



# European Suzuki Association

## Quality Suzuki Teacher Training

# Teachers' Newsletter

## 10th European Suzuki Convention Faculty



### *Back row*

Leif Elving (SE), Martin Rüttimann (CH), Christophe Bossuat (FR), Cäcilia Schuler (CH), Juan Drown (GB), Haruo Goto (AU), Shozo Matsumoto (JP), Wilfried Van Gorp (BE), Juan Carlos Navarro Gimeno (ES), Pat Van Kerckhove (BE), Wim Meuris (BE), Robert Richardson (CA), MaryLou Roberts (US), Bart Kenis (BE), Harald Söderberg (NO), Jesús García Martínez (ES), Veerle Van Gorp (BE), Kristinn Örn Kristinsson (IS), Fernando Piñero (AR), Bruce Anderson (US), Grant Mead (GB), Sven Sjögren (SE), Jan Matthiesen (DK), Beni Santora (CH), Peter Strøm Skriver (DK), Koen Rens (BE), Elio Galvagno (IT), Allen Lieb (US)

### *Second row*

Cyrill Rüttimann (CH), Mona Kodama (GB), Kristīne Rāviņa (LV), Marja-Leena Mäkilä (FI), Mervi Sipola-Maliniemi (FI), Päivi Kukkamäki (FI), Akiko Oi (ES), Kathleen Spring (US), Joanne Martin (FR), Virginia Dixon (US), Marzena Jasinska (PL), Haukur Hannesson (SE), Ruben Rivera (FR), Janne Vasser (EE), Chantal Latil (FR), Takao Mizushima (AU), Yoshi Terrada (JP), Lan Ku Chen (TW)

### *Front row*

Yoko Hoshino (DE), Kelly Williamson (CA), Patricia Rüttimann (CH), Sarah Hanley (GB), Anke van der Bijl (NL), Kasia Borowiak (GB), Ruth Miura (ES), Itsuko Bara (AU), Tessa Oakley (GB), Eulalia Subira (ES), Nuria Cervantes (ES), Hoei-Tzu Wang (TW)

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### Country Representative

<b>AUSTRIA</b>	Andrea Mugrauer-Beis
<b>GREECE</b>	Lina Tsaklagkanou

THE MISSION of the European Suzuki Association (ESA) is to further Dr. Shinichi Suzuki's approach to education.

The organisation's area of operation is Europe, the Middle East and Africa, as decided by the International Suzuki Association of which the ESA is a member.

The cornerstone of maintaining quality in Suzuki teaching is the provision of quality Suzuki Teacher Training.

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## Future ESA Events

The huge success of the European Suzuki Convention in Davos, Switzerland this year demonstrated the vitality of the Suzuki Community when they come together and the energy that is generated by that. This is what will propel the ESA into the future and grow the Suzuki Method™ throughout the region. Regular events will nurture this growth and renew motivation.

The plan is for ESA to have a schedule of regular events -

- ESA Teachers Convention every 2 years
- ESA Teacher Trainers Convention every 4 years
- European Suzuki Childrens Convention every 4 years (including a programme for Teachers)

This will give -

- Teacher Trainers their own regular event
- Teachers the opportunity to attend something 3 years in every 4
- Children their own regular event -

The schedule would look like this -

- 2014 ESA Teachers Convention Belgium
- 2015 10<sup>th</sup> European Suzuki Childrens Convention Switzerland
- 2016 European Teachers Convention Poland
- 2017 ESA Teacher Trainers Convention TBC
- 2018 ESA Teachers Convention TBC
- 2019 11<sup>th</sup> European Suzuki Childrens Convention TBC

However, maintaining this programme does entirely depend on the willingness of national Suzuki associations to host these events and provide an Organising Committee to work with ESA Admin. The Committee would be responsible for finding a venue, getting a quote, deciding on a theme, drawing up the programme and selecting the Faculty. ESA Admin would be responsible for all financial matters, publicity and registrations.

For the European Suzuki Childrens Conventions, the Organising Committee would be responsible for the whole project, including finding sponsors to help with funding.

Please contact the ESA Office if you would like to help your country host an ESA Convention.

**Get Involved. Give Something Back.**



## Chairman's Column Martin Rüttimann

**T**he 10<sup>th</sup> European Suzuki Convention in Davos is now history. Judging from the large amount of very positive feedback the Organising Committee received from the Faculty members and from Parents and Students, it can be considered to have been a very successful event. It is the hope of the organisers that this event has a profound impact on the spread and development of the Suzuki movement all over Europe and that it gives many people inspiration for creating many smaller and bigger Suzuki events in the coming years.

It leaves us with the question of how this event has influenced the Suzuki movement and in what direction the Suzuki community intends to go in the near future. First of all, we heard very clearly that it is everybody's intention not to wait another 25 years for having the 11<sup>th</sup> European Suzuki Convention. How often it is reasonable to hold such an event is difficult to answer. Personally, I would suggest trying to hold this event every 3-5 years - ideally each time in a different part of the ESA's area of operation. In addition, we should try to organise regular ESA Teacher Conventions, which, in the past, were held on a very irregular basis. Since these events are part of every Suzuki Teacher's professional development, we should offer this possibility at least every 2-3 years.

### The Childrens Convention

One of my personal highlights of this event was to see the 10 Piano group performances! Finally, we were able to add the missing ingredient to the Suzuki Piano programs - unison group playing! What a difference to see the joy in the children's eyes after their performances. Whilst multi piano lessons may involve more costs, the result speaks for itself. Group lessons should not just be a social get together combined with some games, an opportunity to teach music theory or perform a solo recital. Group classes are an essential part of the Suzuki pedagogy and must be applied to all instruments. Musically, as we have all experienced, group playing develops more refined listening both in rhythm and in pitch; more refined expression in terms of dynamics and colours; a good sense for tempo and, as each piece is constantly played through, it also develops endurance and strength. Speaking from a Piano student's perspective, it would be unfair if Piano were the only instrument without group performances at Suzuki Workshops and Concerts. It is my sincere hope that many Suzuki Piano Teachers in Europe are now inspired and feel courageous enough to organise multi Piano group lessons and concerts on a regular basis. Start with 4-5 good electronic pianos and go step by step until you organize your first 10-piano concert!

### The Teachers Convention

I was most impressed by the atmosphere at the Teachers Convention. It is rare that so many highly experienced professionals get together and treat each other with so much respect. There was no hierarchy and each teacher was an equal part of the group, whether they had 2 or 25 years teaching experience or whether they were giving a lecture or not. Since all regions were represented, it was most interesting to hear the presentations about the various Teacher Training systems throughout the world and get to know what we do have in common and where our systems have different approaches. It was clear after two minutes that the 'playing together' sessions, exchanging ideas about teaching points etc. was one of the highlights for all participants. The conclusion was that we should have opportunities to play our repertoire together with our Teacher colleagues much more regularly.

### European Suzuki movement The Way Forward

Clearly the Suzuki Method™ is not as revolutionary as it was when it was first discovered in Europe. Interestingly, some of the same prejudices have remained over the years. It must be our common goal to become a strong voice in teaching music, but also in debates about education in general, be it debates about the school systems or how children learn. It is important for us to share our experience and knowledge with the experts in these fields from the universities to the politicians in charge. We can see all over Europe that in nearly every country the politicians struggle to adopt the educational systems to the society and to the budgets they are given by the government. The actual needs of the children as we see it, is not a part of any debate.

Do politicians in your country speak about the need for a 'positive environment' so that children can learn? Are your school systems still based on classes where the primary criterion is the age of the child? Are exams in your school scheduled to a fixed time slot or do children take exams when they are ready to move forward to the next level having acquired all the skills on the previous level?

To share our experiences on how children learn would definitely be enrichment in any debate about education and educational systems.



