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HONOUR THE CHILD

LIFE MEMBERS
Marinette Berkeljon,
Tania Dyett and
Dora Harkness

2019 NZSI TEACHERS'

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WELCOME!

In this issue we look back at the 2019 Teachers' Conference in Rotorua, we celebrate three new life members and we continue our series of Sheila Warby's writings.

With great sadness, we also farewell Rose Batchelor, a key member and friend of the South Island Branch.

Sarah Newman, Editor | journal@suzuki.org.nz
Cover image: Tutors at the NZSI Teachers' Conference

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SUMMER CAMP
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LETTER FROM THE NSZI PRESIDENT

The core 'business' of NZSI, as I see it, is to ensure that there are infrastructure and systems in place to maintain the professional integrity of our organisation through supporting the Director of Teacher Training, the Teacher Trainers and the Professional Advisory Group.

Our secondary role is to oversee the NZSI Branches throughout NZ and facilitate their functioning through collecting memberships and making sure that they have infrastructure and systems in place to function at a local level. It is my belief that NZSI continues to carry out its core business very well.

I believe NZSI's strength lies in its Branches. Throughout New Zealand, the seven Branches continue to offer amongst other things concerts, workshops and camps with a high level of professionalism and skill.

Many people work tirelessly behind the scenes to make these amazing events happen. The time and energy required to do this is unquantifiable and is incredibly valuable and sincerely appreciated.

On a professional level as a Suzuki teacher I am forever indebted to the NZSI Teacher Trainers and specifically the volunteer teachers on the NZSI Professional Advisory Group. The untold hours spent making sure that NZSI is able to present a credible and comprehensive teacher training programme mostly goes unacknowledged.

Let me be very clear again this is volunteered professional time that is given freely, motivated only by a desire to present the best that NZSI can in the way of music education in New Zealand. I would like to publicly name and acknowledge the current PAG members: Stacey Shuck, Margaret Cooke, Dora Harkness, Trudi Miles, Fleur Chee, Sally-Anne Brown, Sally Tibbles and Graham McPhail.

NZSI keeps ticking over thanks mainly to the efforts of May Lee our administrator and we are very grateful to her.

There have not been many burning issues during the past 12 months. It seems that we are currently in a period of stability thanks to the efforts of our predecessors.

We have had significant developments with a new look NZSI Journal thanks to our new editor Sarah Newman and are currently offering two electronic and two print versions each year.

We are also very close to having a new website go live, thanks again to the efforts of Sarah Newman, who incidentally is also a parent representative for the South Island Branch on the NZSI Executive. I would like to publicly, sincerely thank Sarah for all that she has done and continues to do.

Thank you to Margaret Cooke for being our dedicated minute-taker and finally I would like to take this opportunity to thank the vice-presidents and Branch representatives on the NZSI executive - your time and commitment is much appreciated.

SIMON GRIFFITHS

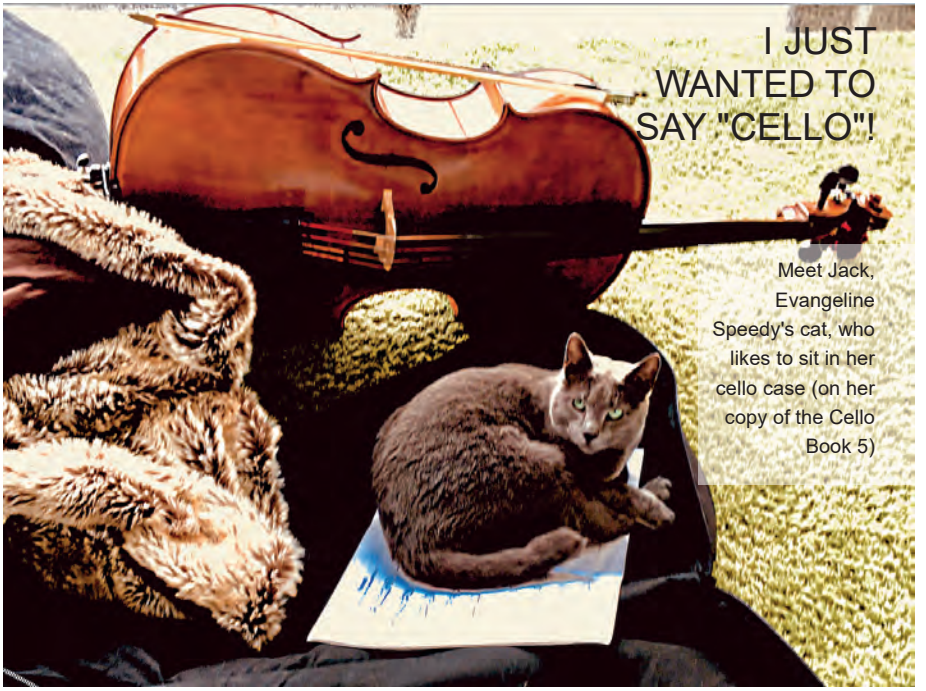
NZSI President

PPSA Chairman

ISA Board Secretary

SUZUKI NEWS

News, views and events from around New Zealand



HELP BUILD THE NEW SUZUKI SCHOOL IN CRACOW, POLAND

The Suzuki Children Foundation, based in Cracow, Poland, supports Cracow Suzuki School. The school has been successfully working for seven years and has been growing constantly.

We have reached the point where our children need more room to spread their wings. We need a new home, but this is a huge effort, well beyond the financial capabilities of our community. We decided to organise a worldwide fundraising action with the goal of creating the Suzuki Method Center in Cracow.

Please take a look at what we have achieved, what we are asking for and why. Here is a link to our story and our crowdfunding action: zrzutka.pl/en/z/suzuki-cracow

We would very much appreciate if you could support us by informing the Suzuki community in New Zealand about our efforts. We want to reach as many Suzuki teachers and families as possible - we believe that even small amounts, if donated by many, can make a big difference.

