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WELCOME!

Congratulations to Sophia Stevens and all the artists who submitted their work for the cover of our Summer issue. It was hard to choose just one, but Sophia's beautiful violin looks like it is exploding with musical joy on our cover! All our wonderful artists' work is included at the end of this issue.

Are you off to Summer Camp next month? If so, please write to us and send us photos of your Suzuki music experience. We will include them in the Autumn issue.

SARAH NEWMAN, EDITOR | JOURNAL@SUZUKI.ORG.NZ

COVER IMAGE: MY VIOLIN © SOPHIA STEVENS

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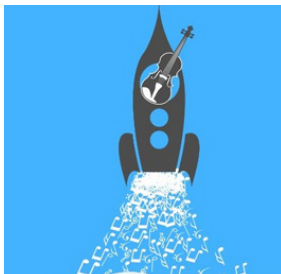
SUZUKI NEWS



SUZUKI METHOD OFFICIAL WEBSITE IN CHINA

The Asia Region Suzuki Association announced the first Suzuki Method official website in China.

suzukihq.com contains a range of information for teachers, parents and students.



VIOLIN VOLUME 1 GOES SUPERNOVA

David Cutler has reimagined the 17 pieces from the first Suzuki violin book into versions incorporating various styles. In his SuperNova project, Lightly Row goes boogie and Song of the Wind turns ragtime. The original melodies are combined with improvisation, jazz and contemporary styles. The resources include performance and play-along recordings (Suzuki-oke karaoke), string ensemble arrangements, school materials and improv transcription book. **savvymusician.com/supernova**

A black and white photograph of a violin body and f-hole, suspended by thin wires. The violin is positioned on the left side of the advertisement.

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BRANCH REPORTS

News and updates from our branches

WELLINGTON

The Wellington Branch committee was relieved and delighted to be able to run our Spring Workshop at Wellesley College, 27-30 September.

In case we were at Covid level 2, we had schemed a cunning plan whereby the workshop was split in half, with the younger half in the morning and the older students in the afternoon, thus ensuring that we wouldn't exceed 100 students at a time.

We also replaced the usual masterclass format with a purely ensemble-based timetable, so that we could use local tutors without relying on anyone travelling from outside Wellington.

As well as the usual ensemble rehearsals, we organised sectionals, so that each student had the usual 3-4 hours tuition on each day. We had a total of 5 ensembles plus a baroque ensemble, a septet, an octet, two

string quartets, and a lot of hand sanitiser. The final concert, with 12 or more items, was wonderful, and to a packed audience.

We are very grateful to Wellesley for the continued use of their wonderful college, and to the weather gods for only one day of severe gale.

We had about 33 cellists, 13 guitarists, 24 pianists, 9 ECE children and 123 violin/viola students.

Now we're in preparation for our Summer Camp at Rathkeale College, Masterton (20-25 January) which will go ahead if we're in Covid level 1. Registration has already closed with record numbers (216 students, and 478 people in total). We're keeping our fingers crossed!

JONATHAN RAVENS

HAMILTON

Tena koutou from Hamilton.

This year has brought many challenges. Out of those challenges and lockdown came a greater opportunity for many to play and enjoy their music.

The Hamilton annual concert was postponed unexpectedly and at short notice due to COVID 19. Solo and group performers had already polished their music in anticipation. Nearing the end of this year the branch were able to source an alternative venue, again at short notice, and our community of musicians put on a spectacular afternoon of music. The students really rose to the

challenge of continuing to practice their already polished pieces.

The annual summer camp in Matamata will be held in January 2021. Interest in this camp this year was again unexpectedly high. We look forward to hosting another fun filled camp where students can experience incredible teaching and enjoy the performances.

We wish all our students and teachers a safe and very merry Christmas.

MIRIAM SHARPLIN

HAWKES BAY

Hawke's Bay celebrated its annual Christmas Concert on 5th December which included carols and group performances, with solo performances from students graduating high school and heading off to university. We also enjoyed a very special visit from Santa and a pizza party. Members of the branch were able to celebrate the year together with much gratitude given the limitations in other parts of the world.

We are in the early stages of planning a Winter Workshop in the 2021 mid-year break to include all branch instruments and teacher training. We hope to gather exceptional teachers from around the country to build the skills and connectedness of Suzuki in the Bay. To get the most out of our resources, we've begun surveying member families so we can make it as valuable as possible to all. We look forward to a connected, calm new year.

KRISTY BIGGS

SOUTH ISLAND

We are hard at work preparing for our amazing Summer Camp at Craighead Diocesan School in Timaru. We have more than 70 families enrolled, with students in cello, guitar, piano, violin and viola.

A lot of families have been looking forward to this, particularly since the cancellation of our first workshop in Dunedin which had drawn great numbers of enrolments.

We look forward to seeing enrolled families at camp and wish you all happy holidays!

