

new zealand

Suzuki Journal

volume 17 no 1 autumn 2006



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"Children's ability of course cannot grow by weekly lessons alone." Dr Suzuki

new Zealand Suzuki Journal

volume 17 no 1 autumn 2006

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EDITORIAL

Catharina van Bohemen

may my fellow creatures enjoy

One evening I was walking past a tent at my first Suzuki summer camp. The sun was sinking, the sky was streaked with pink and long shadows of trees stretched over the grass. Birds swooped towards their branches before dark, and hidden behind the pines you could just hear the quiet sibilance of the sea. On the lawn in front of the dining room children and parents had linked hands and were dancing in a ragged circle. Floating through loosely tied tent-flaps came Mozart's twelve variations *Ah, vous dirai-je Maman* played by Andras Schiff, and inside the tent - I had to look - lay a sleeping baby. Where would Suzuki music be without the Twinkles? Where would we be without Mozart? Everyone who loves music must have a private Mozart moment, and this year - the 250th anniversary of his birth, it is exhilarating to turn on the radio and hear his music cascade down the centuries into our ears. How much more exhilarating to play or sing it. For me, Mozart's music is

full of joy, but it's joy that grows out of darkness. He was also an energetic writer - his letters often as inventive, exuberant and profound as his music. Just before his father died, Mozart wrote to him: 'I have now made a habit of being prepared in all affairs of life for the worst. As death, when we come to consider it closely, is the true goal of our existence, I have formed during the last few years such close relations with this best and truest friend of mankind, that his image is not only no longer terrifying to me, but is indeed very soothing and consoling...death is the key which unlocks the door to our true happiness. I never lie down at night without reflecting that, young as I am, I may not live to see another day. Yet no one of all my acquaintance could say that in company I am morose or disgruntled. For this blessing, I daily thank my Creator and wish with all my heart that each one of my fellow creatures could enjoy it...'

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AK Barok is: Graham McPhail (Director), Rosana Fea, Amelia Giles, Nicola Drake, Catherine Cathcart, Kerry Langdon, Iselta Alison, Wen-Chuan Lin, Shelley Wilkinson, Helen Polglase, Margaret Cooke, Richard Hardie, Douglas Mews.

After a very successful 'launch' last year the members of AK Barok are committed to providing Auckland with fine concerts of 18th century instrumental music on historical instruments. Rehearsals are well underway for the first programme of the year, which sees the band joined by two of New Zealand's finest historical instrument wind players, Sally Tibbles and Jessica Shaw. Both of these players studied in the Netherlands and are at the forefront of early music performance and teaching in New Zealand. Sally will perform a flute concerto by the French flute virtuoso Blavet and Jessica a recorder concerto by the Antonio Vivaldi. The strings will also perform the programmatic nations suite by Telemann and extracts from Handel's Water Music in which they are joined by Jessica Shaw and Julia Stiles recorders.

Join us for the rare chance in New Zealand to hear 18th century music brought to life with historic instruments and expressive approaches appropriate to the period and music. Note also our second concert for the year on December 2nd when we perform extracts from Handel's Messiah with soloist Morag Atchison, Corelli's Christmas Concerto and Bach's third Brandenburg Concerto.

PRESIDENT'S REPORT

communicate, commit

Graham McPhail

I had the pleasure of teaching at three of the four New Zealand camps in January; the Auckland branch camp at Eastern Beach, the Hamilton branch Camp in Rotorua, and the Wellington branch camp in Masterton. The camps proved to be a timely reminder for me of just what the Suzuki Method is all about and how this 'Method' can be made real in people's lives. It is at a local level that things really happen. The health of the Method and its wider philosophy relies on the work at a branch level - the commitment and quality of the teaching and the support of parents on behalf of their children.

I have no doubt that Dr Suzuki would be thrilled to see the commitment of our New Zealand parents to enriching the lives of their children through attendance at our summer camps. As one colleague noted, it is wonderful to see so many devoted families having such a great time socially and musically.

Surely this is helping create the better world Dr Suzuki dreamed of. I urge parents to become involved in any small way they can and support your local branch committee. There is often far more work involved than it appears and each branch needs new parents to step up, share the administrative load and support the teachers.

With things looking so healthy at the local level at these camps, and having just taken up the role of president, I was prompted to think about the significance of the National Executive. At first glance the work of the Executive might seem invisible at branch level, but it is behind the scenes that the National Executive supports the local branches.

Like the foundations of a solid house, the Executive is not often seen, but is there providing structures and support for the Method to grow and flourish in New Zealand. One of the fundamental ways this must happen is through the support and development of teacher-training. The Executive also fosters communication between branches to enable a planned overall



programme of activities for the country, promotes the Method in the wider community and develops links with the wider international Suzuki community. My article in this journal outlines the specific aims of the Executive for the coming year. We meet together in March for a workshop where we will undertake to move these goals forward.

Good luck for the start of the new school year. Don't forget to allow for regular practice and review times in your daily schedules. Keep coming back to the technical fundamentals and call into your local workshop during the year for a check-up!

Some dates are already appearing on the web site (www.suzuki.org.nz) so you can begin to plan your attendance at the winter workshops and think ahead to the next summer camp.

LISTENING in the big green chair

Kim Bishop

Kim Bishop is Director of Suzuki Violin Teacher Training in Victoria, Australia. She grew up in Tasmania and completed studies in violin at the University of Tasmania (with Jan Sedivka) and the University of Queensland (with Elizabeth Morgan). In 1989 she gained a Master of Music from Southern Illinois University at Edwardsville (studying with leading Suzuki pedagogue John Kendall). At that university she also taught for the String Development Programme. Kim has played with a number of professional orchestras including the Tasmanian Symphony and the Queensland Theatre Orchestra. She was Director of Strings at Gippsland Grammar School and now has her own Suzuki Method Studio in Melbourne. Kim regularly travels to teach interstate and internationally as a Suzuki workshop teacher.

How old were you when you first began learning the violin, how did you get started and what were some of your early important or influential experiences?

