

new zealand

# Suzuki Journal

volume 18 no 1 autumn 2007



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# EDITORIAL

## long live parents

Karen Lavie

**A**s a teacher and a parent, I'd like to share some thoughts with you about being a Suzuki parent in this new age, more than 100 years after Suzuki's birth.

My father had a recording of the Bach violin concertos with Yehudi Menuhin. I grew up with it and for a very long time it was the ultimate Bach for me, the recording I took with me on holidays. When I was about eighteen, I heard a concert in Amsterdam by one of the first 'authentic' baroque orchestras. I was blown away by its transparency and dancing lightness and Menuhin's recording soon lay forgotten. Performance practices change all the time, like the spoken language we use to communicate with each other every day. When I visit the country of my mother tongue, I hear people using expressions that didn't exist when I left there twenty odd years ago.

Suzuki's mother tongue method develops like all other tongues. 'Alive is change. No change, you're dead,' Mr Takahashi used to tell me when I studied with him in Matsumoto. Dr Suzuki and Mr Takahashi and other founders were forever looking for new ways to 'raise beautiful souls' through the teaching of their instruments.

The 20<sup>th</sup> century has seen a host of educational movements that are a reflection of the changes in our relationships with our children, families and society. Suzuki discovered and developed his method in Japan in the 1940s and 50s, and obviously our every day reality in western societies in the 21<sup>st</sup> century is very different from that time when Suzuki made his all-important observation that, 'All Japanese children speak Japanese.'

Suzuki was way ahead of his time when he decided that parents were of crucial importance. And he was lucky that he had a chance to prove it. Many mothers in Japan in those days didn't work outside the home and were always there for their children. They thought nothing of arriving for a lesson at 2 pm, sitting patiently watching others until it was their turn at 5 or so, and they took his mantra 'Don't practise on the days you don't eat,' very seriously (although I don't mean to suggest here that they starved their children). In my studio I have many dedicated parents, but I doubt they would be happy if I had this kind of expectations. Like Suzuki in his time, I need to be open to the fact that life circumstances are perpetually changing.

'Alive is change.' What is it that is essential to Suzuki's revolutionary method? And what is it that we can let go of as part of healthy and inevitable change? How can we respond to the demands of this new age without throwing out the Suzuki child with the bathwater? These questions never cease to intrigue me. There are so many answers. Just thinking about them brings me into closer connection with others who, like me, are inspired by the implications of Suzuki's life work. For me there are three corner stones, aspects that make Suzuki Suzuki:

Top of my list for what's indispensable is the notion of mutual respect along all three sides of the Suzuki triangle: between parent, teacher and student, and on which everything else is based.

Next is the idea of listening to recordings. Suzuki didn't call his method 'Mother tongue method' for nothing. Every student (and parent) needs the daily inspiration of musicians who play their instruments with expressive tone, technical perfection and musical sensitivity. This isn't Suzuki 'philosophy'; it's the bottom line of Suzuki every-day reality. If you skip listening, it's hard to develop the fluency and ease and the resulting confidence and joy that are the hallmarks of a Suzuki child.

The third cornerstone is the importance of parents. These three ingredients: respect for all beings, listening to recordings of musicians who are role models, and the active involvement of parents make the Suzuki method something much more far-reaching than just another method of teaching music. Let's not forget that this was Suzuki's expressed goal. He wanted to contribute to a better world through music, not to teach music for its own sake. He was humanitarian first, musician second. Studying Suzuki with your child gives you wonderful opportunities to learn and grow together. Practice time can be a point of focus in often hectic daily schedules. It can remind you of what is important in life and contribute to a family's emotional and spiritual growth.

Music has the power to make you feel connected to others. Yet, during home practice sessions it's not always 'Alle Menschen werden Brüder,' like at the end of Beethoven's last symphony. Parent-child relationships are not without challenges. Children seem to have a desire and need for greater autonomy at a younger age. Practice time can be occasions where buttons get pushed, tantrums triggered and parental guilt kicks in, leaving

parents wondering if it's really worth it.

Fortunately, there are many opportunities in the Suzuki community to share experiences and learn from each other and there are also some very good books. In my own studio of teaching young flute players, there are situations where I choose to sacrifice a little bit of quality for the sake of making a child feel more empowered and family dynamics more relaxed. Sometimes parents aren't able to be involved to the extent that's ideal. They may be unwell, or trying to meet heavy demands to provide, or simply be too preoccupied at that particular time in their lives.

A few years ago a great awareness dawned upon the western world about the potential of human beings and the feats children can achieve with parents' help in music, dance, sport or academic learning. Kindergartens became 'Early Learning Centres' and the idea took hold that early parental involvement was the key to success and happiness in the lives of children. It was an important and necessary development to alert us to the indeed fantastic innate qualities of human beings and inspire us to find constructive ways to help our children discover and express their talents in ways that make them feel good about themselves. Unfortunately, some took it to extremes, which at times caused families to suffer

unhealthy stress in their pursuit of opportunities along with the demands of modern life.

Now, with hindsight, we are in a position to use this discovery to our advantage. We know of the gift we can give to our children, but we've also seen its pitfalls. It's time to walk the middle way: to take our children's abilities seriously and expose them to what we feel is worthwhile; to show commitment in our support; on the other hand to be relaxed and maintain a harmonious environment at home and in our teaching studios.

If in doubt, remember the essence of Suzuki, the core that – I'm sure – will stand the test of time: mutual respect, listening: to music as well as to each other, and seeing and appreciating our children's strengths and talents, including the less obvious ones.

Children don't need their parents to be perfect. They just want to spend time together in activities that allow them to grow in their abilities and emotions. Be organized as well as flexible. Practise every day, but do eat if somehow you don't manage. Have an event each week: an outing, a candle-lit dinner at home, a house concert, a game of pictionary with friends, a picnic in the garden, and celebrate life and all that enhances it.



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# PRESIDENT'S REPORT

Graham McPhail

## creating communities

January is like a refueling month for many Suzuki families and for the 'Suzuki spirit' in New Zealand. We are fortunate that there are many camps that run all over the country, allowing students, parents, and teachers the chance to reconnect and to recharge this part of their lives with enthusiasm and energy for the coming year. Winter workshops also provide a 'top-up' midway through the year. These activities are a significant part of the Suzuki approach and they create a strong point of difference from most traditional approaches to instrumental music teaching. These communal music making opportunities allow students to see and hear other students of all ages and stages and there is no doubt this can be a prime motivating force.

