



AMBASSADOR

Aber Suzuki Center

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

March, 2010

Upcoming Events

Tuesday, March 9, 2010
Parent Education Session
“The Art of Reviewing with a Purpose”
7:30 pm, NFAC 144

Saturday, March 13, 2010
Marathon, 9:00 am – 12:00 pm

Sunday, March 14, 2010
Solo Recitals, 2:00 and 3:30 pm
NFAC Michelsen Hall

Saturday, April 10, 2010
Piano (only) Marathon, 9:00 am–12:00 pm

Sunday, April 11, 2010
Solo Recitals, 2:00 and 3:30 pm
NFAC Michelsen Hall

Saturday, April 24, 2010
Marathon (except piano), 9:00 am – 12:00 pm

Sunday, April 25, 2010
String and Voice Festival Concert, 2:00 pm
Ben Franklin Junior High Auditorium

Saturday, May 8, 2010
Solo & Ensemble Concert, 2:00 and 3:30 pm
NFAC Michelsen Hall

Saturday, May 8, 2010
Central State Chamber Orchestra Concert
7:30 pm, NFAC Michelsen Hall

Sunday, May 9, 2010
Piano Festival Concert
NFAC Michelsen Hall

From the Director's Desk

By Pat D'Ercole, Interim Director

Dr. Suzuki, along with Maria Montessori and other educators have observed that youngsters (and not so youngsters) like to imitate. Imitation of what is seen and heard is their primary way of learning. However, it takes some years for children to discriminate between what is good to learn and what is not. That skill develops later (as we may well know from some potentially embarrassing situations). Therefore Dr. Suzuki reasoned, the environment must be of the highest quality, from the standpoint of developing both one's musical talent and one's character. There is a popular poem, *Children Learn What They Live*, (available on the internet) that captures this sentiment very well. Children need to be surrounded by people who exhibit the behavior that exemplifies the values that are desirable for them to learn.

Having the opportunity to observe the desired behavior/values is also important for motivation too. Daniel Coyle, in his book *The Talent Code*, talks about how “hotbeds of talent” keep producing outstanding ability. “[A] breakthrough success is followed by a massive bloom of talent.” This is how motivation or “ignition” as Coyle calls it, works. Coyle says, “Ignition is about the set of signals and subconscious forces that create our identity; the moments that lead us to say *that is who I want to be*. We usually think of passion as an inner quality. But the more I visited hotbeds, the more I saw it as something that came first from the **outside world**.” (Bolded emphasis added; Coyle, p. 101). So “ignition” can't happen if the spark and the burning materials are too far apart. How, then, do we provide for ignition in Suzuki? Each semester there are actually multiple opportunities of which families can take advantage and the more one is proactive, the more probability increases that ignition will happen.

Many of those opportunities are built right into the Suzuki philosophy of education. For example, lessons are open to observation. Come a few minutes early or stay a few minutes after your lesson to observe another student. Monthly marathons and recitals provide a spark for ignition too. Students hear more advanced repertoire that touches their soul

or they see someone play with the posture point that they are working to improve. They get ignited by the idea that "if (s)he can do it, I can too!" Intermediate students might be inspired by hearing a high school string quartet or the Central State Chamber Orchestra perform or to hear an exciting opera sung or a pianist play a Bach fugue. In addition, each year at this time posters for senior recitals are covering our bulletin boards. Attend one and suggest to your child "that in X number of years that could be you." This year we also offered an ASC Faculty recital for the inspiration of our students.

But if you really want to cause an explosion in your child's desire to make music, probably the most surefire way to do it (no pun intended) is to attend the American Suzuki institute. For 5 days, everyone in the whole world seems to be a musician and seems to have fun doing it *with* their parents. Everywhere on campus kids are taking lessons, practicing in practice rooms and under a shade trees, seeing their peers and performing on recitals and going home at the end of the week wanting for more. Parents get re-energized too by lecture geared to their needs and networking with other parents. This is a camp, not for the extraordinarily motivated or the particularly gifted. Quite the contrary; it is THE place to come to *become* exceptionally motivated and gifted.

