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Dogs, Friends, Smoke ... and a little boy's imagination



— Joshua —

As a teacher, I find it a good teaching technique to use visual images and metaphors to help the children learn to play their instrument. Imagery can be a tremendous tool in aiding the understanding of certain techniques. "Slow your bow down as if it was a train pulling into the station", "fingers tapping on a hot stove", "elevator bows", etc. Inciting the child's imagination in order to make a point is an exciting way to teach. One can see the wheels turning in the child's head, as, through the image, he is able to improve the technique in question. Perhaps 95 % of the time this type of teaching has fantastic results. Then, there are the "other" children whose imaginations are so overwhelming that as soon as you stop talking "pure technique," the wheels in their heads turn so fast that you can almost SEE the smoke coming out of their ears!!

These children seem to become very involved as they vividly "live" the image. They quickly take off on a tangent and modify the image to such an extent that the image itself becomes the emphasis and the technique is lost and forgotten. These children must be treated differently. Vocabulary and systems for practice become quite technical with many less (or no) possibilities for imagery variations. As a mother of a 5 year old cellist, I must say that the second type of child is very difficult to practice with on a daily basis. Practically every trick, game, and image cannot be used. Pure technique is not always very interesting to a small child. To give an idea of how quickly and completely Joshua can leave "this world" and enter his own, here is a true story from when he had just turned four years old and was starting to learn "Song of the Wind".

Joshua's cello teacher, Ann Grabe, understood very quickly how to "loose" Joshua — just give him an image ... But, these reactions evolve, and very once in a while she would try again to see what would happen.

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On this fateful day she decided to try introducing the technique of leaving the first finger on the A string while the other three fingers hop to the D string and then back to A. The lesson went something like this:

Ann: "Joshua, I want to tell you about three friends (holds onto her 2nd, 3rd, and 4th fingers) and (points to her 1st finger) their dog." (Josh's eyes brighten! This is more fun than cello!) "These friends and their dog live on the A string. Now these friends need to get next door and while they are gone their dog is going to stay home — like this." (Ann shows it on his cello)

Joshua: (very concerned) "Ann, they HAVE to take the dog with them! If he stays home he might get lonely and what if he gets hungry or thirsty! He HAS to go with them." (Joshua's eyes are clouded over with real tears at these thoughts)

Ann: "Sorry Josh, he HAS to stay home — It is against the rules to take him to the neighbors."

At this point the lesson continued with no more talk of dog's or friends and a more technical approach. The next day I was practicing with my son, and as any harried mother could, trying to get their child to finish his practice before school starts, made the error of reintroducing the technique in the following manner:

me: "Josh, remember Ann's story about the dog and his three friends?"

Joshua: "Yeah! but today it's not a dog." me: "What?"

Joshua: "The dog ist not supposed to go to the neighbor's house. Today it's not a dog ... it's a CAT, and the cat can go next door with his friends!"

me: "No, Josh, the cat can't go next door either." (... how did I get myself into this??)

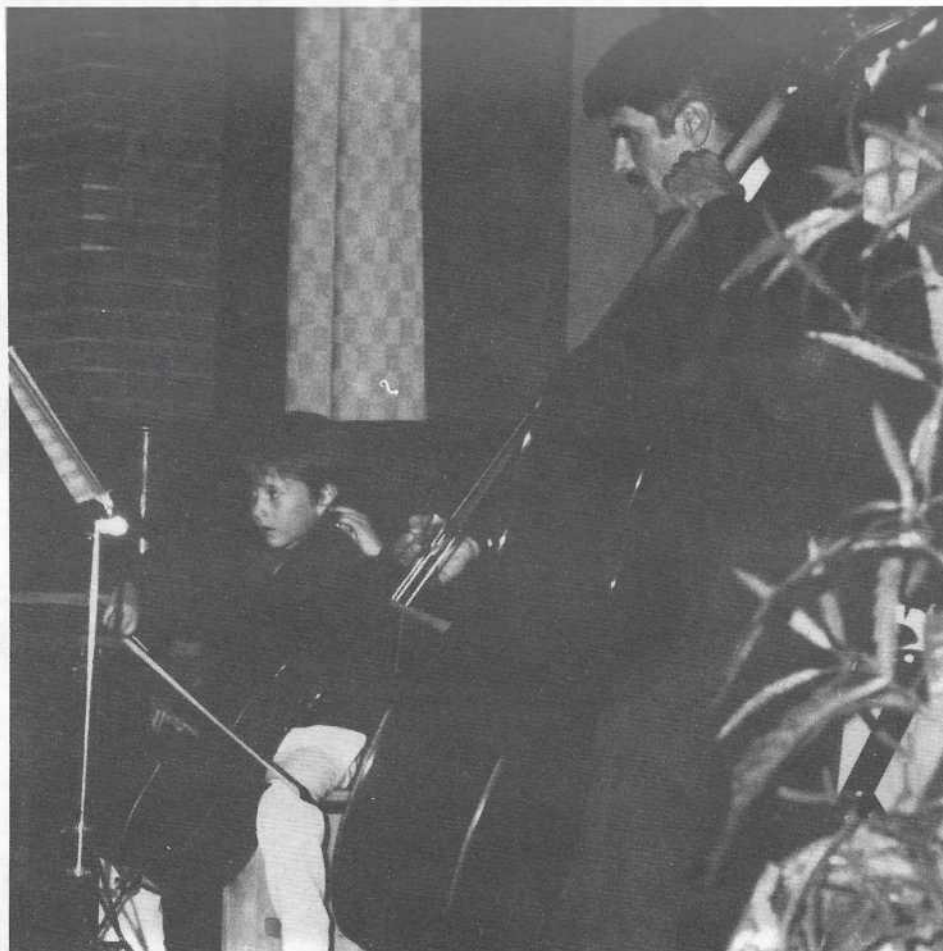
Joshua: "WHY can't the cat go?" (again, real tears in his eyes)

me: "Because, because, ... because" (quick! a reason!) "The people next door are allergic to fur!"

Joshua: (pause ... then with a real look of triumph in his eyes ...) "You know mom, it's not a problem now ... You know, this finger, it's not a dog and it's not a cat — It's a FISH — a fish in water. He hasn't got any hair and he won't bother anybody, so now they can take him to the neighbor's house with them. Isn't that nice mom? He won't be lonely, and he won't be hungry!"

Thank goodness it was time for school. I did NOT make an "image for convenience" mistake again for a long time! About two months later — with absolutely no talk of cats, dogs, or fish in between, sloppiness set in and in a lesson Joshua proceeded to slide fingers (2,3,4) from one string to another rather than hopping them.