I spent six years of my childhood in North West Tasmania, in an iron-ore mining town called Savage River, where my father was assigned to become the first Principal of the district school. When we arrived, there were only around five pre-fabricated houses built: one became the temporary school. We watched the town grow to around a thousand people and a school was built. We were quite isolated and were surrounded by spectacular temperate rain forest. My three siblings and I played with our friends on the muddy blocks of land that were waiting to be built upon. There were very few cultural activities in Savage River. Once a month a movie would be shown in the mess hall at the miners' barracks. A relatively unknown pop singer came to town once. On another occasion a children's choir came and performed excerpts from the Sound of Music. I was mesmerized. There were no violins in my consciousness. There was a young mother in

town who offered piano lessons to keep herself busy while her husband worked in the mines. Looking back, I have much to thank her for. My parents agreed to supplement my 40c pocket money per week to pay for the 60c lessons. My lessons included theory classes, which later became invaluable to me. I think I was around eight years old and from that time onwards I always fantasized about becoming a musician. Although I was not aware of violins, my father had a collection of classical records that he had purchased from a travelling salesman. He was discovering this wonderful music himself and his excitement was infectious. I had not seen an orchestra, but I was again mesmerized by the glorious sounds. I would lie in the big green chair and Dad would turn up the volume.

After six years in the mining community, my father requested a transfer and was posted to a school in the farming town of Wynyard. There I completed primary school and then commenced high school (yr 7 in Australia). I was eleven. Dabbling in a few musical instruments was part of the curriculum. I wound up in a flute class. Our family again relocated, this time to the 'big city'. Actually, Hobart was like a big country town to the rest of the world, but it was a significant change for us. My new school did not have a flute teacher, so they offered for me to join the violin class temporarily until a flute teacher was appointed. OK, I said. I guess the flute teacher never came! Or rather, the violin was just 'me'. We didn't learn a whole lot in the class through the whole year - just G major scale. It sounded horrible and it was tedious to have to wait for the students who were not happy to be here to figure out where to put their fingers. My school violin was a hideous 'Skylark' that had the initials of past students scratched into the varnish. Nevertheless, at the end of the year, the teacher called my parents in for an interview and informed them that their daughter was talented. My parents glowed! At my entry to year 9, a private teacher was found for me. I was almost fourteen.

I heard my first live orchestra, the Tasmanian Symphony Orchestra (TSO). It was unbelievable. I remember basking in the magical sound and dreaming of being in that orchestra. I thrived with my private lessons. All my dreams were coming true. My teacher was Marjory Sutton... originally a New Zealander, who played in the TSO. I was her first student in Hobart and she devoted much time and care to my development. I progressed quickly and although there were moments where my parents had to remind me to practise, I was quite driven to 'catch up to a level more typical of my age.

When did you first come into contact with the Suzuki approach? What were your early thoughts and impressions and what made you want to train in the method?

The local Suzuki kids astounded me and I was inspired by them. They became my peers in the Tasmanian Youth Orchestra. They played with apparent ease, whereas I had to work hard. Although I was not a Suzuki student, I believe now that the drive and effort I put in at that time established good habits that became essential to my development. The

local Suzuki Programme, headed at the time by Peter Komlos, was part of the general environment surrounding and inspiring me.

I enrolled for the Tasmanian Conservatorium of Music when I was almost seventeen. It was a thriving place, with a String School, headed by Jan Sedivka, that had a significant interstate and international reputation. I was at the bottom end of a standard set by very fine students from all over Australia, New Zealand and even China. I was in an inspiring environment and I am ever-grateful for the influence of my peers and teachers. We lived and worked together and I loved every minute of my time there. I slowly climbed the ladder, eventually leading the Conservatorium Orchestra, and even managed to pass an audition for the Australian Youth Orchestra... another incredible experience.

Throughout my undergraduate years, I taught violin privately. It was a source of income, but my teaching ability was encouraged by my own teachers and I have always loved teaching children. I bumbled through my first years of teaching with some guidance, but not comprehensive, and I cringe now at what I might have done to my early students! But I think all teachers can say the same. I did my best. I

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learned much from observing a local Suzuki teacher. These were formative years for what would become my future career, but at the time, I was on the violin performance mission and teaching was fun, but was 'on the side.

After completing my degree, I undertook some post-graduate violin study at the University of Queensland, with Elizabeth Morgan. While there, I played with the wonderful Queensland Youth Orchestra under John Curro and toured Japan, China and Hong Kong. I later successfully auditioned for the Queensland Theatre Orchestra, my first professional orchestral job! I returned to Hobart a year later and began working as a casual player with the Tasmanian Symphony Orchestra ... a long time dream!

Can you recall any special experiences in the US with John Kendall?

In late 1985 I got itchy feet. I wanted to travel, to study overseas. All my friends went to Europe to study, so I wanted to do that too. But many of my friends had wealthy parent support. Elizabeth Morgan suggested a few teachers in the USA,

including John Kendall. I didn't know who he was, but she spoke very highly of him. I wrote to a number of universities and received 'thank you for you enquiry' stock letters. John Kendall sent me a hand-written letter, full of excitement about hopefully meeting me soon! He was coming to Australia within weeks for the Melbourne Suzuki Summer School.

From the moment I met him, with his enthusiastic personality and inspirational teaching, I knew where I wanted to study. Within a few more weeks I had sent an audition recording and had subsequently been offered a Graduate Assistantship at the Southern Illinois University at Edwardsville. I would study for my Masters in Violin Performance, my fees would be covered and I would receive a living allowance. This course required all participants to undertake the intensive Suzuki Pedagogy training. My assistantship required me to teach in the University String Development Programme, which was effectively a Suzuki Programme. Wow! I didn't know I would become a Suzuki teacher. I did gain my Masters in Performance, but I came home with an incredible bonus.



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How you have developed such an important studio in Melbourne, and how did you become the Director of TT in Victoria?

Upon my return to Australia in 1989 I worked casually with TSO, while assessing my plans for the future. I was constantly undecided about which way to go... teaching or performance? Could I do both? I needed to establish an income quickly and I answered an advertisement for a Director of Strings job in country Victoria. I thought I could do it for a short time while settling back into Australia. I ended up staying for almost five years, establishing a Suzuki programme at the school. It was pioneering stuff. I found it satisfying, but together with the many compromises I had to make to Suzuki Method in a school environment, I felt some frustration. I also missed professional playing. So I moved to Melbourne.

