new zealand
Suzuki Journal

volume 11 no 3 winter 2000

where love is deep

new Zealand
Suzuki Journal
volume 11 no 2 winter 2000

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EDITORIAL
By Catharina van Bohemen

love & learning

The painting on the cover of this issue is by the seventeenth century painter Georges de la Tour. It is entitled the Education of the Virgin, but the image of the parent teaching her child is as old as life itself. The young girl holds the candle in her left hand, but her raised right hand alerts us to a moment of expectation. The mother raises the book towards her daughter so she can read the words as easily as possible, and the expression on her face is one of loving patience. Neither parent nor child speaks: they are caught by candle light in an intimate moment of discovery, but the light falls more fully on the child's face - the mother quietly passes on her experience and wisdom. The baskets beside the mother suggest she has put aside her other duties to guide her child.

We chose this painting for this issue because its theme is education: primarily the training of our teachers. The underpinning of the Suzuki philosophy is Doctor Suzuki's much quoted aphorism: "where love is deep, much may be accomplished." When we look at this painting where both mother and daughter are held in a moment of love and discovery, we see how the roles of teaching and learning have become blurred - (in Maori, teaching and learning are formed from the same root word ako). Learning is a simultaneous process in which anyone who stands before us is our teacher. Both Colleen Trenwith and Dinah Wright commented in the last issue on how much they learn by teaching, and our children, by their individual personalities, teach us as teachers: show us every day the diverse ways they learn. Being part of the Suzuki triangle of child, parent and teacher, requires creativity, flexibility, and a continual examination of our intentions. The opportunity for Suzuki teachers throughout the country and overseas to meet and work together in October is a very significant development of the Suzuki movement in New Zealand.

letters

Dear Sir or Madam,
My name is Holly Palmer and I am 12 years old. I learn the guitar and the violin through the Suzuki method. In reading volume 11 of the New Zealand Suzuki Journal I saw that nothing is mentioned of the guitar. The instruments mentioned are cello, violin, flute and the piano. There seems to be a lack of Suzuki guitar, perhaps there are not very many guitar teachers and pupils around New Zealand. I was also wondering why there aren't any guitar concerts going on, while I just attended the Auckland Branch Annual Concert at the Town Hall. Perhaps you could mention it in the next journal.

Holly Palmer

PRESIDENT'S REPORT by Val Thorburn
divers things

My last two reports were focused mainly on the forthcoming Teachers' Conference, and I am pleased to report in this journal the progress which has already been made with the registration of over 70 teachers. At this point I would like to thank all the Branches for their help in supporting many teachers, enabling them to continue with teaching skills and professional development. It is also exciting to see the steady increase in the number of Trainees enrolling for Teacher Training courses. This surely augers well for the future of the Suzuki Movement in this country.

At this stage I would like to invite members to attend the AGM of the New Zealand Suzuki Institute which is to be held on the first evening of the conference, that is 29 September at the Sheraton Hotel in Rotorua commencing at 6-45pm. This will be followed by the Opening Concert at 7-45pm to which all members are invited. This promises to be an exciting event!

It is very gratifying for me to be receiving copies of "100 days of practice" (without a single miss) and the excellent review that is being done. A number of parents have remarked how this has improved the daily routine dramatically. So keep sending them to me at the address found in the Journal, and I apologize for not making it clear in the first instance that the reward is for 100 days! (no misses). It is also very motivating for the students as they know that they are improving their technical skills, and as a result can progress faster through the repertoire.

It is encouraging to hear of successful past Suzuki students, and so I would like to share this with you. I read this week in "The Strad" magazine (this is for string players and teachers and published in UK) of two former N.Z. Suzuki cello students now studying in London with Alexander Ivashkin. The reviewer wrote of a "gripping performance" given by Rachel Johnston and Miranda Wilson at the UK premiere of Sofia Gubaidulina's Quarternian for four cellos. So congratulations to these young women, and I am sure we all wish them well for the future. There are other success stories so I will hope to keep you informed from time to time.

Last month I was in Perth West Australia. One day while I was visiting a shopping mall I heard the sweet strains of Suzuki Book 1 violin, so I tracked down this very young and engaging performer who was thoroughly enjoying herself. I found her Mother who was overseeing from a distance, and so it was nice to talk with her and share all the wonderful things that the Suzuki Method offers to young people. Also nice to have it reinforced once again how this is indeed universal.

By now you will have received dates for the Auckland Workshop, and as all the overseas teachers are going to be teaching there, it will be a good opportunity for you to meet them and experience them first hand. Also don't forget the wonderful Summer Camps for which the dates have been set. I hope to see lots of you at some of these events.

