



European Suzuki Association

Quality Suzuki Teacher Training

Teachers' Newsletter

Suzuki Early Childhood Education



'Any child who is properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue'

Dr Shinichi Suzuki

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Honorary President Dr Haukur F. Hannesson

Chairman Martin Rüttimann

Administrator and ESA Office Sue Wimpenny

45 Main Street, Upper Benefield,

Peterborough PE8 5AN, England

esa@europeansuzuki.org www.europeansuzuki.org

Company Secretary & Registered Address

Martin Wood, Gross Klein Wood, 75 Park Road,

Peterborough PE1 2TN, England

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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.

Ethical Guidelines

As Suzuki Teachers and Members of the European Suzuki Association (ESA), we commit ourselves to Dr. Suzuki's statement :

Where love is deep, much can be accomplished

We therefore strive for the following common ethical declaration :

Reflecting and promoting the Suzuki philosophy in our teaching and in dealings with others

Recognising the potential of all individuals

Demonstrating an open, sharing spirit and cooperation towards other Teacher Members

Dealing with colleagues with humanity and integrity

Respecting the rights of colleagues when speaking of their work and respecting differences in teaching styles

Giving credit to colleagues for ideas they have shared

Making a commitment to life-long learning

Conducting business in a legal and honest manner

The European Suzuki Association – a Growing Community



Growth is never by chance; it is the result of working together

Let us look at recent growth in the ESA region -

Two new country members on the ESA Board - Austria and Latvia. A very warm welcome to both!

New instrumental disciplines recently developed in the region - Mandolin and Trumpet, as well as those brought to us by Teacher Trainers from other regions, Suzuki Early Childhood Education and Double Bass

The growing number of affiliated teachers in the ESA region - an average of 7% increase in membership each year over the past 4 years

Teacher Training Courses in all instrumental and non-instrumental disciplines - an important factor in the promotion of the Suzuki Method™ as a general philosophy of teaching and learning rather than a method of learning to play the violin.

Crisis? What crisis?

Living in a time when every day we are reminded about the financial crisis in the newspapers, we must ask ourselves if the Suzuki Method™ is also affected by the 'crisis'? Based on the growth outlined above, I think that we can clearly say 'no'!

On the other hand, we might also ask if the Suzuki Method™ becomes more attractive for musicians *because* of the

financial crisis? At a time when orchestras throughout Europe are being closed and jobs in public music schools are axed, it is not surprising that a pedagogical approach with a successful track record, full studios and an increasing number of students becomes an attractive proposition.

Quality Suzuki Teacher Training

We would all like to share Dr. Suzuki's idealistic philosophy of teaching, however, in this day and age, ESA Teacher Trainers must be even more careful in seeking out the right qualities in order to train good Suzuki Teachers. For this reason, the ESA ensures that all Teacher Trainees take an audition and an interview before applying for a Teacher Training Course, regardless of their previous qualifications.

Education is for growth & fulfilment

On the topic of 'qualifications', a question which is regularly on the agenda of the ESA Teacher Training Panel Meeting as well as the subject of numerous informal discussions amongst Suzuki Teachers and Suzuki Teacher Trainers is 'does a Suzuki Teacher Trainee need a professional degree in music?' I am very pleased to see how thoroughly this question is discussed on a regular basis.

It is obvious that European countries are moving closer together not only because of the political nutshell, but

also because of the ease of travel. Most importantly, for Suzuki Teacher Training, Europe has managed to establish a process (The Bologna Process) to ensure comparability in the standards and quality of higher education qualifications. There is much more exchange in nearly every field of our lives and a European solution for the question concerning a 'professional degree for entry to a Suzuki Teacher Training course' will need to be found in the near future.

I am looking forward to not more of the same, but a continual growth

I am looking forward to -

- Further growth in both quality and quantity
- Having many new teachers who feel part of this international community and who are willing to contribute their knowledge and skills in helping to 'expand the horizon'
- The development of more Suzuki instruments – Suzuki Clarinet and Suzuki Accordion are in the pipeline
- Having every country in Europe represented on the ESA Board so we can fulfill the belief of Dr Suzuki that '*Every child can be educated - it only depends how you do it*'

Dear Suzuki Teachers,

'Let's do it!'

2013 Board Meeting and AGM Summary

Board Meeting and AGM March 2013, Tallinn ESTONIA

RESIGNATIONS

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Marianne Rygner

Country Directors
BELGIUM Wilfried van Gorp
DENMARK Marianne Rygner
LITHUANIA Jolanta Varnauske
TURKEY Julide Yalcin-Dittgen

APPOINTMENTS

Country Member
Austrian Suzuki Institute of Music
Latvian Suzuki Association

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Sigrun Landro Bekken Piano NORWAY
Karmen Kääramees Violin ESTONIA

Instructors
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Salla Ahokanto Violin FINLAND
Yoko Hoshino Violin GERMANY
Francesca Galvagno Guitar ITALY
Anne Marie Sundberg Trumpet SWEDEN

DIRECTORS' REPORT & ANNUAL ACCOUNTS 2012

Available on the ESA Website
[http://www.europeansuzuki.org/
ReportandAccounts.asp](http://www.europeansuzuki.org/ReportandAccounts.asp)

GERMANY

Applications for a national Suzuki association in Germany are invited. The procedures for applications are outlined on the ESA website.