Bravely, Ann tried a simple image and asked Joshua to be careful not to let his



fingers fall in the river between the strings. Joshua very quickly and with a great deal of inner calm proceeded to reassure Ann. "Ann, you don't need to worry about them! You see this finger (pointing to n^o 1) — well he's a St Bernard, and if your friends fall in the river he will SAVE them."

So much for Joshua and images. He was only 4 years old ... Imaginations are wonderful things to be treasured and nurtured, but with children like Joshua it helps to have a structure around such inventiveness.

If one considers how often a simple image is a positive motivational and technical experience, it is difficult to realize how much of a problem these same images can cause with certain children.

Such incredibly imaginative children are not the majority, thank goodness, or teaching very small children would be much different and much more difficult. We all have had the child who lets his "rocket bow" crash — a minor case if you ask me!

At any rate — age changes things. As Joshua approaches six years old, I find

images can be sprinkled into practice more frequently, and once in a while they even save time and improve his concentration on specific techniques. I am sure that through Josh's story, many teachers and parents have recognized children that they have known and the feeling these children give you — to BE CAREFUL and watch what you say! Before you realize what has happened, an "elevator" turns into an "escalator" which turns into a "helicopter that saves people caught in a forest fire" — and on, and on, and on ...

by Judy Bossuat

about the author:

Judy Bossuat, graduate of Potsdam State College and the Talent Education Institute of Matsumoto, Japan is especially known for her work with small children. She was chosen at the International Suzuki Conference in Berlin and the European Conference in Sweden to teach the "pre-twinklers", and travels regularly to foreign Countries to give workshops and teacher training courses. She is a recognized ESA teacher trainer and examiner and has been teaching Suzuki violin in Lyon, France for over ten years.



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The Violin School in Lyon

For the last three years I have worked in a very special Suzuki environment, special because it is perhaps the only complete inhouse "sharing of students" in the world, special because of the philosophy and researching principles behind this pedagogical experiment. The subject of student sharing such as found in the Lyon school has always been a provocative topic with colleagues world wide. This article will attempt to clarify some of the frequently asked questions about our set-up and demonstrate why today we can say: "Yes the system is working." Ten years ago Judy and Christoph Bossuat shared their forty students between them, each student having four weeks with one, then a four week series of lessons with the other. As their school grew, other violin faculty including three French teachers and myself, joined into this 'sharing' experiment, meaning for example, that fifteen students will have lessons with Hélène this month, the following month with Christoph, and then back to Hélène. In other words during the school year, each student has two private teachers, and a group teacher (who could also be someone completely different again.) At the end of each month, the two private teachers meet together to discuss what work has taken place, what principle teaching point was emphasized, and where he/she would like the student to go next. Returning to the above example, Christoph would pick up on Hélène's work with the fifteen students, try to expand and follow what she has begun, and of course add his expertise into helping the student evolve into a well-rounded violinist. As you might imagine, the planning of student timetables to fit group and individual teacher's schedules is no small feat. (ie. Hélène might also share five students with me, four with Judy etc.) However, we all acknowledge the merits and advantages of such an operation, though it must be mentioned that it requires a real ongoing commitment to learning to communicate effectively with colleagues and parents alike. Not only psychologically the rewards of such a system are enormous for everyone concerned. The student has a change to hear the same point with different images, and a fresh face in front of him. The parent receives reinforcement of positive habits, from more than just one adult throughout the school year. This can have a tremendous effect. A parent who 'forgets' to work on string crossings with Hélène, will go on to work with Christoph and again spend a month on strings crossings, and then in group class with Judy, work on string crossings! ... Somehow the message becomes very apparent to the parent, and they listen and follow better afterwards. The parent in a very positive way senses the cohesiveness and universal commitment of the Suzuki philosophy ie. that we are all searching for good tone, relaxed playing and the developing of

their child to their highest human potential. It is equally gratifying for the child after struggling for four weeks to master a certain point, to play for the new teacher, who will invariably be surprised and pleased with the progress the child has made during his time with the other teacher. This same 'change of scenery' can also work wonders when a child has become 'stuck', and the current teacher is feeling perplexed by his/her inability to correct a straight bow thumb. When the student changes, the colleague can be there to help, and perhaps discover the magical trick that will transform this thumb into a source of powerful sound.

As teachers we benefit tremendously from having the chance to share students and collaborate on ideas. Every four weeks we each meet with the other teacher to discuss our ideas like new insights into teaching vibrato or a neat idea for a pre-Twinkle group class. These sessions provide informal but meaningful chances to exchange ideas and to improve ourselves in our teaching. It takes work and courage to learn to discuss our strengths and weaknesses as teachers, but what grounds for growth as teachers and as human beings as we learn to support each other. Like many of you I have spent most of my teaching career with my own class of students, and I must say how welcome it is to have a professional ear and help close by when the chips are down, and things are not going as well as they could. It is equally reinforcing to be able to offer advice and another 'new idea' to try when a colleague is experiencing a difficulty.

Being human beings, it is inevitable that from time to time we grow attached to a particular student or they to one of us. If schedules permit, we do try to maintain the relationship where a 'click' between student and teacher is very strong, but once again, we've found the advantages of changing, of learning to adapt to different personalities, important ingredients in the child's development.

Exchanging students gives teachers the freedom to take risks. How odd you might think. But it is true. A teacher may intuitively decide to teach a skill much earlier in the repertoire than what we would normally do. He or she knows that the following month's teacher will certainly reinforce or suggest new ways of teaching the skill to a younger level, but if either of us were to teach alone we probably would never have dared to go on the limb and try.

Today one can sense a consistency pedagogically and philosophically, throughout the violin school. The consistency has been hard won, as we've each had our own contributions to make, and at times have had to stand up vigorously for a point that a colleague may feel is somewhat less important. But by interchanging students and different levels, we can 'spot-check' that the Suzuki

principles are being developed through all the volumes. Because "we cannot all remember everything all the time", this exchange program is our way of adding another vision or pair of glasses to a situation. Very much like a workshop situation, except that we know for the most part, all of the students, and the travel expenses are a great deal less! Currently, we continue this exchange system through until Book Seven or Eight. Admittedly, musical interpretation and advanced repertoire ideas become more delicate to "share" with another teacher as we each have rather strong ideas about how to teach certain pieces. This is how it should be of course, and often at this point a student studies with just one teacher to receive the full benefit of his musical ideas. If there are dangers in this system of sharing, one might well be the wealth of **too many ideas!** and sometimes one idea does not have the chance to be carried through to its fruition. More often, though, a teacher will have a new exercise and the following teacher will not only 'catch' the point, but in true Suzuki fashion develop it to an even finer level.

