



European Suzuki Association

Quality Suzuki Teacher Training

Teachers' Newsletter



Suzuki Trumpet

The beginning of an exciting journey
for
Suzuki Brass

European Suzuki Association Teachers' Newsletter Volume 32 2012

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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

Registered Address & Company Secretary T. C. Constable Esq

Weld and Beavan, 32 Little Park Gardens

Enfield EN2 6PF, England

The ESA Board of Directors

Officers

Chairman Martin Rüttimann

Deputy Chairman Anke van der Bijl

Honorary Treasurer Marianne Rygner

Honorary Secretary Grant Mead

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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

Past, Present and Future



This past year has indeed been a very active year for the European Suzuki Association (ESA) as an organisation dealing with the opportunities and challenges which come out of working across such a large and diverse region as Europe, Middle East and Africa.

Following the decision to take the Annual General Meeting (AGM) around the ESA region to a different member country every year, the ESA Board met in Belgium, Brussels in 2011 and in Amsterdam, The Netherlands this year. It was most encouraging to see how many teachers took the time to attend and participate in the AGM.

As always at such events, equally important as the meeting itself was the time before and after – the breaks, where we all had time to speak more informally about many different topics. Whilst the ESA Country Directors represent their own countries at the Board Meeting and vote on behalf of their colleagues at the AGM, all Suzuki teachers are Affiliated Members of the ESA.

For the first time at the ESA meetings, the AGM was followed by a concert in which Suzuki students from the Netherlands performed for ESA Board Members. The concert was very well received and, after many hours of meetings, it served to remind us that *'Music exists for the purpose of growing an admirable heart'*.

Various conflicts both within national Suzuki associations and between national Suzuki associations and the ESA have helped us to reflect on the organisational structure of the association within Europe. Since the ESA was founded in 1980 by the Matsumoto pioneers, the organisation has undergone rapid development with an ever increasing number of member countries, Suzuki instruments and accredited teachers within its area of operation. This development has given rise to some major changes within the association and it is becoming clear that there are three important questions we must ask ourselves where the future operation of the ESA is concerned -

1. Are we striving for a formally standardized Teacher Training programme within Europe?
2. What is the role of the national Suzuki association within the Teacher Training programme?
3. What is the definition of an ESA Teacher Trainer?

Whilst question one will hopefully be answered with a clear 'yes' by most of us, the answers to

questions two and three are much more complex. The problems which have arisen due to different interpretations of the ESA regulations have been discussed at length, and I am very pleased to announce that a Governance Committee was formed at the last ESA Board Meeting. This committee has been appointed to look at ways in which the ESA can ensure that the promotion of the Suzuki Method for the benefit of all children will always be in the forefront of our minds and the purpose of our work and that national politics and protectionism does not have a place within the Suzuki world.

I hope to see the ESA continue to grow in the year 2012, expanding and constantly finding better ways on all levels - Organisation, Administration and most importantly Pedagogy. Only if we are active on all these levels can we become a more professional association which works for the good of its members and its community.

I would like to take this opportunity to thank all our Teacher Trainers for sharing our common knowledge with Trainees, all Suzuki Teachers for their daily commitment to Suzuki children and parents, and to everyone involved in the organisation and administration of all national and local Suzuki associations without which none of the Suzuki events could ever take place.

2012 Board Meeting and AGM Summary

Extraordinary General Meeting December 2011

The decisions of the EGM 2011 were reconfirmed at the AGM 2012 with a majority vote which resulted in -

1 The termination of ESA membership for the Deutsche Suzuki Gesellschaft e.V. with effect from December 14, 2011.

2 The granting of full ESA membership for SuzukiMusik Deutschland e.V. with effect from December 14, 2011.

3 The removal of -

a) Kerstin Wartberg from the post of Country Director for Germany on the ESA Board of Directors with effect from December 14, 2011.

b) Wilfried Anton as Deputy Country Director for Germany on the ESA Board of Directors with effect from December 14, 2011.

4 The election of Michaela Zirnbauer who has been nominated by the SuzukiMusik Deutschland e.V., as Country Director for Germany on the ESA Board of Directors with effect from December 14, 2011 until the next Annual General Meeting of the ESA in March 2012.

Board Meeting and AGM March 2012, Amsterdam THE NETHERLANDS

RESIGNATIONS

Country Members

SUZUKIMUSIK DEUTSCHLAND e.V. (SMD) GERMANY resigned in order that all Suzuki teachers in Germany may become Individual Associate Members of the ESA and to open discussions for a new national Suzuki association in Germany.

Country Directors

NETHERLANDS	Anke van der Bijl
POLAND	Marzena Jasińska
SOUTH AFRICA	Anne Naylor
SPAIN	Anna Maria Sebastian
SWITZERLAND	Martin Rüttimann

APPOINTMENTS

Country Member

SUZUKI MUZIK EGITIM DERNEGI (TSA) TURKEY was appointed as a full Country Member of the ESA

Honorar Member

ESTHER LUND MADSEN Piano Teacher Trainer, Denmark

Country Directors

NETHERLANDS	Esther van Eijk
POLAND	Anna Podhajska
SOUTH AFRICA	Andrea Kreuter
SPAIN	Eunice Cordero
SWITZERLAND	Carol Bez
TURKEY	Julide Yalcin-Dittgen

Instrument Director

GUITAR Harald Söderberg

Teacher Trainers

PIANO	Véronique Perrin	France
VIOLIN	Michael Hoover	Germany
VIOLIN	Andrea Mugrauer-Beis	Austria
VOICE	Analia Capponi	Finland

Instructors

RECORDER	Nancy Daly	G. Britain
VIOLIN	Wim Meuris	Belgium
VIOLLIN	Veerle Van Gorp	Belgium

ESA MEMBERSHIP FEES

Increases in 2013

Teacher Membership €1 increase to €31

Country Membership €15 increase to €750

DIRECTORS' REPORT & ANNUAL ACCOUNTS 2011

Available on the ESA Website

<http://www.europeansuzuki.org/ReportandAccounts.asp>

GOVERNANCE SUB COMMITTEE

A Governance Committee has been formed to reflect on the various issues that the ESA has to deal with and how they might be dealt with more effectively by restructuring the organisation.

