

# NEW ZEALAND SUZUKI JOURNAL

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SPRING 2018

**MARIAN BURNS**  
Her generosity knows  
no bounds

**FEEL THE RHYTHM**  
Powerful tools for learning

**THE MINUET**  
Music and dance

**ORLA DUNLOP**  
My journey as a musician

**SLEEP ON IT!**  
Enhance your practice skills





## SUZUKI JOURNAL

Printed Edition | Spring 2018

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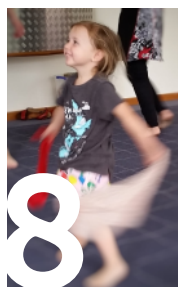
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# WELCOME!

Our Spring issue contains a number of new columns that will be regular features for the Suzuki Journal.

In this edition, we are very pleased to welcome **Orla Dunlop** as the first author of our new **Suzuki Student** column. Orla gives away the secret of her earliest musical motivation and describes the path her musical experience has taken. She has had an amazing couple of months, appointed as a Co-Leader of the Christchurch Schools' Music Festival Orchestra and awarded a music scholarship to Cashmere High School in Christchurch. We wish her the very best in these next steps on her musical journey.

**Emma Goodbehere** is curating a new **Suzuki Early Childhood Education** series, starting with an article by **Vicki Stephens** on the importance of rhythm and rhyme in your child's learning toolbox.

Our new **Suzuki Music Library** introduces students to the history of The Minuet, with an article by **Jennifer Salamone** on the dance and music.

And we celebrate **Marian Burns'** recent appointment as a Member of the New Zealand Order of Merit with a profile by **Ingrid Lindsay**.

We hope you can join us at the **National AGM at Wellesley School, Day's Bay, Wellington from 3pm on 30 September**.

SARAH NEWMAN, EDITOR | [JOURNAL@SUZUKI.ORG.NZ](mailto:JOURNAL@SUZUKI.ORG.NZ)

## SEND US YOUR PHOTOS AND STORIES

For our special Summer printed issue, we will include **your photos and stories** about your important musical events from 2018. Please send high resolution images and your stories to [journal@suzuki.org.nz](mailto:journal@suzuki.org.nz) by **15 November**.

By submitting a photo, you are giving permission for its use in the Summer issue and you agree that you have gained permission for its use by anyone shown in the photo.

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# SUZUKI NEWS

News, views and events around New Zealand

## THE AUCKLAND BRANCH TOWN HALL

On 13th May, the Auckland Branch of the NZSI held its annual concert in Auckland's beautiful town hall. It is always a highlight on the Auckland Suzuki calendar. I asked my pianist daughter what she most enjoys about it; her answer - the fact that there is a group of pianos. Six! This year there were 318 young musicians: 188 violinists, 47 pianists, 41 cellists, 23 flautists and 19 guitarists!

Watching all of these children display their musical skills is a magical event that never fails to move one, particularly if it's your first time as an audience member. However, teachers, parents and students know there is no magic involved. The concert is actually a wonderful way to see the 'fruits of our labour'. We see the youngest children, just beginning on Twinkle: the seed has been planted and is being nourished.

We can see and hear the growth and development as the older students play more advanced material.

Dr Suzuki believed that "all children have the potential to become persons of high ability". He also said "10,000 times is ability". The concert represents the effort of regular, well structured practice and a nurturing, supportive environment that will see your child on a lifelong path of music making and enjoyment. It's also testament to that other adage 'It takes a village to raise a child'. Behind the scenes we have teachers, parents, grandparents, aunts, uncles, siblings, friends and student mentors that make up our Suzuki village. So congratulations to us all on another fantastic concert!

A special thanks to the Auckland branch committee members for organising it, and thanks to teachers and other helpers who make it such a smoothly run event.

VICKY WILLIAMS

IN ADDITION TO APPEARING ON OUR COVER, ANOTHER PHOTO FROM THE TOWN HALL IS INCLUDED AT THE END OF THIS ISSUE, WITH THANKS TO ISLAND PHOTOGRAPHY FOR USE OF THEIR WONDERFUL PHOTOS.

You can read more about Marian in the profile by Ingrid Lindsay on page 6.

## MNZM FOR MARIAN

Marian Burns, teacher, musician, composer and conductor, has been made a Member of the New Zealand Order of Merit for her services to music in this year's Queen's Birthday Honours.

## NOTICE OF NZSI AGM

**3PM SUNDAY 30 SEPTEMBER 2018**

**WELLESLEY SCHOOL,  
DAY'S BAY, WELLINGTON**

All members are cordially invited to attend the meeting and, if you are not attending, you may appoint a proxy.

2017 AGM minutes are available online:

<http://suzuki.org.nz/assets/2017/NZSI-AGM-01-10-17.pdf>

No nominations are required.

## SUZUKI CALENDAR

For all event information and registration, please visit our website: [suzuki.org.nz/calendar](http://suzuki.org.nz/calendar)

### SEPTEMBER

30 NZSI AGM

30 - 3 Wellington Spring Workshop

### OCTOBER

11 - 13 Auckland Spring Workshop

### NOVEMBER

15 Journal | Deadline for Summer issue photos and articles

22 Journal | Deadline for Branch reports

18 Auckland Suzuki on Sunday

### JANUARY

10 - 13 Hamilton Summer Camp

15 - 20 South Island Summer Camp

16 - 21 Wellington Summer Camp



# HAWKES BAY CHAMBER MUSIC CONTEST

There were a large number of Suzuki students performing in groups selected for the District final and the Regional finals of the 2018 Chamber Music Contest. Of the eight groups selected to perform in the District final, six of those had a student who represented the Suzuki method.

Suzuki-trained pianist, Savannah Lomas, performed in two trios: the Buchanan Trio, winning group for Hawkes Bay and selected for the Regional final, and the SIA Trio with fellow Suzuki students Ivy Wu and Alejandro Vasquez, selected for the District final.