EXCERPT By Craig Timmerman
a multiplier of effectiveness

We have all heard how Oriental people respect their teachers. The very word "teacher" in Japanese is one of the words of highest respect in the language. When I went to Japan, I took with me my American perception of teachers, that is to regard everything the teacher says with healthy skepticism and make him prove everything, or at least check it out first to be certain that it is correct.

With my American attitude, I was amused when I observed just how highly the Japanese respect their teachers. In the beginning I actually made light of this aspect of Japan. Of course I respected Suzuki greatly, but not in the same way that the Japanese did.

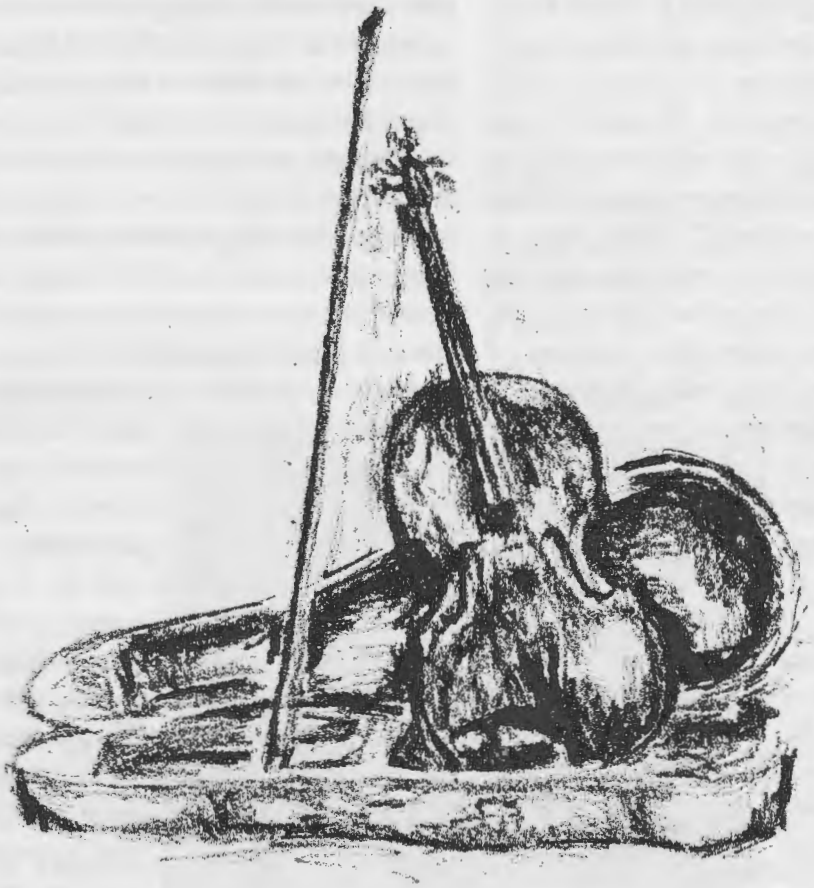
My first inkling of doubt came one day when I was in the communal practice room. I looked around to see what the 20 or so people were practising on, and I noticed one Japanese student-teacher making small circles with her bow in front of a mirror. This was an exercise I saw Suzuki assign many students, so I was already familiar with it. When he assigns it he always says, "10,000 times." The Americans usually laugh, and go on to something different.

Anyway, I turned to the wall and began my practice. When I turned around 30 minutes later, the Japanese girl was again making circles in front of the looking glass. Of course, I knew that it was just a coincidence that she was doing the same thing I had observed 30 minutes previously. I knew that she just did that intermittently, but observing as I did, it almost looked like she had done it for 30 minutes straight. I smiled and went back to work.

The next day, I came in to practise about the same time, and there was the same girl in front of the mirror again. This time, just to prove to myself that my previous day's observation was an illusion, I found a spot where I could face the girl while I practised without being noticed. She did the exercise for a full

thirty minutes before going on to something else! I shook my head, packed up my instrument and went for a walk, mumbling to myself as I did so.

When the same thing happened the third day, it was just too much for me. I approached the girl and said to her, "What are you doing?" She replied, "Sensei told me to do this 10,000 times. That means 30 minutes per day for two weeks." I said, "But that is only a joke!" "Oh, is it?" she replied, and continued.



I thought to myself, "Of course, she is Japanese and probably didn't understand Suzuki's sense of humour." All of the foreign students laughed when Suzuki said "10,000 times" and felt they were getting his humour. I did the exercise a few times during the week and would make a larger effort just before my lesson, but I knew all the time that he didn't really mean 10,000 times, not really.

After this episode though, I decided to try it once for myself and see if it really was a joke. Luckily my assignment was very small, so I really could easily do it 5,000 times per week. Somewhere around the end of the first week, my mouth fell open. After so many repetitions something inside me sparked, and the exercise became increasingly more meaningful and exciting. By the time I had reached 10,000 I had a deeper understanding of why the Japanese respect their teachers and each word they say.

