



# AMBASSADOR

**Aber Suzuki Center**  
University of Wisconsin-Stevens Point  
College of Fine Arts and Communication  
*inspire, create, achieve*

**March, 2012**

## Upcoming Events

**Saturday, March 10, 2012**

Marathon, 9am – Noon

**Saturday, March 10, 2012**

Alexander Reeser, Senior Violin Recital  
First Presbyterian Church, Marshfield  
4:00 pm

**Sunday, March 11, 2012**

Solo Recitals  
Michelsen Hall, 2:00 and 3:30 pm

**Sunday, March 25, 2012**

Michael Josephson, Senior Recital  
Chestnut Center, Marshfield, 2:00 pm

**Sunday, April 1, 2012**

Brittany Greendeer, Senior Violin Recital  
NFAC 221, 4:00 pm

**Saturday, April 14, 2012**

Piano Only Marathon, 9am – Noon

**Saturday, April 14, 2012**

Teddy Schenkman, Senior Recital  
First Presbyterian Church, Marshfield  
7:00 pm

**Sunday, April 15, 2012**

Solo Recitals  
Michelsen Hall, 2:00 and 3:30 pm

## From the Director's Desk

By Pat D'Ercole

“When McPherson saw the graph, he was stunned. ‘I couldn’t believe my eyes,’ he said. Progress was determined not by any measurable aptitude or trait, but by a tiny, powerful idea the child had before even starting lessons. The differences were staggering. With the same amount of practice, the long-term-commitment group outperformed the short-term-commitment group by 400 percent. The long-term-commitment group, with a mere twenty minutes of weekly practice, progressed faster than the short-termers who practiced for an hour and a half. When long-term commitment combined with high levels of practice, skills skyrocketed.” (Daniel Coyle, *The Talent Code*, p. 104.)

So writes Daniel Coyle about a research study done in 1997 about why some music students advance quickly and others do not. As part of the study students completed a survey and were asked to identify how long they planned to play their instrument. They had three choices— through elementary school, through high school and all my life. These were not Suzuki students, but school musicians. Imagine when this long term commitment is supported by parent involvement, listening and review. Quoting the researcher, McPherson, Coyle writes, “At some point very early on they had a crystallizing experience that brings the idea to the fore, that says, *I am a musician.*”

Each summer for the past 42 years, the American Suzuki Institute (ASI), held right here on the UWSP campus, is host to about 500 Suzuki students from all across the country and sometimes even foreign countries. ASI is two one-week camps for Suzuki students and their parents. This year’s dates are

July 29 to August 4 and August 5-11. ASI is the oldest Suzuki summer camp outside of Japan and the model for some 67 other institutes held across the continent.

"I had a really fun week, and want to come back again next year. All the teachers and classes were really nice. It was my first time in the orchestra here, but I enjoyed it and had a lot more fun than I expected. I am sad to be leaving tomorrow!"

Each day consists of a master class in which each of 4 students gets an individual lesson, a tone and technique group class of 12 students and a repertoire group class of 24 students. Book 3 and beyond students also receive an orchestra class or, in the case of piano, a duet class. The classes are taught by an outstanding faculty of 40 teachers who come from all over the

"We have had many positive experiences here over the years and still keep in touch with friends we made in the past."

U.S. In addition, there are approximately 12-15 lectures given for parents to help make your job easier at home. Concerts are given by the students, by

faculty and by guest artists each week. But lest you think we only play music, we also have time to relax and play around. We have a talent show, kayaking, biking and free time for other activities you might like to do with your new music friends. Parents are always amazed at the progress their child makes in one week and the new and deeper enjoyment they have for music and practicing. It's a shot of enthusiasm that lasts through the year.

"I want to thank all of the instructors and the ASI for an amazing experience. I was worried it would be too intense of a week for my son. Although it was intense with knowledge and new skills, everything was taught with concern for the child."