The BAI Trio was selected for the District and Regional finals. Both pianist Imogen Daysh and violinist Allie Chesterman are Suzuki students.

Three other groups, the Policka Trio, the Tui Trio and Three Flat Minors were selected to perform in the District final, each of which contains Suzuki students: cellist Jamie Cornes, pianist Quinn Le Lievre, violinists Nesta Lade and Allie Chesterman, , and Ariela Vasquez on viola.

For a number of these very competent students it is their final year, so we wish them well for their future music making. Over the years I have observed the huge commitment of these students and their families to the Suzuki journey. It is this commitment that has led to such tremendous results in performance, so congratulations to all these students.

MARIAN STRONACH

## MELBOURNE CONFERENCE

Several NZ families and teachers attended the National Suzuki Conference in Melbourne in July. Highlights for two of our families were the lessons with violinist Koen Rens, from Belgium, and flautist Toshio Takahashi, author of the Suzuki Flute syllabus.



From left: Koen Rens, Jenni Champion (Wellington), Emma Dann (Auckland) and Ahna Jensen (Wellington) | Front: Hamish and Catherine Harrison (Wellington)



From left: Susan Barham (Hawkes Bay), Toshio Takahashi, and Vicki Reid (Tauranga).





# MARIAN BURNS

Ingrid Lindsay tells us the reasons behind her nomination of this iconic teacher, fiddler and composer for the New Zealand Order of Merit.

On being asked to write about Marian's invitation to become a member of the New Zealand Order of Merit, my first thought was that, occasionally in life, one has the privilege to meet remarkable people.

The Suzuki world is full of remarkable, wonderful, creative, selfless, thoughtful, generous, hardworking and gifted teachers. So it is no coincidence that Marian was drawn to become part of Suzuki, serving families and their wider communities tirelessly over many years. Her generosity knows no bounds.

I met Marian many years ago when Tim and Robert, my older sons, began Suzuki violin. **WOW!**

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## **...her infectious, exuberant energy overflows to include everyone...**

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Her energy, speed and vocal interjections had me falling backwards out of the door of Westburn School on those frosty white mornings of Winter Workshop. I was rendered speechless as, over three short days, she gave the students the skills to play pieces from the annals of folk music.

Marian LOVES to have her students on stage with her. Her infectious, exuberant energy overflows to include everyone in the performance.

What we don't see at Winter Workshop is the incredible amount of work that Marian does: for children, the elderly and disabled; supporting Hobbiton; contributing compositions to the ANZAC Day commemorations.

Marian's musical beginnings started with resounding beats on an old, battered custard pot with a well-worn wooden spoon. At six she graduated to a violin, with lessons at Campbell Bay Music School and later Mrs June Allen of Clematis Avenue. At 12 she began guitar by copying her sister Karen.

She became hooked on guitar too. Playing at St John's Parish Church with her friend Audrey gave her the experience to perform and teach guitar in the classroom as well.





All images copyright Marian Burns

She always has one or two compositions in her head, in the process of being put on paper and in recording. Songs for Kids, her first children's album with 13 of her own compositions, will be released shortly.

Her song Beautiful Soldier was sung up and down the country at ANZAC and Armistice Memorial services, and it has been translated into sign language for use in schools for the deaf. She has written music for the screen too.

On top of her performing, competing, composing, conducting and directing, she is an experienced Music Education Specialist and she teaches fiddling workshops in her school holidays.



Nothing is ever too much for this lady with the biggest heart for others. I think we could add Humility as her middle name. She is a most loved, international diplomat for the islands we call New Zealand.

I asked her about her Suzuki teaching, her heartfelt reply was: "The New Zealand Suzuki Institute gave me a chance to teach fiddling and it's a thrill to be continually asked back. I'm ever so grateful to have met the most amazing young hardworking students and phenomenal nurturing, inspiring tutors. I've been enriched by these fabulous workshops and concerts. So, thank you!"

Later this year, Marian will play at Launceston, Tasmania at the Armistice Day Centenary Celebrations, playing her compositions Beautiful Soldier and Nurses of ANZAC, a huge honour.

What will 2019 and the future bring? What ever it is, well done Marian - you will forever be the fiddling Lucille Ball of New Zealand!

INGRID LINDSAY

VISIT [MARIANBURNS.NZ](http://MARIANBURNS.NZ) TO SEE MARIAN'S UPCOMING EVENTS

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# FEEL THE RHYTHM

**Emma Goodbehere and Vicki Stephens** explain why rhythm and rhyme are powerful tools for children's learning.

## WHY RHYME?

### Emma Goodbehere

Hickory Dickory Dock... Eency Weency Spider... One Two Tie My Shoe... what do these have in common? They are nursery rhymes and part of the repertoire of the Suzuki Early Childhood Education music programme. The Suzuki ECE class is a series of well-placed rhymes and action songs, sung and spoken.

This follows along with the observation that Dr Suzuki made about language development in children. He noticed that children easily learned their mother tongue, even the most intricate dialect: "They speak the difficult dialects of their respective areas... without any problem."

They have the talent to catch the delicate nuances of the Osaka dialect and the ability to master the nasal pronunciation of Aomori and Akita dialects. I was astounded; this ability is no small accomplishment."

So how do nursery rhymes fit in?

Early development and acquisition of language is first through listening, then speaking. That builds the foundation for reading and writing. Rhyme plays an important role.

Children feel the rhythm and intonation of the words and phrases when listening to rhymes. It shows them how the sounds come together to form words and how language structure works.

- Children can make predictions and anticipate what sound or word is coming up next.
- Singing or doing actions with the rhyming songs is fun and, as we know, children learn when they are having fun!
- The stories from the rhymes expand their imaginations.
- Rhyming helps with focus, memory and mathematic skills.
- Environment nurtures growth: singing, saying and reading rhymes help develop language right from birth.

The article **Feel the Rhythm** by Vicki Stephens, below, expands more on this topic.

