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Journal Contacts: Editor: Catharina van Bohemen

PHONE (09) 361 5572

FAX: (09) 361 5573

WRITE: 20 Picton Street, Freeman's Bay
Auckland

EMAIL: cjvb@ihug.co.nz

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EDITORIAL

by Catharina van Bohemen

dona nobis pacem

Whenever we find ourselves in extreme circumstances, our thoughts and feelings become refined or concentrated, our utterances short, our words one-syllabled. I've watched some of the television coverage of September 11 memories in the last few days, and was struck by the number of times I heard, 'I love you,' said both by those about to die and those who knew they would never see their son or daughter, wife or husband again. Our screens have again been full of explosions, of darkness, dust, and bursts of light as we saw the city, the planes, the towers that morning last year.

At these times we seek consolation. Some of us may be able to assuage grief or find meaning by making something - as sublime as a painting, as simple as bread. We may turn to the sky, the sea, or a tree to remind us that truth and beauty still exist. We may listen to music or search for the right word in a poem. A woman who was part of a choir in Seattle, wanted to sing the Mozart Requiem at Ground Zero. She wanted the choir to be the same number of people who died. When this was not found to be feasible, it was decided to perform the Requiem in each of the world's time zones.

I went to the first of these 'Rolling Requiems' at a church in Auckland. The organ began to play at

precisely 8.46, but for two minutes before, the bell tolled, slow and irrevocable. Inside the church it was dim and silent, and stealthily the familiar words of the Introit crept over the sounds of the organ: 'Grant them eternal rest, and let perpetual light shine upon them.' As the Requiem unfolded, I noticed how many references there were to light. At the end of the *Lachrimosa*, the minister beckoned the congregation forward to light candles, and faces and hands were momentarily gilded by small flickering flames as people lit white candles and placed them on a table.

We've been deafened by a tumult of rhetoric from world leaders in the wake of September 11. None of it has much to do with love, most of it encourages us to believe we live in a dark and menacing world. We would do well to reflect on the last words of Alan Paton's novel, *Cry the Beloved Country*:

Yes, it is the dawn that has come. The bird wakes from sleep...the sun tips the mountains with light. The great valley is still in darkness, but the light will come there also. For it is the dawn that has come, as it has come for a thousand years, never failing. But when that dawn will come, as it has come, of our emancipation, from the fear of bondage and the bondage of fear, why, that is a secret.'

LETTER TO THE EDITOR

It would seem that there has been a tremendous rise in the quality of string playing in Auckland, and possibly over the whole country, in the last decade or so. One needs only to look at the recent stars of graduating music classes, school chamber music competitions and concerto competitions to get this impression. At last year's ISME conference in Auckland, Roger Buckton, Head of Department at Canterbury University, introduced a young quartet from Christchurch, recent graduates of the special music programme at Burnside High School. He sang the praises of this programme, quite rightly so. Tara Werner, in last year's review of the Secondary Schools' Chamber Music Competition final in Auckland, also praised young players and their respective schools.

All this is quite fitting and correct, except one signifi-

cant factor in the training of a very high proportion of these young students seems never to be mentioned - the Suzuki method. Not all achieving string players in New Zealand have received their training via this method, but without a doubt a highly significant proportion has. (Just to be sure take a quick look at the Auckland-based groups in this year's Secondary Schools' Chamber Music final.) Looking a little further afield, one only needs to think of the Westbrook Quartet in Christchurch, Lara Hall, Simeon Broom and Simone Roggen, to name but a few. It may be time for a thorough study into the beginnings of the Suzuki method in New Zealand and the impact it has had.

A method is only as good as its best exponents and we are lucky in New Zealand to have had some inspirational and thorough teachers in the method.

Graham McPhail
HOD Music, St Cuthbert's College, Auckland

MUSIC^{By Debbie Nielsen} and brain development

Reprinted with permission from Suzuki Spirit, volume 1, number 3 Spring 2001

Tantalising short articles appear in the media mentioning links between many abilities and music study or exposure. What is it all about? Suzuki parent and psychologist Debbie Nielsen unravels the strands.

A number of articles has appeared in the media recently reporting on studies that suggest there is a direct relationship between music and cognitive development. These studies have generally concluded that there are enormous benefits to be had for children being exposed to music from an early age. Music is believed to contribute to children's development by improving intellectual, motor and social skills.

There is a vast body of research that explores the relationship between music training and exposure to music, and cognitive development. This article merely skims the surface in an attempt to present some of the research that is available.

"Transfer effects" is a term used to describe the improvement or facilitation of one cognitive ability or motor skill by prior learning or practice in another area. Here we are specifically referring to the effects of music on cognitive development and performance. This type of phenomenon is thought to be based on similarities between the processes involved to complete the task in question. Music is thought to be beneficial in the development of language and reading skills, spatial and temporal tasks, verbal abilities, concentration, attention, memory, and motor co-ordination. (Overy, 1998). Music has also been shown to have a positive influence on self-esteem, and on one's emotional state.

An early study on music and reading asked the question whether music training improved reading performance in a group of first grade children. In this study, a group of children received Kodaly music training while the control group was matched for age, IQ, and socio-economic status,

and received no special treatment. The music instruction was given for seven months, five days per week, for 40 minutes per day. At the end of the training, the music group exhibited significantly higher reading scores than the control group. This difference was sustained after a further year of music training. (Hurwitz, Wolff, Bortnick and Kokas, 1975).

Dr Gordan Shaw, Dr Frances Rauscher, and other prominent researchers studying the connection between music and intelligence, formed the Music Intelligence Neural Development Institute in 1987, in Irvine, California. This institute continues to function both as a valuable centre for research into higher brain function, and to channel the results back into society for the benefit of education and medicine.