In honor of our 40th anniversary, March has been designated as **American Suzuki Institute Month**. During the next four weeks, there will be ASI exhibits in the waiting room. Throughout this edition of the *Ambassador* you will find articles written by Mrs. Fuller, parents and students describing their reasons for attending. Please read them, talk to the authors when you see them, and begin now to plan attend for ASI 2010. The ignition one receives both as a parent and student lights a flame of motivation that lasts nearly the entire year. It just might be the spark that makes the difference of a lifetime.



Festival Concert Review Pieces

Violin Festival Concert Review List

Eccles: Sonata in g minor, 1st mvmt.
 Bohm: Perpetual Motion
 Lully: Gavotte (get new bowings from your teacher)
 Von Weber: Hunters' Chorus
 Bach: Minuet I
 Folk Song: Go Tell Aunt Rhody (in D)
 Folk Song: Lightly Row
 Twinkles Variations (in D)

Viola Festival Concert Review List

Telemann: Concerto in G, Presto (no repeats)
 O'Carolan/Walker: Planxty Fanny Power (with repeats)
 Grainger: Shepherd's Hey (with repeats)
 Von Weber: Hunters' Chorus

Handel: Chorus from Judas Maccabeus (Suzuki trio version)
 Suzuki: Allegro
 Perrin/Friedlander: Hot Cross Buns (trio)
 Folk Song: Go Tell Aunt Rhody
 Suzuki: Twinkle Variations

Cello Festival Concert Review List

Boccherini: Sonata in C Major for Two Cellos, Allegro moderato
 J.S. Bach: Minuet No. 3
 Von Weber: Hunter's Chorus
 O Come, Little Children
 Go Tell Aunt Rhody
 Twinkles



The American Suzuki Institute Turns 40!

By Kyoko Fuller

Maybe you noticed. The days are getting a bit longer, the sun is a bit brighter, the air is a bit warmer (at least for a few days) and I can finally see my driveway! Dare I think that long-forgotten season, Spring, is not too far away, and then (Oh joy!) Summer! And so now we begin to plan our travels and our visits and even special events, like the American Suzuki Institute. ASI will be a very special event this year as we will remember its 40th Anniversary.

The American Suzuki Institute is the oldest Suzuki workshop in the nation. Founded by Margery Aber in 1971, the Institute was designed to closely follow the ideas of Dr. Shinichi Suzuki about what a summer music school should accomplish for children, parents and teachers, though with one major difference, in having its focus on individual student development. Dr. Suzuki visited the Institute twice, in 1976 and 1984, and he strongly supported its programs. Over the years, the Institute has retained and refined the unique qualities that have set it apart from many other summer workshops that have sprung up around the country.

Some of those qualities are quite easy to recognize. Consider the location, Stevens Point, which is definitely off the beaten path, and not on anyone's top ten "must see" list. But this is the place for those who want to get away from the hustle and bustle of suburbia or city and simply focus on music. The students and their parents keep coming because of the environment, that is, the musical environment, which is so rich and transforming. Year after year, some of the finest Suzuki teachers in the world have given their best to inspire thousands of little musicians in this place.

A very special distinction of this Institute is its encouragement of excellence in the full context of friendly competitiveness and warm camaraderie that helps students of all levels and all abilities really stretch themselves to grow. Two of our children,

Joel and Andrew, grew up around the Institute. Their musical fervor was ignited by teachers and recitals as they and their new friends encouraged each other to greater success. Later, when they attended other music schools, they discovered the often cruel world of musical competitiveness and remembered how different it was here. Dr. Suzuki taught that all children have talent that must be nurtured by an environment of loving care.

So the Institute began small but as the word got out it grew massively to reach an enrollment of over 1500 students. It was a phenomenon! Then other Suzuki workshops were started, some in attractive locations, and now there are more than 60 of them in the summertime. And yet ASI still continues to draw and inspire.

Today, it is challenging for families balancing demands of budget and busy summer schedules to find a way to the Institute. But considering the value of the experience, I believe it is well worth the effort. This year there will be some new activities to help students and families have even more enjoyment and making it easier for parents to attend lectures and panel discussions. Also, added will be enrichment classes for children to broaden music-related activities. Please check it out in this year's brochure. Hope to see many of you there!

