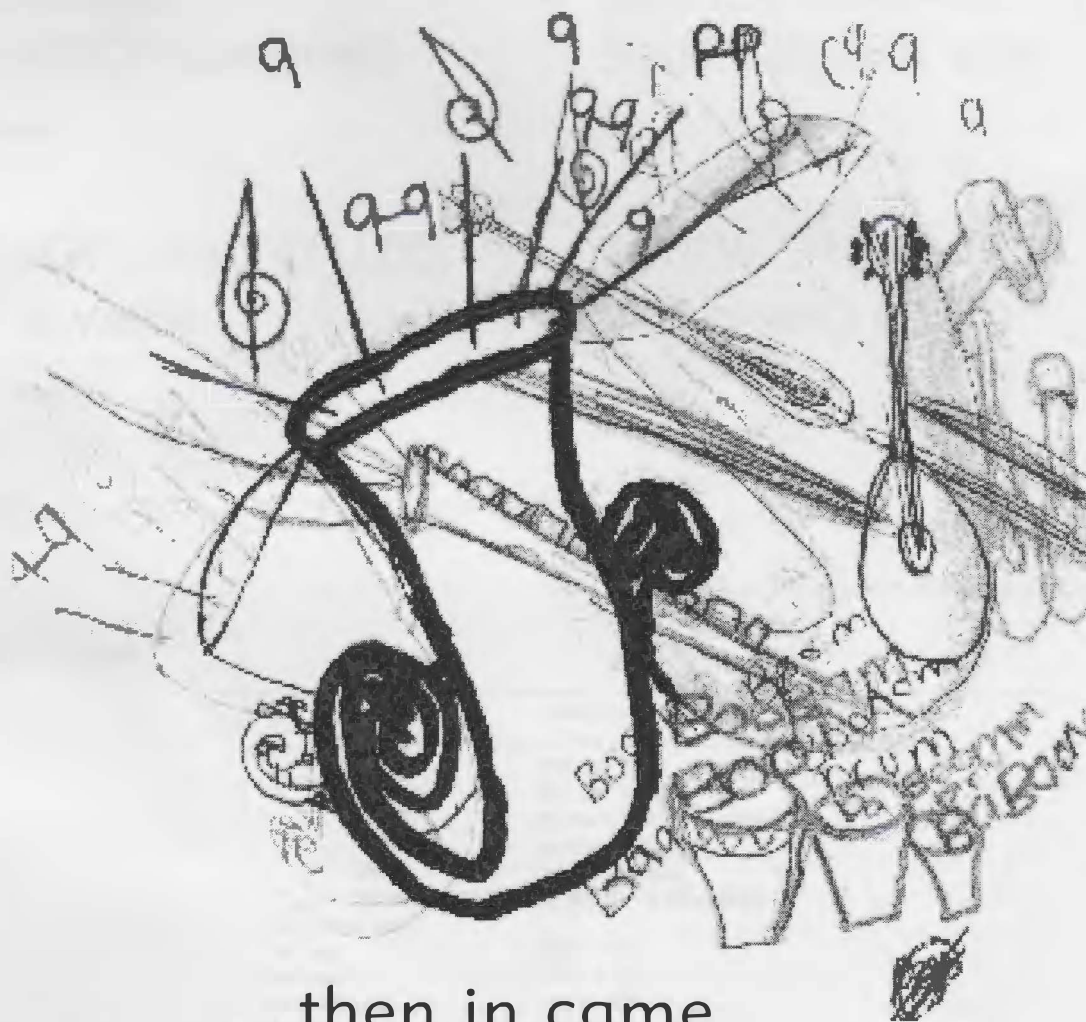


new zealand

Suzuki Journal

volume 16 no 1 autumn 2005

'A wind quintet played Schoenberg;
The birds began to screech...



...then in came
Shostakovich, who said
"Let's go to the beach!" '

new Zealand Suzuki Journal

volume 16 no 1 autumn 2005

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EDITORIAL

Catharina van Bohemen

summer camp stories

I am very happy to be able to begin the first issue of 2005 with a contribution from Karen Lavie about the entwined relationship of teaching and learning.

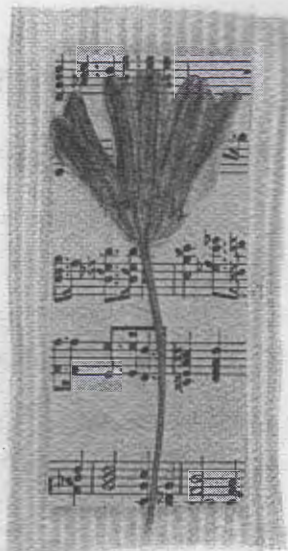
Karen, who now lives in Sydney, was Olivia's flute teacher for many years. We met towards the end of 1989 when I 'discovered' Suzuki and she suggested we attend a summer camp at Snell's Beach. Olivia, aged eight, Juliet, six - already embarrassingly old for beginners - and I, arrived on a Sunday afternoon with brand new instruments. We had a few facts: Suzuki children didn't read music and they all played *Twinkle Twinkle Little Star* on miniature violins. (Elizabeth Robinson's essay, 'So You're a Suzuki Kid?' on page 10, explains what she believes Dr Suzuki really intended). We were shy; everyone seemed incredibly talented/musical/clever; they knew what to do and they all knew each other. It was hot, there were mosquitoes, our bunks were high and hard. How to get to the end of the week?

Juliet took one look at the other children in her group - flying-fingered four year olds - and refused to touch her violin. Olivia got out her flute but Karen told her she could only watch because she was about to go to the Netherlands for six weeks and didn't want Olivia to develop habits which might have to be changed on her return. So Olivia spent the week spitting rice and polishing her flute in between reading and playing the recorder, and Juliet agreed to bow - once - before she scuttled back to my lap, hid her head and whispered, 'I want to go home. Now.' Many years later she gave a speech about her memories of that time: everyone played the Bach Double and her Mum was mad. Summer camps are not for everyone.