When it is concert season, La Royaumme de la Musique, Diplômes, and other activities galore, I have to admit to periodically begrudging the time spent in dialogue with the other teachers. Often, exchanges with Judy occur over a 7 A.M. cup of tea (the only time we are both free), and yet we inevitably conclude, excited by a 'new idea', that will light up the next month's teaching of at least one if not several students. In a humble way it is our version of a perpetual workshop, learning situation, developing new dimensions to the child/parent/teacher(s) relationship. Though by no means perfect this system permits each child to benefit from the strengths of each teacher, gives the parent much support and a chance to accumulate many home practising ideas, and for the teacher a chance to really participate in Suzuki's fervent wish that every teacher must work on his or her proper limits in order to rise to the **potential** of the child in front of him. (with a bit of friendly collegial support, along the way.)

by Karen-Michele Kimmett

Karen-Michele Kimmett is a Canadian Suzuki violin and piano teacher, who has taught for the last three years in L'Ecole Suzuki de Lyon.

10th Year Anniversary Concert in Lyon



Véronique Dumousseau, Colette Daltier, Philippe Français, Claire Duret, Karen Kimmett, Claire Schatzman, Hélène Grimand, Ann Grabe, Tibor Varga, Christophe Bossuat, Judy Bossuat, Yolande Leroy, Agnès Catil

For the 10th anniversary of the opening of Suzuki classes in Lyon, France by **Judy and Christophe Bossuat**, students of the school gave a big concert in the Maurice Ravel Concert Hall in Lyon. The concert preparation was long and hard but enthusiasm from all prevailed. Among the pieces played were typical Suzuki repertoire – Vivaldi a minor concerto, Humoresque, Rigadoun, Kuhlau, etc; but also the Concerto for 4 violins by Telemann played by 88 children, Sicilienne et Rigadoun by Kreisler and Monti Czardas by 32 students! The end of the first part of the concert was a medley of pieces played in group by violins, cellos, guitars, finishing with some Swedish folk songs played by all 220 children together.

Monsieur **Tibor Varga** renowned European violinist and conductor, agreed to help with this concert by working with two

orchestras. One orchestra had students aged 7–12 accompany M. Varga in the complete Bach a minor Concerto. M. Varga conducted the second orchestra aged 9–16 which played all of the Four Seasons by Vivaldi – each season being played by a different soloist from the Suzuki School. To prepare this program, M. Varga visited the school in Lyon twice, plus spent an exciting weekend with the children in concentrated rehearsal.

The huge musical success of the concert in front of a full house of 2000 people explains this speech given by M. Varga at the end of the concert.

"I must tell you that the first time I heard of the Suzuki Method I was not very positive. I had not understood because I thought that this method was just one more violin method that taught how to put your elbow, put your fingers,

how to play violin ... I was sure that our traditional methods could teach all of that better.

But many things were different. Here I discovered that this is not just an ordinary method but a **mouvement** not limited to only one continent. A movement that we need and from which our traditional methods, needing fresh impulses, can enormously profit. This is what the Suzuki movement brings and I congratulate all of you on your tremendous instinct having chosen this kind of teaching. It represents a great enrichment for the future of music teaching in all of Europe and the whole world.

I am very proud to have seen this and to have participated in this musical experience."

note: VHS Secam Videos of this concert are available for 160F + postage. Contact ANMSF.

Big thankyou to Edith Code

The viola playing fraternity in Ireland would like to say a big thankyou to Edith Code for all the wonderful hard work and inspiration.

We have started the new academic year with renewed enthusiasm and new ideas. Edith has all of us holding our instruments away from the left shoulder, so we don't squash the permanently embedded marshmallow! She feels a lot of strain is often put on the back of the neck trying to hold the instrument between chin and shoulder.

She advocates sharing the load somewhat with the left thumb. This applies especially to the viola as it is a lot heavier than the violin.

There was a lovely happy atmosphere in the small viola group in Borlänge. We worked out our own programme, thanks to Sven's flexible planning, to suit all involved. We had a few language problems at first but these were soon resolved when all of us developed a communal sign language.

Viola players tend to be a bit touchy about getting full recognition and true to form we three teachers stood up for our

rights, with Edith as spokesperson. As a result Dr. Suzuki spent ages in our class and gave nearly every child individual attention with prods and nudges and a constantly smiling and encouraging face.

On the strength of friendships made in Borlänge the Danish viola group are hopefully coming to Ireland at Eastertime. We look forward so much to meeting you all again.

by Sabine Goor
Leinster Suzuki Group

International Suzuki Cellist-teachers editing the Suzuki Cello School

When love is deep, much can be accomplished

The ancient Greeks classified love into four categories. Besides eros, the romantic love, they described storge-feelings of affection shared by parents and children, agape-selfless giving or generosity, and philia-friendship, respect and a desire to share experiences. These last three surely sustained the cello committee in its 15 year commitment to revise and edit the Suzuki Cello School.

After a work session and meeting at Stevens Point, Wisconsin which was two years in preparation, the committee has completed the editing on books 9 and 10, proofread book 8, and revised books 1, 2, and 3. The support of Talent Education Japan, The Suzuki Association of Americas, Summy-Birchard, and The American Suzuki Institute at the University of Wisconsin, Stevens Point made this meeting possible. The meeting began on August 2, 1988 with the arrival of Akira Nakajima from Japan. Mr. Nakajima is responsible for the completion of the cello school editions in Japan. He brought pages of notes representing the thoughts and hopes of the Japanese cello teachers. For three intense days he worked with Tanya Carey, chairman of the SAA Cello Committee to finalize the presentation of materials. The American and European cello teachers had been using experimental editions for two years and had given their ideas and reactions to the cello committee before the meeting. Committee members Nell Novak and Gilda Barston contributed ideas and fresh listening ears as the choices on the editing of the Haydn and Boccherini Concertos proceeded.

Meanwhile, the proofs of book 8 arrived and the cello teachers at the institute lead by Nell Novak started proofreading.

The formal committee meetings took place on Saturday and Sunday. The discussion and decisions at this meeting were carried back to Japan by Mr. Nakajima for presentation at the Japanese cello meeting at the end of August. The American cello committee worked for the rest of the week on preparing clean copy of the editing for books 9, 10 and ideas for 3 and the zeroxing and mailing of the material to all concerned.

We have agreed that we would use an edition a minimum of five years before revision in order to learn the flow and observe the students development. The first three books have been in print since 1980. We have determined that some changes would help the pacing and corrections should be made. We also have made a commitment that the Japanese edition and the International edition should look exactly the same including the teaching points. A number of points were discussed.

1. Fingerings in book 1, 2, and 3 are for parents, not for cello readers. The parents need more help so the International edition will have more fingerings than previously.