ASI is for ANY student of ANY age and ANY experience. It is NOT only for the talented or extremely motivated. It is the place to BECOME talented and extremely motivated! It is the place where for one week it seems as if everyone in the whole world makes music and has fun doing it. It is the place where students are likely to have that "crystallizing experience that brings the idea to the fore, that says, *I am a musician.*"

This has been an amazing week for my child. I have seen her confidence and passion for what she does grow each day. What she/we learned will change who she is as a musician and her ability to play. The companionship of other amazing students at her level of play and dedication has really been self-affirming and enjoyable. We can't wait to come back. She is already planning next year with classmates. Thank you for all you do to make this an amazing experience. The faculty is so patient, knowledgeable, fun, kind and compassionate. We can't say enough about the quality of the total overall experience! See you next year!

The ASI brochure is now available in the Suzuki Office or on our website. Visit [www.uwsp.edu/suzuki/asi](http://www.uwsp.edu/suzuki/asi)

for more information and to watch the video about the week.

PS. If you add Mr. Yang's very insightful ideas about the consistency of practice and review to the long term commitment, imagine what your child can/will do!



### Earn Your Way to ASI Toolkit

Purchase a Toolkit (\$10/5 kits) designed to assist you in soliciting funds from your local merchants, service clubs, family, friends, etc. Each kit includes instructions, a leave-behind promotional DVD, sample letters, and forms. Last year one family raised more than \$2,000 using our Toolkit! You, too, can Earn Your Way to ASI!! Just check the box on your ASI Enrollment Form and five complete kits will be mailed to you for a \$10 shipping and handling fee. If you want to get your Toolkit before you submit your application, just call or email the ASI Office (715-346-3033 or [suzuki@uwsp.edu](mailto:suzuki@uwsp.edu)).

"This was our first year and we are hooked. This has been a fantastic experience."



### The Stolen Goldin Violin

Never been to ASI? Want to find out what it's like? Read *The Stolen Goldin Violin* by Elizabeth Caulfield Felt. This is a great book for Suzuki students getting ready to attend American Suzuki Institute for the first time, as well as for those children who have attended many times. Readers will know what to expect from their institute experience - what the schedule is like, what classes are like, and what fun they will have.

*The Stolen Goldin Violin* was written by ASC family, Elizabeth, Andy, Craig and Tom Felt. The idea started on a family camping trip with everyone contributing ideas. Elizabeth wrote most of the story during the National Novel Writing Month, with Craig as musical expert and Tom as fellow writer. Buy your copy now or at the March 10<sup>th</sup> marathon. The Felt's will be there to autograph your copy!

## Compound Interest, Every Day Practice And Review

By Tom Yang

If a parent of a newborn child were to invest two thousand dollars in a reliable mutual fund that grew 10 percent a year (the average historical return of the Dow Jones) and if that child did not access the fund until he was 72, that child, by then a retiree, would have 1.9 million dollars in that fund – an almost 1000-fold increase on the original investment and a very nice windfall. Now suppose for some reason, out of every seven years the caretakers of the fund would have the money “rest” for two years – that is, for two years they would pull the money out of the mutual fund and just let it sit. At the end of the 72 years, twenty years of growth would have been lost, meaning that instead of 1.9 million dollars, the owner of the mutual fund would have a bit less than \$285,000. Further, if the child were allowed to spend some of the money so that the effective average interest rate were 9 percent instead of 10, we would be talking about \$177,000 or one-tenth of what he would have had if he had left it alone – still a lot of money, but when you think of what could have been, it makes you think.

Substitute the seven years for seven days of practice and the two “rest” years for two days off per week, with its attendant deterioration of skills and you can see where we’re going. Missing practice can be very expensive in terms of the musical skills that you ultimately attain.

The example illustrates how spectacular results can be achieved, given consistency and time. The idea that big things can happen as a result of daily diligence is a valuable lesson to teach to a child. We teach this lesson when we teach our children to practice in a manner that is regularly consistent, deep and unhurried. The payoff for learning this lesson can be – like the money example – spectacular.