Highlighted Features of the 2010 Institute:

- Daily classes for all levels from pre-twinkle to advanced students for piano, violin, viola, cello, bass, harp and guitar with master classes, group techniques class, group repertoire classes, and enrichment classes.
- Master classes for advanced students with the guest artists by audition.
- 2 weeks of chamber music classes and orchestra for advanced students.
- 20 lectures a week for parents and teachers.
- The guest artist recitals on Monday nights and faculty recitals on Tuesday nights.
- Daily student solo recitals and informal solo recitals followed by grand festival concerts on the last day.
- The Chamber music and Orchestra recitals the second week.
- Teacher training courses
- A special ASI alumni event on Friday and Saturday of the first week

Print a brochure from our website (www.uwsp.edu/suzuki), or pick one up from your teacher or on the book shelf in the waiting room.



What the Students are Saying About ASI

I've been playing piano for twelve or thirteen years, and in that time Mr. Yang has made me a much better musician. Sometimes, though, it's beneficial to play in a new environment, with different instructors. Not only has Suzuki summer institute helped me grow musically, I've also made several lasting friendships.

Different teachers come from all over the country to help you polish a working piece and a review piece. It's remarkable to see how quickly your pieces will improve in a week. The instructors bring fun new ideas and exercises to prepare you for a final concert, in front of everyone at Summer Institute. Each day, I had three classes, all with different instructors. There was a group lesson, a theory lesson, and an individual lesson.

Between classes, we would do anything from picnicking outside Old Main, roaming the campus, and swimming in the campus pool. I also practiced a lot. Each year, I would beg the office to give me a key to the grand pianos. Needless to say, there was something about institute that motivated me. Whether it was the friendly competition or the teachers, I have no clue. What I do know is that not only did Institute give me an advantage come fall, but I also had a ton of fun.

Soren Anderson
Pianist
Age 16

For some reason, when I go to the summer institute, it makes me excited about playing the violin. The first thing is that you [Pat D'Ercole] and the rest of the teachers there are awesome! How do you all come up with such fun, exciting, and very helpful exercises? Some of my favorite ones are when you make an exercise into a game. I can end up playing for four hours a day and not even feel tired!

The second thing is that if you practice every day for 100 days or more, you get to go on stage, tell things about yourself to the audience, and get an award certificate. The awards are handed out at the talent show, which is when students can show their talents in a very funny way.

The third thing is you can have lots of fun making friends and playing outside. I love to go rollerblading and swimming at the University pool with my best friend, Frederick. My favorite thing about the pool is there is a high platform to jump off of.

I'm excited about going there this summer. I hope you are too!

Marco Kurzynski
Violinist and Pianist
Age 7
Three-Time Institute Attendee

I like Institute because I see my friends.
It is fun to play my violin with so many others.
The play-ins and orchestra are my favorite.

Frederick Van Tiem
Violin
Age 9

I like attending the American Suzuki Institute because:

1. You make lots of friends
2. You get to know other teachers
3. You play a lot of music
4. In some classes you learn new pieces of music
5. You get to play in an orchestra
6. You get to hear incredible concerts at Sentry Theatre
7. Play-ins are fun
8. It is almost overwhelming, but fun to play a festival concert with 200 other violinists
9. All the teachers play the concert with us
10. The chamber music concerts inspire me

I hope that more and more people join us.

Antony M. Van Tiem
Violin, Viola
Age 12



Our Top Ten Reasons to Attend Summer Institute

By Renae Sheibley

We have attended the American Suzuki Institute of Stevens Point for many years. Our daughter Lauren is 16 and plays violin, and our son Sam, who is fourteen, plays piano. During the week, our whole family is involved in the exciting and educational program to better our children's understanding of music theory and help them advance through the repertoire. Sam and I usually have one of the two weeks to ourselves and Lauren the second. Jim attends the evening events and Friday night concert. This program is such a great experience for students young and old as well as their families and I would encourage you to go this year!

10. It's convenient. It is close to home and we commute daily either by car or bike. We get to see and explore the UWSP campus for a week or two each summer. The UWSP history museum and swimming pool have provided hours of entertainment for us over the years.
9. You are constantly surrounded by beautiful music. Listen to great music all week by fellow musicians practicing in the lawns, halls, dorms and practice rooms. We often attend the daily 4 o'clock recital featuring student solo

performances on their violin, viola, guitar, harp, piano, flute or singing. Each evening there is a special musical event to attend, the Wednesday night talent show is a favorite. The Friday night concert is my favorite when all of the violins attending the institute gather to perform selected pieces from the Suzuki repertoire from book eight to the final Twinkle, Twinkle Little Star finale. Each student stands and plays when the program reaches a song in their repertoire. The pianists have their final recitals during the day on Friday which is also a treat.