2. Repeating is the heart of Suzuki Method, Mr. Nakajima explained. Dr. Suzuki feels strongly that if we learn one thing well and reinforce it with the next piece, the child's ability will grow quickly. Too many things slow the progress down. We understand that cellos must shift. The idea is to present the CONCEPT of shifting by concentration on the sound and feel of second position in book 2. If the concept and practice is there, then other shifting locations will follow smoothly. Dr. Suzuki would like to have the first three books be a good base with much reinforcement. Repetition must come from two or more pieces in a row with the same teaching point. New points must not get in the way. It is the music that prepares the next book, not the technique. If the technique gets in the way, the ability development of musical sensitivity is lost. The point is to raise the musical sensitivity so the technique flows from this heightened awareness. Ability makes ability.

3. Mr. Nakajima was asked about certain pieces that seem to have several teaching point such as Humoresque. He explained that the seventh position place in Humoresque is not a teaching point — it is not the place that seventh position is studied. This place is a practice point — a place to work out for the music's sake.

4. Book 2 will be focused on second position and the open or extended hand, both back and forward.

5. Bb on the A string needs more emphasis. It was a thought that a Japanese folk song would be appropriate. The Moon Over the Ruined Castle, from the flute repertoire, is proposed in place of Gigue in book 2.

6. Happy Farmer will be moved from book 2 to book 1 after Etude. Allegretto will be reinstated before Andantino and Maytime will be moved to book 2. Minuet in C will have simpler slurring. The European teachers have asked that Maytime be played with Mozart's original notes.

7. Discussion about whether bowings should be the same as violin bowings in similar pieces concluded that it would be better if they agree whenever possible.

8. Book 3 had much to discuss, broad points were discussed before Mr. Nakajima left on Sunday August 6. The committee has mailed their suggestions to the Japanese teachers to discuss in late August. We hope to finalize this book's changes soon.

9. Mr. Nakajima has asked that we prepare a teaching book of the many ideas used in teaching the children. With the completion of the task of

editing the Suzuki Cello School, the cello committee can turn its attention in other ideas and challenges. The editing must see its way through the printing process, recordings are to be made, further revisions of existing books will be made to bring the editions into focus with each other. There are meetings to plan, video tape projects, and orchestral accompanishments needed. The committee members who have devoted themselves to this monumental task for six years have been Gilda Barston, Tanya Carey, chairman, Carey Beth Hockett, Marilyn Kesler, Rick Mooney, Nell Novak, Carol Tarr, Catherine Walker, and Barbara Wampner. International representatives have been Anders Gron, from Europe, Vaclav Adamira from Japan, and Akira Nakajima from Japan. With the election of Tanya Carey as president elect of the SAA, Nel Novak has been appointed new chairman of the cello committee.

Is there any other example of a international music text being written, tried out, and revised by so many contributors over such a long period? We have hundreds of teachers and thousands of children that have contributed to the development of these materials. Some young cellists went through the entire Suzuki materials in the zerox stage as they were experimenting with the new materials, never seeing a book or having a commercial record. To all of you who have offered your comments, your help, and your support we thank you.

When the Suzuki Associations gave this task to the cello teachers, the outcome of 10 books was expected. What was not anticipated was the challenge of taking people with such diverse backgrounds and placing them together to do a task. This task has given group of teachers and opportunity to evolve a process of decision making that transcends national boundaries, personal interest, and cultural differences. You can't vote on bowings, you can't choose a piece with 4 people wanting it and 3 people not wanting it. You can't take a decision of international significance with one person raising himself above the group and dictating. We have evolved a process of decision making by consensus. It is sometimes slow but we have all learned that we can live with more than one "right" way. This process has taught us that with Dr. Suzuki's ideals and with the thought of what is best for the children, we can learn to live together as equals with respect for each "living soul". When love is deep-much can be accomplished.

by Tanya Carey

Reactions to articles

"Further Thoughts from Berlin"

Dear Editor,

I was very pleased to see the letter from Louise Behrend because I have often been aware of an undertow of concern within the Suzuki movement about some aspects, coexisting uneasily with a natural concern to present a united front, a certain tradition of authoritarianism stemming largely from its Japanese roots, and of course a positive and deep respect of Dr. Suzuki's own immense achievement. This can make criticism a difficult business.

My heart sank, I have to say, when it was announced that there would be group performances of Tchaikowsky etc, although one listened to them out of curiosity. Having adjusted oneself to the idea, the ineptness of the execution struck one forcibly. Here is one of the most technologically advanced nations of the world asking these players to perform to a tinny tranny. Could they not at least have had the best available sound system to give them the genuine thrill of seeming to be accompanied by a real orchestra and at a fraction of the cost? Here was one of the few reasons which I would have accepted for the exercise simply thrown away.

Ms. Behrend criticises the actual execution of the players, a matter on which I don't feel my opinion would be of any value, what is more important to me is that those players would have been better employed doing more worthwhile things than going ever onward and upward with into solo repertoire as if that were all there is. Most British teachers do, I hope, have an idea about the development of ensemble work which is roughly on these lines:

During Book 1

- simple duet part for the twinkles
- awareness of accompaniment in e.g. Long Ago
- being able to bring in group and/or pianist

During Book 2:

- a few easy second parts rote-learned
- lead in & out of pauses, show dynamics and style

During Book 3/4:

- sight reading in two or three parts, inc. duet parts
- Duet classes in competitive festivals
- Joining junior orchestras at school etc.

During Book 5/8:

- Senior orchestras,
- elementary chamber music at courses & camps

Advanced:

- Local or national youth orchestras
- Some idea of conducting for some
- Independent chamber music & sonata partnerships

Perhaps there is evidence that Suzuki is

Perhaps there is evidence that Suzuki is interested in such matters but I have not noticed it. Japan is simply a different place. But with all those wonderfully skilful players one cannot but suspect opportunities lost. Wonderful pianists, but did any of them ever accompany a violin student? The violinists always seem to play with a director-teacher or an accompanist-teacher, a method which solidifies the concept of "the one and only way" of playing a work. Are different students ever selected to lead a work, asking the group genuinely to follow their interpretation? Even in Book 1 groups, different children may be asked to do this and their different ideas of a piece subsequently compared. Memorisation is good, but memorisation up to the point where you can follow a real person and not the internal memory of a tape recording is both a more human activity and more related to the real world of music-making.