Marcin Turschmid
President, Fundacja Dzieci Suzuki (Suzuki Children Foundation)
Grzegorzecka Street 67H/3
31-559 Cracow, Poland

REMEBERING WITH GRATEFUL THANKS - ROSE BATCHELOR

Life sometimes dishes out events that are hard to explain and attending Rose Batchelor's funeral on 12th October 2019 was one of those for several of us. Rose may have only been on the planet for 53 years, but in that time she quietly made a significant contribution in a range of fields. We were lucky enough to be the recipient of her precious time while she was Treasurer for the South Island Branch of NZSI (November 2012 to September 2017). She took over from a very capable lawyer, and while the accounts were in good shape, Rose set about adding her accounting skills to take them to another level. She arrived at the time the organisation was moving the accounts to Xero, which was fortuitous, as she was not at all intimidated by the new accounting package. She made the most of the Xero reporting features and her monthly reports were spectacular.

The time I spent working with Rose most closely was through the organisation of Summer Camps and Winter Workshops. She was an absolute rock and made my organisation task so much easier. Some of my 'money collecting' techniques were not ideal – (cash in the pocket and oops I can remember who that came from) and yet Rose was so calm and sorted the chaos – always with a smile. She had her tent set up with the campers and could usually be found relaxing before dinner in comfy chairs with a drink and nibbles – always done in style. Not only did she manage the finances, but she became known as the 'Queen of Desserts' for the tutor dinners – Oohhh they were mouth wateringly good and she seemed to produce them effortlessly.

Rose loved what Suzuki provided for her son Cam, and she and her husband Alan supported all the Suzuki events. We loved having Rose on the committee, she was kind, thoughtful and a lovely friend to many of us. Cam played his violin at Rose's funeral, melting hearts through his beautiful playing and paying tribute to all the effort his parents have put into his education and skill development. Rose was very proud of Cam and his achievements and she would have loved his performance.

Many of the committee members who worked with Rose are shattered that she is not here anymore, but she is a fine example of giving what you can to help others, and living each day to the full. We honour the contribution she has made to Suzuki, we thank her family for sharing her with us, and we will not forget this wonderful human being. Our thoughts are with Alan and Cam as they adjust to a different life filled with wonderful memories of Rose. Arohanui from us all.

Tessa Grigg for the NZSI South Island Branch

IDEAS FOR ALTERNATIVE LISTENING

MUSIC STREAMING SERVICES

The use of recordings is integral to the Suzuki Method. Online media service providers, like Spotify and iTunes, give us access to a vast body of music for easy scheduling of listening, but it can still be difficult to find the right music to listen to.

It can help to have someone do the searching for you! Mark Dunlop, formerly a clarinetist with the Christchurch Symphony Orchestra, has curated playlists of Suzuki violin and other repertoire to support his children Leila, Orla and Tristan in their music studies. He has kindly agreed that we can share his Spotify profile with you and to widen the Suzuki playlists by adding other items that you suggest.

You can find Suzuki Rebels and Mark's other playlists on Spotify by using this URL open.spotify.com/user/1257032915 or by searching for Mark Dunlop in the Profiles list. Please send any suggestions for additions to the Suzuki playlists to journal@suzuki.org.nz and we will forward these on to him.

ALTERNATIVE LISTING FOR FLUTE

And here are some alternative listening ideas for flute from Vicky Williams.

Lullaby (Wiegenlied D494) - Franz Schubert (YouTube and Spotify)
Chiara Skerath (soprano), Deutsche Radio Philharmonie Saarbrücken Kaiserslautern conducted by Sascha Goetzel.

Moon over the Ruined Castle - Rentaro Taki (YouTube and CD)
James Galway (flutist) from Songs of the Seashore and other Melodies of Japan.

The Last Rose of Summer - Irish Air (YouTube)
To hear how the piece is sung: Renee Fleming (soprano) or Robert White (tenor);
and played: James Galway (flutist)

Carnival of Venice - P.A. Genin (YouTube, CD)
Jean Pierre Rampal
Marcel Moyse (a short scratchy 1927 recording that is very interesting to hear as Moyse is such an important flute player and teacher, both in the Flute world and for Takahashi!)
Wynton Marsalis (trumpet) - a very different arrangement to flute, but a fun carnival sound to the orchestral accompaniment and some fantastic trumpeting

On Wings of Song/Auf Flügeln des Gesanges - Felix Mendelssohn (YouTube and Spotify)
Barbara Bonney (soprano)

Fantasie Pastoral Hongroise - Doppler
Marcel Moyse
(YouTube or CD: The Art of Marcel Moyse)
James Galway
(YouTube or CD: Man with the Golden Flute)

Two CDs worth having are:

- James Galway - Man with the Golden Flute
  This is a great supplementary collection for Suzuki flute as it includes many pieces from the Suzuki repertoire, as well as other popular works that are appealing and virtuosic!
- Orchestral Suite No. 2 - J.S. Bach
  Emmanuel Pahud (flutist)
  Berliner Barock Solisten
  The entire suite features throughout the Suzuki books. This is a gorgeous recording of a Baroque work played on a modern flute. It is a tasteful and stylistically-informed interpretation.

LIFE MEMBERS

We honour Marinette Berkeljon, Tania Dyett and Dora Harkness, pioneers in their respective instruments and regions of New Zealand, as Life Members of the New Zealand Suzuki Institute

MARINETTE BERKELJON

Marinette's family home was a musical one, with her mother teaching piano every afternoon. Marinette's older brother learnt to grade 8 and remained involved in playing until his death. Their older sister became Head of the Piano Department at Stellenbosch Conservatoire and continued in music until her death.

Marinette's first encounter with the concept of the Suzuki style of learning came from a violinist cousin in South Africa, when Marinette and Jos, her husband, were emigrating to New Zealand. She told of her training in Suzuki teaching from the Belgian violin professor and Marinette was intrigued. On arrival in New Zealand in 1975 and deciding to live rurally, she decided to do an AssociateTeaching diploma (ATCL) in piano. She soon had a handful of students and her teaching hours grew.

After her children were born, Marinette rembered her cousin's comments about the Suzuki method. Marinette initially sought to start with violin, brushing off her violin Grade 5 from school, as at the time she did not know that the method was also available for other instruments. But when they bought the smallest available violin for their daughter Manu, then two-years-old, the music shop owner included a copy of Suzuki Piano Volume 1.

In 1982, Marinette managed to procure funding from her local Arts Council to travel to the National Suzuki Conference in Hamilton, where she trained in piano with Mrs Aoki. She made numerous contacts from which she drew inspiration and encouragement. In 1984, she and a small group of parents formed a Suzuki group, growing to about 20 violin and piano students. Later, Marinette attended Joachim Neupert's violin teacher training in Christchurch, alongside Lois McCallum and other teachers. The South Island Branch was born and the branch started summer camps and winter workshops. Marinette attended with her daughter Manu and son Tama, and taught some classes at these events.

