

# THE

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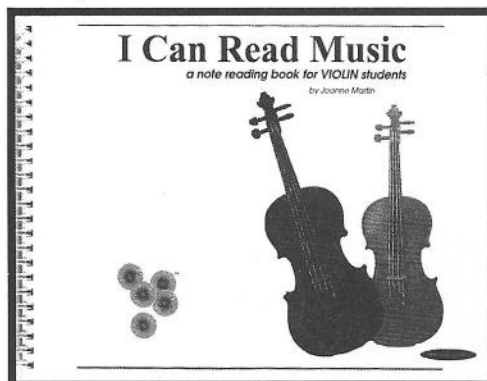
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## ESA JOURNAL – our new format

This will be the only issue of the Journal this year which will be circulated to the whole membership, including C members (most of whom are the Suzuki families). Please let me have your comment about it as soon as possible (preferably before the AGM in Hamburg on 13 June). Material for the next full-size Journal in April or May next year may be sent in any time. Please remember that it is *your* articles and photos which will make this a better journal. In this issue I am very grateful to all our contributors, to those countries which sent their news, announcements and photos, and to our feature writers, whose articles should appeal to both parents and teachers. I also made a point of reprinting Anne Turner's article from *Music Teacher*, because it is of especial use to appeal to teachers or musicians who have not yet become Suzuki teachers.

There will be a smaller, simpler Newsletter for teachers (A and B members) which will be circulated in November. The teachers' Newsletter will concentrate on news from the ESA itself, reports from the board meeting in June and from the various instrumental representatives. There will also be a NOTICEBOARD page on which all national Associations and local groups can make announcements about future events open to members from other countries. Please send your announcements as soon as possible and no later than 10 October. We will be looking for more advertisers for 1993. If you know of anyone who would like to advertise to our very special audience of teachers and families, all interested in music, in a magazine with a circulation of over 6,000, then please get in touch with the ESA office.

Birte Kelly

## COPY DATES

Autumn issue (Teachers' Newsletter)  
Editorial material – 30 September 1992  
NOTICEBOARD and very short notices  
may be accepted until 10 October  
Spring 1993 – next full-size Journal  
Articles and longer items of news –  
15 March 1993  
Short notices – 31 March 1993

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# All I really need to know I learned in Book 1

by Vicki Vorreiter

It has been said that how a child of the Suzuki Method studies Book 1 influences the quality of future musical learning. Book 1 provides the fundamental skills and concepts on which all other pieces are based. In building the repertoire of Volume 1, a child is introduced to position and technique as well as the principles of responsibility, attention, and refinement. It is the time when self-worth and appreciation are fostered. Like mastering the alphabet or basic syntax, and beginning conversation or language, it is here that the essential elements of music are established. In the very first years, a course for learning is determined.

A child's potential cannot be fully tapped if he reaches the repertoire of later books having never achieved a stable sense of tone, intonation, facility; having never understood the principles of good listening and practising. For as the pieces progress, with skill built upon skill, with advanced technique and nuance, they grow evermore complex. Learning music without securing the basics is rather like trying to decorate a home with a faulty foundation. It is futile to consider fine expression when the elementary skills are weak.

The brain imprints deepest those messages it first receives. It is not fussy, it will adopt any training that it is given, worthwhile or not. As anyone who plays an instrument knows, it takes enormous determination and many repetitions to change inferior habits that have become ingrained. Though it takes concerted time and effort, it is best to implant skills carefully and correctly at the onset. Those beginning understandings and techniques – the 'first impressions' – are critical in shaping the success of the Suzuki experience.

## Identity

At all levels of comprehension, the Suzuki Method offers children the confirmations 'I am' and 'I can'. Raised with praise, constructive guidance, a nurturing environment, a child learns to feel 'I am worthy, I am loved, I am special and strong. I matter in this world'. Given small tasks that can be achieved easily, encouraged with helpful affirmations, provided with a musical methodology that is well-organised and progresses logically, he learns 'I can do it. I can do anything I set my mind and efforts to'.

The security that comes from this strong sense of identity grows when a child is immersed in a sea of acceptance. Teaching him lessons in music is a means for us to practise our ability in unconditional love. Believing 'I am' and 'I can' to the depths of one's soul is a priceless gift we can bestow on our children. Here lies the keystone to the entire Suzuki Method.

## Celebration

Music is one of life's great pleasures. This impression is first sparked with a child's initial musical encounter, and is continually illuminated throughout the Suzuki Method. Visit a lesson, a class, a concert or a workshop and one will see families enjoying and engaging in music together. From the onset, positive reinforcement, a sense of fun and unrestricted love are given as a backdrop to music study. Attention is placed on each child's personal search for excellence as a way to grow and express himself. The experience culminates at the social and cultural level when music is shared with others in the community, throughout one's country, around the world.

Whether giving or receiving, music offers many ways to celebrate. Behold some of the countless possibilities the Suzuki spirit inspires. A child who has mastered the variations receives with pride a Twinkle diploma at his first performance. A group of Suzuki violinists, cellists, flautists and pianists perform a holiday concert for appreciative residents at a senior citizens' home. A Japanese child with Down's syndrome performs with phenomenal ability a Mozart concerto for the Ahmerst Teachers'

Convention of 1981. Children gather 300-strong from around the country to perform together the Vivaldi A minor concerto at a summer institute. A violin play-together on Hallowe'en presents a dress 'up' rehearsal, with witches, princesses, clowns and matadors together. A child makes a video recording of himself performing a Book 1 recital to send as a gift for his grandmother's 80th birthday. A Suzuki group rents a long boat and plays a concert while floating down a river. Suzuki tour groups throughout the world create bonds with groups from other countries – a US tour group visits Russia, an English group performs in Sweden, a French group travels to Belgium, and the Japanese tour group goes everywhere! Suzuki groups across America raise \$679.47 in 1985 as a contribution to the Save the Children fund. These experiences are capable of touching people's lives with pleasure, good will, and deep emotion. They are a way, through music, to feel joyful participation in life's party.

## Preparation

It is hoped that a student's earliest memories of the Suzuki Method include a sense of fine preparation. Understanding that, in order to perform well one must first be ready, is vital to future learning. A young person does not yet have the forethought to assume the good readiness valuable for quality accomplishment, nor has he the habit. The natural inclination of a child is to get involved immediately in an activity, rather than to see to it he is organised in all ways before he starts. He is eager to play Twinkle 'yesterday', with little heed to aural preparedness, skill repetition or mind-body set.

Pablo Casals writes in his autobiography, *Joys and Sorrows*: 'For me, organisation is essential to creative work, and I often repeat to my pupils this motto: "Freedom – and order".' The time spent in instilling good listening and review habits and in teaching a child about position, balance, and centring builds an awareness of solid grounding. An important axiom of Talent Education is to encourage, from the beginning, an attitude of mental and physical readiness.

## Fluency

Absorbing music has been likened by Dr Suzuki to absorbing language. To encourage outstanding ability, he emphasises several principles which describe the Mother Tongue Method of learning: educate the child as early as possible, involve a parent in the learning process, create a stimulating, happy environment, give as much training as possible, with fine teachers as role models in a superior method. This design of education adopted by Dr Suzuki is exemplar for teaching any other disciplines – mathematics, tennis, typing, French, reading – for the sound pedagogic tenets are applicable to all.

Through continuous contact with music, a young person develops a memory and affinity for it. Imagine the child passionate about horse-back riding. Most likely he loves to hang around the stables, learning to care for horses, learning their ways, taking lessons, practising every chance he gets, observing other riders take instruction, watching professionals in shows, in competition, on video. He becomes totally drawn into the adventure. So it is with the musical study of Talent Education. A student unconsciously receives the energy let loose in his world, from daily practice and listening, private and group lessons, continual review, taking in other students' lessons, attending and participating in workshops and concerts. As the Mother Tongue philosophy inspires, one of the deepest ways to learn is to become immersed and involved.

Also essential to developing a healthy style of learning is to move in small, slow steps mastered well, from simple to complex. Teachers will patiently wait weeks, months and years, if necessary, for a skill to become easy before moving on to the next technique or piece. There is a wonderful story of a Suzuki violin student who, given the assignment to learn well a few bars of Etude, returned to his next lesson with the entire piece learned poorly. The creative teacher asked the child to put his instrument down, go to the kitchen and bring back an apple. The teacher then requested he eat it all, in one bite! With the child looking on in disbelief, it was explained that the apple, like Etude, like the Bach Chaconne, must be taken in small parts, each 'chewed' well before another is taken. The principle, 'Rome wasn't built in a day', hit the mark.



## Pyrotechnics

Advanced technique has humble beginnings. Just as a child must learn to crawl before he can walk, run, or jump, a music student must learn how to make sound before he can play a phrase, a melody, a concerto. In taking the example further, a ballet dancer must first develop fine balance, rhythm, agility and interpretation before dancing the demanding role of Giselle. Just so, a musician must train deep tone, true intonation, solid technique and intuitive expression to attempt a Brahms sonata, full of intricacies and shading. It is in the initial study that a sensory memory is formed from which advanced abilities rise.