I do hope the Tour Group organisers among others, will notice these now often felt and increasingly voiced reservations. If they really want to show us what they can do, I wish they would wheel off the Wieniawski warhorses now and then, and give us a Mozart quartet, a Beethoven Sonata, a concerto grosso led by a pianist or violinist and with no tutor in sight. I have a sort of waking nightmare that a concert of string quartets (late Beethoven) will be announced, and before our horrified eyes one will troop to perform Op. 131—100 first violins, 100 second violins, 75 violas ... They couldn't! — could they?

There are other matters I should like to raise beyond the Tyranny of the Tape Recording. Take the repertoire for instance, which has been criticised to death by the traditional critics already. Accept the concentration of baroque and the omission of modern works, and the extraordinary jumps in level at places like Etude, Gossec or Country Dance. If nearly everyone in Books 6 to 8 learns Svendsen Romance, Mozart Rondo, Meditation, Praeludium & Allegro etc, why isn't it published as an official supplement?

Why do Suzuki spokespersons perpetuate the myth that "True Suzuki children" practise for two hours a day when they know perfectly well that most of even the most able don't do more than half an hour?

Is anyone ever bold enough to tell Dr. Suzuki what it is really like being a Suzuki parent, as distinct from his theoretical model of how he would like it to be? If they did, would he be so proud of that dreadful story he likes to tell about the Japanese mother who was reduced to tears of guilt? For what it's worth the Potts First Short Theory of why the whole thing works is that, while traditional methods work (if they do) by trying to make the pupil guilty for failure, the Suzuki method aims to

make the parent guilty for failure. It's easier to make mothers guilty than children, Q.E.D. Greater love causes greater guilt, therefore in that regard Suzuki is certainly focussing on something important. The Second Short Theory is that for a middle-class-achiever clientele Time is more important than Money, people resent wasted time more than wasted money, and therefore you ask for an investment of time, which the parent is not prepared to see produce no return & therefore will spend more time; the ideal circular situation. This may all sound cynical, but then I was a Suzuki parent. And there's a great deal to be said for honesty and plain speaking here as elsewhere.

by Hilary Potts, M.A.
Violin teacher, qualified by
British Suzuki Institute



Putting the record straight

With reference to the article "Amendment, Reply to D. Conaghan's Report on Berlin 1987" published in E.S.A. Journal No. 1, Vol. 9, March 1988 issue, I wish to state the following: In November 1986, Dorothy Conaghan (then, and still, Hon. Sec. of the Suzuki Education Institute of Ireland) was delegated by the S.E.I.I. to prepare a report on Suzuki Education in Ireland for the International Conference in Berlin — August 1987. There were no conditions specifying full committee approval before its presentation in Berlin. In May 1987, Dorothy Conaghan gave this report to the chairperson of S.E.I.I. and to the E.S.A. representative in Ireland for comment; neither of whom raised any objection to the content. The article headed "Amendment" (E.S.A. Journal, March 1988) states that it was written "on behalf of S.E.I.I.", suggesting that the matter had been discussed at an S.E.I.I. Committee meeting and implying that this amendment was the outcome of such a meeting. The reality is that this matter had never been discussed at any S.E.I.I. meeting.

I am issuing this statement in the interest of accuracy and clarity. I do not wish to enter into any controversy on this matter and in that spirit this is my final statement on the issue.

by Dorothy Conaghan

Cello workshop in Reykjavik

In early April, I at last got my first chance to visit the Icelandic Suzuki Group. I have been waiting for this opportunity for 5 years when Haukur Hannesson, cellist, first began his cello programme in Reykjavik. We had worked together in London and I had high hopes for his work in his home country. I am delighted to tell you all that the cello programme is a huge success. Haukur and his 27 pupils and their families provided for me a wonderful view of their work together. There was an additional treat for me in seeing first hand the efforts and accomplishments of the Suzuki piano programme which is developing under the leadership of CHRISTIANA PAULSDOTTIR, (Haukur's Mother).

We began the 10 days with a 2 day cello and piano workshop during which I was able to work with each of the cello pupils. We finished it up with a lovely concert of solos and groups all of which was smooth and of a very high standard. The rest of my time, I spent with Haukur, his pupils and their families during their weekly routine lessons and groups. I must say I am impressed with the spirit, the quality and the results of this group.



Iceland and the city of Reykjavik are enchanting and beautiful which only whetted my appetite for further visits.

My heartiest congratulations to everyone in the Icelandic Suzuki Association.
by Annette Costanzi