SARAH NEWMAN

ANTONIO STRINGS

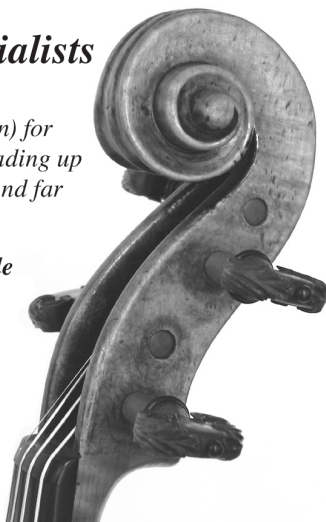
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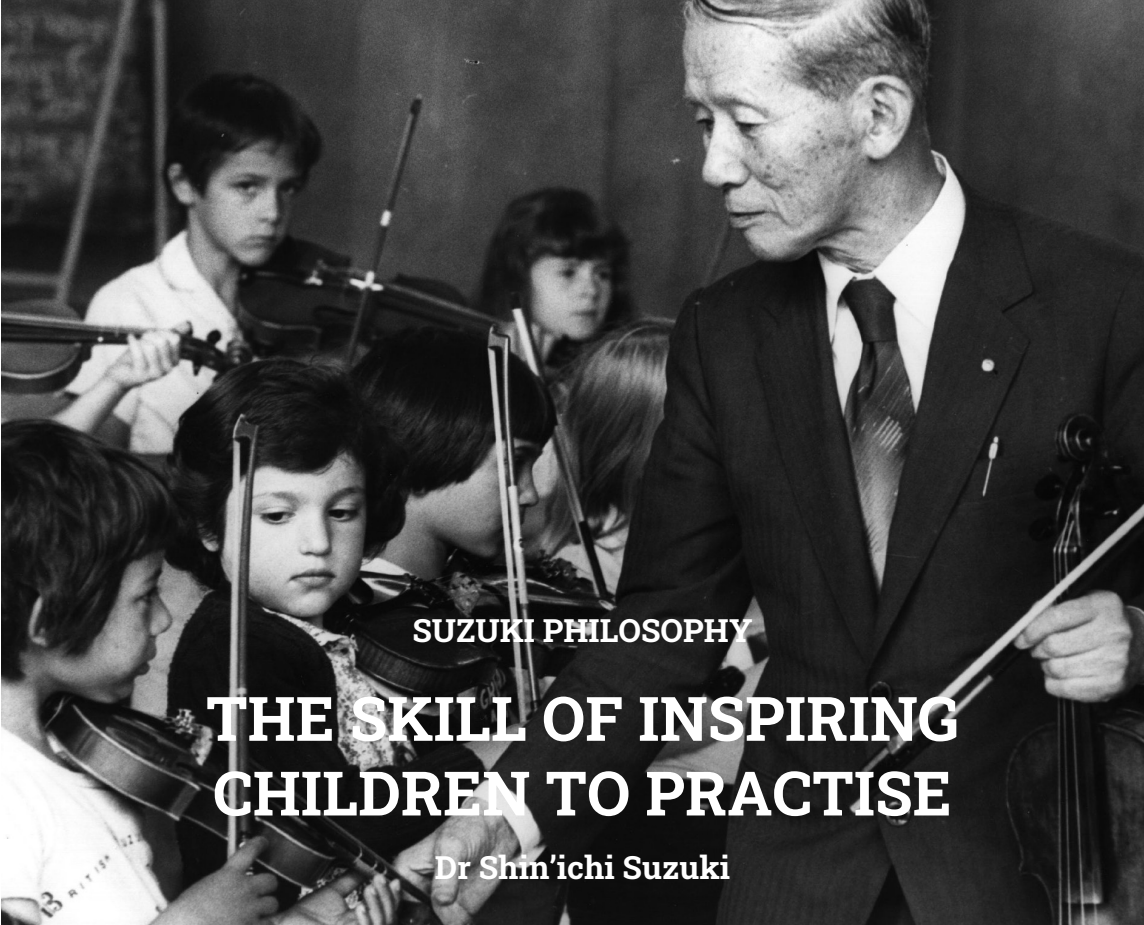
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SUZUKI PHILOSOPHY

THE SKILL OF INSPIRING CHILDREN TO PRACTISE

Dr Shin'ichi Suzuki

An adult can control his mind to act when there is something he must do. Even if the task requires great effort, he is capable of carrying it through: all he has to do is make up his mind.

However, young children are completely different. We have to be aware of this. They don't "do things because they have to." They live in a natural world in which they "do things they feel like doing."

Gaze at the reality of children who try to live vivaciously. Only then can we grasp the true heart of children.

When you look back at the environment in which your child has been fostered, you will be surprised to realise that the entirety of his being, including the heart, ability and

personality, is the product of the history of his environment.

Among the abilities that grow in children, I have noted language ability. How easily and smoothly it grows in every child, and to such an extremely high level. How are we to explain this?

We don't clumsily get set by saying "Now work hard," when we teach children how to speak. While people live happily speaking the language every day, a young child naturally adapts to that environment before one knows it, and "a desire to speak" germinates. That leads to daily training, and to smooth mastering of high ability. I have understood that the knack of the most skilful education must consist in this natural style. Teachers and parents should ponder this

question. One who tries to “skilfully inspire in a child a desire to learn” is one who is good at fostering.

Let me tell you how it is done. Suppose a three-year-old, for example, starts the violin. In talent education classrooms employing our new teaching method, the training starts with hearing and seeing. At home, the child hears the first “Twinkle” record over and over till it becomes his daily environment. This is the same as the native language training in the environment in which it is constantly spoken.

Next, the child goes to class accompanied by his parent. He is allowed to leisurely enjoy himself in the environment in which other young children are playing violin. During that period, the teacher instructs the mother on how to hold the violin and the bow. He also trains her to play the first Twinkle variation. This prepares the mother to become a teacher at home when the child starts to play. Another purpose is to inspire a thought in the child: “Other children are all playing violin, how come I’m not allowed to play? Mother’s playing the violin again, and I’m the only one not playing. I’ve heard the music every day at home. I’ve already memorised all the Twinkle variations.”

A strong desire to join the others burgeons in a month or two. In other words, we aim at fostering the desire to learn. This is the most important.

Think of babies born into families where big brothers or sisters play violin. These little brothers and sisters, as many of you are already aware, grow well and fast when the time comes for them to start violin.

Again, in talent education classes, group lessons are given from time to time so children can enjoy practising together. It’s a great joy for them to play with friends. They start to play vigorously as though waking from a slumber.

However, those who don’t attend group lessons have a smaller share of the joy of the heart. They also grow slowly. Please always let them attend group lessons. A child does not learn the native tongue only by daily one-to-one training but smoothly and rapidly learns it through talking with others.

This is the real teaching method of talent education. If there are classes which neglect to follow this thoroughly, please improve these quickly and let this method penetrate for correct fostering.

Now, the first step of the training is to carefully create an environment. Next is “the skill to inspire the child to practice at home”, that is, the parent’s educational skill.

Although the teacher teaches, the mother fosters the child in proportion to her skill. However, many do the opposite. Thinking it educational, they say, “Come on, let’s practice,” “don’t look sideways, now hold your bow.” The harder they try “to make the child do it,” the faster the child runs away the minute he hears a call for practice time. This creates contrary results.

Some neglect playing records every day at home, or go home after the lesson as quickly as possible thinking they are too busy to listen to other children’s lessons. This ignores the preparatory training of inspiring the child. Then at home, they say, “Come on, practise.” This is illogical. It naturally leads to failure.

Every child is at first disinterested. This is natural. However, gradually, the child begins to grab the violin when the parent plays *takataka tatta* in front of him. Then it is time for him to start. For it means that he now clearly wants to do it.

THIS ARTICLE REPRINTED FROM THE TALENT EDUCATION JOURNAL, TRANSLATION BY KYOKO SELDEN (1980), WITH PERMISSION OF THE INTERNATIONAL SUZUKI ASSOCIATION. ORIGINALLY PUBLISHED IN THE TERI JOURNAL (SPRING 1980).