**Consistency:** Consistent learning always entails consistent practicing. This means practicing is an everyday event (notice that I said “everyday” not “all day”). This also implies that we don’t take long hiatuses from practice (i.e. summer vacation). This does not mean that practicing needs to consume your life – it means that for growth to happen, a daily investment (however small) needs to be made. The starting point for developing your child’s practice habits is **frequency** not length. If your child is not used to practicing every day I would suggest using shorter sessions. The important thing about a young person’s practice is not that it is long but that

it is daily (and preferably at the same time of the day). Once this habit is established one can gradually add more time.

Consider two beginners, Bob and Jane. Bob starts out practicing a manageable skill for 5 minutes every day. Jane practices 30 minutes four days a week. This means that Bob is playing 35 minutes a week and Jane is playing 120 minutes. Because Bob is playing such short sessions, he works on a small amount of material. Jane who has to fill 30 minutes, almost necessarily needs to begin with more material – so at the beginning she is “further along” in the book. Because Bob’s sessions are short and because the material is limited, he learns that practicing is not a hard thing. Since the sessions are short, Bob also learns that it is less work to just go ahead and practice than to spend time trying to get the day off. After a while, Bob learns that practicing is something that he does every day and he even initiates the practicing sessions in order to get the day going. For Jane on the other hand, thirty minutes a day can feel onerous. Since playing every day is not an expectation of Jane, she will frequently argue that this should be a “skip” day or that she “needs a break.” Because the sessions are longer, she will more willingly put up a fuss to skip. Further, because she will probably have more material to practice, she will find a larger part of her practice session to be challenging. For Jane, practicing feels burdensome, for Bob, practicing feels easy.

Bob finds that the small material he has to practice gets easier and easier so new challenges are very gradually added to his practice regimen. There is a pleasure and sense of power that he gets because he can play his small bits very well. After a few weeks, his parents quietly lengthen his practice session from five minutes a day to 8 minutes a day. Bob, now accustomed to daily music making hardly notices the time difference. Jane who is already chafing at her 4 thirty minute sessions a week stays at the same level of practice time. Bob’s parents continue to raise his practice time to 10, 12 and eventually 15 minutes so that by the time he has been studying music for a half of a year he is playing 105 minutes a week. Jane is still doing 120 minutes. But Bob, because he has been trained to play every day finds his fifteen minutes every day much less cumbersome than Jane does her 30 minutes four times a week. He has been trained to overcome the inertia of starting a practice session. Further, because he doesn’t skip days, it is easier for him to pick-up where he left off. Jane has to spend more of her practice time “getting back into it.” Bob’s 105 minutes a week are now probably signifi-

cantly more productive than Jane's 120 minutes a week.

Now suppose after about a year and a half, Jane sees Bob (who by now is playing a half an hour a day) play and is motivated to see what she can do by practicing more. Even if she wants to practice more, she may find it difficult to practice another day a week. It is harder to add new practice sessions than it is to add more time to the practice sessions that you already have. If Bob wants to increase his practice time, he has already established the everyday habit and it is not a big deal to add a couple minutes a day. He has overcome the biggest obstacle to practicing – inertia and has developed the habit of daily practice.

**Depth:** Learning a skill well requires practicing that skill repeatedly over a LONG period of time. This is why reviewing is vital to growth. A person who spends a great amount of his learning time reviewing and maintaining previously learned skills adds robustness to his playing. Consider the following benefits of reviewing:

1. **Reviewing teaches ease and comfort in playing while reducing frustration.** One of the most gratifying things your child can do is to sit at his instrument and effortlessly reel off piece after piece at a high level of performance. This comfort level or physical élan only comes when one has lived with a piece for a long time – you may cover notes correctly in a short time but that is a far cry from the joy of playing a piece easily. My older daughter who claims that she does not enjoy cello had to admit to my wife “Well, my head doesn't like playing the cello, but my body does.” The physical enjoyment of playing your instrument means that you have lived with the **SAME** notes for a substantial amount of time.
2. **Review means not reinventing the wheel.** Music is an art form that contains many repetitive patterns. If I have a student who can play London Bridge with both hands, I will ask her if she can still play the left hand without the right hand. If she can, I will ask her to play the left hand while I play the right hand. When she does, I will “accidentally” play the right hand of Go Tell Aunt Rhody – illustrating the point that in practicing London Bridge, she has been practicing the first two phrases in the left hand (which is almost exactly the same as London Bridge) of Go Tell Aunt Rhody. In fact, the left hand of London

Bridge is pretty much the same as the left hand of the opening of Mozart's Sonata, K. 545 in Book 6, so in practicing London Bridge we are not only practicing Go Tell Aunt Rhody, we are actually preparing to play a Book 6 piece. The longer we stay with a piece, the more likely it is that we will be able to transfer the skills we develop in learning that piece. Too often, by not staying long enough with the pieces we learn, we end up relearning skills again and again until we reach a piece whose size and scope overwhelms us. Reviewing makes learning future repertoire easier and makes it far less likely that the student will hit a wall.

3. **Review is the only path towards realizing musicianship skills.** When a piano student is able to put his hands together to play the Alberti bass version of Lightly Row, that is a cause for great celebration, but it is not a cause to stop practicing Lightly Row. The next step is to deepen this new skill so that we can use it in future pieces. Only after the notes have been learned can the student *begin* to focus on the *skill* (in this case Alberti bass playing) that the piece entails rather than on what notes to play. The student who continues to practice Lightly Row long after he has learned the notes will learn to play the Alberti bass with a better legato, with a better balance of the left hand against the right hand and with a better sense of how the melody is supported by the harmony. This means that the student has done more than learned to play Lightly Row, he has developed a skill that will give him a head start on the pieces that follow it.

We learn to recognize high levels of artistry through listening, but we physically realize these skills through notes that we can play easily. Playing more in tune, acquiring a better vibrato or a better legato, developing better phrasing requires that we spend time with the pieces we learn. This means that the path to truly artistic playing **MUST** come through review. Only complete familiarity with a piece can lead to insights that allow the musician to play securely and expressively.

Three things to keep in mind when you review: 1) Aim for higher levels of performance in your review pieces. If your student has just performed a piece, take advantage of the familiarity that he has of the piece to aim for higher levels of musicianship – bet-

ter intonation, better sense of rhythm, better tone. Allow students to consider personal touches such as a broadening of tempi at phrase endings or slight delays at the tops of phrases. 2.) Remember that reviewing is not about touching old pieces, it is about polishing and staying with the SAME old pieces long enough to get something of them. One of the mistakes I think I've made in assigning review was to rotate pieces in and out of the review lists too quickly. Review lists should be short enough (or better, review time should be long enough) so that all the review pieces are worked on every day. You will get more out of one of set of pieces maintained every day rather than having two sets of pieces that are maintained every other day. Review lists will change according to your student's needs, but they need to change very slowly in order to provide your student the stability he needs to learn deeply. 3.) Build your review lists gradually. Start by bringing back a piece that is well below your student's playing level and pledge to work on this piece every day. When this piece can be easily played bring back another piece. Add more review pieces to your review list if *everything* on the review list can be easily played. Keep in mind that maintaining the pieces already on the review list is more important than adding to the list.

**Taking time:** In the monetary example that opened this article, saving money and collecting interest was shown to have big long-term effects. However when looking at the accumulation of wealth from the perspective of a year, one might wonder if it saving money really matters. In economically challenging years one might even be tempted to give it up. So it is with learning music. We may be tempted to skip review or short standards to get to the next book. Going back and playing old pieces with higher standards in mind can almost seem like you're going backward. If there is a single reason why people give short shrift to review, it is because it seems to delay advancement in the books. We tend to think that better intonation, better rhythmic sense and better sound automatically come with more advanced repertoire. The fact is if we don't stop to work on better sound and rhythm on pieces that are easy, we will be even less likely to do so when the notes are more challenging. It helps to look down the road. Will it really matter if a violinist first plays the Mozart A Major Violin Concerto when he sixteen instead of fourteen? No. What will matter and frustrate the player in such an undertaking is if he approaches such a piece without having developed a good sense of rhythm or without being able to play his sixths in tune. If you want your child to find joy through beautiful music making, you cannot hurry the process.