Karen was a wonderful teacher to Olivia. She formed her musical taste, developed her appreciation of the

Baroque, especially her love of Bach, and when she left to live in Australia, Olivia inherited many of her pupils. The lessons took place in the sitting room. I could hear, not just from the way Olivia played with her students, but also how she spoke to them, how much she had absorbed from Karen. Today, she teaches just one pupil, but every time I hear their tonalisation warm-ups, I am carried down the vista of years to a peaceful room at the end of a leafy cul de sac and my first introduction to those sounds.

The second story by Barbara Hunt is another version of the summer camp story. Although resistance underlies much of the action, it erodes day by day and is triumphantly conquered by the end of the week. My favourite line comes from Samuel talking about Takao after he and his brother have been advised to play their cellos like carpenters: 'I like that guy; he has a different way of teaching.'



Clare McCormack also has a different way of teaching. She has invented a practice game which requires participants to travel around the North Island, and judging by their comments, they can't wait to travel south.

Val has asked that review charts be printed again. We have space only for violins and pianos in this issue, but flutes and cellos will be represented in the next one.

The cicadas have stopped singing in the plane trees, busy green birds eat the figs in the garden and leaves gather on street corners and rattle restlessly round the lamp-posts. When I walk in the morning it's dark, and when I come home at the end of the day, the sun throws long shadows of people trudging home up the hill. Winter approaches: a drawing down of blinds - a good time to review.

PRESIDENT'S REPORT^{Val Thorburn}

the real meaning of review

Since returning to teaching after attending summer camps, I have been wondering once again if all parents and students understand the real meaning behind REVIEW!

I hope you won't mind my pointing out again the many benefits of reviewing the entire repertoire you have studied. Call it a concert or some other name. I have asked our editor to please publish again the review chart for all violinists .

Benefits of regular review.

I have been asking myself, 'What is the most important result of regular review?' Some people will no doubt have other ideas and it would be good to hear them, but to me, the regular playing of a piece definitely helps the memorization of that piece. How does that happen? I believe it is through aural memory, that is, having the tune firmly in your head as well as in your muscle memory. Just think of the part of the brain that stores every movement you make (so it is important to make certain that the action is correct or you will have to take time to relearn that action) and then through repetition you will be developing a fine technique. Remember, technique is the tool you need to play your instrument! So with more technical skills developing it will be possible to play more difficult repertoire and also your technique at the same time is becoming more refined.

Most people are convinced that fingering or left hand technique is more difficult to develop than the bowing. However, this is not so: with your bow arm you are continually refining the skills you developed when studying the first Twinkles. That is one reason for the continuation of playing these variations forever.

I am sure your teacher will give you new ways of playing those Twinkles. In Book 3, for example, you could play them in 2nd or 3rd position as well as playing them in different keys. This is excellent training for your further study. With the left hand, it is essential for the fingering to be correct from the beginning to



enable you to play with perfect intonation.

Of course, a very important role in review is listening! The more you listen to the repertoire, the faster you will learn the new pieces! Believe me, this is how the Suzuki approach works.

I know I have been talking mainly to violinists, but some of these things apply equally to all instruments. I would appreciate other ideas about review from any teacher or parent.

Let us know what you are thinking.

Have a Happy Winter and play hard!
Val Thorburn

SUZUKI Karen Lavie and the art of learning

Some of you may remember how for many years I used to have my Suzuki flute studio in Mt Eden, Auckland. The first students I taught there are grown up men and women now: pilots, journalists, psychologists, hotel managers, actors, architects or prizewinning pianists, to name just a few. I treasure the snippets of news of them that reach me occasionally. Being a “minority group” we flautists formed a close-knit band and had many wonderful experiences together, like the camps at Snells Beach with the late Malcolm Humphries as our enthusiastic and skilful composer-in-residence conducting flutes and recorders, or Pan Pacific conferences in Melbourne and Adelaide, where we met Mr. Takahashi, the founder of Suzuki flute, who impressed and inspired us beyond measure. There were the workshops at home with Rebecca Paluzzi, this energetic, dedicated, knowledgeable, fantastic Suzuki flute teacher from Tennessee (“one, two, three, fowerrr...” - to make sure you really held that last note for the full four beats), and of course our performances in the Aotea Centre, where our favourite pieces *Moon over the Ruined Castle* and *Carnival of Venice* always got the biggest applause of all - or at least that’s what we believed!

Then I took a break from music teaching to travel with my husband and two sons. We saw many tennis courts in far away lands, as Sebastian, my eldest, set his heart on becoming a tennis player. When I was expecting him 13 years ago, I had the firm intention that he be a Suzuki child. I played him carefully compiled tapes, sang to him, and named him after Johann Sebastian, my hero. But he chose to follow the path of another Sebastian: Sebastien Grosjean. Nurturing by love doesn’t always raise musicians, I found out. But that is another story...

After some traveling we settled in Paris, where we lived for more than a year. It’s a year I’ll never forget. Yes, Paris is crowded and polluted and it’s true that the French are not the most selfless people in the world (although I have seen beautiful exceptions!) But: it’s Paris! Buildings radiating the history of the millions of people they housed through the centuries, the ever-present river Seine with its many bridges, reflecting the soul of the city, the perfectly landscaped parks with fountains and wrought iron benches with people reading books under the plane trees: cool havens in the heat on an August afternoon. Paris never ceased to amaze and uplift me. And then there were the chance meetings and conversations with strang-

ers in whose ever mother tongue prevailed, people from all over the world, who felt drawn to this magical place, looking for beauty and aesthetic perfection, for intensity of life, and often it seemed, for themselves.

When the time had come for our little family to wind its way back to the shores of the southern hemisphere towards the end of 2004, this time to settle in Sydney, leaving Sebastian to pursue his dream at a tennis academy close to Paris, I found an international Suzuki conference waiting on my doorstep, ready to take me back in time...