A pilot study in 1993 suggested that young children given keyboard training display a significant improvement in spatial/temporary ability. A follow-up study on pre-schoolers in 1997 confirmed this finding.

Graziano, Peterson and Shaw (1999) expanded this research to investigate the effects of keyboard training on mathematical concepts and problem solving. A group of second-grade children played a spatial-temporal maths video game. This included problems such as 'mentally unfolding' a shape along its given axis to correctly match the 'unfolded' shape to one of several forms. Some students received four months of keyboard training, while the control group received English language training for the same length of time. All students were tested on their ability to solve problems involving fractions or to manipulate ratios. While both groups scored higher on these maths tests than those who receive no special instruction, the students with keyboard instruction did best of all., hence supporting the conclusion that musical keyboard training produces transfer effects that support specific types of mathematical reasoning.

Other studies have suggested that listening to music can facilitate learning to read, probably by increasing children's awareness of speech sounds. Sheila Douglas and Peter Willatts (1994) reported on the co-relation between musical ability and reading achievement. A group of eight-year olds was tested on vocabulary, reading and spelling, and some of their musical skills. There was a significant correlation between rhythm performance and reading and spelling. The researchers then did a study on the effects of a six-month of music instruction designed to develop their musical skills. The music students showed a significant improvement in their reading skills compared to the controls, who did not change. The conclusion drawn is that music instruction can contribute to an improvement in reading.

There are various stages involved in the acquisition of reading skills and it appears that it is the phonemic stage, where children learn to sound out the words, that is facilitated by music awareness. Evidence supporting this notion comes from a study by Lamb and Gregory (1993) who looked at the relationship between musical sound discrimination and reading ability in young children. A group of young children was tested on some standard reading tests, on their ability to sound out nonsense syllables and on pitch awareness, in which they heard pairs of musical notes in sequence and reported whether they sounded the same or different. Listening to spoken words and reporting whether the words started or ended with the same sounds assessed their phonemic awareness. The experimenters found a high degree of correlation between how well children could read both standard and phonic material and how well they could discriminate pitch. These findings are seen as support for the conclusion that good pitch discrimination benefits early reading by enhancing the phonemic stage of learning language.

A research team at the University of Wisconsin, headed by psychologist Dr Frances Rauscher, conducted a study that confirms the researchers' hypothesis that a causal link exists between music and intelligence, and suggests that learning skills can be improved by listening to music at an early age. According to Dr Rauscher, musical training, specifically piano learning, seems to enhance a child's abstract reasoning skills and spatial-temporal ability. These skills are necessary for good

performance in both mathematics and science.

In a further study designed to evaluate the relationship between musical training and spatial abilities (as assessed by the ability to mentally rotate objects) Rauscher, Shaw, Levine, Ky and Wright studied pre-schoolers who received daily singing and weekly keyboard lessons. The control group received neither of these. A significant difference between the two groups in spatial abilities was found after four months with the music group performing better. No differences were found in other sub-tests of intelligence. Further improvement was found after eight months.

Following on from this research, a study at the University of Munster in Germany revealed that practising the piano in early childhood alters the brain's anatomy. In this study the auditory brain regions of both trained and untrained musicians, aged in their twenties, were examined. The musicians had played instruments for 15 to 21 years, and practised 10 to 40 hours per week. When piano notes were played to both groups, the response to the piano sounds was 25 times greater in the musician group. But when the sounds were heard as beeps, the two groups' brains looked the same. This study also concluded that the younger the musicians were when they began their training, the larger the area of brain development.

The Mozart Effect is a term that came out of some research done in 1993 by Frances Rauscher, Gordon Shaw and Katherine Ky, and which has received widespread report in the media. But what exactly is it? The original study asked whether brief exposure to a piece of music could increase mental ability. A group of college students which spent ten minutes in one of three conditions: 1) listening to a piano sonata by Mozart (sonata in D for two pianos K448), 2) listening to a relaxation tape, 3) listening to silence. They were immediately tested on spatial/temporal reasoning. These measures were obtained by administering appropriate subtests from a standard intelligence test. The critical test was a paper cutting and folding task. The subjects had to imagine that a single piece of paper had been folded several times and then various cut-outs had been made with scissors. The task is to predict correctly the pattern of cut-outs when the paper is unfolded. Significantly higher scores for the Mozart group were obtained than for the other two groups.

The effect did not last for more than ten or fifteen minutes. No claim was made that these effects would be found for other aspects of intelligence. This report suggested that listening to music (Mozart) actually caused the brain to perform better in spatial reasoning for a short time i.e., the Mozart Effect.

Various efforts have been made to replicate these findings with variable success. It is beyond the scope of this article to describe these findings, but it seems that some reasons for differing results may be as follows. Some researchers have tested different aspects of intelligence and have not found this effect, have used different measuring tools, or have failed to find the effect because their subjects were already performing at their best before being exposed to the experimental situation.

None of the studies described in the literature has been done with children. While the Mozart Effect is an important area of research, it can be viewed as a different arm of a research body to that which is studying the effect of long-term exposure to music and involvement in music lessons.

What does all this mean? It is clearly an important area. There is much research out there that is being conducted by a wide scale of researchers, including those in the fields of psychology, neuroscience, medicine and education. There is strong evidence to suggest that there are many and varied benefits for our children being exposed to music in a range of formats, whether that be for music instruction or pure listening pleasure. The dialogue between music educators and researchers appears to be very

active on the issue of positive transfer effects to various cognitive abilities. This is to be applauded. It seems clear from the literature that research in this field is still at a relatively early stage. In the meantime, parents and music educators all over the world continue to expose children to music with the strong conviction that it is important.

