Suzuki Nieuws

uitgave van de suzuki vereniging Nederland

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Beste lezer,

Het is altijd een feest om te zien dat docenten zich inzetten om de Suzuki-filosofie in praktijk te brengen, of dat nu is door op een heel fijne manier les te geven, een Suzuki docenten-opleiding te doen, mee te werken aan een workshop, of alles tegelijk, ik word er altijd blij van. Zo was ik begin dit jaar voor het eerst op de huidige cursus in Antwerpen en zag daar docenten van wie ik niet wist dat ze daaraan deelnamen. Met zoveel jonge en gemotiveerde collega's krijg ik dan echt het gevoel dat we in Nederland zeker de goede kant op gaan.

En dan was er die leuke workshop Japanse Kalligrafie in Bloemendaal met Misaki en Taizan (die overigens zelf in Japan alle Suzuki boeken voor viool heeft gedaan voor hij de middelbare school verliet, dat was leuk om te ontdekken), en daar was Jasper le Clercq, inmiddels bekend vanwege zijn improvisatie workshops in Biezenmortel, maar deze keer werkte hij ook met basisschoolkinderen met een verbluffend resultaat. Dit alles met hulp, steun en lessen van Brigitte van der Vuurst, Gerda Thorn en Rieneke Weber, die ook de Muziekschool nog had geregeld en op zaterdagavond kwam helpen stoelen en tafels sjouwen zodat het zondag op tijd klaar zou staan. Met liefde, dit alles, door iedereen, en daardoor voelde het ook zo helemaal "Suzuki".

De wereld om ons heen lijkt ondertussen steeds duisterder te worden, maar wij blijven natuurlijk gaan voor de kracht van toewijding, concentratie, discipline, muziek en liefde. En nu op naar de workshop in Biezenmortel die ook dit jaar weer een succes belooft te worden.

Laten we allemaal ervoor zorgen dat onze kinderen muziek blijven maken, iets beters voor een betere wereld kan ik niet bedenken.

Monique

P.s. Speciale dank deze keer aan Niels Ru Dowgwillo voor het maken van dit Suzukinieuws!

'De viool workshop die in januari plaatsvond was heel speciaal, vooral omdat we deze keer niet alleen viool speelden, maar ook werden geconfronteerd met iets heel anders: Japans kalligraferen! De twee Japanse en hele vriendelijke docenten hebben ons geleerd hoe je het tekentje "oneindig" kunt schrijven in het Japans met speciale inkt en kwast op papier. Het was een hele bijzondere ervaring voor iedereen, en het was heel interessant en leerzaam.

Maar niet alleen het Japans kalligraferen was een hoogtepunt, ook in de pauze gebeurde er iets heel opmerkelijks: Er werd een dode vogel (waarschijnlijk een ekster) op het gras gevonden, of dat is tenminste wat we eerst dachten, want hij bleek nog te leven! Een van ons zag hem bewegen. Toen hebben we Nina (de moeder van mijn vriendin Kyra) erbij gehaald. Ze heeft vervolgens de dierenambulance gebeld, en zij hebben hem meegenomen naar het dierenhospitaal. We hopen allemaal dat hij het goed maakt en alsnog veel beterschap.

Maar zijn onverwachte komst heeft nog iets gebracht, dat toevallig kwam aanwaaien in de les improviseren toen we een verhaal mochten maken met muziek, en ons groepje heeft toen het verhaal van de vogel gebruikt! Ook dit onderdeel van deze cursus was heel cool, want de docent heeft ons geleerd hoe je met je viool nog veel meer kan produceren dan alleen maar muzieknoten, o.a: Hard drukken voor krasgeluiden, tikken op de viool en schuiven met de vingers voor kattengejank en regen.

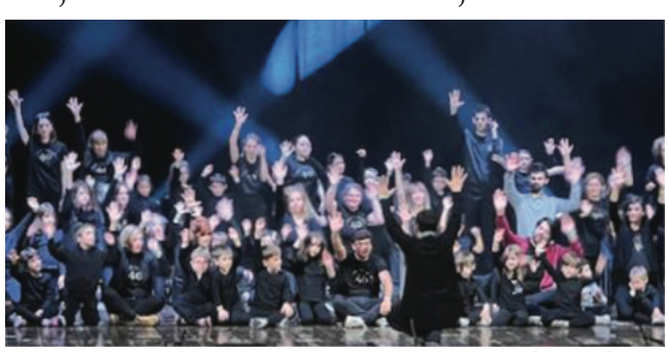
Kortom, deze workshop was super leuk en vol met leerzame dingen. Ik kan haast nu al niet wachten tot de volgende!

Ludka Wijnands. (Leerling Monique Dowgwillo)

40 jaar Children's Music Laboratory! Hét event!

Liesbeth Bloemsaat
Suzuki (alt)viool en CML docent Den Haag

Eind oktober was het zover: het grote feest van 40 jaar Children's Music Lab (CML) werd gevierd. Ongeveer 60 kinderen en ongeveer 20 docenten uit heel Italië waren naar Asti gekomen om daar in het prachtige Teatro Alfieri twee en een halve dag te zingen, te rappen (!), te dansen en te vieren. Ter ere van dit gedenkwaardige feit hadden Elena Enrico ("the founding mother" van CML), Marco Messina ("de ambassadeur van CML in het buitenland") en de zoon van Elena, componist en violist Francesco Cerrato, een spetterend muzikaal programma samengesteld. Deze keer met rap-liedjes die allemaal door Elena ingezongen/gesproken waren en waar wij als docenten met de leerlingen allerhande pittig ingewikkelde stapjes en choreografieën op moesten dansen. De raps werden uiteraard afgewisseld met repertoire liedjes en twinkel-ritme-choreografieën uit de curricula van de verschillende Suzuki instrumenten en uiteraard de mooie muziektheorie elementen van het CML curriculum, zoals varianten van het toonladder-liedje en drieklank- en interval-liedjes.



We vieren 40 jaar CML

En wij docenten moesten dus ook de kinderen instrueren en leiden want de ouders pasten niet meer op het toneel, dat zou te vol geworden zijn: het moet gezegd, het was deze keer geen gemakkelijke taak, maar oefening baart kunst en het kwam

Antonio Mosca met links en rechts Marco Messina en Elena Enrico

allemaal uitstekend op z'n pootjes terecht tijdens het slotspektakel op zondag 1 november. Het is maar weer het bewijs: als je dit in je eentje had moeten onthouden, was het nooit gelukt, al die wisselingen en volgordes, maar nu we allen samen op het toneel stonden, konden we elkaar helpen en we vulden we elkaar naadloos aan: de kracht van groeps-leren, ook voor ons als docenten!

Het voorwoord uit het programmaboekje:
De teksten van de liedjes tijdens het muzikale verjaardags-spektakel van 40 jaar CML vatte in verschillende "raps" de geschiedenis van het CML programma samen. Het refrein was naar alle verschillende talen vertaald.