### Becoming a strong voice

What can we do now to become a stronger voice? I don't think it would be wise to wait until the politicians get in touch with us - we simply do not have the time for this. However, what we can do is to ensure that our Teacher Training systems deliver the best possible quality education for the Teacher Trainees. One tool for ensuring quality is the examination itself whereas another tool is the entry criteria for the Teacher Training courses. Only if we standardise on the requirements for Level 1 in all European Teacher Training courses can we guarantee that all exams are equal and only then will we be seen as a unified movement rather than as individuals who are 'using the same books'. Each and every Suzuki Teacher defines the etiquette for the whole Suzuki movement and what people perceive to be the 'Suzuki Method™'.

As we strive to deliver the best possible quality education to the largest number of people, we do need to enter 'new markets' as people in commerce would say. This for us basically means to develop Suzuki programs in those countries in the ESA's region where there is no Suzuki Teaching officially available - Portugal, Slovenia, Serbia, Rumania, Greece, Hungary, Albania - not forgetting the Middle East and Africa! It is also our duty to develop the Suzuki Method™ for all instruments and finally, the Suzuki Method™ is still seen in many places as a 'beginner's method' which we all know is not the case. We need to convince musicians and parents otherwise by showcasing large groups of Suzuki teenagers performing not only the Suzuki repertoire but every repertoire imaginable.

Wishing you all continuous joy in teaching your students and sharing your passion with as many people as possible.

# 2015 Board Meeting and AGM Summary

## Board Meeting and AGM March 2015, Peterborough, GREAT BRITAIN

### RESIGNATIONS

#### Officers

TREASURER Martin Wood  
HONORARY SECRETARY Grant Mead

#### Country Directors

BELGIUM Koen Rens

#### Instrument Directors

FLUTE & RECORDER Anke Van der Bijl  
GUITAR Harald Söderberg  
PIANO Grant Mead  
VIOLA Mysie Ferguson  
VIOLIN Marianne Rygner  
VIOLONCELLO & DOUBLE BASS Ruben Rivera  
VOICE Dr. Päivi Kukkamäki

#### Governance Committee

Haukur F Hannesson

### APPOINTMENTS

#### Officers

(Acting) TREASURER Michał Gawroński  
HONORARY SECRETARY Kristīne Rāviņa  
OFFICER Michał Gawroński

#### Country Directors

BELGIUM No nomination

#### Instrument Committees

##### FLUTE

Chairperson **Anke van der Bijl**  
Sarah Hanley  
Marja-Leena Mäkilä

##### GUITAR

Chairperson **Harald Söderberg**  
Elio Galvagno  
MaryLou Roberts

##### PIANO

Chairperson **Kasia Borowiak**  
Caroline Gowers  
Kristinn Örn Kristinsson  
Marzena Jasińska-Siudzińska  
Stephen Power

##### VIOLA

Chairperson **Mysie Ferguson**  
Joanne Martin  
Sarah Buckley

##### VIOLIN

Chairperson **Christophe Bossuat**  
Trudy Byron Fahy  
Jan Matthiesen  
Mysie Ferguson  
Veerle Van Gorp

##### VIOLONCELLO

Chairperson **Ruben Rivera**  
Marianne Vrijland  
Penny Heath

##### VOICE

Chairperson **Päivi Kukkamäki**  
Katrina Pezzimenti  
Analia Paula Capponi-Savolainen

For **DOUBLE BASS, HARP, MANDOLIN, ORGAN, RECORDER, SECE, and TRUMPET** the ESA Board will act as Instrument Committee in consultation with Teacher Trainers and/or Teachers of the instrument as and when required.

#### Governance Committee

Grant Mead  
Kristīne Rāviņa

#### Teacher Trainers

Francesca Galvagno, Guitar, ITALY  
Ann-Marie Sundberg, Trumpet, SWEDEN  
Sámal Petersen, Violin, FAROE ISLANDS  
Maria Jesus Cano López, Violin, SPAIN  
Tessa Oakley, Violoncello, G. BRITAIN

#### Instructors

Nuria Cervantes, Guitar, Spain  
Eulàlia Subirà, Violoncello, Spain

#### ESA Recognitions

**Anna-Marie Alloway** PPSA Violoncello  
Switzerland ESA Level 2  
**Patricia Rüttimann** SAA SECE  
Switzerland ESA Level 5  
**Brendon Conroy** SAA Violoncello  
Netherlands ESA Level 1  
**Amy Cluggish** SAA Violin  
Great Britain ESA Level 1  
**Miks Silis** SAA Violin  
Great Britain ESA Level 1  
**Sophie Roseveare** SAA Violin  
Great Britain ESA Level 1

### DIRECTORS' REPORT & ANNUAL ACCOUNTS 2014

Available on the ESA Website

### TEACHER TRAINING

After a two year trial, **Independent Teacher Training Courses** were made a permanent part of the ESA's Teacher Training System.

### INSTRUMENTS

#### HARP

#### ESA HARP Development Committee

##### Members

Marco Messina, ESA Country Director, Italy  
Harald Soderberg, Chairman,  
Guitar Committee  
Kristīne Rāviņa, Piano Teacher

This committee was appointed to formulate a 5 year plan outlining the time frame for -  
- Teacher Training courses for Levels 3-5  
- Future Instructors to be trained

The Goals are to -

- Spread the Suzuki Harp Method throughout Europe
- Guarantee the exclusive use of the Suzuki Harp core material in the ESA approved courses
- Further train Harp teachers to the higher levels

### ACCORDION

The ISA Board have looked at the Suzuki Accordion Project and asked that an international study committee be formed with the aim of getting as wide a contribution as possible to the development of an instrument.

### CLARINET

Volume I & II materials and Volume 1 CD have been presented to the ISA. Research, development and evaluation continues.

### CHANGES to ESA TEACHER TRAINING & EXAMINATIONS MANUAL

2015 Revised edition of the ESA TT & Exam Manual is available on the ESA website.

[http://www.europeansuzuki.org/tt\\_manual/index.html](http://www.europeansuzuki.org/tt_manual/index.html)

Now in e-Book format with search facility.

Changes were made to all relevant sections to reflect the resignation of the Teacher Trainer Panel and the appointment of the ESA Instrument Committees and new procedures for the appointment of Instructors and Teacher Trainers.

### VALIDITY OF EXAM CERTIFICATES

Teacher Trainers are responsible for ensuring that ESA procedures are followed for their Teacher Training Courses and Examinations.

Where ESA procedures have not been followed, the Examination will be invalid and no Exam Certificate will be issued.

### ESA ANNUAL MEETINGS

The ESA is taking its Annual Meetings around the region to a different country every year.

The Board of the ESA are keen to have the opportunity to invite each National Suzuki Association and its members to:

- attend the AGM
- organise a students concert
- meet the ESA Directors

The ESA Administrator will work closely with the National Suzuki Association to select a venue and organise the meetings and concert.

If your country would like to be the next to host an ESA meeting, please contact the ESA Office on [esa@europeansuzuki.org](mailto:esa@europeansuzuki.org) or through 'Contact' on the ESA website.

### 2016

#### ESA ANNUAL GENERAL MEETING

**14.00hrs Friday 15 April 2016**  
**Scandic Hotel, Gdansk, POLAND**

All A & B members welcome

**Please confirm attendance with the  
ESA Office by 10 March 2016**  
[esa@europeansuzuki.org](mailto:esa@europeansuzuki.org)

## 2015 Teacher Trainer Appointments

**F**rancesca Galvagno began the study of Classical Guitar at the age of four with her father Elio Galvagno. ESA Guitar Teacher Trainer, Italy.



Francesca then went on to study at the Niccolò Paganini Conservatory in Genova where she obtained a Graduation and Certificate of Merit as the youngest Italian student of the year.

Francesca has improved her Guitar Classical repertoire with numerous master classes and also studies Renaissance and Baroque repertoire.