My intention was to practise and prepare for a re-entry into professional playing. I took on a few students to keep the rent paid. Then I took on more... and more! My studio grew. I was squeezing in the odd performance job, but it was with my students that I felt the most energized. So, here I am today. I've been director of Suzuki Violin teacher Training in Melbourne for a number of years now, and together with a full load of students, there's no room for orchestral work. It's been great to stay in one place long enough to build the level of playing in my students. They keep me on my toes and I have to practise Mendelssohn Concerto and the like just to keep up with them. So I haven't lost my playing skill. I think in fact, I've learned so much about playing, through teaching. I have a wonderful concert pianist, Elyane Laussade, who works as an accompanist with my students. It's invigorating to work with musicians at this level. And children are always learning and growing. It's exciting. I've chosen the right occupation.

Among the most influential figures in my recent years are Suzuki teachers Yasuki Nakamura and Haruo Goto, both based in Sydney. These teachers have devoted their lives to the Suzuki Method and have helped us all enormously. All teachers need professional development and support to build a thriving studio. I believe I've been truly lucky to have these fine people as an inspiration. I also count among these figures Hiroko Suzuki, the niece of Dr

Suzuki, based in Japan. She comes to Australia regularly. My students adore her and those who have been lucky enough to accompany me to Matsumoto Summer School have greeted Mrs Suzuki as if she was their own grandmother. That's very special.

How have you found things in NZ and why are you happy to support Suzuki in NZ?

One of the most satisfying aspects of my work is the travel that comes with it. I make regular visits to Matsumoto Summer School, home of Dr Suzuki, with some of my students. This is my professional development, but we make sure we stop at Tokyo Disneyland on the way home!

I've been lucky to be invited to teach in USA, Korea, Singapore, New Zealand and throughout Australia, as a faculty member at numerous Suzuki workshops and Summer Schools. It's been wonderful to return to New Zealand on many occasions over the last several years, watching the growth of the students and teachers. New Zealand children are very receptive, polite and fun-loving. They demonstrate an eagerness to learn. This is not surprising, as this is my impression of their parents and teachers too! This is their environment. Like most Australians, I think of New Zealanders as energetic lovers of the outdoors. Yes, people joke about the sheep... but when you mention New Zealand, I think of bungy jumping, cycling, and mountain climbing. I think some of this character comes out in the musicians too. I heard a Suzuki Chamber Ensemble from Auckland at the Sydney Suzuki Pan-Pacific Conference a number of years ago. They played Mozart Divertimento in F with such spirit and polish. I found out during a recent NZSI camp that the director of the ensemble was Graham McPhail, the new Suzuki President! I didn't know Graham at the time, but the performance of that ensemble left an impression on me. Many of the players were students of Val Thorburn, Lara Hall among them.

I've been so lucky to visit summer camps and winter workshops in Christchurch, Oamaru, Auckland, Rotorua (Hamilton Branch), and Masterton (Wellington Branch). All of these centres are blessed with fine and devoted Suzuki teachers. It's been very special to revisit a number of these places and see the children grow up. Some of the children I

have met each year for four years. There's a big difference from eight years old to twelve years old. I feel more like a relative than a guest teacher to many of them. It's a privilege. I'm in the right occupation.

I'd like to relate a story that humbled me. A few years ago, while teaching a master-class in Adelaide, I became aware of a teacher observing me. It was Marjory Sutton, my first significant teacher. What was she doing here? I felt nervous to have her watch me. All my feelings of respect toward her flooded me. When the class was finished I went to speak with her. She was undertaking Suzuki teacher-training. How ironic that she'd be observing me, as a requirement of her course. 'I feel humbled,' I told her. 'I feel honoured,' she said.

I often feel envy toward my students for their luck in being raised by the Suzuki Method. But I also feel that I have been lucky to have been surrounded by

great people throughout my life and encouraged to work hard. I've been given great opportunities. Although I started violin late, I am immersed in a fulfilling life and occupation. Dr Suzuki said begin as early as possible. But it's also never too late!

At the end of his book *Nurtured by Love*, Dr Suzuki writes, 'I sincerely hope that readers of this book will realize from all I have said that there is no need for any of us to despair. We were all born with a high potential, and if we try hard we can all become superior human beings and acquire talent and ability. If you have really understood my message, you will not put it off until tomorrow, but will put it into action right now, today. And your life will become happier as a result. That this may become true for everyone is my heartfelt dream.'

SATURDAY SUZUKI VIOLIN GROUP LESSONS

With: Jessica Alloway, Annabel Harrison and Geoff Hamp.

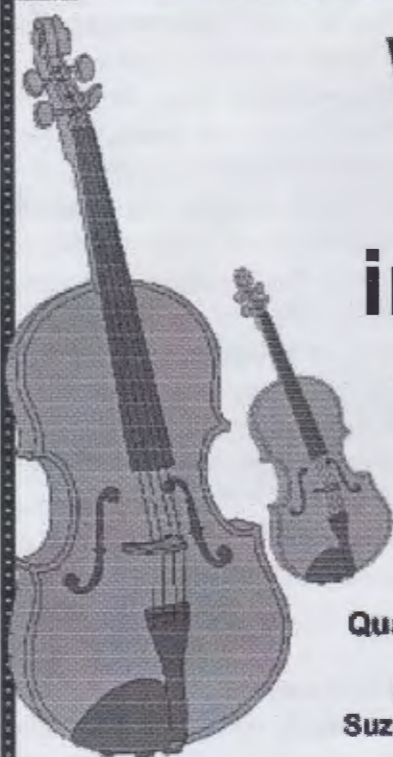
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NZSI EXECUTIVE

Graham McPhail

where to from here?