HELPING MUSIC STUDENTS BUILD THE HABIT OF PRACTICE

Christine Goodner looks at ways to support student practice

“We are what we repeatedly do, excellence then is not an act it’s a habit.”

– Will Durant (often attributed to Aristotle)

As a music teacher, I think a lot about excellence. How do I teach with excellence? How do I develop it in my students? How do I help my own children develop it?

I’ve always loved the quote about excellence being a habit because I have come to realise how accurate it is that what we do over and over is what develops us.

So how do we help instil good habits in ourselves and the children we work with?

Recently I read a great book that explains how habits are developed. It is on my list of books to re-read every year – it’s that good! I highly recommend reading *Atomic Habits: An Easy & Proven Way to Build Good Habits & Break Bad Ones* by James Clear¹. The author weaves together lots of research about habit formation, and I want to share one piece of what he talked about and how it applies to music students.

In the book, Clear lays out a framework of Four Laws of Behaviour Change:

1. Make it obvious
2. Make it attractive
3. Make it easy
4. Make it satisfying

This really got me thinking about how true this is when we are establishing the habit of practice.

Maybe you are just starting lessons with your child and trying to set up a practice routine for the first time. Or maybe your child needs to get back into the habit of regular practice after being inconsistent about it. This framework is a great way to think about getting the practice habit going.

MAKE IT OBVIOUS

Make sure you and your child know what to practise. It is hard to get started if it’s unclear what to do first. This can sometimes keep us from doing anything.

Make a plan before you start. Take notes in lessons and ask your teacher to clarify if you’re not sure what practice should look like at home. I like families to think about following the format of lessons which might be something like scales, note reading or specific exercises, review material, and new music.



Image by Ana Krach from Pixabay

Just saying “time to practise” or “go practise” does not make it obvious what actually has to be done. You can use my three-minute method of planning practice if you need help getting started with this.

MAKE IT ATTRACTIVE

Practice is hard work. It is not naturally attractive to most students, which is why it can be so hard to be consistent. A lot of what makes practice attractive is the environment we practise in. Is it positive? Are we getting encouragement or criticism?

In his bonus chapter on Atomic Habits of parenting, James Clear says: “Interestingly, one of the best ways to motivate your children to act a certain way is to act that way yourself.”

Are you showing enthusiasm for practice as the practice parent?

Are you setting up a positive practice environment?

Do you practise something on a regular basis that your child sees you working on?

As children get older, it is often peers that make practising more attractive to get done.

Is your child attending group classes regularly? Are they part of a youth, school, or community orchestra?

MAKE IT EASY

The practice itself is hard. But we can make it easier to get started practising. We can make it easier to transition into practice with a routine and with a clear plan for what we’ll work on.

Practice is easier to accomplish when we have a scheduled time for getting it done each day.

It's easier when we have a space to practise in with minimal distractions.

It's easier when we have an instrument in working order, and that gets a good sound.

"The idea behind make it easy is not to only do easy things. The idea is to make it as easy as possible in the moment to do things that pay off in the long run." – James Clear in Atomic Habits

MAKE IT SATISFYING

"If there is a reward associated with a behaviour—that is, it feels good and has a satisfying ending—then we have a reason to repeat it in the future." James Clear

Clear points out that one of the most significant ways parents can provide rewards in this way is through praise.

Recently I attended a workshop where Charles Krigbaum was speaking, and he talked a lot about asking parents to listen to review pieces and just offer encouragement – I think that is an excellent example of this idea at work.

Clear also suggests ignoring the bad and giving tons of attention to the good.

He also suggests coming up with some kind of token system – the key being that you give them out when good things happen but don't take anyway when there is something not as good happening.

These ideas make us focus on building a habit with positive reinforcement. It's very tempting only to point out what needs work, but this is not making it a more satisfying experience to practice and can actually be counterproductive.

I recently read a post from a parent in one of the Facebook groups I am a part of who used this type of reward system. The parent shared that each time their child practised something well, they put one penny in a jar.

CHRISTINE'S 3-MINUTE METHOD OF PLANNING PRACTICE

1. Use a small notebook or open a document to use on your phone on an ongoing basis.
2. Use the statements below to jot down notes about an upcoming practice. You can do this right before a practice session or right after a session for the next day.
3. Use your answers to structure your practices, set the tone and stay focused on what is really important.

In today's practice, I will focus on being....(encouraging, engaged and present, focused, positive...)

What does your child need most from you? What do you need to work on as the parent to bring out the best for your child?

In today's practice, our main goal is... (technique, tone, dynamics, what your teacher is working on with your child, finishing all the tasks on the practice chart...)

In today's practice, the three most important things to accomplish are...

Selecting the top three things only can help you make sure you don't run out of time for something important. It can also help you rotate through material if you can't get to everything everyday. Your teacher can help you prioritise.

Bonus

It can be really helpful to add any important musical events you are preparing for, to help keep the focus on important goals during practice.

After one hundred pennies were collected, they went to the dollar store to pick out a reward.

Think how satisfying it is to see all that positive feedback add up – it makes practising the next time much more appealing!

I hope you'll take James Clear's framework and some of the ideas and try them out in practice this week. Building the practice habit is a huge key to success. Happy practising!



CHRISTINE GOODNER IS A SUZUKI VIOLIN, VIOLA AND EARLY CHILDHOOD EDUCATION TEACHER FROM HILLSBORO, OR. CHRISTINE IS PASSIONATE ABOUT HELPING HER STUDENTS DEVELOP THEIR SKILLS TO THE BEST OF THEIR ABILITY, WHILE DEVELOPING A LIFELONG LOVE OF MUSIC. SHE IS ALSO PASSIONATE ABOUT HELPING PARENTS WORK WITH THEIR CHILDREN WITH LESS CONFLICT, AND MORE POSITIVE RESULTS.

CHRISTINE STARTED VIOLIN STUDIES AT THE AGE OF 2 1/2, AS A SUZUKI STUDENT HERSELF, AND ADDED THE VIOLA IN HIGH SCHOOL & COLLEGE. SHE HAS A 4 YEAR DEGREE IN EARLY CHILDHOOD EDUCATION AND EXTENSIVE TEACHER TRAINING THROUGH THE SAA, INCLUDING LONG TERM TEACHER TRAINING WITH MARTHA SHACKFORD. SHE HAS ALSO COMPLETED TRAINING WITH: ELLIE ALBERS LEROUX, SUSAN KEMPTER, YUKO HONDA, SUE BAER AND SHARON JONES. CHRISTINE HAS BEEN TEACHING FOR OVER 19 YEARS, AND SPENT A DECADE TEACHING AT THE VALLEY CATHOLIC MUSIC SCHOOL IN BEAVERTON, OR.