And indeed it was just as it always had been, I thought that first morning, as I saw families with tiny children clutching miniature violin cases or dragging over-sized cello cases and even the odd sleek, smart little flute case at the campus of the University of New South Wales. There was excitement, and there were happy, expectant faces and foreign languages surrounding me. Not French or Spanish of course, which I had grown accustomed to, but Japanese and Korean, to remind me of where in the world I was. Later I had a chance to reconnect with many others I hadn’t seen for a very long time. Particularly when I sat down with Margaret Crawshaw, one of the first people I met when I arrived in NZ from the Netherlands in 1984, with whom I share some special (and some hilarious) memories, lunchtime never seemed quite long enough!

“Us flutes” happily took possession of the rooms allocated to us and soon I was completely immersed again in “rice spitting face”, tonalization, the problems of naughty pinkies and curved head joints replaced too early by the “grown up (?)” straight ones, (causing potentially neck, back and shoulder problems - please do be careful), *Mary had a Little Lamb* (the first tune in the flute repertoire) in all its piercing registers, and of course *Carnival of Venice*.

Pandora Bryce from Toronto, Janne Frost and Prue Page from Sydney, Julia Breen from Melbourne and myself (from...I’m not quite sure at the moment to tell you the truth) formed an experienced, flexible team. The 35 or so flautists who attended, ranged from Book 1 till “past Mozart” (are we ever past Mozart, I wonder...?). They had a lot of fun and went home with ideas and inspiration to nurture their sound, technique and repertoire in new ways in the year ahead.

For me, the experience of my first big Suzuki event in six years left me with provoking food for thought, provided by some ideas I picked up during talks for teachers and teacher trainees. According to some, instrumental music teaching (including Suzuki) had become a bit of a "dinosaur". Apparently we are using an outdated hierarchical model, and are often too directive and result-orientated. We should be including more problem-solving activities, giving more complex tasks, rather than just telling students what to do, and generally be more geared towards the learning styles of today's children and teenagers. On the surface there seems to be nothing wrong with that: of course you have to find ways to connect to the experience and state of mind and being of your students, and recent research in education theory offers us great tools to do this more effectively. It's a fascinating field and I recommend anyone, teachers, parents and older students to read up on it. Still, there was something that bothered me, because I felt that an important aspect had somehow become lost, a bit like the proverbial child being thrown out with the bath water. It caused me to want to go back to redefining for myself what learning really is.

When I studied in Japan for a few months in 1990/91 with Mr Takahashi, there were days when we (a small group of western student-teachers from different parts of the world) played just one note for a whole hour or even longer. We were to look for our most expressive, exquisite, clear, resonant B's. Or our softest or loudest, exquisite, most resonant B's. Mr. Takahashi would for ever be giving us images or technical explanations, sometimes making fun of us, but always respectful and encouraging. He never seemed to tire and he never ever showed any sign of impatience when we still didn't "get" it. We all felt a little uncomfortable, wondering if he would ever let us off the hook, and were even embarrassed at times (weren't we qualified, experienced teachers already? Surely we could play a nice B?). But after a while, I started to understand that it wasn't about "getting" it. It was about learning to focus on the process of tuning into your sound and the way you feel when you produce it, with all your senses: offering a chance to get closer to this desired state of becoming one with your music. Once I had a taste of this, everything suddenly made sense and nothing was quite the same anymore.

After years at university and a performance degree at the age of 34 or so, I finally had a true learning experience! I think it was the first time in my life. These lessons influenced my views on teaching and learning forever. I recognized that Mr. Takahashi, if he was aware of it or not, didn't just teach the flute. He taught us about learning, (not education, but learning), about being prepared to make changes, and I realized later, he taught us about life.

Think of something involving skill that appeals to you:

painting, ballet, soccer, martial arts, sewing, table tennis, chess, playing a musical instrument...anything really; something you love and would really like to learn or get better at. Imagine you meet someone who is very good at it and who is willing to teach you. This person has practised for a very long time and plays (in the case of music) with mastery, dedication and love. And he is willing to teach you! What would you do? Would you be concerned that this teacher might be too directive or would you "just"...learn?

Please don't get me wrong! The point I'm making here is not that you should be playing one single note for a whole lesson. The people I studied with in Japan had gone there for a very specific purpose. Of course our students in the 21st century should be given choices and responsibilities and be empowered to develop the tools to be motivated and, in time, become self-directed learners. There are exciting ways to do this and we all know them, because Suzuki teachers have many techniques and materials at their disposal to achieve just that.

It's about balance; about where you put the emphasis and when. It's sometimes said that children in the East are taught in ways that don't stimulate them enough to think individually, critically or creatively. This thought occurred to me again recently, during the Gala Concert at the conference, where mainly Asian children and teenagers displayed dazzling virtuoso abilities and obvious sensitivity, but were lacking the tools to turn their performance into a personal, authentic and truly moving event.

It's like taking a toddler lovingly, but firmly by the hand when crossing a road. You give him little or no freedom. You teach him gradually over many years the skills necessary to cross safely and independently. So it is, I believe, when you teach a musical instrument. It is a complex art/skill, and the mix of direction from the teacher on one hand and personal input and opinion of the student on the other, changes as you get further along the path, just as in all other aspects of life.

Learning has to do with opening, absorbing, trust, mutual respect. Following a skillful, inspiring teacher without too much questioning doesn't need to imply giving up individual initiative, but it does signal the desire to learn. Allow yourself, your students and your children to be truly guided by any "master" in his or her field, and discover in the process a wealth of unexpected experiences and qualities within you, waiting to be discovered.

Karen Lavie is a Suzuki Flute teacher and teacher trainer for the NZSI. She left New Zealand at the beginning of 2002 and has recently settled in Sydney.

TWO BOYS, two cellos, one summer

Barbara Hunt

Day 1 - Friday.

Scene 1: At the beach in Auckland. Sun shining. Car packed to the roof with cellos. Swarm of small boys on bikes skid into focus. Two boys surrounded by friends, all on bikes, like spokes in a wheel, front wheels pointing to the centre point.

Joseph: Mum! Mum! Promise me! Promise me, if we go, we will never have to go to any cello camp again.

Visiting friend, *aside to Joseph*: Tell her you won't go. Tell her you refuse to go.

Joseph: Mum! I am not going. You can't make me. I won't get off my bike.