Haukur F Hannesson, Martin Rüttimann and Anke van der Bijl were nominated as members of the Governance Committee.

GERMANY

In order that the Suzuki Method™ may continue in Germany in accordance with ESA regulations and so that the Teachers in Germany have the right to call themselves Suzuki Teachers, it was decided that the Teachers and Teacher Trainers in Germany will be invited to become Individual Associate members of the ESA with immediate effect and up until the date of the next ESA AGM 16 March 2013.

This would provide an equal opportunity for all Suzuki Teachers and Teacher Trainers in Germany to come together to form a new association for Germany where all ESA Teacher Trainers have a mutual respect for one another and have a democratic say in how the association works.

There is now no official national Suzuki association for Germany and therefore no representative for Germany on the Board of the ESA.

ESA SYLLABUS

Having been in place for a year and after feedback from trainees, teachers and teacher trainers, it was decided to apply the ESA Syllabus as a model of good practice rather than absolute procedure. The Syllabus is to be reissued with guidance notes on its use and

application, where recommendations for contact hours and reading are made, Nurtured by Love and Ability being the only compulsory reading.

NEW ESA TEACHER EXAMINATION REPORT FORMS & PROCEDURES

Available to download from the Members section of the ESA website.

NEW ESA TEACHER EXAMINATION CERTIFICATES see page 14

ESA VIOLIN SUB-COMMITTEE Malipiero v Nachez project

The discussion about Nachez and Malipiero editions for Violin started in the year 2000 and has been debated many times since. Teacher Trainers undertook to work with Vivaldi A Minor Malipiero and Vivaldi G Minor Malipiero as an alternative to the Suzuki core material Vivaldi A Minor Nachez and Vivaldi G Minor Nachez. The experiment lasted for two years and concluded in a questionnaire being completed by all Teacher Trainers, the results of which were collated and communicated to all Teachers Trainers in February of this year.

For details of questionnaire and results see Instrument page for Violin on ESA website

The Board decided that, with immediate effect, the Malipiero edition of Vivaldi A Minor and Vivaldi G Minor is no longer to be used in Teacher Training Examinations.

Teacher Trainers were informed of this decision by the ESA Violin Director Marianne Rygner.

Teachers are, however, at liberty to present alternatives to the core repertoire to their students if they so wish.

ECE TEACHER TRAINING

The first ESA Early Childhood Education Teacher Training Course was announced. SAA Teacher Trainer Dorothy Jones taught Levels 1 and 2 in August 2012 in Lucerne, Switzerland.

ESA Level 2 or above in any Suzuki instrument is required for Early Childhood Education Teacher Training.

NEW INSTRUMENTS

ISA Policy on New Instruments

Available on the Instruments page on ESA Website

The ISA approved **Trumpet** as a Suzuki instrument in October 2011. Suzuki Trumpet Book 1 is in the making and Teacher Training is planned for the near future.

The ISTITUTO SUZUKI ITALIANO is granted permission to use the Suzuki name in conjunction with the experimentation on the **Suzuki Accordion Project**.

2012 continued

CHANGES to ESA TEACHER TRAINING & EXAMINATIONS MANUAL

The Manual is available on the ESA website .

SECTION C - Conduct of Examinations

If, for any reason, the ESA Teacher Examinations cannot be held according to the ESA procedures as stated in section C, the Home Teacher Trainer is required to inform the ESA office at least 8 weeks prior to the date of the examination. In the event of something unexpected (e.g. illness or late arrival of an Examiner) the Home Teacher Trainer should inform the ESA Office directly after the Examination has taken place.

Only Examinations conducted according to the ESA procedures will be considered valid.

Definition of 'Home Teacher Trainer'

The Home Teacher Trainer is the person who has actively trained and is responsible for the trainee Teacher.

SECTION D - Appointment of Teacher Trainers/Examiners

Instructor Applications

The complete application pack for Instructor, including copies of certificates, letters of reference and a DVD is to be sent to the ESA Office and then on to the Instrument Director for approval.

APPENDIX E1 Recognition of Teachers with Approved Accreditation

Section 2 Automatically approved qualifications for B Membership (see page 14)

Section 3b Applications should include the following:-

A letter from the Regional Association recommending the candidate and confirming the candidate's credentials'

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.



Keep informed
Visit the ESA website
www.europeansuzuki.org

2013

BOARD MEETING & ANNUAL GENERAL MEETING 16 and 17 March 2013 The Euroopa Hotel, Tallinn ESTONIA



ESA ANNUAL GENERAL MEETING Saturday 16 March 2013

17.00 Annual General Meeting

All A & B members welcome

18.30 Concert

performed by students of the Estonian Suzuki Association

Please confirm your attendance with the ESA Office by 30 November 2012 on esa@europeansuzuki.org

16th SUZUKI METHOD WORLD CONVENTION Matsumoto, JAPAN 27 to 31 March 2013



For five days beginning March 27, 2013, the Talent Education Research Institute is going to hold the 16th Suzuki Method World Convention in Matsumoto, Nagano, Japan. The purpose of the convention is to promote not only culture and art, but also to promote the education of small children with the wish for the happiness of all children in the world. During this convention, the birth of new bonds and reinforcement of old bonds made through exchanges with people from all over the world playing music together will contribute to leading us to a world of peace and friendship.