From that point on, Suzuki would give me an exercise and say with a sparkle in his eyes, "Perhaps 2,000 is enough now." Needless to say, I was happy about the lower number, but I was always curious to know how Suzuki could tell I had actually done one lesson 10,000 times.

I began to study the parents and children taking lessons from various teachers at the Institute. There was such a great unquestioning respect for the teacher, and there was a freedom and a speed of learning going on that was hard to believe. There teacher never had to wheedle or coax a child to do an exercise; it was just accepted and worked on. Soon I began to notice that this respect carried over into many areas. The students' attention was very acute and tuned to the teacher so that they could catch what the teacher wanted. Not only did this make it immensely easier to teach, but, unbeknown to the child, it also greatly increased his own awareness and powers of observation.

I recall what a good friend of mine in America, a very fine teacher, once said. She tells her students when they go away to college, "You will be going to a different teacher with many ideas that might seem to conflict with mine. When you study with this teacher you should trust him to be infallible. If you have doubts or force him to coax you along, you will be wasting his time and yours. To take full benefit of your teacher, whoever he may be, you should trust and respect him completely while you study with him. Later you will have the opportunity to look at other angles on your own, but if you truly want to learn from this teacher you must follow him 100 per cent."

She had never been to Japan, but she had certainly summed up the essence of the learning attitude. I suspect that it was not a coincidence that her students were such respectful, kind and quick people - just the sort one enjoys being around.

This is an extract from Craig Timmerman's book Journey Down the Kreisler Highway, *Memphis: Ivory Palaces Music, 1987.*

EXCERPT musicianship - who needs it?

By Rick Mooney

The title for this article (originally given as a talk at the Ithaca Suzuki Institute) started out as a joke. The obvious answer, of course, is that everyone who plays music needs it. However, there also seems to be some truth to the other meaning of the phrase - the one with the contemptuous inflection: "Ahh, who needs it, anyway?" There seem to be a lot of people who feel that once they can get through the notes of a piece they should move along to the next one. It seems to be their measure of progress: "What piece are you on?" It does not seem to happen very often that people judge a student's success on the musicianship with which they play their piece.

To me this is surprising. I sometimes ask my students to imagine that they are at a concert given by YoYo Ma. Imagine that it is intermission and you are in the lobby listening in on what people are saying about the concert. How many times have you heard people say, "Wow, he played all the notes!"? No, people comment on the tone, style, mood, beauty, etc. Why, then, are people satisfied at home when a student can just hack through the notes?

Music is often referred to as the international language." It is interesting to think about why this is so. A cellist could play the Fauré Elégie in a foreign country and the listeners would understand the concept of "sad." The cellist might not know that country's word for "sad", but he or she could get the idea across through the music. With music we can communicate all of the things which are common in the human experience. Indeed, we can actually influence our listeners' moods. We can make people want to dance, to sing, or to cry. We can communicate tenderness, anger, excitement, or calm. It is important to remember that we must play the correct notes. But we must not lose sight of the fact that the notes are just the foundation for making music. Like actors, we must take what has been written and interpret it so as to infuse it with meaning. It is this interpretation which makes music an international language and an art. If these ideas are understood, then it becomes clear why certain things are emphasized in the Suzuki method.

Tone is a concept. It is impossible with words to describe or define all of the various aspects of tone. "Tone" does not describe just sound. Nor does it only refer to the volume of the sound. "Tone" includes quality (resonance), colour, style, articulation, etc. Words are simply inadequate to deal with all of these things (Really, now, tone colour?). Not only must we learn the concepts which the words attempt to define, but we must learn the physical skills of producing those kinds of sounds on the instrument. With string instruments we must learn about the relationship between arm weight and bow speed in addition to placement on the string, distribution of the bow, vibrato, etc.; and what effect all of these things have on the tone. (How do you make a tone "tender", anyway?)

So if it is impossible to adequately discuss tone, how in the world do we learn to do it? The answer is that you must experience it for yourself. You must remember the descriptions and observe examples and set about the task of duplicating them for yourself. You experiment, repeat, and experience it first hand. Then you understand when you under-

stand.

I am reminded of the story in Craig Timmerman's book Journey Down the Kreisler Highway in which a boy went to a Zen master to learn about jade. At the first lesson the Zen master put a piece of jade into the boy's hand and proceeded to talk about the wind. After a while the master announced that the lesson was over. The boy gave back the jade and left. This continued for many weeks. The master gave the boy a piece of jade to hold and proceeded to talk about the things of nature. One day the boy's parents asked him what he was learning about jade. The boy felt that though he had learned much from the master, he had learned nothing about jade. He went to his next lesson determined to remind the master of his reason for attending the lessons. When he arrived, the master put a small stone into his hand. The boy jumped up and shouted,

"This is not jade!"