Performance opportunities are vital too and can be so useful in providing short and medium term goals for students to work towards. All branches provide performance opportunities for students during the year and I encourage you make the most of them. In Auckland, for example, there is a 'Suzuki on Sunday' series of concerts (see Auckland branch page for details) and in

Christchurch the Family Concerts series (see the web site - [www.suzuki.org.nz/members/calendarofevents.html](http://www.suzuki.org.nz/members/calendarofevents.html).) As a teacher I always find hearing my students perform incredibly useful. It is so different from the security of the studio space and things can jump out at you and provide valuable goals for action! I'm going to encourage my students to be part of these opportunities this year.

In this column last year I mentioned how significant I think it is that Dr Suzuki envisioned a way of learning music that was integrated with family life and social interaction - creating a community of practice. In this way all students become apprentice musicians, watching and learning from those around them. The emphasis is on learning in a fun, supportive, and nurturing environment. If you are not participating in these sorts of activities, you are not making the most of the Suzuki approach. I encourage you to be involved as often as you can.

Good luck for the New Year. I am going back to school with a positive attitude - having refueled at a couple of camps! I hope you are too.

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# TEACHERS & PARENTS: helping children learn

Jenny Macmillan

**D**o any of you parents think there are things your child's teacher is encouraging you to do that you feel you really do not have time for, or cannot see the point in doing? Perhaps you reckon that other teachers would make different recommendations anyway, so you need not pay attention to what your teacher says?

Much research has been undertaken into how children learn best, and what are the most effective teaching strategies. Although there seem to have been no direct studies into the benefits of Dr Suzuki's teaching methods (certainly in this country), inevitably many researchers have touched on aspects of his ideas.

I recently investigated the effect on pupils of piano teachers' attitudes to parents being involved in the learning process. I interviewed 50 people – 10 teachers, 20 pupils and 20 parents – to ask about their attitudes and experiences. The teachers were members of the European Piano Teachers' Association, so they all had piano teaching qualifications and/or experience, but none was a Suzuki teacher. Many of the results support Dr Suzuki's beliefs, but some may make us pause for thought.

## *Instrumental teachers' attitudes to parental involvement .... at lessons*

Some teachers in my survey encourage parental attendance at lessons and give good reasons for doing so. They report practice is more efficient when supervised and that young pupils cannot adequately communicate to the parent what needs to be practised, so they themselves like to explain it directly to the parent. They believe it is beneficial for parents to see in lessons their children's achievements, challenges, problems and goals. Conversely other teachers, who discourage parental involvement, put forward various convincing arguments for not involving the parent in lessons. They report that parents tend to interfere during lessons, and that parental attendance inhibits the development of an independent pupil-teacher relationship and makes it difficult for children to take responsibility for their own practice.

## *.... and at practices*

Some teachers recognise that the discipline of parental involvement can improve the effectiveness of the practice, and emphasise the enjoyment of parent and child making music together. But those teachers who discourage parental involvement with practice again give good



reasons. They wish children to be independent in their practice, they consider parental interference or over-involvement may be discouraging to the child, and they feel confusion can arise if parents are involved.

## *The benefits of parental involvement*

Although evidence from many researchers, for example by John Sloboda and his colleagues, indicates that parental involvement is beneficial, even crucial, for high achievement on a musical instrument, some teachers whom I interviewed prefer to work on a one-to-one basis with the pupil, with minimum contact with the parent. Even when the parent wishes to be involved, these teachers do their best to exclude the parent. None attempts to show the parent how to assist positively, even though parental involvement is welcomed by those children who have experienced it.

It is evident that teachers in my sample love teaching and seeing the enjoyment and achievement of their pupils. However, many of them are not involving parents, which is widely accepted in general education as good practice for bringing out the best in children (see, for example, the Irish National Teachers' Organisation publication on parental involvement).



### ***Key points to children's enjoyment and achievement***

My study shows that children enjoy their music more if parents have sung to them as babies, if they are frequently taken to live performances, and if the parents now sing or play instruments. The enjoyment and achievement of the teenagers I interviewed relate to the amount siblings play instruments, and the frequency with which they attend live performances.

Certain signs of enjoyment suggest that, while of less immediate effect on the enjoyment and achievement of children at primary school, they may be important to encourage at an early age so pupils enjoy music and achieve highly as teenagers. These include developing a good practice routine, playing music not set by the teacher, playing for pleasure, and listening to music, especially classical. Conversely, it is possible that children who are already enjoying their music-making and are achieving well, will be motivated to do these things. Those children who themselves chose to start learning the piano, and who began lessons at an early age, also tend to enjoy making music and achieve well.

Other aspects may affect pupil enjoyment and achievement. Points noted by the teachers I

interviewed include the teacher's relationship with the pupil, the benefit of pupils' concerts, and the fact that enjoyment may be dependent on making progress and progress dependent on enjoyment. Points noted by the children include the parent attending lessons, playing duets with their teacher or parent, hearing the improvement in pieces after practising them and being able to master each piece, messing around at the piano, and liking their teacher. Points noted by the parents include the teachers' encouragement, parental interest in their child's music-making, the parent assisting at practice, and the parent playing alongside the child or playing duets with the child.

I believe most Suzuki parents and teachers score highly in most of these areas. However, some interesting issues are raised.

### ***My own experience of involving parents***

Teachers' concerns about parents interfering in lessons are not borne out in my own experience. Very few of my

Suzuki parents ever 'interfere' during lessons – most of them are very well-behaved(!), sit quietly, pay attention, and make notes for home practice. I personally do not feel that 'parental attendance inhibits the development of an independent pupil-teacher relationship'. While some of my pupils are very quiet in their lessons, others are rather lively and talkative, according to their personalities. I hope the ideas of parental interference or over-involvement being discouraging, or confusion arising if parents are involved in practice do not apply to your Suzuki group. Communication is important

here, and I think the Suzuki approach encourages regular communication between parent, teacher and child.