Later Marinette commuted to Christchurch for lessons for Tama with Jacko from the duo Fiddlesticks and for Manu with Isidor Saslav, then concertmaster of the NZSO. Given the demands of home-schooling and travelling, Marinette put teaching and training on hold for about four years, restarting again in Reefton when Tama left home. Later Marinette and Jos moved to Greymouth where Marinette built a full-time Suzuki studio at home, eventually teaching around 65 classes each week, including eight group classes. She held a family concert each term and established a small string orchestral group.

It had been Marinette's lifelong desire to play cello. Around 12 years ago she took the leap, commuting to Christchurch for intermittent lessons, then later studying via Skype with Sally-Anne Alloway for teacher training and the first eight Suzuki books. Immediately upon getting her cello, she was approached to teach local families and, with support from the NZSI, Marinette soon had ten cello students.

With cello thrown into the mix, Marinette could do piano trios, which added a wonderful dimension to her work and the students' extension. Marinette rearranged trio parts to enable even the youngest to participate and they had 15 piano trios from pre-school age to the oldest students. With the added cello, the string group could now perform violin and cello conerti as well as the Suzuki piano repertoire with string accompaniment.

Eventually, the time came to scale down and at least partially re-unite her family. Manu had been in Sweden in Dalasinfoniettan chamber orchestra as Assistant Principal of the second violins for around nine years, while Tama was living in China with his wife and two little boys. So two years' ago, Marinette and Jos took the heart-breaking decision to leave NZ, after 43 happy years on the West Coast, to join Manu in Sweden. They miss their life there and their life-long friends every day.

During her initial contact with the Suzuki world and reading Dr Suzuki's inspiration words, Marinette knew in her heart that this was the right path for her children and for any others who wanted to join in. Apart from the advantages and charm of small children learning a complex skill, what struck her above all was the concept that 'where love is deep, much can be accomplished'. That motto has been the fuel for home-schooling, music teaching and life-skills, that she has returned to many, many times when the challenges were huge and sometimes frightening. The other aspect was the encouragement to side-step peer competition, strengtheing their belief in home schooling and making it possible to overcome obstacles.

Marinette observes "the influence Dr Suzuki had on my personal life and growth throughout the years is immeasurable. Through his philosophy I managed to scrape together the confidence to attempt to scale mountains I would never have considered possible. Alongside this has been the NZSI with its support, vision and simply wonderful teachers and families, to help carry me and our West Coast group along. For what you all have given me and done for me, for us as a family and a studio over the years, I shall forever remain thankful. I wish you all the very best for the valuable work you contribute to our society and to humankind - in the truest sense of the word."

TANIA DYETT

After the Teacher's Conference in October, the Wellington Branch presented Tania with her Life Membership Certificate at a violin studio concert. The violin students present played the twinkle variations for Tania.

Tania came from a musical family. Her parents fled from Russia to China after the Bolshevik Revolution, on the trans-Siberian railway. Tania was born in China in 1925.

At age five, she and her parents moved to Sumatra in the Dutch East Indies so that her father could pursue a career as a big band leader. In 1942 Japan invaded the Dutch East Indies and Tania and her parents were interned in concentration camps for the rest of the war. After the war Tania's family were amongst the first refugees to arrive in New Zealand.

Tania did some secretarial work and immersed herself in Wellington life. One of her social activities was tramping, and it was through the Tararua Tramping Club that she met her husband Dave. The couple had two children – Linda and Kim.

Tania has taught hundreds of children violin over a long career. Two of her alumni are Donald Armstrong and Malavika Gopal of NZSO fame. You can see some funny stories about Tania from these two at the end of the Tania video (see link at end).

Donald and Malavika talk with great fondness of how Tania inspired them to really care and be passionate about music. They talk about how Tania, through her teaching, helped children develop a love of music and involved the parents. When the Suzuki philosophy started to filter into New Zealand in the late 70s and early 80s, Tania embraced it, as in many ways it matched her ideas about teaching.

Ann Goodbehere, one of the early Suzuki violin teachers in Wellington, writes: "I first met Tania and her small band of students in the mid-1980s. They were giving a concert after a weekend [Suzuki] workshop led by Joachim Neupert. I was amazed by the children's confidence, big sound and great intonation. They also played everything by memory which was quite incredible for me having been taught traditionally with a reliance on written music. I spoke to Tania after the concert and she told me about the Suzuki method. I was inspired to go to my first Suzuki camp which was held in Rotorua in 1986, taking my two young daughters.

At about the same time Tania was starting teaching Suzuki violin [early 1980s], there were a number of piano teachers starting up. The piano teachers outnumbered the violin teachers. The Wellington Branch had a regular annual concert, but in the early days I think the only violin teachers were Tania and myself."

Tania Dyett receiving her Life Membership Certificate

Tania continued teaching violin using the Suzuki method into her nineties. She has also taught a community yoga class for many years. She still lives in the Dyett family home in Seatoun, with her son Kim.

Congratulations Tania on being awarded life membership. Your legacy to the Wellington Suzuki community is huge.

Paul McCredie has made a short video about Tania's life which can be viewed at: https://vimeo.com/363759877/331086740

DORA HARKNESS

Dora travelled to Matsumoto, Japan with Graeme, her husband, and Warwick and Craig her two young sons, in 1977. During her two years in Matsumoto, she spent much of her time with Suzuki Sensei, observing and talking. Dora had twice-weekly piano lessons with Kataoka Sensei and observed her teaching children from Twinkles through to the advanced piano repertoire. She also observed Craig's weekly flute lessons with Takahashi Sensei and Warwick's weekly lessons with Mori Sensei. She learned different things from them all.

While in Matsumoto, Graeme studied Suzuki early childhood for one year, spending much time in Suzuki education kindergartens, so Dora also spent quite a bit of time with Yano Sensei and Tanaka Sensei in their kindergartens.

On returning to New Zealand in December 1978, Dora began teaching and sharing what she had learned with other teachers. Graeme became President of the Suzuki Association, then called Talent Education, and Dora was a committee member. In those early days of

association, many hours each day were spent setting up the association and growing it. They travelled to Tauranga, Hawkes Bay and Auckland with students of a few teachers to give public talks and student concerts. These aroused a lot of interest.

