



New Zealand

Suzuki Journal

volume 28 no 1 Winter 2017

ISSN 2253-2242



Developing Character, Ability and Community through Music



Editorial

I've been a member of the New Zealand Suzuki Institute since 2011, when my eldest child started learning the piano with Mary Barber. He's now ten, my eight-year-old daughter's learning the violin, and my five-year-old son has just started piano lessons. I've always enjoyed sitting down and reading the Suzuki journal when it arrived in my letterbox (often with a child peering over my shoulder), so it's been such a delight to be involved this time in collecting articles and interviewing Suzuki friends for this edition. I'm blown away by the commitment and enthusiasm of Suzuki teachers and families around New Zealand. It's inspiring to see your shared commitment to community and musical excellence.

As always, the branches around New Zealand have been busy with workshops, camps and concerts. Whether you're a well-seasoned Suzuki camper, or don't know what they're all about, there'll be something for you in the articles about Suzuki camps (p.25). There's encouragement and advice for music practice and lesson times in Teaching the Child in Front of You (p.7) and in Helping Children Handle Frustration (p.15). Throughout the journal, you'll find new ideas and tips, and hear the voices of people at different points of the



Suzuki triangle: Parent, Teacher, Child. I hope you'll find echoes of your own story, and inspiration for the journey ahead.

To those families who are receiving this journal for the first time, welcome! We're glad to have you join us. We trust that you'll enjoy learning more about Suzuki philosophy and practice, as well as catching a glimpse of what it means to be part of the inspiring and supportive New Zealand Suzuki community. Enjoy!

— Sarah Stark



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Cover: Heifetz Ensemble conducted by Sandy Reuning

Editor:

Typesetting and layout:

Administrative Officer:

Deadlines for 2017:

Advertising rates:

Sarah Stark: journal@suzuki.org.nz

Tessa White

May Lee: admin@suzuki.org.nz

e-newsletter 2: 4 August 2017

Spring Journal: 13 October 2017

Full page \$150 + gst

one-half page \$80 + gst

one-third page \$50 + gst

two-thirds back page, colour \$250 + gst

classified advertising free to NZSI members

The *New Zealand Suzuki Journal* is published by the New Zealand Suzuki Institute Incorporated

PO Box 633

Wellington 6140

www.suzuki.org.nz

The opinions expressed by contributors to the NZ Suzuki Journal are not necessarily those of the editor or NZSI. The editor reserves the right to edit and abridge articles.



President's Report

It is with great pleasure that I welcome Sarah Stark into the role of Journal Editor for this Winter edition of the Suzuki Journal, 2017. I am sure that you will all agree that Sarah has done a fabulous job making this edition an exciting and most informative must-read!

The New Zealand Suzuki Institute relies on its volunteers: people who give their energy, ideas and efforts towards our collective goal of building community, character and ability through Suzuki music education. I urge you to continually applaud and recognise the efforts of these people at every level within our organisation.

Training and information sharing is one way of encouraging and supporting our branch committee members in an effort to make their jobs a little easier. A fabulous training day for treasurers and delegates was held in February in the offices of Laurenson Chartered Accountants,

Wellington. Avril Hillind, our Honorary Treasurer presented a training session on the Xero accounting system. Membership database reporting, workshop registration and branch compliance were also discussed.

The 18 Suzuki volunteers who attended from all over the North Island had a most rewarding day socialising, exchanging ideas, networking and learning together. I have no doubt that this event has strengthened our organisation immensely by nurturing a feeling of belonging and collegiality between executives on our national and branch committees. I hope to make this type of information sharing and training event a regular occurrence within our organisation.

Finally, a huge thank you must go out to all our volunteers, parents, children and teachers in Suzuki nationwide. Without you all our organisation and the joy and happiness that the Suzuki method brings to children, parents and teachers throughout New Zealand would not exist. You are my community and my friends, thank you.

– Jennifer Chesterman





Teacher's Vice-President's Report

As members of the Suzuki Triangle we are constantly giving instructions and receiving feedback. There is no question that we are all lifelong learners. Dr Suzuki tells us that we all can learn, and that it happens at our own speed, in its own good time.

For myself I find it is during our Suzuki holiday activities that I am able to learn most. Removed from the strictures of regular domestic and work/life responsibilities I can really absorb the essential value of being part of the Suzuki Family. Workshops and camps provide a wonderful opportunity to network with teachers from all over the world, and share ideas and strategies. But of greatest value by far for teachers, is being able to spend relaxed, informal time with parents and children who are, for a short time, freed from rushing between commitments. It is in this context that we learn best about what makes our parents and children tick, and what is important for them. They, in turn, can connect with us at a human level.

Please don't underestimate the value of attending camps and workshops.



They inspire learning, affirm friendships and membership of our precious Suzuki community, and energise our teachers!

– *Sally Tibbles. Sally is the Associate Director of Music at St Cuthberts College, tutors Baroque flute and Studio Pedagogy at the University of Auckland, and is a Suzuki Flute teacher trainer.*





Teacher Training News

NZSI would like to welcome the following teachers who have recently applied to the NZSI Teacher Training Programme and commenced their Suzuki teacher training in April 2017.

Piano	Ben Gailer	Auckland
	Jeremy Wood	Hawkes Bay
	Natalie Wilson	Christchurch
Violin	Zarina Peries	Wellington
	Claire McSweeney	Wellington
	Karla Norton	Wellington
	Hayden Nickel	Wellington
	Lorenz Weston-Salzer	Christchurch
Flute	Simona Kristensen	Hawkes Bay
	Rosalind Langdon	Auckland
	Kathy Stewart	Bay of Plenty
	Jenni Mandeno	Auckland
	Clare Arthur	Auckland
	Kathryn Moorhead	Auckland

Congratulations to the following teachers who have recently been assessed and gained the following levels in the NZSI Teacher Training Programme from October 2016 to April 2017.

Level One	Piano	Felicity Baker	Wellington
Level One	Piano	Madeleine Crump	Wellington
Level One	Piano	Janelle Boles	Auckland

Teacher Training to date:

In April, the Auckland National Teacher Training workshop was held. This was a very successful training workshop with training in violin, flute, piano and guitar at various levels. The 'Introduction to Suzuki Philosophy' course was also presented. In total there were 29 trainees who took part. Napier also hosted Unit 3 piano with 5 trainees. Thank you to Auckland and Napier branches for their help and support in making this training possible.

Assessments:

The next date for applying for assessments is 15th October (for assessments from December 2017 to April 2018). All written work and observation hours must be completed and signed off by your most recent teacher trainer before applying.

For other training updates this year and enrolment forms, assessments or new applications for 'Entry into the NZSI Teacher Training Programme' please refer to the 'for teachers' pages on the website www.suzuki.org.nz or email Trudi Miles, NZSI Director of Teacher Training dott@suzuki.org.nz





Teaching the Child in Front of You

Keys to Success

One of my most important life lessons as an adult was to realise that being a Suzuki teacher is both incredibly rewarding and amazingly challenging, and that being a Suzuki parent was even more so. The following are a few fundamental concepts and ideas for parents.

