

AMBASSADOR

Aber Suzuki Center

University of Wisconsin-Stevens Point
College of Fine Arts and Communication
inspire, create, achieve

March 2007

From the Director's Desk

By Dee Martz

Allegro molto ma maestoso, crescendo, poco allargando, piu calmato ed espressivo, a tempo, molto rit., adagio molto espressivo, sostenuto, piu mosso, subito, largo legatissimo....

The composer wrote these instructions, and many more, to help the performer reach artistic decisions in just one of the Suzuki viola pieces. These are very common musical terms that appear in many pieces but unfortunately many of us can't pronounce and don't understand the words.

I used to wonder why the publishers didn't translate the terms. After all everything from the Bible to Grimm Fairy Tales are in English so why not the terms in music? After years of performing on this continent and others I started to understand that tradition, economics and the international quality of the musical community make publishing what the composer wrote the best solution. As a result, the performer, (yes even young students) need to make it a priority to learn what absolutely every thing that is printed on the page means. Guessing works some of the time but really just the other day a good guess on a term in Viola Book 6 pushed my student in the wrong direction and a piece that indicated "fieramente" was played "with fire" instead of "proudly" like the composer indicated.

It is true that during lessons I frequently sound like an advertising agency for the study of other languages. I could even give a good pep talk for the study of Latin if you are interested. However, it will take years to get enough understanding of the vocabulary and the structure of the languages to be really helpful, and to understand musical terms it would be necessary to

learn several other languages. The truth is that just when we start to get a handle on the Italian terms the next piece uses French or German! So even though I really do think that everyone should learn at least one foreign language, the pragmatic solution for musicians is to own a good music dictionary and to use it regularly.

Music dictionaries come in all sizes and shapes. Some fit into shirt pockets and cost around five dollars. Others have multiple volumes and price tags more suitable for libraries than for families. My favorite mid-size dictionary is the Concise Oxford Dictionary of Music. I like it because it includes terms and information about composers. Of course it is possible to find all the definitions you could possibly need on line. Admittedly, when I am practicing, I find it much easier to look up the terms, so for me this is not the most practical solution. My savvy teenage students prefer to use the worldwide web as often as possible.

Music is the universal language, when we hear the sounds of music, but learning all the musical terms requires a real commitment. So, if you are unsure what "lusingando" or "andante con moto" means, it must be time to go hunting for the translations.



Practice: When Will My Child Want to?

By Pat D'Ercole

Did you make a New Years resolution? Did you plan to lose weight? Exercise more? Read more? Spend more quality time with your family? How are you doing? We are on 60th day of the year 2007 with 305 days to go. Are you still working at your resolution or have you

given up? If you have, don't feel bad, so have about 87% of the people who have made resolutions this year.

It really is hard to commit to doing a certain task or develop a new habit everyday and it gets even harder when one can't see immediate progress. We can't tighten our belt one notch smaller as a result of spending 30 minutes on the treadmill or see the cholesterol melt from our arteries because we skipped the French fries. If we're persistent and consistent we might be able to see the results after a month or two, but until then it's pretty much sheer will power, our brain repeating "this is good for me," and frankly, a leap of faith. What makes it even harder to stick to resolutions is that when we fail, we feel worse about ourselves. We feel guilty or disappointed and those negative feelings keep us from exercising or dieting in order to avoid feeling bad about ourselves. Those negative feelings get paired with the very activity that is good for us, and that we really do *want* to do.

There is some advice from experts that we could follow that will increase our probability of success. They suggest making realistic goals, goals small enough so that they are achievable in a reasonable amount of time. (Ex. 5 lbs in 8 weeks rather than 30 lbs in 8 weeks.) Secondly, experts suggest that we reward ourselves or recognize the small accomplishments along the way. Thirdly, they tell us to enlist a buddy, someone who will support and encourage us to hang in there when the going gets tough. Lastly, we are advised to keep our goals where we can see them. David Niven, PhD, in an article, *The 100 Simple Secrets for Successful People* said that, "Successful people spend at least 15 minutes every day thinking about what they are doing and can do to improve their lives." He also makes this observation, "Comparing people who tend to give up easily with people who tend to carry on, even through difficult challenges, researchers find that persistent people spend twice as much time thinking - not about what has to be done, but about what they have already accomplished, the fact that the task is doable, and that they are capable of it." In other words, they imagine themselves or expect to be successful based on their successful past experiences.