Dora returned to Japan three times, for six weeks each time, during alternate Christmas holidays. On her first return, Dr Suzuki asked her to begin teaching teachers. He and Mrs Suzuki wrote up an authority and a prescription of how they would like this done. Dr Suzuki wanted tapes of students sent to him each year—motivation for the students, but mostly to see from the students' playing how the teachers were doing! This was done for several years, and he signed and sent back certificates.

Because of the interest shown in Hawkes Bay, Tauranga and Auckland, Dora began teacher training there with around 12 teachers in each centre. She travelled monthly and later was joined by Kathy Shelhart for violin. They also had a teacher training programme in Hamilton, attached to the Technical Institute, again with about 12 teachers.

In those early years, they also started National conferences and camps, which were a lot of work but very beneficial to students and teachers alike. Highly-regarded teachers came from Japan and Australia for these conferences.

In the 1980s, Dora started teaching early childhood (ECE) music classes using Suzuki principles. She continued to develop her ECE programme, helped by an Orff Early Childhood conference in Melbourne and observations of Dorothy Jones-inspired ECE classes taken by Lucy Adeney at an Australian Suzuki conference.

Over the years, Dora attended Japanese National Suzuki conferences, Pan Pacific conferences and the International conference in Turin, Italy. In 1996, Dora and Victoria Harkness, her daughter-in-law, established a small Northland Branch of NZSI and Dora has been the chairperson since then. In later years, Dora has been involved to a much smaller extent in the development and growth of the organisation but continues as a member of the NZSI Teacher Trainer Group and Professional Advisory Group.

Dora writes: "I have always enjoyed my Suzuki teaching, which is why I still teach and still take a very active ECE class. While my students to well and enjoy lessons, I will continue."

Thank you, Dora, for your many contributions and years of service to the Suzuki movement in New Zealand!

WITH LOVE IN YOUR HEART

HONOUR THE CHILD, FOR EACH ONE IS UNIQUE

In the next in our series of articles from the late Sheila Warby, Sheila talks about the need to respect every child for what they are now, rather than what they will become later

"The woods would be very silent if no birds sang except those that sang the very best", Thoreau

EACH INDIVIDUAL IS UNIQUE

All children are born with their own unique genetic make-up. That they become depends on their individual experiences in life. It is the interaction of the genetic make-up with the environment that process those experiences. The individual that results from those experiences is unique both in potential and actual ability.

Dr Suzuki believed "Everyone has a sprout of talent. Developing that sprout into a wonderful ability depends upon how it is cultivated." Each individual has their own gift to give the world and it is up to teachers and parents to see that the special qualities in all children are developed and appreciated.

THE HEART IS AS IMPORTANT AS ABILITY

Pablo Casals suggested the most important thing we could teach a child was to accept his or her uniqueness.

"You are unique. In all of the world there is no other child exactly like you... You may become a Shakespeare, a Michelangelo, a Beethoven. You have the capacity for anything. Yes, you are a marvel. And when you grow up, can you then harm another who is, like you, a marvel? You must cherish one another. You must work-we all must work-to make this world worthy of its children."

Dr Suzuki's philosophy on the potential of each child was similar to Pablo Casals'. He, like Casals, looked at the character of the individual as part of that potential. "Character first, Ability second" and "Exceptional Talent, Exceptional Heart" are both statements made by Dr Suzuki in his writings.

As Suzuki parents and teachers, we are often reminded of our challenge to educate each child, so they are able to develop their ability. However, if we look at both Pablo Casals' and Dr Suzuki's comments, we can see that our responsibility goes further in the education process. It is not only a case of educating the individual child but seeing that the individuality of each person is respected. It follows that, if "I am unique" and "you are unique", we should respect each other for whatever special qualities we each have.

HOW CAN WE BEST TEACH THIS TOLERANCE AND RESPECT?

As with most education, the role models given by those around us are one of the most effective forms of influence. The media give the impression that the more money, glamour, clothes, power and so on that a person has, the better that person is. It is a large job for teachers and parents to counteract this impression. But it can be done.

In his book Ability Development from Age

Zero, Dr Suzuki described his successful experiences working with youth in prison to help them overcome their anger. If Dr Suzuki could teach young offenders to contain their anger, we can surely teach our own children to respect each other. "The secret of education lies in respecting the student," Emerson. Showing consideration to our own children is the first step.

Showing consideration means not comparing them to others and accepting that some days are going to be better than others for practise. It means making sure the Suzuki music recordings are played every day and that practice is daily and consistent. Ability is not developed if it is nurtured sporadically.

Showing consideration to our children means acknowledging that, as an individual, each child will have their own rate of progress. If we know that the listening and practice are sufficient and the child is happy, then we can rest assured that the rate of progress is correct for that child.

It means making practice a positive experience by involving the child in the learning process. Children rarely learn the things they are told or shown. It is useful to remember: "Tell me and I will forget. Show me and I may understand. Involve me and I will learn." Showing consideration to our children means believing in their ability. Children are very capable if we allow them to develop their skills naturally. "I firmly believe that any child can become superior and my confidence has never been betrayed," Dr Suzuki.

It means understanding that children and adults have different modes of learning. Children learn because it is fun, because it is easy and because they feel confidence; the skill is matched to their ability level. Children do not learn because they ought to! The happier the environment, the more desire children will have to learn.

"An education which consists primarily of following orders creates bad results." Dr Suzuki

Sheila Warby with Elizabeth Lau and Glynis Thomson at SI Summer Camp, Timaru in 2015

Showing consideration means understanding that children drop out because they have failed to learn the skills to stay in and it is our responsibility as parents and educators to see that they do learn the skills they need.

"People either become experts at doing the right thing, which is seen as fine talent, or they become experts at doing something wrong and unacceptable, which is seen as lack of talent." Dr Suzuki

CHARACTER FIRST, ABILITY SECOND

The journey through Suzuki education is as important as the destination. It is through this journey that our children are going to learn to have "beautiful hearts".