The point made by some teachers that 'parental attendance ... makes it difficult for children to take responsibility for their own practice' is worth considering carefully. I actually do not want three, four, five and six year olds to be responsible for their own practice. I very much rely on my Suzuki parents to create a good practice routine. But, on the other hand, most 15 and 16 year olds do need to take responsibility for their own practice. Developing from one state to the other requires careful nurturing. It will be different in every family and with each child within the

family. There are no simple guidelines. It is a matter of all of us carefully feeling our way, being aware that we need to help each child progress as smoothly as possible from one state to the other. If parents let go too early, the discipline of practice disintegrates, progress slows down, and children lose interest. Every so often we need to experiment with the child taking responsibility for an area of practice – be it review, or scales, or sight-reading, or whatever – but with the parent being ready to return and assist if the child is not yet ready to become independent. I particularly welcome parents raising this issue with me on a regular basis, either in lesson or by email. They are the ones who know the situation at home, and can best inform me.

### ***How parents can help***

I think we all know the enjoyment of making music together, whether singing in a choir, playing in an orchestra or small group, playing duets, or just playing one hand on the piano while someone else plays the other. Most Suzuki parents do lots of it with their children – now



you can have even more fun in the confident knowledge that it is beneficial! Also, sing to your babies and young children as much as possible, and/or play an instrument when your children are around. Listen daily to plenty of classical music as well as to recordings of the Suzuki repertoire.

How often do you take your children to live performances? I know it can be difficult to locate suitable events. Ask your teacher and look on the internet for local events, and attend local, regional and national Suzuki concerts. Perhaps one parent can organise a group booking for several families.

Two things are difficult (impossible?) to encourage: playing music not set by the teacher and playing for pleasure. You obviously cannot instruct your children to go and play their instrument for pleasure. On the other hand if they doodle for a few moments you can express your pleasure (but do not be too obvious about it with teenagers!). Or if, during your practice together, your children start to enjoy making up their own music, let them do that and encourage them to develop their own ideas at their instrument. Obviously, if this just becomes a diversionary tactic, you have to limit it to some extent, eg make it a reward after some good practice on something specific, or perhaps you could accommodate it more on a Saturday, or another day when you can be more relaxed about time.

Two more key features of children's enjoyment and achievement, which are apparent in other research studies (such as Susie O'Neill's *Young People and Music Participation Project*), are learning other instruments and playing in groups. If your children are aged seven or eight, do encourage them to start another instrument. If they are older, and have already started and stopped another instrument, encourage them to start a different one – one instrument or teacher may suit a child better than another one. And if they are already playing another instrument, encourage them to join a group – an orchestra or band. And encourage all children to sing in choirs. In summary, my research findings and my experience as a Suzuki teacher suggest that parents should:

- Sing to child from birth onwards (and even before!)

- Listen to music, especially classical
- Take child to lessons from an early age
- Attend child's lessons
- Develop a good practice routine
- Assist at practice
- Play alongside child and/or play duets
- Encourage child to play music not set by teacher – to play for pleasure
- Encourage child to learn second instrument
- Encourage child to join choir or instrumental ensemble
- Themselves play instruments or sing
- Take child to live performances

The views in this article were gathered from teachers and parents who are not part of the Suzuki fraternity. They are the opinions of conventional piano teachers, pupils and their parents, and other researchers. Although these findings will not come as a surprise to those involved in the Suzuki approach, it seems to me essential that we examine and re-examine the benefits of the Suzuki philosophy.

*Jenny Macmillan is a fully qualified Suzuki piano teacher with a thriving practice in Cambridge, England, and is also a BSI instructor. She was recently awarded a distinction for her MA in Psychology for Musicians in which she studied, amongst other topics, teachers' attitudes to parental involvement. Longer articles on this and other topics appear on her website: [www.jennymacmillan.co.uk](http://www.jennymacmillan.co.uk)*

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# CELLO PAGE

Sally-Anne Brown

## tone, tone, tone

In January I attended two fantastic Suzuki events, which have given me so much inspiration and admiration for the method, that I cannot wait to keep spreading Dr. Suzuki's vision through my cello teaching.

The first event was the Sydney Suzuki Conference, which I attended as a teacher and an observer. There were so many wonderful teachers there it was impossible to see them all. A definite highlight for me was observing Mr. Kobayashi (violin) and Mr. Nakajima (cello) from Japan and Yasuki Nakamura (violin) and Haruo Goto (violin) from Sydney.

Their teaching style gets across the true essence of the Suzuki Philosophy in a very gentle and always encouraging way. It is not only their understanding of Japanese culture, but also their years of experience and dedication that permeates their teaching. The main focus of their lessons is TONE, TONE, TONE. I am inspired to improve my own tone through more self critical aural awareness as well as developing keener listening skills in my students and parents.

After all Music is all about How It Sounds!

The second event was the Rotorua Summer Camp. Although this camp is 24/7 for me – as teacher, friend, mum and teacher-trainer - I was again inspired immensely by the presence of Yasuki Nakamura, Haruo Goto and Takao Mizushima.

I have come to realise that these great Japanese teachers have taken onboard the Suzuki Philosophy as a way of life. We don't need to just observe such teachers, but to be friends with them is an inspiration in itself.

### Listening Tip:

Buy or borrow (from the library, friends or teachers) CDs of great cellists.

Here are some suggestions:

*Suites for Solo Cello* by Bach – played by Peter Wispelway (The first suite is learnt in book 8).

*A Lasting Impression* – a compilation CD played by Jacqueline du Pre (she is playing many famous pieces eg, *The Swan*, *Sicilienne*, *Fauré Élégie*)

Yo-Yo Ma playing *Great Cello Concertos* – Dvorák,



Haydn, Elgar, Saint Saëns, Schumann (Saint Saens and Elgar are after Book 10).

### **Book Parties**

The following students have completed book parties over summer:

Sophie Allen	Book 1
Juliet Anderson	Book 1
Phoebe Anderson	Book 1
Camille Rees	Book 1
Kirsty Wilson	Book 1
Jonathan Shue	Book 1 & 2
Lorin Threlkeld	Book 1 & 2
Mary Peirse-O'Byrne	Book 1 & 2
Louis Sargent	Book 1 & 2
Nicolas Trounson	Book 1 & 2
Lucy Ketel	Book 2
Lizzie Snow	Book 2
Rachael Monkhouse	Book 2
Emma Kelman	Book 4
Sophie Faber	Book 4
Robbie Drage	Book 6
Charlotte Ketel	Book 6
Ines Ivanovic	Book 7
Aaron Khor	Book 7
Helen Tibbles	Book 8

### **Teenage Cello Training Programme**

The following students have completed stage 2:

Anna-Marie Alloway, Toby Webster, Helen Tibbles, Martha Read, Joshua Jordan.