In 2007 she achieved Level 5 in Suzuki Guitar and received her ESA Diploma. Francesca then started teaching Suzuki Guitar in the schools of Saluzzo, Turin and Cavour and she now has more than forty students. During the past five years, her young pupils have been presented with more than twenty awards in National and International Competitions. This year, Francesca was appointed as an ESA Guitar Suzuki Teacher Trainer and has been asked by Suzuki Institute of Rome to open the first Suzuki Guitar Teacher Training Course in Southern Italy.

Francesca is regularly invited to perform in concerts as a solo artist and in chamber groups in renowned Guitar Festivals in Italy and throughout Europe

**A**nn-Marie Sundberg, Trumpeter and Pedagogue, Stockholm, Sweden—the first and, so far, only Suzuki Trumpet Teacher Trainer in the world.



Ann-Marie was born and raised in Sweden where she studied at the Royal College of Music in Stockholm (KMH). Ann-Marie has devoted all of her professional life to

both playing and teaching the Trumpet. She has played classical music professionally in symphony orchestras, chamber groups, operas and musicals, has taught in Sweden's famous municipal music school and has also taught methodology at the Royal College of Music where she once

**Francesca Galvagno, Guitar, ITALY**  
**Ann-Marie Sundberg, Trumpet, SWEDEN**

**Sámal Petersen, Violin, FAROE ISLANDS**  
**Maria Jesus Cano López, Violin, SPAIN**  
**Tessa Oakley, Violoncello, GREAT BRITAIN**

studied. In addition to Sweden, Ann-Marie has worked in music schools in the Faroe Islands and Åland, Finland.

In the 80s, Ann-Marie became interested in Suzuki teaching and wanted to see the method used to teach the Trumpet—she was so interested that, in 1987, she dusted off her Violin, and went on a summer camp for Suzuki teachers.

Ann-Marie began to teach the Trumpet to younger children and, with the help of Haukur F Hannesson, Suzuki Cello Teacher Trainer, started a development project to ascertain whether it was possible to apply the Suzuki Method™ to the Trumpet. The project lasted from 2007 -2009. Haukur F. Hannesson presented the project together with Suzuki Trumpet School Level 1 to the Board of the International Suzuki Association (ISA) and on October 15, 2011 the Trumpet was recognised as an official Suzuki instrument. Since then, as an Instructor, Ann-Marie has trained teachers in Sweden and other countries. There are now 24 Suzuki Teachers on the Trumpet in 10 different countries, including the US and Canada. There is a lot of interest in Suzuki Trumpet and great potential to develop it worldwide.

**S**ámal Petersen began playing the Violin at 11 years old in his hometown Tórshavn, Faroe Islands.



Sámal studied in Odense, Denmark where he gained his Diploma for teaching and playing in 1993. There he studied with Béla Detrekoy, Alexander Fischer, Bjarne Hansen and Arne Balk Møller with further studies in Vienna under prof Ernst Kovacic and Maigréad Mc Crann.

In 1995 Sámal moved back to The Faroe Islands where he works as a music teacher in the Suzuki Method™. Sámal studied all 5

Levels with Tove Detreköy, Teacher Trainer, Denmark and has been appointed Suzuki Teacher Trainer this year.

Since 2001, Sámal has taught regularly on Suzuki workshops in Germany, Belgium, Finland, Denmark, Norway and Faroe Islands. Sámal is currently Chairman of The Faroese Suzuki Association, Concertmaster of The Faroese Symphony Orchestra and co founder of the Faroese Chamber Music group, Aldubáran. As a Violinist, Sámal has toured throughout Europe both as a soloist, chamber and orchestral musician.

**T**essa Oakley began learning the Cello aged 5 with Suzuki teachers in London.



She took undergraduate study at Trinity College of Music and Kingston University and graduated in 2000. Soon after she

began teacher training with the British Suzuki Institute and completed Level 5 training in 2010.

Throughout her student days she worked with children at state primary schools in London with particular interest in early years and key stage one children (ages 3-7). Roles included supporting those with special educational needs, delivering intervention programmes for literacy and leading small group music projects.

Tessa's teaching now centres around her Suzuki studio at her home in South London. She is a faculty member of the London Suzuki Group and collaborates with several other teachers in leading the South London Cello Group. Since being appointed as an ESA Instructor in 2012, she sits on the School Committee of the British Suzuki Institute (BSI).

Tessa is the director of CelloFest International Summer School, the largest annual Suzuki Cello Workshop in Europe which also hosts British Suzuki Institute Teacher Training and general enrichment courses for teachers. She has taught at various other Suzuki workshops throughout Europe and particularly enjoys playing and coaching chamber music. Tessa is looking forward to participating in the BSI Gala Week in 2016.



# Deutsche Suzuki Gesellschaft e.V (DSG) v European Suzuki Association (ESA)



In the past few years, the ESA Board members and Suzuki Teachers in Europe have received numerous emails updating them on the conflict between DSG and ESA. After the recent court hearing in Bonn, Germany, when the case was finally brought to a close, both the DSG and ESA issued their final statements on the matter—statements which differed greatly.

The ESA would like to take this opportunity to re-state the situation from its own perspective.

## What were the main claims made by DSG against the ESA?

DSG claimed that -

- The decision made by ESA in 2011 and 2012 to terminate the DSG's membership of the ESA was unlawful and therefore invalid
- This decision resulted in financial loss for the DSG for which they claimed €53,755 damages plus the costs of the court hearing.

Included in the €53,755 damages claimed was approximately €20,000 for time spent on the case by the DSG Board Members Wartberg and Gähler and approximately €20,000 for expenditure by DSG on legal advice in connection with a number of other lawsuits.

It is important to note that there was no verdict reached by the Judge in respect of these claims.

The Judge focused on finding a point at which DSG and ESA could agree to settle in order to bring the case to a close.

## What was the agreement made between the two organisations?

- The ESA pays €10,000 to the DSG by 30 September 2015
- After payment, the legal dispute is resolved and no more claims are possible
- The costs for the court hearing are split equally between both parties
- The costs for the lawyers are paid by the respective parties.

The ESA agreed to this settlement because prolonging the case was not an option due to the huge legal costs involved and, more importantly, it was in the best interests of the organisation and its members to bring the case to a close and end the conflict.

The ESA had to recall a loan of £10,000 from the European Suzuki Teaching Devel-

opment Trust (ESTDT) in order to pay this settlement and the court costs.

## What is the conclusion of the settlement for the ESA?

- The termination of DSG's membership of the ESA was and is still valid
- The sole partner organisation of the ESA in Germany is SuzukiMusik Deutschland 2011 e.V.(SMD)
- Suzuki Teacher Training courses and examinations in Germany can only be validated by the ESA if they are organised through the SMD as a National Teacher Training Course; organised by a member of the SMD as an Independent Teacher Training Course; or organised by a member of another national Suzuki association as an Independent Teacher Training Course with the permission of the SMD
- The use of the name 'Suzuki' by individuals and entities in Germany other than the SMD and its members is the responsibility of the ISA as the owner of the trademark and not of the ESA. The ISA is currently taking legal advice on this.

The financial loss to the ESA in funding legal fees and paying a settlement has been drastic and the reputation of the association has suffered greatly.

The net result of the actions of DSG is to seriously impact the work of the ESTDT in supporting Suzuki Teacher Training projects within the ESA region.

## What is the consequence for the members of the DSG?

This conflict between the DSG and ESA started in the year 2000 when the ESA tried to clarify the role of the two entities DSG and DSI (German Suzuki Institute). Over the years it became clear that the intentions of these two organisations were too different. The way in which the Suzuki Method™ was promoted and Teacher Training courses conducted proved to be incompatible with ESA regulations.

Furthermore, the DSG were not able to accept that the ISA are the owners of the 'Suzuki' trademark and tried to register the trademark several times for themselves.