De verschillende raps zijn hieronder vrij vertaald naar het Nederlands, dus de rap-beat ontbreekt hierbij helaas, maar het gaat om de boodschap, namelijk het verhaal, hoe het allemaal begon met Suzuki in Italië en het ontstaan van CML, wie er bij betrokken waren en wat het CML programma vandaag de dag behelst en uiteraard welke filosofie eraan ten grondslag ligt: Een serieuze boodschap, gegoten in een hypermodern muzikaal jasje:

40 jaar geleden begon Elena Enrico haar programma van Children's Music Lab (CML) te ontwikkelen. Als Suzuki-moeder en -docente was zij betrokken bij de Suzuki lessen van Lee Robert en Antonio Mosca in het Talent Education Centre in Cascinette di Ivrea en Turijn.

Het door Elena Enrico ontwikkelde "Children's Music Lab" (CML) programma bereidt de kinderen en ouders voor op de instrumentale Suzuki lessen en vult het instrumentale programma gedurende meerdere jaren aan. Door specifieke oefeningen en veel speelse elementen verinnerlijken kinderen en ouders de structuur van de liedjes en muziekstukken en ontwikkelen ze de technische vaardigheden en noodzakelijke motoriek plus de discipline om een instrument te kunnen bespelen. Bovendien wordt het muzikale inzicht vergroot en kennis van muziektheorie op speelse manier opgebouwd.

CML is tegenwoordig een programma dat als voorbereidend, maar ook als parallel programma bij Suzuki muzieklessen gebruikt wordt, maar dat ook in traditionele muziekscholen en zelfs op kinderdagverblijven en de basisschool onderwezen wordt.

Antonio Mosca met links en rechts Marco Messina en Elena Enrico

De opleiding tot CML-docent (samen met verschillende ander muzikale programma's van Elena onderbracht in de "Musical Garden Association") is in Italië officieel erkend door het Ministerie van Cultuur en Onderwijs en als erkend programma ter bevordering van de creativiteit benoemd.

In de loop der jaren is het programma in heel Italië verspreid en sinds 2000 leidt teacher trainer Marco Messina docenten op in verschillende Europese landen: Nederland, België, Duitsland, Frankrijk, Polen, Spanje en Groot-Brittannië.

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Rap:

Vanaf onze geboorte leren we, dat we niets bereiken als we ons niet een beetje inspannen. Maar we weten ook dat wij kinderen gemakkelijker leren en de geest getraind wordt door lichamelijke activiteiten. Bewegingen helpen, dingen beter te leren, te oefenen en te onthouden. En met de hulp van ouders en docenten kan de muziek in duizend kleuren gaan stralen.

- Refrein Italiaans

Rap:

Alles begon in 1985 in een afgelegen, klein en rustig stadje in de Italiaanse provincie. Er was tijd en ruimte om te experimenteren en er stonden heel veel kinderen, vaders en moeders klaar om samen op een muzikale manier te leren. De Suzukimethode stond nog in de kinderschoenen, maar Antonio Mosca en Lee Robert voelden de sterke behoefte, iedereen ermee kennis te laten maken. Suzuki in heel Italië bekend maken, dat was hun droom! Maar om dit grote doel te bereiken ontbrak er nog iets, want om een instrument te leren bespelen zijn passie en een muzikale omgeving niet voldoende, het moet aangevuld worden met goede opleiding en opvoeding.

- Refrein Engels

*De blik vanuit het podium de zaal in - Marco Messina doet voor**

- Liedje *Ling & Zhao*

Rap:
Bij CML staan wij kleine kinderen klaar voor de les, samen met onze ouders: niemand wordt buitengesloten. Nu kan de les beginnen met een mooie begroeting: kinderen, ouders en alle kinderen apart met naam, iedereen wordt zingend begroet op de melodie van Twinkle en iedereen antwoord ook zingend:

"Hallo kinderen zijn jullie daar?"
"Ja, Marco, wij staan klaar"

"Hallo ouders zijn jullie daar?"
"Ja, Elena, wij staan klaar"

"Hallo Francesa, ben jij daar?"
"Ja, Marco, ik sta klaar"

"Hallo Gabriele, ben jij daar?"
"Ja, Elena, ik sta klaar"

- Refrein Spaans

Rap:
Door de jaren heen zijn de verschillende thema's en liedjes van het CML programma verder ontwikkeld: ten eerste de twinkle ritmes, hen tweede het repertoire voor de verschillende Suzuki instrumenten, ten derde het concept van toonladders, drieklanken, cadensen en intervallen, ten vierde de oefeningen en liedjes voor grove en fijne motoriek en last but not least later in het programma ook de (volks)dansen. Al deze elementen dienen verschillende muzikale doelen en alles valt op zijn plek en versterkt elkaar; allemaal radertjes in een groter geheel.

We moeten ons geheugen trainen, onze bewegingen coördineren, goed opletten en imiteren, zingen, muziektheorie en -geschiedenis, alles komt aan bod. En dan leren we met veel meer gemak het instrument dat we willen leren bespelen. En papa en mama zijn onmisbaar en helpen ons om deze nieuwe taal te leren. Groeien en leren is altijd een uitdaging, maar samen komen we er en uiteindelijk kan iedereen het leren!

- Toonladder- en drieklankliedje
- Intervalliedje
- Liedje *Polipo Rosso*

Rap:
En als we thuis goed herhalen, wat we in de les gedaan hebben, dan leren we het echt goed. Dat hebben velen voor ons ook al gedaan. Lang leve

Afscheid na een lang en mooi muzikaal CML weekend Francesco Cerrato, Marco Messina en Elena Enrico en op de achtergrond tussen de kinderen, ikzelf: Liesbeth Bloemsaat

CML en iedereen die meedoet!

- Refrein Nederlands
- Rap en bewegingen voor 9 verschillende Twinkle-ritmes van de verschillende instrumenten
- Liedje *We tikken nu een ritme*
- Liedje *Allegretto*

Rap:
Wat is het soms moeilijk om als violist de voeten goed te hebben staan.
En wat is het soms een gevecht om als cellist, de stok goed op de snaar te houden.
En met kleine handjes op een grote piano... zucht!
Gabriela verzon een mooi project "PizzicOrchestra", voor alle kinderen samen.
Voor altijd in ons hart, magische momenten, onze leraar heeft ons niet verlaten.

- Refrein Frans
- Liedje Lighthy Row
- Twinkle variaties: arrangement Francesco Cerato

Rap:
Het geheugen is belangrijk, laten we het goed ontwikkelen. Stapje voor stapje ontwikkelen we nieuwe vaardigheden, met de handen, de voeten, de stem, we leren liedjes, noten, ritmes, bladmuziek lezen en solfège. Door het leren van al deze dingen, ontwikkelt zich alles tegelijk en versterkt het elkaar en zullen we veel zekerder zijn en minder bang of onzeker voor nieuwe dingen. We zullen beter geconcentreerd, alert en rijper zijn, klaar voor de achtbaan van het leven. We hebben geleerd, met het maken van fouten om te gaan en we zullen teleurstellingen beter kunnen verwerken.