Commit to your child's education and be present in it

Most successful people have parents who were committed and present in all aspects of their children's education and learning. If you feel that music is a vital thing you do in your family and that being a good musician is a fundamental part of your children's education, you are making a committed statement. This is wonderful, but your actions must support these beliefs. Commitment includes the promise to attend and be fully present in lessons, group classes and daily practice with your child. It means working to facilitate your family's schedule and lifestyle to make that possible, and working to create the positive and loving environment for your family that Dr Suzuki spoke of so passionately.

Dr Suzuki said, "Man is the son of his environment."

Develop different ways of positive, honest communication with your child

Work to develop different kinds of positive communication in practice through words and actions. John Kendall would often suggest a no 'no' lesson meaning that the word 'no' was not allowed. I use one-word reminders to limit words used in practice. A single word such as "Thumb" or "Up" or "Highway" when attached to a clear meaning and action can be really useful.

I often suggest a "no touching" practice or a silent section of practice with imitation, motion or picture cues to develop different types of communication and expand focus. Honesty is vital to trusted communication and success. Listen to your words and notice your actions. Praise your child's effort when they deserve it. Share your delight with their progress. If they can consistently depend on your honesty, they will learn to trust your word.

Dr Suzuki said, "With love, much can be accomplished."

Learn about your child's learning style and personality

Knowledge of learning styles can be very helpful in creating the best environment for your child. Observe: does your child tend to learn most easily by seeing (visually), by listening (aurally), or by doing or feeling (kinaesthetically)? Use this knowledge as a foundation for helping them learn and then gradually incorporate other ways of learning to increase their learning potential. Flexibility and creativity are crucial.

We all tend to teach as we most easily learn and we tend to teach as we have been taught. We also tend to parent as we have been parented. These tendencies guide our general instincts in parenting and in teaching. Understanding how we learn, and how our children learn, is helpful so that we can evaluate what we are doing and make adjustments. Our goal is to meet our child where they are at every age, rather than simply responding out of our own instincts.

Evaluating personality traits can be helpful as well. We should try to create practice based on their more obvious personality traits, but also encourage and develop less obvious attributes. For





example, a creative, holistic learner will often want to play straight through music from the beginning, and at the same time to play each piece in a different room, in a different tempo and with a different emotion. But this same child needs to gradually experience and incorporate unit practice, consistency in repetition, and stop and start memory work. The quiet, introspective child who loves the security and privacy of the practice room will need to learn to be outgoing and share their art on stage. Conversely, the outgoing child who loves to share with the world will need to learn to spend time alone honing their craft. All of these skills are necessary to be a musician and all are helpful in life. We must meet the child in front of us with the most intellectual, creative, intuitive and unique learning plan we can create.

Bring Your Best Self to Practice Sessions

Ideally we will approach daily practice with joy and excitement, but sometimes our busy lives get in the way. It is important to quiet our minds to truly focus on our child before we begin. If you are having a bad day try to change your mindset before practice. If things don't work well, be easy, forgive yourself and hug your child and try again the next day. Our children can also be different from day to day. Their emotions may come from a very different source than ours but what they feel is very real and very powerful. If they are physically growing, they are usually hungry, need sleep and may differ in how they learn or the pace at which they learn. Physical influences from too many cookies, a full moon, and not enough sleep affect us all.

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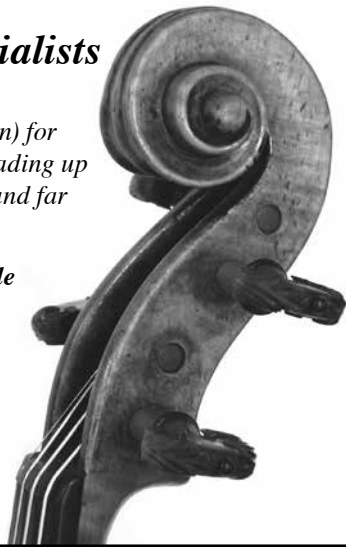
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"I am mentally preparing myself for the five-year-old mind. I want to come down to their physical limitations and up to their sense of wonder and awe." – Dr Suzuki

Keep communicating with your child's teacher

Communicate with your teacher periodically as your child grows and changes. If things at home aren't going as you had hoped, call and ask for new ideas to motivate practice, and for books and materials to read. Offer to pay for a consulting phone call or ask if you could use your child's lesson time so that you can learn new ways of practising, motivation, and engagement.

Schedule and commit to daily practise

Daily practice is one of the most important keys to success. Students who don't practise every day tend to "get stuck" and have trouble moving on. Progress is one of the key motivating factors in continuing to play and is directly tied to regular practice. With even a few minutes of daily focused practice, most students can grow. Progress is not only measured in number of pieces learned, but in how well each is played. Help your child to celebrate this progress by recording a piece he played a year or two ago on recital and compare his tone or his position or his vibrato development. Design a daily practice challenge with your teacher or studio and continue daily listening when playing just isn't possible.

Daily repetition is important for any high level of skill development, but focused or goal-oriented repetition is far more efficient. Repetition with a high level of accuracy and focus on artistry is the best of all. How we practise is how we will perform. Repetition with a meaningful reason is a huge life lesson in the pursuit of excellence.

"Only practise on the days that you eat."

– Dr Suzuki.

(He was always feeding us. I think he had a plan.)

Find the Fun in Practice

We play the violin. We don't work the violin. Children learn through play. Adults need it too! Remember the magical nanny, Mary Poppins. She said, "Play games! All sorts." Games of "Can you do this?" "Can you hear this?" "Can you follow me?" "Can you lead me?" "Can you do it three times without a miss?" "What about 5 times?" can change practice. Using imagery and creativity in posture, practice and musical performance is very powerful too. Games can evolve into individual practice challenges as they advance. I still do "Zero misses in practice" challenges as an adult. Einstein said, "Logic will get you from A to Z. Imagination will take you everywhere else."

Engaging the child is such an important part of learning. If a child is engaged in the process, motivation is easy. If you find something that works to help your child practise, hurray! but very often it will only work for a little while and then we have to go back to our most creative selves to find a way to delight, enchant and engage our child.

Plutarch said, "The mind is a flame to be lit, not a vessel to be filled."

Listen Every Day!

Facilitate daily repetitive listening to solo repertoire. Parents should listen too! We cannot help our children if we don't know the music well. There are a variety of ways to listen. For example, concentrated listening with no distraction in the car or before sleep, focused listening following along in the music, comparative listening to different recordings of the same piece,





background listening while they play or study, and finally exploratory listening to find different music that they like.

