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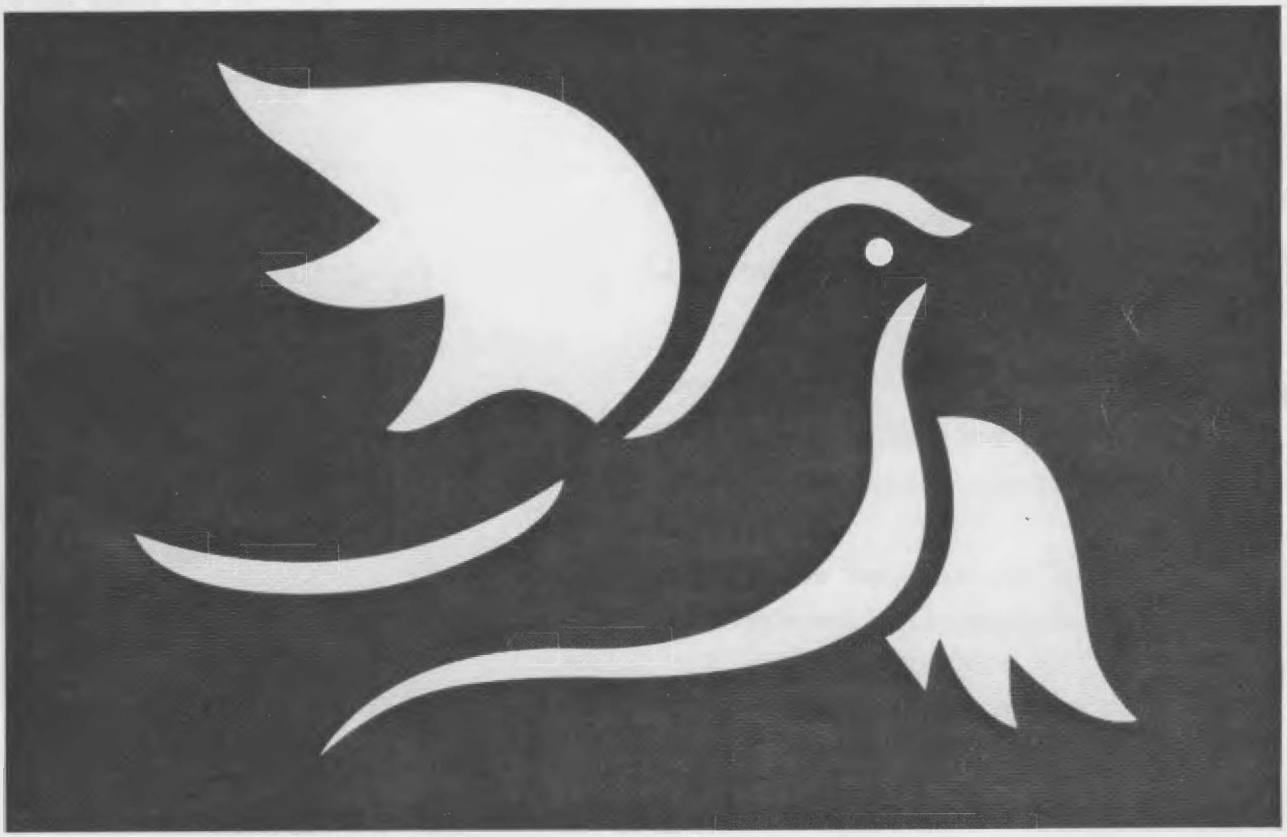

Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

new Zealand
Suzuki Journal
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Cover:

'...Men throughout the world are brothers
In the haven of your soft wings...'

from *Ode to Joy* - poem by Schiller, and used by Beethoven in Symphony No 9 in D Minor

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EDITORIAL by Catharina van Bohemen

shantih, shantih, shantih

Much commentary of the events of the past few months has concentrated on the differences that divide us from another, rather than the recognition of that which binds. I've taught part-time this year in a school in Auckland which is known as a school for refugees - there are over fifty seven different ethnic groups within the student community. One of my daily delights is to see the saffron coloured robes of the Burmese monks jostling with the other less distinctive clothes of New Zealand teenagers. The monks always seem to be cold - they wear thick brown socks with their sandals. The Burmese students are a privilege to teach - their gentleness and courtesy is unfailing, their desire to learn unquenchable. They have come from a fear-riven country - they rejoice that they are alive, but they have sad and terrible memories.

On the morning of September 11, I was teaching a class in which a Russian boy sat beside his friend from Pakistan who sat beside his Kosovar friend, who sat beside an Albanian who sat beside a student from Turkey...There are Afghani and Iraqi students at the school - this is a very hard time for them, but they are part of the community and, to the best of my knowledge, feel safe within it.

I didn't know what to write for the last issue of the Journal this year, so I opened my copy of the Upanishads translated by WB Yeats in about 1937. The Upanishads are very old: European scholars date their written existence at about 500-600 BC - around the time of the Buddha - but Indian scholars believe they existed before this. Upanishad is a Sanskrit word which, roughly translated, means 'at the foot of a Master', and is a series of meditations on the nature of unity, the deity, and of man. In times of shock or upheaval, many of us turn to music or art or poetry to reassure us that things are not falling apart - that there is, as Hamlet says, 'a divinity that shapes our ends, rough-hew them how we will.' On the opening page of the first Upanishad I read: '...Of a certainty, the man who sees all creatures in himself, himself in all creatures, knows no sorrow. How can a wise man, knowing the unity of life be deluded or sorrowful?

May peace and peace and peace be everywhere'.

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PRESIDENT'S REPORT
be musically literate

by Val Thorburn

Since I last wrote for this Journal, events have occurred which have changed the whole world. I am sure that our Suzuki family in New Zealand send condolences to all who were so profoundly affected by the tragedy of September 11.

It has made me think of Doctor Suzuki's concern for all children, and how he wished to end the suffering of children through music. I thought too of a time in Bosnia when a cellist played at midday in the middle of the town square. The most moving strains of the *Adagio* by Albinoni could be heard while all around guns were firing. Music has a very strong pull on the emotions - it can make us feel very happy and it can also make us feel sad. Even in biblical times, King David played his lyre to quieten troubled Saul who had lost his kingship.

We all have the ability to help someone through music, so let's use the gifts we've been given to the best of out ability.

During the past few weeks, I've spent a lot of time flying round this country and also in Australia, so I've had time to catch up on some reading. I've enjoyed again many of Doctor Suzuki's wise observations: 'A good teacher is one who can teach tone well,' (remember your daily tonalization exercises) 'let the bow play' (it's easy to forget to allow the bow hairs to do their work).