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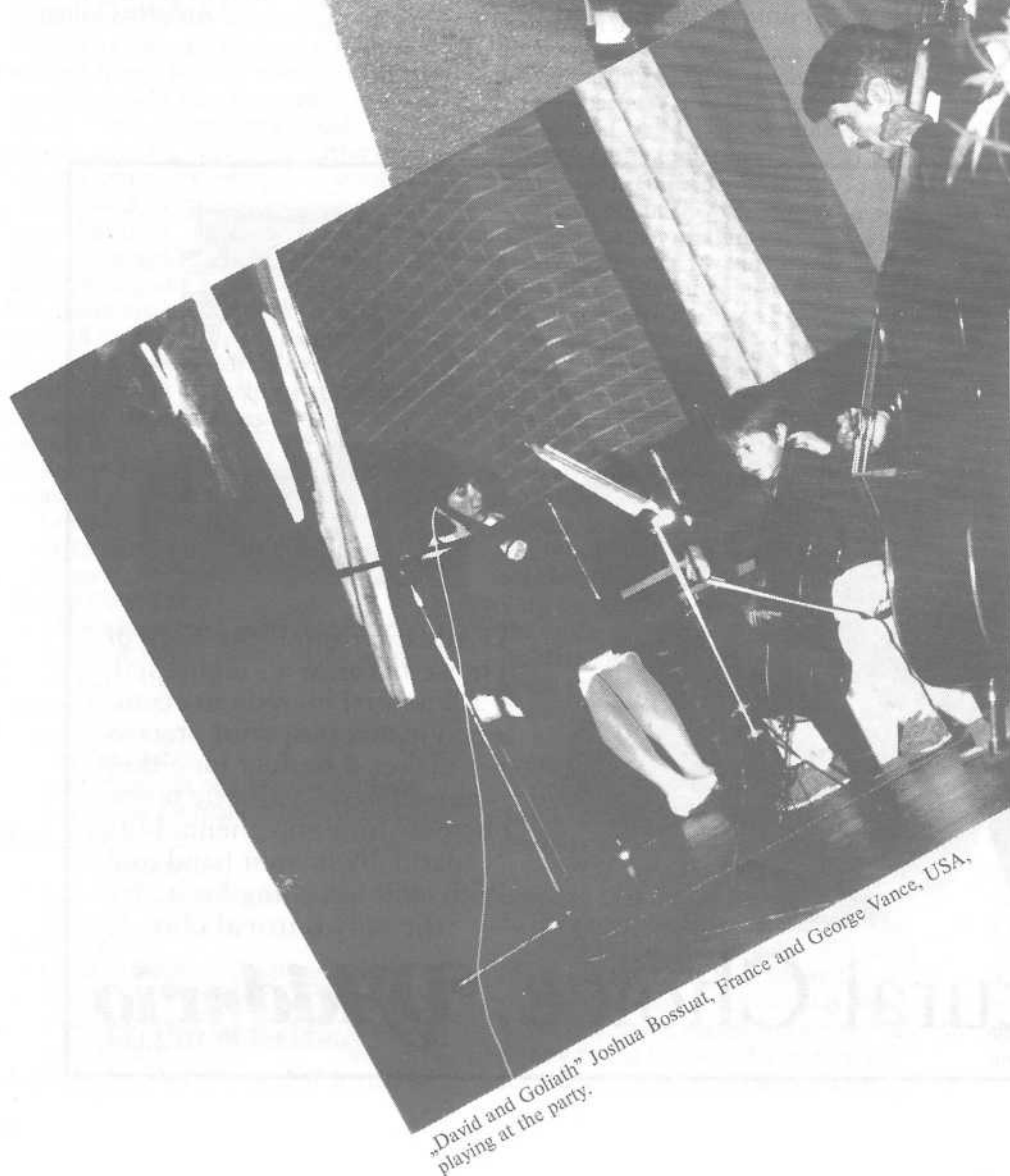
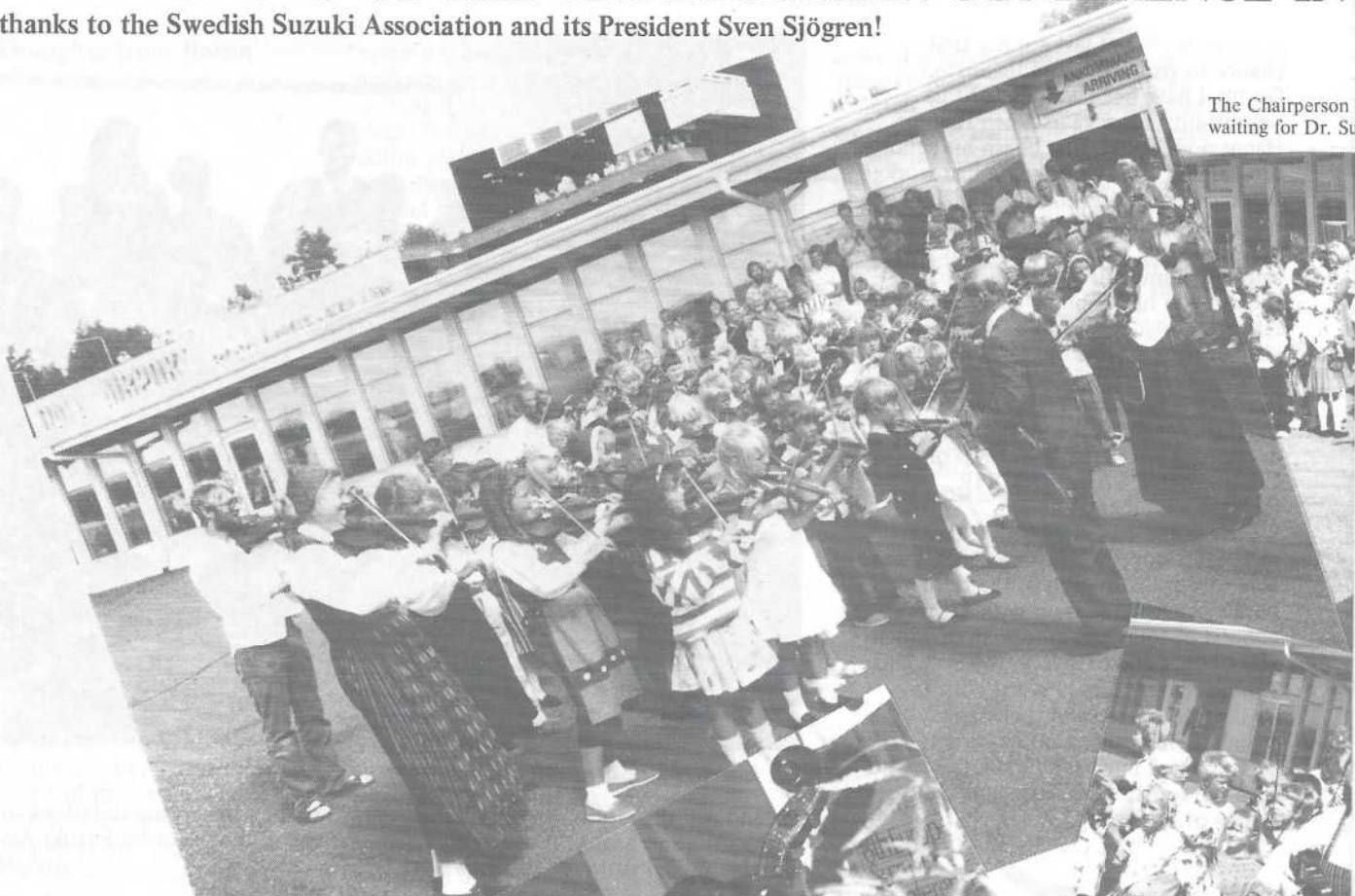
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SOME SNAPSHOTS OF THE 8TH EUROPEAN CONFERENCE IN

Warmest thanks to the Swedish Suzuki Association and its President Sven Sjögren!

The Chairperson waiting for Dr. Su



"David and Goliath" Joshua Bossuat, France and George Vance, USA, playing at the party.



One of the Finish flutist's group funny games at the party

BORLÄNGE, SWEDEN, 1988

Eleonore Fürstin zu Salm-Salm with Sven Sjögren
at his arrival.



ESA's first ladies were also awarded: Waltraud Suzuki,
Eleonore Fürstin zu Salm-Salm, Marianne Klingler





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Guitar class and future conference

For the first time in Europe, two guitar classes of the Suzuki method met for a concert together.

Eight guitarists from the Suzuki Institute of Lyon, France drove to Italy with their teacher **Philippe Français**, to play with **Elio Galvagno's** students from the Suzuki school of Saluzzo. The concert took place in Ivrea for the conferences held there from September 3rd – 6th 1988.

In 1984 the Suzuki Institute of Lyon saw the creation of the first guitar class in Europe. For the first time in France, conferences about the Suzuki method for the guitar will take place in Lyon, the week-end of April 29th – May 1st 1989. Here are some of the themes which will be discussed:

- The research work in France and in the U.S.A. to adapt a pedagogical progression in connection with the Suzuki method.
- The child and the guitar.
- The teaching of the guitar to very young children.
- The child's development in relationship to his temperament and his use of the visual or auditive sides of his brain.