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SUZUKI EARLY CHILDHOOD EDUCATION

IN THEIR OWN TIME

Dannette Warren Schuh



Dannette with a student

The hallway conversations between parents before and after class always intrigue me. Often, after class has ended and the teachers are writing their comments in the students' baby class journals, bits of the conversations float into the room. "Is she sleeping through the night yet?" "She will talk, but only one-syllable words right now." "He started walking at fourteen months." The time at which they progress through the stages of development is so important and they

are quick to compare. There is always that underlying anxiety—"Is my child progressing at the 'right' time and the 'right' speed?"

When I speak to the parents in baby class (each of my Suzuki Early Childhood classes has a mini parent education "minute" near the end), the "right" timing is discussed. We often read *The Carrot Seed*, a baby board book about a little boy who plants a seed, nurtures it, and continues to have faith that it will grow, even as others voice their

doubts. I will speak about how Suzuki often used plants as a metaphor for children. You wouldn't pull on the head of a little flower, trying to get it to grow faster, he might say, you would only destroy it. I explain, as the book says, we just need to pull up the weeds around the seed and sprinkle the ground with water. Prepare the environment, be patient, persevere, and allow the child to grow—all in their own time, never on our schedule.

In the ECE class, it seems so natural, so simple, and yet so profound. At first, the baby in mother's arms just watches and listens. In the very beginning (we have had babies in class as young as seven weeks), the changes are small. It may be that the baby stays awake a little longer each week, interested in hearing the music and watching the other children. The awareness of the environment grows gradually. As they get older, they will reach out for the mallet that the teacher offers, signaling that they feel ready to let the teacher guide them in playing the brightly colored lollipop drum. Once the babies have begun to walk, you can't miss the excitement on their faces the first time they can stand and hold hands in the circle, or walk up to the teacher by themselves for their first turn counting the ducks in the picture before we sing about the Six Little Ducks. The memory of those beaming faces can still light up my whole day! I marvel every time at the exclamations of all the parents in the room when an almost-three-year-old plays the Mississippi Stop Stop rhythm on the lollipop drum for the first time, all by themselves, to signal the group to change direction while marching in the circle. No one forced their hand or pushed them before they were ready. Each new step was modeled by the older children in the class as well as by the teachers and parents so that every child progresses with joyful anticipation. On the days that the mallet is refused or the ducks not counted, there is no admonishment

from the parents or the teachers. A simple nod and the words "next time" are all that is needed. It is understood that learning happens in their own time, and not on our schedule. In the life of a child, there are periods of regression before a major stage of mental, emotional or physical development. Some doctors refer to this as the "wonder weeks." We see this often in ECE class. Skills seem to be forgotten and favorite activities are ignored, but if we can just be patient for a few weeks, the child will always surprise us with a big leap in learning.

The individual stories are many. One two-year old girl—I'll call her Alice—had been in class for over a year. She would happily come up to the teacher for turns on the xylophone and glockenspiel, count the ducks, play the lollipop drum independently, and more. One day, to everyone's surprise, Alice shook her head and replied "no" to every offer of a mallet or of a turn. It was fascinating to watch her behavior. When it was time to play the xylophone, she would sit very close to the teacher during everyone's turn, watching intently with laser focus. After a few classes, she was ready to play the instrument on her own, without guidance from the teacher! Alice knew when she was ready and was saving all her attention and energy to develop that new skill. Another toddler, Jimmy, was very shy and stayed next to Mommy, refusing the mallet, declining every turn, for almost two years. We just nodded and said, "next time," with no concern. You could feel the excitement from the entire class on the day when Jimmy had his moment of readiness and did every activity, played every instrument, sang every song and happily ran up to the teacher for every turn! Through observation, the learning was happening, but the participation needed to happen in his own time. Two years is a long time for us to be patient and persevere, but the rewards are immense.

Experiencing the process is powerful. The parents come to class bursting with stories of what happened when they turned on the CD at home. "She kept the beat on her knees!" "He sang Rain Rain in the car!" One mother shared a wonderful story of how her three-year-old daughter assembled her dolls and baby sister in a circle to "teach" her own ECE class at home! This is the Mother Tongue Method. Prepare the environment, encourage and persevere, not hurrying, not resting, and the child will happily show you the results at their own moment of readiness.

Each week, I hope the parents continue to look at their children in a new light. Maybe they will not concern themselves with the numbers, but in supporting and nurturing the overall development of their child. Maybe they will pay closer attention to preparing the environment, encouraging and persevering, and allowing their children to show them when they are ready, all in their own time.

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Make it a SUZUKI SUMMER

Summer is here! We hope you have wonderful holidays and keep playing your instruments.
Here are some ideas for fun ways to keep you music happening,
And we apologise for the bad music jokes...



Paper Dice

Dice are a great tool for getting numbers of repetitions or jumping around our practice board on page 18.

Colour in the shapes first.