Samuel, *aside to Mum*: Don't tell Joseph, but I really want to go.

Scene 2: Same day: at the Keswick Conference Centre in Rotorua. Sun shining. Sky blue. Gentle breeze. Rippling blue lake in the distance, beyond the fields. Inside small cabin with two boys.

Joseph: I've got the top bunk.

Samuel: I want to be in the same ensemble group as my brother, and the same fiddling group.

Samuel: There's Aaron. From Auckland... When's dinner? And what's the play-in? I am not doing the play-in. We don't have to do the play-in. You can't make us.

Joseph: You can make us come to camp but you can't make us do the play-in. We are not doing the play-in.

Scene 3: After the play-in. Two boys carting cellos across the moonlit field to the small cabin.

Joseph: Hey. That was okay. Thank goodness we've done some review. Did you see Calissa? She was playing *Chanson Triste*. And so was Mattheus.

Samuel: That's my next piece. After Marcello.

Joseph: I am doing *Gavotte in C minor* for my concert piece.

Samuel: Do we have to do a concert piece? I don't want to do a concert piece. I'm not doing a concert piece.

Scene 4: Same day - at the end of the day. Thumping

and rattling of small children scrambling out of the hall into the night. Parents shepherding tired musicians to their respective corners of the camp grounds.

Joseph: We've had a shower. And washed our hair.

Samuel: I've cleaned my teeth. I need an early night. It's so hot. Don't open the windows. The trout flies will come in.

Joseph: When's breakfast? I think there'll be corn-flakes for breakfast. And toast. I don't want our Eat my Shorts cereal. I want what the other kids are having.

Day 2 - Saturday.

Scene 5: Sun shining. 10 small boys playing soccer, making large boy noises. Resident cat circles the perimeter.

Joseph: Over here. Samuel! Samuel! Over here!

Samuel: Yes! Yes! Over here....

Joseph: I've had enough of soccer...I need a rest.

Samuel: I need to review my timetable. Private lesson after ensemble. Only 20 minutes for the private lesson. Which is our group for the concert? Group 4. performs Tuesday. Do I have to do a concert piece? I could do Breval. Second movement. I don't want to do a concert piece. I could do *Gavotte in C minor*.

Joseph: I'm doing *Gavotte in C minor*.

Samuel: We could do it together.

Joseph: I want to do it by myself.

Sam: I don't want to do a concert piece.

Scene 6. Same day, later on. Sun shining. Gentle breeze. Waves dancing on the lake in the distance, crowned with white. Snatches of music from different windows. Tide of children, twenty-five now, playing soccer, a chorus of ages and sizes and shapes and colours. Small children noises, punctuated with adolescent grunts and guffaws. Two boys drift away to private lesson with Takao.

Takao: Joe, you can be like a carpenter. Bow resting heavy on the strings. Not light, wobbly. Heavy, resting. Then saw, steady, like a good carpenter. To get good sound.

And later.

Takao: Sam, like with sport, you need good posture, practice, repeats, always good posture. You play soccer, cricket. It is the same. Posture important, warm up, practice, repetition. Without good posture you cannot play good soccer. Same with cello. You need good posture to play good cello.

Samuel: I like that guy. He has a different way of teaching.

Joseph: He's fun.

Scene 7: Same day. Inside small cabin. Two boys lounging on bunks. Playing gameboys. Sun still shining outside.

Samuel: I'm looking forward to dinner. It's been a long day. I like staying in this cabin. Just by ourselves, with everything going on around us. I liked the group lesson with Margaret. We worked on the Marcello. I learnt a new part.

Joseph: I really like fiddling. I don't like ensemble. Violins have the best parts. Cellos get boring parts.

Samuel: I'm glad I'm in Junior Ensemble, not Senior Ensemble. Junior Ensemble is easy. But boring. Fiddling is better. You get to play cello the whole time.

Same scene, same day. Inside small cabin. It is dark. Lights are out. Two boys in bed, nearly asleep.

Samuel: Rachel played *Tarantella*. What book is that? How many pages is Marcello? Do you think I can finish book 4 this year?

Joseph: Aaron is on book 4. I wish I could finish book 3. How much longer to go on book 3? How many more pieces in book 3 before I have finished book 3?

Samuel: Toby played Faure's *Elegy*. So did Anna Marie. What book is that in? How many pieces in book 4? What is in book 5? I'm not doing a concert piece. What night do we have to perform? I am not doing Breval. I am not playing anything. It's not compulsory.

Day 3 - Sunday.

Scene 8. A scorcher. The heat a curtain over the distant field, the lake a mirror. Two boys in the small cabin before master class.

Samuel: Can I do *Gavotte in C minor* in the concert?

Joseph: No. I'm doing *Gavotte in C minor*.

Samuel: We could do it together.

Joseph: I want do to it by myself.

Samuel: I don't want to do anything in the concert.

Same scene, after master class, after Ensemble, just before rehearsal for the Group 4 performance at 4pm.

Samuel: I'm doing *Berceuse* in the concert. When do we play?

Scene 9: After the Group 4 concert in the auditorium - a display of virtuosity from soloists performing a selection of concertos with the backing of an exceptional orchestra of teachers, teachers in training, and extras. Outside, occasional glimpses of Joseph at speed, sometimes sitting, sometimes standing, on the seat of the bicycle of a new friend. Inside Samuel plays the Breval with three others, backed by the orchestra of tutors and friends and senior Suzuki students.

Day 4 - Monday.

Scene 10: The day dawns cloudy. Sleepy children tumble out of cabins into breakfast. Two boys together in the group lesson with Sally-Anne Brown, Chorus from Judas Macabeus, then Scherzo, middle section, meno mosso.

Sally-Anne: What a lot of boys in this class. Have we done chocolate yet? I want you to reach for the chocolate. Imagine with your bow arm that you are reaching for the chocolate. Do you all like chocolate?

Donald: No. I like Brussels sprouts.

Sally-Anne (after a rousing rendition of *Scherzo*): Excellent work. I'm going shopping to get you all some brussels sprouts.