A separation of DSG from the ESA was therefore inevitable.

Since the DSG is not an officially recognised national Suzuki association, their Suzuki Teacher Training courses cannot be validated by the ESA.

The ESA regrets that the Teacher members of the DSG have isolated themselves from the European Suzuki community and curtailed their own Suzuki training by supporting the actions of their Board members. As stated in the ESA By-laws, membership of a national Suzuki association is required for Suzuki Teachers, therefore it is hoped that those DSG teachers who wish to collaborate with their colleagues in Europe will become members of the new national Suzuki association in Germany .

## Strength and longevity will guarantee ESA's survival

A decentralised organization created in the 80's by half a dozen member countries has grown into a more centralised European organisation of 24 member countries with more than 1800 teachers on 14 different instrumental disciplines.

The area of operation of the ESA encompasses many different cultures from South Africa to North Scandinavia, from Russia to Great Britain.

Only a strong umbrella organization whose executive committee enforces the regulations and policies elaborated and agreed by the majority of its members, will guarantee a bright future of the Suzuki movement in Europe.

Even if individuals organise well-orchestrated campaigns against those decisions, fear is not a good companion here.

The ESA's core task is to guarantee Teacher Training courses which are conducted within the framework of the ESA Teacher Training manual.

Furthermore, the ESA is bound by the Name Agreement sub-license it has with the ISA which holds sole ownership of the name and trademark 'Suzuki'.

It is hoped that all members of the ESA will keep promoting the Suzuki Method™ throughout Europe, Middle East and Africa and actively connect to the international Suzuki community.

# 2016 European Suzuki Teachers' Convention, Poland

**Living and Working  
in the spirit of  
Dr. Suzuki's Philosophy**



## Lectures include the following -

Running a successful Suzuki school

The Beauty of Tone in the Suzuki Method

The Beauty of Review

Group lessons as an inspiration for parents and children on any level

Tonalisation

Developing human relations through chamber music

The value of the Suzuki Method today

Music boosts Technique - the use of new music to develop healthy technique

Building up the advanced player and musician

## Teachers of all instruments are welcome

The theme of the conference and the topic of lectures applies to all instruments.

**Registration** starts at 16:00 hrs on Friday April 15 2016

**Opening ceremony** at 19:00 hrs at the ECS Center, followed by a buffet dinner at the Scandic Hotel

**Lectures** take place all day Saturday April 16 and all day Sunday April 17 2016 until about 16:00hrs

**Opening Ceremony 15 April  
Teachers' Convention 16 to 17 April**



**Conference Fees 890 PLN** includes all conference events, buffet dinner at the Scandic Hotel on Friday April 15, and all meals (excluding breakfast) during the conference on Saturday and until lunch on Sunday. Breakfast will be included in the hotel room rate.

## Application Form

Available from the ESA website [www.europeansuzuki.org](http://www.europeansuzuki.org)  
Click on '**Join Event**' to download application form

**Closing date** for submission of application forms **31 January 2016**

## Accommodation

The organisers have negotiated a special room rate. In order to benefit from this please quote 'Suzuki' when making a booking.

For more information, please contact the hotel directly -

Scandic Hotel  
Podwale Grodzkie 9

80-895 Gdansk  
Poland

+48 58 3006000

[gdansk@scandichotels.com](mailto:gdansk@scandichotels.com)

<http://www.scandichotels.com/Scandic-Polska/Scandic-Gdansk/>

## Faculty

Jeanne Janssens, Belgium

Koen Rens, Belgium

Anja Maja, Finland

Marja-Leena Mäkilä, Finland

Christophe Bossuat, France

Helen Brunner, Great Britain

Felicity Lipman, Great Britain

Lilja Hjaltadóttir, Iceland

Marco Messina, Italy

Elena Enrico, Italy

Caroline Fraser, Peru

Anna Podhajska, Poland

Juan-Carlos Navarro, Spain

Haukur F Hannesson, Sweden

Anna Baranowska (Rhythmic Class)

## Organising Committee

Anna Podhajska, Poland

Koen Rens, Belgium

Mrs. Monika Dydel, Poland  
Mrs. Anna Ingieiewicz, Poland  
Maria Podhajska, Poland

## Reflecting on Tone Dr Shinichi Suzuki

When it comes to a sense of musical intonation, individual ability and responsiveness literally varies from one person to the next.

Dubious intonation in a performance causes everyone in the audience to perceive that something is not quite right. Whatever the awareness of the listener, accuracy of intonation differs from performers to performer. In some cases, a performer strings together a succession of insecure notes but a listener cannot pinpoint the intonation as clearly being off. Other performers play with fairly stable intonation that audiences listen to more or less at ease. Still others have cultivated intonation of tremendous precision, beauty, or expressiveness. With further exploration of the accuracy, beauty, and musical sense of scale, one gradually encounters the realm of a highly nuanced sense of tone.

In the realm of musical ability—development we teachers have the important task of steadily heightening student awareness of the melodic scale. Like the ability to respond to the beauty of tone as discussed in the preceding chapter, this sophisticated ability, too, is developed through the ear.

We must first listen constantly to performances of the finest calibre. Eventually, we will be inspired to embark on a study of scale as conceived by great performers. Once we have learned to listen intently as if through their hearts, we will be able to compare our intonation with theirs. It is at this point that we can begin to understand the heights and depths of their sense of scale.

An instrumentalist who plays with the intonation of a carefully tuned piano is still at a beginner's stage and does not possess the ability to move his listeners. Unfortunately, a student who is continually accompanied by the piano during his lessons develops a sense of equal temperament. The piano's equally-tempered scale, however, is dissatisfying for playing melodies on a stringed instrument. The piano certainly is useful as a methodological tool to educate students whose tone is dreadful and whose intonation is ambiguous enough that the notes they play are not immediately identifiable as

itches in a scale. If this method is relied on too often, however, students become thoroughly acclimated to the equal-tempered intonation of the piano. In string lessons, it is crucial to emphasize the tone of stringed instruments.

I once observed a lesson by a teacher who always depended on the piano when instructing beginners. During



this lesson, the teacher accompanied her student by playing the melody in unison on the piano. I listened for the student's tone and was shocked by how utterly piano-like it sounded. Each note, articulated with an accent, was formed out of habit like a note struck on the piano, and entirely lacked the beautiful tonal configuration of the legato mode that characterizes string-playing.

Students absorb everything their teacher shows. This teacher's habit of instructing at the piano, hardly using the violin, had cultivated in her student the tendency to play the violin like a piano.

The teacher probably believed that she was successfully coaxing the pi-

ano to sing, but the sounds she produced were always the articulated tone of a piano. Since her student had no way to imagine the tonal beauty and coloration of the violin, his natural response was to reproduce the tone his teacher demonstrated for him on the piano.

I thus learned with absolute clarity the importance of not instructing beginners using only a piano. With students who

are somewhat advanced in sensibility and musicality, it is fine to use the piano once in awhile during lessons, but we should never teach violin to beginners without a violin in our own hands.

Another teacher I encountered taught beginners not only without a violin in hand, but in a room without a piano. For a student, this is like walking in the dark. Her mind can only react confusedly to this unkind approach; her ability simply cannot thrive under such conditions.

A beginner invariably starts out as a tabula rasa. Unless we provide a basis for a student to rely on, her musical sensibility cannot develop.

Some teachers play through entire pieces with their students. This does not help a student's ability to develop healthily and dynamically. Such a student will have difficulty learning to play alone, for he will feel insecure. Moreover, since playing along keeps the instructor from discovering the student's weak points, the child ends up receiving inadequate guidance. It is crucial to let the student play alone, discover his weaknesses, and give proper instruction by uncovering strategies to help him improve.