When we practise daily tonalization, we learn about tone. We learn how it sounds and how it feels. We get the sounds and feelings into our minds and hearts. We begin to desire a particular kind of sound. After a while, this more sophisticated sound is the one we use all the time because we miss it if it isn't there. At this point, even when our minds are busy thinking about the notes of our pieces, we can make a beautiful tone automatically.

There are other recordings besides the study record.

We use a study recording of the Suzuki material to learn the notes of our pieces. But this is not the only reason for listening. Listening to many recordings and live concerts helps us to develop our concept of tone, style, and interpretation. I grew up in a family where music was constantly in the environment. Through listening I learned much about style and interpretation. Later, of course, I learned about music history and stylistic rules. But I am convinced that to this day I choose correct styles of playing because it sounds right to me.

I also recall the time when I was studying the Saint Saëns Concerto. My teacher was trying to help me improve my tone. I tried very hard but did not really "get it" until I happened to catch a broadcast on PBS of Yo Yo Ma playing the Elgar Concerto. Watching his bow and hearing his sound suddenly caused all of my teacher's ideas to crystallise in my mind. I suddenly knew what was desired and was immediately able to improve my own playing.

You can't review too much.

One of the ways we can reach the higher levels of musicianship is with our review pieces. We do have to learn the correct notes. We do have to move forward through the repertoire. But we really do not learn about musicianship until we go back to a piece we already know and bring it to a higher musical level. There are many ways to practise old pieces and remain interested. But it only works if the focus of the practice is at a level beyond the notes. If the purpose for review was simply note accuracy, then once you know the notes any more repetition becomes boring. But if other things are emphasized, review not only remains interesting but becomes the place where real musicianship is learned. How does a Minuet feel? What does "The Witches' Dance" mean to you? Why do you suppose it is called "The Happy Farmer?" What is the story behind 'Judas Maccabacus" or "The Two Grenadiers?" What is a Berceuse, a Scherzo? How does "Moon Over the Ruined Castle" feel? The expressive techniques used to bring out the best in these old pieces are the very same techniques which will be used to shape phrases in sonatas and concertos.

Who needs it?

In the Suzuki method, we believe we can make a better world by teaching music to children. We believe that the study of music develops a person's appreciation of greatness and beauty. We believe that a person gets in touch with human emotions as he or she attempts to communicate those emotions through his or her instrument. Obviously this goes way beyond the technical ability to play the notes or the specific techniques of practice and memorization. If we truly want to make the world a better place, what we need - what we all need - is musicianship.

(Rick Mooney's principal cello teachers were Victor Sazer and Eleanore Schoenfeld. He studied Suzuki teaching methods with Phyllis Glass at USC and traveled to Japan in the spring of 1976. Mr. Mooney has been a guest teacher at many institutes and workshops in the U.S., Canada, Australia, and England. He has been an SAA Board member, has written for the ASJ, and is the founder and director of the National Cello Institute which sponsors workshops and publishes music for cello ensembles.)

This article was reprinted from the American Suzuki Journal. *Volume 25, number 3, Spring 1997*

TEACHERS' CONFERENCE update

By Juliet Le Couter, Conference Co-ordinator

Well done! Almost 50% of the NZSI teacher membership have now registered for the Teachers' Conference at the Sheraton Rotorua and registrations are still coming in. Teachers who have yet to make up their minds need to act promptly, otherwise they will miss this important opportunity for professional development. NZSI's booking at the Sheraton is almost full, so do not delay. (Late applicants, please phone me 09 529 0321 to let me know your registration is in the mail.)

The Conference programme will be posted to teachers who have registered during September. The opening session commences on Friday 29 September at 3.30pm so please take this into account in planning your travel to Rotorua. The Conference ends at 12.30pm on Monday 2 October.

As you will see elsewhere in this issue of the Journal, the Annual General Meeting of the NZSI is to be held at the Sheraton Rotorua on Friday 29 September commencing at 6.45pm. Be ready to add this meeting to your Conference agenda. The AGM will be followed by a public concert, commencing at 7.45pm. So be prepared for a full-on time from beginning to end.

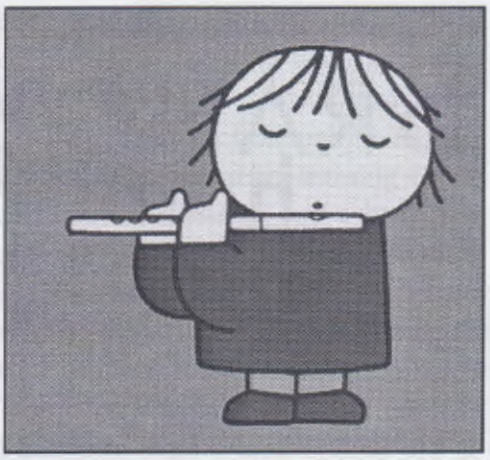
Don't forget to bring your instrument. This is a hands-on Conference. Also, pack your togs, as well as your toothbrush! Usually reliable sources tell me that the Sheraton has an excellent swimming pool.