More information on the TERI website
<http://16thwc.suzukimethod.or.jp/en/index.html>

2014

EUROPEAN SUZUKI TEACHERS' CONVENTION 17-20 April 2014 La Foresta, Nr Brussels BELGIUM



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.

The programme will include -

Inspirational lectures covering all fields of the everyday Suzuki pedagogue for both experienced and newly qualified teachers.

Discussion groups on the future of the Suzuki movement and the ESA.

Group and orchestral concerts giving the opportunity to make music together.

2015

EUROPEAN SUZUKI CHILDREN'S CONVENTION July 14 -19 2015 Davos Congress Centre SWITZERLAND



The Davos Congress Centre is the major convention centre in Davos, Switzerland . It can host up to 5,000 attendees with 34 high-tech rooms for 20 to 1,800 people. The centre includes a spacious entrance hall and a plenary hall spanning 45 metres.

The programme will include—

Group lessons for all Levels in Double Bass, Early Childhood Education, Flute, Guitar, Piano, Viola, Violin, Violoncello and Voice.

Master Classes for Advanced Students .

Lectures and discussions with experienced Suzuki Teachers and experts from the field of Education.

European Suzuki Teaching Development Trust

Registered Charity Number: 1092897

Chairman Dr. Haukur F. Hannesson

Trustees Dr. Haukur F. Hannesson, Christine Magasiner, Jean Middlemiss, Martin Ruttimann, Clare Santer
Administrator and principal address Birte Kelly, Stour House, The Street, East Bergholt, Colchester CO7 6TF
 Telephone: 01206 298954 E-mail: birte.kelly@uk2.net or suzukidevelopment@gmail.com

The Trust now has a Website!

<https://sites.google.com/site/suzukidevelopment/>

At this stage it is a simple site with no pictures, but lots of information. The short article by the Chairman about the Trust's history is especially interesting, as is the revelation that **the Trust has spent more than £90,000 (€111,500) on grants** to a wide number of countries.

In line with the Trust's policy of spending as little as possible on anything other than grants, we have chosen at this stage to set up the website as an entirely cost free site without a dedicated domain name. Please look it up and feel free to comment and contribute news and pictures (by e-mail to Birte). We are hoping to feature news about our current and future development projects and about concerts and events organised to raise funds for the Trust's projects. We look forward to receiving news.

The current report from the Trustees is mainly concerned with the Trust's accounts for last year which finished on 31 December 2011, but a few words about current and future activities are also included.

Grants awarded in 2011

Teacher training for Violin, directed by Christophe Bossuat continued in **Turkey** with excellent results.

The Trustees were also pleased to respond to an application from the Croatian Suzuki Association. This



funded the costs for teacher training and examinations in **Croatia**, where the course is directed by Jeanne Janssens. Other activities continued



without further support from the Trust, in particular in South Africa.

Donations received in 2011

The Trust received a donation from the European Suzuki Association (ESA) from the surplus on its 2010 year of account of £2,915. The Trust also continues to benefit from an interest-free loan of £10,000 from the European Suzuki Association though, sadly, interest rates are still very low.

The Trust received two additional very generous donations: £1,000 was donated by the THB Brunner Charitable Trust. Christine Magasiner, one of our Trustees, gave proceeds from her London Piano Workshop of £700. In 2011, the Trust also benefited from the generosity of Koen Rens and Martin Rüttimann who covered their

own costs for examining in Turkey. Further income was provided by Gift Aid, which is payable from the government on donations received from UK tax-payers; the Trust received £396 from donations made in 2010 -11.

In 2012 the Trust has again benefited from donations from the TBH Brunner Trust and from the London Suzuki Group (following the piano workshop which used to be run by Christine Magasiner and is now directed by Amanda Martin). A further donation was received from the ESA on behalf of Martin Rüttimann, who most generously transferred the full value of his management fee for the year to the Trust.

Future activities

The Turkish Violin teacher training course has taken a break in 2012, but is planned to restart in 2013.

The Croatian course also continued and received support in 2012. A Cello course is being planned for South Africa to start in late 2012 and continue in 2013, directed by Ruben Rivera.

The Trust generally has no costs for administration as all work is voluntary. We are hoping, with your help, to develop our website and our activities further over the next few years.

Please contact the Administrator if your national association would like to make a grant application or if your group or local association wishes to fundraise to support the Trust's work.

Grants	£
Grants to Turkish Suzuki Teacher Training for Violin	2,939
Grant to Croatian Suzuki Violin Project 2011	996
Total Grants for 2011 (including bank charges)	3,935

Donations	£
European Suzuki Association	2,915
T H B Brunner Charitable Trust	1,000
Christine Magasiner	700
Total Donations for 2011	4,615

An Orientation toward Happiness Dr Shinichi Suzuki

When one considers all human ability as talent, it is important to recognize the value of the talent to register happiness and well-being.*

Aspiring to a state of happiness is a human quality that results from one's heart and sensibility. The appreciation of beauty is also an ability of the heart and sensibility. Feeling delight and sadness, or registering more noble sentiments, is something we cannot do without ability. The ability to perceive beauty, too, varies according to the person, and is one of the talents human beings can cultivate.