If we, as parents and teachers, can make sure that we respect every child for what he is now, rather than what he will become later, there is a chance that in turn those children will see fit to respect the people around them. Example is a very strong tool for learning. "Don't hurt anyone's heart," Dr Suzuki

SHEILA WARBY, MUCH LOVED SUZUKI TEACHER, WAS AUTHOR OF WITH LOVE IN MY HEART AND A TWINKLE IN MY EAR. QUOTES ARE FROM NURTURED WITH LOVE AND YOUNG CHILDREN'S TALENT AND ITS METHOD BY DR SUZUKI. QUOTES ARE FROM NURTURED BY LOVE AND ABILITY DEVELOPMENT FROM AGE ZERO BY DR SUZUKI.

PRACTICE METHODS

Glynis Thomson explains what effective practice does to your brain, why effective practice is important and how to do it

Mr Messy & Little Miss Tidy © Roger Hargreaves

It's very useful to know the most efficient way to practice for the use of time. If we make good progress, we enjoy the task more and get very motivated to do more.

When you start learning a new piece, the brain is like a blank sheet and you are creating a very special pathway for that piece. As you receive new information, nerves start to grow, reaching out and making connections with other nerves. When you do exactly the same pattern over and over again, an insulating material, called myelin, forms around the path of the nerve connections for that pattern.

The more layers of myelin you create on the pathway for a task, the easier the task gets to perform. If you play the same note with the same finger, repeatedly, you will create a very strong and tidy pattern. It will have a thick layer of myelin.

You want this to create these strong pathways for the correct fingers and notes. If you play different notes and use different fingers each time you repeat, the brain sees this as multiple pieces. You will create as many different patterns as fingers you have used on those notes. There may be weak patterns of 200 different songs created instead of one strong song. You may take months to learn a new piece, instead of days.

The brain learns best by:

1 Chunking
2 Repetition
3 Slow practice

Layers of myelin coating the pathways

CHUNKING & REPETITION

It is well known that taking a small chunk of your piece and repeating it, correctly, is much more efficient than playing the whole piece through.

Michael Griffin shared a very interesting detail about how to practice chunks:

Blocked repetition; Passage A: 10 minutes
Passage B: 10 minutes
Passage C: 10 minutes

Spaced repetition; Passage A: four minutes
Passage B: three minutes
Passage A: three minutes
Passage C: four minutes
Passage B: five minutes
Passage A: three minutes
Passage C: six minutes
Passage B: two minutes

Both methods have the same overall time, but spaced reptition is twice as effective as blocked repitition:

- You remember best what you study at the beginning and the end of each session. Spaced repitition has more of these learning peaks.
- The process of forgetting and retrieving each chunk when doing spaced repitition also creates a strong memory. You will know your piece very well when you put all the chunks together.

With chunking, you will make progress more quickly, be more motivated and enjoy learning your instrument. I was very pleased to learn that a small change in practice habits can be twice as efficient!

To make your piece into practice chunks, you can take a copy of it and cut the copy into sections with the help of your teacher. Label them A, B, C and so on, then put them all together into a box. Pull them out of the box for your practice.

ULTRA-SLOW PRACTICE

The brain needs time to absorb and be saturated by all the information needed to play an instrument. While learning, it is very beneficial to practice slowly.

So when do we use ultra-slow practice?

- For learning new pieces
- For passages requiring fine motor skills, where those skills are uneven or lack control
- For places that sound full and mechanical, exaggering the dynamics, hairpins and balances
- To maintain accuracy and finesse in pieces you already know
- To command control of every single note, inflection, dynamic and expression, mark and pedal
- For memory work - if you can play ultra-slowly from memory, you know every atom and molecule of the musical structure

I have seen a lot of obstacles overcome with one week of slow practice.

Once you are fluent at a passage, it is, of course, necessary to speed it up.

I try to play the piece faster than is needed in a performance so that the performance speed seems easy and manageable.

Glynis Thomson is from a folk music family and has been surrounded by music from an early age. Inspired by her experience of the Suzuki Method through Suzuki concerts in Invercargill, she wanted to give her children the opportunity to learn music using the method. She completed her Suzuki piano teacher training and has now been teaching for more than ten years. She recognises the talents and confidence that a child can gain through the Suzuki Method and how they affect all aspects of a childs' life.

1 Science shows how piano players' brains are actually different from everybody else's, https://www.mic.com/articles/91329/science-shows-how-piano-players-brains-are-actually-different-from-everybody-elses

2 Learning Strategies for Musical Success, Michael Griffin, ISBN 978-1-4819-4673-5

3 The Art of Piano Performance | Perfect Practice: or Chunks, Clumps, Hunks, Clods - Blocks, Slivers, Slices, and Globs by Peter Coraggio, ISBN 978-0-08497-6227-7

4 How to Learn Anything 10X Faster - The Talent Code by Daniel Coyle, Animated Book Review, https://youtu.be/Npvho3Hn6M0

SUZUKI GUITAR

FRETNECK

Watch out, the guitars are up to something, says George Hendry

3800 vegetarian guitarists walk into a bar. "What can I do for you?" asks the attendant. "Have you got any vegetarian food?" they ask.

The attendant looks at them and says: "Sure, but I think half of you don't really want to be vegetarian."

The guitarists look shocked and do a quick count. Then they say to the attendant: "As it happens, exactly 1900 of us don't really want to be vegetarian! But how did you know?"

The attendant replies: "Well, judging by the hairstyles, I figured half of you play jazz guitar, and everyone knows that jazz is just a long series of missed steaks."

The guitar is an instrument not often found in an orchestra, but rather in a corner at home, not being played. This is because it can be trickier to play than other instruments.

Other instruments make the same claim, but guitar is the trickiest. The piano may have more notes, but they are much wider so it's hard to miss them. And none of the other instruments have as many notes - the top 20 notes on a violin don't count as they take too many ledger lines to write.

The best place to go in summer is a Suzuki guitar camp. If you look carefully, you can find one on a map of the South Island of New Zealand. (Hint: there are also some other instruments at this camp - lots of them.)

Next time you go to a Suzuki concert, look out for the guitars. They will be the ones sitting on the side. There won't be many of them, but don't be fooled - they are waiting for the right moment to infiltrate the other instrument groups by learning to play heaps of their tunes. Other players will be blissfully playing their tunes as usual, listening to each other, when suddenly they will look sideways and see that the person playing their tune next to them was playing it on a guitar.