## PARENTS' IMPRESSIONS: delight in the damp

This was our fourth Rotorua camp. 4 ½ out of 5 days of rain didn't dampen our appreciation of such a high calibre of tutors, our enjoyment of their rapport with our children, our delight in the combined performances of the students, and our pleasure at seeing the growth and development of so many over the past year in both stature and ability. These all served to confirm to us the value of Dr Suzuki's methods and the path we embarked on some years ago. It was great to renew old friendships and to make new ones. We did feel sorry for the tenters with the moist conditions but all enjoyed another great and inspirational camp. Our gratitude again needs to be expressed for all the efforts of the organisers, tutors and helpers.

Uwe Balzat – Dad of a few.

### *Rotorua in the Rain*

camp camp wonderful camp  
nothing quite like it for feeling so damp  
umbrellas and rain coats and children in hats  
all smelly and looking like little drowned rats  
but music to die for and laughter did reign  
whilst amazing teachers inspired children again  
concertos, sonatas and ol' Judas Mac  
brought memories and nostalgia all flooding back  
there's living together and making it work  
there's eating and drinking and jobs not to shirk  
and the weather doesn't matter let it sunshine or rain  
come 2008 - we'll do it all again!

*Anita - Cello Mum from Tauranga*



# YOUR CAMP STORIES

**I**n the holidays I went to the music camp. It was very wet but we made beautiful music. I really loved playing with the big girls and hope that one day I will be as good as them. I loved playing in the ensemble group and sharing my music with Liberty. I thought the teachers were kind and very good story tellers. If I couldn't play a song, I got to sit in the front row and have a cup of tea. It wasn't real tea though. I am excited now to show my teacher the things I learnt at music camp.

by Grace Mckenzie aged 6 (Hamilton Branch).

Grace's mother adds: When I asked Grace which stories she was meaning, she said the one she remembered the most was of the story behind the two Grenadiers and how the soldiers in France had to march to another country and they had no shoes and no food and that this song is actually a really sad song. Lois McCallum got them to play the song with a really sad feel after explaining this.

**T**his year's camp was the second time for me to join with Suzuki tutors and friends at Willow Park. When I first got there, I was really excited to play at violin camp because I was now a book 3 person. I discovered Val Thorburn at the dining table and said hi! I was very pleased to see her again at camp. Last year she had taught me lots of things with different ideas. It was so fun! Of course I enjoyed this time again except for the bug that went around camp making nearly everybody sick (some survived like Graham). We kids thought it was food poisoning and the adults thought it was a bug. (yeah, go on the chef's side). Ooh I didn't feel too good...

On the first night we had a play-in at the hall and getting to know each other with mini games called 'Icebreakers' with Annabel Harrison and also we had a concert by Lara Hall. Her violin playing was very impressive and her sound was so different, her music was like a story. After camp I read about Lara Hall from a Suzuki Journal. She is our Suzuki ambassador and she has had many experiences and she is teaching at Waikato University this year. I think she is genius.

On Tuesday it was Concerto Experience for the above book 4 people, the tutors, and teacher trainees playing concerto music. I didn't see them practise together, but they made a wonderful sound. On Thursday after dinner we had a Crazy Concert. It was a bit funny like the skits Star Wars Episode 2 and run over the cow on a train. [sic]. There were some tunes on the bagpipes, Val played violin for her husband, Mr. Thorburn played guitar and sang some Scottish tunes. The song Oasis was played on electric guitar by Oliver and his sisters, Charlotte and Emma.

There were also a number of vehicles from the camp garage that kids could play on. There were green machines, blue machines, swing trolleys, and gopeds. They all made us excited to ride on them when we had spare time.

It was a great fun camp with kind people so you could make many good friends easily. In Suzuki everybody



Mathew and his friend Ethan

cooperates to make beautiful music. It's great to listen and learn more things and how to play better.

I hope the next camp will be as fun and exciting as this year! (except for the bug!) Mathew Yang.



**H**i I'm Jim, I'm 14 and I've been going to Suzuki camp in Rotorua since forever with my sisters who play the cello. My main instrument is classical guitar so I've never really joined in much before. At the end of 2005 I decided to learn the viola, so I could play in *Petra Musica* with Victoria Brown. I go to St Peter's in Cambridge; our orchestra and string group is really advanced. I had some twinkling lessons with Mrs Polglase in Hamilton, and then joined in at camp for the first time last year. My teacher was Toni Robson from Melbourne; she makes playing viola cool and really fun. I've never learnt the violin or the cello, so it's been a tough year, and sometimes I thought I wasn't getting anywhere. But Mrs Polglase is a good teacher and she has helped me to work hard at technique.

This year Suzuki Camp was a lot better for me. I got to join in the group lessons and play with the viola ensemble. I had lessons with other teachers as well, and learnt different things from them. Haruo Goto was really surprised when I told him I had never learnt violin: most viola players have already learned the violin. I am half-way through Book 1 and sometimes I feel a bit a bit embarrassed because the little kids are more advanced than me on the violin. But I really enjoyed camp and I got lots of experience playing in front of other people; it was good when people told me I played well. I liked meeting the teachers who are all talented musicians as well as good teachers. I really enjoyed having fun making music with the others.

Jim Cameron.

**T**his year it was my 2<sup>nd</sup> Suzuki summer camp. Last year we stayed in the dormitories, but this year we hired a caravan and camped next to my cousins from Alexandra and my friend Cameron from Nelson. My brother and I play the piano, my cousins play the violin and piano, and Cameron plays the flute.

The best part was the evening concerts. One night the Copenhagen Chamber Ensemble played. They were traveling around NZ. They had an oboe, flute, violin, cello and even a harpsichord that fitted into a box on wheels.

Our lessons went from 8.30am till 1pm. There were concerts and practices in the afternoon but also lots of free time. On rainy days we went to the inside pool in Oamaru. On sunny days we went to look for penguins, explored the historic town where you can go on horse and cart rides or went to the limestone quarry. On the last day we had a fire on the beach and cooked marshmallows.