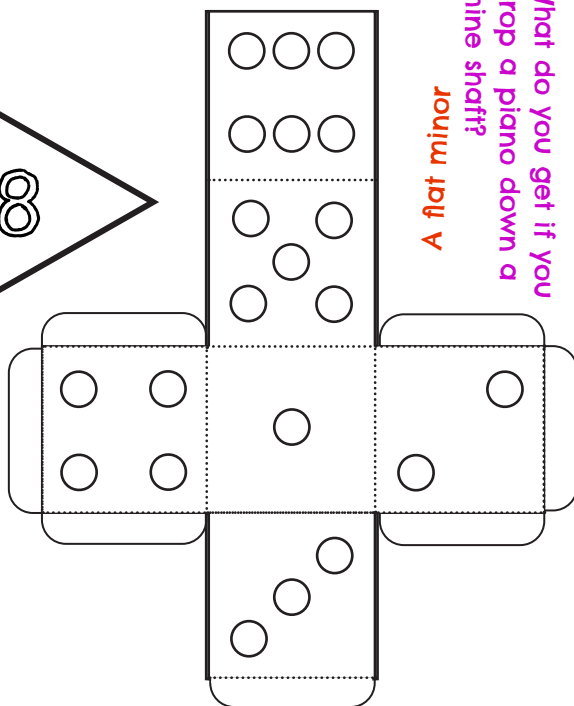
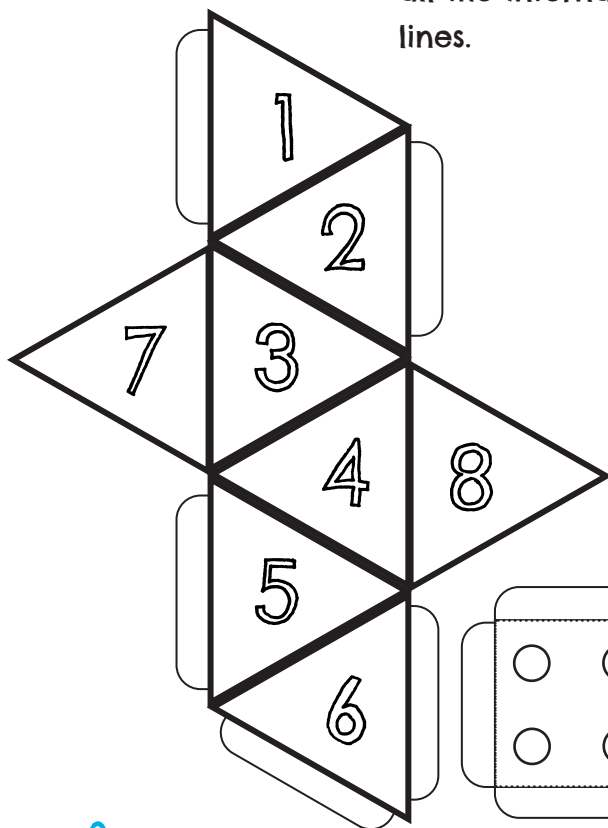
Then cut out around the outer edge of the dice.

Make folds along all the internal lines.

Bend up into shape.

Carefully position and stick it, tab by tab, into shape.

Double-sided sticky tape can work too.



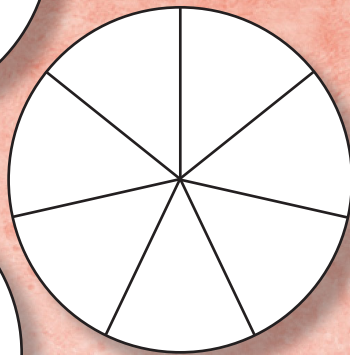
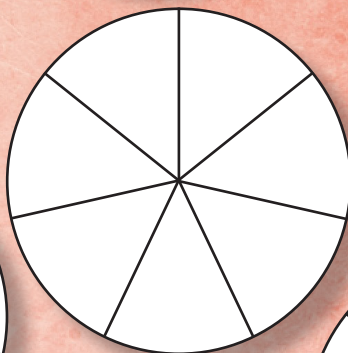
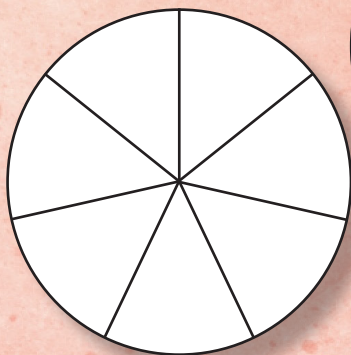
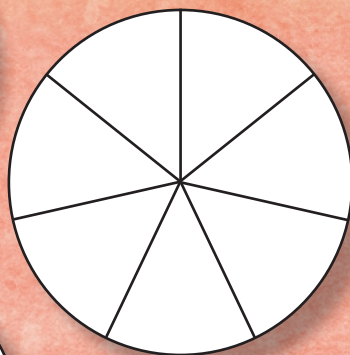
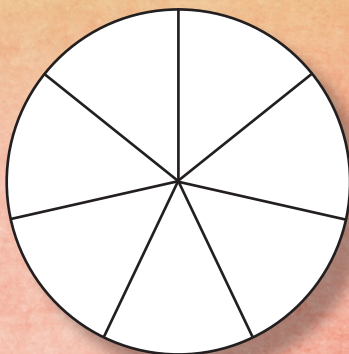
What do you get if you
drop a piano down a
mine shaft?
A flat minor

SUMMER PRACTICE

As easy
as pie!

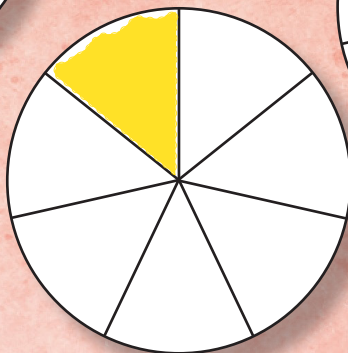
Colour in
a piece
of a pie
with each
practice.

Why didn't Handel
go shopping?
He was Baroque



What did the
robbers steal from
the music store?
The lute

Suzuki
summer



What is
Beethoven's
favourite fruit?
Ba-na-na-na-na-na



START

1 take a bow

2 smile while you play

3 march while playing

4 keep one leg raised

5 go back

6 play your fastest

7 play only the first & last bars

8 bob up & down

9 hum or sing Twinkle

10 play lying down

11 turn around each bar

12 where was Dr Suzuki born?

13 play 3x with no stops

14 swap hands

15 make every 4th note LOUD

16 play your slowest

17 go forward

18 note tap your feet every bar

Feeling brave?

Grab a counter and one dice (harder) or two (easier). Roll the dice and move, then play a practice piece using the instruction on the square. Adapt where you need to. Have fun!



8 ideas to keep practice happening

1. Attend Suzuki camp or workshops
- these supercharge your enthusiasm for playing
2. Book a performance for friends and family so you have a goal
3. Learn a song or theme tune you love, as a reward at the end of normal practice time
4. Use dice to randomise your practice - to choose pieces or repetitions
5. Agree some rewards with your parents. Each practice earns a counter, so many counters earn a small reward.
6. Put something you love doing straight after - you have to complete practice to get to it.
7. Make a mini-video of one piece with each practice. At the end of a week or longer, put them together & share your vlog. Make sure to look back & appreciate your hard work.
8. Do some busking and earn some cash. More practice = better playing
= more \$\$\$s

How do you fix
brass instruments?

With a tuba glue

Why couldn't the
string quartet find
their composer?

He was Haydn

How many concert
masters does it
take to change a
light bulb??

Only one, but
it takes four
movements

What's the
difference
between a piano
and a fish?