ISRAEL

Lola Tavor Piano (TT Switzerland) has approached the ESA with regard to conducting a Piano Teacher Training Course in Israel. Lola was there last year and gave a lecture about the Suzuki Method at the University Music Academy in Jerusalem. Lola is herself from Israel, would like to bring the Suzuki Method to her homeland and is prepared to organise the Piano TT Course at her own expense.

RUSSIA

Introducing Suzuki Method in Moscow
There is much interest from Russia in establishing a Suzuki School in Moscow. Correspondence has been exchanged over a number of months and the next step is for the ESA to set up an Introductory Course on the Suzuki Method™ in Moscow.

TRUMPET

Publication of Suzuki Trumpet Book 1
Plans for publication are with Alfred Music.

Pre Twinkle Material for Trumpet
Publication is expected to be finished this year.

International Trumpet Committee
The ISA have established an International Trumpet Committee. The ISA is represented by Ann-Marie Sundberg, ESA Instructor Trumpet.

ACCORDION

Elena Enrico continues to work on developing the Suzuki Method™ for Accordion at the Suzuki School of Asti, Italy.

ESA SYLLABUS

The revisions proposed at the last Board Meeting were accepted and incorporated into the ESA Syllabus. Given the flexibility of content which the proposed revisions offered, it was agreed that it was important to maintain the Syllabus as a set of compulsory minimum requirements for ESA Teacher Training.

TEACHER TRAINING COURSES participants from overseas

It appears that in some countries a trainee teacher has to become a member of the NSA providing the Teacher Training.

Teacher Trainees and Teachers should only be a member of either the NSA of the country in which they live or the ESA.

Fees required by the national Suzuki associations from non resident teacher trainees to participate on their teacher training courses should be called 'administration fees' and not membership fees.

ESA RECOGNITION FOR SAA QUALIFIED TEACHERS

The link to the SAA website giving a definition of a Practicum is now be included in the ESA TT Manual

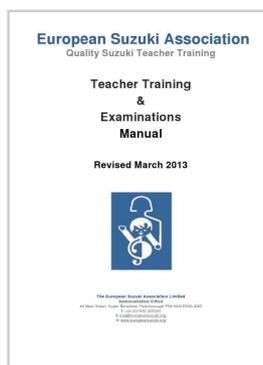
The Practicums are included in the requirements for ESA recognition since they can be considered an equivalent to the teaching experience gained in an ESA qualification.

CHANGES to ESA TEACHER TRAINING & EXAMINATIONS MANUAL

2013 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.



TEACHER TRAINING

1. Role of the European Suzuki Association (ESA)

The ESA has overall authority for all Teacher Training in the Region.

- Overall authority for conducting Teacher Training Courses and arranging Examinations rests with the ESA for every country within the region.
- The ESA will decide who is qualified to train and examine Teachers, subject to the considerations set out in this manual.
- A list of approved Teacher Trainers and Examiners will be published on the ESA website and in the ESA Teachers' Newsletter.

2. Role of the Teacher Trainer

The Teacher Trainer has individual authority over his/her own Teacher Training in his/her country of residence.

- Every Teacher Trainer has full authority over his/her own Teacher Training within his/her country of residence subject to the overall authority of the ESA and the ESA's guidelines.
- Teacher Trainers who wish to conduct a full Teacher Training Course outside his/her country of residence must obtain the consent of the national Suzuki association of the country in which he/she wishes to work.

3. Role of the National Suzuki Association

The national Suzuki association has responsibility for Teacher Training within its country and is duty bound to co-operate with Teacher Trainers and the ESA.

- It is the responsibility of the national Suzuki association to co-operate with Teacher Trainers and the ESA in conducting Teacher Training Courses and arranging Examinations.
- It is at the discretion of the national Suzuki association whether or not to provide a service to Teacher Trainers who choose to conduct Teacher Training Courses independently of the national Suzuki association.
- Where no national Suzuki association exists, decisions rest with the ESA Board of Directors.

Procedure for processing

Instructor Applications Appendix 2

In processing the Instructor Appointment forms, Instrument Directors are now involved in checking through the whole application and watching the DVD before approval is given by the ESA Office.

Examiners for 'Plucked Instruments'

Currently there is only 1 Harp TT and 1 Mandolin TT in Italy.

For Harp and Mandolin, the Examiner Panel should comprise of two Home Examiners of plucked instruments and one Examiner of another instrument from a different country.

Harp and Mandolin Examination Panel

one Home Harp TT
one Home Guitar or Mandolin TT
one visiting TT of another instrument

The 'Plucked Instrument' Examiner Panel would not apply to Guitar since there are 2 Teacher Trainers in the ESA Region.

Guitar Examination Panel

one Home Guitar TT
one visiting Guitar TT
one visiting TT of another instrument

2013 continued

CHANGES to ESA BYLAWS

Instrument Directors

Term of office and election

In order to clarify that Instrument Directors are nominated by Teacher Trainers and elected by the AGM, it is proposed to make the following amendments to the ESA Bylaws

Section 3.1

VIII Instrumental Directors are nominated by the Teacher Trainers for that particular instrument to serve for a period of three years. Retiring Instrumental Directors are eligible to serve for a further three year term.

IX Country Directors and Instrumental Directors are elected or re-elected every year at the Annual General Meeting.