If you are in need of some financial assistance towards your costs in attending the Conference, then you may want to approach your Branch of NZSI. The Branch delegates listed in the Journal, or your Teacher Trainer may be able to assist you in making this approach. If you have any other queries, give me a call, preferably in the evening. Otherwise, see you there!

It has not been an idle time for flautists in New Zealand. In Auckland we had the branch concert pictured above. Strenuous efforts were made, and everyone successfully played the same thing at the same time, sometimes even musically. Thank you and well done to all the parents and students that came to all the practices, and to Sally Tibbles for running them.

Auckland also got a visit from Julia Breen, as did Christchurch. Julia came to New Zealand from Melbourne to do some intensive teacher training and workshops. Despite training all day, training all night, training all day, training all night, tutoring in the morning, she remained enthusiastic, inspirational, and most extraordinarily cheerful. And she is also a piano teacher!

Next up is the workshop with Rebecca Paluzzi. It was from Rebecca Paluzzi that I first heard the immortal line from Bouree (Book 1) "I went to school in a dump-truck! Oh, what a ride, oh, what a ride". Unfortunately, as far as I know that is all there is. Please, if you have any idea why you went to school in a dump-truck, and what happened next, make up some words for the rest of Bouree and I will send you an excellent prize.



Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Mary had a little lamb	Fireflies	Kagome Kagome	Cuckoo	Lightly Row	Twinkle var.1	Twinkle var.2
Twinkle Theme	Go Tell Aunt Rhody	Amaryllis Ghys	Allegro	Honeybee	Long Long Ago	Lullaby Schubert
Moon Over the Ruined Castle	Minuet 1 Bach	Minuet 2 Bach	Minuet 3 Bach	Bouree Handel	Minuet Gluck	Theme Beethoven
Minuet in g minor Bach	March Bach	Minuet in b minor Bach	Last Rose of Summer Irish Air	Melancholic Fantasy Reichert	Allegretto from Carnival of Venice Genin	Minuet in a minor Telemann
Gavotte Bach	Polonaise Bach	On Wings of Song Mendelssohn	Humoresque Dvorak	Orphee Gluck	Serenade Drigo	Scherzino Andersen
Serenade Woodall	Pierrette Szulc	Minuet Bizet	Menuetto Bach	Siciliano Bach	Minuet Handel	Allegro Handel
Andante Blavet	Allemande Blavet	Gavotte Blavet	Sarabande Blavet	Finale Blavet	Rondeau Bach	Sarabande Bach
Bouree 1 Bach	Bouree 2 Bach	Concerto for Two Flutes mvt.2 Cimarosa	Concerto for Two Flutes mvt. 3 Cimarosa	Allegretto Godard	Swiss Air Vars. Boehm	Concerto for Two Flutes mvt. 1 Cimarosa
Polonaise & Double Bach	Minuet Bach	Badinerie Bach	Ouverture Bach	Carnival of Venice - Theme Genin	Carnival Var. 1 Genin	Carnival Var, 2 Genin
Carnival Var. 3 Genin	Carnival Var. 4 Genin	Carnival Var. 5 Genin	By the Brook Wetzger	Hungarian Pastorale Fantasy Doppler		

BRANCHES hamilton news

By Corrina Connor

First of all, huge congratulations to the Committee of the Hamilton Branch for organising the 2000 Winter Workshop (7-9 July). This is the second year I have attended this workshop, and I will definitely participate in 2001!

This year the programme was extended from two to three days, and the focus of the workshop was the masterclasses. Ingenious timetabling ensured that every class had a masterclass with an overseas tutor. This year the overseas tutors were Yasuki Nakamura, Nehama Patkin and Phillipa Jackson.

I think that for me the highlight of the weekend was a private lesson with Mr. Nakamura. This was the first lesson I have had with him since the 1994 Hawkes Bay Conference. I was 11 years old and played the first movement of the Vivaldi A minor Concerto. During my lesson on 7 July I played Romanze in F Major by Beethoven. I found that what he said to me at this lesson was almost the same as at the 1994 lesson: more tone, more vibrato, more bow and a more beautiful sound! For me, this is exactly what Dr Suzuki's Method is all about - you are never too old to twinkle!

It is an excellent opportunity for all violin students, of all ages and levels, to be able to experience Mr Nakamura's teaching, as he is one of the best and most experienced Suzuki teachers in Australasia. The violin students were very fortunate, because, as I have said, they were all able to participate in a masterclass with him.

They were also able to have a masterclass with at least one New Zealand tutor as well, and this is a valuable experience, as every teacher has something different to offer, and this provides a great base to musical developement.