From the perspective of a capable teacher, any student will seem to have a dull presence and inferior ability. How-



**‘Sound breathes life - without form it lives’ . Shinichi Suzuki**

ever, this is a flawed perception. Even a student whose musical ability has not yet been cultivated is a tremendously sensitive being.

I have realized from my own painful experience that good musical instruction simply does not occur without a teacher's discovery of, and reflection on, this point. A student whose ability has not yet been fostered always looks unpromising at first glance.

Yet every child is extremely responsive. A child's senses are so finely tuned that she faithfully follows even those instructions of which the teacher himself is unaware. If the teacher has the same degree of responsiveness, he will skilfully offer instruction at a level and in a mode that the student can absorb it with ease and thus develop solid ability. However, if the teacher lacks this perceptiveness, and, ignoring the possibility of the senses provides nothing more than intellectual instruction, the child remains forever confused. This confusion results in an insufficient development of vital, sensually nuanced musicality. Music instruction must always emphasize the refinement of the senses.

We often observe that when a teacher has odd habits, her students spontaneously pick them up in the course of their development. This is the most compelling evidence of the delicately perceptive essence of every child. A student will reflect the teacher's mannerisms in his posture and tone as well as in his musical expression. Yet he may not absorb as fully as expected what the teacher tries to teach him intellectually. The child absorbs and masters elements of musical expression through his senses before he realizes what is happening.

If indeed children were not so sensitive, how could children from Osaka learn to speak the Osaka dialect and develop Osaka sensibilities?

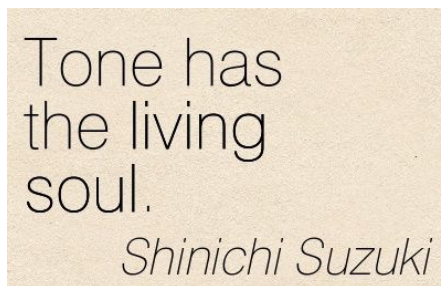
In music pedagogy, we must always focus our attention on directing each child's delicate senses toward the beautiful and lofty sensibilities and abilities of the world of music.

Teachers who dismiss children with low musical ability as hopeless should criti-

cize their own lack of refinement. In the past, I, too, was guilty of misjudging students. I have continually reflected on my shortcomings, however, from the moment I realized what it is that an instructor-nurturer should try to nurture in students.

In the area of musical scales, too, we must instruct students so as to develop in them an increasingly beautiful and refined sense of intonation. This again is a matter of sensory development..

When we listen to Casals and Kreisler, we are attracted to their beautiful sense of the scale. I once heard from Yoshio Sato, who studied with Casals,



that the great cellist had declared that the melodic scale must be played with expressive intonation. The deeply moving sense of the scale we find in Casals' and Kreisler's recordings comes from the fact that they play with this expressive intonation.

These masters play with a sensually shaped scale, with a beautiful and moving intonation. I am unable at this time to describe Casals' and Kreisler's sense of the scale here, but I think it is necessary that we listen carefully to their recordings and try to acquire it through our own senses. Perhaps there is a way to describe this logically. However, a written description without aural examples would not be particularly helpful. Let me simply note here that in string playing, flats are played lower and more expressively than on the piano while sharps are played higher. Since I have learned much from Yoshio Sato concerning this point, if at all possible I would like to try to record it systematically at some point. This will not only help my own comprehension but lead to a study of the differences between these artists' mean-tone intonation and that of the equal-tempered scale.

This concept may seem theoretically complex, but it is possible and necessary to acquire a good sense of pitch by habitually listening to Kreisler, Casals, and other fine performers. Since their intonation and music truly sing beautifully, it is a joy to listen to their playing.

In ability-developing music education, we should not forget to heighten, through ceaseless instruction, the capacity of our students to arrange notes sensually. For this to happen, we must not neglect our efforts to develop our own ears to perceive accurate intonation.

Having recognized my intonation to be miserably inexact, I am at present striving to improve it. I can only hope that this indicates that I am awakened and making progress.

Given these circumstances, instructors must constantly make efforts to correct and improve their own intonation. When you gradually correct yourself, your students' intonation will also improve.

Reflect on your tone with care -I consider this to be a form of profound self-critique for anyone who takes up music. It is also an important path toward improvement.

When we do not reflect on our own tone, we remain at a stage where our ability is underdeveloped and our hearts untouched.

*An Excerpt from Musical Ability Development (1954-57)*

*Translated by Kyoko Selden and Lili Selden*

# European Suzuki Teaching Development Trust

Registered Charity Number: 1092897 <http://www.suzukidevelopment.org/>

**Trustees:** Dr. Haukur F. Hannesson, Chairman, Christine Magasiner, Jean Middlemiss, Martin Rüttimann, Clare Santer.

**Administrator and principal address:** Birte Kelly, Stour House, The Street, East Bergholt, Colchester CO7 6TF Tel: 01206 298954 e-mail [birte.kelly@uk2.net](mailto:birte.kelly@uk2.net)

## New projects

**Latvia and Russia** were the Trust's major new projects for 2014-15.

Following an Introductory Course for Violin and Piano in October 2013, the newly formed Latvian Suzuki Association (LvSA) organised long term training for Violin with **Koen Rens** and for Piano with



*A group lesson in Latvia with Koen Rens*

Mary McCarthy which the Trust agreed to support until after exams in 2015. Several Latvian Piano teachers had already trained with **Mary McCarthy** in



*Mary McCarthy (3rd left) with Latvian Piano Trainees Mikhail Bogdanov (front) visiting from Russia*

Ireland and Scotland.

In **Russia** there were no Suzuki teachers when **Helen Brunner** started her Level 1



*Helen Brunner with Russian Trainees and students*

Violin course, but there was a new and active association and huge enthusiasm.

Both Latvia and Russia have now completed their Level 1 courses with great results, and **Kristinn Örn Kristinsson** has started a new Piano course in Rus-

### Income and Expenditure during the year to 31 December 2014

Donations from organisations & individuals	£
European Suzuki Association donation 2013 account	2,000.00
TBH Brunner Charitable Trust	1,000.00
Juan Drown Credit Card donation	200.00
J. Janssens: €400 donation	319.00
Profit raised from Bar at ESA Teachers' Conference (HFH)	380.00
Collection by students of M Gawronski €276	212.00
<b>Total donation income for General Fund</b>	<b>4,111.00</b>

In addition, two anonymous donations totalling £510 was made to the Anne and Henry Turner award scheme.

Grants disbursed during 2014 (including bank charges for international transfers)	£
Grant to Russian Violin Course 2014	3,000.00
Grant to Latvian Piano Course 2014	707.00
Grant to South African Cello Course January 2015	1,995.00
<b>Total grants paid during 2014</b>	<b>5,702.00</b>

### Payment instructions for contributions to the ESTDT

Use CAF donate via our website <http://www.suzukidevelopment.org/> or make direct account to account transfer

#### Transfers from outside the UK

Payments are sent to CAF Bank via HSBC so all of the following details are needed

**Bank Name:** HSBC City Corporate Banking Centre

**SWIFT BIC Code:** MIDLGB2141W

**Bank sort code:** 40-05-30

**Account number:** 72138549

**Account Name:** CAF Bank

**IBAN number:** GB48MIDL40053072138549

**For credit to -**

European Suzuki Teaching Development Trust CAF Bank Acc no: 00009998

#### Transfers from within the UK

CAF Bank

**Sort Code:** 40-52-40

**Account No:** 00009998

Or send a cheque to the administrator at the above address.

Donations to the European Suzuki Teaching Development Trust can be made by bank transfer (see details) or by credit card through our website: [www.suzukidevelopment.org](http://www.suzukidevelopment.org)

The Trust is charged a small amount of commission on all transactions. For donations of up to GBP 200 from outside the UK, the credit card charge is lower than for a bank transfer. Within the UK cheques and transfers attract no fees.

### New Teacher Training Projects

Please contact the administrator if your national association is considering making an application for a grant from the Trust.