- Refrein Pools
- Liedje *Perpetual Motion*
- Liedje Brahms: *Lullaby*

Rap:
We leren de liedjes te zingen, die we later op onze instrument zullen spelen; imiterend zingen, de ritmes en de teksten. Mama leert samen met ons in de les en thuis kunnen we met papa de nieuwe muzikale dingen uitproberen. Als ons instrument moeilijk onder de knie te krijgen is, zullen we dankzij CML de problemen kunnen aangaan en oplossen, want door de bewegingen en de teksten zijn we gewend motoriek en geest te trainen.

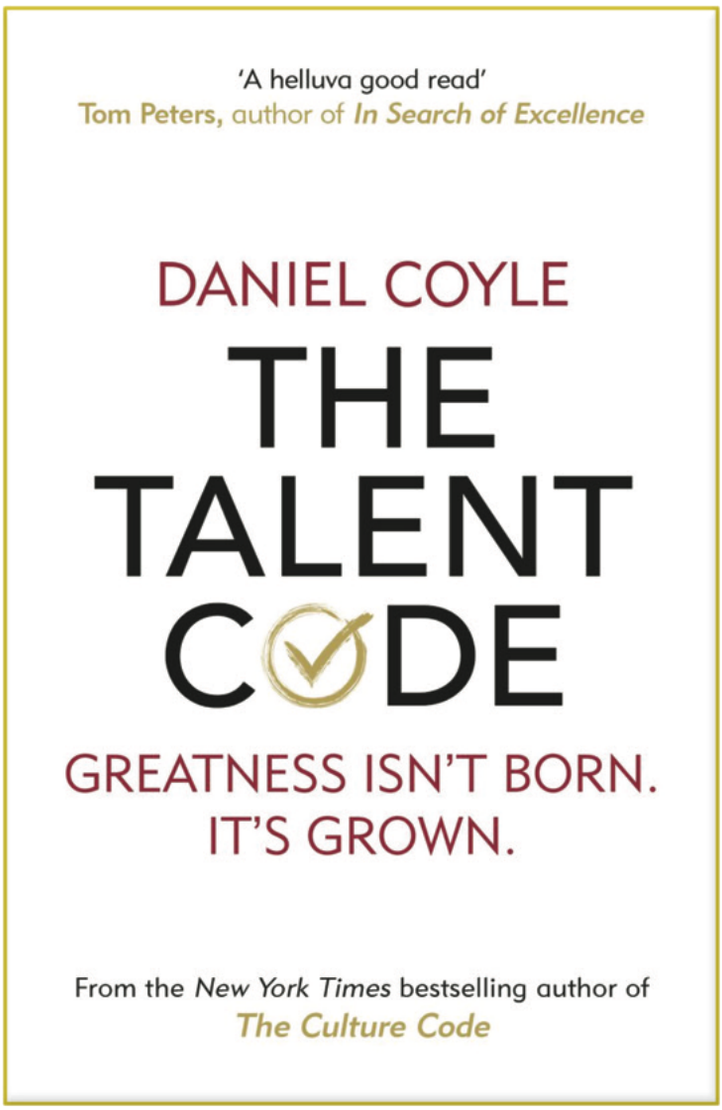
- Refrein Duits
- Liedje *Kleine stapjes*
- Liedje *Andantino*

Rap:
Er zijn docenten en gezinnen, we spelen en hebben lol samen en we beleven samen prachtige muzikale dingen. In deze 40 jaar hebben we vol passie onze kennis en kunde en onze liedjes gedeeld met iedereen en in heel Europa klinken nu de liedjes in ieders eigen taal.

- Liedje O, come, little children

Rap:
Als je een instrument kunt bespelen, heb je echt iets bereikt en kun je iets zeer speciaals. En muziek geeft je heel veel, misschien wel meer dan het je kost. CML verbindt ons allemaal, vormt een hechte band, die door alle landen als een rode draad loopt, het verbindt kinderen, ouders en docenten: een CML-rondedans.

Slotlied:
We zingen nu 'tot ziens', het was een waar genoegen dat we bij elkaar waren en we hebben ons muzikale verhaal verteld, samen met alle gezinnen, zo veel vreugde, een waar cadeau voor ons allemaal, met CML zijn we vereend. We zeggen vaarwel, het doek valt weliswaar op dit moment, maar we weten hoe belangrijk de muziek is en wat een rijkdom we hebben ervaren door muziek.



Book review The Talent Code

Laura Keuzenkamp
Suzuki altviool- en viool-docente in Den Haag

Media tend to treat every hotbed as a phenomenon that stands on their own, but in fact they are part of a larger pattern. The question that raises is "how do those hotbeds grow and where does the extraordinary talent come from?"

Talent is usually not created by genes, it's growing when a person comes in this magically focused and productive state of following a blueprint; referring to it while working, noticing errors, fixing them and growing skill layer by layer.

Talent hotbeds are based on this principle; they have tapped into a neurological mechanism in which certain patterns of targeted practice build skill. This creates accelerated learning can be done by anyone who knows about it, anyone that cracked the talent code.

Myelin plays an important role in creating skills, it wraps nerve fibers together to make the signal strong and faster and makes sure there are no electrical impulses leaking out and our movements become more accurate.

Everyone can grow myelin throughout life, it grows any kind of skill both mental and physical. You can't see it, but you can feel it by its magical-seeming effects. It gives a new definition for skill: "skill is a cellular insulation that wraps neural circuits and that grows in response to certain signals" or "All skills, are made of living circuits, and all circuits grow according to certain rules".

This book will dig deeper into the three components of 'the talent code'; practice, ignition and master coaching. Each element can stand on its own, but you'll notice things will really change when you combine them.

Part I: Deep practice

Chapter 1: The sweet spot

When you merge yourself in a so called 'hotbed', half of the time it seems that everything moves faster and more fluently than things in our normal, everyday life. The other half of the time you might witness slow struggle. It seems that making progress is a matter of small failures, screw-ups and comes with intense concentrated faces. The way to let things 'click' is to slow down the process, analyze the movement and break it in smaller steps. When you repeat this newly learned skill, every time you do a repetition it comes closer to perfection. Usually, we describe people who are practicing as persevering, concentrated or focused, but those words do not describe their path of climbing a proverbial mountain.

The conventional way of concentrated talent is to attribute it to a combination of genes and environment, nature versus nurture. But this is not always valid, sometimes all the environmental factors are ideal but there are still no satisfactory results. Most of the times you need more than just a good pair of genes and the perfect environment, you need to train yourself in a specific way to get to the highest ability.

On page 16 there is a good example of how our brain works when it comes to practice. The exercise is to recall as many word combinations as you can after studying them from two lists: one with all words fully written and one list with words where each time one letter is missing. The result of this exercise will be that you can recall more words of the second list, not because you had to study harder, but because you had to study deeper: there was struggle, you had to stop, go back, figure it out, etc. This tells us that everything we figure out on our own will stick in a deeper way than when someone gives us the 'answer'. Deep practice is a difficult thing for many people, because it requires making mistakes – something that nobody likes to do – and turn them into skill.