Listening becomes more important as students mature, but older students tend to listen to repertoire recordings less. While they can learn by reading music at more advanced levels, the music they are learning is usually longer and more complex. They are not only learning the notes but are developing an internal palette of tone colors and dynamics, articulations, and expression. The power of aural learning is rarely recognised in our society and certainly not in education. Society has learned not to listen. We read, we write, we cut and paste and we memorise, but do we truly listen?

Create a Music Community for Your Children and Your Family

Our children need a musical village in which to learn and grow! The power of the peer group is phenomenal and becomes more important as they grow older. Developing a musical community for our children is not only the job of the teacher. Studio groups, group classes, school or community orchestras, and tour groups can provide good foundations for community.

If you are lucky, you will live in an area with strong orchestra programmes in the schools and community. Students need a community of musical peers. Even one or two friends who are committed to music makes a difference. A casual chamber music programme can be of immense motivation to play and play well. There are more and more compatible ensembles for musicians that allow any grouping of instruments to play together. Parents can absolutely facilitate this!

Practice Performing

Musicians communicate and share our art through performance, but we cannot learn to perform if we do not actually perform. Learning to perform is a different skill from learning to play. All musicians need to develop the comfort and ease and most importantly find the pleasure and excitement of performance. Musicians need multiple performances of the same repertoire to truly be at ease with a piece.

End each practice session with a performance of a well-known piece. The student can play part of a piece if it is long, but no stopping and starting is allowed and only applause and appreciation is allowed afterwards.

Casual home concerts for solo and small ensemble development are fundamental. Teachers should be told a home concert is occurring and be invited, but don't necessarily have to be present for the experience to be a valid one. Once a parent or child can tune the instrument, home concerts are easy to arrange. Students can play solos with or without accompaniment. Review concerts are great experiences. Everyone plays a newer piece and a review piece from a book or two earlier.

Group performances are easy to arrange if students have a solid list of review repertoire. Group performances fall into two categories: casual and more formal. If the audience will be silent while listening to the group it is a formal concert and requires more care and preparation. If the audience will be passing by or the group is in the background students can often just come and play. Both are valid. Parents can be instrumental in helping to arrange and facilitate both casual and formal performances. If the teacher chooses "performance review repertoire"





for a season for students, most of the preparation will be done in lessons and group class. Again, older students can learn second or third parts adding depth to the ensemble experience and re-energising their commitment to the group and performance. Most teenagers need the three “P”s of practice, peers and performances to stay committed and involved in music.

Your role as a parent will evolve

The role of a Suzuki parent will change as your child grows. When they are small, you begin as the Hands-on Home Teacher in charge of every aspect of learning and practice. Over time you move from Practice Boss, to Efficient Secretary, to Chief Chauffeur and Staff Assistant and finally you become President of Your Child’s Fan Club. This evolution is natural and its change guides children to being confident and independent musicians and people. Every relationship is different but all relationships will change.

“You won’t remember all the times your dad held the handlebars of your bicycle. You will remember the day he let go.”

– L. Shenazy

Remember why we study music

The gift of music is a vital and valuable present to give your child. Studying music with our children is also one of the best ways to discover how he or she learns and thus be able to help them with other aspects of their education. Einstein said, “We go to school to learn how to learn.” A small percentage of children learn to play music. Most adults wish they had.



Winifred Crock

The study of music is unique in its influence on our growth, development and emotional well-being. It is vital to brain growth and development. The artistic and emotional components of music also make study vital. There is no academic pursuit that requires the same complex mental processes that are inherent in learning to play an instrument.

“The real essence of art turned out to be not something high up and far off— it was right inside my ordinary daily self. If a musician wants to become a finer artist, he must first become a finer person.” – Dr Suzuki

– Winifred Crock has a violin studio and is the retired Director of Orchestras at Parkway Central High School in Missouri, USA. She writes often for the Suzuki Association of the Americas and has received numerous teaching awards.





The Suzuki Early Childhood Experience

Suzuki cello teacher, Emma Goodbehere, saw Suzuki Early Childhood Education in action for the first time at the International Suzuki Convention in Melbourne in 2010. She was so inspired by the way Suzuki philosophy had been applied to education for infants and toddlers, that she quickly made two further trips to Australia to take part in ECE training with Emma O'Keefe. And when the NZSI invited Dorothy Jones, the Canadian who founded Suzuki ECE at the request of Dr Suzuki in 1985, to run a training course in New Zealand, Emma took part in that, too. She's never looked back.

"I absolutely believe in it," Emma says. The Early Childhood classes build a beautiful and positive community among the parents who attend, and give the children an encouraging environment in which they experience joy and grow in

confidence. While many children go on to learn an instrument through the Suzuki method after graduating from the classes, all children benefit throughout their lives from the learning foundation that is laid in the preschool years.

There are seven Suzuki concepts upon which every Suzuki Early Childhood class is built;

- ♪ Every child can
- ♪ Ability develops early
- ♪ Environment nurtures growth
- ♪ Children learn from one another
- ♪ Success breeds success
- ♪ Parental involvement is critical
- ♪ Encouragement is essential

These concepts encourage parents and teachers to work together to create a nurturing and encouraging learning environment for the children in the class. Parents model all the activities for the children without any pushing or pulling, and each child is invited to imitate. Each class has children at different ages and developmental stages, and in the same way that the parents and teacher are role models for the children, children also learn from one another, and become mentors for new or younger children.

'Environment nurtures growth' and it is the unique environment of calm and quiet in the Suzuki Early Childhood class which provides the foundation for all learning. The environment allows children to watch and listen without distractions, and then to participate in the classes with greater confidence and ability as skill grows over time. Calm encourages listening, focus and self-control.

Emma Goodbehere





The Suzuki Early Childhood programme consists of folk songs and rhymes with elements of rhythm, melody and dynamics gently woven through. Xylophones, drums and voice are the instruments for the class, and the programme includes two hour-long classes. This means that when a child attends a class weekly, they will experience the classes repeating in an alternating fashion, with each class being a repetition of the one they had a fortnight earlier. As Dr Suzuki said, "Knowledge does not create ability. Knowledge plus 10,000 repetitions creates ability." Repetition creates mastery, which leads to increased self-esteem and the confidence to attempt the next challenge.

Children love the repetitive nature of the classes. Because they know what is going to happen next, they feel safe and confident. Parents receive a CD of the music from the classes and are encouraged to play it at home, and to practise the skills learnt from class with their children. For each child, the repetition enables growth in skill, so as they grow, their experience of the repertoire deepens. In the Suzuki Early Childhood class, children are growing musical ability as they develop sensitivity to rhythm, pitch, and dynamics. They learn to sing in tune, hold a beat and move to music. They develop social skills such as sharing, turn-taking and greeting each other, and through the rhymes they develop language skills and numeracy.

For the children, it's a fun and joyful experience. But what about for the parents and teacher?