Further details of how to apply can also be found on the Trust's website

# European Suzuki Teaching Development Trust

Registered Charity Number: 1092897 <http://www.suzukidevelopment.org/>

## Investment in Suzuki Development pays dividends



Kristinn Örn Kristinsson with Russian Trainees

sia with financial support from the Trust.

Sadly, as can be seen from the tables opposite, the size of grant the Trust can afford at present is much reduced from the levels paid just a few years ago. However, this is more than made up for by the expertise and generosity of Teacher Trainers, the self-reliance of the new associations and the mutual support given by the various countries to each other.

Between 2003 and 2009, the Trust was able to make a major investment in the Lithuanian Suzuki project which was directed by Teacher Trainers Ruth Miura (Piano), Annette Costanzi (Cello) and Koen Rens (Violin). Whilst running Teacher Training, they also help de-



velop the association. The Lithuanian Suzuki Association ran its first big summer camp with support from the Teacher Trainers in 2008. That year Koen Rens reported as follows 'We are hopeful that the LSA will grow up to become one of the most inspiring places to be in the ESA region. The level of their musicians is certainly high enough for that, and rarely have I met people who are more conscious about how different the Suzuki approach is from what they have had.'



Latvian teachers at the Lithuanian Summer Camp

Fast forward to August 2014 when a group of Latvian Suzuki teachers attended the Summer Camp in Lithuania. Rāviņa, Vice Chair of the Latvian Suzuki Association reports that they discovered this to be 'much more than a camp: it has grown into the Lithuanian Suzuki Festival. The teachers were deeply grateful for the time they spent with the international Suzuki team, students, parents and teachers: they had the opportunity to observe, take part, experience and listen to the richest pearls of Suzuki teaching.... The experience gave joy and inspiration for the new growing Suzuki community in Latvia'.

In August 2015 the first Latvian Suzuki Summer Camp was host, in turn, to a group of Russian Suzuki teachers and their families and other association members. During this workshop four new Russian Violin teachers took their Level 1 exam and six new Latvian Suzuki Piano teachers passed Level 1, whilst one passed Level 3. The new group of Latvian Suzuki Violin teachers were also at the summer camp, having passed their Level 1 earlier in Antwerp at a Belgian Suzuki event.

## 'Give a Child a Teacher' Raising Funds for Suzuki Development



European Suzuki Association

November 2015

Dear Suzuki Teachers,

Please can you ask your students to give a little of their time during December so other children can have the same opportunity as them to learn a musical instrument by the Suzuki Method™

Thank you so much.

Kindest regards

Martin Ruttimann

Martin Ruttimann  
CHAIRMAN

### Give a Child a Teacher



Talent Education, for the happiness of all children  
Dr. Shinichi Suzuki

December 2015

Raising funds to give more children a Suzuki Education

Funds are urgently needed by the Trust so that it can continue to give grants to support Suzuki Teacher Training in countries throughout Europe, Middle East and Africa.

The ESA gets enquiries every week from parents looking for a Suzuki Teacher for their child and all too often are not able to help because there are no teachers trained in the Suzuki Method™ in the country where they live.

Teachers regularly contact the ESA wanting to train in the Suzuki Method™ and frequently we are unable to offer a course close enough to their country for them to travel to.

For more details of the ESA 'Give a Child a Teacher' fund raising campaign, please see the ESA website.  
[www.europeansuzuki.org](http://www.europeansuzuki.org)



# 10th European Suzuki Convention, Switzerland 2015

## 'Unforgettable experience' Takao Mizushima, Teacher Trainer Violoncello, Australia

In July 2015 I travelled to my second European Convention in 28 years. Prior to moving to Sydney I attended the World Convention in Berlin in 1987 as a young teacher. This time I was given an opportunity to teach students in the convention as Faculty.

I did not do a headcount but I could see lots of Australian families during the Convention as there were quite a number of Australian students attending this big Suzuki event. We all had an exciting time with European teachers, students and parents. Some Australian Suzuki families spent a week or so prior to the Convention to enjoy Europe, while others came just in time. From 'Down Under' we all spent at least a day or two in the air to get to Davos, our final destination and meeting point.

We are the extended family of Suzuki. Anywhere we go, we see each other as a family. When we came to Davos it was like extending the number of family members. This is one of the main

features of the Suzuki Method™ by Dr. Suzuki. Huge numbers of Suzuki students in the world use the same

it is boring to hear the same pieces again and again?' Of course we don't feel it is boring because this is our language.



repertoire books, meet somewhere and play the same pieces together. This is like our special language which Dr. Suzuki has founded. We communicate through lots of pieces in Suzuki books and it is like having conversations. Dr. Suzuki told us '*This is Mother Tongue Method.*' We have a universal language called 'Suzuki pieces and books'. This is our mother tongue. Someone said 'Don't you feel

At the Conference after the tutorial I came to realize that some of the students did not understand English well. But I did not notice it during the lesson. This is because we communicate in Suzuki pieces, not in speaking language of English, German, Italian or French

Australian Suzuki families have been to many Suzuki events. We regularly participate in Matsumoto, US, New Zealand and all Asian Suzuki events. We do not feel any problem once in the Suzuki events because we can speak in Suzuki.

The Suzuki European Convention was one such event where Suzuki families from all over the world could experience 'speaking' in Suzuki. It is an unforgettable experience and one must be there to understand—this Convention in Davos gave us that experience. For that, I need to thank Switzerland Suzuki for superb organization of such a wonderful Convention.

## 'Wonderful spirit of friendship' Kelly Williamson, Teacher Trainer Flute, Canada

It was a privilege to be invited to attend and teach at the 10th European Convention in Davos.

Listening to the inspiring opening words from Martin and Koen, I immediately knew that I was in the right place!

I enjoyed sharing ideas with the European Flute teachers who were present, both in the organized sessions and in discussions before and after Master classes.

There was a wonderful spirit of collegiality, friendship, and the pursuit of excellence. What a gift to have time to ob-

serve my European colleagues teaching!

pared by their home teachers and eager to learn. It was a pleasure to connect



with students and teachers whom I had already met at the World Convention in Japan, as well as to meet with new students. It was especially exciting to work with the group from Italy, where I understand that Suzuki Flute is a recent addition. We shared a lot of fun moments, and also worked hard together.

The convention was a very enriching experience for me. I am grateful for the warm welcome, and look forward to meeting again in Europe, or at home!

The children who participated in the classes were enthusiastic, well pre-

# 10th European Suzuki Convention, Switzerland 2015

## 'Children are truly wonderful' Bruce Anderson, Teacher Trainer Piano, USA

When I was first asked to teach multi – piano classes to children at the Davos conference I was elated. Dr. Suzuki's great wish to have students of all instruments experience playing together in unison in group instruction would again be realized. Piano students had often been excluded from this due to adults' faulty thinking that it was neither possible nor desirable.

Months ahead of time I wrote to Martin about how to have teachers prepare their students for these classes. He informed me that many students attending would have had no previous experience in group unison playing. I also realized that they most likely would not all speak the same language.

My response to him was that while these classes would greatly benefit all the students, a fine performance after only

three short days would probably be unlikely. I did not recommend such a



performance. However, the performances had already been scheduled in the printed program.

On the first day of classes, all adults listening to the unison playing of the children were concerned that they might not be able to achieve a desirable result with such little time. I, too, thought the job to be almost impossible for certain pieces, especially with a very limited availability of pianos on which they could practice between the very short classes.

However on day two and especially day three we were all amazed and inspired by the improvement the students had made. The students themselves heard this and were motivated to work even harder.

By the end a good result was achieved! I learned that they all understood a common language – the language of music.