Likewise, I believe that the ability to appreciate one's well-being can evolve to the point that one takes joy in even the small concerns that defy other people's sense of what constitutes good fortune. The same holds true for unhappiness. People in whom a talent for unhappiness has been nurtured tend to regard as highly unfortunate even those circumstances that others wouldn't consider to be so dismaying. One might say that their ability to feel dissatisfaction has been fostered.

Parents who have smiling faces have children who have smiling faces.

Many factors are at the root of happiness. Among those, one might wish parents to plant a sense of appreciation within their children from a tender age onwards. Only where parents respond with joy to the



Picture by Arthur Montzka

My dream is for the happiness of all children.

I feel respect and friendly feelings for everyone.

In particular, I cannot help but feel respect and warm feelings for young children. And my heart brims over with a desire to help make all the children born upon the earth fine human beings, happy people, people of superior ability.

smallest phenomenon will they be able to transmit that sensibility to their children. I think that when parents constantly complain, there is nothing in their sensibility to nurture in their child an orientation toward happiness.

The world is full of instances of mothers and fathers who say that although their lives have been unhappy, they want to prevent at least their children's lives from being unhappy.

When I hear such stories, my feeling is that such parents are asking the impossible. If people don't realize that their inability to

sense happiness makes them vulnerable to misfortune, how can they possibly nurture in their children a sensibility toward happiness?

If parents want their children to become happy, first of all, they must be happy themselves.

I have come to the conclusion that for people who consider their lives unfortunate, it is impossible to dream of instilling a sense of happiness in their children.

For parents to make a child happy, they must first come to understand, through their own experience, "What exactly is happiness?" and to express that through their own beings. Otherwise, a sensibility toward happiness simply cannot be developed in a child. What this means from the perspective of Talent Education, is that it is imperative that parents who wish to foster all kinds of wonderful human abilities in their children must first be happy themselves.

November 1953

From Talent Education No. 1.20
(English translation by Lili Iriye Selden)

Children learn to smile from their parents.

* The Japanese word Dr. Suzuki uses here, 'kōun' means both 'happiness' and 'blessedness.'

Successful Practising Yoko Shibata & Jenny Macmillan

Tips for Parents for Successful Practising with Children

Practising a musical instrument with one's own children is a huge skill. Even with plenty of support from Suzuki teachers, practising will often be a challenge for parents. This article is based on Suzuki families' responses to a questionnaire. We hope the ideas and suggestions generated will help parents when practising with their children.

Unsuccessful practice

Common factors which can lead to unsuccessful practices:

- Child is tired
- Child cries or argues
- Parent is impatient or frustrated (often when tired)
- Time is limited – parent is rushed
- Parent is trying to do too much
- Child needs to relearn repertoire pieces which have been forgotten
- Parent and child are in conflict over a matter separate from practice.

Often we can predict when the practice is going to be difficult before we start. The child is tired after school, it is getting late and s/he's hungry. The parent is tired from a long day at work or caring for young children, and has a long list of things to cover before the next lesson. There are only a couple of hours before bedtime in which to practise, eat, do homework, bath and go through the bedtime routine. The parent needed to insist their child came away from a favourite television programme, which put the child in a bad mood. But this is not an uncommon situation.

Other factors contribute to unsuccessful practices:

- Parent has a fixed idea of what to achieve, i.e. not flexible enough
- Parent made poor notes in lesson
- Practice is poorly planned and not structured
- Practice takes place outside normal routine time slot

- Other children in house disturb the practice
- Parent cannot persuade child to practise at all!

Successful practice

Common replies which contribute to a successful practice:

- Child is relaxed
- Parent is calm
- No interruptions from other children, pets, phone calls, etc
- Parent allowed more time than necessary to cover the materials
- Parent not interrupting child while playing
- No conflict or argument between parent and child outside practice
- Focused on small, clear points to practise
- Parent turns tasks into enjoyable games and challenges for young child
- Practice has clear target, e.g. new piece to learn, concert to aim for
- Child enjoys the practice, e.g. has audience of soft toys, feels s/he is playing games rather than doing tasks, is offered rewards for achievement
- Child is satisfied with achievement, having coloured several boxes on chart
- Parent remembers to praise, praise, praise the child!

Here are some children's views of what is a successful practice:

- When I'm not shouted at
- When I've had some food first – I feel irritable when I am hungry
- When I'm so bored that practising is the best option
- When I get a reward like a chocolate bar at the end of the practice
- When I have some control or choices
- When there is a structure

- When there is some agreement with my mum what to practise.

For a successful practice, both parent and child need to be well rested and fed, they are not arguing with each other, the parent is prepared for the practice (equipped with well-written notes from lessons, having figured out in advance how to turn tasks into manageable chunks or into games or challenges, having charts or rewards to hand) and is staying calm and remembering to praise their child.

It is important for parents to be in the right frame of mind, anticipating their child's needs, identifying what may potentially go wrong, and trying to eliminate those factors. This includes, for example, not practising during their child's favourite television programme. On the other hand, this can be used positively – try to finish the practice before the favoured television programme (or other activity) so the reward is to watch the favourite programme. It is also helpful to practise in the morning when children are fresh, rather than after school when they, and parents, are often tired.

Parents can use their imagination to find new ways of practising so it is not the same every day. Variety prevents boredom setting in. All children are different, as has been noted by parents who have more than one child. What suits one child may not suit a sibling. Ideally, parents provide flexibility but focus in the practice. It is up to the parents to make practices successful and enjoyable. The good news is that each parent is not alone with this challenge – and even Suzuki teachers have the same problems with their own children.