EMMA GOODBEHERE  
SUZUKI CELLO AND SUZUKI ECE

## FEEL THE RHYTHM: DEVELOPING LANGUAGE THROUGH RHYTHM & RHYME

### Vicki Stephens

Singing, rhyming, oral storytelling, and reading aloud are essential to helping children learn a language, along with the listening and concentration skills essential for brain development and memory. "Oral language interactions build children's understanding of the meaning of a larger number of words, and of the world around them. This understanding is crucial to their later comprehension, and literacy in general. Early language skills also predict later academic achievement and success in adult life." **ERO report**.<sup>1</sup>

### THE POWER OF RHYTHM AND RHYME

Dr Seuss wrote, "The more that you read, the more things you will know. The more that you learn, the more places you'll go." It wasn't simply his words and wisdom that were important, it was also the rhyme.

Singing, rhyming and storytelling are part of every culture. By singing and rhyming to children, parents and caregivers are not only keeping traditions alive, they are teaching children to articulate words, practice the pitch, volume and rhythm of their

native language, and develop the listening and concentration skills essential for brain development and memory.

Music, in addition to supporting all areas of child development (intellectual, social and emotional, motor, language, and overall literacy), helps the body and mind work together to learn the sounds and meanings of words in a fun and interactive way.

The repetition of words teaches children to anticipate the rhyming word and this, in turn, prepares them to make predictions when they read.





As Mem Fox said: "Experts in literacy and child development have discovered that if children know eight nursery rhymes by heart by the time they're four years old, they're usually among the best readers by the time they're eight."<sup>2</sup>

### AN AREA OF NATIONAL CONCERN

It's true that the greatest gift you can give a child is time. But in an increasingly busy, online and device-driven society, more and more children are starting school with less oral language interaction in addition to hearing or language issues, which are not being diagnosed early enough. This, in turn, limits the child's vocabulary and therefore their ability to communicate, have more meaningful social interactions and engage in their learning.

In their February 2017 report *Extending their language – expanding their world*, ERO identified the lack of language development in children as an area of national concern.

"In New Zealand, Van Hees reports that an increasing number of 5 and 6-year-olds have difficulty expressing ideas fluently and coherently in oral English. This impacts on their ability to participate fully in the classroom."

The report, which focused on children's oral language from birth to eight years, looked critically at what early learning services were doing in response. It highlights the first two to three years of a child's life as being critical in terms of the rapid language development that takes place during this time. It also looked at what some early learning centres and schools are doing to support oral language learning and development but acknowledged that, as yet, it is not a formal and intentional part of the curriculum or teaching programmes.

### ERO FINDINGS

The ERO's findings, gathered from 176 early learning services and 104 schools, identified common themes in supportive and effective early learning services and schools as follows:

#### Early learning centres

"In the services that were strongly focused on supporting children's learning:

- ◁ teachers had in-depth knowledge of every child and a shared understanding of oral language learning and development
- ◁ leaders and teachers worked in partnership with parents and whānau and with external agencies and specialist support where necessary
- ◁ their curriculum was highly supportive of children's oral language learning and development

- ◁ evaluation, inquiry and monitoring processes were driven by the need to promote and support children's oral language learning and development."

#### Primary schools

"There were common themes in the way the most effective primary schools supported students' oral language learning and development. These included:

- ◁ transition-to-school programmes through which information was shared about oral language learning and development (including any strengths and needs)
- ◁ both formal assessment and informal daily monitoring of oral language progress of all learners, particularly in the early months after starting school
- ◁ explicit oral language learning expectations were developed as part of school-wide progressions
- ◁ daily literacy programmes with a strong oral language focus
- ◁ identifying students needing additional support early and responding appropriately."

#### Identifying speech and hearing issues

The report also highlights the need for awareness of the child and identifying any speech or hearing issues, which may be hindering development of language.

To aid parents, caregivers and teachers, ERO recommends the use of **Much more than words**<sup>3</sup>, a user-friendly document to help identify children's speech and hearing issues and encourages adults 'to take up the challenge' of developing children's communication skills.



For teachers, there is also **Learning through talk**<sup>4</sup>, a resource that suggests ways of helping students become effective thinkers and communicators.

Key elements for language development success from the ERO report included the importance of:

- ◁ services to work together with family and whānau to understand and to encourage both verbal and non-verbal communication styles in children
- ◁ early diagnosis and intervention — students given a strong foundation will accelerate later
- ◁ allowing more time for students to articulate a response
- ◁ learning through play
- ◁ reading aloud and using nursery rhymes to support speech development
- ◁ parents and teachers modelling reading aloud and book talking.

## KŌRERO IS THE BEST WAY TO HELP CHILDREN LEARN

Every key element for language development listed above highlights the importance of kōrero (communication) and interaction with the child. In the recently updated **Te whāriki a te kōhanga reo and te whāriki: Early childhood curriculum**<sup>5</sup>, language is seen as a vital part of communication and as one of the major cultural tasks in which children need to develop competence. Language does not consist only of words, sentences and stories, but includes the language of images, art, dance, drama, mathematics, movement, rhythm and music.

In response to the report, the Ministry of Education has developed resources to support oral language and learning<sup>6</sup> for parents, schools, and early childhood centres, including a downloadable parent's brochure and oral language poster.

Reports and words aside, change also requires adults to become more mindful in their communication, the development of strong home-school partnerships and time off from devices.

## HOW TO SUPPORT CHILDREN'S LANGUAGE DEVELOPMENT WITH RHYTHM AND RHYME

### Share a book

- ◁ **Getting to know read-alouds**<sup>7</sup>, information and resources to help you find a 'read-aloud' that you and your students will enjoy.
- ◁ **50 of the best rhyming books for kids**<sup>8</sup> from the Imagination Tree.
- ◁ **Rhyming activities**<sup>9</sup> from the Imagination Tree.
- ◁ **Songs, rhymes and finger plays: An activity guide for under-fives**<sup>10</sup>, fun activities in English and te reo Māori by Sport NZ.



