new coursework precluded any future membership in the University Symphony Orchestra, most of my performance opportunities arose from the Lucido Felice String Quartet, a student organization I had founded earlier my freshman year. Our group's stated goal was to spread charity and goodwill through music, and we began by playing Christmas music on State Street to fundraise for the Salvation Army. We met an unusual amount of popularity and raised hundreds of dollars during that holiday season.

Excited by the charity we had inspired, I sought ways to innovate our group further. Because the string quartet is a particularly versatile ensemble, capable of evincing almost any musical style, the possibilities for new repertoire were endless. I set to work arranging songs like *MacGyver*, *Super Mario Brothers*, and *The A-Team* for our string quartet to perform. Television theme songs and video game music are rarely heard outside their original contexts, and they are largely written off as insignificant drivel. But I was and remain convinced that these songs comprise the soundtrack of my generation. The State Street audience lauded these new efforts, captivated perhaps by the power of well-executed nostalgia, and we soon found ourselves raising more charitable funds than we ever had before.

During the spring semester of my junior year, I began working on the *Chamber Music Like Burning* project, which involved the production of an album whose sales would benefit United Cerebral Palsy of Dane County. At this point my position as director of the quartet became a full-time affair. I spent countless hours in the campus computer lab learning how to engineer sound, designing a professional album layout, and solving the logistical problem of manufacturing and distributing hundreds of albums by ourselves. The centerpiece of this project was the coding of an interactive website, <http://www.shinyhappy.org>, which provided an infrastructure via which our group could communicate and our orders could be processed efficiently.

Thanks to our hard work, *LFQ: Chamber Music Like Burning* was successful from the day of its release. After articles detailing our quartet's efforts appeared in *On Wisconsin*, *The Capital Times*, and *Isthmus*, we began receiving orders from throughout the country. To date, the album has sold over 600 copies, which equates to over

\$1,500 in donations to UCP-Dane from this project alone. Young musicians are now starting to benefit indirectly as we begin to tour elementary schools, performing selections from our album live to show prospective young musicians just how much fun an education in music can be.

In addition to this public success, the Lucido Felice Quartet represented a triumph for me on a personal level. First, the pleasure of participating in such a successful charity project has allowed me to reconcile my relationship with music, which had suffered following my departure from the major; now I can say with confidence that I will be a musician for the rest of my life. Secondly, having devoted so much time to the improvement of my community, I will be able to accept my diploma this May with pride. My undergraduate career has had real meaning.

Finally, but not least importantly, the quartet has provided me with a plan for the future. At its most fundamental level, the idea behind the Lucido Felice Quartet has not been to spread charity and goodwill through music. Instead, it has been about the discovery of one's own passion, the harnessing of that passion's energy, and the channeling of that energy, powerfully, into making the world a better place to live. Having accomplished this myself, I now devote my career to showing others how to do the same. The path to charity is difficult to navigate, but with the diligent study of non-profit and public interest law, I will prepare myself to serve as an able guide. This path for me began at the University of Wisconsin, and here, I hope, it shall continue.



#### Student News

On Sunday, September 28<sup>th</sup>, **Dawn Passineau** was invited to play piano for the first anniversary of the Salvation Army Corps Community Center in Stevens Point. She played Chopin's Prelude in b minor, Opus 28 No. 6.

**Christian Czernicki** participated in the performance of the Wisconsin High School State Honors Orchestra Concert at the Wisconsin School Music Association Conference in Madison October 30<sup>th</sup>.



#### Evelyn Andersen & Christina Smith Give Senior Recital

**E**velyn Andersen and Christina Smith will present a Senior Recital Dec. 13 at 7:30 pm in Michelsen Hall. Tom Yang will be the collaborating pianist. A reception will follow. Evelyn will perform two movements from the *Violin Sonata in d minor* by Veracini, *Arioso* by Bach, *Rondino* by Kreisler and *Polish Dance* by Severn. Evelyn will also perform two of the three violin duets by Shostakovich with her brother Lawrence.

Christina will sing *Laurie's Song* by Copeland, *Black is the Color of My True Love's Hair* by Niles and *The False Prophet* by Scott. Karl Spaay, baritone, will join her in Andrew Lloyd Weber's *All I Ask*. For

the finale, Christina will be assisted by Evelyn in a performance of the *Spring Song* by Weil.