Strategies to make practice more successful

Strategies vary according to the age of the child. However, some strate-

Successful Practising Yoko Shibata & Jenny Macmillan

Tips for Parents for Successful Practising with Children

gies work for **all ages of children**:

- Immediate rewards, e.g. tally, stickers, paper chain or chocolate buttons, awarded according to length of practice or for each completed task
- Collective rewards – stickers and ticks on chart turn into bigger rewards, e.g. small toys, family outing, pocket money
- Light a candle for the duration of the practice – a reward when the candle has burnt down
- Child knows what is to be covered during the practice session
- Targets/incentives, e.g. concert, wanting to surprise or impress the teacher
- Praise, praise, praise – everyone responds more positively to a suggestion for improvement after receiving praise
- Encourage child: “Do you remember two weeks ago you couldn’t play this bit at all? Now it sounds lovely!”
- Make child laugh, e.g. silly intentional mistake by parent, a joke, stuffed animal, spontaneous cuddle, followed by tickles
- At beginning of practice, tell child some good news, e.g. grandparents coming to visit, or discuss exciting project, e.g. plans for birthday celebration or family outing
- Parent and child play duets together.

With **younger children**, practices need to be presented as fun activities which children want to come back to. Focus during a practice is more important than the length of a practice.

- Tasks are presented as games or challenges
- Use of props such as puzzles, dice, even a timer
- Add a piece to a jigsaw, colour part of a picture or do a dot-to-dot for every ten repetitions of a small assignment
- Count down towards zero for repetitions – this heightens concentration

• Child plays to audience (favourite toys, siblings, visiting friends or relatives)

- Parent plays piece badly and child teaches parent
- Invent and sing silly words to the piece
- Child is involved in story line or role play – child plays music while parent tells the story, or child pretends to be his/her favourite character playing a piece.

With **older children**, it is not so much a question of whether the child practises so much as when, how and what to practise.

- Offer some choices in practice – not necessarily what is covered, but the order in which things are covered, or how they are practised, or lucky dip box for review
- Record lessons, then review and assess them
- Play games, e.g. swapping hands, improvising.

Helpful ideas

Here are some ideas and suggestions from Suzuki families.

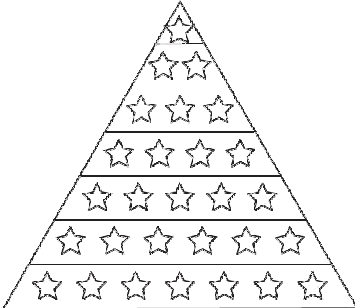
Charts

Your teacher may have a selection

Practice Triangle

Name: _____

Title: _____



of charts for parents and children to use:

- Practice chart to indicate what is to be covered and what has been covered
- Practice chart to indicate child has done the practice (for collective rewards)
- Review chart for past repertoire
- Attitude chart – add sticker or tick for a cheerful practice.

See www.jennymacmillan.co.uk for a selection of practice charts.

Recordings

In addition to daily listening to Suzuki repertoire:

- Play along with recordings of the Suzuki repertoire, pianists sometimes one hand alone, sometimes hands together
- Listen to a piece played by different performers
- Listen to the original music from which the piece was adapted to the instrument
- Listen to the piece played on other instruments
- Parent show child how much s/he enjoys listening to the piece, or playing or singing it, especially if child is reluctant to practise it.

Fun playing/practising

These ideas are good for well-known repertoire pieces:

- Play blindfolded or with eyes closed or in a darkened room
- Play with crossed hands
- Play in the style of an animal or a favourite character
- Parent and child play together in different ways, e.g. each play one hand of a piece, child plays hands together and parent ‘accompanies’ with one hand, play duet arrangement, parent accompanies on another instrument
- “Funny dip” – cards describing how to play a piece, such as *slow as a snail*, *fast as a cheetah*, *loud as an elephant stomping*, *quiet as a little*

mouse

- Play a piece in different keys
- Play a tune written in a major key in a minor key.

Further suggestions to aid practice:

- Multi-sensory learning, e.g. dancing with the music in order to feel the beat, visualising music with an appropriate picture or photo, singing the piece
- Colour note heads on score to show different dynamics
- Treasure hunt, e.g. find a raisin or chocolate button for each task completed
- Abacus for number of repetitions
- Play with different rhythms, e.g. dotted, triplets, in the rhythm of a Twinkle variation
- Play with different articulation, e.g. play a legato phrase staccato or double staccato
- Competition to complete three (or other number) consecutive repetitions of a study point – child always starts first, so s/he has a chance to win without cheating; if s/he makes a mistake, parent needs to make a smudge, so both start counting from one again
- Parent challenge child to make bigger or softer sound (child nearly always wins)
- Follow child's interests, e.g. Football Suzuki – if the task is to play a phrase with perfect legato, child has to play it legato for his team to score a goal, but parent's team scores if there is a gap in the legato. It helps if the parent can do this in a very lively manner, imitating a sports commentator!

- Notes from lessons – write down clearly how many repetitions child promised teacher to do
- Keep up with review – if child needs to re-learn an old repertoire piece, the practice tends to be

stressful

- If practice time is limited, focus only on the points made in the lesson
- Finish practice with something special – a favourite piece, a concert piece, something jazzy or a duet, so child is keen to practise again
- Distinguish between *play* and *practice* – children play for pleasure, for emotional satisfaction; they practise in order to progress, both musically and technically; both are important aspects of children's development
- Attend a Suzuki workshop
- Parents can learn a great deal from each other – observing other children's lessons, and discussing issues together.