On the last night we had a fun concert. We did a skit with my cousins called 'Funny News Report.' One Violin tutor had changed all his strings around and played a Minuet. He asked other tutors to play and they couldn't! It was really funny. It all ended too soon. I can't wait till next year.

Tim McCarthy.

### *Simon, the Unicycle Chap and his Viola Rap*

Viola is cool, viola is sweet,  
Viola is the instrument for tapping to the beat.

It is bigger than a violin,  
It has one lower string,  
It has a longer bow that makes the strings ring.

Viola has a deep tone and sometimes likes to groan,  
Viola sounds rich as it has a lower pitch.

It is not essential, but an added credential,  
Perhaps even fickle, you need to ride a unicycle,

To come and play viola; well you need to go and tell,  
Others to join our group and become an awesome troupe.

Simon Miles (10)  
Hamilton





# YOUR CAMP POEMS

## **The Worst Camp Ever (NOT!)**

We started off with a great 'play-in'  
The songs we played were of great stimulation

Pieces so hard they made you wrinkle  
And pieces for everyone, just like Twinkle.

We were in 'J' for tutorial sessions  
We had lots of fun, they were really great lessons.

Haruo, Yasuki, Toni and Kim  
Were the violin tutors that were scary and grim (NOT!)

One of the highlights was the concerto night  
Mendelssohn went so fast it gave us a fright.

The orchestra consisted of teachers, great!  
Even Toni Robson – 'G'day mate!'

There were many ensembles, in fact there were seven  
We sounded so bad, like a car that was revvin' (NOT!)

We were in advanced group, led by Toni  
She was so funny we never got groany!

The advanced concert was a challenge for us  
Some of us got nervous and started to fuss!

But afterwards we felt so happy  
We went on a high and got all flappy!

The fun concert this year was the best  
All due to Toni, our Aussie guest

There was a special massager, known as Sven  
He was actually Haruo, but we didn't know back then.  
(NOT!)

When the play-out came we were filled with grief  
We knew we'd never taste yet another camp beef!

We asked Takao and Yasuki to make an arrangement  
We played Scherzo with the cellos – just for entertain-  
ment!

All our suitcases we had to heave  
As it was now, sadly, time to leave.

We laughed and played and ate our fill  
With absolutely NO contributions from Trudi and Bill!  
(NOT!!!)

## **The End (finally)**

*Rotorua Suzuki Summer Camp 2007  
Hilary Hayes and Holly Wang  
Violinists – Hamilton*



## **Flute**

Piping snoot  
Tooting  
Root  
Amongst the chords  
And the rhythm  
Overlord  
Soar, come on  
Call us  
Deep to deep  
Higher, finer  
You're so sweet

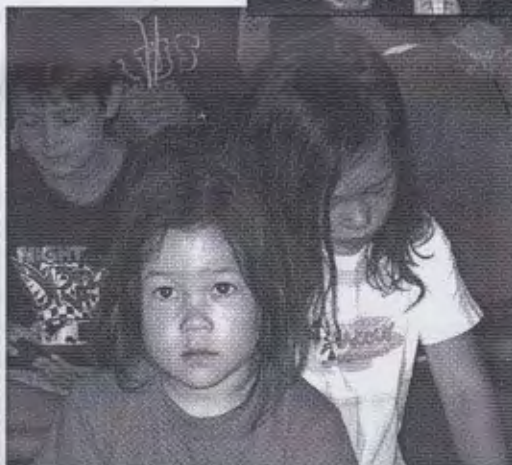
*Heidi Heslip*



## A-Zof Camp

### Amazing Musicians

Bill Miles  
Cello  
D String  
Ensembles  
Fun Concert  
Group lessons  
Harua Goto  
Intonation  
Joachim Neupert  
Kim Bishop  
Learning with Love  
Music games  
Notes  
Orchestra  
Piano Accompanists  
Quick Learners  
Rotorua  
Suzuki  
Tonalization  
Useful Umbrellas  
Violin/Viola  
Wind Instruments  
eXcellent  
Yasuki Nakamura  
Zooming Fiocco *Allegro*



### Violin

Sharp and clean and clear  
Angles, planes and steel  
Sympathetic  
I feel  
Breathing in the room  
Whispered love notes  
Random weavings  
Silk  
Hued dreamings  
You're the loom

*Heidi Heslip*

*Harry Wang and Amelia Hayes, Rotorua Suzuki Camp 2007*



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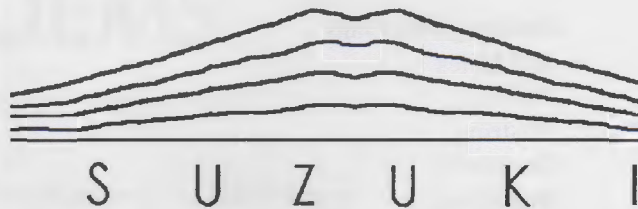
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# BRANCH NEWS

## auckland



Happy New Year to all our branch members. We hope you had a great summer and managed to attend a Suzuki camp somewhere in New Zealand or overseas.

### Dates for 2007

Please note the date for our grand **Annual Concert date is 24th June**.

### Piano Repertoire will be:

Book 1 - Allegro (with Duet)

Book 2 - Romance

Book 3 - Ecossaise

Book 4 - Gigue

Sonata op 6, D major, 2nd movt - Beethoven. This is a duet: pairs should audition together if possible.

Concerto -no. 2 in Bb major, 3rd movt - Beethoven

Audition tapes/CDs to be sent to Eileen Moy, 11 Torrance St, Epsom by 25th May, 2007. Tapes must be labeled with student's name, age, address, e-mail, phone number and teacher's name and phone number. All students must be current members of NZSI. Any queries please contact Eileen at [oylmoy@xtra.co.nz](mailto:oylmoy@xtra.co.nz)

Rehearsals will be on the 9th, 16th and 23<sup>rd</sup> of June. Times will be confirmed at a later date.

The **Violin** repertoire will be chosen from this list, according to numbers registered at closing date.