In May 2005, the New Zealand National Executive held a workshop meeting to take stock of the Institute's current position and to formulate ideas for future directions. The delegates acknowledged that a great deal of progress had been made since the early days of the organisation but that there was much work to be done to ensure the ongoing development of the Suzuki method in New Zealand. Feedback from the 2004 Teachers' Conference highlighted the need for better communication throughout the NZSI. I have undertaken, in my role as current President, to make enhancement of communication in the Institute a primary focus.

The objectives of the NZSI are clearly set out in our constitution:

'To further the teaching method of Dr Suzuki and his philosophy of education throughout New Zealand.

To promote Teacher Training, establish and maintain internationally recognised Teacher Training courses and ensure the maintenance of professional standards and practice.

To facilitate branches in their organising of seminars, workshops, and concerts pertaining to the Suzuki method.

To cultivate international relations with other Suzuki Associations.

To produce a journal containing articles and news of a pedagogical and philosophical kind relating to the Suzuki method.

To attend to such matters that in the opinion of the Institute may be incidental or conducive to attaining any of the Institute's objects or in the exercise of any of the foregoing powers.'

With these objectives in mind I developed some 'Action Ideals'¹ as a fresh way of working towards

the promotion of the objectives in a concrete way.

Action Ideals

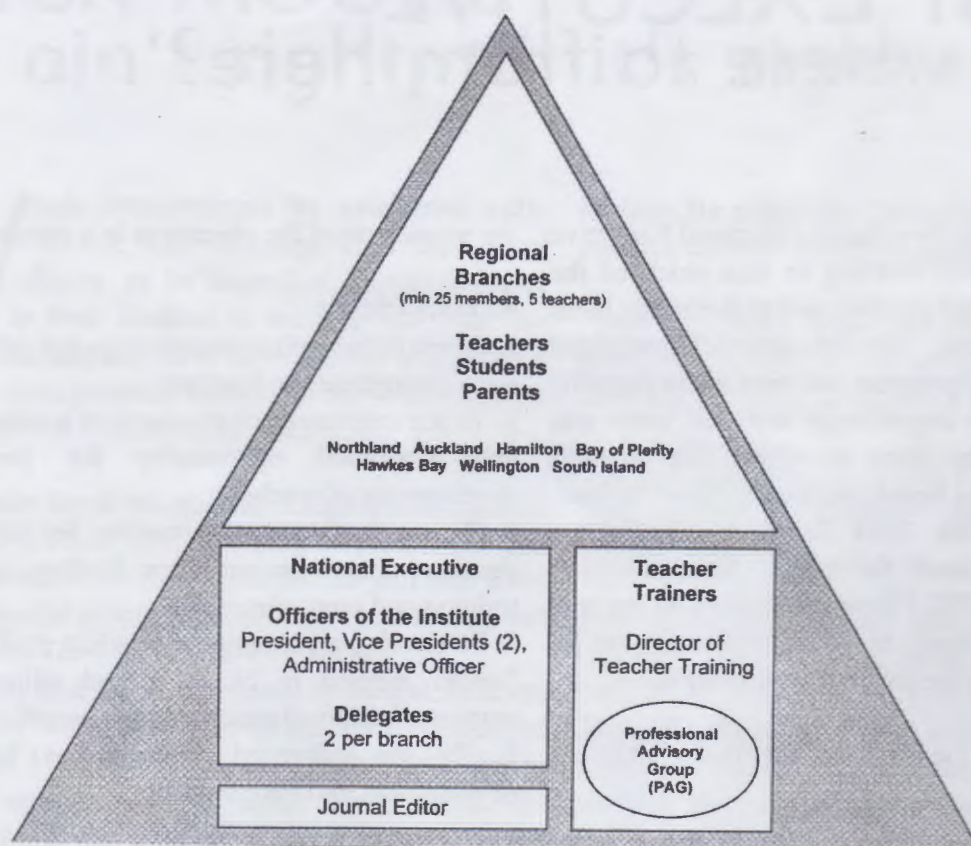
1. To see enhanced communication and definition of roles throughout the Institute.
2. To see continued enhancement of teacher training and continued opportunity for professional development of teachers.
3. To see continued opportunities for inclusion of young students in activities leading to teacher training and mentoring roles.
4. To develop a contemporary public profile for the Suzuki method in New Zealand, aligning with current educational practice and research.
5. To see enhanced opportunities for parent development and involvement.

Ideals in Action!

The next step has been to form 'project groups' chaired by various delegates of the Executive. These groups will focus on the following areas:

- * Communication between branches regarding camps and workshops, their timing and associated employment of tutors. A national activities coordinator will look at the year's activities in advance and regular discussions between branches will enable sharing of tutors and sensible timing of workshops and camps.
- * A major overhaul of the *web site*. The web site should be our central resource for information about the Institute - details of upcoming workshops, teacher training, parent education ideas, get togethers and so on. Watch that space! (www.suzuki.org.nz).
- * The development of a *national information brochure* that branches may use for new parents or general publicity in their communities. Lara Hall has agreed to act as a 'Suzuki ambassador' for us in the wider community.
- * Discussions regarding *teacher training*, including teenage programmes, and ways to support the Director of Teacher Training in her role are also underway and will be the focus for the Executive's second meeting near the end of the year.

New Zealand Suzuki Institute



These ideas have been presented to the National Executive in an email communication (named 'e-forum') so that the Executive can be regularly updated and keep in touch with developments of the project groups. If communication is to improve then a good example needs to set from the executive!

The executive is supported by two important groups of teacher professionals, namely the Teacher Trainers (see article on the Teacher Trainee Registry in this journal), and a sub-group of Teacher Trainers known as the Professional Advisory Group (PAG). Members of the PAG currently include Stacey Shuck, Sally-Anne Brown, Dora Harkness, Daphne Stevens, and Juliet Le Couteur. As key professionals, their role is to advise the Executive in matters of accreditation and qualification of teachers.

Many members of the Institute support and foster relations with teachers from other parts of the world. Our relationship with Australian and Japanese teachers resident in Australia provides a vital link for us in terms of teacher development and many of you will be familiar with these teachers who visit for workshops and camps. They provide collegial support and encouragement for teachers, parents and

students (see the article in this edition 'introducing' Kim Bishop). The American connection is also strong. Linda Case and Rick Mooney are two recent teachers who have made an impact over the past few years.