I'm sure by now you can see where this article is leading. Yes, practicing a musical instrument is no different than the process of achieving success with a new year's resolution. To do either takes a lot of maturity and self-discipline often more than an elementary school student has developed. So often

parents ask me, "When will my child *want* to practice, or even initiate the practice?" There are a lot of different answers to this question, but one thing is certain to lead to failure and is so very easy to do; it's easy to fall into the habit of nagging them to get to it.

There are four elements that we need to keep in mind when trying to change behavior: 1) be clear about what the desired behavior is, 2) cues, prompts and signals that precede the behavior, 3) sources of reward and punishment, and 4) the timing of rewards and punishments or feedback. What about the practice scenario in your house do you want to change? "More cooperation," as a goal is unclear and lack specificity. What does "cooperation" look like when your child does it? Does he immediately drop whatever he is doing and immediately get to the instrument? Does cooperation mean the absence of whining? What cues, prompts or signals does your child receive that indicate practice is about to start? Are they positive or negative? Rewards and punishments come from many sources, i.e. you as parent, siblings, peers and the instrument itself. For example, if your child is ready to practice, but a friend says something like, "I wish you didn't have to practice because it cuts into our playtime together," that's feedback. How much effect that comment has on one's practice attitude will depend on the importance of that relationship to the learner and how it's interpreted. It will also depend upon the timing of the comment. The important thing to remember is that the meaning and/or value of that feedback, i.e. whether that comment makes the act of practicing a reward or a punishment depend solely upon the interpretation of the learner, not the interpretation of the parent or teacher. So sending a child to their room is only a punishment if they really detest being there. Likewise, an outing to Belt's is only a reward if it's valued by the child.

Nagging your child to start practice pairs the wrong reinforcement with the behavior. It's a negative cue. Subconsciously for your child, the thought process goes something like, "I didn't practice, now I get yelled at. I don't like getting yelled at so I'll put off practice." Minutes/hours later when you finally do get your child to practice, they are now not necessarily in a mood that's likely to be productive. Failure---another negative reinforcer! Additionally, the child may not hear or see any progress from practice that day (remember the notch-in-the-belt example?) or may not be motivated by delayed gratification (practice now equals a better performance later). Now practice has so many negative

reinforcements associated with it, who in their right mind would *ask* to practice?

There are some strategies to help solve this. Many of the ideas in our new year's resolution example are the same ideas that Dr. Suzuki has suggested. (Read the chapter in *Where Love is Deep*, "How to Help Your Child Hate the Violin".) The first thing to do is to recognize that *now* your goal as parent is not so much what can be accomplished during practice, but to make it an enjoyable experience. So start small, identify the behavior you want to see in ways that you can observe and change the cues or signals. For example, at an agreed upon time or when the timer goes off or when the big hand is on the *x*, if the child goes and gets the instrument out within 30 seconds, practice will only be *y*. The "y" value is determined by the age of the student. For a 6 yr. old it may be 5 minutes or playing this review piece two times. For a 12 yr. old it may be 20 min of practice or an appropriate assignment that can be completed quickly. The rule is that the child may NOT practice one second more than the set amount of time. Make it drastically short and something the child can do successfully. The idea is that you want to pair good feelings and success with practice. As Dr. Suzuki said stop before the child wants to stop. The child will be successful, he/she will approach and finish practice in a good mood and so will you. It may be that the five minutes is up before the child has rosin on the bow, adjusted the piano bench or found their accompaniment tape, but it doesn't matter. At first, the child will think this is just grand, but soon this haughtiness of having had their way will pass as long as you continue the routine everyday matter-of-factly and with a smile. They will ask to practice more when the novelty has worn off, the old cues associated with practice have been neutralized and they desire to see progress. You can also change other cues such as the place or time of practice.