"Operating at the edges of your ability, where you make mistakes, make you smarter"

"Things that appear to be obstacles turn out to be desirable in the long haul"

"One real encounter, even for a few seconds, is far more useful than several hundred observations"

"It's all about finding the sweet spot, there's an optimal gap between what you know and what you're trying to do. When you find that sweet spot, learning takes off"

Chapter 2: The deep practice cell

It turns out that 'myelin' plays a big role in building skill. Most people have the impression that the foundation of learning skills is based in the brain's neurons. It's true that neurons and synapses in the brain play a big role but there is another, revolutionary theory built on three simple facts: Every human movement, thought, or feeling is through a chain of neurons - a circuit of nerve fibers; myelin is the insulation that wraps these nerve fibers and increases signal strength, speed and accuracy; the more we fire a particular circuit, the more myelin optimizes that circuit and the stronger, faster and more fluent our movements and thoughts become. This all happens so quickly that it's almost unnoticeable. One could conclude that 'talented' artists or athletes have more myelin specific in those places of the body that they need to perform their skills. "Skill is myelin insulation that wraps neural circuits and that grows according to certain signals".

It all comes down to this: the best way to build skill is to fire a good circuit over and over again, make mistakes, struggle and fire it again. You need passion and persistence, because wrapping myelin around a big circuit takes a lot of energy and time. If you don't love what you do, you will never work hard enough to become excellent.

Coyle gives us a 'starters guide to useful brain science insight' based on Dr. Fields' two principles that give an insight in the understanding of myelin and skill:

1. All actions are the result of electrical impulses sent along chains of nerve fibers. Our brains are bundles of wires, called neurons and are connected to each other by synapses. Whenever you do something, your brain sends a signal through those chains to your muscles. Every time you practice something, a different highly specific circuit lights up in your mind. The input is everything that happens before we perform an action, the output is the performance itself: the signals that move the muscles in the right way. The circuits that light up

when you do something specific are the true control of every human movement, thought and skill. The circuit is the movement: strong circuit, strong movement – weak circuit, weak movement.

2. The more we develop a skill circuit, the less we are aware that we are using it. We are built to make skills automatic and unconscious. In short you can say that we are forever building circuits but at the same time we are forgetting that we built them. This is where myelin will play a big role. The more the nerves fire, the more myelin wraps around it; the more myelin wraps around it, the faster the signals travel; the faster the signals travel, the less we are aware of it. Timing is an important factor because neurons either fire or they don't, this is depending on whether the impulse given is big enough to activate them. *"Nerve firings grow myelin, myelin controls impulse speed, and impulse speed is skill".*

In short: you have to teach your circuit slowly and keep firing it to keep the myelin functioning. Firing the circuit is most important, the mechanism of myelin is built to react to action and repetition. Myelin is universal, it grows based on the same rules regardless of its use. Once a skill is insulated, the myelin is wrapped, it doesn't unwrap. This is why it's so hard to break previous acquired habits, the only way to change them and build new habits is by repeating the new behavior that you want to internalize. Myelin often comes in waves in childhood, sometimes depending on genes or activity. Those waves last into our thirties, creating different periods in which your brain is exceptionally receptive to acquiring new skills. This continues up to around the age of fifty before the myelin waves are getting less and less under the influence of our age. This is why it's so hard to learn new skills as an 'older' adult; the genes or 'talent' are not getting less receptive, but the ability to build myelin fades.

For a long time, psychologists hold on to the believe that the human short-term memory was limited to seven independent pieces of information. After several experiments it turned out that the human sort-term memory could be trained. The psychologist Anders Ericsson didn't investigate the myelin of talented performers or athletes, he measured the time and characteristics of their practice. The result was that every expert in every field is the result of more or less ten thousand hours of committed practice, also called 'deliberate practice' which includes working on technique, searching for meaningful feedback and focus on fixing errors and strengthening weaknesses. He claimed that there is no cell type that so called 'geniuses' have that the rest of the people don't have; some people just have an innate, obsessive desire to improve and grow. All of the above brings us to the following formula: deep practice x 10.000 hours = world class skill.

Chapter 3: The Brontës, the Z-Boys and the Renaissance

Many people think that every now and then a so called 'Kid from Nowhere' appears and becomes famous and changes people's lives around them. They are seen as kids born with a gift and have an inborn destiny to pursue. However, if you analyze those 'Kids' according to the rules of deep practice and building skill through myelin, this way of thinking is not sustainable. It's still a matter of uniqueness, but it's also significant to look at the way those 'Kids' do the all the things that are necessary to build their excellent skills.

The idea of how deep practice and myelin works is easily applicable to smaller groups of people, but no less relevant for bigger groups. A single genius is easy to understand, but what about many geniuses in space of two generations? When we take a look at the renaissance these conditions show how it happened that there was a cluster of geniuses during this time frame: prosperity (resources to support art), peace (stable environment), freedom (no state or religious control), social mobility (arts became available for the poorer), the paradigm thing (new perspectives

and mediums that created originality).

Nevertheless, myelin doesn't care about all those conditions. It always comes back to the same question: "how did you practice and for how long?" What was really helpful during the Renaissance, was that they worked with craft guilds that were built on the apprenticeship system. Apprentices learned their skills through action, not through lecture or theory. They were part of a cooperative and competitive system and when had spent thousands of hours on their expertise and their skills were excellent, they could become a master themselves. This system created a chain of mentoring, all of the mentors frequently visiting one another's studio. Nowadays we would call this 'networking'. We need to keep in mind that the Renaissance society that brought the artists was not homogeneous, people came from many different layers of society with different personalities, teachers, motivations, etc. The thing they had in common was their hard work, firing and optimizing circuits and improving skills.

"We are myelin beings" – George Bartzokis

This is a statement that will question the way we used to think about skill, talent and human nature. Usually, the traditional way of seeing talent is as a combination of genes (nature) and environment (nurture) that make us who we are and that every now and then fate brings a perfect combination together that results in a person being seen as a genius. In broad terms this is correct, but not always precise enough to describe human talent in a useful way.

For daily life our genes are built to a certain preset, which makes it possible to learn or change behavioral skills very quickly. For higher level skills ideally, the genes need to be pre-wired for certain skills so that when the right stimulus comes by, they can start firing circuits right away. This would be a very expensive and unreliable way of constructing. Instead, it's a more efficient way to create many cells that are all identical and have the characteristic to be able to wrap wires to make the circuits stronger and faster; those cells will give priority to whatever circuit is mostly fired and most persistent. We could call those cells 'broadband installers' that work ideally around our consciousness so that you don't actually feel you are building skills. This 'broadband installers' are myelin: sensing the signals we send and insulating the corresponding circuits. This system is flexible and gives every human the potential to build every skill we need or want.