8. Great food. We eat out everyday supporting the local restaurants or pack a picnic lunch to eat on campus or a nearby park. Each child gets to choose where to eat each day for their week.
7. Inspiring and informational lectures. During the week Suzuki teachers share inspiring, motivational and informational lectures to help parents and teachers learn new ways to help their students as well as reenergize themselves. When I attend a lecture Lauren or Sam will play a card game in the hall, sit quietly and draw or read while I get to listen to some awesome lecture.
6. Meet new people. Each year we have met wonderful parents and kids. In between classes we have gotten to share ideas and information that have helped us throughout the year.
5. Learning is fun. The group theory and technique classes are informative and the information is presented in fun and creative ways. Sam has especially enjoyed the piano theory class with the card games.
4. Master classes. Each student has a master class with a Suzuki teacher and 2 or 3 other participants. This is an excellent opportunity to learn from another teacher and gain insight into your playing from a different perspective than your home teacher.
3. Group Lessons. This aspect of institute gives students a chance to review repertoire that will be played at the final concert. This class is always fun because of each teacher's ability to think up creative games to play while incorporating Suzuki songs.
2. Time to focus. At institute your child gets to focus on their music and the making of it. Their knowledge and exposure to the musical world is greatly widened, and instead of dedicating a half an hour or so to practicing each day, they are given a full week to concentrate on enhancing their musical skills.
1. Quality time. Our time at institute has given me the opportunity to deepen my relationships with our children and has provided us with some beautiful memories. The real value of the institute is the stronger and more loving relationships that have been built with our children - priceless!



Cello Day

Cello Day 2010 will take place from noon to 6 pm on April 11th in the Noel Fine Arts Center. Open to cellists of all ages this will be a day where you can meet other cellists, play cello ensemble music, and explore new ways to approach the cello. Cello Improviser, Matt Turner will lead us through the exciting field of creating your own music and will have us all improvising by the end of the day. Break-out sessions include: **Preparing for Competitions and Auditions, Joys and Challenges of Adult Cello Study, Wiring your Cello, Building your Chops, and Making your Practicing More Efficient and Fun.** This year's event will be hosted by Dr. Lawrence Leviton, Professor of Cello at UW-Stevens Point, and Dr. Tim Mutschlecner. Please check with Tim for application forms which are **due by April 1st**.



ASC Parent Education Sessions

All Aber Suzuki Center parents are encouraged to attend the Parent Education Sessions which are offered to you free of charge! Join the March session, "The Art of Reviewing with a Purpose", **Tuesday, March 9, at 7:30 pm in NFAC Room 144.**

Future sessions are as follows:

April 13, "Fostering Independent Learning" – BRING A FRIEND MEETING!

May 11, "You Decide the Topic" – details TBA



The Suzuki Violin Books Have Been Revised

Actually, this is old news. The new violin books 1, 2, 3 and 4 have been out for about a year. Book 5 came off the presses this fall. Revised Books 6-8 should be completed within the year. At the request of the Suzuki Association of the Americas (SAA) all teachers were to begin to use the new editions as of June, 2009.

The books were revised at Dr. Suzuki's request, but the work didn't begin until about 5 or 6 years after he died. An international committee of Suzuki violin teacher trainers in consultation with trainers in each regional Suzuki association examined each of the pieces in light of new scholarship in performance practice and pedagogy.

The first thing you'll notice in the new books is that the CD is attached to it. Each of the volumes has been re-recorded to reflect the changes that have been made. The books are bigger with larger print. They also include updated pictures, have more text about the Suzuki method in four languages, posture and

technical points and a reference section in the back consisting of musical terms and fingerboard charts. There are bowing changes and fingering options in some of the pieces. Book 3 probably gets the prize for the most changes.