Days 4 and 5 - Tuesday and Wednesday.

Final scenes. Master class with Martin. The mad, fun concert Tuesday evening, two hours of really silly things. Wednesday evening, the concert in town. After the concert, increasing excitement, new friends congregating in cabins, chatting, playing with yo-yos, swapping email addresses.

Joseph: Mum! I've perfected a new move (4th position? Thumb position? On the yo-yo. I hold it for 18 seconds, at the bottom of the roll, to a count of 18. Ryan can do it for 25. Can we visit Ryan on the way home?

Samuel: Mum! can we come back next year?

Joseph: I'd like to come back next year. Can we do that? Mum!

Can we?

TO READ OR NOT^{Elizabeth Robinson} so you're a suzuki kid?

One of the most common urban myths about Suzuki method is that Suzuki kids don't learn to read music - they do it all by ear. This view is often held by those who have not researched the method carefully but are happy to jump onto the cheap and easy band-wagon of criticism. This belief is however prevalent in the community and so it is appropriate for us to examine the facts and see if there is any basis for the beliefs. If the myth is true, then we teachers should work urgently to correct it.

Dr Shinichi Suzuki developed his teaching method based on the observation that children learn their mother tongue perfectly by constant exposure. He surmised that they could learn music the same way by immersing children in a rich auditory environment of fine music. This turned out to be correct and so Suzuki started teaching very young children - sometimes as young as 2 years old to play violin.

Suzuki continued the analogy of language/reading acquisition right through. He observed that children learned to speak first, years before they started to read or write Japanese characters. So he allowed these early starters to progress quite a long way on their instruments before he introduced music note reading. For a child starting at age 2 1/2 or 3 years, they might even have reached book 4 before he introduced written notation. This was most appropriate for children starting so young. But, as soon as these children had grasped their Japanese characters and were starting to read fluently- that is they had developed an understanding of the connection between symbols on a page having another meaning, he would introduce music reading.

There is ample evidence from Suzuki's writings alone that indicate that Suzuki's pupils were good music readers. The following excerpt from Suzuki's autobiography *Nurtured by Love* (a must-read for all Suzuki parents - order one now) illustrates the reading ability that Suzuki



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expected and demanded of his older players:

'...One day a request came from the Matsumoto NHK broadcasting station for a radio performance. I thought this a good opportunity, and wanted them (Koji Toyoda and Kenji Kobayashi) to play the Vivaldi concerto for two violins. They had never played it before. I wanted to test the two boys and see how much they could remember. I gave the broadcasting station the name of the music, but did not tell Koji and Kenji until the morning of the preceding day. I called them from their room and gave them the music, telling them, "This music has to be played tomorrow at 1 pm at a radio broadcast. It is rather sudden, but it will be a good exercise for you. You'd better start practising right away." Both were surprised, saying, "This is awful," and so on, but they took their respective music books and ran joyfully to their room. In a few moments I heard the tune of the concerto for two violins. When, after an hour and a half, I thought I would call their attention to certain points in the musical expression and went upstairs to their room, both of them played the first movement without looking at the notes...'

Notice that Suzuki did not hand the boys an audio recording! He handed the boys the music book. Suzuki's pupils played from memory not because they couldn't read the music, but because the book very quickly became superfluous - they didn't need it any more. Suzuki goes on to comment:

'There was no sign of anxiety or uneasiness...Before they went to the broadcasting station the next day, I wanted to hear their performance. Both handed over their music books, which I took and put on the table, and then I listened to their playing. (It has always been our custom for the children to give the music books to the teacher before playing.)...They went to the waiting car in high spirits. They had left the music books, of course, on the table.

'As I have pointed out at another place in this book, I put great store on memory training. My students must know the music by heart and not refer to the written notes. Both these boys having been taught like this from childhood, it didn't even occur to them to take the music along...'

When Suzuki says "They must not refer to the written notes," he means that once they have studied the music in great detail, and have memorised the piece perfectly, they are not to play or perform with the music in front of them. Suzuki assumes that they will learn the piece from the music notation. Then having memorized it, they are freed up to focus on beautiful musical expression and

fine tone.

Suzuki reminds us repeatedly of his emphasis on memory training. I believe the apparent lack of attention on how he taught them to read the music was because he was correcting what he saw as an imbalance. Before Suzuki, there was not so much emphasis on memory training. This was the new point that he introduced. But he did not throw out the traditional means of learning music - by reading the notes on the page. Of course the children would read the notation - that went without saying - how else would they be able to play in ensembles or with international orchestras?

With any new movement or innovation, there is always massive emphasis to get the new point across. Focus on the new point alone, however, conveys a misleading lack of balance. Suzuki did not lack this balance himself. However, some of his followers may jeopardize their students' development by delaying note reading.

Teachers worldwide have taken the opportunity to visit Japan and had the privilege of studying under Suzuki. Many have enjoyed thrilling, stimulating months observing and studying, and their teaching practice has been transformed by these study tours. The curious thing is this. One will say, "Suzuki did it this way," and another, "No, Suzuki did it that way." The answer to this conundrum is that both are true.

Suzuki's teaching was not rigid or static. He constantly experimented and tried new things. He was always changing, adapting and updating - doing whatever it took to play with a fine tone and to draw out the finest playing from his pupils.

If we are rigid and unthinking, and copy parrot-fashion something that Suzuki did once for one child, we run the risk of perpetuating the urban myth that Suzuki kids don't read. If we maintain a rigid belief like "Suzuki started note reading at book 4" then we will do a great disservice to many of our pupils. For example, if a child begins violin or piano at age 8 we would be very foolish to leave note reading until that child starts book 4. Like Suzuki, we must start note reading when it is most appropriate developmentally - that is, when the child has their ABC under control and is reading fluently. Clearly this occurs earlier for some children than others. If school reading is delayed, then we should not overburden a child with music notation. Once the child's reading is in hand, music reading begins.