Country Directors

Term of office and election

In order to ensure the effectiveness of the ESA Board by allowing the Country Directors to serve a three year term, it is proposed to make the following amendments to the ESA Bylaws

Section 3.1

V Country Directors are nominated by the National Suzuki Association of their country to serve for a period of three years. Retiring Country Directors are eligible to serve for a further three year term.

IX Country Directors and Instrumental Directors are elected or re-elected every year at the Annual General Meeting.

Date of commencement of three year term for Country Directors to be from 2013.

Next nomination for Country Directors is 2016.

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 or through 'Contact us' on the ESA website.

ESA ANNUAL GENERAL MEETING

Friday 18 April 2014

La Foresta BELGIUM

14.00 Annual General Meeting

All A & B members welcome

18.30 Concert

performed by students of the Belgium Suzuki Association

Please confirm your attendance with the ESA Office by 30 November 2013

esa@europeansuzuki.org

2014 ESA Teachers' Convention

European Suzuki Association Teachers' Convention

BACK TO BASICS

La Foresta, Belgium

18-20 April 2014



La Foresta is located in the green garden of Leuven, amidst restful natural surroundings whilst easily accessible from the E40 motorway, and just 25 kilometers from Brussels. It offers twenty halls for groups of 10 to 200 people, its own restaurant - a modernised monastery refectory - and 99 guest rooms.

Back to Basics

When I was reflecting on the theme for the European Suzuki Association Teachers' Convention 'Back to Basics', I explored what it is that motivates me in my work as a Suzuki Teacher. What is it that energises and motivates me most of all?



I found myself going back to the lesson, that special time spent in the presence of a child and his parent.

A time when I most feel the responsibility of nurturing the inborn musical ability of a child.

A time when all my thinking is focussed on finding a way that builds confidence and brings motivation.

A time when every malaise seems to disappear and the minutes pass by so quickly.

It is in the lesson that I look for inspiration, browse my 'notebook' and am careful not to make mistakes. I strive to make my lesson interesting, I try to give back what music gives to me and I am gladdened when I see the child's eyes shine with joy.

It is the lesson time on which I would like every teacher to reflect.

The ESA Teachers' Convention will take us all Back to Basics - the Suzuki philosophy, Early Childhood Education, the Twinkles, Teaching Tone, Motivation, the Parental Code and more.

I look forward to meeting you in Belgium.

Marco Messina

Suzuki Flute Teacher

2014 Teachers' Convention Committee

Presentations

How do we Twinkle?

The Suzuki Spirit

The Importance of Teaching Tone

Suzuki Early Child Education

Children's Music Laboratory

Motivation

Tonalisation

Dr. Suzuki's Parental Code

Organic Suzuki Teaching

Keeping Teenagers in your Studio

Baroque Music

The ESA as an Organization

Suzuki as an International Movement

How Suzuki changed my life

Playing together Book 1-3

Video Footage of Dr. Suzuki



When the Parents change, so will the Child Dr Shinichi Suzuki



The Creation of Desire

Not only the Japanese, but parents from all over the world are guilty of the misconception that everything is inborn. These parents do nothing to develop in their children those abilities that must be cultivated in order for them to flourish, and indeed explain everything away with the words 'she is not so smart'. This has been humankind's basic mistake, and it continues even today.

I am always moved by the incredible fact that all Japanese children can speak Japanese. Aside from speaking Japanese and learning their studies at school, however, they cannot do anything else. This is because the desire has not been instilled in them. Parents just harp on at their children crying 'Do this! Do that!' and try to force reluctant children to do their bidding. What would happen if we took this approach when our children were learning to speak? What would happen if parents were to command their child 'Speak! Speak!' in the name of language lessons? The child would probably stammer and stutter, unable to speak properly.

So, first we must install the desire. Why not leave it up to that natural life-force that is so able to absorb everything? A child's life-force builds a child's ability. When that happens, what is the state of things?

As you know, whenever one of us wishes to say something and speaks in Japanese, our brain automatically produces our words. Most of us, when desiring to say something in English, need to construct the sentence in our minds before we can voice it. This is not 'ability'. The reason we have to think about it before we speak is that we have not internalised English. If we had truly mastered it, then the thought and the spoken word would

occur simultaneously. This is where experience becomes important for it is experience that forms ability. Pushing a reluctant child in order to attain this sort of experience does not work and is a poor method of education. It is by wanting in their hearts to learn that children become experienced. That is, they internalise ability.

I recently stopped using the word 'training' and replaced it with 'experience'. Of course, training is important too, but it alone cannot develop ability. It is through experience that the difficulties of starting something new completely disappear and a level of skill is attained. When it becomes as easy as exchanging an everyday conversation in Japanese, that is when a skill has become internalised as an ability that can be used whenever and wherever one wishes.

The power of a child's life-force is such that, just as a child acquires words through intensive practice, everything is absorbed and used in development. Children readily absorb everything that is given to them, regardless of whether it is good or bad, and internalise it. In the case of a baby internalising music, she acquires the best foundation for a happy life when the finest music is always playing close by. Moreover, music is not knowledge, but actual life. It speaks to the baby's life-force through a universal language that purifies and elevates the infant, thus offering her something joyous and touching.

It is not difficult to play quality music for your baby. The masterpieces of Beethoven and Mozart have been recorded by the world's greatest musicians such as Kreisler. We are thus able to place children in a world of superior sound.