All guitar teachers interested in the Suzuki method, please write to the address below at the Suzuki Institute of

Lyon for any information and/or registration.

*Monsieur Philippe Français
Institut Suzuki de Lyon
7 quai Lassaragne
F-69001 Lyon, France
Tel: 78.39.39.27*

Letter from Matsumoto

Dear Marianne Klingler,

Seven months ago in December 1987 I came to Matsumoto in order to study with Suzuki-Sensei. In that short time I couldn't even dream about graduating at this Institute. The only idea I had was to study hard and to try to absorb as many points as possible from Sensei's teaching. The first three months were most difficult ones, because I couldn't really understand what he actually wanted me to change in my playing the violin. But little by little I began to understand and I can say quite objectively that from the third month on I changed my tone and my ability a lot. Finally at the end of April Sensei asked me about my plans, how long I could stay in Japan. I told him that most likely I had to go back to Finland at the beginning of July. Then he invited me to graduate before leaving Japan at the 25th of June. I felt really happy having got the chance after such a relatively short time of studying with him. I understood that he was going to make an exception with me, because normally all foreign Kenkyu-sei's have to study at least one complete year before graduating. Before my graduation I practised really hard, some four to seven hours a day.

When I now think about my recital after having listened to the recording tape, I feel that it was not the most perfect recital but it was the best I could recently do after 6 months of studying. Suzuki



Sensei seemed to be also quite satisfied and happy (even he was sick at this time).

The time I spent here studying with Suzuki Sensei has been a very interesting and rich one. I have improved my own ability and I have got new ideas for my own teaching. I am delighted being able to pass on these new ideas to other

Finnish violin teachers whom I am representing here. I am also delighted to be the first Finnish full graduated Suzuki violin teacher. ...

yours sincerely
Jyrki Pietilä

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Kataoka performs Suzuki Piano School
Cassetten: Teil 1, 2, 3 je DM 45,50

Violin-Schule

Band 1 DM 14,50, Band 2—8 je DM 13,50,
Band 9, 10 je DM 18,—
Klavierbegleitung: Band 1 DM 13,—, Band 2—4 je DM 14,—,
Band 5 DM 17,—, Band 6/8 je DM 13,50
Schallplatten oder Cassetten: Teil 1—8 je DM 32,—
Digital-Cassetten: Teil 1—4 je DM 32,—
Streichorchester-Begleitung zu den Soli der Bände 1/2: Part.,
DM 16,50, Vl. I, II, Va., Vc., Kb. je DM 12,—
Home Concert für Violine solo oder Ensemble DM 14,50
Klavierbegleitung DM 14,50
Duette für Violinen DM 12,—
Lagen-Etuden (Position Etudes) DM 14,50
Quint-Etuden DM 18,—
Tonalization (Tonübungen) DM 35,—

Viola-Schule

Band 1—5 je DM 16,50
Klavierbegleitung: Band 1/2 DM 21,—,
Band 3 DM 16,50, Band 4 DM 19,—, Band 5 DM 22,50
Schallplatten: Teil 1, 2 je DM 32,—
Cassetten: Teil 1—5 je DM 32,—

Cello-Schule

Band 1, 2 je DM 16,50, Band 3 DM 18,—,
Band 4—7 je DM 14,50
Klavierbegleitung: Band 1—7 je DM 16,50
Cello-Ensemble. Begleitstimmen zur Cello-Schule Bd. 1:
Vc. II, III DM 15,—
Schallplatten: Teil 1—3 je DM 32,—
Cassetten: Teil 1—6 je DM 32,—

Flöten-Schule (Takahashi)

Band 1—5 je DM 12,—
Klavierbegleitung: Band 1—5 je DM 13,50
Cassetten: Teil 1/2, 3/4/5 je DM 32,—

Harfen-Schule

Band 1 DM 21,—
Cassetten: Teil 1 DM 32,—

The Suzuki Method: Alleinauslieferung für die
Bundesrepublik Deutschland, Schweiz und
Österreich durch B. Schott's Söhne, Mainz

SCHOTT



Information from ESA

Next European Workshop
presumably between August 6 –
August 18th in St. Andrews,
Scotland, 1990.

Committee meeting together with AGM
(annual general meeting): The exact
dates will be published in the first number
of the journal 1989. Probably one of the
weekends between mid of October –
mid of November, 1989.

Workshops in European Countries 1989

For more Workshops look
at the next Journal.

T.E.I. BELGIUM

NATIONAL SUZUKI WORKSHOP for
VIOLIN and CELLO (New!!)
place: HENGELHOEF, Hengelhoeft-
dreef 1, 3530 HOUTHALEN
date: sunday 5.2.1989 until thursday
9.2.1989
concert: thursday 9.2.1989 at 2.30 p.m.
violin-teachers: Bela and Tove Detrekoy,
Jeanne Janssens, Susan Johnson,
Marianne Rygner and other Belgian
teachers. Director of the CELLO-
program: A. Grabe (France)
Children from abroad are most welcome,
although the number of participants is
limited to 100.
Information: T.E.I. Belgium, Grote
Markt 1, 2300 TURNHOUT
tel: 014/41.89.41

*T.S.V. will organize some 'cake-concerts'
in the AUDITORIUM of the
STEDELIJKE MUZIEKAKADEMIE',
Kerkplein 32, B 2300 TURNHOUT
Dates:
tuesday 24.01.1989 – saturday 28.1.89
tuesday 23.03.1989 – saturday 25.3.89
Information: tel: 014/41.89.41

*Our family concert is planned on
sunday 26.2.1989 at 10.30 a.m.

FRANCE

National Suzuki Workshop:
3 to 7 April 1989

Write to ANMSR, 13 Rue Royale,
69001 Lyon, for details.