I met up with Emma Goodbehere to ask her. Emma teaches Suzuki Early Childhood *Let's Twinkle* classes in Wellington three times a week. "I continue to be surprised by how enjoyable it still is to sing 'Insy-Winsy Spider' with the kids after doing this for seven years," Emma laughs. "Watching the



Anna-Marie and the little music box

children's growth in the space of a month - or a week - is very rewarding."

Emma's own musical journey didn't begin with a Suzuki Early Childhood class, but with a rich musical home environment. Emma's mother, Ann Goodbehere, is a violin teacher, and it was when Emma was four, and her older sister six, that Ann began exploring how she could teach the violin to her own children. It was when attending a Suzuki workshop that she realised she had found what she was looking for. She began the journey of training as a Suzuki teacher, and teaching her children the violin. But it was at the age of ten that Emma left the violin to take up the cello, under the care of Suzuki teacher Anne Werry. "And that was it!" Emma says. "I loved it."

At the age of sixteen, things changed for Emma. Her teacher moved overseas and passed a handful of her students to Emma to teach. So began Emma's career as a music teacher. "I'd always wanted to be





a teacher. For a time I had wanted to be a school teacher, but I loved the experience of music teaching.” “Is every day, every lesson, different?” I ask. “Every moment!” laughs Emma, “because every child is different.”

After her lessons she would talk to her mum about what had gone well, and what hadn’t, and would get advice on what to do better next time. And she quickly began her official Suzuki teacher training with Sally-Anne Brown, along with a group of other new Suzuki cello teachers. Having a group of people to do the teacher training with was an amazing encouragement and motivation, says Emma. It helped her to complete all her Suzuki cello teacher training in 2009 after ten years of study.

Fundamental to these classes is the belief that ‘every child can’. “Part of my role as a Suzuki Early Childhood teacher,” says Emma, “is to help parents believe

this for their child, and to recognise the learning that happens in each class.” She encourages parent and child, and praises success at every level. And parents are encouraged to journal at the end of each class to document the learning that they have observed. “Success breeds success” so when parents and children feel successful, the foundation is laid for new participation and new learning.

ECE teacher training is being offered at the Wellington branch Spring Workshop (October 1-4), so if you’re interested in becoming a Suzuki Early Childhood teacher, contact Emma for more information: lets.twinkle@gmail.com.

If you’re interested in Suzuki ECE classes for your preschooler, in Auckland contact Anna-Marie at suzukicelloacademy@gmail.com, in Hamilton email Catherine at cpolglase@vodafone.co.nz and in Wellington contact Emma at lets.twinkle@gmail.com.

– Sarah Stark

Catherine Polglase teaching an ECE student





Helping Children Handle Frustration

An article from Winning ways, strategies for Suzuki Parents. Printed with permission of the publisher, Suzuki Association of the Americas Inc.

Frustration is common in children and adults. It slows progress, creates stress, and blocks communication. For most children, frustration accompanies certain specific tasks or situations, but for children with special needs, frustration is all too often a demoralising fact of life.

Many parents turn to Suzuki music education hoping that the loving acceptance of Dr Suzuki's philosophy will offer a respite from the frustrations that fill the lives of their children. Unfortunately, without special care, a family accustomed to frustration will find it creeping into the music practice times despite the best intentions.

What follows is an assortment of techniques, gathered over years of working with easily frustrated children, that parents and teachers can use to help prevent or release frustration. For the most part, these are useful both in the formal lesson and in the home practice.

Preventing frustration:

Break each task into very small steps. Most children become frustrated if they feel their goals are unreachable. Children who are easily frustrated especially need to have tasks broken down into very small, reachable goals. In general, if the child plays a number of repetitions about equal to their age with no real progress, the task needs to be further simplified.

Count attempts. When helping the child with repetitions, count every attempt





toward the total, not just the ‘perfect’ ones. This way the child can clearly see the goal and predict when the task will end. At some point, begin to count successes, such as, “You played this ten times, and one time was perfect.” Resist adding “Tomorrow you can try for ten perfect ones.” Success will come with careful repetition, not by setting time frames.

Phrase expectations carefully. The child with low tolerance for frustration often cannot handle broad and inconclusive statements such as, “Please bring this back next week with the first four teaching points perfect.” Try asking the teacher to use statements like, “Here is the first teaching point. When you have it under your fingers, you may start on the next spot.”

Take breaks. Try to take mini-breaks before any frustration sets in. Have snacks close by and develop the habit of pausing after every difficult task to pop in a couple of raisins, or offer a sip of juice. Or stop for a hug. Or cuddle a stuffed animal for a moment, if the child is at that age. Some children need a physical change – try giving them a piggyback ride one time around the house. Many children enjoy short assignments such as “go and find your Dad and tickle his ankle without saying a word.” After a while, you will be able to space the breaks further apart without frustration slipping in. Please remember these breaks are not earned, nor are they rewards – they are simply what the child needs in order to handle the challenges of the lesson or practice!

Remove time pressure. It is important for the easily frustrated child to be relieved of the stress of deadlines. If there is only a short time available for practice, perhaps it is the day to review pleasurable pieces instead of working on new material. If you know you have an unusually busy week

coming up, mention it to your teacher. Most teachers would be happy to have students spend a week polishing and reviewing.

Acknowledge the difficulty. When the teacher assigns a particular teaching point, be sure both you and your child know exactly what makes it difficult. Is it a bowing problem, or the first time the fingers have had to move this way?

Children with low tolerance for frustration need this information. When the spot is polished, the student will feel a real sense of accomplishment.

Track progress. Always reinforce the path of success. Keep a record of what is going well or has improved. If you also keep track of what still remains to be fixed, make sure this list is much shorter than the list of successes.

Stop when the goal is reached. Music teachers can always, always, find ways to improve even the most polished performance, which can lead easily frustrated children to feel the task will never end. When a child nears completion of a piece, make sure she has a list of exactly what will be expected to reach a polished state. Ask the teacher for concrete objectives, such as “Taper the bow releases in each mezzo-forte ending” instead of “Phrase musically.” When the objectives are met, STOP! After allowing the child to play the piece for a while, you can then place it in the review status with one point to improve each week.

Take vacations. Don’t hesitate to give a spot a rest for a few days or even a few weeks. Since frustration is such an unpleasant sensation, children often begin to hate that which frustrates them. If you shelve a teaching point for a while, you may find that upon return, the child has a new perspective or added maturity to bring to the point, and will reach success quickly.





Sometimes, it may be necessary to take a vacation from an entire piece, restricting the child from playing the piece for a period of time – perhaps several weeks. During this time, the child works on something different in addition to his normal review and theory assignments. This helps the child feel he is still progressing. After such a break, the child feels refreshed and can approach the piece with renewed enthusiasm.

Keep your word. It's tempting to ask the child to play "one more time," especially when they seem to be on the verge of succeeding. Resist! In overcoming frustration, it is much more important to develop a sense of trust and predictability than to succeed in one small musical task.