The essence of art is human and the art itself is simply an accessory. In order to develop a fine musical sense, the human heart must be cultivated by the finest music in the world. People such as Eto Toshiya and Toyoda Koji, who perform internationally and display superb ability are this way because they were raised in a fine music environment.

Conversely, if I were to be given the care of the baby Mozart and instructed to make him tone-deaf, I could easily do it. Genius is nothing more than a title that people attached afterwards. They assign this evaluation based on certain results, but no human is ever anything more than a mere human.

We all too easily forget that every child is capable of developing superior ability. We must reflect on whether we have really managed to bring our children up to be better than ourselves. No child should be constrained by today's standards. We must change our methods of education now. In Japan, children who are learning to write are started on hiragana (the phonetic syllabary) because, we say, it is easy. We also say that English is difficult. But in England, they start their children on this difficult English. When we say that something is 'difficult' don't we really mean that because it was not in the child's developmental environment, the child hears and sees from babyhood that naturally become a part of that child.

If I were to play an out-of-tune record for the baby Mozart whenever he cried, he would surely start to beam happily and listen attentively to it. Then, the day would come when Mozart had become tone-deaf.

Some mothers say 'My child is tone-deaf' However, if this is true, it is the result of the grandmother and mother singing out-of-tune lullabies to the child every day. There is no such thing as being born tone-deaf. In fact, it is because a child has a keen sense of hearing that he becomes tone-deaf.

Everyone would surely agree that, had Beethoven been raised in an Osaka household then he would of course have grown up speaking the difficult Osaka dialect instead of German. A child who grows up surrounded by the Osaka dialect painlessly masters its difficult nuances. This fact signifies the potential of every child to end up tone-deaf, or conversely, to develop a keen feel for music. I therefore appeal to all mothers to play fine music for your babies and young children everyday. By calling upon that powerful spirit that all young children possess, create in them an inner strength.

When the Parents change, so will the Child Dr Shinichi Suzuki

In our Talent Education system we play records over and over for the children and have them practice the violin. When I ask if they can play 'a little better than the recording' all the students, being young, chime 'oh yes!' and play with every intention of doing just that. Finally they do become a little better than the recording. Since the recording is actually of myself, it is not too difficult for them to play better. Besides, one of the principles on which my class is based is that the students must improve upon the teacher. The children who have surpassed me are known as 'students' and those who have not yet done so are 'student apprentices'.

If a student does not surpass the teacher, and in turn becomes a teacher whose students do not surpass her, eventually we will return to the Stone Age. We cannot hope for the improvement and progress of our culture unless a student always reaches a level above the teacher. If the students are less able than the teacher, then the method of teaching must be faulty. Most of my students play better than I and only a few are student apprentices. I am certain that these little apprentices too will study hard and soon surpass me.

You can make a huge difference with children by making one change in the way that you raise them. Give the child a good environment and create the desire to learn. Those children who make the effort to train hard will develop wonderful abilities, but I must caution you about the attitude and mindset of a mother toward her child. While it is certainly true that the more one practices, the more ability is developed, please do not forget that forcing your child to practice rigorously while incessantly scolding and yelling at him, will invite far different results than doing it the proper way.

Don't rush and don't give up

Now let us return to the argument that Mozart could have been brought up quite tone-deaf. The question remains as to how to guide our tone-deaf Mozart correctly.

Tone-deafness arises because of the child's good hearing ability accurately learning to respond to out-of-tune pitches. Once, I was given charge of a six-year-old from Matsumoto who was tone-deaf, his mother or grandmother sang to

him (and thus trained his ears) some five thousand times. Since it is not possible to erase such a past, I did not go about correcting the child's wrong notes each and every time he played. Instead, I had him listen twenty to thirty thousand times to what, to him, was an entirely new gamut.

As a result, he could begin to develop a correct sense of pitch. It may have taken a while, but since his sense of hearing was superb to start with, the correct sounds that overwhelmed the wrong notes became his 'experience'. Having achieved this, the child rapidly progressed and masterfully came to perform violin concertos by Brahms and Beethoven. This child, once dismissed as being tone-deaf and, if you had asked me, a child with a damaged upbringing, is now active as a performer in Canada and even puts on solo recitals.

We must rid ourselves of the 'common sense' that tells us that a child who is tone-deaf has bad hearing skills or that a child with poor grades and character is simply born that way. We must first strive to change our attitude, invisible to the eye, and our approach. Instilling excellent ability and character in our children does not require giving them explicit instructions.

The most important quality to have in this world is kindness and goodwill towards all people. A child must be kind to her father, her mother and her friends. She must be glad to be around people and good to everyone. When she grows up, she will be well-loved and carry with her the happiness of one who lives surrounded by love.

The greatest task of parents is to nurture this sort of ability as much as possible in their children. In order to do that, the parents themselves must be kind and gentle-hearted and must act on that kindness. Schools too, through those nine years of compulsory education, ought somehow to instill thoroughly in the children this ability to feel kindly towards all people. If only this could be properly accomplished, then surely the whole of humankind would achieve a happiness previously unknown.

This era has seen the culmination of Knowledge Learning. Each and everyone of us knows the value of being kind to other people, but when it comes to actually doing something concrete, we are unsure of what to do. By the time we leave college, we have become perfectly formed egoists.