Volume 7: Mozart Minuet, Volume 6: Fiocco Allegro, Volume 5: German Dance, Volume 4: Concerto in A Minor – Vivaldi, Volume 3: Gavotte by Martini or Gavotte by Becker, Volume 2: Bourree by Handel or Minuet in G by Beethoven, Volume 1: All.

The Advanced Piece will be advised at a later date.

**Auckland Workshop 2007** (cello, flute, guitar, piano, violin, viola, violin).

This will be held in October, 2<sup>nd</sup> to the 4th, following on from the NZSI Teacher Conference.

### Auckland Teacher Professional Development 2007

March 11 and July 29, St Cuthbert's College Music Department, 3.00-5.00.

In the first session Graham McPhail will share the findings of his research into one-to-one violin teaching con-

ducted last year, including research on effective feedback and the use of teaching 'modes'.

### Suzuki on Sundays 2007

**Term 1 April 1<sup>st</sup>**, Term 3 August 26, and Term 4 October 28. All at 3pm. These informal concerts provide an opportunity to perform a review piece or other polished pieces in a friendly environment. Refreshments provided after the concert. Contact Mary Watson on 8288387 to register. Open to all Branch Members \$5.

**Suzuki Parent Evening** with a Suzuki Teacher Panel to answer all your questions and to inspire you for the year ahead! Tuesday March 6th, 7.30pm, St Cuthbert's College, Music Centre (library open from 7.00pm). Enquiries for parent activities to Jackie Argyle (624 6248 or [jackie.argyle@xtra.co.nz](mailto:jackie.argyle@xtra.co.nz)) or Natalie Greenly (524 4394 or [nat.jim@xtra.co.nz](mailto:nat.jim@xtra.co.nz))

### Auckland Branch Library

Any issues since August are now due. Please return by post to Graham McPhail at 49B Wainui Ave, Pt Chevalier or to Suzuki Library Returns Box outside the music office in the Music Centre, St Cuthbert's College.

### Non-Branch Events

### SUZUKI VIOLIN GROUP LESSONS

Saturday Group lessons open to all Suzuki violin students.

Book 1-3 3.30-4.30pm

Book 4 + 4.30-5.30pm

### Dates:

March 3, 10, 24, 31

April 28

May 12, 19, 26

June 9 16\* (concert)

**Where:** St Cuthbert's College, Music Department

**Tutors:** Annabel Harrison, Emma Fetherston and more

**Price:** \$10 per class or \$90 for all 10 up front

For more information, or to register interest, please email Annabel at [annabel.violin@yahoo.co.nz](mailto:annabel.violin@yahoo.co.nz), or ph (09) 362 0029, 021 181 2043.



# BRANCH NEWS

## wellington

The sound of Irish Fiddle music was too much for the residents of Masterton last month and the Noise Abatement Officer visited St Matthew's College where families and friends were celebrating after the final Public Concert of Wellington's Summer Camp. Families were literally dancing on the lawn under the stars when a slightly embarrassed official arrived and requested that we close down for the night as the neighbours had complained. But 10.45pm was too early for us, so we compromised and carried on without the amplifiers!

Every year we wonder how we will improve on the previous year's camp and this year will obviously be no different. We had our largest ever camp with 96 violin students and 36 piano students. No matter where you went on the school grounds, you heard music – people practising, master classes, groups or ensembles. The hot, sunny weather meant that everyone was outside as much as possible, from having morning and afternoon tea under the trees to spending time at the pool. The teenagers worked hard all day and inspired us with their

playing in the senior recitals. The newcomers learned that camp is more than just the children making music. The only grumbles heard were from children who had to temporarily abandon their bikes for their violins and pianos, and even those didn't last very long.

So what are we going to do for our next camp to make it even better? We'll have to work on that.

Cathy Drummond Chairperson.

### WANTED

Old Suzuki journals, from New Zealand, Australia or America. All donations kindly received to: N Wooding, 12 Patricia Place, Harewood, Christchurch.

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# BRANCH NEWS

## bay of plenty & hamilton

Many BOP members attended either the Auckland and Rotorua Summer Camps so they have had great fun and kept up their instrument playing over the holidays. Those students are always able to get full value from their first few lessons of term rather than trying to regain playing stamina and remember notes.

Ricky Balfour of BOP went to Rotorua Camp for the first time and this is part of his camp journal:

At the violin camp, I improved on my music reading, my notes, my bowing and my dynamics. At the camp we did lots of concerts and one fun concert. It was real fun. At the camp, the meals were, for breakfast, cereal, bread and porridge. For lunch, a bun, some salad, ham and some cheese. For dinner: beef, rice, vegetables and chilli.

In the concerts, the big kids showed us the correct posture by playing very complicated songs. They didn't need to talk to us because we just watched how good they played.

Now I will tell you about what I thought about the teachers. First Lois McCallum. I thought she was really a good teacher because she made lots of jokes in class and she made the music easier when she taught us how to do the notes. Yasuki Nakamura was a good teacher because he showed us how to do the bowing correctly. He blue-tacked one coin on all our bows to make it feel more comfortable but it made the bow a little heavier to hold. Last but not least, Kim Bishop, she made the notes sound exactly like hers and made the song sound correct.

Thank you Robyn for letting me play this instrument and thank you Mum and Dad for taking me to the violin camp.

We **desperately need a branch secretary**. Can you assist with occasional newsletters and taking minutes about five times a year? Most messages are emailed to all members. Please contact our Chairman, Tracy Dixon on 576 6536.

**Our Membership Fees are due now!** Please post your cheque for \$45 and complete the Membership form at the back of the Suzuki Journal and post **ASAP** to our branch Treasurer: Rex Hewlett, 656 Kaitemako Rd, RD Welcome Bay, Tauranga.  
hewletttr@netsmart.net.nz

Here are some 2007 dates for BOP members to save on their calendars. Please note that the Annual Concert is in May and on a **Friday** night. See your teacher about your instrument's rehearsal time. Violins have loads of warning about group lesson dates so we expect attendance. All rehearsals **and the Annual Concert** are at the Wesley Church, 13th Ave.