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CHRISTCHURCH BRANCH NEWS

A very successful winter workshop was held in July for violin, cello, piano and flute. The weather was chilly, but everyone was buzzing with enthusiasm and energy. The third term Family concert was held on 24th August and was very well attended. This time we had afternoon tea after the playing and parents had a chance to chat.

Many violin students participated in the Chamber Federation Chamber Music Contest - Abby Harris, Anna Mearns, Hannah Larson, Anita Smith, Sarah Rose Williams, and Thomas Liberty. This contest offers such a valuable music experience and it is great to see so many young people being involved

in Chamber music. Sarah Rose's group won the Christchurch district final and attended the National final in Auckland. They are to perform at Parliament later this month. Congratulations! Sarah Rose participated in the Young Musicians' Award by the Christchurch Branch of IRMT and was awarded the June Fogden award for the most promising string player. Congratulations! We continue to be invited to perform at local events which is always a great experience for the students.

For the committee we now look forward to summer camp and meeting up with everyone another year on - it is great to see the musical progress of the students over the years. Lois McCallum

TEACHERS' forum 2002

The Teachers' forum was set up with several objectives. A National Conference, similar to that held in 2000, proved impossible in the wake of September 11; the Teachers' forum was intended to provide an opportunity to facilitate communication between Suzuki teachers, to build on the sense of community within Suzuki, and to share suggestions for the future development and direction of the Suzuki method within New Zealand. The forum took place in Auckland on 13 July 2002.

This article provides a brief summary of the topics under discussion.

Why we became Suzuki teachers.

Many New Zealand Suzuki teachers came from non-Suzuki backgrounds. Often they were traditional music teachers. Various types of dissatisfaction - burnout, unsatisfying communication with students, lack of motivation, lack of confidence in teaching, a feeling of isolation led them to try something else. Many were introduced to Suzuki through a friend or another teacher; their first experience was usually a conference or a workshop.

The following reasons for choosing the Suzuki method were given: the logical and effective philosophy; the achievable steps and emphasis on tone and repertoire of the method; the supportive Suzuki community; the social and musical development afforded by workshops and camps; and the fulfilling relationships between students and teachers.

Professional Development and the delivery of Suzuki teacher training

Organisation of teacher training

Stacey Shuck is the NZSI delegate for teacher training. She has organised over 20 violin teacher training courses throughout New Zealand,

enabling 55 people to begin training. These are intensive courses, built around workshops, which allow a Suzuki training unit to be completed in 3-5 days. This course enables the trainees to participate in the workshop experience, and facilitates their access to lesson observation (16 hours of which is a requirement for each level). Stacey has organised a database of trainees, but sees a need for administration to extend to other instruments, and across the country.

Partnership with the University of Auckland

James Tibbles discussed the potential ways in which the NZSI could build a relationship with the University of Auckland's School of Music. Many students - and many competition winners - at the Music School come from Suzuki backgrounds; most performance students teach part-time, with little or no support or training. Currently the University runs one occasional course in instrumental pedagogy, but is looking to expand this area, and develop courses to meet the need. Possibilities include a minor (part of a bachelor degree) in music education; or a diploma in instrumental pedagogy with either a specific, customised Suzuki program or an exploration of a range of methods.

Another possibility is a partnership between the NZSI and the University's Continuing Education program. This might be of use to those wishing to study part-time. The advantages for a Suzuki course run within the Continuing Education format would include inbuilt administration and accountancy. Furthermore, as university courses receive funding from the Ministry of Education, student fees would be lower, and Suzuki trainees could benefit from the discounts and benefits available to students in official programs.

Increasing the interaction between the NZSI and the University has benefits for both organisations. For the University, the presence of Suzuki may make it more attractive to international students; current students have already expressed enthusiasm for Suzuki involvement. The New

Zealand Suzuki Institute would receive wider community recognition, and an increase in status as Suzuki is accepted as mainstream, solid, and effective, rather than an 'alternative' learning method. Greater understanding of the work of the NZSI may help combat the prevailing community belief that serious learning only begins at university level.

Further in the future is the possibility that such an arrangement might expand from its base at the University of Auckland and branch out across the city.

Two strands in Suzuki teacher training

Suzuki teacher training must address both basic teacher education and continuing professional development for experienced teachers.

The first strand often includes Suzuki students who teach while studying themselves. These are young people, who tend to teach for 2-3 years without perhaps planning to continue as Suzuki teachers. There is a need for the NZSI to provide regular communication, support, and training for young teachers; maintain quality control of such teaching; and ensure that the students of teachers leaving overseas are looked after.

Ongoing professional development should be a requirement for teachers to stay registered. However, this is not feasible unless advanced teacher training is both offered and easily accessible, in terms of finance, location, and timing.

There is a great need for teacher training at higher levels, and a number of obstacles to overcome for its implementation. Teachers are extremely busy, so training needs to be organised at least a year in advance. Training at camps or workshops is successful for violin, but not for piano; and flute senior training is currently on hold.

University courses present some difficulties to established teachers with time commitments. Summer School programs, held over the holidays when it is more convenient for busy teachers to take time off, might be a solution. Courses could cover Suzuki philosophy and training, and business management and child psychology, and could also count towards music degrees.

Possibly the definition of what constitutes professional development could be widened to include the following: attending overseas conferences or workshops; organising concerts; presenting new repertoire pieces to colleagues and discussing their

teaching points; learning about child development. An example of this last was the Melbourne workshop dealing with 'Teaching the Atypical Student'.

There are some advantages a National Conference has over a university course. The former is a microcosm of the Suzuki community, which creates an environment both sharing and stimulating. This, combined with the shorter time period, creates for the participants a more concentrated experience. It also allows more diversity, where trainees can learn from more than one teacher. It is also more accessible for participants outside the main cities.