Perhaps a university graduate is very able in academics, but a person who is all ego and coldness, who has not learnt what it is to do a kind act, can only make himself unhappy. A society made up of such people would be very miserable indeed. We spend our lives seeking happiness and yet our present condition is such that we lack that very nurturing that gives us the ability to make ourselves happy. I propose to offer up a simple principle that will help build this splendid ability. It is the Mother-Tongue Method that we use in Talent Education.

A baby's first words are 'Mma, Mma'. Just how much training and practice did it take for her to say this? Somehow, after much practice, the baby forms these words and ability is born. Usually, the baby will go on to learn the words 'Papa' and 'Mama'. Now the baby knows three words and repeats them over and over. Next comes the fourth word, perhaps the word for 'good morning'. In this way, adding words becomes the basis for ability. Through exercise, that ability develops further and rises to greater heights allowing us to master our native language.

Thus, in Talent Education, our technique is to practice everything that has been learnt until, like breathing or speaking, it becomes second nature. In this way, we build a foundation upon the abilities we have mastered and use them as teaching materials to extend our own abilities further. This leads me to the warning I would like to give all mothers of the world.

I ask that when you practice with your child you never think 'He just doesn't understand, no matter how many times we do it!' or 'This child just doesn't have any ability'. Please do not give up on your child. Instead of berating her about this and that, have her practice one thing over and over. She will eventually absorb it and an incredible blossoming of ability will follow.

European Suzuki Teaching Development Trust

Registered Charity Number: 1092897

Trustees: Dr. Haukur F. Hannesson, Chairman; Christine Magasiner; Jean Middlemiss; Martin Rüttimann; Clare Santer.
Administrator : Birte Kelly, Stour House, The Street, East Bergholt, Colchester CO7 6TF 01206 298954 birte.kelly@uk2.net
Website: <https://sites.google.com/site/suzukidevelopment>

GRANTS 2012	£
Croatian Violin exams	1,005
South African Cello Course	998

Croatia: The Trust continued to support Violin Teacher Training by Jeanne Janssens in Croatia with a grant to help with Exams in August 2012.

South Africa: A Cello Course directed by Ruben Rivera was started in 2012 and supported with a grant from the Trust.

DONATIONS 2012	£
TBH Brunner Charitable Trust	1,000
London Suzuki Group	250
Martin Rüttimann	1,000
TOTAL	2,250

The Trust received a donation from Martin Rüttimann, the Chairman of the European Suzuki Association (ESA) who donated his Chairman's Honorarium. The Trust also received a further generous donation from the TBH Brunner Charitable Trust. Proceeds from a Piano Workshop held in London were donated by the London Suzuki Group.

CURRENT AND FUTURE ACTIVITIES

South Africa: The Cello course continued in

2013 and exams will be held in January 2014, part funded by the Trust.

Many years of Teacher Training and supporting Suzuki Teachers in South African townships is now coming to fruition. The first Suzuki student from the township Atteridgeville has now been accepted to study music at university in South Africa and is planning to become a Suzuki Teacher in his own township.

Latvia: The new National Suzuki Association in Latvia is planning a long term Teacher Training course in Riga for Violin with Koen Rens and Piano with Mary McCarthy. The Trustees agreed to award a grant to help with costs, and an Introductory Course was held in October 2013.

Russia: After more than a year of planning by the ESA, an Introductory Course took place in Moscow in October 2013 with travel costs paid by the Trust. Anke van der Bijl and Helen Brunner gave the presentations.

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 be found on the Trust's website: <https://sites.google.com/site/suzukidevelopment/how-to-apply-for-grants>.

The Trustees are urgently seeking more donations to help fund our future projects. Please contact us if you can help.

See payment instructions below for contributions to the European Suzuki Teaching Development Trust

Transfers from outside the UK

PLEASE NOTE Money from abroad is sent via HSBC to CAF Bank, therefore it is important to include all of the details below when making a transfer.

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

Bank name	CAF Bank
Bank sort code	40-52-40
Account number	00009998
Account name	European Suzuki Teaching Development Trust

Or send a cheque payable to *European Suzuki Teaching Development Trust* to the Administrator at the above address.

The Anne and Henry Turner Award

The Trustees have agreed to establish an award scheme in recognition of the enormous contribution which Anne and Henry Turner made to the development of the Suzuki Method in Europe.

Henry Turner was Deputy Chairman of ESA for many years and his influence made an invaluable contribution during the early days of the Association which is still felt today. He was also a founding member of the British Suzuki Institute's Executive Committee and represented ESA on the Board of the International Suzuki Association.

Anne made a major contribution to the development of the Suzuki Method in Europe. Anne was the first Suzuki Piano Teacher Trainer and was hugely influential through her work and her example - she was a tireless ambassador for the Suzuki Method everywhere she went and gave countless truly inspiring workshops and demonstrations, throughout Europe over many years.

The Trustees and other supporters, including Anne and Henry's children, hope that funds collected and distributed can help to perpetuate their legacy.



*Henry Turner 19 December 1918 - 4 July 2004
Anne Turner 17 September 1934 - 8 May 2013*

ate their legacy.