Releasing frustration

Identify: Explain frustration, and tell the child when you see it building. Many children feel the awful effects of frustration without knowing what they are feeling. Let them know you take the frustration seriously and will help them to manage it.

Quantify: "Just how frustrated are you?" This question elicits giggles and a sense of release for many children. Have your child show you her frustration level on a yardstick. Or make a friendly analogy such as, "Are you as frustrated as an ant trying to move a chocolate chip or a chocolate kiss?" And once she has determined her level of frustration, ask, "Can you plough through that much frustration, or should we stop here for today?"

Follow through to the ridiculous. Many children feel powerless to deal with the frustrations once they build. You can give them power by helping them make the frustrations look silly. Many children are surprised when asked to draw a picture of their frustration, but once they do, we have

a powerful tool for managing it. When the first signs of frustration develop, you could put the picture on the ceiling, or under the chair – anywhere it can't "bother" the child. This picture becomes a great visual symbol for the mental process of banishing frustration.

Emergency intervention

If your child has already experienced music learning as highly frustrating, you may at first need to take some drastic steps. My favourite intervention is to strictly limit the length of the home practice for a while. Depending on the child's age, he may be allowed anywhere from two to five minutes per day for the first week. This is an absolute limit – when the timer rings, the practice is over! He is under no circumstances to play even one note longer. Even the most frustrated child can manage a two minute practice, and the predictability is comforting. The lesson length can increase by a few minutes each week, incorporating the strategies above until the child learns that frustration does not have to be part of their music learning. And at some point, children almost always ask if they can please practise longer! (The answer is a qualified "yes.")

Freedom from frustration

Some of these strategies are cumbersome, some seem to go against the grain of common educational practice, and all require thoughtful consideration. But what great rewards await: when children know we will help them deal with frustration, they develop great freedom in their learning. This freedom allows learning at the child's own best pace, to the child's best ability. As parents and teachers, we can give each child this incredible gift – the freedom and joy of frustration-free music!

– Cheryl Cornell





Easter Mini-Workshops

Heifetz Ensemble visit Auckland and Wellington

In 1964 Sanford and Joan Reuning heard an ensemble of child violinists from Japan give a concert in Philadelphia. These children were pupils of the legendary violin teacher Dr Suzuki. Sandy was already a violin teacher, but the beauty of the children's playing so impressed him he went to Japan to learn from Dr Suzuki himself, and with his wife Joan has dedicated his life to spreading the Suzuki message: "Beautiful tone, beautiful heart." The Reunings established Ithaca Talent Education in Ithaca, New York State, to offer Suzuki music instruction in violin, viola and cello.

First violinist of the New Zealand String Quartet, Helene Pohl, is a graduate of Ithaca Talent Education, and it was her connection

Auckland and Ithaca students enjoying some time together at KiwiYo (Santi is centre front and Basti is in the far right corner)

to the Reunings that led to their recent visit to New Zealand in the April school holidays. They brought with them the Heifetz Ensemble, a group of teenage violin students, giving concerts and coaching Suzuki students at mini-workshops at St Cuthbert's College in Auckland and Wellesley College in Wellington.

A total of 139 students attended these mini-workshops, where they learnt in small group and ensemble settings. The Suzuki community had a wonderful time hosting the Ithaca group, sharing music, food and social events. Concerts were held on each evening of the workshops: on Waiheke Island, in Takapuna, in Kelburn and in Lower Hutt. The programme featured music by Dvorak, Kreisler, Stravinsky, and Elgar, and was stunningly beautiful. A particular highlight for our senior Suzuki students was joining the Heifetz Ensemble for the final three items of the concert.

— Sarah White





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The Romano brothers' experiences with the Heifetz Ensemble

I first heard about the Ithaca Tour Group at a lesson where my teacher Rachel Braly excitedly mentioned they were coming over, and that they were participating at an Easter Workshop. I got so excited and couldn't wait for the workshop to come - until my parents pointed out that there was likely a clash with the camping trip we had booked since December. My heart sank. I would rather go to the workshop than go camping. I asked my Dad and Mum if they could just leave me behind so I could join the workshop. Twice. Thanks to Ohana - 'Ohana means family. Family means no-one gets left behind' - off camping I went. I couldn't even bring my violin because we were staying in tents and with Cyclone

Cook approaching, my parents did not want to risk damaging my violin.

Come Easter Monday, I was all packed and in the car ready to go before anyone else in my family. And big thanks to them, we were all able to leave the camp site way before check out time. We made a dash back home for my violin and made it to the workshop group class just in time.

Group class with Kirsten was fun and challenging at the same time. She made us play Vivaldi in A minor with our bows upside down. And then, she made us play it while we were turning around or standing on one foot. The focus for that day was 'Sequence,' when there is a repeat of the melody in a piece, except that it is either played higher or lower. It was fun looking for where this occurred in the pieces we played and exploring how we could play the sequence differently. This was true





when it was time for us to play the Bach Double and I thought I had it sorted out until she started swapping players from the first violin and second violin! I really enjoyed the challenge of swapping parts. The next day we played the 'violin chain' where players formed a long line and one played the bow on the next person's violin with that person holding on to the chords.

Then came time for the concert. Sandy rehearsed the Bach Double with us. During practice, he taught us about being aware of what's going on in the piece and knowing when we should make the part we are playing stand out. We also practised how fast to play the piece. Before long, the time came for us to play, with Kirsten taking the lead. The music just came out so beautifully. There is this great feeling I just can't explain at hearing it, and knowing that at that moment I am playing it with everyone, including the Heifetz Violin Ensemble. It was the best I've ever heard the Bach Double played. I wish the piece went on for longer. I could have played all night!

You could tell we Kiwis weren't ready to say goodbye to our newfound Ithaca friends at the end of the concert. We jumped at the chance to go out for frozen yoghurts, extending our time with them. I am very thankful to have met them, and had the opportunity to learn from Sandy

and Kirsten and play with the Heifetz Violin Ensemble. They have encouraged me and my brother to want to study more and practise more - if only so that we get the chance to play pieces with them again. I really hope to see them again someday. I'm not too sure if the plans of visiting New York will push through, but I am starting to save my own money for the trip!

– *Santi Romano*

At first I was nervous. I had heard so many good things about the group from my family that I didn't know if I could keep up, let alone play with them. Hearing them play was amazing, as they possess a high level of skill which I hope I will have when I get older. When I talked to them I found out that they come from a town called Ithaca in New York State. When we played the Bach Double it was fast and precise and it sounded very professional. The teachers who came with the American students were very enthusiastic when they played, demonstrating a massive amount of skill while adding emotion to the piece. I remember one of the teachers moving around a lot as the piece progressed, emphasizing the dynamics and overall mood of the current phrase. Playing with the Ithaca students was a great experience and I hope more events like this happen again.