Dr Suzuki has laid out a comprehensive means of introducing basic technique to beginning students. Specific and graded skills, unique to each instrument, are present in Book 1 for training sound production, facility, and musicality. On the violin, for instance, the ability to play a small stop bow leads to other skills: playing combinations of rhythmic patterns, then playing clear string crossings, tone circles, full bow strokes, bow distribution, slurs, speeds of bow, dynamics, phrasing and so on. But, common to all instruments, utmost emphasis is placed on developing beautiful, ringing tone. From the first Taka, a student is made aware time and again that every note is special, each can be as clear and pure and precious as a gemstone, what Dr Suzuki calls 'diamond tone'. In distinguishing and producing living tone, a standard of learning is established from the onset.

## Self-Discipline

One of the most important of life's lessons, which can be offered to children at the beginning of musical study, is that of self-discipline. Music is an activity that requires continual tending in order to yield fulfilling results. 'Only practise on the days you eat', 'Never rush, never rest', 'A plant needs time and stimulation' are phrases Suzuki teachers use to demonstrate this sense of training through the days, through the years, throughout life. One does not take up music for a year only; one does not stop playing for two months every summer; one does not idle six days and cram the seventh. If this were the case, the intellectual, physical, and moral abilities music offers could not be built to superior levels. It is the accumulation of small daily achievements, woven together, that create fine musical sensibility. Learning to play his instrument every day takes special encouragement for a young person. But it is well worth the effort, for making daily practice a conscientious habit is the stuff good character is made of.

Another facet of self-discipline is what Dr M. Scott Peck, in his book *The Road Less Traveled*, calls 'delaying gratification'. From the earliest stage, a child can be shown that it is wise to complete one's obligations before seeking diversions. In other words, to do music practice before going out to play. Hence Suzuki teachers emphasise the importance in scheduling a consistent time of day for making music. This specially designated period provides a routine that helps pave the way for regular practice.

The concept of discipline also includes taking responsibility for the calibre of the task, whether it be completing an assignment, solving a problem, or reaching a certain standard of refinement. It is the role of the teacher and parent to help a young person work through practice exercises with good results. In this way, a student learns how to be particular and how to apply his time and efforts in a purposeful way.

## Quality

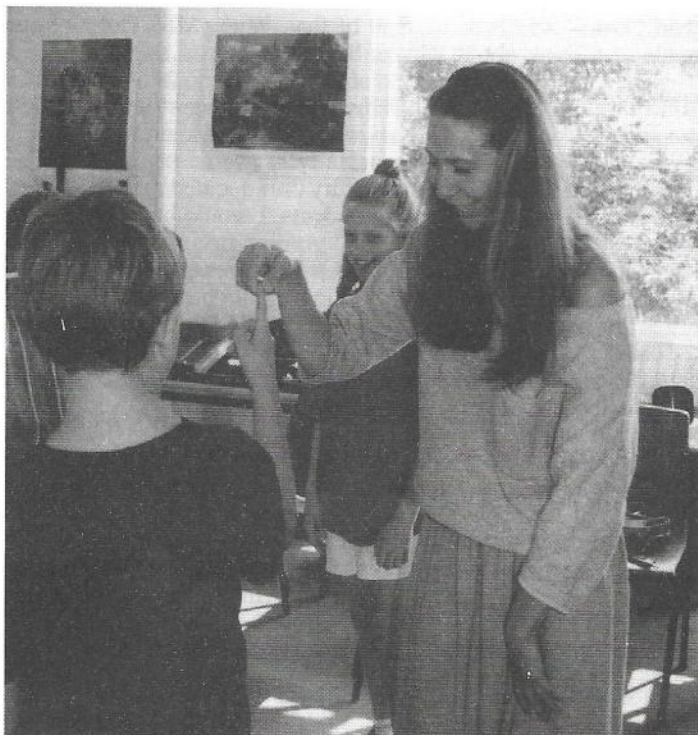
From the very first Taka, there is an attentive search for excellence in the Suzuki Method. A small skill is oft-repeated so that its every facet is well mastered before moving on to others. Using violin instruction as an example, many aspects are carefully considered just in the beginning sounds: Is the body in good position? Are the fingers holding the bow correctly? Is the rhythm played between the tapes and on Kreisler Highway? Is the arm open with fluid movement of the forearm? Is contact on the string from body weight rather than pressure? Is the tone deep and singing? The precision of patterning and polishing at each step of ability shapes a child's patience, sense of order and expectations of quality.

Included in the pursuit of refinement and sensitivity is the awareness that what matters most is not how much or how fast you move through the repertoire, but how *well* you play what

you know. This concept is perhaps not easily understood by a child and can be explained early in his training. Following are other lessons important for children to grasp at the onset: each child moves at his own pace, if any comparison is to be made it is to himself and not to others, each person is capable of enormous potential and it is each one's birthright to develop his possibilities to the maximum. Truly we believe '... much can be accomplished'.

## Ingenuity

Those in the Suzuki movement appreciate the connection between 'Piccadilly Circus' and 'Mississippi River', between 'Raspberry, Blueberry' and 'Hot Chili, Hot Chili', between 'Fatter than a Caterpillar' and 'Wish I had a Motorcycle'. The wide assortment of name for the beginning rhythms gives just a



*Vicki Vorreiter of Marseille, France, shows principles of gravity to students at the summer workshop in Bryanston, England*

glimpse at the creative variety which energises the Suzuki Method. While clearly there are universal laws of learning music which Suzuki teachers uphold, there is also rich diversity in the ways these principles are presented. There are many ways to the truth.

Dr Suzuki reminds us that practising is easiest when a child is self-motivated. In working with children, a spirit that encourages a sense of play and awe sparks pleasure. Teaching approaches aim at stimulating a child's intellect and curiosity with games, colourful explanations, creative review, experimentation. With the understanding that every child is unique, resourcefulness, originality and invention become assets in discovering how to touch each one. Ultimately, creative thinking itself becomes a lesson from which young people learn to direct their own journey. Playing music is meant to be an exploration. As Albert Einstein, master of facts and figures, once said: 'Imagination is more important than knowledge.'

## Self-Reliance

Granted, we, as adults with some worldly experience, initially choose music for our children. But we also wish its aspiration and passion to become their own. At first it is crucial to choreograph a child's practice, for what three-year-old knows how to practise by himself? Yet, as this reworking of the old expression attests, 'You can send a Suzuki student to lessons, but you can't make him think'. It then becomes necessary to help a child learn how to learn, besides what to learn. Only in this way can the ideal be met, that the young person becomes self-sufficient in assuming his own education successfully.

Many teachers and parents speak bewilderingly of 'weaning'



their pre-teen or teenager from parental home guidance. It is a very real shift in a student's responsiveness to his instruction. The transition, however, need not be monumental or tumultuous. Beginning in Book 1, we can sow seeds of independence and self-reliance, to prepare for the day when mother or father will no longer be supervising. Even in the earliest pieces we can encourage a young person towards making decisions, carrying out personal regulation of small tasks, applying aural discrimination, creating individual expression. We can ask of him: 'Which piece in your review do you think needs the most care? How many times will you play this passage each day to make it sound easy at your next lesson? Which example has ringing tone? What can you do to make the two identical phrases in this piece more interesting?'

Itzhak Perlman tells about his learning experiences from master teacher Dorothy DeLay: '(Another teacher) gave you orders. He told you if you do it this way it will work. If you do it that way it won't work. That was the end of that. With (Miss DeLay), she made you think about why will it work if you do it that way. Musically speaking she would always make you think about why you're doing certain things in a certain way.' Miss DeLay responds: 'I suppose we all have difficulties in keeping ourselves on a well-focused track, especially if we're trying to guide ourselves through unknown territory . . . I decided that if I wanted to turn out absolutely the best students, I would have to see to it that these were people who could go on working after they had left school. They could go on working independently, keeping high standards in mind and working intelligently and in a well organised way. So I try to do that.'

Joseph Campbell, author of *Myths to Live by*, addresses the significance of helping a young person make the transformation from dependency to responsibility: 'We ask that he develop what Freud has called his "relativity function": that faculty of the independently observant, freely thinking individual who can evaluate without preconceptions the possibilities of his environment and of himself within it, criticising and creating, not simply reproducing inherited patterns of thought and action, but becoming himself an innovating centre, an active, creative centre of the life process . . . It is a process moving towards a fulfilment

of as yet unrealised possibilities; and in this living process each is to be an initiating yet cooperating centre.' Here are abilities that can be nurtured all along the way.

## Cooperation

A significant realisation for any young child is that all the universe does not revolve exclusively around him. He must learn to give and take, wait his turn, share, be respectful, take care of special things. The Suzuki Method presents many opportunities for the child to practise his part as a vital member in circular partnerships with others. In his musical experience he participates in interconnecting relationships with his instrument, with the music and its composer, with his parents, with his teacher and home teacher (his parent), with his musical peers, with an audience. In each of these there must be a sense of unity, for if one of the parties in the relationship is unwilling, there will be discord in the whole. Lessons in collective cooperation can be cultivated.

Thus we nudge our children in the direction of being helpful, earnest, industrious, kind. These lessons begin on day one: 'Look at how nicely you put your instrument away', 'You follow directions so well!', 'You and your father can help each other make bowholds this week during practice', 'Thank you for setting up the room for group class'. Children will fulfil the high expectations they are given.