Have fun. In her book *Teaching Genius - Dorothy Delay and the Making of a Musician*, she stresses the importance of fun in music making.

The summer camps around the country are now filling up. I hope many families will take advantage of the experience of attending a camp and having several days of concentrated playing and practising, as well as renewing old friendships and making new ones. Camps are also an opportunity for meeting new tutors and being exposed to different approaches and ideas.

Dr Suzuki once told one of his teacher trainees that the only person who teaches the Suzuki method is Dr Suzuki. I teach the Suzuki-Thorburn method. This allows us the freedom to introduce our own particular style of teaching without deviating from the Suzuki philosophy.

We as teachers and parents must ensure that our

students are not musically illiterate - we are responsible for their musical growth in all areas.

As Christmas approaches I wish all Suzuki families the compliments of the season. Take care wherever you are.

SUZUKI PARENTING the best rewards

by Jennifer Johnstone

It's nine o'clock in the morning and the children have left for school. I hurtle around the house picking up bits of debris - a forgotten library book, an unposted letter, a wet towel lying on the bedroom floor. The carpet surrounding the piano is a bomb-site strewn with scraps of paper, coloured pencils, and a stained coffee cup. I realise that the CD player has been repeating *Go Tell Aunt Rhody* for the past twenty minutes.

But hang on a minute. I got out of bed at seven. That was two hours ago. Why haven't I made more progress? Why do I put myself through this? Why do I put my children through it? Why did I choose Suzuki in the first place, when any other parent would allow their child to practise unsupervised and be done with it?

Before you read further, this is not an article that yields hundred of bright ideas about motivating your child. That is not to suggest that playing games, indeed anything that inspires enthusiasm in a young Suzuki student, is not worthwhile. But you can find those suggestions anywhere - your teacher's bookshelf, or conversation with other parents. What I want to consider is whether, from a parent's point of view, a Suzuki education is worth the effort.

Most people of my generation grew up learning an instrument through the traditional reading method. Nothing wrong with that. Somehow, Bach, Mozart, Paganini managed to master their instruments without the benefit of Suzuki tapes. The Suzuki system is unique, however, because it asks for much more...more performances and recitals, daily tape listening, and active parental involvement in the practice routine.

As one mother put it, time, energy, imagination, empathy and good-natured common sense must be continually invested. Only a Suzuki parent knows the dread of driving to lessons knowing their child has not practised sufficiently during the week. So when someone tells me they're considering a Suzuki education for their child, and asks my thoughts, I let them have it straight. "It's downright hard work, but the rewards are definitely there."

Before asking whether it is worth the effort, it is important to ask yourself why you want a Suzuki education for your child. When I reach inside myself, I discover I would not allow Rose, aged ten and Charles, eight, to cease music lessons. Not that they've asked, but they don't have a choice. Every parent has a 'not negotiable' zone. Ours zone is music.

Love of music is part of our children's life curriculum, and learning an instrument is a vital part of that. It would be as unthinkable not to expose our children to music as it would be to stop them from learning mathematics or English. Music practice is as simple as cleaning your teeth. It just has to be done.

Having now asked yourself why, the next step is to consider your expectations. I do not expect either of my children to become concert pianists, indeed, I suspect that later, my son will find his musical 'voice' with a different instrument. But I expect them to develop an ear for music, an ear for what is played beautifully and what is not. I expect them to take pride in the pieces they accomplish. I expect them to learn the language of notation and rhythm, and to become competent sight-readers. With the Suzuki emphasis on the joy of performance, I expect my children to grow in familiarity and ease about appearing in front of others. And complimentary to that, I expect them to learn how to be appreciative and respectful members of an audience.

Along the way, I have come also to expect very different things from my children as individuals. While Rose churned through Book 1 in six months, Charles took nearly two years. I had to expect that five minutes solid concentration for him was a good result out of a twenty minute lesson. My own children's music teacher holds that

long-term expectations of a Suzuki education involve more holistic benefits than simply the ability to dash off amazingly technical pieces. 'A new-coming parent to the Suzuki programme should anticipate the gradual development of certain qualities such as the child learning to love music,' she says. 'That means also coming to enjoy lessons and practice.

'Children develop a good ear through lots of listening to good music, while acquiring reading skills to the point of where they can enjoy exploring new pieces without help. There is much to be said for the personal satisfaction of mastering beautiful pieces through consistent effort. A Suzuki education allows children to discover the ability to express themselves through their music; it also enhances qualities of character such as concentration, self-discipline and sensitivity.'

If you pick up any book on Suzuki education, such as *In the Suzuki Style* by Elizabeth Mills (ed.) or *Ten Teachers' Viewpoints,* you soon realise that the parenting role is as varied as each child. Some families find after-school practice is best, while others believe it is better to snatch a few spontaneous 10 minute episodes every day.

But we do agree on a couple of things. First, practice should never be done half-heartedly when we are rushed or tired. Secondly, and most crucially, parents must recognise their integral responsibility in the music learning process; whole-hearted involvement is an absolute must - there is simply no squirming out of it. Canadian teacher Sarah Williams has expressed it this way: 'The primary parent as teacher at home must be committed to consistent habits of nurturing, positive reinforcement, step-by-step, daily follow-through in practice at the piano as directed by the teacher, and be committed to daily listening of the tape.'

It takes a certain amount of self-discipline and will power to refuse telephone calls, or push other pressing concerns out of the way during practice. School holidays present a special problem, not least because 'piano time' is not associated with the usual daily routine. It seems I am forever apologising to other parents who ring with requests for my children to play with theirs, for the inconveniences of accommodating a practice, and bringing my child an hour later than asked. There is a fine line between that sort of discipline and the children's perception that my strictness is a loving reinforcement of their importance and worth.

Antje Leigh- Lancaster is the mother of Alan aged six, who has been learning violin for three years, and Tessa, nearly five, who has learnt the viola for eighteen months. She runs a business from home, and by the time this article appears, a third baby will be making its presence felt in the Leigh-Lancaster household. A Suzuki parent, Antje does not have a musical background. She sees her role as being the filter between teacher and child, channelling what her children learn in their weekly lesson into daily meaningful practice. Antje describes herself as a 'morning' person. 'My kids are not night owls either,' she says. 'If practice doesn't happen before school, nor before lunch on the weekend, it doesn't happen at all. The after-school time is not a routine in our household, and the children have zero interest.