Chapter 4: The three rules of deep practice

It is very common that we are beyond surprised and impressed by someone's certain talent and that the person in question is not surprised himself at all. It almost seems that this process is a one-way process that creates two different realities. How is it possible that some people suddenly become talented without even being conscious about it?

One thing that distinguishes a 'master level' from a 'normal level', was that the master level would recognize certain patterns that they'd seen before. The skills they have consist of identifying important elements and grouping them together in something meaningful. This way of organization is called chunking. A good example of chunking is the way we read or write: letters form words, words form sentences and sentences form paragraphs, etc. Every chunk is part of another (bigger) chunk. In this case, reading is the skill of packing and unpacking chunks. Chunking is the way skills are built and is also applicable to all the physical skills we learn.

Rule one: chunk it up

Deep practice can be compared to finding your way in a dark room; you don't know where all the furniture is, bump into things, need to slow down and try again, but slowly a mental map is built until you can move through it quickly and without accidents. Most of this type of practice is reflexively and instinctively, "Just take it one step at a time".

Chunking always happens in three dimensions: look at the bigger picture, divide it into the smallest possible chunks and then play with time (slow down vs. speed up) to learn the inner structures.

The process of chunking is as follows:

- Absorb the whole thing by spending time staring at or listening to the skill you want to learn until you can visualize yourself doing it. A human being is built to imitate, usually unconsciously.
- Break it into chunks so you can learn faster and more efficiently. The goal is to break a skill into its component pieces, memorize the pieces individually and then link them together in larger groups or chunks.
- Slow it down so you can be more aware of errors and creates higher precision. It's not important how fast you can do something, but doing something slowly and very accurate is what really matters. Also, slowing down would help to make an internal blueprint of how the skill really works from the inside.

When you were practicing a certain skill and following the process of chunking, something more important than the skill itself appears: a detailed conceptual understanding that allows to control and adapt performance, fix problems and customize circuits to new situations.

Rule two: repeat it

Practice is the best teacher. It's myelin that shines a new light on this old saying. There is nothing you can do as a substitute for attentive repetition, there is nothing more effective in building skill than just doing the action and firing and strengthening the circuits. Myelin is living tissue, so if you want to keep your skills up to date, you have to keep practicing since the cells are always in a cycle of breakdown and repair. If you don't use the circuits for certain skills, the skills will evaporate over time.

In conventional practice it's always better to do more, with deep practice there seems to be a limit of what a human being is capable of doing in a day. Spending more time is only effective if you are still operating at the edges of your ability, attentively building and strengthening circuits.

Rule three: learn to feel it

If you make your practice as productive as can be, you don't need to spend many hours on practice. You have to find state of mind where you can sense the errors when they come; to avoid mistakes you have to feel them immediately. What you're really practicing is concentration, it's a feeling. It's not possible to feel myelin growing as you practice, but it is possible to sense the secondary feelings associated with acquiring new skills. Some words to describe those secondary feelings are: attention, connect, build, whole, alert, focus, mistake, repeat, tiring, edge, awake. All those words have one thing in common, the feeling of "two steps forward, one step back". When we are practicing, we are mostly operating at the edges of our ability, the sweet spot, where practice is most productive but sometimes uncomfortable at the same time. The essence of deep practice is not just struggling until you get there; you pick a target, reach for it, evaluate and return to step one. A good thing about myelin is that it also insulates the circuits of experiences that we don't enjoy at first. It works the same for deep practice; many of us don't like it at first and even try to avoid doing it, but after a while you begin to tolerate the feeling and sometimes even enjoy it.

"Baby steps are the royal road to skill"

Part II: Ignition

Chapter 5: Primal cues

The previous chapters described how deep practice is involved in growing skill. However,

deep practice is not easy; it requires motivational fuel. Motivation is created and sustained though a process called 'ignition'. For creating skill it's the ignition that supplies the energy and the deep practice will translate this to wraps of myelin over time.

In many cases it's possible to point out the moment when the passion ignited. Usually, a breakthrough, or big success, in a certain field of work is followed by an increase of talent. This talent was not grown overnight, but it took sometimes years of slow progression because deep practice takes time. The skills that are created are not a result of better circumstances, but just because people are reacting on something outside them. Most of the times we see passion as an inner quality, but it seems that passion is always created by something from the outside world.

In music, sometimes we see a new student as a blank slate, but even a new student that didn't have any lessons yet, brings ideas with him that are picked up already before the first lesson. This will influence the way the student progresses over time: usually a student that already decided that they will be in it for the long term, will progress faster.

Sometimes the fire starts burning later on, when a student is witness of something that makes them feel like 'this is what I want (to be)'. This is the moment when a person has an emotional response to something outside of them and will feel fascinated by it and will power the deep practice afterwards. The ignition of the progress wasn't caused by an innate skill or genes, but by a small powerful idea that created the visualization of a future self.

When being highly motivated, one chooses discomfort now to work towards and achieve a higher goal later on. "I want X later on, so I better do Y like crazy right now", but it will never be certain that the future benefits will ever come.

When ignition is created by a reaction on something external, it might feel like the origin is internal. In many cases it's created by a response to a signal that arrived in the form of an image. The signals always have to do with identity and groups and the links that form between them; a signal is about future belonging and is seen as a primal cue. A primal cue is a direct signal that activates internal motivational triggers canalizing our energy and attention toward a goal. Those triggers are very powerful, but sometimes unconscious. Our brain is already wired to pursuing a goal. The brain is always looking for a cue that tells them where to spend the energy at that moment and always reacting to all the cues that are present at all time without sending signals to the consciousness.

"If the conceptual model for deep practice is a circuit being slowly wrapped with insulation, then the model for ignition is a hair trigger connected to a high-voltage power plant": ignition is determined by if/then propositions, with the then part always being better get busy. For every person the following applies: talent requires deep practice, deep practice requires vast amounts of energy and primal cues trigger huge outpourings of energy. "Skill is insulation that wraps neural circuits and grows according to certain signals." It's a combination of many repeatedly offered cues that will lead to ignition and opens a container of motivational energy, but this only applies to the tasks we choose.

Chapter 6: The Curaçao experiment

Success is not always just created by primal signals that cause ignition, the causes found in the environment where the success is created also count: disciplined culture, top quality coaching, supportive parents, national pride, love for the game, etc. All of this – of course – supported by plenty of deep practice.

Ignition is not guaranteed, for every breakthrough performance that ignites a talent bloom, there are many breakthroughs that fade out over time. You need to find a way to keep the motivational fire going to have sustained ignition. The environment of a so called 'hotbed' contains

complex collections of signals or cues like people, images, examples and ideas, that can keep the ignition going for the weeks, months and years that growing skill requires.

What we've learned so far about ignition is that it's either 'on' or 'off' and that is can be triggered by certain signals and primal cues. Ignition can also be triggered by words. It's very important to be aware of the power of words and a coach, teacher or trainer always must be very careful what to say to a young starter. Building skills is really building confidence in the first place. "First, they got to earn it, then they got it. And once it gets lit, it stays lit pretty good." A small casual phrase can help causing ignition and tap into new levels of motivation and effort; sometimes all we need is a message that sends a spark which causes immediate response.