## Play

**The central importance of play**<sup>11</sup> from The Imagination Tree.

## Sing

- ◁ Rhymes for children<sup>12</sup>, a YouTube selection
- ◁ Waiata tamariki<sup>13</sup>, children's songs in te reo Māori

## Take a class

- ◁ Public libraries throughout the country offer **Wriggle & Rhyme**<sup>14</sup> sessions for babies and toddlers and their parents/caregivers.
- ◁ **Baby rhyme resources**<sup>15</sup> from Christchurch City Libraries.
- ◁ **Wriggle & Rhyme**<sup>16</sup> a YouTube video of active movement for early learning from Auckland City Libraries.

## Find out more

- ◁ **Reading aloud**<sup>17</sup>, Services to Schools guide with tips and strategies for reading aloud.
- ◁ **Reading at home**.<sup>18</sup>
- ◁ **Why talking with young children matters**<sup>19</sup>, a Creating readers blog post about the Talking Matters summit held in Auckland in 2017.

- ◁ **Children and music: Benefits of music in child development**<sup>20</sup>, from Bright Horizons Organisation. A good article which includes links to further research as well as resources.
- ◁ **Rhymers are readers: The importance of nursery rhymes**, a child development programme developed by KBYU Eleven Organisation.

## RESOURCES

1. Extending their language—expanding their world. Education Review Office (ERO) report, February 2017, <https://bit.ly/2koeFE6>
2. Reading Magic, Mem Fox, 2001, [memfox.com](http://memfox.com)
3. Much more than words, Te Kete Ipurangi, <https://bit.ly/2sGzPnv>
4. Learn through talk, <https://bit.ly/2PWN3Fv>
5. Te whāriki a te kōhanga reo and te whāriki: Early childhood curriculum, p. 27, <http://tewhariki.tki.org.nz>
6. Literacy online, Te Kete Ipurangi, <https://bit.ly/2mw7GM5>
7. Getting to know read-alouds, National Library, <https://bit.ly/2BL18pX>
8. 50 of the best rhyming books for kids, The Imagination Tree <https://bit.ly/2MxLsce>
9. Nursery Rhyme Singing Basket, <https://bit.ly/2P68fIS>
10. Songs, rhymes and finger plays: An activity guide for under-fives, <https://bit.ly/2ocwgm4>
11. The central importance of play, <https://bit.ly/2mD219M>
12. Rhymes for children, <https://bit.ly/2LteHY5>
13. Waiata tamariki, <https://bit.ly/2C2fxvJ>
14. Wriggle & Rhyme, <http://www.publiclibraries.org.nz/>
15. Baby rhyme resources, <https://bit.ly/2P8l8ls>
16. Wriggle & Rhyme on YouTube, <https://bit.ly/2ocvrtB>
17. Reading aloud, <https://bit.ly/2BQv14n>
18. Reading at home, <https://bit.ly/2MxygUx>
19. Why talking with young children matters, <https://bit.ly/2wn2Jd4>
20. Children and music: Benefits of music in child development, <https://bit.ly/2uGbCwx>
21. Rhymers are readers: The importance of nursery rhymes, <https://bit.ly/2ofgyqm>

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# THE MINUET

From the court of King Louis XIV to the concert hall, **Jennifer Salamone** describes the history of the minuet, how it changed in response to social change and explains its detailed, formal choreography

## THE MINUET - FROM BALLROOM TO CONCERT HALL

Before it became music intended solely for the concert hall, the minuet was a stylised aristocratic dance integral to ceremonial and social balls in the eighteenth century. Much seventeenth- and eighteenth-century ballroom protocol came from the formalities set up during the reign of King Louis XIV (see side bar). Ceremonial balls were entirely formulaic, beginning with a procession to pay respects to the hosts and then continuing with a series of dances.

Ceremonial balls were for assessing one's social rank. Each of the dances was performed one couple at a time: The King and Queen (or the highest-ranking couple) danced first, and the pairs that followed were successively lower in the social hierarchy. Your placement in the order of dancers as well as your ability to perform the intricate choreography showed your social status and sophistication to the other attendees. Since each couple danced individually, the remaining attendees were free to stand and watch, so each dancer performed under the watchful scrutiny of the rest of the party. As one of the more complex dances, the minuet thus became a test of poise and social grace.

Though ceremonial balls played a significant role in Western European culture, other less formal balls, such as masked balls and the opera or carnival ball, permeated the social climate. These events were masquerades, allowing members of all social classes to interact with one another under a veil of anonymity. Over time, as the rigidity of the social hierarchy weakened, the minuet became a less formal experience as the strict ordering of dancing pairs dissolved and dancers were free to choose their partners.

The potential for mobility between classes had implications for both dancing and for the music. Composers like Haydn, Mozart and Beethoven were exposed to all types of dance including folk music and perhaps the audience's acceptance and enjoyment of those led composers to include more rustic elements in their work.

The minuet in particular offered the composer a musical vehicle familiar to all social classes and was widely used in the training of young composers.

The minuet's simple rhythmic profile, distinct two- and four-measure phrases, and predictable harmonic structure made it an ideal composition assignment.



King Louis XIV (1638-1715) was an avid dancer from childhood. He was nicknamed The Sun King because he fashioned himself after Apollo, the Greek god of the sun.

According to Wendy Hilton, under Louis XIV "the art of dancing reached a high level artistically, technically, and scientifically." Not only did dance develop into a highly respected art form, but it also gained enough recognition to need a codified notation system as well as instructional manuals.

The ability to dance well was a requirement for success at his court: dancing badly could kill your career. Louis XIV's theory was that if nobles were kept busy attending to etiquette in order to keep a high status, they wouldn't have energy to plot against him.



These clear musical parameters suggested an overwhelmingly simple musical genre; a misconception further spread by the creation and popularity of dice games that allowed even the most amateur musician to 'compose' a minuet by following a series of simple steps.