'I decided on Suzuki music because Alan loved classical music as a toddler, and was naturally very inquisitive and bright. I felt I needed to extend him in a lateral way - not with early reading or anything academic. 'His teacher told me to expect that it would take three years to learn Book I. It turned out to be true.

'Yes, life would definitely be easier without Suzuki but the positives outweigh the negatives. We practise for around fifteen to twenty minutes a day, which I don't believe is unreasonable. It's been a real learning curve over the last three years. I cannot relate to people who are fanatical about practice - stickers for practising fifty days in a row, or toughing it out when you're sick. We practise on average six days a week, and that requires vigilance but you need to be relaxed or you'll spoil it for the kids. I used to stress when things went badly. But I've learned that there are ups and downs within the cycle - if things are not working - bowing is out, fingers are out, children are losing interest - it has helped to have break for a few days. That might happen once or twice a year, but the children often come back better. I do see this in terms of a long-range view. I am not expecting my children to be independent of me until their teens - my belief is they will be linked to me for quite some time.'

So when and why is it worth it? Antje believes that the very fact of parental practice in practice

time allows for an empathy to develop between parent and child.

'Having to be there when they practise, I have an understanding of how my children learn which I would not have otherwise. They learn very differently. The first will do something in particular way, but I soon came to realise I could not anticipate my second would take the same approach. It's a valuable insight which I see reflected in other areas of their lives - school work and reading, for example.'

The rewards are different for every family. For some, an added bonus of a Suzuki education is that parents themselves begin to develop a musical knowledge and ability they may not have had before. Furthermore, their close involvement casts another deeper dimension to the child-parent relationship. For me, it's those moments of bliss which are the reward, the times I'll say to my daughter, 'Play the Clementi,' not because she needs to improve on that piece, but for the sheer pleasure of hearing beautiful music played well. It's also the tiny moments: my son's hand poised perfectly, a scale of even tone, a single B flat at the beginning of a phrase touched with just the right combination of purity and grace. There are the innumerable, certain truths about being human which they learn along the way. Mistakes are allowable, but bad attitude, never.

The way in which my children's memory and listening skills are fostered is worth the effort alone.

I also believe Suzuki is an exemplary way of teaching an artistic skill, because of the emphasis it places on regular performance, rather than the prospect of continual competition. As piano teacher Nehama Patkin once expressed in a newspaper interview: 'Performance teaches young musicians so much. They discover self-assurance and poise, and the work they put in for a concert shows the importance of studying and learning. These are important life skills.'

Being a Suzuki parent is not an easy gig. To commit your children to a Suzuki education involves a complete lifestyle choice. But as the saying goes, the best things in life are worth working for. Priority should be given to the things that endure.

Says Antje Leigh-Lancaster, 'The Suzuki system is ultimately beneficial simply because you see your children learning that even if they do make mistakes, they will eventually conquer - they will accomplish that piece at some stage in the future. It's a way of learning life's little lessons at an early stage. You know they are going to get there.'

Jennifer Johnstone has no formal musical education apart from being a Suzuki parent.
Reprinted with permission of the editor of Score (Summer 2000), the Australian Suzuki Journal.

NATURAL CONDITION to learn with love

by Judith Cook

To teach with love is to know instinctively how Dr Shinichi Suzuki would have handled any teaching situation. Love is the overriding principle that governs his teaching principles. Stress is one factor that equals abandonment of that overriding principle.

Suzuki's method requires the parental supervision of practice. One would expect this to be an inflexible rule, but Starr quotes the unusual case of a child who refused to practise while his mother was in the same room. He would only practise if his mother listened in the next room. Suzuki suggested she defer supervision until her son asked him to join him, thus reducing stress, and revealing his essential humanity.

Reduction of stress may be achieved by several short practice sessions in the early stages, by listening to recordings, or to other children, and by the review procedure where technically challenging pieces are followed by easier pieces. This provides pleasant plateaux which minimise stress.

The principle of not criticising wrong notes or other unintended slips is, as Yehudi Menuhin says, 'hardly worth mentioning.' It is the overlooked errors that need critical attention. This is done by Suzuki teachers, not as direct criticism, as may occur in direct methodology, but by praising successful moments in performance, and then by drawing attention to something that could have been done better.

Suzuki teachers find that, by imagining themselves in the students' place, they develop sensitivity and avoid making negative criticism. The emphasis on love reveals Suzuki's greatest wish: to produce not only fine musicians, but fine people, thus making the world a better place.

On the same topic, Dr Glenn Doman in 1965 said, 'There is no doubt that the impact of these advanced children on the world can only be for the better...As the world ...grows more complex, we nave need for a better and wiser breed of man...Now that children can increase their knowledge, what will they do with the world?'

Dr Shinichi Suzuki was an outstandingly successful pioneer in music education as was Dr Glenn Doman in reading and mathematics. Each established his method after the Second World War, Suzuki in Japan, Doman in the United States. Both were active on the edges of mainstream education. By focusing on Doman's philosophy, I intend to highlight Suzuki's philosophy in a way that avoids presenting it in virtual paraphrase, and by presenting parallels from Doman, to reinforce the Suzuki philosophy. To omit reference to other outstanding twentieth century pioneers in education and music education, is not to disregard or minimise their important contributions.

In 1945, Suzuki started the Talent Education movement in the Matsumoto Music School following the realisation that children can reach great heights in the ideal learning environment. This environment includes the ideal teacher, who, naturally, has the ideal attitude and who teaches the ideal method with the help of the ideal assistant, who naturally has the well being of the child at heart - the parent.

In 1940, Doman was leading a group of doctors and teachers in the United States who were working with brain-injured children. In 1955 he established The Rehabilitation Centre in Philadelphia. Here the group developed ways of teaching these children, and by working with parents, taught them to read at less than four years old. Following this achievement, it was logical to assume that normal children could be taught to read at an even younger age. This assumption was proved when, in 1962, Doman founded the Institutes for the Achievement of Human Potential, for the purpose of increasing the physical, intellectual, and education achievements of normal children. His team discovered that

by teaching preschoolers to read, neurological (brain) development could be accelerated. This parallels the Suzuki approach and its focus on small children. Doman later established the Better Babies Institute. Correspondence received by the Doman team from parents throughout the USA revealed that when tiny children learn to read, both knowledge and IQ increase remarkably. These children had been provided with enriched education environments not because they exhibited signs of high intelligence, but because they were normal children whose parents had chosen to provide them with highly favourable learning opportunities.

Both Doman and Suzuki questioned existing educational methods and attitudes. At that time, it was widely believed that children who disliked school did not enjoy learning. Learning and school are two separate experiences that do not always coincide. The Doman team concluded that there was something amiss in the conventional education of normal children who frequently endured educational methods that limited their potential.