There is a difference between praising effort and praising intelligence. According to experiments with children it turned out that the ones praised for their effort would rather go for a more difficult task next time than the ones praised for their intelligence, because they learned that being smart and not risking to make mistakes is the way to go. Also later, when they don't do well in a task, they might claim they didn't like the task because in their eyes it was a proof of their non-intelligence. Also, the ones that are praised for their effort will show improvement in later tasks of the same difficulty where the ones that are praised for their intelligence will show retrogression.

At the same time, it's very important that praise is only given when it's earned. Ignition comes from affirming the struggle and effort, it reflects the biological reality; growing skill takes time and skill circuits are not easy to build. Effort-based language is working because it speak to the core of the learning experience.

Chapter 7: How to ignite a hotbed

Sometimes ignition is the result of a non-predicted or planned event and sometimes it just happens as a result of something in daily life. The feeling of being the 'underdog' can make the fire start to build a hotbed from the ground up, it's interesting to take a look at the process the organizers had to go through before they even got notable results. When you want to create a hotbed, every single detail matters; everything you do is connected to everything else around. It's all about structure, repetition and meaningful praise to get the behavior that you want, having a collective goal to work to really helps focusing on this. If you have a goal and you work hard you will reach that goal eventually.

The signals or cues that are send out are falling into three categories: 1. You belong to a group, 2. Your group is together in a 'strange' and 'dangerous' world and 3. That new world is shaped like a mountain with the 'paradise' (ultimate goal) at the top. When teachers (or coaches, trainers) shoot clear cues at students and ask for a certain response will create environmental coherency and will lead to the behavior you need to reach the goal pursued. The way to go is with a lot of (self-)discipline.

When students just have a vague idea of what the goal actually is, it's a good idea to give tangible experiences from an early stage on. In this way the students know what they are working for and it will strengthen the ignition.

All of the above is about how taking on an identity can provide the fuel for hard work and ambition. It's proof that character (and attitude towards a goal) is not something unchangeable, an innate quality. It seems to be that character can also be seen as a skill and could be changed or alternated through ignition by certain signals and internalized by deep practice.

"You have to stand behind what you do, to make sure every single detail is pushing the same way".

Part III: Master coaching

Chapter 8: The talent whispers

When we think of people who could be a master coach, we would attribute the following character traits to them: being a great leader, having a steadfast vision, be cleaver and have an impressive eloquence. Their core ability is knowing a special something that others don't, but are willing to share that special knowledge with others in a motivating way. But in practice, it turns out that most master coaches seem to listen more than talk, are not giving pep talks or inspiring speeches and spent most of their time on giving small, targeted and highly specific adjustments. All of this combined with a highly sensitive attitude to the person they were teaching so that every student would get a personalized message. When a teacher can sense the student's needs, they can instantly produce the right signal for them. The personality of a master coach can be described as a careful, deliberate cultivator of myelin, down to earth and disciplined. They have large and deep frameworks or knowledge that they can apply to the work of growing skill circuits and they have the ability to think in chunks.

"Don't look for the big, quick improvement. Seek the small improvement one day at the time. That's the only way it happens – and when it happens, it lasts."

It's not always necessary to find the best available master coach if you want to start teaching a child a new skill. Mostly students would start with an 'average' teacher who was usually chosen based on availability and proximity. You would say that an average teacher would soon be replaced by a more highly skilled teacher, but in practice many students stick with their first teacher for several years. What is usually seen in the lessons, is that those teachers interact with their students full of interest and emotion. Teachers that students stick with – regardless of their capacities – is because these teachers are great with kids, they were kind and nice, were patient and not pushy, etc. Sometimes the crucial skill doesn't compare to teaching ability. These teachers are working on the ignition part for the students, they create and sustain motivation: they teach love. It's not always easy to learn a new instrument or sport, but some teachers have the ability to make it desirable and fun. The initial learning will therefore be pleasant and rewarding while the teacher did set standards and expected progress along the way, but always hand in hand with approval and praise.

Growing skill and making progress can be done in different ways, sometimes it's done by deep practice of the mechanism, speaking the languages and sharpening circuits; sometimes it's done by focusing on ignition, using emotional cues to fill fuel tanks of love and motivation. When you can combine those two ways, you will always be successful because building myelin circuits requires both deep practice and ignition.

"Master coaching is more an art than science. It exists in the space between two people, in the warm, messy game of the language, gesture, and expression."

Chapter 9: The teaching circuit: a blueprint

Also teaching is a skill, or a combination of skills, that are also myelinated circuits built through deep practice. *"Great teachers focus on what the student is saying or doing and are able, by being so focused and by their deep knowledge of the subject matter, to see and recognize the inarticulate stumbling, fumbling effort of the student who's reaching toward mastery, and then connect to them with a targeted message."* A teacher should be able to locate the sweet spot on the edge of each individual student's ability and send the right signals to help the student reach their goal. As any other skill, the skill of teaching, or coaching, is a combination of several different qualities, that Coyle calls 'the four virtues'.

The matrix: the first virtue

Spending years and decades intensively learning how to teach is the first requirement, because it

builds the neural superstructure that is the most essential part of the teaching skills: the matrix. The matrix is an umbrella term for the vast grid of task-specific knowledge that distinguishes the best teachers and allows them to creatively and effectively respond to their student's efforts. "A great teacher has the capacity to always take it deeper, to see the learning the student is capable of and to go there. It keeps going deeper and deeper because the teacher can think about the material in so many ways, and because there's an endless number of connections they can make". As it goes for other skills as well, teachers are not born with this kind of deep knowledge, but they have grown it over time through the same combination of ignition and deep practice.

Perceptiveness: the second virtue

We should not treat all players of a team, or students in a group, the same way, because they are all built differently. Every individual deserves a personalized treatment that is best for them, chosen by the teacher. It's important to have some knowledge about the student's lives as well, to make the communication of information more personal and so they might be able to understand better. It's the teacher's task to always monitor the student's reaction to the given information, whether they understand what you're saying or not; you always need to know when they don't know.

The GPS reflex: the third virtue

The GPS reflex refers to a student's reaction to very short orders that should not be with a dictatorial undertone, but should be delivered in a clinical and urgent way. It produces a linked series of clear and 'just-in-time' directives that gives an energetic impulse to the student's skill circuit, guiding it in the right direction. It's common to work layer by layer, starting with taking steps to the bigger picture of the goal, then divide it into smaller sections followed by giving cues for the specific physical moves required and ending with some motivational signals so the student will practice what the teacher has offered.

Sometimes what for an outsider looks like patience while teaching, is in fact not so patient at all. Great teachers have always their plan B, C, etc. ready when plan A has failed to work. This creates a combination of errors and fixes that grows the myelin we need to build a skill. And when it results in small successes, it's not time to rest but time to go to the next stepping stone.