\* \* \* \* \*

The basic principles, skills, and habits for making music the Suzuki way unfold in the very first book of repertory. These pave the way for future sophistication and sensitivity to the musical experience. They make it possible to later appreciate, for example, the stylistic differences between Seitz and Stravinsky, to create a palate of vibrato speeds, to accomplish rapid velocity of finger motion, to feel deeply the eloquent spirit of a Beethoven quartet, to become one's own discerning teacher.

In progressing through Book 1, it is discovered that, like music, learning has a rhythm, tempo and style all its own. The manner and tone with which these are first practised determine the expanse of one's growth, the breadth of one's ability.



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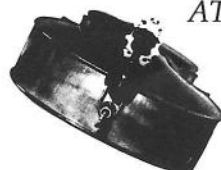
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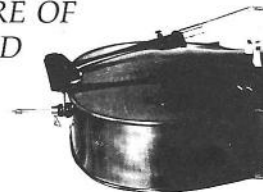
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# Shinichi Suzuki: a living treasure

by Janet Doman

If the first prerequisite of immortality is death then Shinichi Suzuki is a long way from immortality, since he is very alive and very well indeed.

He and his superb teachers have now taught well over 40,000 tiny Japanese children how to play the violin. Although he is approaching his 100th birthday, he still rises every morning before 4am and spends several hours listening to graduation tapes that arrive daily from tiny children all over Japan.

He listens to and comments upon each and every tape from every Suzuki student ready to graduate to the next level. This amounts to more than 5,000 tapes every year. He has surely heard the sweet strains of *Twinkle, Twinkle, Little Star* more often than the better part of the rest of the world combined.

While some great masters develop a style and technique that is right for them and then stick with it, Suzuki never stands still. He is constantly changing, refining, and improving his methods and techniques. The principles and philosophy have not altered in over 40 years, but his techniques are never sacred. His teachers have to stay on their toes to keep up with him.

The world of professional musicians has always had difficulty understanding Suzuki and his legions of devoted students, teachers, and parents. They recognise that he has taught 40,000 violinists, 'but how many become full-time professional musicians,' they ask.

Dr Suzuki clearly doesn't understand the question.

It is rather like asking 'but how many of them ended up driving a fancy car?' It may be of interest to someone, but it is not relevant to Shinichi Suzuki.

It is not the point.

Suzuki wants little children to play the violin so that they can have the joy of being able to play the violin, to be able to make beautiful music for themselves and for the pleasure of others. It never occurred to Suzuki that the children at some future date should be paid to do that.

To be sure, some people are paid to do that, and they are called professional musicians. We can hope that they derive pleasure from so doing and that those who pay to hear them do, too, but it is surely not the reason that a mother brings her two-year-old to Talent Education in Matsumoto, Japan.

To begin to teach a child to play the violin at age three in order that he may one day become a professional violinist is to begin vocational training at age three. There may well be those who wish to begin vocational training with three-year-old children, but they certainly do not darken the door at Talent Education.

Suzuki wants to create philosophers, not first violinists in philharmonic orchestras.

His goal is at once lofty and simple: music for its own sake.

Imagine being able to play a musical instrument so well and so effortlessly that you would play it for the sheer enjoyment of hearing the sounds that you could make. Imagine having the confidence and the thoughtfulness of spirit that you derived honest pleasure from others listening to the music that you could make.

It is this combination of true ability, sensitivity, and generosity of spirit that Suzuki strives to achieve in each and every student. These characteristics have little to do with how that human being will ultimately make his or her living.

To Suzuki the violin is merely a springboard that allows the tiny child to use his tremendous abilities and to discover, as he does so, that he has many, many more such abilities if he decides to develop them. Through the international language of music the tiny child has a powerful means of communicating with adults who might otherwise underestimate his potential. He learns at a very early age to work as a member of a team with other young children to create music. This is an invaluable lesson that sadly some much older children never learn. Each mother and child learn to respect each other as they develop a partnership that can last a lifetime.

It is a magical equation.

Those 40,000 tiny children and the hundreds of thousands of children just like them around the world are very lucky indeed that Shinichi Suzuki was born and is still, after 94 years, young and vital.

Of course, every country has its great men and women, but generally their great gifts or contributions are not recognised until after we have suffered the loss of these great people. In Japan they have taken the very wise step of recognising and supporting the work of their human 'treasures' whilst these great ones still live and can derive pleasure and satisfaction from the admiration and support of their countrymen. These people are designated 'Living National Treasures'.

In Japan the highest rank a citizen can attain is the rank of 'Living National Treasure'. In the case of Shinichi Suzuki they are going to need to create a new title, that of 'Living International Treasure'.

But he will have to wait a while to receive it – he is still too young.

*Reprinted from In-Magazine by kind permission of the author and Editor, Janet Doman, who is the daughter of Dr Glenn Doman, Chairman of the Institute of Human Potential, Philadelphia, USA.*

## Every child grows; everything depends on how they are raised

by Shinichi Suzuki

*To elementary teachers*

I would like to suggest that from the beginning of the first grade you try education which helps every child develop by adopting the 'full score for everyone' approach. Everyone without exception will develop as a superior student.

When I say 'everyone as a superior student', teachers with experience from the past will protest this cannot be. 'Each child has a totally different ability, so that would be quite impossible' – this must be the general response.

Suppose there are six-year-olds who have been fostered with various abilities, superior and inferior. You are to enrol all of them in your class.

If you see a student with miserable ability, I would like you to sympathise with him as an unfortunate child who missed being fostered, and resolve to foster him: 'He is a being with wonderful life which helps every child develop. It's my love, it's my duty, to practise the ability development method, help him with the "full score for everyone" training, and eventually add him to the list of superior students.'

Recognise the fact that he, too, has developed with the fine ability to speak fluently. Be confident that he will without fail become a superior student, depending upon how you raise him.

No baby's ability is inborn. Everyone is born as white paper, then develops as the workings of life help him acquire ability. All babies in the world are equally wonderful beings. I would like you to know this.

Every child grows; everything depends on how they are raised.

Man is a child of the environment.

Sound breathes life –  
Without form it lives.

Strings are mindless  
They only sing forth the heart  
Of those who let them ring.

*Shinichi Suzuki*



# Information from ESA

The most important ESA event since the last Journal was the election of ESA instrumental representatives for violin, piano and cello. The postal ballot was held in February, following a period of consultation where nominations had been invited. In the event, only one person was nominated for each instrument, but several nominations were received for each. The ballot, which was held among all teacher trainers of the instruments in question, was supported by a substantial majority. Any teacher trainer who did not receive ballot papers should inform the office of their address.

The instrumental representatives have been appointed to represent all teachers of each instrument on the board of the ESA, and they will be proposed for election as Directors of the ESA at the next AGM. All correspondence on teacher training and other instrumental matters may now be addressed to the instrumental representatives. Their addresses are included in the general address list (page 3).

Instruments that have only one or a few teacher trainers, such as flute, guitar and singing, are represented by the representative of the countries in which teacher training takes place on that instrument (e.g. France represents the guitar). In the case of viola players, their interests are also covered by the violin representative.

The present committee of the ESA is the same as this time last year, except that Tove and Bela Detreköy resigned at the last AGM, while Peter Hagn-Meincke was elected as Director. The Deputy Chairman, on behalf of the Committee, thanked them for their great service to the ESA since its establishment.

At the next AGM the final steps will be taken in reforming the structure of the ESA. For the formal resolutions involved, please see the last issue of the ESA Journal, Vol. 11, No. 2.

In addition to the Chairman and Deputy Chairman and the three instrumental representatives, each full member country is entitled to elect and nominate a person to serve as its country representative and Director of the ESA. In addition to all of these, the Honorary Treasurer and the Secretary/Editor attend board meetings, but without a vote. A new, full list of Directors will be published in the next issue – after the AGM.

# Workshops and other Events in 1992 and 1993

**The Annual General Meeting** of the European Suzuki Association will be held at Börnsenerstrasse 7, Aumühle, Hamburg on Saturday 13 June 1992 at 4pm. Please inform ESA office if you intend to be present (A and B members only). There will be meetings of the board of the ESA on 13 and 14 June in Aumühle. **Board members are asked to inform the office of attendance and of arrival times by 31 May.**

There will be meetings of the **ISA board** during the SAA conference in Chicago, 22–25 May 1992. The ESA is represented by its Deputy Chairman, Henry Turner, who is also a Director of the ISA.

For further details of the **Fifth Conference of the Suzuki Association of the Americas** at the Chicago Hilton and Towers, please contact SAA, 777 29th, Boulder, CO 80303 USA.

**11th Suzuki Method World Convention, Korea**, 9–14 August 1993 in Seoul, Korea. Brochures from National Associations or ESA office or from: Conference Secretariat, c/o Korean Suzuki Method Association, 11–13 Yoido Dong 501, Youndungpo-Ku, Seoul, 150-010 Korea.

## BELGIUM

**National Violin Workshop 1993** will be held from 20–24 February 1993. Further details from A. Garnier, Deken Adamsstraat, 16, 2300 Turnhout, Belgium.

## FRANCE

**Violin Workshop** at Manosque, South of France, 24–29 August 1992. Details from Institut Suzuki TOCCATA, 77 Boulevard du Redon, Bat. H. 13009 Marseille. Tel. +33 91 26 81 18.

