

# I have got plenty of new ideas!

## Exchange Conference for European Suzuki Teachers of Violin, Viola, Cello, Piano and Recorder

Remscheid, Germany, 26<sup>th</sup> and 27<sup>th</sup> Nov 2011.

Report by



Claudio Forcada



Violin-Ensemble conducted by Béla Detreköy: *La Folia*, Arrangement for three Violins

After a short ride by taxi, crossing the always impressive German forests, I have just arrived to the airport in Düsseldorf. The weather is quite mild considering that I am in the heart of Europe and it is 27<sup>th</sup> of November. In about one hour I will be taking my flight back to London after spending a very intense weekend in Remscheid, where I have had the opportunity to participate at the 'Exchange Conference for Suzuki teachers' organized by the German Suzuki Association.

During the last two days, I have been able to enjoy the company and experiences of more than one hundred sixty of enthusiastic Suzuki teachers coming from all around Europe. This way, German, French, Italian, Danish, Polish, Spanish, Hungarian, English, Greek and many other languages could be heard everywhere, turning the 'Remscheid Akademie' into a sort of Babel tower. However, communication was far of being problem as all of us shared the language of music and the link of the Suzuki philosophy.



Introductory Course with Kathrin Averdung

Music was also present through several music performances. At the introductory session as well as on Sunday afternoon, some children played pieces for violins and violas at a high standard, showing a good technical and musical foundation and the solid work of their teachers and parents.

Saturday evening was the time for teachers to play together and to enjoy informal performances by listening and playing string ensemble pieces as well as fiddle and piano improvisations. Our Hungarian colleagues, passionate and sensitive, shared with all of us music from their folklore by singing, playing and even making the audience to dance some czardas!

There were lectures on a wide variety of topics such as parents' education, teaching strategies, scales, rhythm training, Suzuki philosophy, mental training and personal testimonies to name but a few. As a violinist myself, it was interesting to meet not only other string players but also piano, recorder, harp and flute teachers. Their generosity and eagerness to share experiences and ideas made of every session and authentic 'exchange' where we could benefit not only from every speaker but also from the comments by other members of the audience.



*Tove Detreköy during her lecture*



*Veronika Kimiti and Isabel Morey Suau*



*Recorder teacher with Kerstin Wartberg*



*Christophe Bossuat during the Violin Intensive Course, Book 6*

I would like to thank Kerstin Wartberg her professionalism as director of the conference, checking that everything was working as expected, introducing the speakers and presenting all the activities in both German and English, the two official languages of the event.

Always kind and efficient, Monica Pieck and other members of the Staff were always willing to help and sort out any problem that might have happened.

At one of the sessions, someone made a reference to Dr Suzuki's spirit, always innovative and creative, who a certain day went to teach and told everybody enthusiastically: 'I got a new idea!'. Today, after this weekend of 'exchange', I can certainly say: 'I have got plenty of new ideas!'



**Please note:**

**17/18 November 2012**

**4<sup>th</sup> Xchange Weekend in Germany  
For European Suzuki teachers of Violin, Viola, Cello, Piano and Recorder  
at the Remscheid Academy**

**Additional Courses for European Suzuki Violin Teachers at the Remscheid Academy:**

**16/17 November 2012**

Intensive Course: Enjoying Violin Technique, Suzuki Violin School, Books 4 & 5

**18/19 November 2012**

Intensive Course: Enjoying Violin Technique, Suzuki Violin School, Books 1 & 2

**NEW PUBLICATIONS**

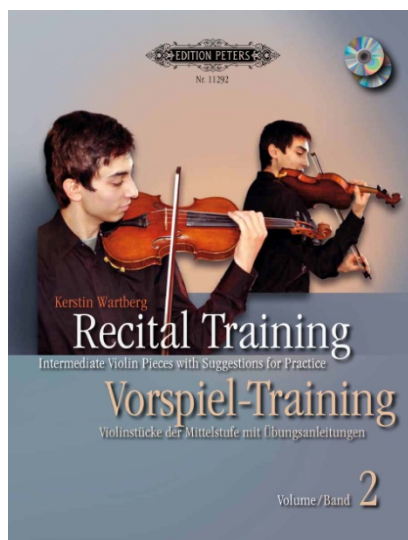
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**ISBN/ISMN:** 9879001411143

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**SIMON FISCHER, well-known violin teacher and author, wrote in his book PRACTICE:**

**Playing scales as music**

*“When we play musically and with inspiration, a better feel comes into the muscles of the arms, hands and fingers, than when we play purely mechanically. Rather than thinking of the notes in isolation, hear a harmony with each note of the scale and play expressively, bringing out each note’s musical importance.....but having once thought of the notes with harmony in mind – rather than consciously trying to move the fingers and bow – there is an immediate new feeling of control and ease when playing the passage up to tempo again.”*

(page 142)

**Bach, Gavottes I and II**

Slow practice tempo (violin and piano)  
Performance tempo (violin and piano)  
Performance tempo (piano accompaniment)  
Edition for Violin Solo

**Vivaldi g Minor, third mvt.**

Slow practice tempo (violin and piano)  
Medium practice tempo (piano accompaniment)  
Performance tempo (violin and piano)  
Performance tempo (piano accompaniment)

**Vivaldi a Minor, second mvt.**

Performance tempo (violin and piano)  
Performance tempo (piano accompaniment with violin in the background)  
Shifting exercise, 5th position  
Shifting exercise, 4th position

**Weber, Country Dance**

Slow practice tempo (violin and piano)  
Medium practice tempo (piano accompaniment)  
Performance tempo (violin and piano)  
Performance tempo (piano accompaniment)

**Vivaldi g Minor, first mvt.**

Slow practice tempo (violin and piano)  
Medium practice tempo (piano accompaniment)  
Performance tempo (violin and piano)  
Performance tempo (piano accompaniment)

**Dittersdorf, German Dance**

Slow practice tempo (violin and piano)  
Performance tempo (violin and piano)  
Performance tempo (piano accompaniment)

**Vivaldi g Minor, second mvt.**

Performance tempo (violin and piano)  
Performance tempo (piano accompaniment)

**Veracini, Gigue**

Slow practice tempo (piano accompaniment)  
Medium practice tempo (piano accompaniment)  
Performance tempo (piano accompaniment)  
Performance tempo (violin and piano)

**Bach; Concerto for 2 Violins in D Minor, Violin 1**

VI. 1 - In slow practice tempo