– *Basti Romano*



Teacher Registry 2016-2018

Categories within the registry:

R - Registered - Completed Level 1 or above assessment (or equivalent)

PS - Provisional Status - Currently undertaking Level 1 training

Northland

Dora	Harkness	R	Piano
Dora	Harkness	R	Guitar
Victoria	Harkness	R	Violin

Auckland

Tierney	Baron	PS	Cello
Sally-Anne	Brown	R	Cello
Margaret	Cooke	R	Cello
Natarani	Witten-Hannah	R	Cello
Louise	Inglis	R	Flute
Helen	Lee	R	Flute
Vicky	Williams	R	Flute
John	Flameling	R	Guitar
Lih	Reng Foo	R	Guitar
Sasha	Witten-Hannah	R	Guitar
Janelle	Boles	R	Piano
Yvonne	Cave	R	Piano
Fleur	Chee	R	Piano
Cherry	Ginever	R	Piano
Bella	Gutnik	R	Piano
Rosemary	Hardy	R	Piano
Helen	Kapma	R	Piano
Linda	Kerr	R	Piano
Elizabeth	Lau	R	Piano
Clare	McCormack	R	Piano
Eileen	Moy	R	Piano
Hazel	Roggen	R	Piano
Jessica	Alloway	R	Violin
Rachel	Braly	R	Violin
Charmian	Clarkson	R	Violin
Emma	Dann	R	Violin
Simon	Griffiths	R	Violin
Annabel	Harrison	R	Violin
Fiona	Haughton	R	Violin
Rosana	Houthuesen	R	Violin
Miranda	Hutton	R	Violin
Tatyana	Lanshikova	PS	Violin
Ailin	Liew	R	Violin

Gabrielle	McClean	R	Violin
Graham	McPhail	R	Violin-
Joachim	Neupert	R	Violin
Milly	Rout	R	Violin
Alison	Salmons	R	Violin
Stacey	Shuck	R	Violin
Mary	Watson	R	Violin
Felicity	Wooding	R	Violin

Bay of Plenty

Therese	Ahlers	R	Cello
Adrienne	McCarthy	R	Piano
Vicki	Reid	R	Piano
Anneli	Ahlers	R	Violin
Robyn	Denize	R	Violin
Stephanie	Strong	R	Violin
Val	Thorburn	R	Violin

Hamilton

Martin	Griffiths	R	Cello
Christine	Griffiths	R	Piano
Erica	Colbert	R	Violin
Kerry	Langdon	R	Violin
Trudi	Miles	R	Violin
Bev	Oliver	R	Violin
Catherine	Polglase	R	Violin
Christine	Polglase	R	Violin
Sharon	Stephens	R	Violin
Rebecca	Whalley	R	Violin


Hawke's Bay

Susan	Barham	R	Flute
Jennifer	Chesterman	R	Flute
Jan	Beck	R	Piano
Helena	Kerr	R	Violin
Marian	Stronach	R	Violin

Wellington

Emma	Goodbehere	R	Cello
Felicity	Baker	R	Cello



													
Felicity	Baker	R	Piano	Naomi	Harmer	R	Cello						
Carol	Baker	PS	Piano	Kerry	Murphy	R	Cello						
Mary	Barber	R	Piano	George	Hendry	R	Guitar						
Gillian	Bibby	R	Piano	Jane	Doig	PS	Piano						
Madeleine	Crump	R	Piano	Aimee	Newton	PS	Piano						
Pamela	Hancox	R	Piano	Deborah	Williams	R	Piano						
Ruth	Page	R	Piano	Amalia	Drain	R	Violin						
Ingrid	Palmer	R	Piano	Lorraine	Horton	R	Violin						
Marilyn	Petrie	R	Piano	Anne	Lardner	R	Violin						
Jenny	Powell	R	Piano	Lois	McCallum	R	Violin						
Margaret	Sime	R	Piano	Nicola	Smith	R	Violin						
Diane	Stevens	R	Piano	Nikki	Wells	R	Violin						
Konstanze	Artmann	R	Violin				Dunedin						
Eric	Baker	R	Violin	Beverley	Dwan	R	Violin						
Lynette	Carson	R	Violin				Gore						
Jenni	Champion	R	Violin	Helena	Sowinski	R	Piano						
Lynley	Culliford	R	Violin	Helena	Sowinski	R	Violin						
Alison	Eldredge	R	Violin				Greymouth						
Hilary	Ferral	R	Violin	Marinette	Berkeljon	R	Violin						
Ann	Goodbehere	R	Violin	Marinette	Berkeljon	R	Piano						
Ahna	Jensen	PS	Violin	Marinette	Berkeljon	R	Piano						
Rupa	Maitra	PS	Violin	Marinette	Berkeljon	R	Cello						
Marise	McNeill	R	Violin				Invercargill						
Heather	Miller	R	Violin	Glynis	Thomson	R	Piano						
Mary	Taylor	R	Violin	Ingrid	Lindsay	R	Violin						
South Island						Motueka/Nelson							
			Alexandra			Katie	Dey				PS	Piano	
Cushla Ann	Kelly	R	Piano				Katie	Dey	PS	Violin			
			Christchurch			Oamaru							
Elizabeth	Brown	R	Cello				Helen	Beckingsale	R	Violin			



Graduation List October 2016

Piano

Level 1

Lily Jarette	<i>Christine Griffiths</i>
Niamh Shannon	<i>Deborah Williams</i>
William Rosie	<i>Fleur Chee</i>
Pam Norris	<i>Fleur Chee</i>
Lehka Gupta	<i>Fleur Chee</i>
Darshan Singh	<i>Fleur Chee</i>
Juliet Nasrabadi	<i>Fleur Chee</i>
Michelle Leong	<i>Fleur Chee</i>
Joseph Scott	<i>Glynis Thomson</i>
Jocelyn Ho	<i>Grace Nicholson-Symes</i>
Keding Bao	<i>Hazel Roggen</i>
Evelyn McIntosh	<i>Rosemary Hardy</i>

Level 2

Jadyn Leon	<i>Eileen Moy</i>
Joy Wang	<i>Fleur Chee</i>
Francesca Elisara	<i>Fleur Chee</i>
Michelle Leong	<i>Fleur Chee</i>
Maia Barclay	<i>Fleur Chee</i>
Joseph Scott	<i>Glynis Thomson</i>
Josephine Annabel Deady	<i>Grace Nicholson-Symes</i>
Hansen Cao	<i>Hazel Roggen</i>
Keding Bao	<i>Hazel Roggen</i>

Level 3

Michelle Leong	<i>Fleur Chee</i>
James Brown	<i>Glynis Thomson</i>
Asha Oosthuizen	<i>Glynis Thomson</i>
Alexander Lindsay	<i>Glynis Thomson</i>
Theodore McIntosh	<i>Grace Nicholson-Symes</i>

Level 4

Annalise Wong	<i>Hazel Roggen</i>
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Level 5

Dillon Nickel	<i>Margaret Sime</i>
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Viola