## GREAT BRITAIN

**London Flute Workshop with Mr Toshio Takahashi**, 24–30 July 1992, for teachers and students at all levels. Further details from BSI office.

**Violin Teacher Training**, summer week 20–26 July at Hitchin, with Alison Apley and Sue Thomas – all levels (details from BSI).

**LSG Summer Camp for children at all levels, violin, piano, cello**, 23–30 August. Details from Patricia Barnes, London Suzuki Group, The White House, Crooms Hills, London SE10 8HH. Also at this event: **Piano Teacher Training**; details from BSI.

**Violin Reunion with Felicity Lipman**, 10–11 October 1992 at Hitchin. Teacher training at all levels, including post-graduate. Details from BSI.

All Teacher Training information available from Birte Kelly, British Suzuki Institute, 40a High Street, Welwyn, Herts AL6 9EQ, England. Tel. +44 0438 840830, fax +44 0438 840881.

## IRELAND

**8th Annual Violin Summer School, Dublin**, 7–11 July 1992, includes chamber music for older students, orchestra for all and Kodaly classes. Teachers from Ireland, England, Scotland (Director: Dorothy Conaghan, Dublin). Students from other countries are very welcome, as in previous years. Further details from: 190 Seapark, Malahide, Co Dublin. Tel. +353 1 451666.

# Teacher Trainees' Examination Results 1991

Supplement to Vol. 11, No. 2

## DENMARK

Violin	Level
Ewa Winther Jørgensen	1
Elisabeth la Cour	2
Tine Erdmann Rasmussen	2
Søren Steensgaard	2

*Examiners: Jeanne Janssens (Belgium), Sven Sjögren (Sweden), Tove Detreköy (course teacher)*

## Piano

	Level
Connie Jensen	1
Edith Ihle	4
Kristjana Palsdottir	5

*Examiners: Anne Turner (Scotland), Huub de Leeuw (Netherlands), Peter Hagn-Meincke (course teacher)*

## GERMANY

Violin	Level
Susanne Fischer	1+2
Frank Richter	2
Jan Romanski	2
Annemarie Großkopf	2+3
Jan Raderschatt	2+3
Monika Lichter	3
K.-I. Jensen-Huang	3+4
Maria Koszalka	4
Ursula Pohle	5

*Examiners: Tove Detreköy (Denmark), Jeanne Janssens (Belgium), Kerstin Warberg (course teacher)*



**Hermann G. Wörz**  
Geigenbaumeister

Neubau und Reparaturen  
von Streichinstrumenten

München 2, Kreittmayrstraße 23, Telefon 52 59 88



## SWEDEN

## Violin

	Level
Ulrika Årman	1
Kenneth Beinerfeldt	1
Anita Boberg-Jonsson	1
Kent Brestan	1
Karin Danielsson	1
Marie-Jeanne Dutulescu	1
Lars-Olof Ejstes	1
Ingegerd Fredman	1
Ingrid Gårslö	1
Pia Magnnsson	1
Jorun Nilsson	1
Maria Paulsson	1
Anna-Karin Wikström	1
Kerstin Asp	2
Valeria Dagnell	2
Britt Johansson	2
Christina Lundström	2
Ann-Loui Nilsén	2
Sten Rydh	2
Ingrid Wirenstrand	2
Barbro Olofsson	3
<i>Examiners: Alison Apley (GB), Phillipa Lees (Ireland), Sven Sjögren (course teacher)</i>	

## Cello

	Level
Matilda Lindberg	1
Maria Norrman	2
Marion Axelsson	2+3
Maria Calisendorff	2+3
Irene Årlmalm	3
Katarina Dahlbäck	4
Håkan Tengberg	4
Nils Aström	4+5
Sylvia Jakobsson	4+5
Jorgny Söderholtz	4+5
<i>Examiners: Haukur Hannesson (Iceland), Carey Beth Hockett (GB), Anders Grøn (course teacher)</i>	

## SWITZERLAND

## Piano

	Level
Ulrike Friedrich	1+2
Ursula Muller	1+2
Silke Strasse	1+2
Julia Linussio	3
Thomas Lorenz	3
Sigrun Mjaasaeth	4
<i>Examiners: Anne Turner (GB), Esther Lund-Madsen (Denmark), Lola Tavor (course teacher)</i>	

## Examiners and Teacher Trainers appointed by ESA in 1991

*Apologies to Marja Olamaa and Jyrki Piëttilä, whose names were inadvertently omitted from the full list of teacher trainers in the last issue.*

The following new teacher trainers and examiners were appointed last year:

## Violin

Hannele Lehto (Finl)  
Marja Olamaa (Finl)  
Jyrki Piëttilä (Finl)  
Marianne Rygner (DK)

## Piano

Anne Marie Oberreit (Belg)

## Guitar

Philippe Français (F)

## Singing

Päivi Kukkamäki (Finl)

# ESA News

## DENMARK

Last October the Danish Suzuki Association had its Annual National Workshop in Copenhagen, arranged by the Suzuki Institute in Copenhagen. Two hundred and thirty children on violin, viola, cello and piano took part. The children came from all over Denmark and stayed in Copenhagen for three days. In connection with the workshop the Danish Suzuki Association held examinations for piano and violin teachers. Three piano teachers and four violin teachers passed their levels. The two courses continue this season with Peter Hagn-Meincke and Tove Detreköy as course teachers.

Two special, inspirational, courses for Suzuki teachers have been held, one for piano teachers with Esther Lund Madsen as course teacher in Kolding, and one for violin teachers with Tove Detreköy as course teacher in Odense. About 20 teachers took part.

A local workshop for piano students took place at Kolding Music School on 7 March. Fifty-two children from Kolding, Esbjerg, Holstebro, Odense, Sønderbo and Broby took part. On 21 March a similar workshop was held at Køge Music School, and on 4 April Elsinore Music School invited the whole of Zealand to take part in a workshop for all stringed instruments.

At Easter this year, from 15-20 April, the Danish Suzuki Association hosted a Suzuki Workshop for European String Teachers. The teachers stayed at a boarding school near Roskilde. About 60 teachers attended.

In April 1993 (2-7) we are arranging a Suzuki Workshop for European piano teachers in Kolding. Kolding is an exciting, fast-growing town with a wealth of sights and attractions. It is centrally situated, with good connections to the rest of Jutland and Funen as well as Zealand. Please see further details about this workshop elsewhere in this journal.

## FINLAND

The second national Suzuki winter workshop was held in Vammala from 11-13 January this year, with group lessons for 12 pianists, 53 violinists, 19 cellists and 15 flautists. The venue at Ellivuori Hotel provided plentiful opportunities for cross-country and downhill skiing, and the relaxed pace of the workshop made it possible for families to fully enjoy these activities.

The 5th Annual National Suzuki Workshop will be held once again in Vammala from 29 June to 4 July 1992.

Bruce Anderson, American Suzuki piano teacher-trainer, will be holding a weekend course in Tampere from 27-29 June for piano teacher trainees prior to the Vammala Workshop. We are also encouraging all interested teachers to observe his teaching of children during the summer workshop. For more information, contact Ruth Miura, Pyytie 11, 01450 Vantaa, Finland.

## Teacher Training

Violin teacher training in Finland continues with Hannele Lehto, Marja Olamaa and Jyrki Piëttilä, who were granted teacher-trainer status last year. Each teacher is responsible for a different level, but there will be opportunities during the year for all the teacher trainees to meet and work together. We are most indebted to Tove Detreköy for the years of work she devoted to establishing violin teacher training in Finland. Both Tove and Bela have been much-loved guest teachers over the years, and they will always be most welcome to return!

Flute, cello and piano teacher training also continue on a regular basis. Sarah Murray from England is currently working with the Suzuki flute teacher trainees, a number of whom will be travelling to London in July to participate in Toshio Takahashi's flute workshop, as well as to sit for ESA flute exams.

In singing, Päivi Kukkamäki has been invited to lecture and work with interested voice teachers at both the Fifth American Suzuki Teachers' conference in Chicago (22-25 May) as well as at the International pan-Pacific Conference in Melbourne, Australia, scheduled for January 1993.

## Other Events

On 24 October 1991 a concert in honour of United Nations Day was organised in Vantaa by the Suzuki singing families, under the sponsorship of the mayor of Vantaa City. Guests included representatives and their families from several foreign embassies, and they were sung to in seven different languages by children of all ages, some as young as two years old. The children were accompanied for the first time by chamber music groups, as well as on the piano.

Vicki Vorreiter, formerly of the London Suzuki Group and currently living and working in Marseille for the Institut Toccatà Suzuki, spent a week in Finland (2-7 March) at the invitation of the Uudenmaa Suzuki Institute, working with the students of seven Suzuki violin teachers. Her Alexander-based work was especially valuable, and her influence lingers on in the improved posture of the children!

The 'Singing Strings', a group of Suzuki violinists from Minnesota, USA, will be touring Finland in August 1992 as part of the various concerts planned in celebration of Finland's 75th year of independence.

## FRANCE

Much news and happenings in France for this spring and summer, with special chapters concerning the activities of the schools in Paris and Marseille.