Overall, the Suzuki Institute is in good heart and looking forward to the challenges that lie ahead. For many in the musical community who are unfamiliar with our work, the Suzuki method remains somewhat out of the mainstream. The success over the past decade of so many young Suzuki musicians has gone some way to changing this perception. While we need to present a positive and forward-looking image to the general public we should not lose sight of Dr Suzuki's underlying intention, which was to provide experiences for young people that enhance their lives and their relationships with their parents and teachers. It is the quality of this work at grassroots level that really counts and the Executive's role is to support teachers and families in helping realise Dr Suzuki's vision.

1 This term is taken from the work of leading American music educator Thomas Regelski

TEACHERS' PAGE

teacher trainer registry

Amongst the NZSI teacher membership there are Teacher Trainers for violin, piano and cello.

NZSI has commenced the process of teacher registration, the NZSI's Teacher Trainers being the first group to be subject to registration requirements.

NZSI Teacher Trainers are required to register in order to maintain their Teacher Trainer status. This involves Teacher Trainers lodging an application to be listed on the Teacher Trainer Registry and payment of a registration fee of \$25 together with the annual teacher subscription fee. Applications are being accepted on the basis of the Teacher Trainer's ability to demonstrate that the following criteria have been met:

1. Attendance at the annual Teacher Trainer Group meeting, or the submission of apologies;
2. Regular participation in professional development opportunities;
3. Involvement in NZSI activities and programmes. Over a 12 month period this may be demonstrated in one or more of the following ways:
 - A. Membership of the Professional Advisory Group B. The promotion of professional development amongst the teacher membership in the Teacher Trainers' branch of the NZSI.
 - C. The publication of articles in the NZSI's Journal.
 - D. Serving as an assessor for the NZSI's Training Programme.
 - E. Listening and reporting on Suzuki student graduation tapes.
 - F. Conducting teacher training, either on a private basis or in the context of NZSI administered courses

The Teacher Trainer Registry will be published in the next issue of the Journal.

We are now looking towards implementing a registration system for the entire teacher membership. A proposal of this nature has been discussed in recent years at teacher forums. Suggested criteria for registration is minimum Level One assessment or equivalent, and active involvement in professional development. For those embarking on training or in the early units of training, provisional registration status is contemplated. If you would like to give ideas or feedback on the Teacher Registry in its formative stages, please email the Director of Teacher Training Stacey Shuck ssstdir@pl.net

I want to put my arms around Mozart and try to console him. After a few minutes of his music, I feel that he is my best friend; our conversation becomes intimate.

Pierre Auguste Renoir (1841-1919)

RICK MOONEY^{Erin Hall}

it ain't right, till it's right, right?

Words immortalized by celebrated cello teacher, Rick Mooney, from the United States, as he tutored at Suzuki Summer Camps in New Zealand in January this year. His parent talk and lessons at the Auckland and Rotorua Camps were inspiring because of his down-to-earth, practical and committed approach. .

Rick's aim for all his students is high quality playing - not to produce professional musicians . He also wants to teach the children skills that will help them be successful in the challenges they meet throughout their lives - as well as a love of music!

He insists on a foundation based on weight, balance, flexibility and tone. These qualities are established in Books 1, 2 and 3 in order for young musicians to master successfully the higher level pieces. He believes that the goal our students strive for is to play each piece 'well with ease'.

Rick wants to transfer the feelings of playing correctly to each child. We use words to describe what should be happening when we play the cello, but it's the feeling that's important and difficult to describe.

He explained to the children the different bowing styles - martelé and détaché - how they are learned in Book 1 and developed in later books. He encouraged the students to understand that if they mastered a skill at their level now how it would make playing a piece in the higher books so much easier - and he demonstrated the connection by playing parts of the pieces to them. These logical progressions with logical explanations helped the young students understand why and how they were learning.

Review is a way of mastering new skills using well-loved older pieces. He encouraged the older children to really listen and analyse. He encouraged them to play Twinkles with Book 6 vibrato, or Handel's Bourée with Book 4 dynamics. "These pieces should never be boring if you are reviewing with purpose,"

he said. He added that using the CD during review practice does not allow for good review processing.

"Your bow hand fingers are like the four tyres on your car," he told the teenagers. "If you don't keep them firmly on the road, you'll run into trouble..."

"You are always going to find your shift correctly if you practise and know your second finger targets...No fishing!"

Rick encouraged parents and students to use his supplementary teaching books of short exciting pieces that develop mastery of the necessary shifts. They also allow the student to enjoy a new piece of music and reinforce skills if the learner is not quite ready to move on to the next Suzuki piece.

Rick believes we must keep pouring in repeated knowledge even though at times we feel frustrated as parents and teachers. His dream is that suddenly at age 25, the learner will finally say, "I get it."

This process requires "an engaged mind." By asking the children to link the common threads in shifts, finger patterns and bowings of the new pieces they are learning, to the old ones they review, they will see that they already know quite a bit about their new study, for example, Minuet 1, Minuet 3, Musette and March in G all have the same fingering patterns as Handel Bourée.

I hope that Rick Mooney is invited out to New Zealand every summer camp season as his invaluable contributions reinforce what our wonderful local teachers strive to accomplish all year with our fortunate children. The energy and positive atmosphere with which he surrounds students, teachers and parents truly puts a song in my heart and a spring in my step.

It's the shifts I'm still trying to grapple with!

CAMP MOTHER

Tess Grigg

it's not just about violins

The thought of the Violin Camp in a wheelchair with a very lively 5 year old did not fill me with confidence or joy. However, Harry loved camp last year and I did not want to pull out just because of a broken foot. What a good decision that was. From last year I knew that the Violin Camp was about much more than just the violin, and this year there were would just be added lessons.

Armed with the support of organisers (thank you for making sure there was time for me to climb the stairs) and fantastic friends (thank you for getting me there, for finding Harry, for helping at meal-times and for all the pushing of the chair) we all survived camp and Harry came back buzzing even more than last time.