Friday February 9 4-5.30pm	Violin Group Lesson
Friday March 2 4-5.30pm	Violin Group Lesson
Friday March 30 4-5.30pm	Violin Group Lesson
Friday April 27 4-5.30pm	Violin Group Lesson
Friday May 4 4-7pm	<b>Rehearsal for Annual Concert,</b>
Friday May 18 4-7pm	<b>Rehearsal for Annual Concert,</b>
Friday May 25 4-9pm	<b>Annual Concert</b>
Friday June 22 4-5.30pm	Violin Group Lesson
Friday July 20 4-5.30pm	Violin Group Lesson
Friday August 17 4-5.30pm	Violin Group Lesson
Friday Sept 14 4-5.30pm	Violin Group Lesson
Friday Oct 12 4-5.30pm	Violin Group Lesson
Friday Nov 9 4-5.30pm	Violin Group Lesson

### Hamilton Branch Winter Workshop – 5-8 July - Hamilton

2008 Summer Camp - Rotorua - 10th to 15th January

Group lessons dates for term 1 (violin/viola/cello) for Hamilton Branch members will be posted on the website.



### Important Dates:

#### Family Concerts 2007

3 March **19 May** 1 September

Where: Fendalton Community Centre

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

#### Contacts:

Lois McCallum (Musical Director) 352 7769

Jenni Blyleven (Co-ordinator) 3381668

Phillipa Hay (Teenage Programme) 328 7771

available at Family Concerts, Camps and Workshops.

#### Cello

A reminder that Therese Ahlers is teaching Cello and can be contacted on (03) 3518779.

#### Coming Events:

1-4 July: The South Island Winter Workshop at Christchurch Boys' High School in conjunction with the NZSSSO Course. Registration forms downloadable from the web site from early March or from your teacher.

#### Library

The South Island Branch is happy to announce that a resource of books has been purchased for loan within the South Island Suzuki community. These books are now

9-13 July Flute Workshop in Nelson. More details in the next journal or from Sara Leach (03) 5488695.

# 2006 GRADUATIONS congratulations

The graduation dates for 2007 are 15 May and 15 October. The next issue of the Journal will contain a reprint of essential information for applying for graduation. Details of the requirements can be found in volume 17 no 3 Spring 2006 issue of the Journal.

## VIOLIN GRADUATIONS OCTOBER 2006

### Level 1

Griffin Lilley	Lynley Culliford
Nicole Bares	Lynley Culliford
Lisa Fink	Lynley Culliford
Andrew Kelly	Lynley Culliford
Sophie Liew	Lynley Culliford
Jonathan Craig	Lynley Culliford
Zarina Peries	Lynley Culliford
Srimoyee Chakravorty	Ann Goodbehere
Marena Salerno Collins	Mary Taylor
Tessa White	Marinette Berkeljon
Logan Holden-Boddy	Marinette Berkeljon
Josh Morgan	Marinette Berkeljon
Yu Nakamura	Lois McCallum
Jean Hur	Lois McCallum
Robin Weston-Salzer	Lois McCallum
Anno Sugie	Lois McCallum
Benjamin Schmidt	Lois McCallum
Jonathan Schmidt	Lois McCallum
Victoria Hay	Nicola Smith

### Level 2

Stephanie Lamborn	Heather Miller
Timothy Mitchell	Heather Miller
Hayden Nickel	Heather Miller
Rosa Yates	Lynley Culliford
Shweta Iyer	Lynley Culliford
Vincent Brockerhoff	Lois McCallum
Claudia Kent	Lois McCallum
Sarah Brennan	Marinette Berkeljon
Erica Boyd	Marinette Berkeljon

### Level 3

Oliver Pooke	Heather Miller
Enakshi Chakravorty	Ann Goodbehere
Rima Shenoy	Lynley Culliford
Jonathan Lim	Lynley Culliford
Shruti Iyer	Lynley Culliford
Sarah Cornes	Winifred Bickerstaff
Rebecca Chapman	Lois McCallum
Amanda Kennedy	Lois McCallum
Isaac Shatford	Lois McCallum
Caitlin Yee	Lois McCallum
Andrew Schmidt	Lois McCallum

### Level 4

Sarah Kelman	Graham McPhail
--------------	----------------



Level 5	
Rosie Searle	Graham McPhail
Edward Linscott	Lois McCallum
Lorenz Weston-Salzer	Lois McCallum
Zoe Buxton	Lois McCallum
Laura May	Lois McCallum

Level 6	
Greta Talbot-Jones	Lois McCallum
Angela Yoo	Lois McCallum
Andrew Yee	Lois McCallum

### PIANO GRADUATIONS.

There were some very impressive performances in the October Piano Graduations and I felt the overall standard had improved. Lack of fluency in some of the playing still disturbs me. Dr. Suzuki's philosophy clearly presents students with all the guidelines to achieve a musical, rhythmic performance: regular listening to the recordings, constant reviewing of previous repertoire, recording your graduation piece only when your music is thoroughly learned - not rushed through at the last moment!

It is great to receive so many Level 1 Graduations, but it is of concern that so many of these large numbers do not carry on to the next Levels. The percentage who reach Level 4 is very low and seldom do we see any names for Level 5 and above. Congratulations to all. Margaret Crawshaw.

Level 1	
Rita Li	Bella Gutnik
Zachary Ogilvy	Judith Cook
Sarah Fouhy	Clare McCormack
Sarah Stanaway	Clare McCormack
Jeremy Mitchell	Pam Burdett
Alexander Ducat	Elizabeth Lau
Rebecca Holland	Eileen Moy
Charlotte Millar	Eileen Moy
Georgia Cunningham	Eileen Moy
Nikita Macauley	Eileen Moy
Grace Stevens	Eileen Moy
Natasha Paul	Eileen Moy
Zeyu Chen	Eileen Moy
Samuel Broome	Jan Beck

Emily Maunder	Jan Beck
Tobias Tedjamukti	Jan Beck
Georgia Surie	Deborah Hodge
Timothy McCarthy	Deborah Hodge
Sarah Browne	Deborah Hodge
Francesca Sylvester	Deborah Hodge
Navare Coumbe Jacobs	Marinette Berkeljon
Remy Rae	Marinette Berkeljon
Renee Fleming-White	Marinette Berkeljon
Hazel Whitcombe	Marinette Berkeljon
Todd Magner	Marinette Berkeljon
Yanni Cowie	Val Scott
Kathryn Berg	Toni May
Maike Martini	Pamela Hancox
Timothy Mitchell	Margaret Sime
Amy Mollison	Adrienne McCarthy
Scott McDonald	Fleur Chee
Pearl Hindley	Daphne Stevens
Nathan Murray	Rosemary Hardy
Grace Easton	Hazel Roggen
Angela Pan	Hazel Roggen