Evelyn has studied the violin since she was four with Pat D'Ercole. She has been an active musician at SPASH playing in the SPASH Orchestra where she is concertmistress, the SPASH Chamber Orchestra and the pit orchestra for all of the musical productions since her sophomore year, including *Les Miserable*. She also has been a member of the SPASH string quartet. She has participated in both the district and state WSMA Solo and Ensemble Festivals, the All-State Honors Orchestra, the Central State Chamber orchestra where she plays viola, and the Waupaca Festival Orchestra. Evey is also an avid ice skater and has won many competitions in that arena as well.

Christina has studied voice for 10 years with Mary Hofer. She was one of the ASTEC voice students who traveled to Finland. She has always been in love with singing, dancing and water skiing. As a skier, she has been a member of the Central Wisconsin Ski Show Team for 5 years. This team has competed at the state and national level. She is also captain of the ballet line. Christina is an honor roll student at SPASH.



### Pat D'Ercole Presents Violin Recital

Mark Sunday, Feb. 15 at 2:00 p.m. on your calendar. That is when a recital will be presented by Pat D'Ercole in honor of what would have been Miss Aber's (ASTEC's founder and first director) 90<sup>th</sup> birthday. In fact, it will be played on her David Tecchler violin. Pat will be assisted by Ann Marie Novak, piano, Kyoko Fuller, violin and Lawrence Leviton, cello. More details will follow in the next Ambassador.



### Faculty News

Lawrence Leviton performed in two chamber music concerts. He performed at the Wausau Conservatory on November 5<sup>th</sup> and then repeated the concert on Wisconsin Public Radio on November 9<sup>th</sup>.



### November, 2003 Graduates

Michael Josephson, Piano Book 3  
Laura Josephson, Violin Book 2  
James Banovetz, Cello Book 2  
Adam Qutaishat, Viola Book 1  
Jeremiah Grothe, Viola Book 4

### Upcoming Events

**Saturday, December 6<sup>th</sup>**, CSCO meets 9:00 – 11:00, Michelsen Hall.

**Saturday, December 13<sup>th</sup>**, CSCO meets 9:00 – 10:15 am, COFA A201.

**Saturday, December 13<sup>th</sup>**, Marathon Saturday

**Sunday, December 14<sup>th</sup>**, Solo Recitals, 1:00 pm, 2:00 pm, and 3:30 pm, Michelsen Hall

**Sunday, January 11**, Voice Studio Recital, 1:00 pm, Michelsen Hall

**Friday, January 16<sup>th</sup>**, and **Saturday, January 17<sup>th</sup>**, Chamber Music Weekend.

**Saturday, January 17<sup>th</sup>**, Chamber Music Concert, 3:30 pm, Michelsen Hall

**Saturday, January 24<sup>th</sup>**, Marathon Saturday

**Saturday, January 24<sup>th</sup>**, CSCO meets 9:00 – 10:15, Nelson 028

**Sunday, January 25<sup>th</sup>**, Solo Recitals, 2:00 pm and 3:30 pm, Michelsen Hall



### December Marathon Schedules & Locations

**Saturday, December 13<sup>th</sup>**, Marathon Saturday

CSCO, 9:00 – 10:15 am, COFA A201

Violin, 9:00 – 12:00 pm, Michelsen Hall

Piano, 11:00 – 2:00 pm \*

Voice, 9:00 – 10:30 am, Suzuki House

Viola, 9:00 – 12:00 pm, Suzuki House

Cello, 9:00 – 12:00 pm, COFA A202

\* Piano students - please check with your teacher for your specific time and classroom assignment.



## Christmas Carols

For those who are interested in learning the most popular Christmas Carols, below are the keys and starting notes.