Both Suzuki's and Doman's methods avoid annihilating a natural condition of childhood - the love of learning. Both surrounded themselves with a team of experts. They were team workers as well as leaders who spread their methods internationally.

Both experienced sudden and overwhelming insights. The moment of truth experienced by Suzuki is famous throughout the Suzuki movement. It came while he was rehearsing a string quartet with his brothers - 'All Japanese children speak Japanese.'

Doman had been wondering about a question from parents: why could their children learn to do maths faster and better than they could? His 'flash' was that 'the secret is in the children themselves.' Adults had believed that the older you are, the easier you learn. That is true for some things but not for language or maths. When it comes to simple facts, 'children can learn anything we present to them in a factual and honest way...and the younger they are, the easier it is.'

Doman and Suzuki were not the first to realise the capacity of a child to absorb knowledge. There is the old Jesuit saying, 'Give me a child until he is seven and I will show you the man.' No doubt the Bachs, Mozarts and Beethovens were more or less conscious of this fact when raising their children.

Some Suzuki principles differ from conventional music education principles. They are
1 the emphasis on starting young,
2 parental involvement,
3 strong empathy for the child,
4 the emphasis on one main point in each lesson,
5 insistence on memorising.

1 **Starting young**. In *Teach Your Baby to Read*, Doman relates the following, 'A mother asked a famous child developmentalist when she could begin training her child. 'When will your baby be born?' he asked. 'Oh, he's five years old now,' replied the mother. 'Madam, run home quickly, you have wasted the best years of his life."
In 1945 Suzuki wrote, 'What I want to try is infant education. I have worked out a new method I want to teach to small children - not to turn out geniuses, but through violin playing, to extend the child's ability...There is no telling what heights children can attain if we educate them properly right after birth.'

2 **Parental involvement**. Both Suzuki and Doman were pioneers who involved parents as teachers. Doman's team transferred treatment techniques (including teaching reading) to parents of brain injured children. By 1963, some parents had taught hundreds of severely brain-injured children to read with understanding at two years. Some parents had also taught their own normal children. 'Parents are extraordinarily inventive, and often come up with better methods than they have been told,' he wrote.

3 **Empathy** - praise, rewards, goals. By thinking like children, sometimes pretending to act like children, teachers may demonstrate empathy with their students. Doman and his team researched scientists and parents who had taught children to read between 1941 and 1963. All agreed they should receive unreserved praise when they did well. 'To almost the precise degree that a parent's attitude is joyous, will he succeed in teaching his child to read.'

How did Suzuki reward his students? Apart from unreserved praise, the answer is difficult to detect because there are few clues, but, in *Nurtured by Love,* he reproduces an article from *Newsweek*

magazine (Mar 25 1964) which reads, 'Suzuki thoughtfully crinkled a few of the paper-wrapped candies he carries for his students.'

4 **One focus** - do not over-extend. Doman decreed that sessions should always end before the child wants to stop.

5 **Insistence on memorisation**. Doman's and Suzuki's methods depend on memorisation and the use of the review technique - an extension of memory. Both recognised the importance of repetition in memory-building. Its extreme importance, and the fact that young children tolerate repetition far better than adults was acknowledged by these men.

Suzuki believed that the heights to which normal children could ascend given the optimal environment and education could only be guessed. Ability itself is not inherited, although superior motor skills as well as musical sensitivity may be inherited. Children brought up in multilingual families will be multilingual before the age of six.

In 1965, Doman met a nine year old boy, Avi, who could understand, read and write nine languages reasonably well. He was born in Cairo where he heard French, Arabic and English, and his Turkish grandfather lived with the family. When Avi was four, the family moved to Israel, where Hebrew, Yiddish and German predominated, and where his Spanish grandmother joined them. At six, Avi's family moved to Brazil where he learnt Portuguese. The parents encouraged Avi to speak each of his nine languages, but they could not equal him in English or Portuguese which they had learned as adults.

'A tiny child has burning in him, a boundless desire to learn. We can kill this desire...only by destroying him completely...and reduce it by restricting exposure to experiences.. This has been done by not realising how much tiny children are capable of learning...We can increase his learning markedly simply by removing restrictions...acting encouragingly and appreciating his superb capacity for learning.'

A new environmental factor has emerged. In the 1940s, while Western children came in a range of shapes and sizes, most Asian children were approximately the same size because they all ate the same diet. However, with increasing availability of Western food, some Asian children have developed larger physiques with hands more easily able to play an instrument like the piano. Thus, an environmental variation which as long existed in the West now exists in Japan.

Doman has the last word: 'If you improve one function of the brain, you improve all functions to some degree.' So interconnected are the diverse brain functions, like threaded beads, every bead connected to every other bead, that it is impossible to exercise one without exercising the other in varying degrees. The child who knows the language of reading finds it easier to learn the language of maths.'

Thus, the child who knows the language of music, finds it easy to learn everything because music performance demands more simultaneous brain functions than any other discipline.

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Suzuki S (1983) *Nurtured by Love.* Summy Burchard.

This essay was submitted by Judith Cook as part of her Unit 1A Teacher Training requirements. She taught the piano traditionally for many years before becoming absorbed by the Suzuki Method, and has a background in performing, examining, adjudicating and international lecturing. She also writes for professional publications.

HOST FAMILY WANTED

KELVIN NYGAARD (dob 5-12-84) is a Danish exchange student seeking a host family in NZ from January 2002 for one year. Kelvin's passion is music - he is a keen trumpet and piano player. He also plays percussion, and is involved in a marching band.

For further details contact your local ASSE representative or email: wendy.applegate@xtra.co.nz

SUZUKI GUITAR tumbling strains

by Michelanne Forster

Suzuki guitar developed during the 1980s in the United States. In 1986, a guitar committee for the Suzuki Association of the Americas was formed, and a European association followed in 1989. In 1992, an international committee was formed under the auspices of the International Suzuki Association with Frank Longay as its chairman.

Frank came to Melbourne in 1993 and presented the first teacher training programme to three enthusiastic teachers of classical guitar: Zeah Riordan, Ken Murray, and Peter Draper. All were attracted to Dr Suzuki's philosophy and method of teaching. Six months later another three guitar teachers joined in the training which was taken by Bill Kossler, a colleague of Frank Longay's. In less than a decade, Melbourne gained six accredited teachers, one teacher-trainer, and almost 100 guitar students. In addition there are two other accredited teachers in Adelaide, and teachers in training in Perth, Sydney and Brisbane. Clearly, Suzuki guitar has been successfully introduced in Australia with Melbourne being the shining example.