Practising with young children is a challenge for parents. The more parents are able to think about practices, preparing for them, planning the outline within which there will be flexibility according to the mood and needs of the child, the more successful practices will be. Every child is different, so the parent will have to work differently with each one. At the same time, children do like to feel firmly guided – they can tell when their parents don't really know what

they are doing, e.g. when parents are vaguely ruminating "Shall we do this or shall we do that?" as opposed to clearly giving the child a choice of "Would you like to do this first or that first?", and the child knows the other will be done afterwards, or the next day.

Huge pleasure can be derived from supervising productive music practices. Regular good-natured work should offer a wonderful opportunity for bonding between parent and child, not to mention the musical progress that is possible when parent and child are working well together.

This is an abbreviated version of an article reprinted with permission from the August 2010 issue of the American Suzuki Journal.

Yoko Shibata is a scientific researcher. She devised the questionnaire and analysed the results on which this article is based. She has one daughter, Lisa, age 11, who learns Suzuki piano with Jenny Macmillan and Suzuki double bass with Pippa Macmillan.

Jenny Macmillan has a thriving teaching practice in Cambridge and is an ESA piano teacher trainer. Her own three children all learned piano by the Suzuki approach. Jenny has written extensively about the Suzuki approach and her articles feature on her website. She has published a book, **Successful Practising** for music teachers, teenage and adult students, and parents of primary age pupils.

Scales and arpeggios

Name

[illegible]

Suzuki Trumpet Haukur F. Hannesson

The Beginning of an Exciting Journey for Suzuki Brass

Trumpet was recognised as a Suzuki instrument by the International Suzuki Association (ISA) in October 2011. This was an important step in the development of the Suzuki Method and recognition of all the work that has been put into the ESA's Trumpet Project for the past 5 years.

Trumpet has been on the ESA's agenda for a number of years. In Norway, violin teacher Anne-Berit Halvorsen had worked with brass teachers on a Suzuki inspired method for brass under the name *Rett på musikken*. It was because of this work that the development of



Sundberg (pictured above) in Sweden. She has had a European reference group of Suzuki teachers and brass teachers to assist her as well as the writer of this article as her contact with the ESA and ISA. Ann-Marie works as a brass teacher at the Nacka Music School in Sweden and brass teacher trainer at the Royal College of Music, Stockholm.

Ann-Marie started teaching trumpet to a group of 4 year olds in 2007. This group has been her "laboratory" for the development of the trumpet method and the work has now come to the point that the material for Suzuki Trumpet Book 1 is ready for

publication. The publishers of Suzuki core material, Alfred Publication in the USA, are currently processing the material and hopefully the book and CD can be published soon.

Since the development of new instrument areas for the Suzuki Method™ is done by the International Suzuki Association (ISA), the continuation of this work will be supervised by the ISA and its future instrument committee for the trumpet.

The next step in the development is to offer Suzuki teacher training on the trumpet. Work has already started on this process so hopefully we will see the first ESA Suzuki trumpet teachers in not too distant a future.

It is truly inspiring that the Suzuki Method continues to develop and expand to new areas. I would like to use this occasion to thank Ann-Marie Sundberg for her dedication and hard work as well as to thank all others who have helped with advice and expertise.

Haukur F Hannesson
Honorary President ESA
Secretary ISA



the trumpet as a Suzuki instrument started and the ESA formally defined the trumpet as a development project.

The project leader for Suzuki trumpet has been the trumpet player and brass teacher Ann-Marie



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1. The International Suzuki Association has been designated by Dr. Shinichi Suzuki and Waltraud Suzuki (hereinafter jointly referred to as Suzuki) as the organization which is to carry on Dr. Suzuki's philosophy,

By

Shinichi Suzuki

Name:
Title: President
Date: 13.1.1993

EUROPEAN SUZUKI ASSOCIATION

By

Chloe Fister du Saba-Saba

Name:
Title: Chairperson
Date: 16.12.1992

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- ISA was designated by Dr. Suzuki as the organization to carry on his philosophy, standards and goals for his instructional techniques and programs and for the education of children.

Funding Growth The ESA and ESTDT working together

To 'further' is to 'grow'

Growth needs funding

ESA donates all surplus funds to ESTDT

The ESA is a 'not for profit' organisation and commits to donating any surplus monies at the end of the financial year to the ESTDT.

Talent Education, for the happiness of all children

Education means to teach & develop

Without development there is nothing

ESTDT funds growth
- and happiness

The ESTDT is a charity and relies completely on donations for funding.

The European SUZUKI Teaching DEVELOPMENT Trust (ESTDT) supports the aims of the European Suzuki Association. Its main focus is setting up new Teacher Training programmes in countries where they do not exist and supporting the ongoing development of those programmes.

ESA Membership

All local groups and individual teachers wanting to use the name "Suzuki" in connection with the Suzuki Method™ must be members of their national Suzuki association. Members of a national Suzuki association are also Affiliate Members of the ESA and the ISA .

Only those teachers who are paid up members of their National Suzuki Association are entitled to use the Suzuki Name, and only qualified teachers are permitted to call themselves Suzuki teachers.