Postgraduate Course at Massey University

For the past four years, Joachim Neupert has been involved in the establishment of a postgraduate Suzuki teacher training course at Massey University. This course is aimed at people who already possess an undergraduate degree, and who intend to be professional Suzuki teachers. Content would cover musical leadership and education; general pedagogy; singing module; Suzuki violin module. The format would include weekly music lessons on Suzuki and other repertoire, and recitals of Suzuki and other repertoire.

The course will begin with a focus on Suzuki violin, with the intention of expanding to include other instruments. The duration of the course would be two years, in order to cover the entire Suzuki repertoire. The first year would cover two years only, and comprise a postgraduate diploma. The second year would have a research component, required to complete a master's degree.

The qualification is intended to be recognised by the Suzuki and the wider communities; assessments will be done by Suzuki teacher trainers.

There are however potential difficulties of different institutions offering different qualifications for similar teacher training. How will a bachelor's degree at Auckland and a master's at Massey differentiate themselves on, for example, Suzuki level 4 training?

The Australian Experience

The Australian Suzuki Association has made 6 hours of training each year a requirement to remain accredited. Teachers who have not completed the training have their names removed

from the register until they fulfil the requirement.

An extra benefit of this scheme has been an increase in teachers' commitment. At first teachers were not keen to teach at conferences, but when it became obligatory they became more involved.

Partnerships between TAFE (Training and Further Education) and the ASA have also been established in some states.

Alternatives to Studio Teaching

Suzuki at St Cuthbert's College

Graham McPhail and Sally Tibbles are, respectively, the director of music at St Cuthbert's College and the co-ordinator of Suzuki at the school. The St Cuthbert's Suzuki program comprises four violin teachers, three piano, one cello, one flute, giving 119 private Suzuki lessons each week, as well as group classes for the violins and flutes. Parents are expected to attend the weekly lessons.

The Suzuki program has influenced parents to send their children to St Cuthberts, a privileged private school. Parental attendance is possible because most parents can take time off work. The Music Department facilities are well-designed, well-lit, warm; the school takes care of maintenance and organisation; music teachers - all of a high calibre - have a rich professional environment, and can teach during school hours - a major boost to income potential. There is easy access to theory classes and accompanists. The program includes preschoolers, and there is a very friendly environment for siblings.

However, while parents have high expectations, they sometimes do not realise how hard they also have to work to achieve them, and the convenience of the program can make it a challenge to instil passion and commitment in students. Moreover, students do not tend to see themselves as part of the wider Suzuki community, and are reluctant to attend external workshops and events.

Teaching Clusters

There are many advantages to a studio run by a co-operative of teachers, of which splitting the rental costs is only the first. It enables teachers to support each other, to share ideas, equipment and advice. It allows for a wider range of activities, which may include Music Mind Games (MMG) and theory lessons as well as group classes and concerts. It also offers students the opportunity to learn from

more than one teacher, and it can make parents' roles easier, by providing flexibility with lesson times and other arrangements. However, increasing the number and range of teachers and students causes a corresponding increase in amount and complexity of administration.

Saturday School at the Christchurch School of Music

Suzuki violin was taught at the CSM for over thirty years. When Lois McCallum became Head of the CSM Suzuki Department, she introduced group lessons and concerts, and has organised a camp every year since 1985. The school now includes piano, flute, voice and cello. An hour-long group class is held every week, and on occasion, talks for parents are also organised. The CSM prospectus publishes details of the Suzuki department and its requirements, and a maximum of 24 new students are taken each year. The CSM provides the venue, the administration and the advertising; it also holds lunchtime concerts which Suzuki students can attend and occasionally play in.

The remuneration is like that of the itinerant teacher scheme: dependent on experience and qualifications, and probably less than if done privately.

The Academy of Music at the University of Auckland

The Academy runs on Saturdays at the School of Music. It consists of three programs - Primary, Junior and Advanced - and has a wide range of teachers, instruments and classes. Students may study MMG, singing, Orff, ensemble, musicianship, orchestra, group lessons, masterclass, and performance. Teachers provide training on violin, viola, cell, flute, other woodwind, brass, harp, percussion, and piano.

Future plans include a parent education course and a link between the Junior programme and an undergraduate pedagogy course.

The Reporters and the Reported: Graduation

The benefits of the graduation process were discussed. These included motivation for the students to achieve a high standard of performance; non-competitive nature of the

process; physical proof of achievement in the forms of recording and certificate; simplicity of preparing one piece at a time; the opportunity to revisit and master repertoire; a sense of progression; unthreatening and flexible nature of the recording process.

However, several aspects of graduation warrant consideration. Graduation takes place when the student's teacher has approved of the tape. The tape assessors do not pass or fail students; rather, they authorise graduation. Among the listeners, there is, however, a sense that standards and requirements are not consistently being met.

A graduation piece should be played with correct rhythm, good tone, resonance and dynamic contrast, and fluency. Persistent errors, lack of forte/piano contrast, and inability to keep a steady beat are all signs that the piece has not been sufficiently prepared. More listening is needed, and for advanced pieces, this should include listening to more than one recording.

It is crucial that students and parents understand that a piece is not necessarily ready to tape as soon as they think they have learned all the notes. The listeners will give comments and advice as to how the performance could be improved, but this commentary is meant to be encouraging rather than tough. It is thus most important that teachers prepare students sufficiently.

Also, the quality of recordings, though improving, is still variable. The whole piece should be recorded, unbroken; instruments must be in tune. Recordings should not be hurriedly completed just before deadline - it would be better to record the piece early and keep it for later, or review it after carrying on with repertoire. It is preferable that the teacher participates in the recording process, in order to help student, and check that he or she is indeed playing from memory, and is playing satisfactorily.