Zeah Riordan, one of the pioneers in Melbourne, attributes her city's success to several things. Firstly, she mentions the debt owed to Suzuki parent Geoff Thomas who agitated for the introduction and growth of the guitar in Melbourne. His management skills and persistence helped convince the Victorian Suzuki Council to make a financial and strategic commitment to guitar. Because so many new instruments have been included in the Suzuki Method in the last decade - voice, harp, recorder - it was important that the guitar didn't get lost amongst them. To this end, Geoff convinced the Council to oversee sustained teacher-training. Frank Longay and Bill Kossler's trips to Melbourne in 1993 meant that Melbourne teacher trainees were able to incorporate and consolidate overseas research and repertoire quickly, and become effective teachers themselves.

Another important factor in Melbourne's success is the close communication and co-operation between guitar teachers. Zeah, a specialist in early childhood education, says that the six guitar teachers have different strengths and specialities, that is, classical, jazz, early childhood, but co-exist together and work as a team. They work cooperatively in choosing new repertoire - in conjunction with the International Suzuki Committee, and organise festivals, training sessions and workshops. 'Teachers need a lot of support, and by working together, we created a kind of momentum,' says Zeah. 'We had parental support, a protocol for the introduction of the guitar, core teacher enthusiasm, a high level of playing skills and competence, a commitment to the Suzuki philosophy, and a willingness to undertake training. These were the keys to our growth.'

Books 1-4 were published with CDs at the beginning of 2000, and repertoire for Books 5-7 is still being tested and refined internationally. The Melbourne teachers who are in close collaboration with their colleagues in the US, are a part of this process. The development of Books 5-7 is a time-consuming task as all decisions have to be reached cooperatively. At present, it looks as if Book 8 will culminate in Guiliani's Guitar Concerto. Pieces that support and develop the concerto will be included in the earlier books.

Supplementing the Repertoire with additional music from the golden age of plucked strings - the 1600s - and music from the twentieth century is also an option for advanced pupils, but this is left to individual teachers.

Group support and performance in Melbourne occurs throughout the year with an Autumn Festival as the annual highlight. This festival includes teacher-training, workshops and master classes. Usually about 30 students attend. At 'All Instrument' concerts, the guitars play by themselves, usually without amplification, which unless done professionally, can distort the instrument's sound. Suzuki teachers are working on training

young audiences to listen for the finer more delicate tone qualities of a plucked string instrument compared with bowed and hammered instruments.

Graduation concerts are held across all the Suzuki instruments, and occur once a year. There are three levels for Suzuki guitar at present, and to graduate, a student must be taught by an accredited teacher.

Next year in early April (7-13) there will be a guitar workshop with Frank Longay Any interested parents/pupils/teachers should contact Carolyn McLean for details (cmclean@suzukimusic.org.au)

New Zealand Suzuki Guitar is less cohesive and more problematical, probably due to its smaller and more dispersed population. In 1996 Bill Kossler came to Auckland and ran a four day workshop with six New Zealand teacher trainees. Skill levels ranged from novice to a degree in performance guitar. During the training, Books 1 and 2 were covered, and some parts of Book 3 which had not then been approved by the international committee. Although some of the teacher-trainees were given financial support, there was little follow up. One trainee said she received 'a lot of encouragement but no practical support.' Another who has since given up teaching reported that there were several reasons for her decision not to continue teaching Suzuki guitar. 'The cost of training was prohibitive, international teachers only came to New Zealand twice, and my students dropped away as they became teenagers.. This, combined with a feeling of isolation, means it's just not worth it for me.'

Another guitar teacher who wasn't on the 1996 course, but attended last year's Pan Pacific conference as an observer, mentioned the difficulty and cost of training as a major hurdle.

When asked to give advice to NZ suzuki guitar colleagues for this article, Zeah Riordan encouraged parents and the National Committee to support teachers and their students. 'form a group of Friends of the Guitar, and be in direct communication with one another,' she urged.

To this end, George Hendry, NZ's only South Island Suzuki guitar teacher, has volunteered to act as a contact point. His email address is george.nzsuzuki@teacher.com and all interested parents, teacher trainees and 'friends' should get in touch with him.

The Journal welcomes responses to this article and would like to hear from anyone else who can tell us more about this potentially wonderful new addition to the Suzuki family.

THE ADMINISTRATOR REPLIES.

The NZSI supports Zeah's recommendation, and has some further suggestions in the interests of strengthening the position of guitar in the organisation.

At a 'grass roots' level, it stresses the importance of Suzuki guitar teachers and their students being financial members of their local branch of NZSI so that the benefits of membership can be accessed. This includes receiving branch newsletters and the Journal, and participating in workshops, summer camps and concerts.

NZSI encourages Suzuki guitar teachers and parents to attend branch meetings to ensure that when a Suzuki event is planned, whether it is a parent evening or a concert, their students and families are represented in the programme, and there is an opportunity for guitar students to perform alongside students of other instruments. Exposure of Suzuki guitar in this way will inevitably attract other Suzuki students, and possibly teachers, to the instrument, and so strengthen guitar numbers.

Suzuki guitar teachers wanting financial, organisational, or other support for professional development purposes, should approach their local branch or National Executive of NZSI, either on their own account, or through their branch delegate. NZSI and local branches are currently giving special assistance to flute teachers who are in a similar position to guitar in that they have no NZ resident teacher-trainer.

NZSI acknowledges there has been little direct support for guitar in recent years. This has not, however, been intentional. Instead it seems to reflect the fact that the introduction of Suzuki guitar in NZ was not properly secured, from a professional and organisational perspective, when the first teacher-training was undertaken. Additionally, the expectation of an on-going relationship with those involved in the training has not eventuated to any large degree, as witnessed by the lack of any representation from guitar teachers at last year's Teachers' Conference. Nonetheless, NZSI, and in particular, the Professional Advisory Group is willing to address short comings of the past, and given recent initiatives taken with regard to Suzuki flute teacher- training, is confident that it can nurture Suzuki guitar.

AFTER SEPTEMBER 11
playing for the 69th

by William Harvey

Yesterday [17 September 201] I had the most incredible and moving experience of my life. Juilliard had organised a quartet to go and play at the Armory, a huge military building where families of people missing from Tuesday 11 go to wait for news of their loved ones.