My wife and I decided that our older daughter should add piano to her musical studies after she had been studying cello for some time. What started out as a postscript to her cello practicing has grown into a separate discipline. Through trial and error (my errors and her trials) we have developed a daily practice session of about 20-30 minutes a day. My daughter is fairly independent in her practicing. One of the reasons she can be independent is that she does exactly the same thing every day. Every morning she opens with Lightly Row, then London Bridge and Cuckoo – reviewing about 15 pieces (the exact same set) out of Piano Book One. If she stumbles or rushes any of the review pieces, I usually ask her to play the left hand alone on the piece and then hands together at a slow tempo. When new material is introduced, it is a small amount and it is done only after we have checked and maintained all her current repertoire. I try not to introduce new material until everything on her review list feels secure and easy. When new material is introduced, it is small enough so that it does not much change her practice routine. In her learning sessions, developing clarity, security and musicality in the pieces that she already plays is a higher priority than starting new pieces. The newest piece (which is the last piece in Book 1) uses about 5 minutes of her time. The rest of the session is spent playing, maintaining and improving the pieces that she already plays. Sometime we will spend extra time to focus on a particular skill, such as the left hand scale passages in Little Playmates. When we do this kind of focus, it is usually on a piece that she has already acquired all the notes. That is, we develop skills on her *old* pieces. The result of practicing this way is that she has about 15 pieces that she could put on a recital in a week's notice. Because she spends most of her time playing older, more secure pieces, most of her practice time is spent playing at "recital level." Time will tell what the ultimate result of managing her learning this way, but I'm encouraged by the results. It is probable that she could be further along – "more advanced" some might say – if more emphasis were put on new repertoire, but her playing would be a lot less secure, a lot less beautiful and she would probably be a lot less happy. It seems that we should introduce new music the way we would introduce new privileges to our children. Make sure that they have proven themselves up to the task of handling the old privileges and they will likely take the new ones with grace and ease.

We live in an event driven culture – students put out bursts of energy preparing for the big track meet, they worry to distraction about their final exams, they suddenly increase their practice time for spring music competitions. Events are wonderful things

and useful measuring sticks of accomplishment, but those who are motivated only by events will find the results of their efforts to be lacking and the benefits to be temporary. Ultimately, quality work and lasting benefits come from the habits of doing things well and regularly over a long period of time. If we teach this to our children through their music lessons, we will impart habits that are vital to a lifetime of learning – and that is something worth far more than any Book 10 graduation.



**Aber Suzuki Center  
Faculty Recital**

The Aber Suzuki Center faculty will perform together in a recital on Saturday, March 31<sup>st</sup>, at 7:30 pm in Michelsen Hall. The program will include works by Bach, Brahms, Michael McLean, and others. They will be joined by Rosalie Gilbert on harp. This is a rare opportunity to hear your teachers perform together, and is not to be missed!