Level 2

Morgan Awatere-Madden	<i>Marian Stronach</i>
-----------------------	------------------------

Level 3

Ella Warren	<i>Lois McCallum</i>
-------------	----------------------

Violin

Level 1

Daniel Manning	<i>Annabel Harrison</i>
Vesta Rouff	<i>Annabel Harrison</i>
Theodore McIntosh	<i>Annabel Harrison</i>
Sasha Harwood	<i>Anne Lardner</i>
Imogen Gilbert	<i>Gretchen Anderson</i>
Joseph Ke	<i>Lois McCallum</i>

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Milika Perry	<i>Lois McCallum</i>
Annalise Lagrada	<i>Lois McCallum</i>
Jolin Hsu	<i>Lois McCallum</i>
Jasmine Norton	<i>Marian Stronach</i>
Charlize Glanville	<i>Rachel Braly</i>

Level 2

Hamish Preston	<i>Amelia Taylor</i>
Isabella Finan-Jenkin	<i>Annabel Harrison</i>
Pippa Anderson	<i>Anne Lardner</i>
Claire Keys	<i>Emma Dann</i>
Nina Taylor	<i>Emma Dann</i>
Amanda Yu	<i>Emma Dann</i>
Ellie Zhang	<i>Lois McCallum</i>
Alina van Nieff	<i>Lois McCallum</i>
Sasha Harwood	<i>Lois McCallum</i>
Richard Yeoh	<i>Lois McCallum</i>
Matthew Jayden Soeters	<i>Lorraine Horton</i>
Indiana Alin Williamson	<i>Lorraine Horton</i>
Jasmine Norton	<i>Marian Stronach</i>
Imogen Hosford	<i>Marian Stronach</i>
Emilia Yip	<i>Milly Rout</i>
Benedict Thomas	<i>Rachel Braly</i>

Play-in at Hawke's Bay workshop

Level 3

Flynn Bunter	<i>Lois McCallum</i>
Beck Faloon-Cavander	<i>Lois McCallum</i>
Ocean Faloon-Cavander	<i>Lois McCallum</i>
Jenna Howell	<i>Lois McCallum</i>
Benjamin Ming Jie James Yang	

	<i>Lorraine Horton</i>
Jasmine Norton	<i>Marian Stronach</i>
Isaac Thomas	<i>Rachel Braly</i>
Madison Old	<i>Rebecca Whalley</i>

Level 4

Juliet Park	<i>Lois McCallum</i>
Andrew Brunt	<i>Lois McCallum</i>
Jerry Hsu	<i>Lois McCallum</i>

Level 5

James Anderson	<i>Lois McCallum</i>
Mathew Gacsal	<i>Lois McCallum</i>
Imogen Park	<i>Lois McCallum</i>
Esther Chung	<i>Lorraine Horton</i>

Level 6

Amy Kelly	<i>Lois McCallum</i>
Cameron Batchelor	<i>Lois McCallum</i>
James Drury	<i>Lois McCallum</i>





Suzuki Camps – Where’s the Fun in That?

Ten-year-old Zachary Thirkell and his eight-year-old sister, Nadia, are learning Suzuki piano. Their mum, Vicki, was introduced to the Suzuki method five years ago through the enthusiastic recommendations of friends. She gave it a try, and was hooked. Routines of music practice and listening were established. They began participating in Suzuki concerts and making the most of other performance opportunities, and attending workshops.

But until January this year they had never been to a Suzuki camp.

I met up with Vicki in a Wellington cafe and asked her why. “People were always saying that camps were fun, but I couldn’t see how that could be true,” she says. She had considered attending a Suzuki camp before, but the financial cost, coupled with the need to take three days’ leave from work, had held her back. Also, she felt exhausted at the thought of spending hours inside each day reviewing and polishing pieces of music that they already knew. “Where’s the fun in that?” she said.

But when two good friends said that they were going, and invited Vicki to set up camp and do meals with them, she reconsidered. And despite the unseasonably cold nights, the rainy days and the howling gales that rocked her little caravan, the experience really was fantastic. “The kids just had fun all the time!” They swam in the pool, explored Rathkeale College’s expansive grounds, hung out with old friends, formed new friendships, and thrived in the musical environment.

Instead of the children feeling tired from the work of group lessons, masterclasses and ensemble or enrichment classes, they were energised and keen for more. Independent of their teacher, the children in Nadia’s

masterclass found a place to practise together after their classes so they could perform an extra item in the play-out.

The concerts were a special highlight. Zachary and Nadia loved the challenge and satisfaction of performing at camp. They were well prepared for their concert performances, and were so proud of their accomplishments. A highlight for Zachary was performing on Concerto Night. The opportunity to dress up and play the piano with an orchestra was an amazing experience for him. These concerts also gave them the opportunity to hear their string friends playing. As piano students, they hadn’t seen many Suzuki string performances, and they loved being part of that.

For Vicki, it was special to watch her kids’ confidence grow. The input her kids received from the teachers, and the insights she gained from sharing ideas and experiences with other parents was invaluable. And she still reflects on what she learnt from Winifred Crock’s parent talk. “Winifred asked ‘Who am I today? Who is my child today?’ and encouraged us to reflect on what we’re each bringing to our practice times.” When Vicki or her children are tired and not in the best mood for practising, she reminds herself of this. “I don’t have to be the perfect Suzuki mum every morning, and my kids don’t have to be perfect Suzuki kids every morning. We’re enjoying music, we’re learning and we’re growing - and that’s what counts.”

They all came away from camp inspired. “So, do you think you’ll go back to camp next January?” I ask. “Definitely,” Vicki says with a grin, “and I recommend the same to absolutely everyone!”

– Sarah Stark



Branch News *South Island*

For the third year running the South Island Suzuki Summer camp successfully stationed itself at Craighead School in Timaru. With the sun shining we confidently pitched our tents on the playing field and parked up for the next five days. A repeat of the first night from last year, where we slept in the gym, felt highly unlikely. Perfect. We were off to a great start!

The South Island branch is currently going through a change of the guards. Tessa Grigg, who has done an outstanding job of “making camp happen” walked closely beside Sarah Newman, who bravely took up the challenge of being the key organiser. We sincerely thank both of you for the hours poured into the multitude of decisions that get made prior to the start date! Huge gratitude to you both.

Camp, for me, was a somewhat different experience as I was no longer there simply as a Suzuki parent. Acting for the first time as chairperson brought all sorts of new

experiences, conversations and connections that come as part of the ticket. Thanks goes to those around me who supported me through it all.

As always camp brings together a huge mix of rich opportunities for our children. I’m forever grateful for the creativity and the “going beyond the music” that the tutors bring to the lessons. Toni has got to be the master of this, and the moments where I see her scanning the room for objects to demonstrate a teaching point always have me sitting up in my chair. The skipping rope demonstration of a harmonic springs to mind.