Awards will be funded from specific donations and fundraising concerts and other events in memory of Anne and Henry Turner. Awards will be made annually or when funds allow, and will be given principally to individuals to support Teacher Training, including demonstrations and research. The main criterion for this award is that funds are used for the purpose of the development of Suzuki teaching. This Award differs from the Trust's current Grant Scheme in that the Trust normally

makes grants only to national Suzuki associations for new Teacher Training projects. The Anne & Henry Turner Award will focus on contributions to individuals. The hope is that teachers and others who apply or are nominated, will be inspired by the example of Anne and Henry Turner to make a difference to the development of the Suzuki approach through Introductory Courses, new projects or research, by teaching, mentoring or studying with a view to setting up a new national Suzuki association or Teacher Training programme.

The Trust will keep a separate account of monies received and awarded. In all other respects, the scheme will be an integral part of the Trust. The Trustees will be responsible for the allocation of bursaries and administration of monies raised or donated.

Contributions to this award should be marked "A. and H. Turner Award" and paid into the Trust's bank account (see payment details above)

New Country Members



Latvian Suzuki Association (LvSA)

In the Beginning

The first Seminar introducing Shinichi Suzuki's philosophy and method was organized in April 2007 and led by Suzuki Teacher Trainer Mary McCarthy. Mary came to Latvia with another Suzuki Piano Teacher, Marie Barton, and her Suzuki families.

A few months later, Piano Teachers from Latvia observed the Suzuki Piano Summer Camp in Kinkardine O'Neil, Scotland and met Mary McCarthy once again, as well as other Suzuki teachers and Suzuki families. This inspiring weekend, filled with love, music and sharing, was a turning point in the development of the Suzuki idea in Latvia.

As a result of this inspiration, Latvian Piano Teachers started Suzuki Piano Teacher Training in Ireland in October, 2007. During the first stages of training, we understood that studies for teachers cannot be separated from teaching practice. With permission and supervision of our trainer we started the first Suzuki Programme. This was an unforgettable beginning - the first Teacher and Parent meeting, Parent Education, and the first Suzuki lessons. Mary's blessing and her belief in us strengthened our faith – the first message to parents got a large enough response – it was conversation from heart to heart. Gradually, over time the Suzuki community in Latvia grew.



The Founding of a New Association

We believe that every idea decides when the best time is to be born. Since we started our Teacher Training, the idea of an Association was always near us – first in our thoughts and talks, then in our teaching practice and relationship, and then, finally, written and formally established.

Thanks to the advice and sharing of great people - Maire Ní Dhuibhir, Koen Rens, Birte Kelly and Mary McCarthy - in summer 2010 a group of Suzuki teachers and Parents came together and worked on the Articles of Latvian Suzuki Association. Luckily, we followed our inner feeling and took as much time as we needed, like Dr. Suzuki said – 'don't hurry, don't rest'. Finally, with careful guidance from Martin Rüttimann and Sue

Wimpeney, we completed all the documents and on 17th of February, 2013 established the Latvian Suzuki Association. The founder members are nearly the same group of people who started this idea in 2010 - four Suzuki teachers and four Suzuki Parents

A Concert to Celebrate

Our Foundation Concert of the Latvian Suzuki Association was held on 2nd of March, 2013 in the heart of the capital city Riga and more than 100 people came! This concert was a celebration for all the Suzuki families, teachers and closest friends and for the people who love and support us. We could see how many we are and realize values which unite us.

Kristine Rāviņa ESA Country Representative LvSA



Austrian Suzuki Institute of Music (ASIoM)



The Board of the Austrian Suzuki Association

Pia Karls Simone Mustein Monika Witzany Andrea Mugrauer-Beis

My first contact with the Suzuki Method was in 1998 when I attended a very interesting Suzuki workshop for Violin in Remscheid, Germany. I decided to attend this workshop in order to improve my teaching skills for my very young pupils. After that workshop I had the feeling that I would miss a special chance in my life, if I did not join the Suzuki community.

I therefore decided to continue my musical education with Mrs Kerstin Wartberg. In 2012, I became a Teacher Trainer and then the ambition to set up a National Institute for Austria was accomplished.

With three colleagues of mine who are also educated Suzuki Teachers for Violin, I founded the Austrian Suzuki Institute of Music (ASIoM). The ASIoM became a Country Member of the ESA in April 2013.

The community of Suzuki teachers in Austria is currently very small. In total, we are ten teachers for Violin, our first Cellist has just started her education, and a Flautist has recently expressed an interest in the Suzuki Method™.

Currently, we are working on constructing a website and a film in order to share all our activities with you.

Last summer, the 8th International Suzuki Workshop took place in Muerzzuschlag with children and teachers from the whole of Europe. In Gerasdorf bei Wien (Vienna) we organised the 2nd Suzuki Violin weekend with children and teachers from Germany, Hungary and Austria.

We have exchanged experiences with a Suzuki Chamber Orchestra from Tokyo *The Camerata Kiel* and a Choir of Suzuki Musicians from Canada.

Our Suzuki pupils have already won many prizes at the annual Austrian competition "**Prima la Musica**", and so it is obvious that the Suzuki Method™. has developed in a successful way in Austria.

It is very exciting and challenging to work with this Method in Austria and especially in the city of Vienna where the musical tradition is very strong and lively.