The above statements were taken from the plan developed by the new Guitar Steering Committee. (A steering committee is fun - every group should have one.) If you check your Suzuki concert and you don't have any guitars, please get in touch with the committee and let us know your requirements.

George Hendry is a dedicated Suzuki Teacher and ambassador for guitar who teachers students all around the South Island
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2019 NZSI TEACHERS' CONFERENCE

PRESIDENT'S ADDRESS

Back in 2000 the first NZSI Teacher Conference was held right here in Rotorua, at this same venue. A team comprising of Val Thorburn, Fleur Chee, Lois McCallum, Stacey Shuck and Juliet Le Couteur , the administrator at that time, pulled things together for this first Teachers Conference. It was a risky undertaking financially and it was never clear what sort of support there would be from NZ Suzuki Teachers.

Here is an extract from the 2000 Conference Programme: "It is appropriate in this new century that NZSI holds and sponsors the inaugural Teachers' Conference. We would like to welcome you to Rotorua and thank you for making the effort to attend this Conferece. It is so important that we come together to share our experiences in order to gather inspiration and to keep the Suzuki spirit alive and well.

Gathering of teachers and presenters at the 2019 NZSI Teachers' Conference

This Conference gives us a chance to study the past, enjoy our current successes, and formulate plans for the future. It is a time to enjoy catching up with old friends and colleagues and to make welcome the new people we meet. We hope that you enjoy the Conference and your stay in Rotorua".

The guests tutors in 2000 were:

- Julia Breen from Melbourne, Australia leading the Pianos
- Rick Mooney from California leading the Cellos
- Rebecca Paluzzi from Tennessee leading the Flutes
- Craig Timmerman from Kentucky, USA leading the Violins

It is also interesting to note that a few of the teenagers participating in the Master Classes and performances back then are here at this Conference as teachers, namely Emma Dann, Anna-Marie Alloway, Kate Ellingham-Hunt and Annabel Harrison.

It was an inspired concept and an inspiring event affirmed by the fact that here we are now

- 19 years' later - with 90+ teachers from around NZ and the world continuing to grow and be enriched by the Suzuki Method and led by some of the Suzuki Method's leading exponents.

I would like at this time to publicly thank Stacey Shuck, Margaret Cooke and Kate Ellingham-Hunt for their tireless work organising this Conference. It is incredible how much time is spent taking care of so many of the finer details to make an event like this happen. I would also like to thank Fleur Chee for the incredible effort she put into organising to have two pianos at this venue. Sometimes things that seem so simple from the outside actually end up being incredibly complicated and this year the odds were stacked against getting pianos here easily - but Fleur managed to come through thanks to her perseverance and the Registered Music Teachers of Rotorua.

It is my privilege to very briefly introduce our distinguished overseas presenters - they will be introduced again in more detail at their respective plenary sessions:

- from Victoria, Australia leading the Guitars we have Zeah Riordan
- from Holland leading the Flutes we have Anke van der Bilke
- from California, USA leading the Cellos we have Carey-Beth Hockett
- from Alberta, Canada leading the Pianos we have Dr. Merlin Thompson
- from Belgium leading the Violins we have Koen Rens.

Thank you to you all for giving up your time to travel so far and share your expertise with us all.

Once again welcome to you all and thank you for taking the time and making the effort to participate in the 2019 NZSI Teachers' Conference.

SIMON GRIFFITHS

NZSI President

PPSA Chairman

ISA Board Secretary

Violin teachers and presenters at the 2019 NZSI Teachers' Conference

2019 TEACHERS' CONFERENCE

BREADTH, HUMANITY AND CREATIVITY

Merlin B Thompson reflects on the Teachers' Conference, what makes teachers special and the key topics that emerged during the conference

Merlin with the Piano teachers at the 2019 NZSI Teachers' Conference

Teachers are special people. Now that might seem like a blatantly self-promotional statement, so let me explain. Teachers are special people because what they do is primarily done for someone else. The knowledge they acquire and the expertise they develop is so that others may succeed. So that others may experience the joy and value of meaningful explorations. This act of service in itself characterises teachers as special people. But there's more to my thinking. Teachers are special people because they possess an endless compulsion for learning. They're curious, reflective, critical thinkers who routinely discuss and interrogate their own métier. Part of this process is an ongoing individual endeavor. Another part occurs when teachers get together at events like the 2019 NZSI Teachers' Conference in Rotorua.

Several weeks before the Conference began, I was thrilled to receive an email from Fleur Chee: my request for a list of discussion topics from NZ Suzuki Piano teachers. The list, several pages long, included a wide range of subjects from technique, to parents, teenagers, reading, group lessons, and more. I appreciated how teachers highlighted practical areas that can easily get in the way of effective teaching.

Interestingly, there was something about the way teachers presented their topics that caught my attention. Many teachers identified their topics with headings and bullet points. In contrast, other teachers presented topics in the form of questions like – What do you do when…? Or How do you teach…? It was a marvelous indication of what inevitably happens when teachers get together.

I find it noteworthy that events like the 2019 NZSI Teachers' Conference stimulate two basic types of teacher conversation. The first is what I call "Sharing what we know" conversations. It's when teachers talk about their teaching. The moments of clarity when personal discoveries, books, and resources come into play. Teachers share their success so that others may benefit, so that others may test out their experience, provide validation, and generate feedback. The second type of conversation is what I call "Questioning what we know". It's when teachers interrogate uncertainties in teaching. Times when you've tired something, you're not sure it's working, you can't help wondering what's missing, you're not sure what to do, you need to do something. What to do? From such questioning processes, commonalities with other teachers may shed light on what's going on. A strengthening of what's working may occur. Outdated strategies may be seen in a more current light. The need for new viewpoints may be explored.

I like to think that Piano Participants at the 2019 Conference experienced a steady diet of stimulating "Sharing" and "Questioning" conversations in our sessions. For me, several topics stand out. For example – Technique and tone production – how simple adjustments involving opening and closing hand movements, and horizontal circular arm motions may have a positive impact. Combinations of breath, core, and energy may elevate our efforts. There's a need for more breadth in teaching technique and tone development. We also examined concerns related to practicing and not practicing students. Here understanding, accepting, and caring for students may tell us more about how to guide them than keeping track of how much or how little students practice. Teaching with humanity is essential. Furthermore, what to do with teens? Making spaces in lessons for teens' non-performance projects can deepen their relationship with music and inspire an entire community of peers, younger students and parents. Creativity is a vital teacher tool.