The evening concerts were a highlight for both of us, and Harry's way of showing that was to come back "home" as he called the caravan, and say 'Mum I'm going to start the next piece. 'OK' I said, 'we can do that tomorrow.' 'No Mum - NOW.' So at 8.30pm we were learning the first few notes of the next piece (fortunately I had been shown what to do) and Harry went happily to bed. The teachable moment was capitalised and now back in the capable hands of his teacher, he has learned that piece in a week. He was so inspired by what he heard and he still asks, 'Is my violin singing like Edward's?'

Harry will count this camp as special as it was also the week he learned to go under water and begin his 'I'm going to be an Olympic swimmer, Mum' phase. With the help of a friend in the pool who did the



Tessa puts her best foot forward

encouraging, and the mother cheering from the side

Harry gained confidence in the water that had until then eluded him. What a special week.

The surprise for me was three children fighting over who was going to push the chair, and even more surprising was that they continued this interest in the wheelchair all week. I was expecting to be ditched. I was also surprised how well I coped with the timing and the distances, but I didn't do that without lots of help.

What a joy it was to see all the children in Harry's master class progress so much in such a short time, and having talked to the other mothers, they and their teachers have noticed a huge difference since returning home.

I've invited all the pushers/helpers for lunch next Sunday where we are going to share photos and videos, and the children can play. All sans wheelchair and crutches at last!

BRANCH NEWS auckland



S U Z U K I

Annual Concert Information Sunday June 25th, Auckland Town Hall 3.00pm

- All participants must be current NZSI members.
- Violin students book 8 and above should have should contacted Stacey Shuck (ssstdir@pl.net) for information about the advanced violin group piece and rehearsal schedule.
- Piano students wishing to play the 3rd movement of the Mozart Piano Concerto in Bb KV 450 should contact Fleur Chee at chee.nz@ihug.co.nz.
- Doors open at 2.30 with cello pre concert music for a 3.00pm concert start.

Registration

All participants must complete and post the form below to: - Mary Watson, 96A Ash Street, Avondale. Registrations must be received by **May 26th 2006**. A teacher signature is required attesting to their students ability to play the pieces listed for the appropriate instrument. Late Registrations will not be accepted. All applications must include a \$10 concert fee except piano students who must complete the audition process first. Successful piano participants will pay the concert fee at a later date.

Compulsory Rehearsal Details

Rehearsals for all instrument groups will be held at St Cuthbert's College, Epsom

Saturday 24th June 2006, Rehearsal Times are as follows: -

Piano 1.30 - Violin 2.45 - Guitar 2.45 - Flute 4.00 - Cello 4.00

Guitar students wishing to participate, please contact John Flameling at flameling@xtra.co.nz

Piano repertoire - Book 1 Musette with Duet, Arietta by Mozart, Book 3 Sonatina op 36 no 3 by Clementi, Book 4 Sonata op 49 1st movt by Beethoven, Book 6 Sonata K 545 1st movt by Mozart

Concerto K 450 in Bb 3rd movt by Mozart.

Please send audition tapes or CDs to Fleur Chee, 15 Youngs Road, Papakura by **Saturday 27th May**. These should include name, age, address, phone number, email address, teacher's name and phone number or email. Successful applicants will be contacted and

asked to pay the \$10 fee. There will be 3 rehearsals prior to the concert on the 10th, 17th and 24th June. The first two rehearsals will be at 6.30pm at St Cuthbert's College.

Violin repertoire will be chosen from the following list, depending on numbers registered: - Volume 6 Rameau, Gavotte - Vol 5 Veracini, Gigue - Vol 4 Seitz, Concerto 2,3rd movt Seitz - Vol 3 Bach, Minuet or Becker, Gavotte - Vol 2 Long Long Ago or The Two Grenadiers or Lully, Gavotte - Vol 1 Twinkles to The Happy Farmer inc.

Flute repertoire for the annual concert will be selected from:

Book 5 Swiss Air Variations, Book 4 Bach C major Minuet, Book 3 Orfeo with strings,

Book 2 Last Rose of Summer, Book 1 Lullaby, Aunt Rhody, Kagome.

Cello repertoire for the annual concert will be selected from:

Allegro Appassionato, The Swan, Vivaldi Double Concerto, Breval Book 4 movement 1, Berceuse, Maytime, Minuet in C, May Song, French Folk Song and Twinkles.

Annual Concert Sponsorship

The branch is extremely fortunate to have the sponsorship of The Edge for our annual concert. Without this support we could afford such a facility. With this support in mind we need to remind parents and audience members that normal concert protocols exist at the Town Hall. Latecomers cannot be admitted until there is a gap in the performances so if you are late please be polite and understanding. We need the Edge staff to undertake their role in opening this facility for our use.

Parent Evenings - Term Two

Wednesday May 24th 7.30pm, St Cuthbert's College, Music Centre

"The role of Review in daily Suzuki practice"

What is review? Why is it essential? How can we make it exciting, fascinating?

Tuesday June 13th 7.30pm, St Cuthbert's College,

Music Centre

"What to expect from Practice..." Suzuki teachers talk about Practice.

Be prepared to go home inspired and with renewed energy for practice at home!

Suzuki Coffee mornings – Term Two

Drop in any time between 8.30am and 10.30 am for a coffee and chat with new and experienced Suzuki parents at Café Ark on the corner of Manukau Road and King George Avenue (opposite Burger King) Epsom. Thursday June 1st 8.30am – 10.30 am

Enquiries for parent activities to Jackie Argyle (624 6248), or jackie.argyle@xtra.co.nz or Natalie Greenly (5244394) or greenlynatalie@yahoo.com.au

Subscription Concerts 2006

3pm Sunday April 9th, St Cuthbert's College Music Centre, Epsom

3pm Sunday August 13, St Cuthbert's College Music Centre, Epsom

3pm Sunday October 29, St Cuthbert's College Music Centre, Epsom

Do you need an opportunity to perform a review piece or other polished pieces? Ring Mary Watson on 8288387 to register. Open to all Branch Members \$5.