Suggestions to improve the standard and process of graduation included: confidential feedback for teachers; publication of benchmarks and/or recordings which meet standards.

An organisational structure for the future.

The present structure of the NZSI consists of decentralised branches of varying size and strength, somewhat tenuously linked by the

national executive. The branches collect subscription fees, organise workshops, camps and the distribution of the journal. Most decision-making occurs at branch level. The national executive's initiatives include the teachers' conference and forum, and the restructuring of teacher training. Communication between branches and executive is minimal; almost the only direct meeting is the AGM, which sometimes does not take place.

There are advantages to decentralisation: direct involvement at grassroots level by parents and teachers, with a consequent high level of commitment; flexibility in decision-making and relative simplicity in planning; possibly lower costs. However, the effectiveness of each branch is dependent on the personalities involved; the administrative and organisational workload tends to fall on the same people year after year; and local interests can dominate at the expense of national issues.

The branch model works for families but it does not meet the needs of teachers. Teacher training at branch level cannot meet the requirements of various instruments at various levels; teacher trainers are too geographically dispersed. Furthermore, little communication between branches results in isolation, inefficiency and lost opportunities to share in events and overseas tutors.

The structure of the Suzuki organisation of Melbourne is a possible model. Melbourne has a similarly sized membership - 125 teachers, 1100 members. Its structure consists of a council, instrument committees, and a professional development committee made up of teacher trainers from each instrument. Committees meet regularly and include parent representatives. Each committee has a representative on the council. The committees decide what they want to focus on during the year; this is scrutinised by the council, with the requirement that events not only pay for themselves but preferably make a profit. The organisation employs a full-time general manager plus a part-time assistant manager, who are responsible for strategic planning and marketing, answering inquiries from members and the public, and maintaining a database of members and teachers.

This structure improves communication between members, by providing regular forums to discuss issues; it also allows for a more efficient use of

resources.

Perhaps New Zealand could adapt the two-tier model of national committees as well as branches. Local branches could have their own instrument committees, made up of teachers, trainers and parents. Representatives from these committees would make up national instrument committees, meeting at least once a year. Representatives from these would make up a professional advisory committee. Information would be more easily and consistently shared, and activities and developments better coordinated.

Comments from teachers indicate a sense of uncertainty about their position in the Suzuki culture, particularly considering the New Zealand tendency to underrate teachers. Further discussion of this topic is needed.

Communication: the Journal and the website

The NZSI constitution requires the Suzuki Journal to publish articles on psychological or pedagogical

matters. The current editorial policy expands on this to take into account the publication's context within New Zealand society, focusing also on music in New Zealand, individual musicians and students, and general musical history. Further possibilities include a more interactive children's page, reviews of concerts, books and recordings, and a calendar of musical events.

The website - www.suzuki.org.nz - provides information about the NZSI, downloads of registration forms, opportunities to purchase practice books, and links to other Suzuki sites.

Conclusion

This forum was intended as an opportunity to share ideas, rather than a decision-making occasion. Many interesting points were raised by those present. The wider membership of the NZSI should also be able to offer comments and suggestions.

This summary aims to make readers aware of the



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EVOLUTION of the violin bow

by Michael Cuncannon

The idea of a curved wooden stick with hair attached at either end had existed long before the arrival of the violin to the musical scene.

The rebec and the medieval fiddle were certainly being played in Europe by the 13th century. So it was natural that the new Viol and Violin families, when they emerged in the early 16th century, inherited the bow from these earlier instruments.

The bow already had the look we associate with bows from the Baroque period, with a short convex stick, a primitive pointed tip at one end and a basic frog at the other.

The Baroque period (from c1600 to 1750) was a time of gradual development. The French used a short bow, which suited the dance music popular in the French court.

By 1700 the Italians were using a longer bow, which was better for playing the sonatas of composers like Corelli and Tartini. It was an elegant creation with a fine pike head and a straight or slightly convex stick. The frog was clipped into a groove in the stick and before long the screw mechanism we use today was being used in the better bows. Many of these bows were fine and elegant creations, ideal for the music and the players of the time. They produced a light, clear sound, and helped the violin family to become the dominant string instruments of the period.

From around 1750, however, musical styles were changing, players were starting to make new demands, and the bow underwent a period of change. These 'transitional' bows had a larger, heavier head, and a longer stick, which was now concave. They enabled players to produce a longer sustained sound, clearer spiccato and precise attack at the beginning of notes. They are associated with the violinist Cramer, who was from Mannheim. He travelled throughout Europe and by 1772 he was based in London. Woldemar writes, 'It was adopted in his time by the majority of artists and amateurs.'

It is most likely to have been the bow in use when Mozart wrote his violin sonatas and concertos, and many players continued to use it long after François Tourte's new bow.

The modern bow, as Tourte defined it in 1785, had a finer hatchet head, a more concave stick and the frog had silver mountings to improve the bow's balance. The increased tension on the hair allowed the player to give more attack to the beginning of notes, with the martelé stroke, and various spiccato effects like ricochet and flying spiccato were now possible.

Until then, various woods had been used for bow making, the most important being snakewood, ironwood and pernambuco. Tourte believed pernambuco was the best wood for bow making, and for the next 200 years all quality bows were made from this wood.

Pernambuco comes from the coastal forests of Brazil. The wood was found at the time the Portuguese discovered the country 500 years ago, and it became Brazil's first export commodity. The reason it was highly prized, however, was for the beautiful red dye that was easily extracted from it. Huge quantities were shipped to Europe for nearly 300 years to dye cloth, before bow makers had even started to use it. So it is not surprising that even in the 19th century it was not always easy to get the best wood, as it just happened that the wood that gave the best colour also made the best bows!