What I find most remarkable is how the above discussions invite more breadth, humanity, and creativity in teaching. That the 2019 NZSI Teachers' Conference brought about such awareness, I think is quite amazing. I'm grateful to have taken part and indebted to those in attendance. I sincerely thank Stacey Shuck, Simon Griffiths, Fleur Chee, and Jenny Powell for taking care of so many details on my trip to New Zealand.

For those who want to keep in touch, please do so. More podcasts are forthcoming through the blog on my website merlinthompson.com. Until we meet again, my best wishes for more breadth, humanity and creativity in your teaching. Cheers!

MERLIN B. THOMPSON (PH.D., M.A., B. MUS.) IS AN AWARD WINNING EDUCATOR, MUSICIAN, AND SCHOLAR. HE IS AN INTERNATIONALLY RECOGNIZED AUTHORITY ON THE SUZUKI PIANO METHOD AND THE FIRST CANADIAN TO GRADUATE FROM THE MATSUMOTO TALENT EDUCATION RESEARCH INSTITUTE, WHERE HE STUDIED WITH SUZUKI PIANO METHOD COFOUNDERS DRS. SHINICHI SUZUKI AND HARUKO KATAOKA. MERLINTHOMPSON.COM

SUZUKI CONFERENCE 2019

WATCH - LISTEN - RESPOND - REMEMBER - MOVE - SING - THINK - INTUIT - RELATE - ENJOY

Margaret Cooke on her experience of attending Group Class Techniques given by Carey Beth Hocket

Cello teachers and presenters at the 2019 NZSI Teachers' Conference

Over the four days of the October teachers' conference our visiting cello tutor, Carey Beth Hockett, presented her Group Class Techniques course in two parts – for all teachers during the conference, and an extra session specifically for string teachers after the end of the conference.

If you had walked into the room in any of the sessions you could be forgiven for wondering what on earth was going on. There was a lot of singing, talking, imitating complicated clapping patterns, moving in many directions, some playing, moments of epic failure, and an unforgettable confirmation of the power of a musical experience to provide social cohesion.

Right from the start we were immersed in the experience of being learners – who often weren't really sure what we were supposed to do – in a really big group of over 80 participants. Complicated tasks, too much to remember, groups of people we didn't know, the scrutiny of the wider group – so many opportunities to feel inadequate! And yet the

magic of that social glue made it ok to get it all so, so wrong.

At the heart of all the activities that Carey led us through – with a minimum of overt instruction – was a deep understanding of what makes music work, how it is put together, and the skills we need in order to be able to master our instruments.

For a group activity to be effective, Carey emphasised that everyone needs to be able to participate, regardless of their playing level. After modelling how to deconstruct the skills needed for a piece into components – pitch, rhythm, pattern, harmonic structure – we were set the task of creating activities ourselves that could involve everyone in a multi-level group situation. It was a great laboratory for teaching ideas, and the act of communicating to the wider group soon revealed what would and wouldn't work. Although Carey's demonstrations seemed simple, it is not so easy to deconstruct a piece to its most essential elements, and the process leads rapidly to the very useful question 'what are we actually teaching?' and helps us find the core of what makes a piece work and the simplest and most direct way to communicate it.

Movement was powerful element in helping to understand how the music works. We worked in groups to create choreographies for some of the string pieces – right out of the comfort zone for may of us. There was an unforgettable rendition of The Happy Farmer from one team, with scything arms (and real danger of getting bopped on the head to the non-scything performers who had to bob up and down at the right moments) in all the right places for the tricky bows. That piece will never be the same, and I will never forget the tricky bow spots after the imagery.

Listening for patterns was also a skill that was addressed on many levels – finding the beat, finding sections in a piece, noticing when things change, finding specific note patterns, and importantly for those of us who play a melody instrument, noticing and playing a harmonic pattern. All of these activities help us to learn a piece deeply and provide the aural tools not only to retain simple pieces but also to decode more complex music into manageable patterns that refer to things we know already.

There were many variants of call and response patterns and musical 'pass the parcel' that are useful in group classes and for ensuring a safe level of challenge coupled with a high level of repetition with many listening opportunities. We can create continuity and a sense of making music together using these games, and can adjust the level easily on repeats.

There are plenty of ways to fill in the gaps in the piece when working with non-players, using singing and rhythm responses as well as playing, and in a home practice session this model can be an effective tool for promoting co-operative repetition of small fragments.

Because of the social cohesion of the group activity, the frustration of failure and any fear of the consequences of failure were dissipated. There were plenty of opportunities for doing and moving and participating, even if not at the level of the piece being worked on. Most importantly, we came away feeling that we had made music together and had lots of fun doing it.

Carey's group class techniques provide a powerful and effective model for the studio and home practice too. Here are some of her ideas to keep on hand for the next time you are planning a session with your group, your student, or your child.

Margaret Cooke has taught Suzuki cello for 18 years throughout New Zealand and Australia. She tutors Baroque Cello at the University of Auckland and is a member of Extempore, one of NZ's leading period instrument ensembles.

GROUP LESSON BEST PRACTICE | CAREY BETH HOCKETT

- Know your audience
- Arrange for every child to succeed
- Use the space to best advantage
- Plan a variety of activities, include
  playing
  listening
  singing
  moving
  watching
  doing things together
  doing things one by one or in small groups
  with/without instruments
  with props
  with/without music
- Have a plan but be willing to change it
  (plan more activities than you will need)
- Know the repertoire you are teaching
  be able to start anywhere in the piece
  be able to play an introduction
  be able to deconstruct the piece into component skills
  and have strategies for practising those skills with everybody, even if they don't know the piece
- Talk as little as possible
  use musical signals
  eye contact
  listen and play
  manage call and response drills
  design verbal cues that mimic the rhythm or use the time signature of the music
  if you do talk, use appropriate language for children who learn by ear
  (long/short notes, phrase/fragment rather than crotchets/minims, bars)
- Create a safe environment for experiments
  celebrate the effort
  support willingness to try
  practise failure
- Avoid time-saving behaviour
  stopping in the middle of a short piece
  leaving out repeats

BRANCH REPORTS

HAMILTON BRANCH

Students performing in the Hamilton Suzuki Branch annual performance concert

On 21 September 2019, the Hamilton Suzuki Branch held their annual performance concert at the Gallagher Performing Arts Centre at the University of Waikato. More tickets to this event were sold than ever before and the performances from all the students were outstanding. Every year it is such a wonderful opportunity for students, parents and teachers from the various studios to come together and enjoy Suzuki music and performances. The committee are making enquiries to secure the venue again for next year to showcase our talented and hardworking musicians in 2020. The Committee are also making final preparations for our January 2020 summer camp in held in Matamata. Registrations for the camp came in fast and exceeded our expectations. Registrations have now closed as the number of people attending has reached the venue's capacity. We look forward to another fantastic camp ahead. If you are attending don't forget to pack a hat and sunscreen.