As a mother of school-age children, I know that some of our Suzuki children will come up against antagonism and skepticism from some music educators at school and in community orchestras when they hear that they are Suzuki kids. As a mother and as a Suzuki violin teacher,

I like to make sure that my kids are better prepared than the 'traditional' kids when it comes to reading music. This equips the kids really well when they join the school string ensemble or orchestra. One of the quickest ways to turn kids off music is to allow them to feel inadequate before their peers and teachers at school.

In my opinion, the great urban myth is that kids who learned the traditional method learned to read music. The truth is that some did and some didn't. Some kids are more naturally wired for music reading than others. In my own family, one child learned traditional piano and failed to read, while another learned Suzuki method and read almost intuitively. Their differing reading ability reflected natural physiological differences rather than lack of diligence or hard work. Both did their music reading homework with assistance. Both were avid readers of the written word. Adults often lose their ability to play music for life because they failed to develop adequate music reading skills in their youth.

Parents, don't overlook this important part of your child's practice routine. If you keep chipping away at note reading, it will become an important factor in your child's musical development. Your child will become a valued member of the school ensemble. Conductors are looking for confident readers to lead each section of the

orchestra. For the pianists, great readers become great accompanists. Doing reading homework is hard work and brain-strain, but is well worth the effort.

So teachers, make sure you have a well thought out reading program, and as soon as each child masters school reading, get started. A 5 minute reading assignment for each day is an achievable starting point. Reading skills will grow steadily with this approach. Senior piano teacher-trainer Mary Craig Powell from Ohio, USA recommends 20 minutes/day for her pupils and sets special goals for holidays, for example, 100 pages of reading. She has a library of music books which pupils borrow for a week at a time to read through.

With intelligence and flexibility, let us not forget this important aspect of music education. In the true Suzuki spirit, let us do our bit to dispel the myth that Suzuki kids don't read.

*For more practical ideas to achieve more in less time, listen to Elizabeth's CD **Succeed With Music** - available in NZ from Clare McCormack at clare@dmarchitects.co.nz*
For more hints and articles on music practice by Elizabeth Robinson see www.succeedwithmusic.com
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Toetappers Vol.4

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Colleen Trenwith

E-mail: trenwith@clear.net.nz

38 Toi St, Otaki

around new zealand

The children in my piano studio have been enjoying this game over Term One. Every day in their practice book the parent or the child writes in the minutes they have practised. This is tallied up at the weekly lesson. The total minutes are doubled for the kilometres 'travelled' around the North Is.

Each child can move their pin/flag on the map and they soon see that every minute of practice counts in their travel to the next town or city.

This has been great motivation for the children. Everyone is making great progress through their Suzuki repertoire. Here are some comments from the children and some parents:

"When Clare told me about the game I just wanted to go straight home and get some mileage up! I think it's a very good idea and it's very good fun.

I find it very funny the way that the faster you play when you practise, the less mileage you get. This game really spurs you on and I enjoy wondering how far I can get by the next time I have my lesson."

To increase her 'mileage' Lily has been doing some busking...

"As for the busking: for one thing, I'm saving up for a boat, so it's just the way to go, I get the money for my boat and the mileage for the race.

I enjoy talking to the public when I busk." Lily.

"It encourages me to practise more." Drew.

"Using the kilometres to motivate kids to go 'further', 'faster' than someone to reach the destination is better, rather than just asking them to 'practise' regardless of how much time kids spend. Because now for every minute they spend, it really means something, means some distance, they feel much more worthy and it is more interesting for them. My two children like to use the total time spent to compete with each other, as long as they try to practise longer, that is really what I like to see, and they are also getting better.

For parents, it is easier to get kids to practise. With the children using a timer to measure their practice time, they feel they have achieved something.

They are more willing to practise. Parent.

It's a very good way to get my child to play.....I just need to say, "Come on Campbell, let's try to get to Auckland this week," and he pops up to the piano! Parent.

We look forward to playing around the South Island next!

Cape Reinga
116km
Kaitia
155
Whangarei
165
Auckland
126
Hamilton
78
Te Kuiti
162
New Plymouth
160
Wanganui
74
Palmerston North
145
Wellington
102
Masterton
233
Napier
215
Gisborne
201
Whakatane
97
Tauranga
205
Auckland



TEACHER CERTIFICATES

Congratulations to the following teachers who have successfully completed a level of Suzuki teacher training and were awarded teacher certificates in 2004

Martin Griffiths, Hamilton	Level 2 Cello
Natarani Theobald, Auckland	Level 2 Cello
Nicola Manoa, Auckland	Level 1 Flute
Helen Lee, Auckland	Level 1 Flute
Felicity Wooding, Christchurch	Level 1 Violin
Beverly Dwan, Dunedin	Level 2 Violin

GRADUATIONS october 04

FLUTE

Level 4

Greta Talbot-Jones

Lois McCallum

Level 1

Philippa Meikle

Helen Lee

PIANO

Level 1

Anna McCormack
Jordan Griffiths
Jonathan Buxeda
Toby Ross
Sophie Jenkins
Francois Jeffery
Ella Sparrow
Alistair Walker
Kelly Chang
Gus Ellerm
Emily Vriens
James Johansson

Grace Nicholson -Symes
Grace Nicholson -Symes
Gwen Short
Christine Griffiths
Christine Griffiths
Jan Beck
Jan Beck
Barbara Deane
Clare McCormack
Val Scott
Daphne Stevens
Bella Gutnik

VIOLIN

Level 1

David Barclay
Marc Bjarnesen
Henry Shum
Tessa Carlisle
Vivien Conway
Marizanne Reyneke
Colwyn Forlong-Ford

Wendy Hayes
Robyn Denize
Robyn Denize
Robyn Denize
Robyn Denize
Robyn Denize
Winifred Bickerstaff

Level 2

Louis Miyazawa
Philippa Buzzard
Amy Chen-Yu Sun

Lorraine Horton
Helena Sowinski
Trudi Miles

Level 3

Amy Clucas
Hannah Smith
Yasmin Walley
Michael Lamb
Austen Beats

Lois McCallum
Lois McCallum
Lois McCallum
Lois McCallum
Lois McCallum

Level 2

Finn Sigglekow
Christopher Stanton

Grace Nicholson-Symes
Christine Griffiths

Level 3

Fern Wendt-Corfe
Penelope Oldfield
Tiffany Eng
Anna Warbrick
Alwin Lim
Jessica Davenport

Daphne Stevens
Daphne Stevens
Daphne Stevens
Fleur Chee
Oylen Moy
Val Scott

GRADUATION preparation

Graduation tapes for the forthcoming graduation in May 2005 should be posted to reach the NZSI Administrator, at PO Box 74092, Market Rd, Auckland by no later than 15 May.