Andrea Mugrauer-Beis ESA Country Representative ASIoM

Suzuki Early Childhood Education (SECE)

Suzuki Early Childhood Education is divided into three separate and independent sections

1. Prenatal and Baby Years
2. Preschool Years
3. Elementary School Years

Assessments and Examinations

There is no performance element in the SECE Examination which rely instead on -

- teaching practice
- interviews
- extensive written assignments
- Videos
- Self-assessments

SECE Certificate Prenatal and Baby Years (equivalent to ESA level 3)

Stage 1: An Overview of Suzuki Early Childhood Education - 2 day course

- written observation reports
- 1500 word essay on a subject set by the Teacher Trainer which must be completed within 3 months of the course

Stage 2: Introductory Studies in Suzuki Prenatal and Baby Music - 5 day course

- written observation reports
- participation in a baby class
- 1500 word essay on a subject set by the Teacher Trainer which must be completed within 3 months of the course

At the completion of this stage trainees should start teaching baby classes.

Stage 3: Further Studies in Suzuki Prenatal and Baby Music - 5 day course

Open only to those who have started teaching baby classes at least 3 months before the course.

- observation tasks
- video of the trainees own baby class
- 1500 word essay
- Self-assessment, for discussion with the course Teacher Trainer

Suzuki Early Childhood Education is the realisation of potential through active and reactive participation in the environment. The environment is defined as all that surrounds a child, both before and after birth.

Stage 4: Continuing Studies in Suzuki Prenatal and Baby Music - 5 day course

Requirements for stage 4 are similar to stage 3, but with additional tasks to be completed within the course -

- conduct a baby class to be observed by the Teacher Trainer and two external ESA examiners.

The Teacher Trainer may suggest that Stage 4, with a different curriculum, is

attended one more time before the examination.

The Examination can be taken when all elements, including all written assignments of the four stages have been completed; and when the trainee has at least three years of baby class teaching experience.

SECE Diploma Prenatal and Baby Music (equivalent to ESA level 5)

Applicants should have the ECE Certificate and meet the following requirements

- attend Stage 4 (Continuing Studies in Prenatal and Baby Music) at least once
- attend a recognised Professional Development Conference on Child Development, Suzuki or non-Suzuki.
- complete two dissertations (each 5000-7500 words) on subjects set by the Teacher Trainer
- conduct a baby class to be observed by the Teacher Trainer and two external ESA examiners
- conduct a parent session of 90 minutes (can be a video recording) to be observed by the Trainer and the Examiners.

The Examination can be taken when all elements, including all written assignments have been completed and when the trainee has at least four years of baby class teaching experience.

SECE Teacher Training Courses 2014

**Level 1
Suzuki Early Childhood Education
Teacher Training Course
SWITZERLAND
Lucerne**

16 - 17 August 2014
Teacher Trainer Dorothy Jones, Canada

Application Form downloadable from
ESA website www.europeansuzuki.org

Registration deadline 1 May 2014

Course Organiser Patricia Rüttimann



**Levels 2 & 3
Suzuki Early Childhood Education
Teacher Training Course
SWITZERLAND
Lucerne**

18 - 23 August 2014
Teacher Trainer Dorothy Jones, Canada

Application Form downloadable from
ESA website www.europeansuzuki.org

Registration deadline 1 May 2014

Course Organiser Patricia Rüttimann

16th Suzuki Method™ World Convention Japan

Sigrun Landro Bekken Piano Teacher Trainer, Norway

Along with several other Norwegian families, Jacob and I attended the 16th World Convention in the Method Suzuki—the largest ever.



There were 5500 youths, children, parents and teachers gathered from 39 different countries. The origins of the Suzuki Method™ can be traced to Matsumoto, the city where it all started more than 60 years ago.

Now, one small-town man's method has spread to all corners of the world, influencing the quality of teaching music all around the world.

We visited Shinichi Suzuki's home, stayed at Ryokan, slept on beautiful double mattresses, bathed in hot springs, had massages and ate lots of Japanese dishes at many different Japanese restaurants. Naturally, we mostly had to remove our shoes and sit on the floor in most of the places we visited, which was a trial for us Norwegians, as we tend to be a little stiff. We visited the fish market in Tokyo, and saw such a variety of fish we could never have dreamed of. Afterwards we stood in line for a few hours to eat Sushi for breakfast, and naturally I bought Japanese tea - I really enjoy the exquisite Japanese tea!

We learned a couple of words and phrases: **Dōmo arigatō gozaimashita**=thank you! **Oyasumi nasai**=Goodbye. Everywhere we went, the Japanese were polite, and greeted us in a friendly manner. I have to admit that the language was difficult, as almost no one speaks English, but with help from translation apps, dictionaries and understanding Japanese people everywhere, we made it!

I have never seen so many people gathered in parks to take pictures of the blossoming Cherry Trees. It can be compared to our 17th of May in Norway. We even witnessed a beautiful wedding, in tradition with the Japanese culture. We took part in a tea ceremony in Matsumoto, dressed up in Japanese clothes. After a long, cold winter in Norway, this was a truly exotic experience for us.

The opening concert and the farewell concert also has to be mentioned. All the youths and children played music from the Suzuki repertoire. The Vivaldi concert, performed by more than 1000 Violinists made a big impression on me! A beautiful performance of "The Swan", by Saint-Saëns, performed by an unknown number of Cellists had to be experienced!

In three days of teaching, we were able to observe workshops, individual lessons, master classes and group lessons. I feel like I only observed a fraction of all that went on. The conference was quite large, and so well organized that we struggled to choose what events we wanted to take part in. When the conference was over, I felt like it has only just begun. We could have spent a year exploring different parts of the city! It ended too soon, but we had so many rewarding experiences.