Of course, the cellists were all also fortunate to have Phillipa Jackson as their overseas tutor. In her groups and masterclasses I was astounded at all her knowledge, experience and ideas (the latter, she says, have all been gleaned from other sources, but it is certain that she has developed many herself). One of the most amazing things was to learn that if J.S. Bach had been an Englishman, his name (roughly translated) would have been John Littlestream (or Littleriver?)

A great achievement for Cello Groups M, N, O and P was to learn a new piece - Tambour - which dates from the 15th Century, and which Phillipa has arranged into three parts for "Cello Choir".

Although it was a challenge, all rose to the occasion, and by the Play-out everybody wanted to play the 1st Cello part. . .Phillipa noted that Cello Prima Donnas are as numerous here as they are all over the world!

Further challenges were the Junior and Senior Ensembles, both of which performed extremely difficult music, especially Grimaldi's Gavottes, which offered much syncopation, and the opportunity for much counting as well. . . . .Congratulations to Martin Griffiths, Victoria Brown and James Ensing-Trussell for directing these two groups!

For me, another highlight was the group which began life as 36-Strings, then became 40-Strings, and by the Play-out was 48-Strings! I think that the purpose of the group was to present some Book 2 pieces performed by the advanced students of Masterclasses K, L and P. I 'directed' this group, and it was a great experience for me. The participants were so dedicated as to sacrifice 30 minutes of their lunchtime for their art, and were all very enthusiastic.

In the Play-out we presented Chorus from Judas Maccabeus, Musette (Bach) and Bouree (Handel), complete with harmony from Tamsin Kreymborg, Annalise Hall, Hannah Pratley and Vivian Stephens. The students certainly played the pieces in a manner befitting Books 6, 7, and 8, and the audience was very impressed. It helped show the students who are

currently learning these pieces what they can aspire to, and also to show the advanced students the importance of Review! I am very grateful to the Committee for setting up this group.

As well as being enriched by all their experience of playing together (both musically and recreationally), the students were able to go to classes on Music and Movement and Alexander Technique. Playing violin or piano or cello is very physical, and it is important for the students to learn how their bodies move, and the different ways that they can move, from an early age. During the weekend we were witness to many feats of balletic, gymnastic and sporting movement on the grass quadrangle during breaks!

I believe that the whole Workshop was an enriching and motivational experience for everyone involved - children, parents, teachers and trainees. As a trainee teacher, I find that participating in these workshops as a student is as worthwhile as formal teacher training, as it gives us a chance to watch such experienced teachers in action, and to connect the theoretical knowledge of teacher training courses with the techniques of teaching. I now have several more pages of notes, ideas and examples, which will be very valuable in the future. I have been filled with enthusiasm and am planning to attend the Teachers' Conference in Rotorua in late September.

The next big event to look forward to is the Summer Camp at the Keswick Convention Centre in Rotorua. It was a great success in 2000, and looks to be even better in 2001. I am looking forward to seeing familiar and new faces at the camp.

Again thank you very, very much to the Hamilton Branch for organising the Workshop and Camp.

PIANO twilight concerts

By Pamela Hancox

Early Friday evenings, that period between night and day which we call twilight, is proving to be a popular time to have an informal concert in Wellignton. Concerts last one hour and are open to students without audition, with a nominal door charge to cover the cost of the venue. Concerts are held once a month during the winter.

For many students this is their first public recital, and all participants receive a small certificate to mark the occasion. While these concerts are made up of predominantly piano items, we always include a few chamber groups or other solo instruments as many of our students play two instruments.

Sometimes we have a guest artist, usually a former Suzuki student who is in tertiary education. If the student is saving for something specific, for example, the National Youth Choir Tour, we charge more and give them a contribution.

Feel free to try out this idea in your own area. It is working very well.

GRADUATIONS
congratulations!

These six students all played the A minor Concerto by Bach for their Level 6 Graduation

Backrow: Nicholas Thin, Hannah Oates, Amy Gregory, me
Front row: Caitlyn Westbrooke, Rebecca Norrish, Viger Yang, Sarah Rose Williams

NEXT GRADUATION DATE OCTOBER 15 2000

Tapes and fees - $30 per tape - should be in the post no later than either of these dates. Send to:

NZSI
PO Box 74 092
Market Rd
Auckland

Cheques should be made payable to the NZ Suzuki Institute. Both student and teacher should be current financial members of their local branch of the NZSI.
Label each student's tape clearly and correctly with the following information:

NEW ZEALAND SUZUKI INSTITUTE GRADUATION	
Instrument	
Piece	
Level	
Student's name	
Date of birth	
Teacher	
Teacher's signature	
Date of recording	
Years in Suzuki	