Teacher Membership

- ✓ **License to use the 'Suzuki' name and trademark.**
- ✓ **Personal contribution** to growing the Suzuki Method throughout the region
- ✓ Access to **ESTDT bursaries**
- ✓ **Quality Suzuki Teacher Training** recognised throughout Europe, Middle East and Africa
- ✓ **Regular Teachers' Conferences**
- ✓ **Free advertising** for Teachers and their Workshops/ Summer Camps through -
 - Being listed on 'Find a Teacher' on ESA website
 - Promoting Events by Country and Instrument on ESA website
- ✓ **Direct contact to the ESA network of Suzuki teachers** through 'Find a Teacher' and Members Meeting Rooms on the ESA website
- ✓ **Comprehensive list of information, documents and procedures** required by Suzuki Teachers in the Members section of the ESA Website
- ✓ **Annual Newsletter** featuring an article from Dr Suzuki, downloadable from ESA website
- ✓ **Help and support** from the ESA Office through 'Contact us' on the ESA website
- ✓ **Assistance in resolving issues** with national Suzuki Associations

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- ✓ **Exclusive use of the Suzuki name and Trademark** in the country
- ✓ **National contribution** to growing the Suzuki Method throughout the region
- ✓ **Access to ESTDT bursaries** for setting up Teacher Training Programmes
- ✓ **A quality Suzuki Teacher Training programme** recognised throughout Europe, Middle East & Africa
- ✓ **A representative on the Board of the ESA**
- ✓ **Reduced membership fee** payments for **new Country Members**
- ✓ **Reduced membership fee** payments for countries with **low gross national income**
- ✓ **Subsidised travel** to attend **ESA Annual meetings** throughout the Region
- ✓ **Administrative support** with the publication of **Exam Results** and sending out **Exam Certificates**
- ✓ **A dedicated page on the ESA website**
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- ✓ **Assistance** in resolving issues with members

Funding Growth to further Dr. Shinichi Suzuki's approach to education

Membership Fees are currently the only source of income for the ESA and provide funding for fulfilling the mission of the ESA to further Dr. Shinichi Suzuki's approach to education through the provision of a Suzuki Teacher Training Programme which maintains the quality of Suzuki Teaching throughout the region.

By paying membership fees, every teacher member of every national Suzuki association contributes to the growth of the Suzuki Method throughout the ESA region.



It was the wish of Dr Suzuki that all practitioners of his method would be united in the goals for a better environment for children across the world.

Established
national Suzuki associations
help
to **found new**
national Suzuki associations

Qualified teachers
help
to **train new Suzuki teachers**

Parents of Suzuki children
help
more children to have a Suzuki education

New ESA Examination Certificates & Diploma



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Candidate name

is awarded

**Primary Certificate
Level 1**

Day Month Year

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up to Minuet in G Bk 2

Signed by

Martin Rüttimann CHAIRMAN



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HOW TO APPLY FOR AN ESA EXAM CERTIFICATE

1. The Exam Report Form should be completed and signed on completion of the Examination
2. Take two copies of page 1 and one copy of page 2
3. The Teacher Trainer should retain a copy of page 1 and 2
4. The Candidate should be given the original completed and signed form
5. Send a copy of page 1 to The ESA office
6. The ESA Exam Certificate will be printed with the candidate & examination details and signed & stamped by the Chairman of the ESA.
7. The Certificate will be sent directly to the candidate together with a letter of congratulations, copied to the national Suzuki association and Teacher Trainer
8. **Examination results are published on the ESA website**
www.europeansuzuki.org



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Day Month Year

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Unit 1+2+3 2 Practicums	Level 2
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 Mette Heikkinen Finland
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Recorder

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Violin

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 Karmen Kaaramees Estonia
Wim Meuris Belgium
 Sarah Nolan G. Britain
 Fiorenza Rosi Italy
 Elzbieta Wegrzyn Poland
 Constanze Wurzel Germany

Violoncello

Marco Mosca Italy
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European Suzuki Association

Training Teachers
 to Nurture Musical Ability
 in Children

National Suzuki Associations

BELGIUM

TALENT EDUCATION SUZUKI INSTITUTE
BELGIUM (TESIB)

President Koen Rens

Steenweg op Zevendonk 124

2300 Turnhout, Belgium

Koen.rens@telenet.be

ESA Country Director Wilfried Van Gorp

wilfried.van.gorp1@telenet.be

CROATIA

HRVATSKI SUZUKI CENTAR (HSC)

www.cot.hr

President & ESA Country Director

Marko Madjaric Hrvatski Suzuki Centar,
Marticeva 22, HR 10000 Zagreb

Marko.madjaric@cot.hr

DENMARK

DANSK SUZUKI FORBUND (DSF)

www.suzukiforbund.dk

Chairperson Jan Matthiesen Skovgårdsvænget

174, DK - 8310 Tranbjerg J.

post@janmatthiesen.dk

ESA Country Director Marianne Rygner

rygner@gmail.com

ESTONIA

ESTONIAN SUZUKI ASSOCIATION (EstSA)

www.suzukimuusika.ee

President & ESA Country Director

Karmen Kääramees Öle 7-14, 10611 Tallinn

karmen.kaamees@gmail.com

FAROE ISLANDS

FAROE ISLANDS SUZUKI ASSOCIATION

Chairman & ESA Country Director

Sámal Petersen Vid A 13, FO 180 Kaldbak.

samfiol@olivant.fo

FINLAND

SUOMEN SUZUKI-YHDISTYS

www.suomensuzukiyhdistys.net

President & ESA Country Director

Marja Olamaa Kotipolku 16, 00600 Helsinki

mariaolamaa@hotmail.com

FRANCE

ASSOCIATION FRANÇAISE PÉDAGOGIE SUZUKI
(AFPS)

14 Avenue de Corinthe, 13006 Marseille

suzukimusique.free.fr

President Marie Rossot

marie.rossot@sfr.fr

ESA Country Director Christophe Bossuat

christophe.bossuat@wanadoo.fr

GREAT BRITAIN

BRITISH SUZUKI INSTITUTE (BSI)