Entering the building was very difficult emotionally because the entire building (the size of a city block) was covered with missing posters - thousands - each with a different smiling face spread out up to eight feet above the ground. I made my way into the huge central room and found my Juilliard buddies. For two hours we sight-read quartets (with only three people!). I don't think I will forget the grief counsellor from the Connecticut State Police who listened the whole time, or the woman who listened only to *Memory* from *Cats*, crying.

At 7, the other two players had to leave: they had been playing at the Armory since 1pm and simply couldn't play any more. I volunteered to stay and play solo, since I had just got there. I soon realised that the evening had just begun for me - a man in fatigues who introduced himself as Sergeant Major asked me if I'd mind playing for his soldiers as they came back from digging through the rubble at Ground Zero. Masseuses had volunteered to give his men massages, he said, and he didn't think anything would be more soothing than getting a massage and listening to violin music at the same time.

So at 9pm I headed up to the second floor as the first men were arriving. From then until 11.30, I played everything I could do from memory: Bach B Minor Partita, Tchaik Concerto, Dvorak Concerto, Paganini Caprices 1 and 17, Vivaldi *Winter* and *Spring*, Theme from *Schindler's List*, Tchaik *Melodie*, *Meditation* from Thais, *Amazing Grace, My Country 'Tis of Thee, Turkey in the Straw, Bile Them Cabbages Down.* Never have I played for a more grateful audience. Somehow it didn't matter that by the end my intonation was shot and I had no bow control. I would have lost any competition but it didn't matter. The men would come up the stairs in full gear, remove their helmets, look at me and smile.

At 11.20 I was introduced to Colonel Slack, head of the division. After thanking me he said to his friends, 'Today was the toughest day. I made the mistake of going into the pit and I'll never do that again.'

Eager to hear a first hand account, I said, 'What did you see?'. He stopped, swallowed hard and said, 'What you'd expect to see.'

The Colonel stopped as I played a long rendition of *Amazing Grace* which he claimed was the best he'd ever heard. It was now late and I didn't think I could play any more. I asked him if it would be appropriate if I played the National Anthem. He shouted above the milling chaos of the soldiers to call them to attention, and as I played, 300 men of the 69th Division saluted an invisible flag.

After shaking hands and preparing to leave, I was told that the colonel wanted to see me again. A private took me down to the War Room, but we couldn't find him so he gave me a tour of the War Room. The division I played for is the Famous Fighting Sixty Ninth, the most decorated division in the US Army. He pointed out a letter from Abraham Lincoln offering condolences after the Battle of Antietam...the 69th suffered the most casualties of any division at that heroic battle.

Finally, we found the Colonel. After thanking me again, he presented me with the coin of the regiment. 'We only give these to someone who's done something special for the regiment,' he said. He called over the division's historian to tell me the significance of all the symbols on the coin.

As I rode back to the Juilliard - free of course since taxis are free in New York right now - I was numb. Not only was this the proudest I've ever felt to be an American, it was my most meaningful moment as a musician and as a person.

At Juilliard, kids are hypercritical and very competitive. The teachers expect, and in most cases get, technical perfection. But this wasn't about that. The soldiers didn't care that I had so many memory slips I lost count. They didn't care that when I forgot how the second movement of the Tchaik went, I had to come up with my own insipid improvisation until I somehow (and I still don't know how) got to a cadence. I've never seen a more appreciative audience, and I've never understood so fully what it means to communicate music to other people.

Did it change me? Let's just say that the next time I want to get into an argument about whether Richter or Horowitz was better, I'll remember that when I asked the Colonel to describe the pit formed by the tumbling of the Towers, he couldn't. Words only go so far, and even music can go only a little further from here.

BRANCH NEWS
auckland

What a year it has been for all those Suzuki families that participated in the 2001 activities organised by the Auckland Branch. Here are just some of the events committee members and Suzuki families have given their time and effort to in making the year's events a success.

ANNUAL WORKSHOP 7-8 JULY 2001.

This was held at St Cuthbert's College. There were master classes, group lessons, ensemble work and activity groups. The AGM was held on Saturday afternoon, followed by a parent talk, and on Sunday afternoon, a mass play-out concluded a happy weekend. The different instruments were well represented with violins, cellos, pianos and flutes, each attracting strong player support.
Parents attending classes spoke highly of the tutors, and the enjoyment evident in the classes. Julia Breen's talk 'Things to do to make practice better/easier/less of a chore' drew a lively discussion from the floor. Ideas for making practice easier included the novel suggestion of keeping a 'practice kit' near by: a bag containing things you might do during practice such as: a dice to decide the number of repetitions, a lucky dip bag for review pieces, notices with instructions such as 'hold your violin up'. 'stickers for good work and charts. Julia also spoke on 'The joys of Suzuki parenting,' and invited the audience to consider the joys and satisfaction of being Suzuki parents brought to them. There were many!

ANNUAL CONCERT SUNDAY JULY 29 2001.

Once again our audience at the Town Hall was treated to a dazzling display of musical excellence. It had DRAMA - the grand finale - the wonderful sound of hundreds of fingers twinkling together. It had FINESSE - the Mendelssohn violin concerto and the Paderewski Minuet. It had COMEDY - the smallest cellists who kept us entertained with 101 things to do with your bow while waiting for your turn. The concert was a tribute to the inspiration and hard work of all those involved.

SUZUKI PARENTS' GROUP

This group was formed after a very successful evening organised by Fleur Chee in February. The group is co-ordinated by Caroline Kwok and Jackie Argyle. All parents are welcome to meet, share ideas and experiences, learn new ideas for practice and review, as well as strategies for handling resistence. Word about the group is spreading - parents from as far away as Invercargill have attended.

SUZUKI SUBSCRIPTION CONCERTS

These have been well attended. The concert on 24th June began with a performance of the Mezzo Strings led by Margaret Cooke. Eighteen children (piano and violin) played solos in the one hour concert.
The last Suzuki Concert was on October 20.

SUZUKI PIANO PERFORMANCE GROUP

At the end of each month, piano students have been given an opportunity to perform to each other on a regular basis. Thank you to Grace Nicholson for the use of her home for these one hour concerts. They have been well attended and the children enjoy participating in such a friendly relaxed atmosphere.
The Auckland Branch wishes everyone a Merry Christmas and a Happy New year filled with music. It is through our work and enjoyment of music that we realise Dr Suzuki's vision for this world.

Violin for sale.
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3/4 German bow: $380Lamberti deluxe 3/4 violin case: $300. Or best offer
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Email: owen.watson@paradise.net.nz

BRANCH NEWS
hawkes bay

This year, Win Bickerstaff has been away overseas for several months. During her absence, Tiffany Anderson and Marion Stronach have been very supportive in taking over the teaching of Win's students.