Jean-Baptiste Vuillaume, being a great innovator, designed and successfully produced a metal bow. By all accounts it worked well, but the tubing was easily dented and few examples have survived to the present day.

The situation is far worse today, with most of the trees gone, and plantation cultivation of the pernambuco tree still in its infancy. The time to look at new alternatives has come. Just as bow makers

EVOLUTION of the violin bow

by Michael Cuncannon

The idea of a curved wooden stick with hair attached at either end had existed long before the arrival of the violin to the musical scene.

The rebec and the medieval fiddle were certainly being played in Europe by the 13th century. So it was natural that the new Viol and Violin families, when they emerged in the early 16th century, inherited the bow from these earlier instruments.

The bow already had the look we associate with bows from the Baroque period, with a short convex stick, a primitive pointed tip at one end and a basic frog at the other.

The Baroque period (from c1600 to 1750) was a time of gradual development. The French used a short bow, which suited the dance music popular in the French court.

By 1700 the Italians were using a longer bow, which was better for playing the sonatas of composers like Corelli and Tartini. It was an elegant creation with a fine pike head and a straight or slightly convex stick. The frog was clipped into a groove in the stick and before long the screw mechanism we use today was being used in the better bows. Many of these bows were fine and elegant creations, ideal for the music and the players of the time. They produced a light, clear sound, and helped the violin family to become the dominant string instruments of the period.

From around 1750, however, musical styles were changing, players were starting to make new demands, and the bow underwent a period of change. These 'transitional' bows had a larger, heavier head, and a longer stick, which was now concave. They enabled players to produce a longer sustained sound, clearer spiccato and precise attack at the beginning of notes. They are associated with the violinist Cramer, who was from Mannheim. He travelled throughout Europe and by 1772 he was based in London. Woldemar writes, 'It was adopted in his time by the majority of artists and amateurs.'

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The situation is far worse today, with most of the trees gone, and plantation cultivation of the pernambuco tree still in its infancy. The time to look at new alternatives has come. Just as bow makers

no longer use ivory or tortoise shell for frogs, innovative bow makers have now turned to carbon fibre as a viable alternative to pernambuco.

The Berg bow, developed in New Zealand in the 70s, was the first widely used composite bow made of a mixture of fiberglass and resin. However, advances in technology have now made the use of carbon fibre possible, because of its superior strength and sound transmission qualities.

Benoît Rolland, a French master bow maker, became interested in alternative materials as well. He made his first prototype in 1985 for what was to become the Spiccato bow. His bows are now made in the USA, as the French bow making establishment did not take his new venture at all well. String players, however, have been quick to sing their praises.

Bernd Müsing has taken the benefits of carbon fibre a stage further to create bows that are lighter,

stiffer and stronger than previously possible. His Arcus bows are now making a big impact with players, both in Europe and the US.

Today there is a good choice of carbon fibre bows available, in a range of prices, to suit everybody from students to professional players and soloists. The material is immune to the temperature and humidity variations that affect wood bows. A carbon fibre bow is highly resistant to fatigue and impact, and if well made, it will resist breaking and warping virtually forever. They are very consistent and often out-perform wood bows two or three times their price.

Tourte's bow has served the needs of players, virtually unchanged, from the time of Beethoven to the end of the 20th century. Now, the bow's evolution continues, incorporating the benefits of new materials to serve the needs of string players in the 21st century.

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GRADUATION information

**THE CLOSING DATE FOR THE NEXT ROUND OF GRADUATIONS IS
15 OCTOBER 2002**

The time for submitting graduation tapes is almost upon us. Tapes should be posted in time to reach the Administrator of NZSI at Box 74092, Market Road, Auckland by 15 October 2002. Late tapes will be returned for resubmission next year.

Below is a checklist you may want to use before submitting your tape.

- * Are you and your teacher current financial members of your local branch of NZSI?
- * Has your teacher listened to your tape and signed the label which should accompany your tape?
- * Have you printed your name correctly on the label? This is important so that your name can be spelt correctly on your graduation certificate.
- * Have you listened to your tape after making your recording? If you cannot hear your playing clearly and easily, then please prepare your tape again. The listener of the graduation tapes needs to be able to hear each tape clearly in order to prepare a report on your playing.
- * Have you enclosed the graduation fee of \$30? Cheques should be made payable to the New Zealand Suzuki Institute.
- * Have you completed all the information required on the label below, cut out the label from the Journal, and enclosed it with your tape?

If you can answer yes to all the questions above, then your tape is ready to submit for the October Graduation. If you are submitting a single tape, we suggest that you enclose tape and case in bubble wrap, and post it in a standard envelope. Your co-operation in these matters will ensure that the graduation process runs smoothly, and tapes reach the listener without delay. If you have any queries as to what is required, please contact the Administrator.