In reality, these games were intricately constructed. For them to work as prescribed, and for the resultant minuet to sound pleasing and 'correct', various seemingly random measures of music had to interchangeably fit within a strict harmonic framework. The true artfulness of this game, and of those like it, is its hidden complexity: Kirnberger, the composer who created the first published game, had to make many careful compositional choices for the game to 'work'.

This challenge would have been recognised by other composers (Haydn and Mozart tried their hands at dice games as well) and advanced musicians. Those playing the games saw only the minimal effort required from them and not the formidable compositional prowess necessary to construct the game itself.

This perception of simplistic minuet music has persisted through centuries of composition and analysis. The eighteenth-century concert hall minuet thus carried multiple connotations: it was expected to be stately, graceful, not too lively, and keeping with the framework set by the traditional ballroom minuet choreography; yet it was also assumed to be structurally uncomplicated and created with minimal effort. These implications resulted in a musical genre with

musical complexities as well as intricate relationships between the music and the dance.

As the eighteenth century drew to a close, the formality of ceremonial balls slowly loosened. The introductory dances reduced, leaving the minuet as the cursory opening dance. Although it remained a part of the ball, the minuet became associated with tired tradition and stodgy rules; attendees were much more interested in dancing the livelier Ländler and Deutsche Tänze.

Ballroom music was composed for dancing and so fitted seamlessly with the dance's two-measure choreography. A consistent pulse would aid the dancers in keeping time as they executed their steps.

Concert minuets, composed for listening, while retaining the backbone of the danced minuet, could deviate from those norms for a more complex and challenging listening experience.

Eighteenth and early nineteenth-century concertgoers would listen to a minuet within the frame of reference of the dance and were likely, subconsciously, to imagine choreographic patterns when hearing a concert minuet. If a musical element (such as a phrase length, hypermeter, tempo or surface rhythm) behaved in a way that varied from those expectations, listeners would not only recognise but also find humour in those moments.

The humour becomes apparent only when combined with an understanding of the minuet's choreographic and kinaesthetic elements.

## DID YOU KNOW?

- Minuet is named from the pas menu ("small step"), a term first used in the 15th century.
- The first minuets were folk dances from the region of Poitou in France.
- The years between 1650 and 1750 have been called the "age of the minuet".
- The earliest surviving minuet was composed by Lully in 1663. The earliest notated minuet is a dance for four (two men and two women) created by Jean Favier for performance at Versailles in 1688.
- Boccherini's Minuet was played by the gang while they planned their heist throughout the 1955 black comedy crime film *The Ladykillers*. Minuet II and III are used in the movie *Spider-Man 3*, along with the minuet from *Symphony No. 36, K.543* by Mozart.
- While Minuet No. 2 and 3 are attributed to J. S. Bach in the Suzuki books, Minuet No. 2 may have been composed by his son Carl Philipp Emanuel Bach and Minuet No. 3 was composed by Christian Petzold.
- You can try your own hand at the minuet dice composition game. Go to [opus-infinity.org](http://opus-infinity.org) for an online version or check out [www.web3.lu/musical-dice-games/](http://www.web3.lu/musical-dice-games/).
- For information on dancing the minuet, as well as other historical dances, check out [www.danceinhistory.com](http://www.danceinhistory.com)

# MINUET CHOREOGRAPHY

For minuets in the ballroom, the interaction of the dance steps with the music was integral to an interesting and satisfying performance, both for those dancing as well as those observing. Intended to be graceful and elegant, performances of the minuet appear effortless despite the complex steps involved. Members of the aristocracy were trained in ballroom dance from a young age, and the minuet was a cornerstone of their studies.

Each minuet dance was built upon a prescribed number of pas de menuet ("minuet step"); each pas de menuet was comprised of four individual dance steps and took six beats of music to complete.

The complexity of the minuet choreography depended on the difficulty of the individual steps and the order in which they were used.

A minuet step cycle can be comprised of any combination of any four individual steps, as long as they fit within the six-beat dance measure.

Because a step might take two beats of music, the step cycle could create a simple hemiola with the music: the dance steps are grouped in twos while the music is grouped in threes. The subtle interlocking of the music and dance, realigning every two measures, was an expected feature of ballroom minuets.

The accents in the dance are made by rising up to demi pointe (the *élevé* position). This also expands the vertical plane of the dance, drawing onlookers' eyes to that precise movement and lending it a slight visual accent.

This choreographic accent would then be seen on beats 2 and 4 of the step cycle, which would be beats 1 and 3 of the music.

Dance masters cite this important cross-rhythm between the music and choreography as a crucial characteristic of the minuet. The minuet music and dance phase in and out of accentual alignment.

The first four beats of a step cycle are rather complex, with the inconsistent music and dance accent patterns in conflict.

As the dancer proceeds to the simpler steps on the beats five and six of the step cycle, the choreomusical conflict reduces slightly before 'resetting' at the beginning of the next step cycle. Barring intentional hemiola in the music, the accent patterns of the music and dance remain in consistent, subtle conflict throughout the piece.

Perhaps one of the most satisfying moments of the minuet dance is the final step cycle, when the dancers and the music finish their respective phrases simultaneously.



A plate from *The Art of Dancing*, a dance manual from 1735 by Kellom Tomlinson



This then coincides with the completion of the final step cycle, which also ends on beat five of the two-measure musical unit. It is at this moment that the layers of subtle conflict between the music and the dance finally come to rest.

Most of the ballroom minuets were complex and intricately related to the music, so dancers had to pay close attention to the pulse to signal when to switch to the next step.

## A QUICK GUIDE TO THE MINUET FORM

The minuet has a formal structure, originally composed in two sections but later extended to three by the addition of the trio.

The ternary form means that the minuet is composed of three parts—A, B and A'. The first part is the main minuet, the second the trio and the third is the repeat of the minuet but without any internal repeats.

The main minuet and trio themselves are, in turn, made up of three distinct modules, known as small ternary structures.



The main minuet's three parts tend to be grouped together into two sections: the first reprise and the second reprise, so called because they each repeat. The first reprise contains the A module of the minuet, while the second contains the B and A' modules.