Some parents complain that two weeks of lessons where nothing is accomplished is too costly. On the contrary, it's a win-win situation! If you and your child started the practice session in a snit how much was really accomplished? Two weeks of lessons are wasted then too. Now you and your child are happier before, during and after the session and in a frame of mind where real learning and cooperation can take place. When one considers that these are two weeks out of typically 12 years of study, the tradeoff sounds pretty good.

Secondly, reward the achievement i.e. staying on the practice wagon with small, but meaningful-to-your-child rewards. Rewards (or punishments for that matter) will only help motivation if your child perceives them as valuable. Research in reinforcement theory shows that the desired behavior is more permanent when, initially, rewards are consistently given for the desired behavior. However, once the desired behavior is established, the rewards must begin to be less predictable and given more randomly for the behavior to persist.

Thirdly, the experts say, enlist a buddy. For most families, the practicing parent is the buddy. In others it's the non-practicing parent who can be the cheerleader for both practicing parent and the child. But it could also be a grandparent, an older sibling, caregiver or classmate who is an admirer of the talent your child possesses. They can cheer for the progress made toward the goal, ask for concerts and, in general, celebrate and encourage the child to continue their progress. In addition, create reasons to give concerts so that there is a reason to practice besides pleasing you and your teacher. Play grandma's favorite song on her birthday. Sing a lullaby to put the baby to sleep.

Fourth, write down a practice goal and keep it in a place where the child can see it and check your language. Instead of writing or saying, "We *have to* practice at 4:00," try "Today we *get* to practice at 4:00." When needed, remind students of times they have achieved other goals in the past. Praise and encourage their effort toward cooperative, cheerful practice. On the other hand, remember that life happens and you, as parent, and your child are not going to be in tiptop shape mentally, emotionally and physically every day, but how you handle that situation gives the child strategies for handling other situations in life that don't go as planned.

Finally, it's important that we lead by example. Research that has examined the childhood environments of professional performing musicians found that they all had parents who valued and enjoyed music even though many were not professional musicians themselves. They went to concerts, played CDs and the radio and enjoyed music making as an amateur. They also had a strong work ethic.

Our children "learn what they live," as the poster says. Understanding the difficulty of perseverance and reflecting on our own successes and failures to be perseverant as adults may prompt us to be more

creative in our ability to create and sustain the desire to develop this daily habit in our children. Dr. Suzuki said that we only have to practice on the days we eat. Given the 87% abandon rate, thank goodness that he didn't add "and only on the days that parents stick to their new year's resolution." Actually, congratulate yourselves. The fact that you are reading this article means you can count yourselves among the 13% that haven't given up on practice!



The Aber Suzuki Center Adult Recital

By Thomas Yang

Studying a musical instrument as an adult presents a different set of challenges than studying as a child. Besides the added responsibilities that adults take on in ordinary life, the way adults learn is probably very different than the way children learn. In a program such as ours, where so much of our teaching is focused on children, an adult student might even feel out of place. It is therefore a pleasure to report that the Aber Suzuki Center does have an active and growing number of adults studying music. On February 3, 2007 an informal recital for these students was evidence of the vitality of the adult students in our program.

The setting was very low key. On a Saturday morning, students and supporters crammed into one of the piano studios and played for each other. Pieces included works by Suzuki (even adult recitals include the "Twinkle Star Variations"), Beethoven, Mozart and Chopin. Since there were two very different pianos in the studio, students got to try their pieces on different instruments and see the effects on their performances. Those who performed included **Jeannie Hill, Sue Ollech, Leslie Markman, Hyun Kim, August Kochanowski, Kerry Niswonger, Barb Zander and Linda Nelson-Schreiber.**

Learning to play a musical instrument as an adult can be an isolated experience. Sharing the joys and challenges of this experience with other people in the same place of life can enhance the journey. The conversations over coffee and cookies after the playing are an important part of the experience of adult music study.

The adult recitals are informal, but enriching – and it is the only recital in the Aber Suzuki Center where you can drink coffee during the program! So if you are an

adult student and would like to play or just listen and enjoy friendship over music, check out the next adult recital.