The Hamilton Branch have also launched a Facebook page, to be used to upload and provide information to our community in 2020. The address on Facebook is NZ Suzuki Institute Hamilton. Look out for posted information next year.

MIRIAM SHARPLIN

HAWKES BAY BRANCH

IMPORTANT ANNOUNCEMENT

It is with regret that our committee has decided to cancel our Autumn Workshop in April 2020. We must build up our financial reserves and also expand and encourage the attendance to our Workshops of our Hawkes Bay members. It is essential that we have their support.

We wish to thank everyone who has supported us in the past. We hope you found it to be a worthwhile and enjoyable event each year. Thank you to all loyal members from other Branches. Thank you tutors for your expertise and the time you gave up to come and work with us. Always very much appreciated.

We aim to commence again in 2021. We look forward to seeing you all again.

A solo concert was held at St. Paul's Church on 2nd November. We have a lovely Grotrian Steinweg grand piano at our disposal to hire. The venue is accoustically sound for our requirements and very pleasant to be in. Our concert was well attended by pianists and we enjoyed several items from cello and violin students also.

Students at the Hawkes Bay solo concert in November

A mini flute workshop was held in Havelock North at the Te Mata Primary School on 1st/ 2nd October. There were 12 enrolments with a good mix of ages and playing levels. The tutors were Anke van der Bilj from the Netherlands and Sally Tibbles from Auckland. This was most successful and the students and their teachers enjoyed time with such experienced tutors.

Congratulations to Christine Reynolds (flautist) of Havelock North Intermediate, student of Susan Barham, who was awarded the Musicianship Award at the Intermediate Schools Rockshop Bandquest Competition.

Several of our HB teachers attended the recent Suzuki Teachers' Conference in Rotorua. This was another seamless production by our dedicated team of organisers from Auckland. We are very grateful to have received such a variety of lectures from overseas tutors – all filled with fresh and inspiring ideas.

Flute Teacher Training was held at the Auckland Workshop immediately after the Teachers' Conference. Jennifer Chesterman and Susan Barham from the Hawkes Bay were enrolled. Their teacher trainer was Anke van der Bilj, who had travelled from the Netherlands to teach at the Teachers' Conference. This was another inspiring few days for them.

Our next major event will be the Christmas Concert to be held for the first time at Taikura Rudolf Steiner School Hall on 1st December. Christmas Carols will precede the various group items given by Violin, Viola, Cello, Flute, Guitar and piano. Father Christmas will be in attendance.

Our HB committee wishes you all the compliments of the season and hope you all have a happy family time during the Summer break. Come back next year feeling rested and ready for exciting new progress on the Suzuki Journey. Best wishes to you all.

KRISTY BIGGS

WELLINGTON BRANCH

In September, Wellington Branch held a concert in which students who had graduated in the last year were able to play a solo. There were graduating violinists, a pianist and a cellist.

We had another wonderful Spring Workshop at Wellesley College, Days Bay. Every third year we can tap into the expertise of the overseas tutors who come for Teachers' Conference. This year we were lucky to have Koen Rens (violin), Carey Beth Hockett (cello), Merlin Thompson (piano) and Zeah Riordan (guitar), teaching alongside our wonderful local tutors.

Wellington Branch Camp will be held this coming January at St Matthews Collegiate School in Masterton. For the last few years we've been using Rathkeale College but they're earthquake strengthening at present. We plan to be back at Rathkeale for January 2021.

Our camp continues to grow in popularity and for the first time we've had to restrict numbers. Although the registration period didn't close until 11th of November, hostel accommodation and places for violins, violas and cellos filled up a few days before the 11th. There's a large contingent of non-Wellingtonians coming, including some from overseas.

St Matts is smaller than Rathkeale, and with record numbers of registrants, the organising committee will have plenty of challenges thrown at them. We're going to use the auditorium at Wairarapa College for the big concerts and the Play-in and Play-out. Fortunately it's only a short walk away... And there will be advantages in being in town, including the proximity of ethnic food outlets.

SARAH WHITE

BAY OF PLENTY BRANCH

Students at the Play-Out Concert, Bay of Plenty Spring Workshop

SOUTH ISLAND BRANCH

With registration for Summer Camp closed, the work begins now for Stephen and the Committee to create student timetables and complete preparations for another fantastic event! We are very happy to be offering flute as part of this year's event, alongside cello, guitar, piano, viola and violin. I am following the leadership of Kate, chair of the South Island branch, who will be attending camp as a guitar student this year by enrolling myself for flute! It will be interesting to experience camp as a student this time.

The South Island Summer Camp will be held at Craighead Diocesan School in Timaru from 14-19 January. Our tutors for the event are:

- Cello: Margaret Cooke (Auckland, NZ)
- Flute: Vicky Williams (Auckland, NZ)
- Guitar: Royden Smith (Wellington, NZ)
- Music Enrichment: Lucy Kelly (Christchurch, NZ)
- Piano: Mary Barber (Wellington, NZ)
- Viola / Violin:
  Anne Lardner (Christchurch, NZ)
  Masaki Nakamura (Sydney, Australia)
  Moirsheen Kelly (Melbourne, Australia)
  Milly Rout (Auckland, NZ)
  Lorenz Weston-Salzer (Christchurch, NZ)
- Orchestra: Hugo Zanker (Christchurch, NZ)

Ella George has been the driving force behind a new South Island Autumn Workshop. The workshop will be held from 16-19 April at Kaikorai Valley College in Dunedin for students of cello, guitar, piano, viola and violin. Please watch the Suzuki Calendar for registration information or email siautumnworkshop@suzuki.org.nz.

SARAH NEWMAN

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2019/2020

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