One highlight for camp has got to be the hilarity generated by either supporting or participating in George’s well run Fun Concert. It puts a smile on my face just thinking about it! This year we had an outstanding performance of the Bohemian Rhapsody, with Lucy, Jess, Emma and Toni giving us the best of what they have. The

The TUMSS team





The Camp orchestra in dress rehearsal

music stirred us all including Sasha who gave us his own performance on the side - GO SASHA! Melanie once again pulled out a great idea with a TUMSS Team (the Timaru Underwater Mothers Synchronised Swimming Team) who doggedly demonstrated their moves. Being part of it gave me the rare opportunity of painting my nails and wearing make-up - that was fun! Thanks goes to ALL the groups for putting themselves out there, especially to Felix and Harry who together provided much laughter for us all. The Suzuki Parent Support group was priceless.

Another of my favourite camp moments is coming together for the Parent Talk. Sheila Warby accepted the invitation to inspire and encourage us all with a talk entitled Review – Your Secret Weapon. Sheila reminded us of the cleverly crafted succession of pieces that Dr Suzuki has put together and how potent the repetition of one skill in an earlier book has on pieces further down the track. Sheila's book *With*

Love in my Heart and *a Twinkle in my Ear* is overflowing with wisdom and inspiration for parents at any place along the journey, and is a highly recommended read.

As I'm sure happens with all branches, tutors and families come to the end of their Suzuki journey as they know it and, certainly for the South Island branch, it felt like we were saying goodbye to some of our community that have definitely walked the distance. Once again I'd like to say a huge thank you to these members for the part they have played over the years in helping to keep Dr Suzuki's vision alive. Thank you so much.

So, after five days of eating, sleeping, and breathing music together we departed once more with hearts overflowing, friendships deepened and looking forward, as ever, to the next opportunity to come together and celebrate the gift we have in music. Till next time!

– Kate Anderson





Branch News *Wellington*

The 2017 Wellington Summer camp was held again at Rathkeale College - a perfect, peaceful campus north of Masterton. As usual there were weather warnings bad enough for contingency plans, but in the event it was just a bit Wellington-windy, really. Nothing was destroyed; on the contrary, the pervasive ambience was tranquil and positive, as ever, and a lot of fun.

My personal highlights are the evening concerts. They're all good, and it's reassuring to see the progress over the years from the littlest to those at their last camp; but the senior recital, in particular, always provides some memorable performances. And some memorable introductions, thank-you Connor!

Senior recital night: to my left is a block of younger children, excitedly waiting to listen, not to play tonight. In front of me are the performers for the evening - all well prepared, in blacks and starched whites, and excitedly (but definitely nervously) waiting to perform. The older cohort are about to inspire and encourage the younger cohorts. And all of them are surrounded by supportive parents, grandparents and teachers. This, I think, is one of the most powerful aspects of Suzuki, and the summer camps in particular.

At the next evening's Musical Extravaganza, it's the younger kids' turn to dress up - their block on the left is now a wall of excitement and anticipation (and no nervousness) as they wait to play in their ensembles.

As well as the usual five ensemble groups, Graham McPhail also took a Baroque performance ensemble, playing a sprightly first movement from a Concerto by dall'Abaco. Ensemble 2 played the first movement of Dag Wiren's Serenade, and Ensemble 3 a selection of movements from Warlock's Capriol Suite.

The last evening concert was also time to say some sort of goodbye to 13 senior students, for whom this may be their last camp for a while. They read and played a moving tribute to their teacher, Lynley Culliford.

As usual, a large and well-honed team worked hard to put this all together. Special thanks are due to Sarah White and Tracey Priest for their job at the helm, and to Lynley Culliford and Wai-Ling Yip for setting up the timetabling for the 156 violin, viola, cello and piano students and their 19 tutors. We are also very grateful for the assistance of the Thomas George McArthy Trust and Pelorus Trust for their support, and to Music Planet, who provided us with pianos.

— *Jonathan Ravens*





Branch News *Hawke's Bay*

Our workshop was the highlight our year with great attendance and amazing tutors from both New Zealand and Australia. We were able to offer group classes, master classes, ensemble groups, extended repertoire classes, theatre sports, teacher training, a parent talk with Zohara Rotem, and the wonderful weather and hospitality only Hawke's Bay can offer. Parents were also treated to a talk by Haruo Goto outlining his childhood introduction to Suzuki and his travels to Masumoto.

Our committee, led by Chairperson Jan Beck, and organiser Helena Kerr, did a great job of putting this fantastic event together in true Suzuki spirit. We thank everyone who came and experienced this workshop. For anyone wanting to see more footage of this great event, check out our Suzuki Hawke's Bay Facebook page.

– *Susy Allen*

Upcoming Events

Hawke's Bay Grand Annual Concert - Sunday 25th June, 2pm

St Paul's Church, Tennyson St, Napier

For more information, contact hawkesbay@suzuki.org.nz

South Island Winter Workshop Sunday 9th - Wednesday 12th July

For violin, viola, piano, cello and guitar. Catholic Cathedral College, Christchurch. For more information contact southisland@suzuki.org.nz

South Island Family Concert Saturday 19th August

4.15pm cello, piano and guitar, 5pm violin, 6.15 teenage programme. Westburn

School, Ilam, Christchurch. Black & white attire, \$5/adult. No pre-registration required. For more information, contact southisland@suzuki.org.nz

Wellington Spring Workshop Sunday 1st - Wednesday 4th October

For violin, viola, piano, cello and ECE. Wellesley College, Days Bay, Lower Hutt. For more information and to register, contact wellington@suzuki.org.nz

Auckland Spring Workshop Thursday 12th- Saturday 14th October

St Cuthbert's College Performing Arts Centre, Epsom. For more information and to register, contact auckland@suzuki.org.nz





Branch News *Auckland*

The Auckland Branch had another beautiful concert this Mother's Day at the Town Hall. The concert featured 317 kids from 220 families: 38 cellists, 21 flautists, 19 guitarists, 48 pianists, and 191 violinists. It is always an inspiring event for younger kids and allows the Suzuki community to come together.

"I love Minuet 3, it makes me want to laugh, cry, go to sleep, everything!"
Zachariah Goodman, twinkler participant.

— *Milly Rout*

The Auckland Town Hall concert in May





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South Island	Kerry Murphy Wendy Duggan	kjmurphy75@hotmail.com dugganwendy@yahoo.co.nz

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Trudi Miles
DoTT@suzuki.org.nz

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flute and guitar:

Teacher Trainers' Registry	2016	Julia Breen	flute
Gillian Bibby	piano	Zeah Riordan	guitar
Sally-Anne Brown	cello		
Fleur Chee	piano		
Dora Harkness	piano		
Kerry Langdon	violin		
Zohara Rotem	piano		
Stacey Shuck	violin		
Sally Tibbles	flute		
Val Thorburn	violin		
Trudi Miles	violin (associate teacher trainer)		





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