In Japan Dr. Suzuki always told us that he was continually amazed by the potential of children. I was also reminded by the piano students at the Davos conference: *Children are truly wonderful!*

## 'Warmth, love and beautiful music' Haruo Goto, Teacher Trainer Violin, Australia

I am left with long lasting, fantastic memories, moving and emotional feeling and lots of new friends.

I was very nervous before coming to Davos as I had never taught in Europe, I knew very few people.....hoping my best would be good enough for the conference organisers, especially for Martin.

At the same time, I was so happy to come to the country of Heidi, my favourite childhood story.

Throughout the convention at both the teacher's and student's programs I felt the strong presence of Dr Suzuki's vision, spirit and ideal amongst the people. It

was filled with happy faces, smiles, warmth, love and beautiful music.



I made lots of friends and I felt as if I have know these people for a long time! I felt strongly that I must keep trying to grow as a person, keep trying

to be able to communicate better, understand other people's needs better, try to love and nurture better.

I am not alone, I have so many colleagues and friends to share and exchange ideas and thoughts. I am very grateful and thankful that I was given the chance to participate in this conference.

I have refreshed motivation to keep working hard to be a better

teacher, better person to put the Suzuki ideal into practice.

Thank you!



# 10th European Suzuki Convention, Switzerland 2015

## Suzuki Bass makes its Debut by Virginia Dixon, Teacher Trainer Double Bass, USA

For the first time ever it was possible for the collected European Suzuki Association to hear a group of Suzuki bassists at their 2015 Convention in Davos, Switzerland. Participants in the student program ranged in age from 6 to 16 and were from Denmark, Italy, the Netherlands, Estonia, and Taiwan.

In addition to the Suzuki regulars, the group had a chance to perform some of its own literature including the "Hunter's Funeral Procession" from Mahler's first symphony, affectionately dubbed the "Bass National Anthem" and the hugely popular "Elephant" from Saint Saens' "Carnival of the Animals".

Also heard were "Chatter with the Angels" and "Shortnin' Bread" both out of the North American black experience.

Basses added fundamental sound to each of the three Suzuki Davos orchestras, still a rarity in Suzuki orchestras, and usually sorely missing.

The European Suzuki Bass community hopes that the sound of bass will soon become standard, especially in the oft-performed Bach violin concertos where the bass often takes over a solistic role.

All student Bassists also enjoyed group classes co-taught by Peter Strøm Skriver from Denmark and Virginia Dixon from the USA.



Young Bassists full of excitement lining up ready for the next performance

Each student also had the opportunity to receive private instruction in Master Classes open to all.

In the teachers' portion of the convention Virginia Dixon lectured on a recent SAA article entitled "Adding Bass to Your Orchestra", a prescription for institute and school directors as well as Bassists who wish to approach them with proposals.

A copy is available by writing to - [virginia@net.elmhurst.edu](mailto:virginia@net.elmhurst.edu).

Cellists and Bassists combined for an afternoon session entitled "Focus on Forearms", a new take on the teaching and playing of Pablo Casals as taught by New York bassist Julius Levine and interpreted especially for the playfulness of the Suzuki Method by Virginia Dixon. Giggling was an important part of this session as eve-

ryone worked with rubber bands as props.

We all returned home full of our love of bass playing and ready to continue our pursuit of new music and skills in preparation for our next meeting.



Virginia Dixon , Peter Strøm Skriver ,  
Shozo Matsumoto

It is only recently that Suzuki Bass have added the persuasive touch of playfulness and humour that is a major part of the Suzuki approach. Peter has made himself a particular expert in Suzuki Bass fun. Shozo Matsumoto particularly liked Peter's jazz arrangement.



Q: How many Double Bases can you get in a car  
A: Four. Three inside and one on the roof!



# 10th European Suzuki Convention, Switzerland 2015

## Perspectives on Teacher Training in the ESA & SAA

by MaryLou Roberts, Teacher Trainer Guitar, USA

Teacher training in the ESA and SAA offers multiple opportunities for growth with lots of interesting and varied ideas. By connecting these great ideas from each region, we can all benefit and grow in our effectiveness in teaching. I would like to offer my perspective from serving in both regions as I have been offered the chance to truly see things from two beautiful sides of the ocean. The Suzuki Method is truly international, and with greater understanding, we can increase our effectiveness and growth, and contribute so much to the raising of the noble hearts of tomorrow.

**In the ESA**, teachers often begin with an audition with the Teacher trainer, who reviews the experience, training and performance needed. The first course, Level 1, consists of 120 hours of philosophy, pedagogy and observation with the teacher trainer. Teachers have a plenty of time to study, reflect, ask questions, review, and immerse themselves in a Suzuki environment. There are breaks, as the course usually occurs during several sessions. There is time to go home and teach using the ideas learned, and return with experiences to share and receive further advice. The teacher trainer becomes more of a mentor, guiding and encouraging excellent teaching. There are also a minimum of 20 additional hours to observe teachers outside the training course in any instrument which may occur at larger workshops and conventions or individual studios. This helps build community, increases attendance at larger events, and gives the teacher a wide view of how to teach.

The syllabus for all training levels is cross instrument, ensuring that every instrument area gets the same concepts and ideal training. It contains sections on Philosophy, Performance, Pedagogy, Parent Education, and Supervised Teaching with Children, Observation and Journaling.

Each teacher teaches a combination of 5 lessons and group class activities and receives feedback from the teacher trainer. This helps avoid any common errors while helping to hone skills needed and making sure a positive learning model is in place. Emphasis is on the one point lesson, positive language, technical advice, and how to teach using the small steps to essential skills.

Level 1 teachers are quite often in classes with other levels of teachers, so they are exposed to the later repertoire, encouragement from peers, philosophy from many angles, helping parents, and group class ideas. Level 2 and up teachers gain by having more review of the Level 1 material, offer encouragement to the new teachers, offer their advice and practice small leadership tasks. Each course becomes a small community of

mutual support and respect.

For the Journaling, each teacher gathers their materials into one notebook for later reference, and to be presented at the exam. The notebook contains observation notes, articles, teaching points in their own words for each piece, a philosophy paper, ideas on how to present the Suzuki method to prospective parents, description of lesson activities, and breaking down skills relating to their instrument and more. Teachers truly own their teaching through this process.

Teachers work hard to prepare for the exam, with diligent study and memorization. Exams include performance, teaching a short one point lesson, teaching points of the repertoire and their purpose, and answering questions about the Suzuki philosophy.

Teachers receive guidance from the teacher trainer as they set up their teaching practice, so that all are using parents, positive approaches and group class as their foundation. The constant guidance and building of community is very strong, and lasting friendships and working relationships are very often formed.

**In the SAA**, teachers begin with a 6 hour introductory course in Suzuki Philosophy called "Every Child Can". In Latin America, the introductory course, "Philosophia" includes at least 16 hours of presentations and 8 hours of observation. With both courses include teachers, parents and administrators across all instruments. Teachers meet each other, work together, giving a wide sense of community. Both courses are organized with written and video materials, so all courses cover the same essential points, giving a common philosophical base the every training course.

Teachers may then upload their performance to take Unit courses. The audition is then reviewed by a qualified independent source. This ensures that all teachers in training are at an acceptable playing level at the beginning of training. In Latin America, teachers play the entire book fluently from memory near the end of the course for the teacher trainer. Attendance requirement in all courses is 100 percent in order to register the course. Unit courses are arranged by book level and are called Units.

Observations are a main staple in the courses. Teacher trainers read and may comment on the observations. This gives the teacher trainer valuable feedback on the understanding of each teacher and may influence the content and discussions in the next class. It also gives the teacher feedback and practice at organization of pedagogy and clear thinking. The whole process en-

courages good teaching habits: listen, observe what is happening, and choose the most beneficial aspect to work on, demonstrate, describe, and use repetition to verify understanding. Observations are handed in each day. Thorough detailed writing is encouraged, so that the teachers see clearly what has gone on in the lessons and understand the purpose behind each activity.