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

GRADUATION celebrations

violin

Level 1

Megan McKelvie
Hannah Ensor
Hamish Laing
Christopher Jenkins
Michaela Foster
Francesca Vear
Shaye Laird
Andrew Wong
Elizabeth Herbert
Hamish Chan
Shane Allison
Nicholas Pittar
Tui Smith
Rebekah Teo
Sian Davis
Sarah Hall
Keturah Parton
Rebecca Chapman
Olivia Rogers
Caitlin Yee
Georgia Van Tongeren
Sophie Mannis
Emily Henderson
Melanie Duggan
Jodie Hayes

Level 2

Caitlin Andrew
Kimberley Chan
Nikki Bennitt
Lydia Tsen
Jacob Solomon
Samuel Kennedy
Angela Yoo
Alastair Ding
Lorraine Tang

Level 3

Natalie Jones

Helena Sowinski
Helena Sowinski
Lynley Culliford
Robyn Denize
Robyn Denize
Robyn Denize
Robyn Denize
Trudi Miles
Johanna Hansen
Stacey Shuck
Helena Kerr
Helena Kerr
Heather Miller
Heather Miller
Heather Miller
Heather Miller
Lois McCallum
Lois McCallum
Lois McCallum
Lois McCallum
Lois McCallum
Lois McCallum
Lois McCallum
Lois McCallum
Wendy Hayes

Ruth Hall
Stacey Shuck
Helena Kerr
Trudi Miles
Lois McCallum
Lois McCallum
Lois McCallum
Lois McCallum
Lois McCallum

Lois McCallum

Alice Laing
Greta Talbot-Jones
Brett Po-Yao Yang
Caitlyn O'Fallon

Level 4

Lindsay McLay

Level 5

Rebecca Pullon
Anna Blackwell
Lydia Harris
Georgia Wilson

Lois McCallum
Lois McCallum
Trudi Miles
Helena Kerr

Lois McCallum

Trudi Miles
Trudi Miles
Lois McCallum
Lois McCallum

piano

Level 1

Jonathan MacDonald
Katriona Stewart
Dahee Lee
Georgia Bridley
Hope Strickland
Torisse Laulu
Samantha Stronge
Lillie Brownlie
Yinning Tan
Andy Wee
Wanqi Ng
Elliot Temm
James Bartlett
Matthew Bartlett
Jessica Lim
Christopher Stanton
Ray Ogg
Joshua Airey
Ken Smith
Hamish McIntosh
Toni May
Matthew Hansen
Jenna Hansen
Katie Baillie Johnstone
Emily Steele

Rosemary Hardy
Jill Carter
Gwen Short
Gwen Short
Frances Hadfield
Frances Hadfield
Frances Hadfield
Jan Beck
Oylen Moy
Oylen Moy
Oylen Moy
Oylen Moy
Oylen Moy
Oylen Moy
Oylen Moy
Christine Griffiths
Pamela Burdett
Barbara Deane
Marilyn Petrie
Marilyn Petrie

Margaret Crawshaw
Margaret Crawshaw
Val Scott
Val Scott

Connor Strati
Danyata de Jong

Val Scott
Val Scott

Level 4
Zoe Butters

Helen Kapma

Level 2

Nicole Baxeda
Ailie Sutherland
Aya Kuroki
Thomas Wong
Jenny Zhang
Harry Ellerm

Gwen Short
Jan Beck
Jan Beck
Rae de Lisle
Grace Nicholson
Val Scott

flute

Level 1

Georgia Thompson
Lauren Croft
Marcella Malcolm
Katja-Marie Blazat
Emma Oldfield
Olivia Strong

Sara Leach
Sara Leach
Sara Leach
Helen Lee
Helen Lee
Helen Lee

Level 3

Camille Butters
Kimberley Chan
Malcolm Richardson
Li-Wern Yim
Toni May

Helen Kapma
Christine Griffiths
Grace Nicholson
Grace Nicholson

Level 2

Alice Krzanich

Helen Lee

Practice Books devised by Suzuki teachers in Hawkes Bay, and recommended by senior teacher-trainers are still available at \$5 per copy, plus 90c postage, for a maximum of 4 copies. Would purchasers please note the increased postage cost of 90c - some buyers are still sending self-addressed envelopes with 80c stamps.

Send to: Mrs Win Bickerstaff, 12 Enfield Rd, Napier 4001

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FLUTES By Jose Ludlow wind beneath your wings

What do Keas and Flautists have in common? You guessed it - they are both attracted to shiny, silver objects. The difference however appears that one is a thief and the other (we hope) isn't.

That brings me to the idea of Intentions. Why do we play the flute and why choose the Suzuki Method? Do we intend to make the method a lifestyle choice?

Like the kea, I was attracted to the shiny instrument which looked technical and sophisticated. The Rubank books were my foundation which appeared at the time a lonely uphill road. I remember Alexa Still was at my school at one stage and she showed me E major fingering. That would be my only claim to fame. After that, various teachers came in and out of my life until I left school. One had bad breath, one had lots of kids, and another wore wrap-around skirts.

Years later, with children and wrap-around skirts of

my own, remember listening to a recital of a local violinist Mandy Bromich, and was so impressed at her quality and memory. She told me she was taught the Suzuki Method. So, to cut a long story short, here I am teaching Suzuki flute in Tauranga.

The Method is creative, energising and refreshing. It expresses the language of the soul. My own struggle have been overcoming my preconceived idea that learning sequences by heart was just too hard. However, it is possible, by learning one phrase at a time, by repetition, by listening loads, correct fingering and relaxing at the same time. No sweat.

So, my fellow Keas, let's use out clever beaks - bend and stretch them. You will fly to new heights you never thought were possible. To choose the Suzuki Method as a lifestyle takes time and patience, but remember - YOU'LL NEVER SQUARK ALONE!