Videos of Dr. Suzuki Are Now Online

By Pat D'Ercole

"The American Suzuki Institute at the University of Wisconsin-Stevens Point: The Suzuki Method in Action"

The American Suzuki Institute, the International Suzuki Association and the University of Wisconsin Digital Collections Committee are proud to announce that 24 hours of video of Dr. Suzuki teaching at the 1976 American Suzuki Institute is now online for anyone to see. Now teachers, students, parents and researchers all over the globe will be able to view the collection under the above title and see Dr. Suzuki teaching children, demonstrating his ideas to teachers and speaking about his philosophy, just as many of us, who were old enough to attend the Institute that year, saw first hand.

To access the videos you can utilize a search engine using word combinations such as "Suzuki", "videos" or "American Suzuki Institute" or go directly to the site at University of Wisconsin Digital Collections by typing <http://digicoll.library.wisc.edu/Arts/subcollections/SuzukiAbout.shtml>. This is the home page for the collection with information about how the videos came to be.

In addition to the original footage, the first eleven of the 35 records are edited versions of the lectures and demonstrations Dr. Suzuki gave to teachers. These are organized by topic so that anytime Dr. Suzuki spoke or demonstrated a technique such as changing strings that clip is on the tape of that title.

As you will observe in these videos, Dr. Suzuki was still a very active man in 1976. He seems to have unlimited energy for teaching and was at the height of traveling internationally to promote his philosophy and his particular approach to teaching the complexities of string playing to children as young as 3 or 4 years. What a tremendous benefit it is for teachers around the globe to be able to see the master himself via the internet and to study and discuss his ideas just as the teachers, parents and students did 30 years ago.

The American Suzuki Institute is held on the UWSP campus each August. It is the oldest and largest of its kind outside of Japan. It is also the prototype for other institutes that have been established in the Americas, Europe, Australia, and other countries. It is only fitting then that this collection of videotape continues to contribute to the Suzuki legacy.



Festival Concert Review Pieces

The 2007 Aber Suzuki Center Festival Concert will be held at 2:00 p.m. on April 29 at Ben Franklin Junior High School. The reception following the concert will give everyone involved the opportunity to marvel at the musical accomplishments and to honor the graduating seniors.

Please use the following list to focus your preparation for this recital. Individual preparation really does determine the overall quality of the group performances. This is a wonderful opportunity to follow Dr. Suzuki's advice "Raise your ability on a piece that you can play."

Plan to bring your family and friends to this fabulous musical celebration.

Violin:

Book 8: Tambourin by A. E. Gretry
Book 5: Concerto for Two Violins by J. S. Bach
Book 4: Concerto for Two Violins by J. S. Bach
Book 3: Minuet 3 by Christian Petzold
Book 2: Witches Dance by N. Paganini
Book 1: Minuet 3 by C. Petzold, Song of the Wind by S. Suzuki

Viola:

Sonata in G Major---2. Allegro by B. Marcello
Circus Time by Joanne Martin
Chorus from Judas Maccabaeus by G. F. Handel
Toad in the Hole by Sheila M. Nelson
Twinkle, Twinkle Little Star arranged by T. Glazer

Violoncello:

Bile Them Cabbage Down-Traditional-arr. Rick Mooney
Gudulke Fantasy-Arr. Van Wormer/Leviton
Chorus From Judas Maccabaeus G. F. Handel
French Folk Song-Arr. Nordstrom

Quinn O'Reilly Senior Recital

Quinn O'Reilly will present his senior recital on Saturday, March 31st, at 7:30pm in Michelson Hall at the UWSP Noel Fine Arts Center. Quinn will be performing on the violin, viola, and alto saxophone. On violin, he will play Beethoven's Romance and Concerto in A Major by Mozart. On viola, Quinn will perform works by Hoffmeister, Marais, Schubert, and J.S. Bach. Quinn will also perform a Telemann duet with flutist Tracey Oudenhoven, and Chanson et Pas Peid on alto saxophone. Quinn will be accompanied by Mr. David Becker. A reception will follow.

Quinn began his Suzuki studies in first grade with Rebecca (Blum)White. Quinn then began lessons with Mr. David Becker, and continues studying with him. In fifth grade Quinn began his saxophone studies. Quinn began viola lessons with Mr. David Becker in ninth grade. Quinn is currently a senior at Stevens Point Area Senior High, and plans on pursuing a Music Education degree at a university that has yet to be decided.