### For Cello, Violin and Viola

<u>Carol</u>	<u>Key</u>	<u>Starting Note</u>	<u>Cello String &amp; Finger</u>	<u>Violin/Viola String &amp; Finger</u>
Away in A Manger	G Major	G	D4	D3
Joy To The World	D Major	D	A4	A3
Jingle Bells	G Major	"Dashing" D "Chorus" B	Open D A1	Open D A1
O Come All Ye Faithful	G Major	G	D4	D3
Rudolph the Red Nosed Reindeer	G Major	D	Open D	Open D
Hark The Herald Angels Sing	G Major	D	Open D	Open D
Silent Night	C Major	G	D4	D3
Deck the Halls	G Major	D	A4	A3
Angels We Have Heard On High	G Major	B	A1	A1
The First Noel	D Major	F#	D3	D2
O Christmas Tree	G Major	D	Open D	Open D
We Wish You A Merry Christmas	G Major	D	Open D	Open D

### For Piano

<u>Carol</u>	<u>Key</u>	<u>Starting Note</u>	<u>Finger</u>
Jingle Bells	C Major	E	3
Joy To The World	C Major	C	5
Away In A Manger	C Major	C	5
Silent Night	C Major	G	2
The First Noel	C Major	E	3
Deck the Halls	C Major	G	5



The next issue of the *AMBASSADOR* will be published February, 2004



Happy Holidays  
From All of Us to All of You

**2003-2004 ASTEC MARATHON AND RECITAL CALENDAR  
SEMESTER II**

<i>January 2004</i>						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

<i>February 2004</i>						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	29
29						

<i>March 2004</i>						
S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

<i>April 2004</i>						
S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

<i>May 2004</i>						
S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

**Marathon Saturdays**

January 24, February 21, March 13, April 3 (piano only),  
April 24 (all instruments except piano)

**Solo Recital Sundays\***

January 25, February 22, March 14, April 4

**Voice Studio Recital**

January 11, Michelsen Hall, 1:00 pm

**Chamber Music Weekend**

January 16-17

Concert Saturday, January 17, Michelsen Hall, 3:30 pm

**String Festival Concert**

April 25, Ben Franklin Jr. High School Auditorium, 2:00 pm

**Ensemble & Solo Recital**

Saturday, May 8, Michelsen Hall, 2:00 and 3:30 pm

**CSCO Concert**

Saturday, May 8, Michelsen Hall, 7:30 pm

**Piano Festival Concert**

Sunday, May 9, Michelsen Hall

\* Held in Michelsen Hall

Sunday Solo Recitals are at 2:00 and 3:30 pm  
Marathon Saturdays are 9:00 – 12:00 pm (Piano 11:00 – 2:00)

## 2003-2004 SEMESTER II MARATHON LOCATIONS

### January 24

CSCO - A201 (9:00 – 10:15)  
Pianos\* - A204 (9:00 – 2:00)  
Violins - Michelsen (9:00 – 12:00)  
Cellos - Nelson 028 (9:00 – 12:00)  
Violas - Suzuki House-Room 110 (9:00 – 12:00)  
Voice - Suzuki House-Room 107 (9:00 – 10:30)

### February 21

CSCO - A201 (9:00 – 10:15)  
Pianos\* (11:00 – 2:00)  
Violins - CCC114\*\* (9:00 – 12:00)  
Cellos - A202 (9:00 – 10:30) A201 (10:30 – 12:00)  
Violas - Suzuki House-Room 110 (9:00 – 12:00)  
Voice - Suzuki House-Room 107 (9:00 – 10:30)

### March 13

CSCO - A201 (9:00 – 10:15)  
Pianos\* (11:00 – 2:00)  
Violins - Michelsen (9:00 – 12:00)  
Cellos - A202 (9:00 – 12:00)  
Violas - Suzuki House-Room 110 (9:00 – 12:00)  
Voice - Suzuki House-Room 107 (9:00 – 10:30)

### April 3 (Piano only) \*

A204 (11:00 – 2:00)  
A202 (11:00 – 2:00)

### April 24

CSCO - A201 (9:00 – 10:15)  
Violins - Michelsen (9:00 – 12:00)  
Cellos - A202 (9:00 – 12:00)  
Violas - A205 (9:00 – 12:00)  
Voice - A206 (9:00 – 10:30)

\* Piano students - please check with your teacher for your specific time and classroom assignment.

\*\* CCC114 is located in the Collins Classroom Center (College of Letters & Science) which is at the north end of the same parking lot used by the College of Fine Arts (Lot E)