Theatrical honesty: the fourth virtue

Many master coaches/teachers use drama and character as tools to reach the student when they need to give them feedback on their performance. They connect with the students because of their morality, empathy and selflessness; they are not telling a student something that he already knows, but they are trying to find a place to make a real connection. Teaching is not about the subject, it's about life: every day is a new day and you have to decide what you will do with it.

There are two types of coaches/teachers: the ones that talk very little and the ones that talk a lot. The first category would give a certain instruction and then let the players/students 'do their thing'; they don't interrupt to teach or praise. But this leads to the question: "how can you build skill if you don't stop the action, give information, praise and correct?" The other category would monitor the beginner very precisely and will not allow to go to the next step before they are ready. This looks like coaching/teaching in two very different ways, but what they have in common is that they are both doing what a good coach/teacher should do: helping the right circuit to fire as often as possible. The difference lies in the shape of the circuits they are trying to grow.

In skill circuits form follows function, different skills require different patterns of action and therefore differently structured circuits. Someone that needs to be capable of dealing with obstacles needs a faster and more flexible circuits, while someone that needs to create a set of ideal and precise movements needs a likewise circuit. It's consistency that matters; a musician has to play

always the same note with no deviation, where a soccer player has more freedom and options to go to when he needs to make a move. Skills like soccer, writing or acting are so called 'flexible-circuit skills' that give us the potential to maneuver through an ever-changing set of obstacles. Playing violin, golf, gymnastics, etc. are so called 'consistent-circuit skills' that are depending on a solid foundation of technique that makes it possible to re-create the fundamentals of an ideal performance. But there will always be a universal rule that remains the same: good coaching/teaching supports the desired circuit. The ultimate goal is always the same: "to get inside the deep-practice zone, to maximize the firings that grow the right myelin for the task, and ultimately to move closer toward the day that every coach/teacher desires, when the students become their own teachers". We have to make the students independent thinkers, problem solvers.

Chapter 10: Tom Martinez and the $60 million bet

The work of a master coach is a bit ironic; they spend years helping to construct talent and then are no longer needed when the student lifts off like a rocket. It happens rarely that the work of the master coach ends up in the spotlight. Being a master coach is not about asking the students to make your reputation, you just take a few moments to figure out how to build a bridge of mutual trust and respect and find your way in to their learning process.

Today's kids are hard to reach and they know how to give all the right – programmed, desired – answers. It's the master coach's job to say the thing he has to say in a way that the student hears is, everyone has his own button you can tap on. But however, connection is important, it's not the only thing. The biggest part (about 60%) of coaching/teaching is teaching something that applies for everybody, the trick (that's the other 40%) is how you get this to a specific individual so he will fully understand and bring it into action.

"I flat-out love coaching. There's something there that's real. You get your hands on it, and you can make somebody better than they were. That's one hell of a feeling."

Epilogue: The myelin world

A diagram of the talent code would look like the above.

This model is as flexible as myelin itself, applying to all skills, in contexts as small as families and as large as nations. The code can also apply to other aspects of life, specifically to the ways in which we educate children, work, grow older, parent and even master social skills. Here are some examples.

Education

For many years education has been divided into two sections: on one side the traditional way (Phonics) where people believe that the best way to learn to read is through memorizing sounds of letters and letter-groups. On the other side the people that believe all children possess the innate ability to read and write (Whole Language) which would emerge according to fixed developmental stages.

If we follow the rules of the talent code, that would mean that the Phonics are about building reliable circuits, paying attention to errors and fixing them. They use chunking and practice and repeat each action involved in that skill. The Whole Languages on the other side is about ignition, filling the motivational fuel tanks by creating an environment where children cannot do anything else than falling in love with reading and writing. But at the same time, it's only working for those who already have the preference and opportunity for deep-practice, for others it would simply not work. In the end these two sections shouldn't be separated; students need both to succeed.

For a long time, Baby-brain DVDs were seen as the tool to make children smarter by letting them watch the sequences of colorful shapes and light that would help the baby's brain develop. Nothing could be further from the truth, in fact those DVDs took a lot of time from the young children in which they could be immersed by rich interactions, errors and the learning that happens when you stagger around.

Business

Good organizations are like sports teams playing a game or some other variation on a team that comes with structured analogies all having their own set of rules and roles. If each member of the team, regardless their ranking, is able to stop a process when they spot an error, there would always be continuous improvement happening. Small changes are like tiny wraps of myelin, helping its circuitry run faster, smoother and more accurately. When something goes wrong, one should always ask 'why' a few times; in deep

practice you first have to overcome the tendency to smooth over problems before you can make progress.

Psychology

Social skills are just like any other skill. For example, people that are shy are not because they don't have the right social skills, but because they didn't practice them sufficiently yet. The key is to have people step out of their comfort zone and learn to tolerate the anxiety; if you practice, you can get to the level you want. With most therapy it will help you to feel better, but not to get better, therefore you have to back it up with action. The point is to fire the circuit and thus to emerge in the discomfort a little longer each time and very soon it will feel 'normal' or 'natural'.

Aging

"Use it or lose it" versus *"use it and get more of it"*. Myelin starts to split apart with age, this is why every old person moves more slowly than they did when they were younger. The muscles haven't changed, but the speed of the impulses they can send to the muscles has changed because the myelin gets old. Natural waves of myelination end in our thirties, but our overall volume of myelin increases until our fifties and we always keep the ability to add more myelin through deep practice.

Bringing it home

When parents watch their children and see them as little stores of secret talents, it means that they see that their children already are pre-wired with a special talent in some field, the only thing is to figure out which field. This often leads to an overload of many different activities to try to figure out which talent will be expressed. But when you think of talent as myelin and when you look for trigger moments of ignition and tune into the teaching signals you send, life changes. You will feel it in a changed attitude toward failure, which no longer feels like a setback but more like another step closer to the eventual goal.

Psychologist Carol Dweck likes to say that all parenting advise can be distilled to two simple rules: pay attention to what your children are fascinated by and praise them for their effort. It seems to help also to explain how they myelin process works.

After reading about myelin, it seems that there is not one way to build skill. There are many different things you can do to find the sweet spot where building strong circuits happens: slow things down, break things down into smaller chunks, give quick and informative cues, connect to the individual, compress and speed up, isolating the mental element, etc. Each wrap of myelin is a unique tracing of some past event, but you can never tell what caused it in the end, you can never tell which specific moment had lit the fire. It's usually a flow of interactions and influences that does the trick.

Japanse kalligrafie en improvisatie workshop in muziekschool Bloemendaal zondag 25 januari 2026

Gerda Thorn
Suzuki Fluit docente, Amsterdam

Wanneer je met de Suzuki methode bezig bent, kan het bijna niet anders dan dat je je ook een beetje in Japan en de Japanse cultuur gaat verdiepen. Zo was er bij viooldocente Monique Dowgwillo al een paar jaar een wens om leerlingen kennis te laten maken met Japanse kalligrafie. Bovendien merken we al een aantal jaren hoe goed leerlingen reageren op de improvisatie workshops in Biezenmortel van Jasper le Clercq. Het een heeft op het eerste oog niet erg met het ander te maken en toch ook wel: het bleek een perfecte combinatie voor een workshop dag.