The American Suzuki Foundation

By Bill Jenkins

The American Suzuki Foundation is a charitable organization dedicated to supporting students participating in all Aber Suzuki Center (ASC) programs. It operates independently of ASC, but maintains close liaison with ASC faculty through the director, Dee Martz. You might condense the many goals of the Foundation into one philosophical objective: To allow our talented children to share the gift of music with others.

The Foundation accomplishes its objective by offering aide and assistance annually to families enrolled in ASC programs, to ASC faculty, and to teachers learning to apply the Suzuki Method to their teaching. For example, this year the Foundation will award \$8000 in needs-based scholarships to families requiring assistance in paying tuition for ASC programs; these packages were mailed in November and have been awarded. An additional \$2700 will be awarded this spring for the Aber Children's Scholarships; application packages will be mailed in March. These scholarships are open to all families enrolled in ASC programs, and therefore each family is encouraged to apply each year.

Another significant scholarship is the American Suzuki Institute (ASI) scholarship. A total of \$5000 is awarded to typically five teachers participating in the ASI held each summer at UWSP. This scholarship is very prestigious and receives many highly-qualified applicants from around the world.

Other scholarships awarded each year by the Foundation include a \$4000 scholarship to a UWSP teacher-trainee studying the Suzuki Method, and about \$3500 for workshops and studio enhancements for ASC faculty.

All giving by the Foundation is continually reviewed by the board of directors, which consists primarily of parents with students who are or have been involved in the Suzuki Program. A scholarship committee within the board reviews all scholarship submissions and makes award recommendations to the board. This annual giving is funded through two sources: interest from our investment accounts and the annual Music of the Masters fundraising event. The income from these two sources is what allows the board the flexibility to offer, and in many cases increase, scholarship awards to needy and deserving students of the Suzuki method.

Current members of the board include Tim Zander, President; Nancy Chinn, Vice President; Bill Jenkins, Treasurer; Sheila Banovetz, Secretary; Teri Jenkins; Brian Formella; Gretchen Anderson; Sara Oberthaler; Henry and Theresa Chao; Karen Harms; Dee Martz, ASC Director; and Jeff Morin, Dean of the College of Fine Arts and Communication.



Voila Viola

By Dee Martz

Recipe for a Healthy Viola Sound

Basic Ingredients:

- 1 violist with well aligned body posture
- 1 properly adjusted viola with 4 fresh strings
- 1 shoulder pad or sponge –must be fit to each unique combination of viola and violist.
- 1 viola bow with good hair, adequately rosined
- 1 bow hand—relaxed and balanced

Take violist with well aligned posture. Add viola by placing it on the left shoulder. Lift bow with a well

balanced, supple right hand. Put bow on the C string and sink hair into string using arm weight. Pull the bow from frog to tip across the open string using a long, circle bow motion. Repeat as necessary on all open strings. Experienced cooks may also push the bow in tip to frog circles. The bow hand should feel the friction as the bow moves the string. Imitate open string sound on other notes. When well done the jaw bone and scroll will vibrate freely due to rich overtones and sympathetic vibrations

For best results:

Re-check posture often as it can go bad without warning.

Use rosin sparingly.

Discard all bow holds and bow grips.

Avoid digging and pressing.

Remember that intonation influences tone.



Openings for Piano and Viola

The Aber Suzuki Center currently has immediate openings for piano and viola students. For more information, please call the Suzuki Office at 715-346-3033.



February 2007 Graduates

- Victoria Tillotson, Piano Book 1
- Alexa Haynes, Piano Book 2
- John Peck, Violin Book 1
- Madeline Luetmer, Violin Book 2
- Naomi Crump, Violin Book 4
- Ann Tillotson, Piano Book 2
- Jordan Hornung, Piano Book 3
- Jason Smith, Violin Book 4
- Kelly Tillotson, Piano Book 3
- Teddy Schenkman, Viola Book 4
- John Banovetz, Viola Book 6
- Kelsey Christensen, Violin Book 7



Student News

The Aurora String Quartet (**Hannah Buehler and Lindsey Mocadlo** - violins, **John Banovetz** - viola and **Chris Peck** - cello) provided music for an exhibit of art produced by Portage County school children. The art exhibit was sponsored by the Boys and Girls Club of Plover and was held at Mark Motors in Plover on Tuesday, January 9.