GRADUATIONS may 2000

PIANO

	TEACHER
Level 1	
Thomas Clarkson	Diane Stevens
Jonathan Tan	Christine Griffiths
Hamish Chan	Christine Griffiths
Regina Tuala	Francis Hadfield
Courtney Dawson	Francis Hadfield
Kate Haywood	Clare McCormack
Camille Butters	Helen Kapma
Rose Kau Kau	Helen Kapma
Alastair Espie	Daphne Stevens
Craig Philip	Oylen Moy
Dexter Temm	Oylen Moy
Nicole Hansen	Margaret Crawshaw
Alice McSherry	Patricia Reid
Belle Cho	Patricia Reid
Mark Hu	Patricia Reid
Jenny Zhang	Patricia Reid
Kristin Bryan	Fleur Chee
Anna Bryan	Fleur Chee
Rebecca Little	Fleur Chee
Shareena Lala	Fleur Chee
Carling Simmons	Fleur Chee
Emily Chin	Marilyn Petrie
Natalie Wong	Martin McKenzie
Thomas Wong	Rae de Lisle
Hemma Vara	Val Scott
Alisha Vara	Val Scott
Level 2	
Dylan Paul	Daphne Stevens
Kate Ellingham-Hunt	Christine Griffiths
Roseanne Kimberley Chan	Christine Griffiths
Louise McNeil	Hazel Roggen
Neroli Thomson	Val Scott
Phoebe Argyle	Fleur Chee
Miriam Hadfield	Fleur Chee
Alex Jacobson	Fleur Chee
Level 3	
Rebecca Pullon	Margaret Crawshaw
Level 4	
Larissa Overington-Knight	Josie Fluher
Amy Tiong	Fleur Chee

VIOLIN

Level 1	
Roseanne Kimberley Chan	Stacey Shuck
Danielle Konig	Win Bickerstaff
Brenda Au Yeung	Lois McCallum
Maree Jones	Val Thorburn
Amelia Taylor	Val Thorburn
Mathew Jordan	Val Thorburn
Level 2	
Lindsay McLay	Lois McCallum
Laura Kennedy	Lois McCallum
Daniel Hur	Lois McCallum
Alice Laing	Lois McCallum
Margaux Gin	Lois McCallum
Andrew Yee	Lois McCallum
Level 3	
Rachel Mearns	Lois McCallum
Georgia Wilson	Lois McCallum
Matthew Butcher	Richard Austin
Level 5	
Lyndon Rogers	Lois McCallum

FLUTE

Level 1	
Philippa Parr	Maree Parr
Hilary Faul	Maree Parr
Stacey Emma Shaw	Maree Parr
Ashleigh Godby	Maree Parr

REVIEW By Fleur Chee

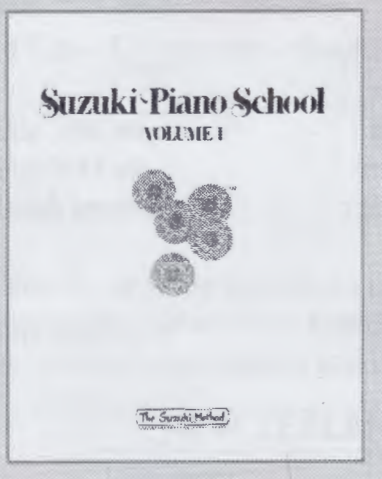
dinosaur songs

"If You Ever Meet A Dinosaur" is the title of a song book that comes with a tape, by Camilla Dadson.

I can highly recommend this excellent collection of songs together with the beautifully illustrated lyric book. Children of all ages will be captivated by the simple yet catchy melodies that draw the listener into the story of the song. Each of the 17 songs is accompanied so musically using a variety of acoustic instruments, including piano, violin, flute, saxaphone, and percussion instruments. My own daughter listened to this tape endlessly from the age of 4 and still remembers it fondly 10 years later. The composer, Camilla, has agreed to tutor at the Auckland Branch Workshop in October so that younger participants can enjoy a musical experience with her in their enrichment session.

Suzuki Music

piano flute violin cello



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The New Zealand Suzuki Institute Incorporated

Notice of and Agenda for the Annual General Meeting to be held at the Sheraton Rotorua, Fenton St, Rotorua, on Friday 29 September 2000 at 6.45 p.m.

1. Welcome and Apologies
2. Registration
3. Minutes of 1999 AGM
4. Matters Arising
5. President's Report
6. Treasurer's Report - Annual Accounts - 2001 Subscription
7. Branch Delegates
8. Election of Officers
9. Any Other Business

Alterations to this agenda may be made by the National Executive or the President prior to the meeting. Notices of motion and proxy voting forms should be given to the Administrator before the commencement of the meeting.

The New Zealand Suzuki Institute Incorporated

REGISTRATION OF PROXY VOTES FOR THE ANNUAL GENERAL MEETING, 29 SEPTEMBER 2000

Write below the name of the presenter of the proxy forms.