Even though as teachers we understand and support the musical changes, we, like the students, have moaned a bit about having to change habits that we repeated, often for double-digit years. But change, though sometimes difficult, can be a good thing and can cause us to view things from a new perspective. Here are a few:

1. There is now one international edition that is used on all continents that all teachers will use regardless of country. We truly have an "international language."
2. Musicians need to learn to be flexible. There is never only "one way" in music. In professional orchestras different conductors of the same piece will require different fingerings or bowings to reflect the phrasing they want to express.
3. It is an opportunity for book 1-3 students to be the "pros" and to lead the advanced students in learning the new bowings at marathons. By the same token, the advanced students can model openness to learning new things.
4. It provides teachers an opportunity to share with students and parents their rationale for choosing a certain fingering or explaining the effect of the new bowing changes.
5. It illustrates how difficult it is to unlearn a habit!



And the Survey Says....

Teachers offer many ideas each week to help Suzuki families make practice fun, schedule listening time, devise review systems, etc., but parents are a creative bunch and they know how they've tweaked those ideas to work for their children in their family routine.

This column is an opportunity for parents to share their ideas with other parents and your teachers. On the first of each month each teacher will have a half sheet of paper with a question as to how parents put Suzuki principles into action. If you have an idea to share, please write it down. Then on the 20th of the month the suggestions will be collected and published in the next Ambassador. Pick up an answer sheet from your teacher, or from the bookcase in the ASC waiting room, and share your ideas by returning the answer sheet to your teacher, or drop it in the payment box in the waiting room. Or, join the discussion on our Facebook page! Then check out

the next Ambassador's "And the Survey Says...." column to learn what techniques other parents have found works for them.

The question for February was: What review systems have you used?

Our system is very complicated. Pieces learned long ago get reviewed every four weeks; slightly newer ones, every three weeks; and so on. About five pieces get reviewed every week, the most recent piece every day and the second most recent piece twice a week. We have a bulletin board to keep track of all this.

We made a list on graph paper of all the songs each child knew. After playing the piece, they could color in the square or fill it in with a tiny sticker. We kept the rows even so less favorite pieces weren't skipped.

Review is always a little hard. My kids like to play the songs they like. What I did was I bought a duet book so when they play duets together, they are having a lot of fun.

Asked kids to set their own goal, usually one week, one book.

When they play Book 1, I encourage them to play in higher position, challenge them.

At a young age, a bowl was on the table with pieces of paper with all review pieces on separate pieces. Draw one from the bowl each day.

At an older age, review pieces are written right on the notebook page of the last lesson. My child has to "check" off one piece each time he practices. This way he doesn't have to think about which one to choose. I, as the parent, rotate the pieces each week on the notebook pages.

Have another family member randomly open a review book. Wherever it opens to, that piece has to be played as review.

I made a "review chart" in a "review binder" for each child. It consists of the songs in Book 1 through Book 8, broken down into two week reviews – five days a week. For example: Day 1 starts with the Twinkles, and one Book 2 piece, one Book 3 piece, one Book 4 piece, and one Book 5 piece. Day 2 follows the same order. Ten days covers all pieces. The binders are in the student's favorite color. All pieces were copied and put in a plastic sheet protector. The student can easily flip to the week, day and piece without searching for books and pages. A labor of love.

March's question: What routines do you use, or what strategies do you use, to develop independence?



Composer of the Month: Johann Sebastian Bach

By Ann Marie Novak

Johann Sebastian Bach was born on March 21, 1685 in Eisenbach, Germany. He was the youngest of four boys in a very musical family. He reportedly had a beautiful singing voice and loved to play the organ and the clavier (a small keyboard instrument). When little Johann was about 9 years old, his parents died; thus he and his brother, Jakob, were sent to live with their eldest brother, Johann Christoph (also a fine musician). Christoph made certain that Sebastian had excellent musical training, but the young lad did not need to be pushed...he often asked for more difficult clavier pieces from his older brother so that he could advance as quickly as possible. In fact, he was so hungry for musical knowledge that he would sneak into the music room at night to copy manuscripts written by famous musicians of the time. By doing this, he was able to learn how the musical masterminds of the time (such as Pachelbel and Froberger) worked.

Sebastian studied long and hard at his trade, and although he became a very respected musician (perhaps one of the greatest that ever lived), his life did not proceed without difficulties. In fact, he always seemed to be getting into trouble in some way. He was reprimanded for insulting musicians he worked with, he was not very popular with the students he taught, he was accused of adding too many trills and other ornaments in the hymns, and he was scolded for making his church music too long and complex (he responded by writing the introductions so short that the congregation would not be ready to begin singing on time!).