Teacher Trainees Examination Results 1988

GREAT BRITAIN

Violin Exams results	Level
Pamela Rosenfeld	1
Jane O'Connor	1/2
Magdalena Reid	4
Carole London	5
Amanda Hodges	4
Alison Moretti	1/2
Rosemary Arrowsmith	1
Stephanie Way	1/2
Enid Wood	1
Colin Green	4
Elisabeth Kaufmann	1/2
Heidi Nixon	1/2

Piano	Level
Mary Spencer	4
Mary Black	1/2
Anita Qadri	1
Rena Delaney	1
Ann Verney	2/3
Ann-Christine Andersson	3
Katherine O'Connor	1
Patricia Wirz-Timmis	3
Sue Bird	1/2/3
Roma Foster	4/5
Sarah Fryer	4/5
Susan Parker	3
Ruth Weeks	1/2
Jeanne de Vestele	5
Juliet Bass	3
Fay Madeley	5
Elizabeth Morton	1
Kevin Smith	3/4
Margaret Merrington	5
Mary Hoskins	1

Cello	Level
Marion Mandeville	1/2
Andrew Crabtree	1/2
Maggie Graeber	3/4
Angela East	4/5

FINLAND

Violin Exams results	Level
Examiners:	
Tove Detreköy	
Susan Johnson	
Sven Sjögren	
Examinees:	
Sirpa Otonkoski	1
Penttin Nevalainen	1
Eija Ruotanen	1
Päivi Lahtinen	1
Heikki Puukko	2
Airi Koivukoski	2
Terhi Poikolainen	2
Hannele Laukkonen	2
Sari Tukiainen	2
Seija Aho	2
Marja Olamaa	1/2/3
Hannele Lehto	3

THE NETHERLANDS

Piano Exams Results
Examiners:
Anne Turner, England
Huib de Leeuw, Holland
Peter Hagn-Meincke (teacher of the course)
Denmark

Examinees:	Level
Jytte Egfos	1
Lene Wittrup Johansen	1
Anne Birgitte Bendtsen	1
Edith Ihle	1
Tapi Pedersen	1
Lis Andersen	1
Charlotte Schiøtz	1
Akiko Höfdding	1
Kristjana Pálsdóttir	1 + 2
Birte Reese	1 + 2

FRANCE

Violin Exam Results	
Examinees:	Level
Nathalie Michel	1 + 2
Veronique Morisot	1 + 2 + 3
Katharina Ortner	1 + 2
Edith Walter	1 + 2
Nicole Clement	2
Olivier Clement	1 + 2 + 3
Claude Gerber	1 + 2
Isabelle Noblet	1

FEDERAL REPUBLIC GERMANY

Violin Exam Results	
Examiners:	
Tove Detreköy	
Jeanne Janssens	
Kerstin Wartberg	
Examinees:	Level
Dorothea Hajek	1
Monika Lichter	1

Bernhard Fischer	1
Johanna Mössinger	1 + 2
Michael Klett	1 + 2
Veronika Kimiti	1 + 2
Doris Laudinet	2 + 3
Antje Menzel	3
Susanne Hecker	3 + 4
Ursula Sommer	4

IRELAND

Violin Exams Results	
Examinees:	Level
Brigid Eastwood	5
Margaret Goor	5
Dorothy Conaghan	4
Sabine Goor	4
Bernadette Robinson	4
Carmel Sullivan	4
Noelle Robinson	3
Anne Delargy	2
Joanna Lees	2
Vincent McMahon	2
Sean O'Neachtain	2
Maria Barrett	1
Brian Connelly	1
Consuela Healy	1
Anita MacGabhán	1
Jaqueline O'Connell	1

List of Examiners and Teacher-trainers recognized by ESA

Violin	
Alison Apley	GB
Judith Berenson	Switz.
Helen Brunner	GB
Judy Bossuat	F
Christophe Bossuat	F
Tove Detreköy	DK
Susan M. Johnson	NL
Jeanne Janssens	B
Phillipa Lees	IRE
Felicity Lipman	GB
Sven Sjögren	S
Kerstin Wartberg	BRD

Piano	
Caroline Gowers	GB
Esther Lund-Madsen	DK
Peter Hagn-Meincke	DK
Huib de Leeuw	NL
Ruth Miura	GB
Francoise Pierredon	F (USA)
Lola Tavor	CH
Anne Turner	GB

Viola	
Edith Code	DK

Cello	
Carey Beth Hockett	GB
Annette Costanzi z.Zt.	USA
Angela East	GB
Anders Grøn	DK
Christine Livingstone	GB
Alison McNaught	GB

DENMARK

Violin Exam Results
Examiners:
Kerstin Wartberg, W. Germany
Jeann Janssens, Belgium
Tove Detreköy (teacher of the course), Denmark

Examinees:	Level
Finn Thomas Hove	3
Henning Kjær	3
Waltraut Scheving	3
Hanne Skou	3
Pernilla Suneson	3
Jutta Scholz	2 + 3
Lise Lansner	2
Anne Hjort Larsen	1
Rita Lundgaard	1
Jan Chr. Matthiesen	1

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Tokyo July 15, Matsumoto July 16-21,
1989

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Teacher: Yen 22,500

Student: Yen 20,000

Students sibling: Yen 15,000

Accompanying Person: yen 6,000

Qualification for Registration:

only I.S.A. members can participate

Evening reception: yen 3,500

International Suzuki Association:

Inquiries for membership and payment:

Dr. Evelyn Hermann, SAA Office of the

Exec. Secretary: P.O.Box 934

Edmonds Wa. 98020-0934 USA

Conference Secretariat:

c/o Japan Travel Bureau, Inc. (JTB)

Foreign Tourist Division

Convention Center (Ref. CD 7-7301-89)

1-13-1 Nihombashi, Chuo-Ku

Tokyo 103, Japan

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The teachers' minimum contribution is \$ 17 a year to be listed in the Teachers'
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Matsumoto, Nagano-ken 390. Japan

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Börnsenerstr. 7
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Wheathampstead
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AL4 8AA

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Marianne M. Klingler
Südliche Auffahrtsallee 49
D-8000 München 19
Federal Republic Germany

Addresses

All correspondence to the European
Suzuki Association should be addressed to
the Deputy Chairman Henry Turner, OBE,
c/o BSI, 4d the High Street
Wheathampstead, Hertfordshire
AL4 8AA, England

Correspondence related to the European
Suzuki Journal should be sent to Dipl.
psych. Marianne M. Klingler, Südliche
Auffahrtsallee 49, D-8000 München 19
Federal Republic Germany

Correspondence related to subscriptions
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Bertil Jacobi, 1 Möntergade, DK-1116
Copenhagen, Denmark.

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ESA-Journal

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Name:

Address:

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Application for A B C Membership.

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I want to become member of the ESA and I have sent a cheque/money order.

Date Name

Notabene: annual payment of membership contribution : 1 st of July!

ATTENTION:

For our European Suzuki Association
Journal, we would like to devote a
violin column or page to specific teaching
problems. If the European Suzuki
teachers were to write letters containing
questions or solutions concerning the
various difficulties which we all
encounter, all of us would profit
tremendously.

Do you have a student problem? Do you
have an original idea for teaching certain
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The Editor

Impressum

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In the name of all European Teachers:
 Our best wishes and congratulations
 to Dr. Suzuki's
 90th Birthday