Last details are being taken care of for the 8th Suzuki National Workshop, which will have happened by the time this article is published. Violin, cello, piano and guitar will be represented. About 200 students and their parents are expected. Teachers from France, America, England and Iceland will be leading the classes. Additional classes will be offered with daily orchestra





*Institut Suzuki Toccata, Marseille, France*

sessions, chamber music, oestephonie and movement classes.

A special international meeting for the guitar teachers will be hosted during the workshop with the objective of trying to find a common guitar repertoire.

All teacher trainees from France will attend a special observation course and finish their preparation for their exams, which will be held at the end of the national workshop.

### **Lyon**

A very nice exchange was once again undertaken with the Suzuki students of the MacPhail Center for the Arts – director Mark Bjork of Minneapolis, Minnesota. About 30 teenagers from their programme were hosted in Lyon's Suzuki families. They gave several very appreciated orchestral concerts in Lyon and the region, two of which were shared with the violinists and orchestras of the Lyon Suzuki School. These concerts had a very jovial atmosphere when the Americans launched into their blues piece written especially for the tour by Chris Granus.

The Lyon students are invited to return to Minneapolis next year.

### **Marseille**

The Toccata Suzuki Institute of Marseille has been in existence for four years and now has 72 students. Under the instruction of our two professors, Noelle Robinson (Ireland) and Vicky Vorreiter (USA), whose personalities have enormously enriched and developed our activities, our association can today make its first report, even if all our projects are not yet realised.

An orchestra and a course of traditional Irish music have given our students the opportunity to stretch their knowledge and vary their activities. The solo 'home concerts', established last year, add variety to our musical year by enhancing the social exchange among our families.

The number and level of our students has grown considerably over the years, allowing us to participate in many musical events and to organise many events. Each year our students perform for the traditional 'Fete de la Musique'. We have organised a charity concert for the benefit of the Catholic Committee against Hunger

for development in the Third World. We have presented a concert of dance music in collaboration with students of a school of dance. We have greatly appreciated our shared concerts with a Suzuki cello class.

Little by little we hope to contribute our enthusiasm and efforts to the development of the European Suzuki movement. With this important vision of exchange between schools in other countries in mind, Toccata organised a workshop last summer in Aix en Provence (France) which gave us the chance to welcome students from England, Spain, Holland, Belgium and Ireland. We appreciated the pleasure of meeting them and of creating friendly ties, which proved to be a source of motivation, enthusiasm and enrichment, both musically and personally.

It is with the same intention that we offer you this year a workshop in Manosque (France). We hope to welcome an even larger number of international participants so that we may extend our friendship and exchanges with others who would like to develop the Suzuki movement throughout the world.

We would like to be in contact with other schools who wish to open a cultural and musical exchange with us. Is this a dream or reality? This is an ambitious project, but we would be very happy to hear from you.

Contact address: Institut Suzuki TOCCATA, 77 Boulevard du Redon, Bat. H, 13009 Marseille, France.

### **Paris**

The good news in Paris is that the number of member families in the Association Musical Suzuki Paris has more than doubled since last year. This positive step results from an increasingly committed group of teachers who meet regularly to discuss and organise events for their students. The focal point since October's French Teachers' Conference has been a series of concerts featuring students of the various teachers of the Association. These concerts have helped, musically and humanely, to generate more contact and communication amongst parents and teachers alike.

Since January, Colette Daltier, Lyon, has come to Paris once a month to work with the Paris piano teachers. In May, Ann

Grabe, also from Lyon, will work with the newly formed cello class of Carlos Beyris. The month of May will also feature a weekend of introduction to the Suzuki flute, animated by Sarah Thomas, England, with the coordination of the Federation Musical Suzuki France and the Association Musical Suzuki Paris.

The three 'c's – communication, co-operation, construction – best describe the direction of the association parisienne, both domestically and nationally. Allons-y!

## **GERMANY**

Suzuki violin students of Kerstin Wartberg took part in a competition for young people called 'Jugend Musiziert' in February this year, and five of them won first prizes. Two of the young people, Almuth Luick, aged 13, and 21-year-old Eva Harasim also qualified for a national competition. On Saturday 25 March 1992, seven of Kerstin Wartberg's students presented a full and varied concert in the Great Hall of the Palace in Münster.

## **GREAT BRITAIN**

Our many groups across the country continue to hold concerts and workshops, too numerous and varied to mention individually. Some of them keep us all informed by sending news and articles to the BSI journal, which is now published once a term (that is three times per year) and is edited by Stephanie Levin (a level 5 violin teacher), who is one of a small – but hopefully increasing – number of Suzuki teachers in this country who were themselves Suzuki children. Many of our groups held benefit events for various charities last autumn and raised a great deal of money for various causes, including Romanian Children and Cancer Research. These efforts continue and the BSI will join them by sharing the proceeds of our next National Concert with a charity. The Concert will be held on 2 May 1993 at the new Symphony Hall in Birmingham, and invitations have gone out to all our teachers to send in audition tapes of their students.

Our regular teacher training courses at Hitchin continued with a new course which started in April. We welcome visitors from Europe to our summer teacher training courses (for violin at Hitchin and for piano and cello at Bryanston in Dorset) as guests of the London Suzuki Group. Please see details under 'Future Events'. We are especially pleased to welcome Mr Toshio Takahashi to the first major Suzuki Flute Workshop to be held in Europe, which will be in London at the end of July. Mr Takahashi has been invited to address the conference of the British Flute Society at the Royal Academy, and Belinda Youn (a graduate from Matsumoto, who is now teaching in London) will be the organiser of the event – which we hope will be the start of regular flute teacher training in England – and will provide an important contact with the general music profession here.

There has been an increased level of interest in the Suzuki Method from many



existing music teachers and practising musicians. The success of many of our students who have entered the music colleges or who are playing in national children's or youth orchestras has attracted many new enquiries. As a result, many of our teachers have been invited to give talks and demonstrations of their work to the members of various music organisations such as ESTA (European String Teachers Association), branches of EPTA (European Piano Teachers Association) and of the ISM (Incorporated Society of Musicians), as well as some of the music colleges.

In February Anne Turner, with six pupils, gave a demonstration to EPTA in Manchester at the Royal Northern College. This has already given rise to a number of enthusiastic letters and enquiries, and at least one new teacher training recruit. In March Felicity Lipman and Christine Livingstone gave a joint demonstration of their work with their pupils, together with a talk by Felicity on the theme of 'West meets East; man is the son of his environment' for the London branch of ESTA. It was well attended and much appreciated by an audience of mainly violinists and cellists. Similar events in the near future include a one day demonstration of violin, piano, cello and flute at Trinity College in London in May by a team of BSI teacher trainers, and a piano demonstration for the ISM in Brighton by Caroline Gowers and Kevin Smith. Kevin also gave a successful demonstration to the ISM in Portsmouth last year and has been invited to give several others on the south coast. Belinda Yourn has already given several talks for the British Flute Society and was invited to teach and demonstrate at a conference in Yorkshire in April. Sarah Murray, who has run several demonstrations in the past, is now in charge of a Suzuki Flute Programme for Cornwall County Council.

## ICELAND

Last year saw continuing growth of Suzuki activity in Iceland.

The Icelandic Suzuki Association, which celebrated its 6th anniversary in November 1991, is the umbrella organisation for Suzuki activity in the country. As part of that activity, the association organised a National Workshop from 26–27 October. The workshop took place in a town close to Reykjavik called Keflavik, where the local music school has started a Suzuki programme led by teachers from the Icel. S.A. teacher training courses. It is the policy of the Icel. S.A. that a national workshop takes place annually and in the different towns that have a Suzuki programme.

In addition to Icelandic Suzuki teachers, we had a welcome visitor – Felicity Lipman, who worked with children and teacher trainees, and charmed everybody with her warm personality and high level of professional skills. Thank you, Felicity.

Teacher training has continued. Twenty-one teachers did ESA exams in 1990, and recently eight piano teachers went for the 'second round' and did levels 2 and 3 at exams taking place in January 1992. Teacher training is led by Lilja Hjaltadottir on violin and Haukur F. Hannesson on cello,

and we have been fortunate to establish a very good relationship with the Danish piano teacher trainer, Peter Hagn-Meincke, who has led the piano teacher training from the beginning in 1989.

Suzuki teaching now happens in five music schools in Iceland, including the Reykjavik Suzuki School of Music which is run by the Icelandic Suzuki Association. The demand is still growing for Suzuki teaching, and more and more teachers are showing interest and take part in the teacher training programmes.

Forthcoming events include a summer school for Suzuki violin pupils and a national workshop, as well as exams for violin teachers in the autumn.

*Haukur F. Hannesson*

## IRELAND

### Japanese Exhibition at Crawford Art Gallery, Cork

Throughout January, February and March an exhibition of Japanese art and culture took place at the Crawford Art Gallery. Kikue Yamada, whose children have studied the Suzuki Method, kindly invited groups to play. A group from the Cork School of Music played at the official opening on 15 January. Phillipa Lees conducted them and Ronald accompanied. They gave an impressive performance of Seitz and Handel Concerto in D major. Pupils from St Columba's Girls' Primary School in Douglas, with their teacher, Carmel Sullivan, played on 11 February. The children were delighted to receive a poster each of Japanese art from the organisers to mark the occasion. Pupils from the School of Music appeared again at the formal concert at the art gallery on 28 February. This time they were joined by cello students of Phil Buckley, with help from Phillipa and Maire Ni Cheallachain.