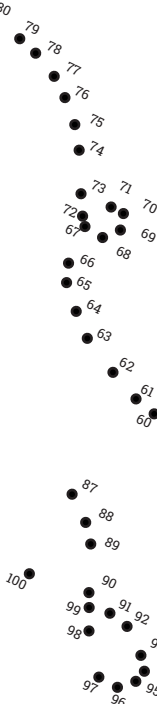
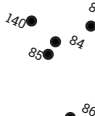
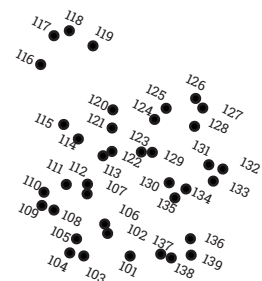
You can't tuna fish

What do you call a
short musician who
lives in the city?

A metronome

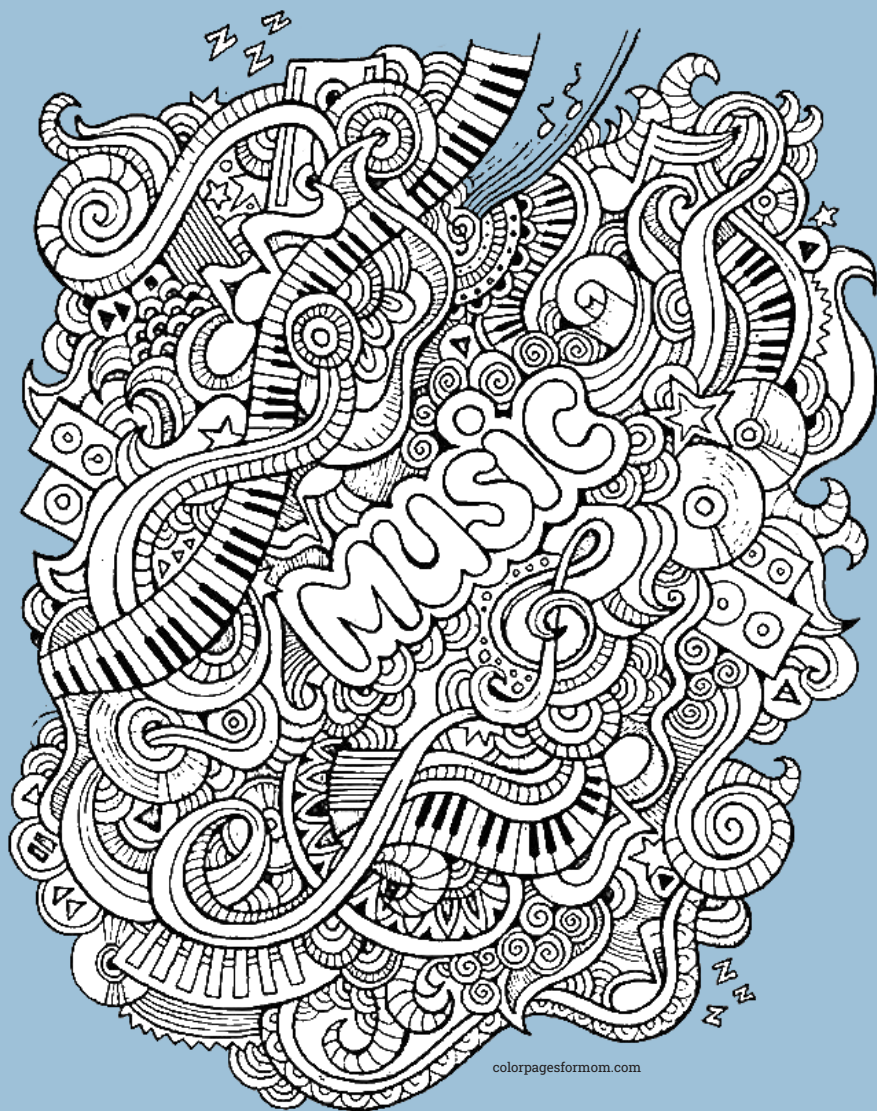
These jokes are
so bad I can't
Handel them

JOIN THE
DOTS or GO
DOTTY TRYING



SUZUKI
summer

Life without music would be
like a world without colour



colorpagesformom.com

colour me in





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TUNING IN TO YOUR BODY

Anne Lardner gives an introduction to the benefits of the Alexander Technique for musicians

Image by Niek Verlaan from Pixabay

What do you think about when you are holding your instrument, in the moment before you begin to play? Chances are, that if you are like most of us, your focus is on the music - the sound you wish to make and the musical character you want to convey. How often do we stop before we get to this point to consider the primary 'musical instrument' which is fundamental to making any sound - our own body?

As musicians we can get so focused on the musical detail and the result we want to achieve that, somewhere along the line, we can lose touch with what we are doing with our own bodies. We place a lot of emphasis on how we are using our instrument to create a sound (Where do I place my fingers? Am I in tune? How fast do I need to move my bow?) and in the process, we can forget that in order to foster an approach that doesn't lead to a build-up of tension and physical discomfort, we first and foremost need to consider how we are in our own bodies. Are we approaching our music-making from a place of freedom and poise, or are we so focused on the outcome that we have lost this sense of ourselves?

We can practise any amount of scales, studies and exercises with the aim of improving our technique and being able to perform increasingly difficult repertoire, but we can either approach these in a way that creates tension, or in a way that facilitates greater ease.

By taking a moment to pause, even before we pick up the instrument we can first observe: "How am I in myself? Is my neck released? Am I holding excess tension in my arms or legs in response to the thought of preparing to play?" Over time, cultivating this awareness can lead to far greater freedom in our music-making, which gives us the scope to express our musicality without the barrier of excess physical tension, and connect even better with our audiences.

One of the main challenges we can face as musicians is that if we repeat an action many times in a habitual manner, we can build up layers of muscular tension that eventually feel so familiar to us we are no longer aware of them. This can lead to chronic aches, pains and stiffness that people may feel they just need to learn to live

with. This is where learning the Alexander Technique can be useful, as it teaches people a way of working that allows them to recognise and prevent these unwanted tensions and reactions.

In Alexander Technique lessons, a teacher works to improve a person's overall level of poise and co-ordination to benefit them in all areas of life, including - but not limited to - music-making. The ultimate aim is to give someone a way of working that, in time, they can use and apply for themselves without the need of a teacher. This can be applied to anything from simple actions such as sitting, standing and walking, right through to activities with far more complex demands such as playing a musical instrument.

In Alexander Technique, we are not approaching things from the angle that there is one correct way to sit, stand, hold an instrument, etc. Instead, we are cultivating thinking and awareness in activity, and improved posture can be a result of this way of working, rather than something that is imposed. Over time, the self-awareness we gain gives us a new set of choices, which allows us to be conscious of which habits we take into our music-making and which habits we can choose to let go of, as they may not be helping us.