Teacher Professional Development Sessions

After three successful sessions in 2005 the Branch is running get-togethers for teachers in the Auckland

region again in 2006: **Sunday March 26th, Sunday June 11th and August 13th**. These sessions are all at 3.00pm in the Music Centre at St Cuthbert's College. The focus for the second session is *"Practice – how to get results in those dangerous six days between lessons!!"* Margaret will lead this session, which will include some student participation demonstrating practice methods. Some time for general discussion and notification of branch events will be made available. Contact Margaret Cooke at margcello@hotmail.com regarding these events.

Auckland Winter Workshop

July 6-8, St Cuthbert's College, Epsom

Violin tutors will include Haruo Goto and Toni Robson from Sydney and Val Thorburn from Tauranga. Flute tutor is Karen Lavie from Auckland. Enrollment brochures will be available on the Institute web site from term 2 (www.suzuki.org.nz) or via e-mail form Graham McPhail (barok@ihug.co.nz).

Auckland Branch committee 2006 -Graham McPhail (Chairperson, Workshops and Camps, National President), Jackie Argyle (National Delegate, Parent Activities) Fleur Chee (Annual Concert/Workshops), Margaret Cooke (Teacher PPD/Workshops/Camp), Quentin Currall (Treasurer), Natalie Greenly (Fundraising/Parent Activities/ National Delegate), Ramola Keesha (Teacher contacts), Sharon Kelman (Membership), Mary Watson (Sub.Concerts/Annual Concert).

Auckland Annual Concert Registration Form (All Instruments)

Parent name:

Participant's name(s) and instrument:

-

Address:

Phone:

Email:

Teacher's name and signature:

Pieces being signed for:

2006-NZSI member Yes/No - (if NO enclose a cheque for membership using the membership form in this Journal). Concert fee - \$10.00 per family (includes all instruments). Total amount enclosed \$ Parents please have your teacher listen to all the pieces your child *knows* from the repertoire list for their instrument, and ask the teacher to sign that these pieces have been memorised accurately.

Post to - Mary Watson, 96A Ash Street, Avondale.

BRANCH NEWS

christchurch, hawkes bay, b.o.p.

Family Concerts 2006

Family concerts are one of the fun ways in which the larger Suzuki family is brought together under one roof. Each term a concert has been attended by Canterbury families at the Fendalton Community Centre facility. Music ranging from the Twinkles in book 1 through to the Eccles movements in book 7 are performed. Following the concert the teenagers make an escape to the nearest bowling alley or Laser Strike to have some fun together. Suzuki teenage numbers have swelled as the year has gone on and we look forward to the trend continuing.

Dates for 2006:

Saturday 20th May

Saturday 5th August

Where: Fendalton Community Centre

Time: Concerts commence at 5pm and conclude at 6.30pm

Contacts: Lois McCullum (Musical Director)
352 7769

Penny Olds (Co-ordinator) 355 2121

Phillipa Hay (Teenage Programme) 328 7771

21st South Island Branch Winter Workshop

(in conjunction with the New Zealand Secondary School Symphony Orchestra)
2nd – 5th July 2006

This year students involved in both the Suzuki Workshop and the NZSSSO will be eligible to take part in a workshop with the New Zealand Symphony Orchestra.

Venue: Christchurch Boys High School

Contact: Nigel or Felicity Wooding 03
359 0007

felicityandnigel@clear.net.nz
or ask your teacher for details

Bay of Plenty Workshop

When? Sunday, 28 May 2006.

Where? to be confirmed.

Tutors : Violin, Graham McPhail, Kerry
Langdon, Rosana Fea,

Flute, Sally Tibbles.

Cello, Natarani Theobald, Ros Hall.

Music Mind Games, Sally Tibbles,
Sasha Theobald

BOP Annual Concert October - dates to be confirmed

AGM will follow the concert and there will be an afternoon tea for the children during the AGM

Hawkes Bay Workshop.

When: Friday April 21-Sunday April 23

Where: Napier Boys' High School,
Chambers St, Napier.

Tutors: Annabel Harrison, Helena Kerr, Lara Hall (violin); Grace Nicholson-Syme (piano); Clare McCormack, Ngaire Shand (musical enrichment).

FOREIGN TONGUE METHOD

only connect

Karen Lavie

I have a friend who teaches English at a school where many families don't even speak English. Their language is Hindi or Arab or Afghani or Thai or Tongan. English is certainly nobody's mother tongue in some of her classes.

But, unfazed, she teaches them literature. She offers them easy tools and inspires them to write stories and poems about themselves and the ways they see the world around them. I'm not sure that any of them ever won an essay competition and it might be that the spelling of some never improves much beyond the atrocious. But they learn to communicate their ideas and feelings in English, a foreign or a second language to many of them. They learn to appreciate subtlety and beauty of language in poems and some other well-chosen pieces of literature. Suzuki cleverly chose folksongs, Baroque dance forms and other tuneful compositions, because he understood that they were accessible to children who didn't have the privilege of growing up with musical sophistication

and he wanted to reach them through his method. I think he would have found my friend's teaching of English very interesting. In their English classes these teenagers of foreign motherlands experience –some for the first time in their lives- what it means to be respected and taken seriously. They are taught, with simple meditative exercises how to relax their minds, the main 'instrument' when studying language and acquire in the process a sense of self worth, without which it's hard to learn anything at all.

As they express themselves through writing journals, stories, haiku, they begin to develop a sense of self. They become empowered, learn about responsibility towards self and others, and so become 'better human beings' as Suzuki used to put it. 'Educating children to be better human beings' was his dream. It was what he wanted to contribute with his 'mother tongue method.' This English teacher has a deep understanding of the spirit of Suzuki. She is the editor of your journal.

Free exam entry for first time applicants!

ABRSM would like to extend an **introductory offer** to all teachers who have not entered candidates for ABRSM exams before.

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GRADUATION

essential information

Next graduation date: May 15 2006

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.

The graduation process involves students as well as their teachers so it is important that the following criteria are known to both parties.

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

Your family NZSI membership fee for 2006 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 listens to your tape and is satisfied with the quality of your recording and performance. The label below should be signed by your teacher to indicate that you have provided them with the opportunity to hear your recording before submitting it.