Cross-rhythms between the music and the dance were common and expected. A dancer's ability to seamlessly navigate these cross-rhythms was recognised as a sign of their superior abilities and admirable social graces.

However, not all minuet dances were paired with a specific composition. Some of the simpler minuets could be danced to any triple-meter air.

These three different sections within the minuet and trio have their own function.

**A - The Exposition** - contains the primary theme, but may also include a secondary theme, a transition and a closing section.

**B - The Contrasting Middle** - is significantly looser than section A and provides a harmonic interruption between the A and A' sections. It may contain some kind of thematic structure, but it doesn't have to!

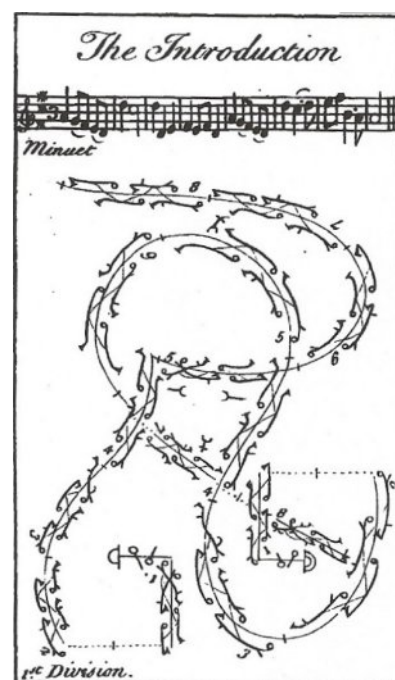
**A' - The Recapitulation** - returns the basic idea from the A section at its beginning and returns to the home key. It typically copies the theme and phrase-structure of the exposition, but alters the secondary theme so as to end in tonic and commonly expands the exposition's closing phrase.

### THE TRIO

A trio was originally a musical composition for three instruments or voices.

For these less complicated minuets, it was permissible for dancers to simply perform the same step cycle repeatedly; this simplicity made the dance easily accessible to all members of all social classes.

**JENNIFER SALAMONE**, PhD IS A PROFESSOR OF MUSIC THEORY AT THE OBERLIN COLLEGE CONSERVATORY. THIS ARTICLE IS AN EXTRACT FROM JENNIFER'S DOCTORAL THESIS **MISBEHAVING MINUETS: A PRELIMINARY THEORY OF HUMOR AND DANCE FORM IN HAYDN'S OPP. 76 AND 77**, 2017, WHICH IS AVAILABLE ONLINE AT [HTTPS://UKNOWLEDGE.UKY.EDU](https://uknowledge.uky.edu)



A plate from *The Art of Dancing*, a dance manual from 1735 by Kellom Tomlinson

The trio has come to be identified with the middle section (or B section) of a dance movement in ternary form.

The trio's primary job is to establish melodic and harmonic contrast with the main minuet. When the tonic stays the same, a major-key minuet might be contrasted with a minor trio, a minor-key minuet with a major trio.

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# MY JOURNEY AS A MUSICIAN

In our first Suzuki Student column, **Orla Dunlop** reflects on her experience of music, from playing for lollies to completing Book 8

Since I was four years old, I've been playing the violin. I started out as a little kid gate-crashing my mum's group lessons for the lollies at the end, but even then I knew that I loved music. In the nearly eight years that I've been playing the violin, I have learnt more than I know about any other thing.

When I was 8, I began to play the piano. Starting out with twinkles, I soon zoomed straight through book one, mostly due to the four years I had already spent playing the violin. I've used my piano skills in several ABRSM exams, and to accompany my school percussion group.

Now, having played the violin for eight years and the piano for four, I can safely say that music is something I will never stop loving. However, although some of my favourite parts of being a musician are definitely playing, practising and performing, there is something I love even more: Through music I have met a few of my best friends, and a whole lot of incredible people who share my love and passion for playing instruments, and who my life would not be the same without.

When I first started playing the violin, I was solely playing by ear, and from the Suzuki books. When I was 10, I started to incorporate some



Author Orla Dunlop (right), with Pippa Anderson at the 2018 South Island Summer Music Camp

other pieces into my violin repertoire, and my Suzuki learning is sure to have helped me to learn them as easily as I did. I have completed my grade one piano exam, my grade three piano exam, my grade seven violin exam, and I am currently working on my grade five piano exam. Aside from that, I have done many Suzuki graduation pieces, and plan to do the ones I have not yet completed very soon.

Last year, I finished Suzuki book 8, and my teacher and I collectively decided that I would not move straight on to playing the Mozart A Major Concerto in book 9. Instead, I have been working on the Suzuki pieces I currently know, and learning

some other non-Suzuki pieces such as Mozart's second D major concerto.

I have been a musician for 8 years, and I can say that without a doubt, there is nothing I would rather have done with the hours, weeks, months and years that I have put into my playing. For me, life without music is something I never want to experience.

**ORLA DUNLOP** HAS BEEN APPOINTED CO-LEADER OF THE 2018 CHRISTCHURCH SCHOOLS' MUSIC FESTIVAL ORCHESTRA. CONGRATULATIONS ORLA AND THANK YOU FOR BEING OUR FIRST AUTHOR IN THE NEW SUZUKI STUDENT COLUMN.

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TO APPEAR IN THIS COLUMN, PLEASE EMAIL [JOURNAL@SUZUKI.ORG.NZ](mailto:JOURNAL@SUZUKI.ORG.NZ)

# SLEEP ON IT!

**Dr Sarah Allen's** research was among the first to show that sleep enhances the learning process for musicians practicing a new melody.

The study also showed how the order in which you practice multiple melodies can affect the consolidation of new skills.

The content of practice sessions and the strategies employed to develop and maintain skills have been topics of research both in and outside of music. Yet much remains to be understood about the neural mechanisms that lead, over time, to the mastery of intricately complex behaviour like music performance.