SEII would like to thank Kikue Yamada for giving Suzuki Groups the opportunity to participate.

*Carmel Sullivan, Cork*

### National Suzuki Day

This was held in New Inn on a lovely summer's day in May. The new school provided a good venue for the classes and the school hall was specially organised for the concert. In August our students presented a half hour recital in the children's programme of the now internationally famous Galway Arts Festival. Our only problem was that it led to more requests for classes in our already overburdened programme.

About 40 students took part in the National Suzuki Concert in Dublin in November. We had a centre for Associated Board exams for the second year running, in which some of our Suzuki students on violin and viola received distinctions. And we are also proud of the fact that two students from our music school are now members of the Irish Junior Youth Orchestra, one on French horn, the other on viola.

*Maire Ni Duibhin, New Inn, Ballinsloe, Co. Galway*

For news of this year's Dublin violin summer school, please see Forthcoming Events.

## SPAIN

The Suzuki programme in Spain is growing steadily. Several violin and piano teachers are currently participating in *long-term* teacher training programmes in Lyon, France, and Alison Apley spent a week in Madrid last year working with a group of violin teachers. Nuri Cullell, Suzuki piano teacher working in Barcelona, organised a weekend workshop from 27–29 February for her students, taught by Ruth Miura. Barcelona was in the throes of Carnival celebrations, in great contrast to the sombre greys of Helsinki in winter! Marcel Gols, the director of the small private music institute where the workshop was held, is extremely open and sympathetic to the Suzuki method, and hopes to expand the current Suzuki programme, with eventual financial support for one or two future teachers who would be willing to begin training in the method. A highlight of the visit was a 'pilgrimage' to Pablo Casals' former summer house in San Salvador, which is now a museum housing, among other treasures, his earliest cellos, collected programmes from all of the Prades Festivals, and masses of correspondence including letters from Ysaye, Horszowski and Cortot.

## SWEDEN

In Sweden we now have about 50 local Suzuki groups throughout the country. In January 1992 we had a two-day meeting in Örebro, where representatives from many of the groups were present. There we (1) accounted for the different ways our teaching is organised in different places in Sweden, (2) started a special committee that will handle national workshops in the future, and (3) investigated what kind of people we have in our Swedish association and how those people can support and help in various matters. We also had a wonderful supper and a nice concert – all organised by the local group in Örebro.

Many of our local groups are having spring concerts at this time of the year. On 29 March our group in Gothenburg had its annual spring concert (this was the 18th year), together with the Gothenburg Youth Symphony Orchestra. This time we had the fantastic Danish pianist Martin Qvist Hansen as our special guest soloist. He played the Allegro from Mozart's piano concerto number 27 most magnificently. What an artist already – at 13 years of age!

This summer the Swedish Suzuki Association will arrange different kinds of summer courses. 1. A teachers' course for old and new teachers with John Kendall, Carol Smith (from the USA) and Christine Livingstone (UK), plus Swedish teachers. 2. Three national workshops for families with children playing piano, violin, viola, cello and flute at different locations. 3. A chamber music course for advanced students – without parents! Chamber orchestra and quartets, etc.

We wish all our Suzuki friends in Europe a wonderful musical summer and hope to meet some of you somewhere at a workshop. It's fascinating how music can be a tool, a way of communication between





*Esther Lund Madsen teaching one of the course members*

people from different parts of the globe. Maxim Gorkij once said: 'Children are the living flowers of the earth!'

*Sven Sjögren,  
Swedish Suzuki Association*

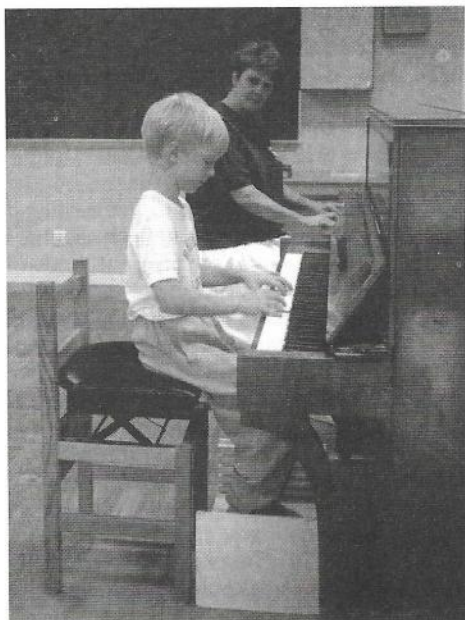
#### Piano

At our teacher training course (25–30 June 1991) in Lund (in the south of Sweden), as well as at the children's course in piano training (30 June–4 July), Esther Lund Madsen, Copenhagen, was the main teacher.

Twenty-one teachers attended the course and 36 children the children's training course, together with their interested parents.

There is an increasing interest in Suzuki piano in our country.

*Hakon Norén*



*Ingela Ohldin teaching at the workshop in Helsjön*

#### Camp

A Suzuki Piano camp was held in Helsjön in July last year, directed by Ingela Ohldin and with Mary Bullman from Ireland as the guest teacher.

The camp, which lasted a week, included rhythmic lessons by Sanna Rogberg, some music theory, a concert by students from the Academy of Music in Gothenburg and lots of outdoor activities, including camp fires. It was very successful and another camp is planned for 1992 (week 27).

*(abbreviated from report by Gunilla Nadler)*

#### SWITZERLAND

At the end of January a one-day symposium for music educators in Switzerland was held in Yverdon, with specific focus on the education of young children, under the auspices of the Swiss Music Educators' Association. Eighteen speakers took part, presenting widely diverging approaches of musical education ranging from Jacques-Dalcroze and the Willems Method to utilisation of the computer in music teaching and melodic improvisation in the



*Carole Biselx, aged six, from Geneva, Switzerland*

pentatonic mode. Judith Berenson was invited to make a presentation on Suzuki pedagogy which was received with much interest. Although there has been Suzuki teaching in Switzerland for some 19 years, conservative music educators are relatively unenlightened as to the many advantages of this very fine way of bringing music into the lives of young children.

Every month, a group of Lola Tavor's students go to a Geneva old people's home to play for the elderly residents, who much appreciate their visits. Through these performances, the young pianists are making a special social contribution to the lives of Geneva's senior citizens.

With many of the older students having now gone off to further their education, both in Switzerland and other countries, there are continuing numbers of younger students coming into the programmes, and so the circle goes on. As part of this chain, the teaching programmes of Lola Tavor's piano teacher-trainees are becoming well established. At the end of March a concert in southern Germany brought together

Lola's and her teacher-trainee's students, as Lola's three grandchildren took part in the concert being given by Thomas Lorenz's students.

Preparations are well underway for a large number of students and three teachers to go to Augsburg to take part in the 4th Suzuki Festival in southern Germany in mid-May. Among the Geneva students there will be two violin soloists with orchestra and two piano students. Some 10 other students – and their parents – are eagerly looking forward to the workshop.

May will also feature the first concert bringing together piano students from different parts of Switzerland, with a concert in Geneva on 9 May, and the same programme being performed in Lucerne on 30 May. The first concert of Suzuki violin students from all parts of Switzerland was held in June 1990 in Geneva.

*Sheila Barnett*

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# The whole child

by Anne Turner

*'If love is deep much can be accomplished' (Shinichi Suzuki)*

Shinichi Suzuki is, without doubt, one of the great educators of this century, a man possessing enormous insight into the way children learn successfully and, above all, happily. He is now 93 years old, continues to teach the violin daily, and travels all over the world inspiring children, teachers and parents. His central belief is that *every* child, unless severely handicapped, has enormous learning potential; whether or not it is developed depends on the child's environment.

The aim of the Suzuki approach is to produce a well-rounded human being who, through dedicated work in a happy and encouraging environment, has gained confidence and self-respect. Suzuki's concern is with the education of the whole child; his approach can be applied to many different subjects and learning processes, but he believes music has very special qualities and fosters sensitivity.

Although he has received high honours in many different countries which recognise his contribution to music and education and society in general, as ever in Britain we have been terrified to accept something new. Last summer however, at St Andrews University, Scotland, an honorary degree was conferred on Shinichi Suzuki for a lifetime of outstanding services to education and music. Perhaps at last we are beginning to wake up to what he has to say.

## The Mother-Tongue Method

Suzuki's ideas go back more than half a century; he shares many with the other great musical educators such as Orff, Kodály, and Dalcroze. He was born in 1898 and spent eight years studying violin in Berlin, where he shared accommodation with Einstein (who was an excellent violinist). On being asked to teach some very small children, he realised that the best and most successful method of education was the one used by parents all over the world to teach their children to speak. He recognised that:

- (1) All children are surrounded by their mother tongue from birth and acquire familiarity with it *before* they speak.
- (2) Parents teach and encourage by constant repetition.
- (3) When the baby talks there is great excitement.
- (4) Daily practice results in daily progress.
- (5) Each new word becomes easier to pronounce; words grow into sentences; the children are thrilled with their new ability, and practise non-stop to the most appreciative audience they will ever have.