During the year, Erica Stichbury, Hawkes Bay's most senior Suzuki violin student, has gained considerable success in the musical field both locally and nationally.

She won the Hawkes Bay Young Musician of the Year and passed LMusA Violin on the same day. Prior to this she was awarded the Jerry Wise Young Performers' Scholarship for Contemporary Popular Music. This was presented to her by the Hon Judith Tizard at a formal ceremony in the Grand Hall, Parliament Buildings. (The very deserving recipient of the Classical Award was Alwyn Westbrooke from Christchurch - also a Suzuki Violin student). Erica, who has been playing the violin since the age of four, also learned piano and guitar).

Her first semi-public guitar performance was at a Suzuki summer camp at Snells Beach about four years ago.

Just after that camp, Erica became very ill, unable to attend school or play the violin, and after six months was finally diagnosed as having chronic fatigue syndrome. This was a cruel blow to a fourteen year old previously full of energy and vitality.

During the next twelve months' absence from school, playing guitar, writing music and songs helped Erica to feel she was still creative and productive. The following year she went back to school part-time, only able to cope with two subjects and a little more music.

Performing the music she had written while she was very sick, she entered the rock quest and won the Hawkes Bay Woman's Musicianship Award 1999, and also passed AmusA Violin.

In 2000, Erica passed Level 8 Suzuki Violin. New songs were created and she was also awarded the Hawkes Bay Woman's Musicianship Award in 2000 and 2001. Placed 2nd in the Hawkes Bay Rockquest Finals this year, Erica went through to the National finals as a solo singer-guitarist, where she was awarded the New Zealand Woman's Musicianship Award 2001.

A personal highlight for Erica was the Neil Finn concert in Wellington what which she playedimprovised electric violin.

Just recently she opened for the Leo Sayer concert in Napier with a thirty minute performance of her own songs.

Erica attributes her musical versatility to the Suzuki music training and the musical interpretation taught right from the start. Young Suzuki musicians are always encouraged to go on stage and enjoy the experience of performance. Next year, Erica begins university, and plans to study for BMus in Violin Performance.

Our Hawkes Bay Branch wishes Erica all the very best, and hopes that she will perform for us when she returns to the Bay for her holidays.

Judy Stichbury

Above:
Erica Stichbury, -the 2001 Hawkes Bay Young Musician of the Year with Mrs M Stronach and Mrs Win Bickerstaff

ERICA congratulations

WILLOW PARK SUMMER SUZUKI MUSIC CAMP FOR FLUTE, CELLO, PIANO, VIOLA AND VIOLIN.

SUNDAY 6 JANUARY-FRIDAY 11 JANUARY, 2002.

We invite you to a week of music making at Willow Park. The camp will be held for the first time at Willow Park Christian Camp and Convention Centre located on the edge of the Waitemata Harbour at Eastern Beach. The seven acres of park-like grounds along with the flat, shallow and safe swimming beach provide ample opportunity for recreation. Accommodation is in dormitories that sleep seven to twelve people, or your own tent or caravan if you want more privacy.

GENERAL PROGRAMME - for all levels and instruments

MORNINGS: master classes of 3-4 students, group lessons, chamber music or reading/theory, enrichment activities.

AFTERNOONS: student concerts, faculty recitals, parent talks, videos, socialising etc.

ADDITIONAL PROGRAMME OFFERINGS:

TEENAGE PROGRAMME: 'Teens only' activities will take place in the afternoon. Teens may apply to attend the camp without an accompanying adult.

TEACHER TRAINING: Unit 1A for Piano, Violin and Flute Training.

FOR BROCHURE AND ENROLMENT FORM, contact

FLEUR CHEE, CAMP DIRECTOR, 52 WALTER STREVENS DRIVE, TAKANINI

PHONE: 09 296 2144

EMAIL:chee.nz@ihug.co.nz

LIMITED ENROLMENTS.

BRANCH REPORTS
christchurch & hamilton

CHRISTCHURCH

Now, as I write - this is late October - is the time for you to decide on the piece you want to play as a solo at summer camp. Tell your teacher that you are going to summer camp, and choose a piece together. It should be something you like, and one in which you play all the notes and bowings together correctly NOW.

At the South Island Branch Camp, all students get the opportunity to play as a solo - younger students have their concerts scheduled into the morning programme, and senior students perform at the evening concerts.

If you play your solo really well, the audience will just about be able to guess what your current working piece is! I suggest you all re-read Diana Shirtcliff's article '*Perform with Polish*' in vol 12, no 1, Summer 2001. Lois McCallum.

Not singing but breathing - cold Christchurch air: Victoria Brown, Yasuki Nakamura, and Marian Burns

HAMILTON

The AGM was Held in Hamilton in October at the Academy of Performing Arts, Waikato University.

Suzuki Sudents held a group performance concerts following the meeting. Some of the highlights were performed by pianists Ken and Eddie Yu. Cellists from Tauranga and

Te Puke did a round the world trip with Aunt Rhody, Val Thorburn brought some of her senior students to play a book 4 item, and we heard Victoria Brown's string ensembles. All string players participated in a group play-out led by Trudi Miles and accompanied by Josie Fluhler. Val Thorburn also ran the Unit 5 Teaching programme with Maryla Endert, Trudi Miles, Christine Polglase, Erica Colbert and Mary Watson.

A blackboard concert took place in November and our usual (fully booked) summer camp takes place week beginning 10 January 2002. Rhonda Wong.

MINUTES OF THE ANNUAL GENERAL MEETING OF THE NEW ZEALAND SUZUKI INSTITUTE INCORPORATED HELD AT THE ACADEMY OF PERFORMING ARTS, WAIKATO UNIVERSITY, HAMILTON, ON SATURDAY 6 OCTOBER AT 2001 AT 2PM.

1 President Val Thorburn welcomed those present who were asked to sign the register. The President gave special thanks to the Hamilton Branch for organising the meeting venue.

2 Apologies were received from Gillian Bibby, Joachim Neupert, Fleur Chee, Lois McCallum, Win Bickerstaff and Christine Polglase.

3 It was moved by Margaret Crawshaw, and seconded by Robyn Denize, that the minutes of the 2000 Annual General Meeting as circulated, be carried. Carried.

4 Matters arising form the Minutes. None

5 President's Report. Val Thorburn presented her report and the meeting voted to receive it. (Moved Sally Anne Brown, Seconded Josie Fluhler).