Of course, it's possible to learn, practice, teach and perform music without that understanding, but a deeper understanding of the fundamental machinery of motor learning may not only clarify the nature of developing skills, but also suggest strategies for maximising the effectiveness of practice and teaching.

Although there has been a substantive body of research into the nature of skill learning outside of music gathered over the last several decades, the field of music is only beginning to integrate the findings from this research into our understanding of music performance, practice and teaching.

Active practice of a new skill, like playing an instrument, typically results in observable improvements during practice. Then, during the minutes and hours following practice, new memories undergo a hidden process of consolidation that increases their stability and their resistance to interference and

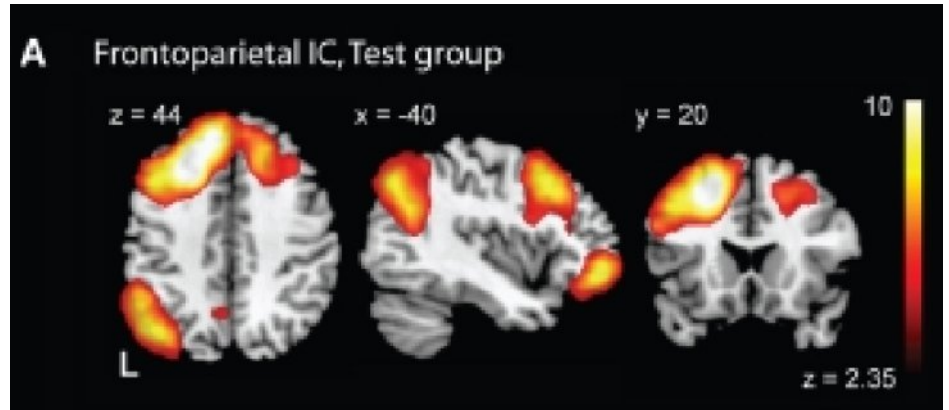


Image of increased strength of fronto-parietal network during rest after motor learning from *The Resting Human Brain and Motor Learning*, 2009 DOI: 10.1016/j.cub.2009.04.028

forgetting, as shown by neuroimaging of the portions of the brain associated with skill learning.

The period of overnight sleep following the learning of new motor skills contributes to further stabilisation and refinements of the memories' physical substrate, changes that are reflected in enhanced performance following sleep.

Consolidation of memory has also been explored with skilled musicians performing musical tasks, showing evidence of sleep-based enhancements in accuracy of their performances.

A number of studies have demonstrated that, when learners practice two novel tasks in the same session, learning the second task may interfere with the consolidation of the first task and may reduce or eliminate the improvements that would typically be seen after sleep.

However, no study had investigated the potential effects of interference created when musicians learn multiple new tasks in a single practice session, something that musicians do all the time.

My aim was to look at the factors related to memory formation and stabilisation in musicians, specifically measuring the effect of sleep on musicians' performance of a new melody and the effect of learning two unfamiliar melodies in a single training session.

For my study, 60 undergraduate and graduate music majors participated in the research. Divided into four groups, each musician practiced either one or both melodies during evening sessions, then returned the next day after sleep to be tested on their performance of the target melody.



The subjects learned the melodies on a digital piano, practicing with their left hand during 12 30-second practice blocks separated by 30-second rest intervals. Software written for the experiment made it possible to digitally record musical instrument data from the performances. The number of correct key presses per 30-second block reflected speed and accuracy.

Musicians who learned a single melody showed performance gains on the test the next day.

Those who learned a second melody immediately after learning the target melody did not get any overnight enhancement in the first melody.

Those who learned two melodies, but practiced the first one again before going home to sleep, showed overnight enhancement when tested on the first melody.

It is believed that similar tasks learned in close proximity may compete for the same neural resources required for consolidation following practice.

Of course, since we encounter so many new stimuli in a day, the brain must selectively consolidate those memories that are the most meaningful, important and potentially beneficial.

Musicians typically practice multiple skills in a single practice session, and the results of my study indicate that new skill memories are susceptible to interference following practice.

The really unexpected result that I found was that for those musicians who learned two melodies, if, before they left practice, they played the first melody again, they still consolidated the first melody skills after sleep, even though those enhancements were not observed during testing at the end of the training session.

We want to maximise our time and our effort in any task. This research can ultimately help us practice and teach music in an advantageous way.

There could be learning benefits for the order in which you practice things, but it's still too early to offer prescriptions for practice and teaching based on current findings, which require much more systematic research.



SARAH ALLEN, PhD, IS AN ASSOCIATE PROFESSOR AND CO-CHAIR OF MUSIC EDUCATION AT SOUTHERN METHODIST UNIVERSITY.

THIS ARTICLE IS A SUMMARY OF DR ALLEN'S RESEARCH **MEMORY STABILIZATION AND ENHANCEMENT FOLLOWING MUSIC PRACTICE**, FIRST PUBLISHED IN *PSYCHOLOGY OF MUSIC* 41(6) AND REPRODUCED HERE WITH THE AUTHOR'S PERMISSION.

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# BRANCH REPORTS

A look back at Winter Workshops and a look ahead to Spring!

## BAY OF PLENTY

We have had a very busy winter here in the Bay of Plenty. Traditionally, we have shared the responsibility of holding a Winter Workshop with the Hamilton Branch, with each of us taking turns to hold alternate workshops. In recent times, however, we found ourselves unable to do so, and the Hamilton Branch has carried the load for us.

2018 saw us back with a bang (despite the dismal weather)! We held a workshop for cello and violin students over Queen's Birthday weekend, and the response from local and visiting Suzuki families exceeded all of our expectations. In addition to cello and violin, the younger children enjoyed ukulele lessons, and for the very young there were Early Childhood Music and Movement classes.

St Mary's School proved to be a lovely venue for the workshop, and it was great for the children to be able to perform their final concert in the wonderful Graham Young Youth Theatre at Tauranga Boys' College.

Thank you to all tutors, students and parents for making this such a wonderful event for us.