If teachers and parents apply these same principles when a child is learning any musical instrument, or any other subject, they will get the same happy result.

## Listening to Music

Babies are, of course, surrounded by their mother tongue from, and indeed before, birth. So the children of musical parents start with a huge bonus if musical performance is alive in the home. But technology now provides a simple and effective alternative for non-musical parents.

The parents of a Suzuki pupil are asked to play recordings daily of the pieces the child will learn. They should use only the best of examples, played gently in the background during activities such as bath time, car journeys, meal times, and so on. *Music must become a familiar language.* I often hear worry expressed that this playing of recordings will lead to the children all sounding the same, giving mechanical and identical performances. Nothing could be further from the truth: the child's own life-force and personality produce a distinctive and unique result. The wise teacher not only allows this but positively encourages it.

The great Russian teacher Neuhaus tells of a pupil coming to a class at the Moscow Conservatoire bringing a Rachmaninov recording with him and asking for advice. 'What do you need me for,' said Neuhaus, 'when Rachmaninov himself can give you all the advice you need? Listen to your record 10 or 30 times, then I shall hear you *once* to hear what good effect this listening to music has had on you.' Neuhaus continues: 'Recordings are now

probably the most powerful means of education.' Now Suzuki is telling us to listen long before we reach conservatoire level.

It is unreasonable to expect children to play at their first lessons; they should be allowed a period of time to listen to and absorb this new language. The secret of giving an easy, and therefore enjoyable, start to learning any musical instrument is to have exposed the child to so much music that the mind is already full of it.

## The Early Start

Small children show an ability and an eagerness to learn that in an older person we might well call genius. The Suzuki child usually starts lessons around three or four years old, although it can be later. Children are very receptive at this age, are happy and secure in the company of their parents and should possess that precious commodity, time.

## The Involvement of the Parent

The aim of all loving parents is the happiness of their children. Parents who involve themselves in their children's activities, praising and encouraging them over many years, will produce children of high ability who are eventually self-motivated. Whenever we acquire ability in any subject we can transfer it, via the same path, to any other subject: confidence is the prerequisite of all learning.

The Suzuki parent, who need not have any musical training, takes on a very big commitment. All lessons must be attended by the parent, and practice done daily (only practise on the days you eat, says Suzuki). To produce the best result, practice should take place in the best possible environment – a positive and loving atmosphere – which is no easy task for a busy parent when faced with a rebellious four-year-old and a million other jobs to do. But Suzuki is a long-term investment, and a safe one: the dividend returned is enormous, and the parents have given their child a priceless gift, not bought with money but with their own time, energy and, above all, love.

## The Teacher

The Suzuki teacher requires special skills and undergoes an extensive training in order to understand the reasons behind Dr Suzuki's logical approach and order of pieces. The teacher must be able to present the material to the very young in an interesting and imaginative way in order to catch their interest while maintaining the highest standards. Each small step may have to be broken down into even smaller steps (a skill in itself) for the child who is slower, poorly coordinated or experiencing learning difficulties of any kind. Suzuki teachers are highly sensitive to these difficulties, and gain great satisfaction on seeing the slower learner gain confidence and ability, in the knowledge that it will influence all their other areas of learning.

Teaching in the early stages is mainly done by good example. Imitation is often incorrectly criticised, but it is how we initially learn every skill. The teacher must constantly encourage the child to listen for and to make a beautiful sound. This is made possible by teaching the child to play in a natural way, making use of the suppleness, good posture, balance and coordination of most young children. The underlying aim of all Dr Suzuki's teaching is to create the ability to make a beautiful sound. The teacher of the early years has a great responsibility. The skills, attitudes, tastes and habits of a lifetime are laid down in childhood. The teacher, therefore, with whom the children have such close contact during those formative years, will have the most important influence on their future learning ability.

No method makes a fine teacher out of a bad one, and the success of any teaching finally lies in the quality of the teacher. All good teachers share the same aims for their pupils, but may choose to achieve their results in different ways. However, they have much in common, particularly enthusiasm, knowledge and discipline.

## Conclusion

I have found guiding children, teachers and parents in this approach immensely fulfilling and rewarding, not to mention a continual revelation. I enjoy working with people who are eager and receptive, and thoroughly recommend it as a career. It is excellent to share your care and concern for children with the



parents and, as a teacher, to know that your pupils will usually arrive with the notes known, so that from the very first lessons you can concentrate on making their performance expressive and artistic.

Although it is not the aim of the approach to create professional musicians, there are many Suzuki children at all our specialist music schools, junior colleges and academies, in the National Children's Orchestra and in the National Youth Orchestra (the next leader is a Suzuki student). Some of them are now choosing to go into full-time music study.

*Anne Turner, Director of Piano of the British Suzuki Institute, first wrote this article for the magazine Music Teacher (January 1992). It was intended as a general and concise introduction to Suzuki Method for musicians and teachers of all the instruments which we cover, not just piano.*

## Con fort-able!

by Karen Michele Kimmett

Comfort. Comfortable. These two words bring to mind the idea of detente, an attitude of sympathy or of relaxation. Yet the origin of the word comfort has quite a different meaning from its current usage, with implications worth noting for Suzuki teachers and parents alike.

Literally, 'comfort' (taken from the Latin 'fortis', to make strong, make secure) means with *the force*. It is this inner force (ki), with its security and inherent strength, that we search for in our daily work with the students. Establishing strong, secure habits will allow the child to develop his own *capability* or *ableness*, to be comfortable with his instrument. There are key areas where we 'comforters' can help our students.

The musician's comfort begins with his feet. When the feet are grounded, the entire sole having contact with the earth, then the body is well 'rooted', providing a stability that will enable knees, hips, shoulders, back, hands, to find their equilibrium with maximum freedom, minimum fatigue. Young children have this contact/comfort with the ground. Nurturing this aptitude from the earliest stages will help the students to keep a lifetime awareness of the whole body.

Incorporating what I call 'whole body' checks into daily practice is a must, regardless of the playing level of the student. In fact the faster the fingers, the more complicated the technique, the more critical it is to return to the lower part of the body to rediscover the lower balance points, thereby refinding comfort amidst a perceived difficulty. Simply walking in tempo with the music (violinists, flautists), doing knee bends while playing, brings attention to the lower body and to the breathing. Many basic premises from the martial arts, the Alexander technique, even pre-sport warm-ups, can easily be incorporated into the lesson and practice time.

Comfort can also mean a 'state of ease and quiet enjoyment, free from worry, pain or trouble'. Isn't this just what we wish for children in an ideal lesson or practice? Obviously discomfort or disease leads to the contrary. When a child complains of an ill-fitting shoulder rest, for example, it is important to react quickly, searching out the source of the problem. Discomfort is insidious, contributing to wandering attention (as the child focuses on the imbalance), physical and mental fatigue, graduating to pain and an enormous energy drain (not to mention the toll on motivation!).

To change one aspect of the student's playing is to demand an adjustment of the entire body. Often we teachers see the better-placed violin but neglect to survey the resulting curve in the lower back, the inturned foot, the newly clenched jaw. In the search for a new comfort 'on top', the whole body must be taken into consideration.

'The important thing is this: to be able at any moment to sacrifice what we *are* for what we could *become*.' – Charles Dubois.

Learning involves changes and, as we all know, change can be a frightening idea. As the quote above suggests, we are not only learning the new, but leaving behind the old. By encouraging our students to approach new concepts with confidence, an ability to analyse with a sense of their own *comfort* in the process, we are providing them with the best of ingredients for adapting and becoming capable adults.

Taking the *time* to tune not only our instruments but to tune ourselves is a fundamental part of Dr Suzuki's message. Our potential is unlimited when we are with 'con force'. Pleasure in music-making augments when we are comfortable and therefore capable. Taking the *time* to help the student find that maximum force is vital. He will learn not only in the best of conditions, but will learn to listen to his own body, and ultimately be his own best 'comfort seeker'. That is the most we can wish for our students both in music and in life itself.

● Of course, it is extremely important that the teacher has a solid background and understanding in these disciplines before working with the students.

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Instrument: violin viola cello piano flute

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# The parent-child relationship

by Sharron Beamer

[reprinted from *Suzuki Word* magazine, Jan.-Feb. 1985]

'I know how to nurture my child by love. But how do I get him to practise?' Parents often feel that these two requirements of the Suzuki Method present them with a contradiction. 'What do I do when he refuses to practise? Do I force him? Is that nurturing him with love?'

The basis of the parent-child relationship, or of any human relationship, should be mutual respect. For too long, respect was a one-way street. Parents demanded respect from their children, but didn't feel obliged to consider the child's feelings or wishes.

Today the pendulum sometimes swings too far the other way. Parents feel they have to follow the child's every lead and indulge every whim for fear of repressing him or losing his love.

The ideal is for the parent to respect what is highest and best in the child's character, not to indulge what is petty and capricious. Parents who are firm and give their child loving guidance earn the child's respect. They also have a right to insist that the child treats respectfully the serious and noble work they are undertaking together, using the development of the child's character to the fullest and best, enabling the child to realise his potential for achievement and independence. The ultimate aim isn't to dominate the child, but to liberate him.