Sebastian married twice in his lifetime: the first time to Maria Barbara Bach, and the second time (after Barbara's death) to Anna Magdalena. He had a total of 20 children – seven to his first wife, and 13 to his second wife. Many of these children went on to become well-known musicians and composers in their own right. He wrote many of his smaller keyboard works for the purpose of teaching his wife and his children how to play the harpsichord and clavier. Some of these pieces, such as the Minuets and Musettes are found in our Suzuki literature.

Johann Sebastian Bach left his mark on the musical world in many ways, not the least of which was in the sheer numbers of pieces he composed. He was one of the most prolific composers who ever lived. He wrote throughout most of his life, and he wrote for just about every instrument that was available at the time. He is responsible for sharing with us over 200 sacred cantatas, 250 keyboard works, and far too many instrumental works to list here. The range of complexity of those compositions goes from the two-voice texture of one of the minuets or one of the two-part inventions to the grandest 5-voice fugues ever conceived.

Sources:

Randel, D. M. (1996). "Harvard Biographical Dictionary of Music". Cambridge, Massachusetts and London, England: Belknap Press of Harvard University.
Kendall, C. W. (1985). "Stories of Composers for Young Musicians". Kendall.

Student News

ASC students **Wade Dittburner, Erik Sands, and Emily Clay** performed selections from Haydn's *London Trios* during the CWSO concert intermission on Sunday, February 28th. **Lucas Chan** performed on Saturday.

Jonathan Cochrane auditioned for All State High School Honors Orchestra.

Alyssa Eiden, MJ DeBot and Jonathan Cochrane participated in the WSMA Solo & Ensemble Festival in Port Edwards on Feb. 27.

Natalie Galster will be playing cello and piano at the Habitat for Humanity Swing into Spring fundraiser event at Camp Lakotah in Wautoma on March 13th.

On March 20th, **Natalie Galster** will play celtic music on her cello during dinner at the Buck Rub restaurant in Pine Ridge of Wautoma.



Faculty News

Ann Marie Novak taught at the SAW Retreat in January, and accompanied the final concert.



January 2010 Graduations

Madison Tepp, Voice Book 1
Charlie Frerks, Piano Book 1
Alexa Haynes, Piano Book 4
Katriona Quirk, Voice Book 1
Siri Anderson, Piano Twinkles
Alyssa Schroeckenthaler, Violin Book 4
Jonathan Cochrane, Violin Book 7
Teddy Schenkman, Violin Book 7
Natalie Galster, Cello Book 8
Richard Meilahn, Violin Book 2
Maiah Hamre, Violin Twinkles
Julia Zinda, Voice Book 1
Dinesh Traynor, Cello Book 3
Emma Nelson, Piano Twinkles
Erin Warner, Piano Book 4
Teresita Marchel, Violin Book 7

February 2010 Graduations

Koppany Bodor, Cello Twinkles
Madelyn Andreae, Violin Twinkles
Zsanna Bodor, Violin Book 2
Tatiana Van Tiem, Violin Twinkles
Craig Felt, Violin Book 6
Jocelyn He, Piano Book 1
Joanna Sakamaki, Violin Book 6
Kala Jensen, Piano Book 3
Charity Hentges, Cello Book 1
Jason Smith, Violin Book 6
Erik Sands, Violin Book 8
Jake Kubisiak, Violin Book 10



AMERICAN SUZUKI INSTITUTE STEVENS POINT, WI



**CELEBRATING OUR
40TH ANNIVERSARY
1971 - 2010**

**AUGUST 1-7
AND
AUGUST 8-14**

READ MRS. FULLER'S ARTICLE INSIDE TO LEARN ABOUT SOME OF THE SPECIAL EVENTS WE HAVE PLANNED TO CELEBRATE OUR 40TH ANNIVERSARY!

ALSO INSIDE - BE SURE TO READ WHAT THE KIDS ARE SAYING ABOUT THEIR EXPERIENCE AT THE AMERICAN SUZUKI INSTITUTE, AND WHAT A LONG-TIME SUZUKI MOM CONSIDERS TO BE HER FAMILY'S TOP TEN REASONS TO ATTEND INSTITUTE!

PRINT A BROCHURE FROM OUR WEBSITE: WWW.UWSP.EDU/SUZUKI
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