Marja-Leena Mäkilä Flute Teacher Trainer Finland

The cherry trees were about to blossom when I arrived in Japan. This was my fourth trip to Matsumoto, the birthplace of the Suzuki Method™.

I arrived in Matsumoto two days before the convention. It was nice to wander about the town in familiar places by myself before thousands of people came there to attend the convention.

There were 56 flautists from all over the world. Finland had participants in Voice, Violin, Piano and Flute. I met a lot of friends from the worldwide Suzuki community. In spite of the large number of 5400 participants, everything went very smoothly.

The developer of the Flute School, Mr. Toshio Takahashi, was the Head Teacher of the Flute Course— he gave master classes in the morning and the big group lesson in the afternoon. I was invited to teach along with Takeaki Miyamae (USA), Rebecca Paluzzi (USA) David Gerry (Canada) and Kelly Williamson (Canada). Every teacher had a Japanese co-teacher. I was working with Chisato Daigo, whom I had met before. I think we were a good team!



My job was to teach Books 2 and 3, assist in the opening ceremony, in the final concert and in the afternoon group class. I had participants from Japan, Australia, New Zealand, Taiwan and Finland in my group. It was really moving to have three children in my group whose mothers had been studying with Mr. Takahashi at the same time with me years ago!

The program was really tight and there was always something for teachers, children and parents. In addition to lessons, there were a huge number of concerts around the town, lectures, symposiums and panels. Mr. Takahashi's former student, Takeaki Miyamae, played in the guest concert— his piece was *Suite for flute op. 34* by C. M. Widor. Mr. Takahashi gave talks on "Tonalization" and "Musical Meter". In children's concerts we heard *Concertino* by C. Chaminade and *Sonata* by F. Poulenc.

The Flute teachers with their co-teachers and assistants celebrated the end of a successful convention with a farewell dinner together.



Teacher Trainers/Examiners & Instructors

March 2013 appointments in **bold**

Double Bass

Virginia Dixon USA

Early Childhood Education

Dorothy Jones Canada

Flute

Anke van der Bijl Netherlands

Pandora Bryce Canada

David Gerry Canada

Sarah Hanley G. Britain

Marja Leena Mäkilä Finland

Eija Puukko Finland

Guitar

Elio Galvagno Italy

Mary Lou 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/Poland

Nuria Cullell Spain

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

Riitta Kottinurmi Finland

Kristinn Orn 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

Anne Turner G. Britain

Cathy Williams Hargrave USA

Recorder

Nancy Daly G. Britain

(Instructor approved to train at levels 1, 2 & 3)

Viola

Sarah Buckley Iceland

Edith Code Denmark

Mysie Ferguson G. Britain

Joanne Martin France/Canada

Eva Nilsson Sweden

Ilona Telmányi Denmark

Violin

Jane Afia G. Britain

Alison Apley G. Britain

Kathrin Averdung Germany

Christophe Bossuat France

Judy Bossuat-Gallic USA

Helen Brunner G. Britain

Trudy Byron-Fahy Ireland

Mary Campbell Iceland

Virginia Ceri Italy

Heather Clemson G. Britain

Tove Detreköy Denmark

Leif Elving Sweden

Mysie Ferguson G. Britain

Flora Gáll Germany

Wilfried van Gorp Belgium

Shannon Hawes Denmark

Lilja Hjaltadottir Iceland

Michael Hoover Germany

Jeanne Janssens Belgium

Agathe Jerie Switzerland

Susan Johnson Netherlands

Karmen Kaaramees Estonia

Karen-Michele Kimnett Canada /

France

Ireland

Finland

Netherlands

G. Britain

France/

Canada

Denmark

Germany

Italy

Germany

Finland

G. Britain

Bermuda

Poland

France

Belgium

Italy

Switzerland

Denmark

G. Britain

Switzerland

Spain

Germany

Sweden

G. Britain

Iceland

G. Britain

Germany

G. Britain

Carol Bez Switzerland

Annette Costanzi G. Britain

Angela East G. Britain

Ann Grabe USA

Anders Grøn Denmark

Haukur F Hannesson Iceland

Penny Heath G. Britain

Carey Beth Hockett USA

Anne van Laar Netherlands

Chantal Latil France

Christine Livingstone G. Britain

Arantza Lopez Spain

Anja Maja Finland

Alison McNaught G. Britain

Antonio Mosca Italy

Ruben Rivera France

Marianne Vrijland Netherlands

Friederike Wilckens Germany

Voice

Analia Capponi Savolainen Finland

Mette Heikkinen Finland

Päivi Kukkamäki Finland

Katrina Pezzimenti Australia

Instructors

Guitar

Francesca Galvagno Italy

Piano

Silvia Faregna Italy

Recorder

Nancy Daly G. Britain

Trumpet

Anne Marie Sundberg Sweden

Violin

Salla Ahokanto Finland

Maria Jesus Cano Spain

Veerle van Gorp Belgium

Yoko Hoshino Germany

Dominique Jeanneret Switzerland

Lynda Jordan G. Britain

Wim Meuris Belgium

Sarah Nolan G. Britain

Sámal Petersen Faroe Islands

Fiorenza Rosi Italy

Elzbieta Wegrzyn Poland

Constanze Wurzel Germany

Violoncello

Marco Mosca Italy

Tessa Oakley G. Britain



European Suzuki Association

Training Teachers
to Nurture Musical Ability in
Children