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

Details on the label should be printed so that they can be easily read, especially your name. This will ensure that your name is correctly recorded on your graduation certificate. Please cut out the label so that it fits the case of your tape and place it inside the case.

If you have any queries, 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	

GRADUATION OCT 2005

congratulations

VIOLIN GRADUATIONS

Level 1

Jack Garmonsway	Robyn Denize
Sophie Coates	Robyn Denize
Jonti Bachelor	Robyn Denize
Louie Tong	Robyn Denize
Ken Tong	Robyn Denize
Nileesha Parbhu	Tania Dyett
Nikita Govind	Tania Dyett
Ruby Whiten	Wendy Hayes
Don Lee	Wendy Hayes
Yeon Choi	Wendy Hayes
Ceo Kwon	Wendy Hayes
Clementina De Ruiter	Wendy Hayes
Jeong-Min Lee	Lorraine Horton
Emma Clucas	Lois McCallum
Victoria Pinturut	Lois McCallum
Nicholas Jongens	Lois McCallum
Zoe Snook	Ruth Hall
Joelle Snook	Ruth Hall
Jessica Chalmers	Ruth Hall
Hannakah Wilson	Ruth Hall
Jodan Townshend	Ruth Hall
Micah Townshend	Ruth Hall
Carissa Sinclair	Ruth Hall
Abby Andrews	Ruth Hall
Michelle Boyd	Marinette Berkeljon
Erica Boyd	Marinette Berkeljon
Shweta Iyer	Lynley Culliford
Ahna Jensen	Lynette Carson
Caroline Anderson	Lynette Carson
Nicholas Berry	Lynette Carson
Hannah Kennedy	Lynette Carson
Hamish Louis	Lynette Carson
Enakshi Chakravorty	Ann Goodbehere

Level 2

Isaac Hoshi	Joachim Neupert
Natasha Dayal	Tania Dyett
Janet Reid	Robyn Denize
Andrew Schmidt	Lois McCallum
Emma Duncan	Ruth Hall
Bianca Hall	Ruth Hall
Jemima Snook	Ruth Hall
Enakshi Chakravorty	Ann Goodbehere

Jessica Kwon
Rima Shenoy
Shruti Iyer
Jonathan Lim
Sian Davis

Level 3

Natalie De Burgh	Winifred Bickerstaff
Melanie Duggan	Lois McCallum
Matthew Prince	Tania Dyett
Rebekah Teo	Heather Miller
Matthew Cook	Lynley Culliford

Level 4

Laura Kennedy	Lois McCallum
Yasmin Walley	Lois McCallum
Zoe Buxton	Lois McCallum
Amy Clucas	Lois McCallum

Level 5

Caitlin Andrew	Ruth Hall
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Level 6

Lydia Harris	Lois McCallum
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PIANO GRADUATIONS

Level 1

Patrick Chamberlain	Marinette Berkeljon
Olivia Chamberlain	Marinette Berkeljon
Clara Whitcombe	Marinette Berkeljon
John Whitcombe	Marinette Berkeljon
Phoebe Sopp	Marinette Berkeljon
Ryah Routhan	Marinette Berkeljon
Rhiannon Woolhouse-Williams	

	Marinette Berkeljon
Haidee Smith-Murcott	Marinette Berkeljon
Courtney Mason	Jan Beck
Phoebe Nowell-Usticke	

	Jan Beck
Stephanie Walker	Barbara Deane
Jia Wen Lam	Bella Gutnik
Lucia Perich	Bella Gutnik

Lynette Carson
Lynley Culliford
Lynley Culliford
Lynley Culliford
Heather Miller

Winifred Bickerstaff
Lois McCallum
Tania Dyett
Heather Miller
Lynley Culliford

Lois McCallum
Lois McCallum
Lois McCallum
Lois McCallum

Ruth Hall

Lois McCallum

Calissa Teiniker

Charlotte-Rose Rennie-Younger

Jonathan Chang

Ben Gailer

Hayley Powell

Taylor Plank

Reuben Lipski

Nicole Foy

Pasquale Orchard

Sesilia Devine

Rebecca Bourne

Mike McPherson

Liam Kelly

Vilia Li

Stefan Hall

Hannah Freeman-Greene

Eric Lu

Thealyssa Ng

Level 2

Phoebe Sparrow
Gabriella Chan
Helena Sowinski
June Cheng
Cherry Yang
Allanah Thomas
Olivia Hanna

Level 3

Cheng Song Lam

Level 4

Kimberley Chan
Jenny Zhang

Grace Nicholson-Symes

Grace Nicholson-Symes

Clare McCormack

Clare McCormack

Clare McCormack

Clare McCormack

Margaret Sime

Margaret Sime

Margaret Sime

Margaret Sime

Margaret Sime

Helena Sowinski

Val Scott

Oylen Moy

Toni May

Hazel Roggen

Hazel Roggen

Hazel Roggen

Jan Beck

Pamela Burdett

Helena Sowinski

Hazel Roggen

Hazel Roggen

Marinette Berkeljon

Grace Nicholson-Symes

Symes

Bella Gutnik

Christine Griffiths

Grace Nicholson-Symes

Symes

FLUTE GRADUATION

Level 2

Catherine Cumpstone Sara Leach

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Teacher Trainer Delegate			
	Stacey Shuck	Ph. (09) 372 9583	ssttdir@pl.net

new zealand Suzuki Institute

branch membership form 2006

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 2006, 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 ☐

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☐ TEACHER/TRAINEE

STUDENT'S NAME

INSTRUMENT

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

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

FEE ENCLOSED:	\$35.00 (FAMILY)	FEEES INCLUDE GST
	\$60.00 (TEACHER)	
	\$50.00 (TEACHER TRAINEE F/T Tertiary)	

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BAY OF PLENTY	J. Reid, PO Box 6121, Brookfield, Tauranga
HAWKE'S BAY	K. Hensman, 63 Kaponga Rd, Havelock North
WELLINGTON	Anna Kozyniak, 45 Matai Rd, Hataitai, Wellington (04 385 1994)
SOUTH ISLAND	E. Rayner, 9 Heathvale Place, Heathcote, Christchurch