As a Suzuki violin teacher, I have found that integrating and applying the principles of the Alexander Technique has enhanced my understanding of Suzuki philosophy. Having experienced the trauma of World War II, Dr Suzuki was driven by more than simply teaching children music: "Teaching music is not my main purpose. I want to make good citizens, noble human beings. If a child hears fine music from the day of his birth and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart." I believe that if we approach our music-making with a wider perspective in mind, in a way that fosters

curiosity and self-awareness, we can in turn become more sensitive and tuned-in to the people and the world around us. This puts us in an even better position to appreciate the beauty of music and the amazing opportunities for connecting with others that it offers.



GROWING UP IN AUCKLAND, ANNE WAS BOTH A KEEN MIDDLE DISTANCE RUNNER AND MUSICIAN. AS AN ATHLETE, SHE REPRESENTED NEW ZEALAND AT THE WORLD JUNIOR ATHLETICS CHAMPIONSHIPS AND HELD NEW ZEALAND UNDER 18 RECORDS IN BOTH 1500 AND 3000 METRES. AS A MUSICIAN, SHE ENJOYED PLAYING IN THE FIRST VIOLINS FOR BOTH THE AUCKLAND AND NEW ZEALAND YOUTH ORCHESTRAS. ANNE STUDIED MUSIC WITH DONALD MAURICE AT THE UNIVERSITY OF AUCKLAND AND JAN TAWROSZEWICZ AT THE UNIVERSITY OF CANTERBURY, GAINING A BACHELOR OF MUSIC DEGREE WITH HONOURS IN VIOLIN PERFORMANCE. SHE THEN MOVED TO THE UK WHERE SHE BECAME INTERESTED IN THE ALEXANDER TECHNIQUE AFTER EXPERIENCING ONGOING BACK AND NECK ISSUES WHICH WERE AFFECTING HER VIOLIN PLAYING. THIS LED TO HER DECISION TO TRAIN AS A TEACHER OF THE ALEXANDER TECHNIQUE, COMPLETING HER THREE-YEAR TRAINING COURSE WITH ROBIN AND BEATRICE SIMMONS. DURING THIS TIME, SHE ALSO STUDIED SUZUKI PEDAGOGY WITH ALISON APLEY.

CURRENTLY, ANNE PERFORMS REGULARLY WITH THE CHRISTCHURCH SYMPHONY ORCHESTRA AND TEACHES BOTH SUZUKI VIOLIN AND ALEXANDER TECHNIQUE. SHE LIVES IN CHRISTCHURCH WITH HER HUSBAND AND THREE CHILDREN.

GRADUATION LIST

JUNE AND OCTOBER 2020

CELLO

Student	Teacher	Level
Eliza Main	Marisha Duijzers	Level 1
Selah Ritchie	Elena Morgan	Level 1

GUITAR

Student	Teacher	Level
Marc Chin	Royden Smith	Level 1
Leo Diaz-Poff	Royden Smith	Level 1
Sylvia Kingston	Royden Smith	Level 1
Caitlin Liang	Royden Smith	Level 1
Macey Liang	Royden Smith	Level 1
Macie Pollock	Royden Smith	Level 1
Leo Diaz-Poff	Royden Smith	Level 2

PIANO

Student	Teacher	Level
Antonino Bain	Pam Hancox	Level 1
Trishleen Basra	Fleur Chee	Level 1
Grace Bayldon-Lewis	Eileen Moy	Level 1
Ashton Falconer	Hazel Roggen	Level 1
Lucas Ge	Eileen Moy	Level 1
Sophie Kelsall	Glynis Thomson	Level 1
Kellen Lau	Glynis Thomson	Level 1

Student	Teacher	Level
Branden Li	Eileen Moy	Level 1
Hong Hao Leo Li	Christine Griffiths	Level 1
Emily Liu	Janelle Boles	Level 1
James Macnamara	Glynis Thomson	Level 1
Matthew Quinn	Jenny Powell	Level 1
Emma Rosie	Fleur Chee	Level 1
Émel Sunbourg	Fleur Chee	Level 1
Julia Thompson	Glynis Thomson	Level 1
Linda Weidekamm	Hazel Roggen	Level 1
Mona Weidekamm	Hazel Roggen	Level 1
Sissi Si Yu Wu	Christine Griffiths	Level 1
Olivia Ye	Hazel Roggen	Level 1
Olivia Ye	Hazel Roggen	Level 1
Alva Zhang	Fleur Chee	Level 1
Vanessa Zhang	Fleur Chee	Level 1
Chloe Zhao	Fleur Chee	Level 1
Shayah Alderson	Glynis Thomson	Level 2
Claire Bao	Hazel Roggen	Level 2
Danika Van Deventer	Janelle Boles	Level 2
Branden Li	Eileen Moy	Level 2
Chelsea Lin	Hazel Roggen	Level 2
Yutong Pang	Janelle Boles	Level 2
Alice Rosie	Fleur Chee	Level 2
Tarin Jean Kura Tootill	Christine Griffiths	Level 2
Emily Troughton	Clare McCormack	Level 2
Hope Wang	Fleur Chee	Level 2
Olivia Ye	Hazel Roggen	Level 2
Ashton Young	Eileen Moy	Level 2

Student	Teacher	Level
Enzo Zhang	Hazel Roggen	Level 2
Chloe Zhao	Fleur Chee	Level 2
Carmen Baxter	Fleur Chee	Level 3
Alexa Oosthuizen	Glynis Thomson	Level 3
William Rosie	Fleur Chee	Level 3
Daniel Shen	Christine Griffiths	Level 3
Georgia Snelgrove	Christine Griffiths	Level 3
Evangeline Maree Speedy	Fleur Chee	Level 3
Zildjian Tongol	Eileen Moy	Level 3
Chelsea Cheng-Si Wu	Fleur Chee	Level 3
Raymon Wu	Fleur Chee	Level 3
Olivia Yige Xia	Fleur Chee	Level 3
Carissa Van Deventer	Janelle Boles	Level 4
Francesca Elisara	Fleur Chee	Level 4
Tiari Kaka	Fleur Chee	Level 4
Zac Li	Christine Griffiths	Level 4
Rianna Pradhan Samant	Eileen Moy	Level 4
Chelsea Cheng-Si Wu	Fleur Chee	Level 4