**Festival Concert Review Pieces**

**Celli**

Tarantella, W. Squire  
 The Two Grenadiers, R. Schumann  
 Song of the Wind, Folk Song  
 French Folk Song, Folk Song  
 Hunters' Chorus, C. M von Weber  
 Long, Long Ago in D with voice  
 Twinkle variations in D with voice

**Violas**

Gliere Romance  
 Telemann Single Second Movement  
 Circus Time  
 Chorus from Judas Maccabaeus  
 Allegretto  
 Go Tell Aunt Rhody  
 Twinkle Theme  
 Hunters' Chorus, C. M von Weber  
 Long, Long Ago in D with voice  
 Twinkle variations in D with voice

**Violins**

Tambourin by A.E. Gretry  
 Tango "La Cumparsita" by M. McLean  
 Gavotte by Becker  
 Bourree by Handel  
 Allegro by Suzuki  
 Hunters' Chorus, C. M von Weber  
 Long, Long Ago in D with voice  
 Twinkle variations in D with voice



[www.ericgenuis.com](http://www.ericgenuis.com)  
 Eric Genuis  
 world renowned composer  
 and concert pianist  
 will be offering one concert  
 in Stevens Point, WI

Sentry Theater  
 1800 Northpoint Drive  
 Thurs May 3<sup>rd</sup>, 2012  
 7:00 PM

*Eric Genuis*

Also featuring:  
 Laura Pinto, Voice  
 Shannon Hayden, Cello  
 Liesl Schoenberger, Violin

Adults  
 \$10.00  
 Students  
 \$5.00

Tickets available at  
 UWSP Ticket office, Shufflers Garden & Landscaping, Advantage Credit  
 Union, Stevens Point Visitors Bureau, Mitchell Piano Works, Suzuki Office  
[www.ploverkiwanis.org](http://www.ploverkiwanis.org)



**How Summer Lessons Work at ASC**

Even though the football season is over and spring training is just beginning to gear up, that doesn't mean that the athletes are not practicing. They just may not be doing it in public. They need to keep up their skills in the off-season so as not to be rusty when they need to be ready to perform in the game.

So too, with lessons during the summer. It is important to continue lessons so as not to backtrack

on the progress you've made during the year. In a way, by taking lessons in the summer you are protecting the investment of time and money that you made during the year. In fact, because there is more free time for practice during the day, some students can really take off. Other students like to use the summer lessons to learn different styles of music. The important thing is to take some lessons because having to be accountable to the teacher is what makes us practice, and doing some practice at least maintains skills. Maintaining one's skills means that you can start in the fall where you left off instead of having to relearn what you once knew in May. It's the same reason we adults buy a pass to the gym rather than working out at home. We feel we need to do our part to get our money's worth. The spring semester typically ends in the second or third week of May. Fall semester will start at the end of August. If a student does not take summer lessons that's one quarter of the year to lose.

This is how summer lessons work at ASC. In mid-April, you will receive a contract. The dates that each teacher is in town and teaching will be listed. You circle the dates that you wish to have lessons and pay a per lesson fee. The fee is due with your contract. Lesson times are arranged with the teacher and unlike the academic year, lesson times may change from one week to the next.



**Composer of the Month  
Frederich Seitz**

**By Ann Marie Novak**

Frederich Seitz was born in the very small town of Guntersleben, Germany in 1848. As a young boy, he had very rich listening experiences, much like a Suzuki student. At that time, though, there were no recordings of any kind. Instead, he was most fortunate to hear live performances of the music of Brahms, Schumann, Beethoven and Schubert! His parents were great lovers of music, so they saw to it that their son was exposed to as much music as possible.

Since Frederich lived in such a small town, the family had to travel to hear the wonderful music of the German composers. When Frederich was old enough, he was sent to study with a fine violinist in Dresden. This was customary at the time (young children with ability were sent off to boarding schools so that they might learn their art or craft

from a master in the field). When he arrived, Fritz (as he became known as a young man) had to audition for his prospective teacher. His audition went well, and he was accepted to study with Christian Lauterbach.

His studies went well over the years, and he began to develop an interest in composition. His main interest was in writing violin pieces, especially for students of the instrument. We are familiar with some of his works which can be found in the Suzuki Book 4 literature for violin. He also wrote a few pieces for cello.

Frederich eventually moved to the city of Dessau (nearby) where he was concertmaster of the orchestra and where he wrote many of his pieces. He remained in Dessau until he died at the age of seventy in 1918.