The following students auditioned for the WSMA High School Honors Orchestra: **John Banovetz** - viola, **Hannah Buehler** - violin, **Will Mitchell** - cello, **Lindsey Mocadlo** - violin, and **Sam Schenkman** - violin.

On February 17, **Laura Josephson** participated in the WMTA district auditions held in Wausau, WI.

Richard Meilahn, Rachel Ley, Katherine Young and Maleah Zinda attended the Suzuki Retreat in Madison sponsored by the Suzuki Association of Wisconsin on January 11-13. They enjoyed playing in the rotunda of the Capitol Building for the final concert.

Maria Marchel, Emily Spaid, Gretchen Sands and Chris Droske performed in the pit orchestras for *Fiddler on the Roof* at Pacelli High School, while **Phillip Smyth** played the Fiddler and **Kaitlin Zinda** was in the chorus.

Maria Marchel, Hannah Buehler, Quinn O'Reilly and James Banovetz performed in the orchestra for *Music Man* at SPASH while **Jesse Nummelin** was one of the actors.

Petrea Schedgick participated in the Central Wisconsin Honors Orchestra Festival at the Noel Arts Center on Thursday, February 8.

Roshini and Dinesh Traynor participated in the Chinese New Year celebration in Michelsen Hall on February 17th. Roshini played a popular traditional Chinese love song and the Chinese folk song "Jasmine" on her violin, and Dinesh sang Twinkle, Twinkle, Little Star in Chinese.



Faculty News

Dee Martz and Dave Becker performed with the Central Wisconsin Symphony Orchestra at the Dorothy Vetter Children's Concerts held at the Sentry Theater on January 26, 2007. They also performed with the CWSO at Sentry Theater on February 24 and 25.

On February 17, **Tom Yang** was an adjudicator at the WMTA district auditions held in Wausau, WI.



Upcoming Events

Marathon Saturday

March 10, 2007

March 31, 2007 (Piano only)

April 28, 2007 (except piano)

Solo Recitals*

March 11, 2007

April 1, 2007

String & Voice Festival Concert

April 29, 2007, 2:00 pm, Ben Franklin Jr. High

Solo & Ensemble Concert

May 12, 2007, 2:00 and 3:30 pm, Michelsen Hall

CSCO Concert

May 12, 2007, 7:00 pm, Michelsen Hall

Piano Festival Concert

May 13, 2007, 2:00 and 3:30 pm, Michelsen Hall

*Solo Recitals held in Michelsen Hall unless otherwise noted

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



AMERICAN SUZUKI INSTITUTE

UNIVERSITY OF WISCONSIN-STEVENS POINT

JULY 29 – AUGUST 4 and AUGUST 5 – 11, 2007



STUDENT CLASS OFFERINGS

July 29-August 4, 2007
Violin ♦ Piano ♦ Cello ♦ Flute ♦ Harp

August 5-11, 2007
Violin ♦ Piano ♦ Cello ♦ Viola ♦ Guitar ♦ Bass

July 29-August 11, 2007
Chamber Music Program for advanced students

TEACHER DEVELOPMENT COURSE OFFERINGS

July 29, 2007
Every Child Can!

July 29-August 11, 2007
Violin, Piano and Cello Book 1

July 29-August 4, 2007
Violin 2, 4, 6, 8 and Practicum ♦ Piano 2 ♦ Viola 5 ♦
Voice 2 ♦ Cello 2, 4 and 6 ♦ Flute 3 ♦ Harp 3

August 4-5, 2007
Enrichment Class-Natural Approach to Music Reading
All Instruments (10 hours)

August 4-11, 2007
Bass 1

August 5-11, 2007
Violin 3, 5, 7, Practicum and
Supplemental-Mozart Concertos G, A, D ♦
Piano 3 ♦ Viola 6 ♦ Cello 5 and 7



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WWW.UWSP.EDU/COFAC/SUZUKI

Prefer to have a brochure mailed to you? Leave your name and mailing address at 715-346-4970
or email us at suzuki@uwsp.edu. Questions? Call us at 715-346-3033.