VIOLIN

Student	Teacher	Level
Jerome Byrne	Trudi Miles	Level 1
Joanna Clifton	Trudi Miles	Level 1
Jaimee Connolly	Trudi Miles	Level 1
Alysha Dey	Katie Dey	Level 1
Pia Dhabuwala	Jenni Champion	Level 1
Elisa Edwards	Robyn Denize	Level 1
Amy Fieten	Ingrid Lindsay	Level 1

Student	Teacher	Level
Sophia Greenslade	Trudi Miles	Level 1
Caeli Griffin	Ella George	Level 1
Jodie Xin Yuan Hsu	Lois McCallum	Level 1
Liana Hwang	Trudi Miles	Level 1
Midori Ierome	Marian Stronach	Level 1
Zeke Ierome	Marian Stronach	Level 1
Hei Yau Venus Lau	Lorraine Horton	Level 1
Kellen Lau	Hannah Gray	Level 1
Morgan Lau	Hannah Gray	Level 1
Alice Zuquim Martins	Robyn Denize	Level 1
Olivia Kaichi Mei	Ella George	Level 1
Tiffany Xinyu Mei	Ella George	Level 1
Liam Oliver Newman	Anne Lardner	Level 1
Edward Park	Lois McCallum	Level 1
Misha Pletnyakov	Lois McCallum	Level 1
Isla Amaryn Schmidt	Rachel Braly	Level 1
Callum Smyth	Jenni Champion	Level 1
Neve Templeton	Ingrid Lindsay	Level 1
Jayden Sie Hang Wong	Lorraine Horton	Level 1
Meghan Wuisan	Marian Stronach	Level 1
Savarna Yang	Milly Rout	Level 1
Yuhuan Ding	Lois McCallum	Level 2
Sienna Glanville	Rachel Braly	Level 2
Morgan Lau	Hannah Gray	Level 2
Henry Liu	Milly Rout	Level 2
Sheldon Lu	Melody Gumbley	Level 2
Lottie Main	Robyn Denize	Level 2
Lily Moore	Lois McCallum	Level 2

Student	Teacher	Level
Liam Oliver Newman	Anne Lardner	Level 2
Yasmeen Hapuku Parbhu	Heather Miller	Level 2
Jasmine R. Smith	Anne Lardner	Level 2
Anthony Song	Lois McCallum	Level 2
Lucas Wang	Milly Rout	Level 2
Ngaire Wang	Milly Rout	Level 2
Meghan Wuisan	Marian Stronach	Level 2
Nalini Yang	Ella George	Level 2
Matthew Zhang	Lois McCallum	Level 2
Kennisha Mae M. Daymon	Lorraine Horton	Level 3
Gregor Byers Yu Jia Hamm	Alison Salmons	Level 3
Jack Kentaro Hastie	Lorraine Horton	Level 3
Warren Feynman Yuyen Hsiao	Lorraine Horton	Level 3
Samuel Hu	Lois McCallum	Level 3
James Xiang Li	Lorraine Horton	Level 3
Howard Liu	Lois McCallum	Level 3
Liam Oliver Newman	Anne Lardner	Level 3
Jasmine R. Smith	Anne Lardner	Level 3
Jason Wang	Lois McCallum	Level 3
Keisha Sie Xuan Wong	Lorraine Horton	Level 3
Jack Braly	Rachel Braly	Level 4
Yahvi Dhabuwala	Jenni Champion	Level 4
Aubane Farcy	Jenni Champion	Level 4
Charlize Glanville	Rachel Braly	Level 4
Frances Nawoo Gregory	Trudi Miles	Level 4
Serena Yuanqian Li	Lois McCallum	Level 4
Liam Oliver Newman	Anne Lardner	Level 4
Claudia Noble	Trudi Miles	Level 4

Student	Teacher	Level
Milika Perry	Lois McCallum	Level 4
Asher Robertson	Jenni Champion	Level 4
Kaila Seavill	Rachel Braly	Level 4
Rebecca Turner	Rachel Braly	Level 4
Timothy Wang	Jenni Champion	Level 4
Ivy Wu	Marian Stronach	Level 4
Annie Zhang	Lois McCallum	Level 4
Ethan Zhao	Lorraine Horton	Level 4
Saahil Chauhan	Rachel Braly	Level 5
Sasha Harwood	Anne Lardner	Level 5
Juliette Neil	Trudi Miles	Level 5
Claudia Noble	Trudi Miles	Level 5
Carolina Romano	Rachel Braly	Level 5
Joanne Song	Trudi Miles	Level 5
Timothy Wang	Jenni Champion	Level 5
Ivy Wu	Marian Stronach	Level 5
Jarren Chen Xin	Trudi Miles	Level 5
Jovan Rong Xin	Trudi Miles	Level 5
Benjamin Ming Jie James Yang	Lorraine Horton	Level 5
Beck Winter Faloon-Cavander	Lois McCallum	Level 6
Matthew Soeters	Lorraine Horton	Level 6
Bethany Turner	Rachel Braly	Level 6
Ivy Wu	Marian Stronach	Level 6
Soraya Yates	Rachel Braly	Level 6
Sarah Cathcart	Trudi Miles	Level 8
Bethany Yates	Rachel Braly	Level 8
Tabitha Yates	Rachel Braly	Level 8
Megan Van Der Spuy	Rachel Braly	Level 9

STUDENT GALLERY

Thank you to BB, Caeli, Robbie and Sophia for sharing their artwork with the Suzuki community



Tomorrow I will
play in a concert.
By Robbie Walker,
age four and one week.

tomorrow
will play in a
concert,

Today I played Allegro on the
cello by Robbie Walker, age four
and one week.



Today I
played
Allegro on the cello

Digital artworks created by
Caeli Griffin, age nine,
from Dunedin.



Portrait of Ella George
by BB Smith, age four,
from Dunedin.



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Programmes in Flute and Guitar:

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Zeah Riordan | Guitar

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Kathryn McMillan and Amelia Taylor

Auckland | auckland@suzuki.org.nz
Rachel Braly and Milly Rout

Hamilton | hamilton@suzuki.org.nz
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Hawkes Bay | hawkesbay@suzuki.org.nz
Susan Barham and Alicia Vasquez

Wellington | wellington@suzuki.org.nz
Emma Goodbehere and Sarah White

South Island | southisland@suzuki.org.nz
Lorenz Weston-Salzer and Sarah Newman

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FLUTE

Sally Tibbles

CELLO

Sally-Anne Brown



PIANO

Dora Harkness

Fleur Chee

Gillian Bibby

Zohara Rotem



VIOLIN

Kerry Langdon

Stacey Shuck

Val Thorburn

Trudi Miles