What is liberation? Maria Montessori, another great educator and champion of the child, said: 'It is not possible to speak of free choice when all kinds of external stimuli attract a child at the same time and, having no will power, he responds to every call . . .' This child is not free. 'He is . . . a slave to superficial sensations.'

Most children have some modes of behaviour that are neither attractive nor helpful to their development. A woman who saw me hugging a little pupil of mine whose behaviour was, more often than not, silly and irritating, said: 'You must be a saint! I don't see how you could hold that dreadful child.' She didn't see what I was seeing. I, too, saw the child's behaviour as undesirable, but I didn't see the child as undesirable. I truly feel all children are wonderful, almost magical people, and of a higher order than adults. I believe with Wordsworth that children are born 'trailing clouds of glory'.

Bad behaviour is the dross that hides the gold. Not to see the gold in the child is to stunt it irrevocably. It's like depriving a plant of sunlight and when it fails to bloom to say: 'See, I told you it was no good.'

Parents are right to fear that to dominate the child will crush his spirit. They should also fear that to leave a child without guidance and correction is to leave him undeveloped or badly developed.

Correction, criticism and expectation should have only one aim – to elevate the child . . . to remove the dross. They should never be used to hurt, or humiliate. We must help the child to develop concentration and regular work habits so that he can progress. This leads to ability and ability leads to self-respect and independence. To me this is the great aim of the Suzuki Method. The 'perk' is that the child can also play the violin.

Back to our original question: 'But how do I get him to practise?' This is something that parents have to work out for themselves in terms of what is compatible with their own natures and what works best with their own child. However, there are some guidelines that many parents have found helpful:

*Have a regular practice time.* This eliminates the 'Shall we practise now?' problem . . . it's 8am (or whatever) so of course we practise. Don't answer the telephone, or be available to anyone else during this time. I had four 'Suzuki children' of my own to practise with. Each child knew that they wouldn't dare to interrupt when I was practising with another. Each child's practice time was sacred.

*Make practice an inevitable part of your child's daily routine.* It should be as regular and natural as brushing your teeth, eating meals, etc.

*Enjoy the process and take seriously what you are trying to achieve.* Don't call the child to practice in a weary or angry tone of voice. Speak with enthusiasm and pleasant anticipation. Don't think his efforts are 'cute'. That's condescending.

*Respect the child's achievements.* Playing The violin is complex. Acknowledge the many skills the child has acquired before leaping in to correct a fault, e.g. 'Bow hold is so good, can we get the left-hand shape just as good?'

*Respect yourself:* Don't put up with any nonsense and don't feel guilty about it. You are doing this for your child. You are a caring parent who is putting a lot of time, effort and money into this study. You have a right to insist that your child makes the most of it. My two younger children went through a period of playing me up during practice. Finally I told them firmly to put their violins in rest position, bow, and say: 'Thank you for giving me your valuable time. I will try to be worthy of it.' At the end of practice they had to bow and say: 'Thank you for helping me.' This also had the effect of reminding me to conduct the practice in a way that was worthy of thanks. Be on the side of what's best in the child. I have never met a child that preferred a person who indulged his immature behaviour.

*When correcting, use a friendly matter-of-fact tone rather than an angry or critical one.* A three-year-old pupil said to me: 'No, I don't want to,' just to see what would happen. Without any change in my cordial manner, I said: 'Annie, when your violin teacher asks you to do something, you don't say "I don't want to"'. You say "I'll try"'. She looked surprised and said: 'Oh, I didn't know that.' When I asked again she said: 'I'll try' – and she did try. We had a delightful lesson.

*Keep correction impersonal.* It is not necessary to say: 'You didn't keep your little finger on the bow.' You could say: 'Little finger isn't doing his job. Could you keep a check on him?' Little finger may be in the wrong, but the child is not.

*Realise that you benefit too.* You miss out on a lot if you think it is all giving to the child. If your own development was neglected, you get a second chance to grow with your child. I have always felt that my basic nature was feckless and self-indulgent, but in order to help my children I became organised and conscientious. For the sake of children I have achieved many things that I could never have achieved for myself.

*Be forgiving.* Parents, as well as children, behave badly sometimes. Don't be too demoralised. It happens to us all. It is a gradual process of mutual refinement. Use each practice as an opportunity for you, too, to improve and to gain insight, intuition, imagination and patience.

My answer to the opening question is this: nurturing a child by love is getting him to practise. The parent's job is to find out how to do this. If a child is handled correctly he comes to enjoy the discipline and routine and most of all the achievements that come with regular practice. Remember, we have our thoughts and our hearts fixed on long term goals. Dr Suzuki has the children chant to their parents: '. . . everything depends on the parent. Father, Mother, please guide us.' Maria Montessori said: 'I have seen the child as he ought to be and found him better than I could ever have supposed.'

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# Suzuki Workshop in Denmark for Piano Teachers, 2-7 April 1993

by Peter Hagn-Meincke

The Danish Suzuki Association, in cooperation with Kolding Public Music School, is organising a workshop for European piano teachers just before Easter 1993 (2-7 April).

The course offers teacher training at all levels to Suzuki teachers and teachers who intend to become Suzuki teachers. There will also be a number of places for passive participants.

Kolding is an exciting, fast-growing town with a wealth of sights and attractions, as well as excellent and varied shopping facilities. It is a modern, bustling, commercial, industrial and cultural town situated in southern Jutland, only 80km north of the German border. The town itself is worth a visit, with its many old houses in a cosy town environment with narrow streets and a lot of interesting shops. The main attractions are the old castle, built in the 13th century and newly restored, a modern art museum situated by the fjord, and a famous botanical garden.

It is easy to travel to Kolding. Billund airport is situated only 25km away, and you can fly direct to Billund from Amsterdam, Brussels, London, Stavanger, Stockholm and Cologne; from other cities you have to fly to Copenhagen and then take a domestic flight to Billund (30 minutes). Or you may prefer to catch a train from Hamburg or Copenhagen.

The workshop takes place in the buildings of Kolding Music School, with lots of rooms for both teaching and practising. There are two halls, one recital hall with room for 200 people and a big hall with a capacity of 700. Kolding Music School is one of the largest music schools in Denmark with about 1,200 pupils.

## Faculty

Doris Koppelman, USA  
Anne Turner, Scotland  
Caroline Gowers, England  
Esther Lund Madsen, Denmark  
Huib de Leeuw, Holland  
Peter Hagn-Meincke, Denmark

## Programme

Friday 2 April                      Arrival in the afternoon

Saturday 3-Tuesday 6 April

Daily programme

- Teacher training at all levels
- Teachers' public individual lessons
- Children's individual lessons
- Children's group lessons
- Lectures on pedagogical subjects

Evening programme

Friday                      Welcome reception  
Saturday                  Piano recital  
Sunday                    The annual Spring Concert of Kolding Music School  
Monday                    Free  
Tuesday                   Gala concert with children from all of Europe

Wednesday 7 April      Departure in the morning

## Children in the Workshop

We need a limited number of children to be taught by the faculty at the workshop. They may have one or two lessons and may – possibly – play in the Gala Concert on Tuesday evening. The children *must* be recommended by their teacher. We need children at all levels.

Children pay no fees for lessons or participation in the concert, but must pay their own travel, board and lodging.

## Accommodation

Board and lodging will be arranged on an individual basis. The organisers are arranging special deals with hotels in various price categories – ranging from luxury hotel to youth hostel – and arrange bookings on behalf of the participants.

There are many restaurants in Kolding to suit all pockets.

The cost of course fees and accommodation will appear in the brochure. We will try to keep costs as low as possible.

## Brochure

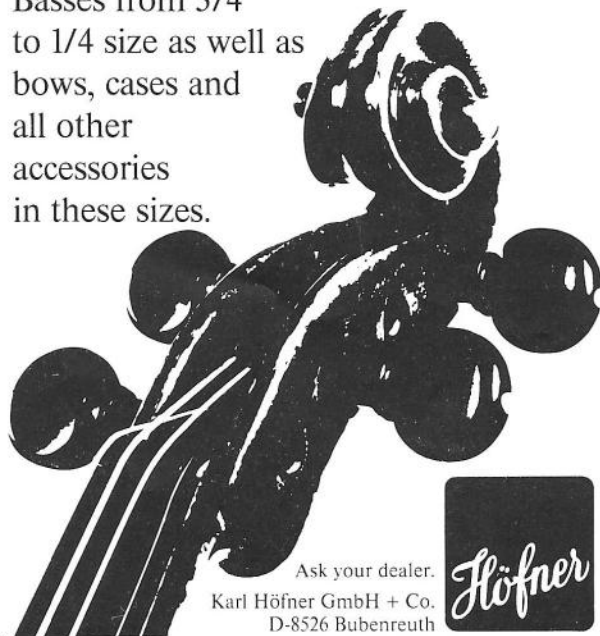
Brochures will be sent direct to all piano teachers who are members of ESA and listed in the current ESA directory by June. If you do not receive yours, please contact the Conference Secretariat listed below.

We sincerely hope that many piano teachers will attend this workshop and we look forward to welcoming you to Kolding.

## Conference Secretariat and Organiser

The Danish Suzuki Association  
c/o Peter Hagn-Meincke  
Harths Alle 6  
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