Teacher trainers hand out their pedagogy materials, which contains many years of experience and wisdom. This gives every participant a consistent and accurate base, and is available for later reference. Near the end of the courses in Unit 1,2 and 3, teacher trainers meet with each teacher for a short individual consultation to offer guidance and answer additional questions. Training courses are a great catalyst for teachers to learn and ask questions, invite creative ways to teach and see many observations.

The Practicum course offers teachers the opportunity to bring video recordings of their teaching to be reviewed by a teacher trainer with peer input from the smaller group of up to 5 teachers. There is practice teaching of students with input from everyone in the course, using specific characteristics of excellence in teaching, called Pedagogy Descriptors, and Performance Descriptors. The descriptors give teachers the goals in specific terms and are very clear and guide the discussions to be positive and descriptive.

The Suzuki Principles in Action course helps teachers incorporate the Suzuki philosophy in the lessons. It includes all instrument areas, and the focus is on how to teach. Teachers learn and define excellence, when a child is ready to move on, how to teach by ear, how to engage students in working on tone, giving accurate feedback, communication skills, and working with parents. In Latin America, many courses have a Teaching Strategies course at the end of each unit, so teachers can get feedback on their teaching in a step by step manner.

As we develop our teaching methods for teachers, we benefit the parents and children even more. Around the world, parents and children have a lot in common; they are busy. Perhaps by working together, we can learn creative new ways to help. All teachers need advice on presenting the Suzuki Method™ in a clear and positive way. All Suzuki teachers want to benefit from the community of support and exchange ideas, and listen to new ideas.

By working together in this world wide environment, we can truly make a difference.

# Teacher Trainers/Examiners & Instructors

April 2015 appointments in **bold**

## Double Bass

Virginia Dixon USA

## Early Childhood Education

Dorothy Jones Canada

## Flute

Anke van der Bijl Netherlands  
 Pandora Bryce Canada  
 Sarah Hanley G. Britain  
 Karen Lavie Netherlands  
 Marja Leena Mäkilä Finland  
 Eija Puukko Finland

## Guitar

Elio Galvagno Italy  
**Francesca Galvagno** Italy  
 Zeah Riordan Australia  
 MaryLou Roberts USA  
 Harald Söderberg Sweden

## Harp

Gabriella Bosio Italy

## Mandolin

Amelia Saracco Italy

## Organ

Gunilla Rönnerberg Sweden

## Piano

Anne Birthe Andersen Denmark  
 Susan Bird G. Britain  
 Kasia Borowiak G. Britain  
 Nuria Cullell Spain  
 Silvia Faregna Italy  
 Lavinia Ferguson G. Britain  
 Caroline Fraser Peru  
 Caroline Gowers G. Britain  
 Ewa Guz-Seroka Poland  
 Peter Hagn-Meincke Denmark  
 Maarit Honkanen Finland  
 Marzena Jasinska Poland  
 Kristinn Örn Kristinsson Iceland  
 Sigrun Landro Bekken Norway  
 Huub de Leeuw Netherlands  
 Claire Lester G. Britain  
 Esther Lund Madsen Denmark  
 Jenny Macmillan G. Britain  
 Christine Magasiner G. Britain  
 Mary McCarthy G. Britain  
 Grant Mead G. Britain  
 Ruth Miura Spain  
 Anne Marie Oberreit Belgium  
 Kristjana Palsdottir Iceland  
 Veronique Perrin France  
 Stephen Power G. Britain  
 Thomas Rydfeldt Sweden  
 Kevin Smith G. Britain  
 Lola Tavor Switzerland  
 Cathy Williams Hargrave USA

## Recorder

Nancy Daly G. Britain  
 Mary Halvorsen Waldo USA

## Trumpet

Ann-Marie Sundberg

## Viola

Sarah Buckley  
 Edith Code  
 Mysie Ferguson  
 Joanne Martin  
 Eva Nilsson  
 Ilona Telmányi

## Violin

Jane Afia  
 Alison Apley  
**Maria Jesus Cano López**  
 Christophe Bossuat  
 Judy Bossuat-Gallic  
 Helen Brunner  
 Trudy Byron-Fahy  
 Mary Campbell  
 Virginia Ceri  
 Heather Clemson  
 Tove Detreköy  
 Leif Elving  
 Mysie Ferguson  
 Flora Gáll  
 Wilfried van Gorp  
 Veerle van Gorp  
 Shannon Hawes  
 Lilja Hjaltadottir  
 Jeanne Janssens  
 Agathe Jerie  
 Susan Johnson  
 Karmen Kaaramees  
 Karen-Michele Kimmitt  
 Phillipa Lees  
 Hannele Lehto  
 Johannes Lievaart  
 Felicity Lipman  
 Joanne Martin  
 Jan Matthiesen  
 Wim Meuris  
 Isabel Morey Suau  
 Liana Mosca  
 Andrea Mugrauer-Beis  
 Sarah Nolan  
 Marja Olamaa  
 Barbara Parham  
**Sámal Petersen**  
 Jyrki Pietila  
 Anna Podhajska  
 Genevieve Prost  
 Koen Rens  
 Lee Robert Mosca  
 Fiorenza Rosi  
 Martin Rüttimann  
 Marianne Rygner  
 Clare Santer  
 Sandrine Schär-Chiffelle  
 Ana Maria Sebastian Gómez  
 Catherine Shephard  
 Sven Sjögren  
 Sue Thomas  
 EwaTosik-Warszawiak  
 Mary Trewin

## Sweden

Iceland  
 Denmark  
 G. Britain  
 France  
 Sweden  
 Denmark

G. Britain  
 G. Britain

## Spain

France  
 USA  
 G. Britain  
 Ireland  
 Iceland  
 Italy  
 G. Britain  
 Denmark  
 Sweden  
 G. Britain  
 Germany  
 Belgium  
 Belgium  
 Denmark  
 Iceland  
 Belgium  
 Switzerland  
 Netherlands  
 Estonia  
 Canada  
 Ireland  
 Finland  
 Netherlands  
 G. Britain  
 France  
 Denmark  
 Belgium  
 Spain  
 Italy  
 Austria  
 G. Britain  
 Finland  
 G. Britain  
**Faroe Island**  
 Bermuda  
 Poland  
 France  
 Belgium  
 Italy  
 Italy  
 Switzerland  
 Denmark  
 G. Britain  
 Switzerland  
 Spain  
 Germany  
 Sweden  
 G. Britain  
 Iceland  
 G. Britain

Kerstin Wartberg  
 Elżbieta Węgrzyn

Italy  
 Poland

## Violoncello

Sara Bethge  
 Carol Bez  
 Annette Costanzi  
 Angela East  
 Ann Grabe  
 Anders Grøn  
 Haukur F Hannesson  
 Penny Heath  
 Carey Beth Hockett  
 Anne van Laar  
 Chantal Latil  
 Christine Livingstone  
 Arantza Lopez  
 Anja Maja  
 Alison McNaught  
 Antonio Mosca  
**Tessa Oakley**  
 Ruben Rivera  
 Marianne Vrijland  
 Friederike Wilckens

## Voice

Analia Capponi Savolainen Finland  
 Mette Heikkinen Finland  
 Päivi Kukkamäki Finland  
 Katrina Pezzimenti Australia

## Instructors

### Flute

Diana Dickerson G Britain

### Guitar

**Nuria Cervantes I Boldú** Spain

### Violin

Salla Ahokanto Finland  
 Yoko Nijdam-Hoshino Germany  
 Dominique Jeanneret Switzerland  
 Lynda Jordan G. Britain  
 Barbara Plaza Poland  
 Michaela Zirnbauer Germany

### Violoncello

Marco Mosca Italy  
 Dorte Rolff-Petersen Denmark  
 Eulàlia Subirà Spain

### Voice

Mervi Sipola-Maliniemi Finland



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