To be eligible for graduation, the following requirements must be met:

Your family NZSI membership fee for 2005 must be paid to your local branch. The address of your local branch is on the membership form at the end of the Journal. Please do not send your membership fee to the Administrator with your tape.

Your teacher must be a current member of NZSI.

Before submitting your tape, please listen to it to ensure that you have made a good, clear recording with no background noise.

Please ensure that your teacher also listens to your tape and is satisfied with the quality of your recording and performance. The label below should be signed by your teacher.

A fee of \$30 should accompany your tape. Cheques should be made payable to the NZSI.

The label below should be completed so that the details can be easily read, especially the spelling of your name. This will ensure that your name is correctly recorded on your graduation certificate.

If you have any queries about what is required, please contact the Administrator, Juliet Le Couteur on 09 368 7022

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

BRANCH NEWS

south island

The South Island Suzuki 2005 Summer Camp held at Waitaki Boys' High School in Oamaru, once again, was a success.

Summer finally came into being, and the good weather contributed to the general well being of all participants.

Special thanks goes to Lois McCallum and Val Scott, the Musical Directors, without whose inspiration, the camp would not happen.

Special thanks also goes to Chairperson of South Island Branch NZSI - Nigel and Felicity Wooding, and the committee, for the smooth running, stress-free and enjoyable camp we had.

Nigel co-ordinated the Teenage programme from 8-10pm every night. The teenagers were brought together for outdoor soccer and later indoor activities, which was very helpful. The kids enjoyed it and it meant regular and satisfactory bedtimes.

The tutors, brought in from all over New Zealand, and also as far away as Sydney and Melbourne, were wonderful. They were a great inspiration to the children to continue in their love of playing music.

James Tibbles from Auckland conducted the orchestra, and later gave as an excellent organ concert on the old pipe organ in the Hall of Memories.

Sally Tibbles co-ordinated the chamber music groups including pianos, violins and cellos. This was a great experience for the kids. Thanks also to Sally and James for tutoring the flutes this year.

Thanks also goes to Takao, and Mizushima Kenny, his son, for his tutoring of the cello students.

Thank you to Clare McCormack for the musical enrichment classes for the younger students.

The fun concert was really complemented this year by the contributions of Christine and David Griffiths from Auckland. Everyone always enjoys the fun concert!

The catering staff made great efforts with locally grown (Oamaru) new potatoes to get them just right. They also succeeded with the silver beet and cabbage!

We all look forward to next year again in Oamaru.

Roz Guthrie

Workshop: July 10-15

Violin, cello and piano

Moirsheen Kelly	violin
Toni Robson	violin
Haruo Goto	violin
Yasuki Nakamura	violin
Kerry Langdon	violin
Margaret Cook	cello
Sheila Warby	piano
To be confirmed	piano
Clare McCormack	music enrichment

This year we have an exciting new development for the July workshop. Over the last two years we have

clashed with the New Zealand Secondary Schools Symphony Orchestra course. We have tried to work around it, but to no avail and so we have decided on the policy "if you can't beat 'em, join 'em".

We will be on site with the orchestra course and the Suzuki students involved in the orchestra will have an intensive day of master classes and group lessons on the Sunday, master class and group on Tuesday afternoon, and will join in the play-out concert on Wednesday. The orchestra will play with us, performing a specially commissioned piece by a young student Michael Bell, which incorporates the early Suzuki repertoire. The play-out concert will be part of the Christchurch Kidz Fest program.

6 year old William Kennedy of Christchurch has new words for Variation B
"...cricket and rugby and cricket and rugby...."

BRANCH NEWS

bay of plenty

A huge thanks goes to Bill and Trudi Miles of Hamilton Branch for the humungous amount of organization that went into the Rotorua Summer Camp. We had a good attendance from our branch, and all benefited from the enthusiastic tutors.

As the deadline approaches for this journal article, we are also preparing for our March Annual Concert. Again we will use the spacious venue of the Holy Trinity Church where we can really show off to family and friends in the audience. It is very rewarding to teachers and parents to see the children steadily progress through the repertoire each year.

BOP Branch is very excited to have purchased the three levels of Music Mind Games, so our next Workshop on May 7th will be based on Music Mind Games followed by an ensemble play out for all instruments. By playing Music Mind Games, students have fun learning the musical alphabet, intervals, rhythm, dictation, the staff, musical symbols, tempos, scales, major/minor key signatures, triads and seventh chords. MMG turns learning music theory and reading into creative, fun games. Students work together, not against each other, and everybody wins. We are lucky to have Sally Tibbles coming from Auckland to assist us. The workshop is suitable for pre-readers through to advanced students.