Na de introductie van de twee docenten (Misaki en Taizan Kono) begon ook deze les eerst met een buiging. Extra leuk dat Taizan ook alle vioolboeken van Suzuki had gestudeerd. Misaki en Taizan werken voor het instituut Japan Holland Link omdat ze heel graag de Japanse cultuur met Nederlanders willen delen.

Aan de hand van een Powerpoint presentatie werd alles rustig stap voor stap in woord en beeld uitgelegd.

Tijdens de workshop leerden de leerlingen het teken “Ei” te maken, wat “forever” betekent. Iedereen had een eigen tafel met daarop de inkt, een penseel en 5 blaadjes met een steentje er op. Alle kleine onderdelen van het teken “Ei” worden apart geoefend met behulp van het oefen filmpje. Op 1 blaadje kun je dat heel vaak doen. Uiteindelijk mochten ze het hele teken maken op

een oefenblaadje. Toen kregen ze allemaal echt Japans Kalligrafeer papier: Hanshi heet dat. Er zijn twee kanten: zacht en grof. Je kalligrafeert op de gladde kant. Op de foto's kun je zien hoe mooi ze allemaal uiteindelijk zijn geworden. Het werd bovendien uiteindelijk een mooie slinger aan de wand ter versiering van de concertzaal.

Wij als docenten stonden er die ochtend omheen en konden heel goed gadeslaan met hoeveel focus leerlingen bezig gingen met het kalligraferen. We waren eigenlijk best een beetje jaloers dat we niet mee konden doen... Er is nu toch een plan ontstaan om dit met alle docenten ook een keer te gaan doen.

Na een korte pauze kregen alle leerlingen een Suzuki groepsles en daarna kwam Jasper le Clercq met ze werken. Ook hij hield een korte introductie over zichzelf en natuurlijk over het improviseren. De leerlingen waren in groepjes verdeeld en Jasper ging de leslokalen een voor een af om de leerlingen op weg te helpen.

Het slotconcert sloot deze geweldige dag af: Suzuki stukken werden samen gespeeld en de groepjes lieten hun improvisaties horen. Volgens mij heeft iedereen genoten!

Veel dank aan de muziekschool Bloemendaal voor de gastvrijheid. En Monique en Rieneke Weber voor de organisatie.

Wat is Shodo/kalligrafie?

Ontstaan in de 6e eeuw.

Betekenis: Sho betekent 'schrijven' of 'karakter', en Do betekent 'de weg' of 'het pad' (levenspad/filosofie), vergelijkbaar met dō in Aikido. Shodo wordt in Japan beschouwd als een discipline die leidt tot zelfkennis en meditatie.

Doel: Het is niet alleen het mooi leren schrijven van karakters (kanji/kana), maar een vorm van mindfulness, zelfexpressie en innerlijke rust.

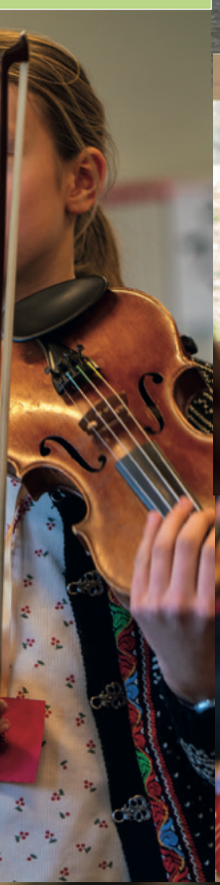
Techniek: Kalligrafen maken gebruik van een penseel (fude), zwarte inkt (sumi) en inktsteen (suzuri). De druk en snelheid bepalen de dikte en stijl van de lijn. Het was de kunst om de penseel loodrecht/ verticaal ten opzichte van het papier vast te houden. Altijd met de rechter hand. Als je je penseel in het bakje doopt mag je met je linkerhand het bakje vasthouden.

Stijlen: Er zijn verschillende stijlen, waaronder kaisho (blokschrift), gyosho (h alf-cursief) en sosho (cursief).

Filosofie: Elke lijn moet in één vloeiende beweging worden gezet, zonder correctie. Het weerspiegelt de gemoedstoestand van de maker.

Japanse kalligrafie en improvisatie

Foto's door Lenneke van Leeuwen




Please practice this stroke only

Suzuki Nieuws is het blad voor leden en donateurs van de Suzuki Vereniging Nederland (SVN). De doelstelling van de SVN is het bevorderen van het muziekonderwijs volgens de Suzuki-methode. De SVN is de Nederlandse tak van de European Suzuki Association (ESA).

Het Suzuki Nieuws verschijnt 1x per kwartaal (maart, juni, september en december). Kopij insturen als Word-document naar *liesbeth@violeren.nl* of naar adres:

L.M. Bloemsaat-Voerknecht
Plein 19C
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Foto's en tekeningen als originele bestanden of gescand: 100% en 300 dpi.

Deadlines Suzuki Nieuws:

Herfstnummer:	15 augustus
Winternummer:	15 november
Voorjaarsnummer:	15 februari
Zomernummer:	15 mei

Redactie: Liesbeth Bloemsaat-Voerknecht (*liesbeth@violeren.nl*)
Grafische vormgeving: Zbigniew Dowgwillo (*dowgwillo@gmail.com*)

Lidmaatschap

De SVN kent verschillende categorieën leden:

A volledig gediplomeerde Suzuki-docenten (ESA level 5)
B1 Suzuki-docenten met ESA level 3 of 4
B2 Suzuki-docenten met ESA level 1 of 2
B3 docenten in opleiding voor ESA level 1, en andere muziekdocenten.
C Suzuki-leerlingen en hun ouders en andere belangstellenden

Zij die de vereniging financieel willen ondersteunen kunnen donateur worden (minimumdonatie € 20,00 per jaar)

Ledenkortingen

Leden ontvangen korting op :

- deelname aan SVN-workshops en andere evenementen
- aankopen in de SVN-winkel (Suzuki-CD's, boeken etc.)

Contributie, aanmelding en opzegging

De contributie bedraagt voor A- en B- leden €40,00 per jaar, voor C-leden €20,00. Het verenigingsjaar loopt van 1 augustus t/m 31 juli. Nieuwe leden en donateurs kunnen zich aanmelden via www.suzukimuziek.nl (doorklikken naar Vereniging, Lidmaatschap) of via een mail aan secretaris@suzukimuziek.nl. Aanmelding geldt tot wederopzegging en per geheel boekjaar (1 augustus tot 31 juli); een eventuele opzegging dient tenminste 1 maand voor het einde van een boekjaar te geschieden via een mail aan secretaris@suzukimuziek.nl.

Bestuur

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15 MEI 2026