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Val Scott
Val Scott

Level 4
Zoe Butters

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Ailie Sutherland
Aya Kuroki
Thomas Wong
Jenny Zhang
Harry Ellerm

Gwen Short
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flute

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Li-Wern Yim
Toni May

Helen Kapma
Christine Griffiths
Grace Nicholson
Grace Nicholson

Level 2

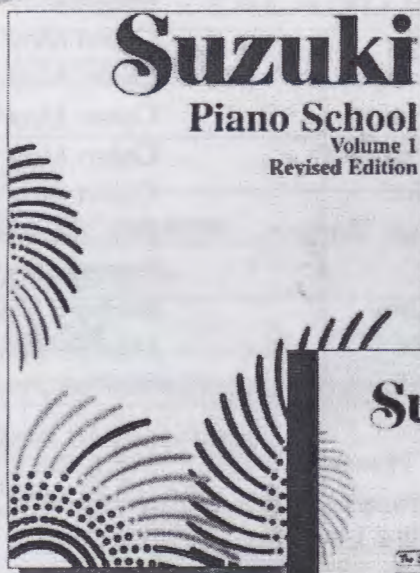
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SUMMER CAMPS

teacher training

OPPORTUNITIES FOR VIOLIN AND PIANO TEACHER TRAINING IN JANUARY 2003

Auckland Branch Summer Camp at Willow Park

5-10 January 2003 Violin Unit 1B Piano Unit 1B

>

Hamilton Branch Summer Camp at Rotorua

9-14 January 2003 Violin Unit 3 > 15-20 January 2003 Violin Unit 3

Wellington Branch Summer Camp at Masterton

15-20 January 2003 Violin Unit 1A

Contact: Stacey Shuck at 09-372-9583 E-Mail: simon@sdg.pl.net or your local Branch for further information.

NZSI AUCKLAND BRANCH WILLOW PARK SUMMER SUZUKI MUSIC CAMP

CELLO - FLUTE - PIANO - VIOLA & VIOLIN

SUNDAY 5 JANUARY - FRIDAY 10 JANUARY, 2003

We invite you to a week of music making at Willow Park. The camp will be held 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 will provide ample opportunity for recreation. Accommodation is in dormitories that sleep 7 -12 people, or your own tent or caravan if you want more privacy.

General Programme - for all levels of Suzuki Cello, Flute, Piano Viola and Violin

Mornings - Master classes of 3 to 4 students, group lessons, chambermusic or music reading/theory/enrichment activities.

Afternoons - Some of the afternoon will be free for practice, swimming, games, relaxing etc.

Evenings - Student concert, faculty recital, parent talks, fun concert, 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 1B for Piano, Unit 1B for Violin and Flute teacher training.

For Brochure and Enrolment Form contact Fleur Chee - Camp Director at 52 Walter Strevens Drive
Takanini Ph 09-296-2144 E-Mail: chee.nz@ihug.co.nz

Limited Enrolments Close 29 November, 2002

SOUTH ISLAND BRANCH SUMMER CAMP

TUESDAY 14 JANUARY - SUNDAY 19 JANUARY 2003

WAITAKI BOYS' HIGH SCHOOL, OAMARU

REGISTRATION FORMS WILL BE AVAILABLE AT THE BEGINNING OF TERM 4

NZSI agm 2002

Notice of and Agenda for the Annual General Meeting to be held at the Otumoetai Primary School, 236 Otumoetai Rd, Tauranga, on Saturday 12 October at 12.45 pm.

- 1 Welcome and Apologies
- 2 Registration
- 3 Minutes of 2001 AGM
- 4 Matters arising
- 5 President's Report
- 6 Treasurer's Report, Annual Accounts, Subscription 2003
- 7 Teacher Trainer's Report
- 8 Branch Delegates
- 9 Election of Officers - 2 Vice-Presidents
- 10 Any other business

Alterations to this agenda may be made by the National Executive or the President prior to the meeting.

Following the AGM there will be a Suzuki Concert commencing at approximately 1.30 pm.

PROXY FORM FOR NZSI AGM ON 12 OCTOBER 2002

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

Name: Branch:.....

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

I,..... (member's name)

grant..... (the member)

a current member of the NZSI, authority to cast my vote on all matters at the NZSI AGM on 12 October 2002.

.....
(Member's signature)

Branch

Date

EXECUTIVE MEMBERS OF THE NEW ZEALAND SUZUKI INSTITUTE 2002

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Val Thorburn
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Bethlehem, Tauranga 3050
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Fleur Chee
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Administrator

Juliet Le Couteur
PO Box 74092
Market Rd, Auckland
Ph. (09) 529 0321
Fax (09) 529 1762
email: nzsuz.admin@clear.net.nz

Branch Delegates

Northland	Dora Harkness	Ph. (09) 433 8960	
	Fiona Davies	Ph (09) 433 5792	
Auckland	Fleur Chee	Ph. (09) 296 2144	chee.nz@ihug.co.nz
	Ramola Kesha	Ph. (09) 535 6560	
Hamilton	Jill Carter	Ph: (07) 856 7466	mikeandjill@clear.net.nz
	Meliha Tsen	Ph:(07) 849 0977	tsen@clear.net.nz
Hawkes Bay	Win Bickerstaff	Ph. (06) 835 5729	winbick@free.net.nz
	Jan Beck	Ph. (06) 836 6045	becksan@xtra.co.nz
Wellington	Carolyn O'Fallon	Ph: (04) 476 6294	
	Ann Goodbehere	Ph. (04) 476 0246	ann.gbh@xtra.co.nz
South Island	Lois McCallum	Ph. (03) 352 7769	jroutege@xtra.co.nz
	Val Scott	Ph: (03) 389 3450	
Teacher Trainer Delegate			
	Stacey Schuck	Ph (09) 372 9583	simon@sdg.pl.net

new Zealand Suzuki Institute

branch membership form 2002

This is a NZSI branch membership form for teachers and students of the Suzuki method. If you have not renewed your subscription this year, or previously applied to be a member of the NZSI, it is not too late to do so. Complete this form and send it with your membership fee to your local branch of the New Zealand Suzuki Institute. Branch addresses appear at the end of the form. Alternatively, please see NZSI's website: www.suzuki.org.nz for a copy of this form. Cheques should be made payable to the branch, e.g. 'NZSI - Wellington Branch'. A subscription covers the 12 month period 1 January to 31 December.

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