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REVIEWING FOR MASTERY

violin

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Twinkle Var. A Mississippi Hot Dog	Twinkle Var. B Candy & Popcorn	Twinkle Var. C Stop Mama	Twinkle Var. D Mississippi Mississippi	Twinkle Theme	Lightly Row	Song of the Wind
Go Tell Aunt Rhody	O Come Little Children	May Song	Long Long Ago	Allegro	Perpetual Motion	Allegretto
Andantino Suzuki	Etude Suzuki	Minuet 1 Bach	Minuet 2 Bach	Minuet 3 Bach	Happy Farmer Schumann	Gavotte Gossec
Handel Chorus	Bach Musette	von Weber Hunter's Chorus	Bayly Long Long Ago & Variation	Brahms Waltz	Handel Bouree	Schumann Two Grenadiers
Paganini Witches' Dance	Thomas Gavotte from Mignon	Lully Gavotte	Beethoven Minuet in G	Boccherini Minuet	Martini Gavotte	Bach Minuet 3 with minor part
Bach Gavotte in g min	Dvorak Humoresque	Becker Gavotte	Bach Gavotte in d min	Bach Bouree	Seitz Concerto #2 mvt. 3	Seitz Concerto #5 mvt. 1
Seitz Concerto #5 mvt. 3	Vivaldi Concerto in a minor, mvt. 3	Vivaldi Concerto in a minor, mvt. 3	Bach Double II	Bach Unaccomp. Gavotte	Vivaldi Concerto in a minor, mvt. 2	Vivaldi Concerto in g minor, mvt. 1
Vivaldi Concerto in g minor, mvt 2	Vivaldi Concerto in g minor, mvt 3	von Weber Country Dance	von Dittersdorf German Dance	Veracini Gigue	Bach Double I	Corelli La Folia
Handel sonata in F mvt. 1	Handel Sonata in F mvt. 2	Handel Sonata in F mvt. 3	Handel Sonata in F mvt. 4	Fiocco Allegro	Rameau Gavotte	Handel Sonata in D mvt. 1
Handel Sonata in D mvt. 2	Handel Sonata in D mvt. 3	Handel Sonata in D mvt. 4	Mozart Minuet	Corelli Courante	Handel Sonata in A mvt. 1	Handel Sonata in A mvt. 2
Handel Sonata in A mvts. 3 & 4	Bach Concerto in a minor mvt. 1	Bach Concerto in a minor mvt. 2	Bach Concerto in a minor mvt.3	Bach Gigue	Bach Courante	Corelli Allegro

REVIEWING FOR MASTERY

piano

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Twinkle Var. A	Twinkle Var. B	Twinkle Var. C	Twinkle Var. D	Lightly Row	Honeybee	Cuckoo
French Children's Song	London Bridge	Mary had a Little Lamb	Go Tell Aunt Rhody	Clair de Lune	Long Long Ago	Little Playmates
Chant Arabe	Allegretto	Goodbye to Winter	Allegretto 2	Christmas Day Secrets	Allegro	Musette
Ecossaise Hummel	A Short Story Lichner	The Happy Farmer Schumann	Minuet 1 Bach	Minuet 2 Bach	Minuet 3 Bach	Minuet Bach
Cradle Song Weber	Minuet Mozart	Arietta Mozart	Melody Schumann	Sonatina Beethoven	Musette Bach	Minuet Bach
Sonatina Op. 36 no.1, mvt. 1 Clementi	Opus 36 no. 1 mvt. 2 Clementi	Opus 36 no.1 mvt. 3 Clementi	Sonatina mvt. 1 Kuhlau	Sonatina mvt. 2 Kuhlau	Theme Beethoven	Wild Rider Schumann
Ecossaise Beethoven	Sonatina op. 36 no. 3 Clementi	Sonatina Mozart	Rondo Mozart	Minuet 1 Mozart	Minuet 3 Mozart	Minuet 8 Mozart
Musette Bach minor, mvt 2	Sonata Op. 49 no. 2, mvt. 1 Beethoven	Op. 49 no. 2 mvt. 2 Beethoven	Gavotte Bach	Minuet 1 in Bb Bach	Minuet 2 in Bb Bach	Gigue Bach
Fur Elise Beethoven	Arabesque Bergmuller	By the Limpid Stream Burgmuller	Sonatina in F mvt. 1 Beethoven	Sonatina in F mvt. 2 Beethoven	Old French Song Tchaikovsky	Prelude in C Bach
Invention in C Bach	Sonata no. 48 mvt. 1 Haydn	Sonata no. 48 mvt. 2 Haydn	Sonata no. 48 mvt. 3 Haydn	Siciliano Schumann	First Loss Schumann	The Cuckoo Daquin
Little Prelude Bach	Sonata K.545 mvt. 1	Sonata K. 545 mvt. 2	Sonata K. 545 mvt. 3	Sonata K. 330 mvt. 1	Sonata K. 330 mvt. 2	Sonata K. 330 mvt. 3
Pastorale Scarlatti	K. 331 Theme & Var. 1 Mozart	K. 331 Var. 2 Mozart	K. 331 Var. 3 Mozart	K. 331 Var. 4 Mozart	K. 331 Var. 5 Mozart	K. 331 Var. 6 Mozart
Minuet K. 331 mvt. 2 Mozart	Trio K. 331 mvt. 2 Mozart	Alla Turca K. 331 mvt. 2 Mozart	Prelude Handel	Harmonious Blacksmith Theme, Var 1 & 2	Harmonious Blacksmith Var 3,4 & 5	Minuet Paderewski

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new zealand Suzuki Institute

branch membership form 2005

This is an NZSI branch membership form for teachers and students of the Suzuki Method. Membership fees are payable annually at the beginning of each calendar year. One membership, at a cost of \$35, entitles all the members of a family learning an instrument by the Suzuki Method to participate in events and opportunities provided by local NZSI branches. For a family membership, please complete the form below and send it to your local branch of NZSI. Branch addresses appear at the foot of this page. Cheques should be made payable to the branch, eg, 'NZSI - Wellington Branch'. Early payment of your membership will ensure that you receive branch newsletters and Journals from the beginning of the new year.

Teacher memberships should be sent to NZSI, Box 74092, Market Road, Auckland. Unless paid by February 2005, an invoice will be issued to each teacher by NZSI's Administrator. A receipt will be provided on request. The teacher fee is \$60, reduced to \$50, in the case of teacher trainees in full-time tertiary education. If there is more than one teacher in a household, the first teacher membership is payable at the full rate, and thereafter the fee is reduced to \$25 per teacher member in the household. The rebate is only available where the same postal address applies to the teacher members.

NAME:.....

ADDRESS:.....
.....

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

NEW MEMBERSHIP ☐ OR MEMBERSHIP RENEWAL ☐

TYPE OF MEMBERSHIP ☐ FAMILY
☐ TEACHER/TRAINEE

STUDENT'S NAME

INSTRUMENT

1.....
2.....
3.....

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

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