Name:.....Branch:.....

Complete below a written and signed authority from the proxy voter.

I, ...
(member's name)

grant.....,
(the presenter)

a current member of the NZSI, authority to cast my vote on all matters at the NZSI AGM 29 September 2000.

....
(member's signature) Branch (date)

Number of Checked Proxy Votes to This Presenter

EXECUTIVE MEMBERS OF THE NEW ZEALAND SUZUKI INSTITUTE 2000

President

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109 Beaumaris Boulevard
Bethlehem, Tauranga 3050
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Fax (07) 579 2478

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Ph. (09) 296 2144

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Ph. (09) 529 0321
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Branch Delegates

Northland	Dora Harkness Ph. (09) 433 8960 Gareth Bodle Ph. (09) 433 5851
Auckland	Fleur Chee Ph. (09) 296 2144 Ramola Kesha Ph. (09) 535 6560
Hamilton	Jill Carter Ph. (07) 829 5868 Meliha Tsen Ph. (07) 849 0977
Hawkes Bay	Win Bickerstaff Ph. (06) 835 5729 Judy Stichbury Ph. (06) 877 6890
Wellington	Bridget Pratley Ph. (04) 475 3027 Ann Goodbehere Ph. (04) 566 6741
SouthIsland	Lois McCallum Ph. (03) 352 7769 Ian Westbrooke Ph. (03) 358 3668

NZSI Auckland Branch Suzuki Workshop October 2000
Teacher Training Unit 1A and Teacher Training Unit 1B

Training Course: Unit 1A 16 hours class + 8 hours observation. This unit of study covers the philosophy of the Suzuki method, a programme for parent education, the pre-performance stage of musical training, the principle of learning as a child learns, the foundation of basic technique and musical development, and setting up a studio and teaching programme.

Training Course: Unit 1B 16 hours class + 8 hours observation. This unit of study covers the teaching points of each of the pieces in Book 1, and further discussion of the Suzuki philosophy, and the development of the students' musical understanding and technical ability on the foundation laid in Unit 1A.

Location and Dates: The course will take place Tuesday - Friday, October 3-6, 2000 at the Auckland Branch Workshop at St Cuthberts College in Epsom, Auckland.

Fees: The fee for the course will be $180.00 (after 15 Sept. $200.00) made payable to NZSI.

Attendance Requirements: Once a trainee has enroled for the course, non-attendance at a particular session cannot be waived or made up during the course. Please note that if you are doing this course for accreditation you must stay for the whole session.

Prerequisites for Unit 1A:
Each trainee must be a member of the NZSI at the teacher membership category ($50).
Read "Nurtured by Love" by Shinichi Suzuki (Exposition press).
Arrange an audition tape and interview with Val Thorburn 07-579-2477.
This course is designed for advanced students and practising teachers interested in using the Suzuki method.

Prerequisites for Unit 1B:
Each trainee must be a member of the NZSI at the teacher membership category ($50).
Unit 1A will have been completed before taking Unit 1B.
Trainees will have memorized all the pieces in Book One.

Contact: Val Thorburn at 07-579-2477.

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My contact details are:
Phone
Work : 377 4434
(from 8am to 3pm)
Home: 817 5667
(after 5pm)

Email:
hum@xtra.co.nz

Thanks.
Felicia

new Zealand Suzuki Institute

branch membership form 2000

This is a membership form for new teachers and students of the Suzuki method. If you haven't joined or renewed your membership this year you can still do so. Complete this form and send it with your membership fees to your local branch of the New Zealand Suzuki Institute. Addresses for branches appear at the end of the form. Cheques should be made payable to the branch, e.g. 'NZSI - Wellington Branch' or 'NZSI - South Island Branch'.

NAME:.....

ADDRESS:.....

.....

PHONE:.....FAX:.....

NEW MEMBERSHIP ☐ OR MEMBERSHIP RENEWAL ☐

TYPE OF MEMBERSHIP ☐ FAMILY
☐ TEACHER/TRAINEE

STUDENT'S NAME	INSTRUMENT
1.....	.....
2.....	.....
3.....	.....

NAME OF SUZUKI TEACHER(S):.....

FEE ENCLOSED: $35.00 (FAMILY) $50.00 (TEACHER) FEES INCLUDE GST

BRANCH ADDRESSES

NORTHLAND	M. Graham, 6 Graham St, Whangerei
AUCKLAND	PO Box 74092, Market Rd, Auckland
HAMILTON	M. Francis, 442 Bruntwood Rd, RD 1, Cambridge
HAWKE'S BAY	S. Taylor, 113 Chaucer Rd, Napier
WELLINGTON	J. Brett, 81 Austin St, Mt Victoria, Wellington
SOUTH ISLAND	W. Wethey, 4a Ramahana Rd, Christchurch 2