We look forward to supporting the Hamilton Branch workshop next winter, before we see you all back here in the winter of 2020!

KATY SMITH



A selection of photos from the Bay of Plenty, with thanks to Catherine Main of Catherine Main Photography for use of her lovely photos.



## SOUTH ISLAND | WINTER WORKSHOP

From the North Island, Nelson, the West Coast, Dunedin, Invercargill and Christchurch, to name a few, we once again gathered for the joy of playing Suzuki music. Thanks goes to the tutors who said "yes" to being with us at this time, to Sashi and Natarani, Felicity (with baby on board), to Margaret, Milly, Kerry, Masaki, Simon and Stacey. We loved seeing you and thank you ALL for your guidance and never-ending inspiration!

Workshop also saw seven violin teacher trainers from around New Zealand join with Stacey to complete the next module of their development. At the same time Emma Sandford from Wellington joined the guitar group as a new trainee. How exciting to see the faces of our future Suzuki teachers at Workshop!

We were certainly grateful to be able to assist by providing you with a home for a few days.

A Workshop highlight for me was having the opportunity to listen to Kerry Langford speak at the Parent talk on the Monday night. This was nothing short of inspiring.

## HAMILTON

Hamilton branch has been busy preparing for our Annual Concert, which was held on August 26. This year we had 60 students register to perform in violin, cello and piano. It is wonderful to welcome several new families to our branch.

We heard how Kerry, as a young 17 year old, and following some exceptionally challenging events, flew to Japan to study violin under Dr Suzuki for just under three years. Listening to her stories of times shared with Simon and Stacey in Japan was both goose bumpy and heartwarming. The overall feeling that I got from listening to her speak of her time with Dr Suzuki was "all was welcome".

It felt like no matter what highs or lows Kerry was experiencing on any particular day, there was full permission to be with that, even if it meant spending a chunk of time sitting on a stairway! I was grateful to be reminded to once again meet my own child wherever she happens to be and work from that place. Thanks for your words Kerry.

Always a highlight for our students is Marion and her energy and enthusiasm for fiddling! The play out concert was a great display of how Marion brings as many people together as possible and let's rip! Congratulations goes to Marion for her fantastic achievement of making the

Queen's Birthday list and becoming a member of the Order for her services to music.....plus well done to Ingrid for her sneaky detective behind the scenes work in helping to make it happen. Huge happiness for you both.

Workshop also gave us the opportunity to introduce Stephen and Maria Lau from Invercargill to our community. Together they have said "yes" to being our next key Summer Camp organisers and we are hugely grateful for the skills that they both bring to our branch!! Summer Camp will once again be held at Craighead school in Timaru January 15th-20th.....contact us on [southisland@suzuki.org.nz](mailto:southisland@suzuki.org.nz) for more information.

Finally I'd like to thank the students for their enthusiastic music making, the parents for their ongoing support, the tutors for their wisdom and guidance, the committee for helping out and especially to Rachel Anderson and her family for pulling Workshop together and delivering it with an absolute ease and grace.....we are ALL grateful for this.

KATE ANDERSON

This year we are hoping to offer the Teenage Teacher Training Course for teenagers 15-18 years old. Registration for camp will open on the 24th of September.

PETRIA COX

## AUCKLAND

### SPRING WORKSHOP

Auckland is now looking forward to its annual Spring Workshop.

It will offer tuition in Flute, Guitar, Piano and Violin from both local and international tutors. It's a fantastic opportunity for you and your child to - learn new things, consolidate others, meet friends and enjoy making music.

Date: Thursday 11 - Saturday 13 October

Venue: Rosmini College

More information will be available in the Auckland Branch Newsletter or check the Suzuki website for updates.

### SUZUKI ON SUNDAY SOLO RECITALS

The Branch continues to run Suzuki on Sundays. This concert is on once a term and provides an opportunity for students of any level/age/instrument to perform in a supportive, friendly environment.

Time: 3.00pm - 4.00pm

Date: Sunday 18 November

Venue: The Performing Arts Centre, St Cuthberts College, Market Rd, Epsom.

Cut off date to register for performance will be at 6pm on the Thursday before the recital.

For more information and to register please visit: <http://suzuki.org.nz/calendar/auckland-suzuki-on-sunday>

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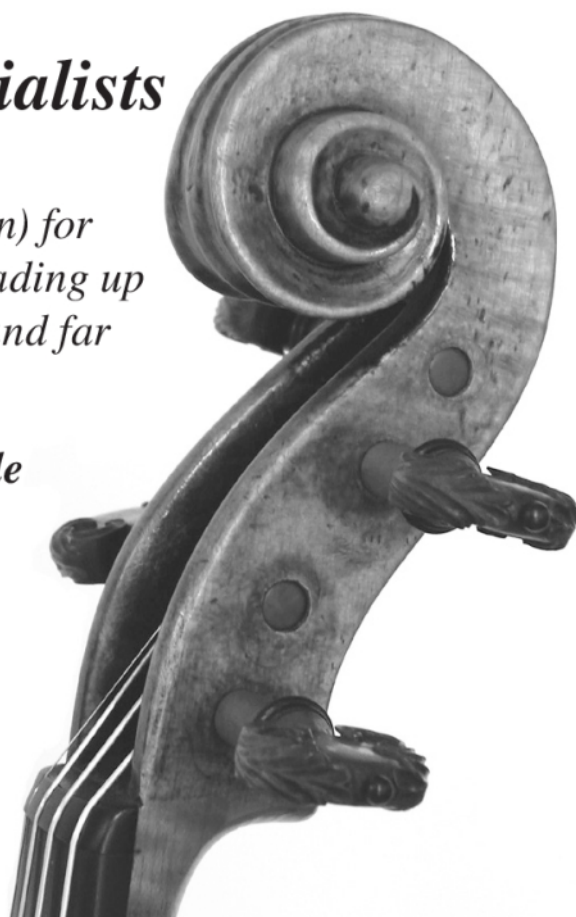
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