Sources:

Kendall, C. W. (1985). "Stories of Composers for Young Musicians". Kendall.



**Marathon Parent Discussions Found  
To be a Helpful Service**

About 30 parents met during the February Marathon to enjoy some coffee from Emy J's, and to watch and discuss a video from the Suzuki Association of the Americas' (SAA) *Parents As Partners Online*. The discussion began with a 16 min. video by James Hutchins entitled *7 Guarantees for More Progress During Practice*. In the ensuing discussion, many parents offered their thoughts about which ideas they thought would work with their child and why. As one of the parents stated, "The video reminds me that even though my children are getting older that I still need to make practice fun. It's something I paid a lot of attention to when they were preschoolers but I tended to forget as they grew. Parents as Partners both gives me new information, insight on things I never thought of before but also reminds me of the more forgettable characteristics of practice that I know, but definitely need to be reminded of time and time again. Parents as Partners is a nice little shot in the arm -- in as little as 5 or 10 minutes." In addition, it was great to hear the various games and strategies that parents developed on their own to motivate their child.

## Faculty News

Dave Becker, Jenny Burton, Tim Mutschlechner and Oscar Soler performed with the Central Wisconsin Symphony Orchestra on February 26 and 27.

Jenny Burton was interviewed by the President of the UW-Stevens Point Academic Staff Council, Andy Felt, on February 20. She talked about the joys of teaching in the Suzuki method and how the Aber Suzuki Center evolved at UW-Stevens Point. The program was aired on WSPT radio on Tuesday, February 21 at 5:00 pm.

Jenny Burton presented "The Importance of Group Classes" for the Parents as Partners Online project for the Suzuki Association of the Americas. You can listen to her presentation if you signed up for Parents as Partners Online.



## February 2012 Graduations

Gina Chung, Voice Book 1  
Christina Marchel, Violin Book 5  
Jonathan Cochrane, Violin Book 9  
Jacob Oakland, Piano Twinkles  
Josie Dietrich, Voice Book 2  
Elizabeth Oakland, Piano Twinkles  
Avita Cole, Cello Book 1  
Rebyn Abbott-Beversdorf, Violin Book 1  
Lilly Mahon, Viola Book 2  
Victoria Tillotson, Piano Book 2



Another parent offered this reaction about the PPO and parent discussion: "Spending 15-20 minutes (or even less!) watching a 'Parents as Partners'-available video is a small investment to make to support me becoming a better Suzuki parent. The February 18 parents' session at the Marathon was a nurturing, rich experience. It provided me with many practical, easy-to-implement suggestions for having more productive and fun practices."

Many veteran parents offered their insights on the benefits of attending the Institute as well and we visited the ASC blog, *From Solo to Symphony*. <http://ascparentssolo2symphony.blogspot.com>. This is the Aber Suzuki Center's version of the *Parents as Partners Online*, though in written form.

As was explained in the February Ambassador, the *Parent as Partners Online* is a series of 10-20 minute videos geared toward Suzuki parent education. Approximately six new videos are posted each Monday through March, and then will continue to be available until June 30. The clips are presented in video or audio format or as a podcast. If you would still like to register, contact your teacher and your registration fee will be paid by your teacher's studio fund made possible by the American Suzuki Foundation.



## Student News

**Jacque Wille** performed with the Wausau Symphony on February 18 at the Rose Garden in downtown Wausau. They played with Swing Shift, John Greiner's jazz group.

**Marcy Kirsch** played her violin for the Pre-K students at CAP Services on February 29.

**Brittany Greendeer** auditioned for the Lawrence University Music Education program on Saturday, February 18. Brittany will give her senior recital on Sunday, April 1 at 4:00 in NFAC room 221. She will perform the Concerto in C Major, Mvt. 1 by Kabalevsky, the Romance in F Major by Beethoven, Vocalise by Rachmaninoff, and her two favorite pieces from the Suzuki repertoire: Gavotte by Rameau and the Concerto in g minor by Vivaldi.