6 Teacher Trainers' Report was read and presented to the meeting by Sally Anne Brown.

7 The Administrator, Juliet Le Couteur, tabled the Institute's Financial Statements for the year ended 31 December 2000. Simon Griffiths moved, and Erica Colbert seconded, that they be received.

8 Subscription Fees for 2002. The Administrator moved, and Simon Griffiths seconded, that the fees remain the same as 2001, that is $35 per family and $50 per teacher membership. The Administrator moved, and Margaret Crawshaw seconded, that the levy paid to National Executive by Branches on each membership remain the same as for 2001.

9 Branch Delegates to National Executive for 2002. The existing list of delegates was confirmed for 2002, with the exception of Gail Blackwell of Hamilton Branch, who is replaced by Jill Carter.

10 Election of Officers President - Val Thorburn, nominated by Margaret Crawshaw and seconded by Josie Fluhler, was voted President.

Administrator - Juliet Le Couteur, nominated by Jill Carter and seconded by Erica Colbert, was voted Administrator.

Simon Griffiths acknowledged the work of Val and Juliet over the last two years.

Vice Presidents - Erin Hall, seconded by Margaret Crawshaw, moved that the two existing Vice-Presidents, Fleur Chee and Lois McCallum, be re-elected.

11 Other Business: Stacey Schuck of the Professional Advisory Group, reported on the work of the Committee over the last year, including the publication of the teacher-trainer application, and a policy for recognising overseas teacher-trainers. Stacey disclosed that the PAG intends to review the present teacher -training document, and confirmed that the PAG supports a proposal for the creation of the position of Director of Teacher Training.

The Administrator drew to the attention of the meeting the considerable contribution being made by Stacey Schuck and Val Thorburn to teacher-training issues and professional standards.

13 The meeting closed at 2.35 pm,

NEWS & NUMBERS where are we?

by Juliet Le Couteur

Twenty-two members attended the Annual General Meeting of the NZSI in Hamilton on 6 October. While this number was insufficient for a quorum, the meeting proceeded, and as you will see from the minutes published in the Journal, the mood of the meeting was business as usual. Val Thorburn of Tauranga, Suzuki violin teacher and teacher-trainer, was re-elected unopposed for another 2 years as President. Similarly, Juliet Le Couteur of Auckland, Suzuki violin parent and part-time investigating officer, remains the Administrator/Treasurer for a further two years. Vice-Presidents, Fleur Chee, an Auckland Suzuki piano teacher and Suzuki parent, and Lois McCallum, a Christchurch Suzuki violin teacher, continue for a further term. The Meeting voted to retain the present level of annual fees, at $35 per family membership, and $50 teacher membership. It was also agreed that there be no change in the amount levied by National Executive. The creation of a new position of Director of Teacher Training was flagged for 2002.

NZSI NUMBERS

For those with an interest in numbers, last year's membership totalled 783, with 138 teacher, and 645 family memberships. On a count taken at the beginning of October this year, there were 837 memberships throughout the country. Of this number, 116 were teachers, and 721 were families.

Last year's 'bumper crop' of teacher memberships must have had something to do with the fact that NZSI held a Teachers' Conference. 'Suzuki teachers came out of the wood work for that occasion from all round the country,' comments Juliet Le Couteur, NZSI Administrator.

So, where are Suzuki families mainly found in New Zealand?

Auckland dominates the number stakes with 335 memberships this year, up from 307 last year. Next is the South Island with 178, down from last year's 211. Hamilton's total comes in third with 127, up from 95 last year. Wellington's total is close behind Hamilton's with 111 members. Hawkes Bay Branch has 56 members, followed by NZSI's most recently established branch, Northland, with a total of 30.

From time to time you may have questions about NZSI and the Suzuki movement 'Down Under.'

For example, you may want to know when and where the Suzuki movement first started in New Zealand, how many levels of teacher training there are and what each level means, or what is the PAG of NZSI?

If you submit yur question - please only one per person - to the Administrator, a fortnight in advance of the deadline for the next issue of the Journal, it will be published together with an answer in the forthcoming Journal.

Questions should be as precise as possible, and your name and contact details provided. Depending on the response to this invitation, a Q&A column may become a regular feature of the Journal. Questions can be sent to the Administrator at PO Box 74092, Market Road, Auckland, or emailed to nzsuz.admin@clear.net.nz

Violin Teacher Training.

The following violin teacher training will take place in January 2002.

Violin Unit 1A At the Willow Park Summer Camp, Eastern Beach, Auckland. Sunday 6 January - Friday 11 January 2002.

Contact Teacher-Trainers Val Thorburn 07 579 2477, or Stacey Schuck 09 372 9583.

Violin Unit 3 at the Oamaru Summer Camp

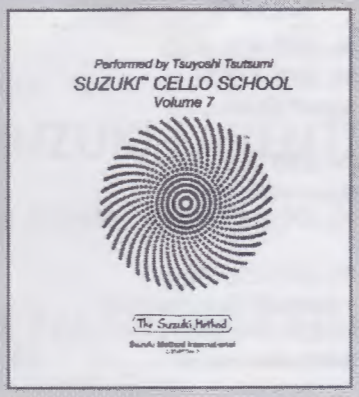
Tuesday 15 January - Sunday 20 January 2002.

Contact Lois McCallum, 03 352 7769.

Planning fir further violin training courses in 2002 is currently taking place. Please contact one of the NZSI Violin Teacher-Trainers so your training needs can be met.

Suzuki Music

piano flute violin cello



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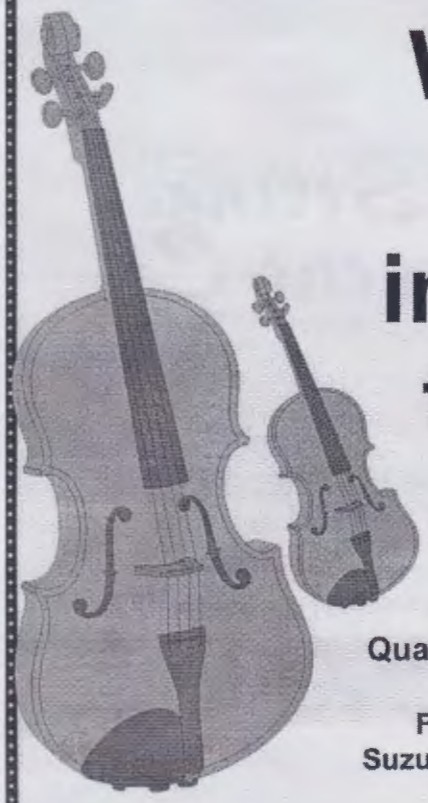

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