Unit 1.01, The Lightbox, 111 Power Road,

Chiswick, London W4 5PY

www.britishsuzuki.com

Administrator Minette Joyce

admin@britishsuzuki.com

ESA Country Director Helen Brunner

Violinw11@aol.com

GREECE

ELLINIKO SOMATEIO MOUSIKIS METHODOU
SUZUKI (GSA)

President & ESA Country Representative

Lina Tsaklagkanou 4 Rethimnis str, Athens,
Museum

suzukiviolinatstrings@gmail.com

HUNGARY

MAGYARORSZÁGI SUZUKI ZENEPEDAGÓGUSOK
ÉS SZÜLŐK EGYESÜLETE

Chairman László Kenessey

Budapest, H, 1036 Óbudai u. 11.

zene@KSZKI.hu

ESA Country Director Miklós Király

miking67@gmail.com

ICELAND

ÍSLENSKA SUZUKISAMBANDIÐ (IcelSA)

PO Box 5453, 125 Reykjavík,

www.suzukisamband.is

Chairperson & ESA Country Director

Disa Stross

disastross@gmail.com

IRELAND

SUZUKI EDUCATION INSTITUTE OF IRELAND
(SEII)

www.suzukiireland.net

info@suzukiireland.net

Chairman Concepta Cassidy

conceptacasserly@yahoo.co.uk

ESA Country Director Trudy Byron-Fahy

Maymount, Magazine Road, Cork

byronfahy@gmail.com

ITALY

ISTITUTO SUZUKI ITALIANO (ISI)

www.istitutosuzukiitalia.org

President Fiorenza Rosi

c/o Villa Serena via Della Barca 1,

40133 Bologna

info@istitutosuzukiitalia.org

ESA Country Director Marco Messina

marcomess@libero.it

LITHUANIA

LIETUVOS SUZUKI ASOCIACIJA (LSA)

www.suzukiasociacija.lt

President & ESA Country Director

Jolanta Varnauske

Vaistines 6, Kaunas 44210

suzuki.smuiko.mokytoja@gmail.com

THE NETHERLANDS

SUZUKI VERENIGING NEDERLAND (SVN)

Herenstraat 12, 2511 EA The Hague

www.suzukimuziek.nl

President & ESA Country Director

Esther van Eijk

bestuur@suzukimuziek.nl

NORWAY

NORSK SUZUKIFORBUND (NSF)

www.norsuzuki.no

Chairperson & ESA Country Director

Anne-Berit Halvorsen

Arnebråteveien 38B, 0771 Oslo.

abbhalvorsen@gmail.com

POLAND

CENTRUM ROZWOJU UZDOLNIEN (CRU)

Grochowska 83 str. 04-186 Warszawa

www.suzuki.edu.pl

Chairperson Urszula Izak

ulaizak1801@yahoo.com

ESA Country Director Ann Podhajska

mpodh7@wp.pl

SOUTH AFRICA

SOUTH AFRICAN SUZUKI ASSOCIATION (SASA)

suzuki.association.sa@gmail.com

Chairperson Madeleine Wikner

mwikner543@gmail.com

ESA Country Director

Andrea Kreuter

andreakreuter@iburst.co.za

SPAIN

LA FEDERACIÓN ESPAÑOLA DEL MÉTODO SUZUKI

www.federacionmetodosuzuki.es

Director & ESA Country Director

Eunice Cordero de Paz

ecordepaz@gmail.com

SWEDEN

SVENSKA SUZUKIFÖRBUNDET (SSZ)

www.swesuzuki.org

President & ESA Country Director

Sven Sjögren Gjutegården 2, S-43645 Askim

sven.sjogren.swsuz@comhem.se

SWITZERLAND

INSTITUT SUZUKI SUISSE

SUZUKI INSTITUT DER SCHWEIZ

INSTITUTO SUZUKI SVIZZERA

www.suzukimethode.ch

President

Martin Rüttimann

C/o Dreilindenstr. 12, CH 6045 Meggen

martin_ruettimann@hotmail.com

ESA Country Director

Carol Bez

cbez55@gmail.com

TURKEY

SUZUKI MUZIK EGITIM DERNEGI (TSA)

suzukimuzik.org

President & ESA Country Director

Julide Yalcin-Dittgen

Ufuk Sitesi, D4 no 1. Bilkent 3, Ankara

julide_y@yahoo.com

Regional Suzuki Associations

SUZUKI ASSOCIATION OF THE AMERICAS (SAA)

www.suzukiassociation.org

Chairperson Mark George

Executive Director Pam Brasch

info@suzukiassociation.org

ASIA SUZUKI ASSOCIATION (ASA)

www.asiasuzuki.org

President Mr Kyung-Ik Hwang

Administrative Officer Mr Jeong Cheol-Woong

suzukikr@chollan.net

TALENT EDUCATION RESEARCH INSTITUTE (TERI)

www.suzukimethod.or.jp

teri@suzukimethod.or.jp

President Professor Koji Toyoda

Secretary Mitsuko Kawakami

mkawakami@suzukimethod.or.jp

PAN-PACIFIC SUZUKI ASSOCIATION (PPSA)

www.suzukimusic.com.au

President Yasuki Nakamura

Administrator Gillian Churchill

admin@suzukimusic.com.au

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INTERNATIONAL SUZUKI ASSOCIATION (ISA)

www.internationalsuzuki.org

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Chair of the Board Mr Kyung-Ik Hwang (ASA)

Chief Executive Officer Gilda Barston (ISA)

ceo_isa@verizon.net