Level 2	
Annabel Standidge	Eileen Moy
Vilia Li	Eileen Moy
Timothy Stanton	Elizabeth Lau
Jonathan Muljadi	Bella Gutnik
Tessa Manning	Clare McCormack
Olivia Chamberlain	Marinette Berkeljon
Natalie Hodge	Jane Doig
Liam Kelly	Val Scott
Jessie Easton	Hazel Roggen
Angela Robb	Hazel Roggen
May Cheng	Hazel Roggen
Melissa Wang	Hazel Roggen

Level 3	
Timothy Bilton	Daphne Stevens

### FLUTE GRADUATIONS OCTOBER 2006

Level 1	
Petra Robertson-Burns	Sara Leach
Renee Carver	Sara Leach
Milena Janke	Sara Leach

### GOODS FOR SALE

Eight small violins, complete with bows and cases: seven different sizes.  
 One Roland piano keyboard.  
 One Yamaha organ.  
 One Brother keyboard.  
 One Casio keyboard.  
 One piano stool. One organ stool.  
 Two stacker stools.  
 Three flutes. Recorders.  
 Two music stands.  
 Two revolving office chairs.  
 Twelve wooden folding-chairs.

### PLEASE CONTACT

Maida Bousfield email: [maidabousfield@callplus.net.nz](mailto:maidabousfield@callplus.net.nz)  
 Phone/Fax: 09 6264413



# ALIVE AND WELL in sydney

Margaret Crawshaw &  
Natalie Jones

In late October, I was invited to attend the annual Suzuki Graduation Concert and other functions to meet the International Suzuki Board on their first visit to Australia.

A Cocktail Party on the Saturday night enabled Teachers to meet the Board members and to enjoy the music provided by young Suzuki students who had been selected for a very special visit to Shanghai. Nada Brissenden introduced the performers and spoke of her visit to Shanghai where she met members of the Conservatory and discovered they had an interest in Suzuki teaching. This resulted in an arrangement for the exchange of groups of music students between the two cities. The music was delightful as was the opportunity to talk informally with our overseas colleagues and to catch up with many friends. I also had a bonus which was a ticket to the Concert being held in the main Hall to hear a stunning performance of the Faure Requiem.

Sunday was a very big day. The Gala Graduation Concert was held in the enormous Events Centre in central Sydney and attracted a huge audience. I was impressed with the number of children performing and their high standard of technique and musicianship as well

as the organisation achieved by the careful preparation of the Teachers and Parents over many months. I had been intrigued to hear that eight grand pianos would be used simultaneously for a number of items. I was somewhat sceptical as to whether this was a good idea! However, my congratulations must go to the children, Teachers and Parents for the time and effort that resulted in some very polished performances, particularly the Bach Minuet (Level 1), the later Gigue (Partita) and also the innovative use of percussion instruments with the Mozart *Alla Turca*. The seniors gave a stunning performance of the Jamaican Rhumba by Arthur Benjamin. For the first time ever, forty pianists performed at a Graduation Concert. Other pianists joined the large Choir and there was an orchestra which provided accompaniments to Concertos for violins, cellos and flutes. For the usual Suzuki Finale we had to wait until all the 'Twinklers' joined the already huge mass of performers. I was amazed at the large number of these small children.

What a wonderful memorial to Suzuki's vision of education and what a joy to see so many young people enjoying making music together. It is a shame that the Media do not give the same space to reporting such constructive activities as they do to those who chose guns.

On the 3<sup>rd</sup> of January, two fellow Suzuki violin students, Laura and Lydia, and I departed from cold, rainy Christchurch, bound for the International Suzuki conference in Sydney.

This was held at the Sydney campus of the University of New South Wales. We stayed on-site at Shalom College, which had some interesting rules according to the Jewish kosher requirements (don't mention the pizza brought back to our rooms).

Being veterans of New Zealand Suzuki summer camps, we thought we knew what to expect. However, we soon discovered that this was not the case. The number of registered players was astounding and we found that we were mixing with many different cultures.

Classes were also very different. Every morning we had a play-in, with around 40 students; a tutorial, which contained a smaller group of students who were at the same level as us, and chamber orchestra, where, because of the viola shortage, Lydia and I gained a new apprecia-

tion of just how much violas put up with. We also had a memorable class devoted entirely to tonalisation, taught by Mrs Suzuki (the niece of Dr Suzuki). After our morning classes, we had the whole afternoon free to 'practise' assiduously for our lessons the next day. 'Practice', in this instance, meant go shopping, sightseeing, swimming at Bondi beach, and trying to push music to the very backs of our minds. However, the Mendelssohn concerto (level 10) which was being played by at least 30 senior violin students was a hard tune to forget. We did make sure we were always back in time for the evening concerts, which were a major highlight of the conference. I especially enjoyed American cellist Amy Sue Barston's performance at the Faculty concert, and it was inspiring to see students as young as twelve playing incredibly difficult pieces at the Gala Concert.

Overall, this conference was very inspiring and motivating. I learnt heaps and I would recommend it to anyone looking for an alternative to their normal summer camp.

Natalie Jones (15)



Level 5	
Rosie Searle	Graham McPhail
Edward Linscott	Lois McCallum
Lorenz Weston-Salzer	Lois McCallum
Zoe Buxton	Lois McCallum
Laura May	Lois McCallum

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### PLEASE CONTACT

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 Phone/Fax:09 6264413



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Stacey Shuck  
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## Teacher Trainers' Registry 2006-7

Gillian Bibby	piano
Sally-Anne Brown	cello
Julia Breen	flute
Margaret Crawshaw	piano
Dora Harkness	piano
Rae de Lisle	piano
Kerry Langdon	violin (on leave)
Karen Lavie	flute
Joachim Neupert	violin
Zeah Riordan	guitar
Val Thorburn	violin
Daphne Stevens	piano
Stacey Shuck	violin

## Branch Delegates

<b>Northland</b>	Dora Harkness Ph. (09) 433 8960 Victoria Harkness Ph. (09) 435 2223	gdharkness@igrin@co.nz harkness@igrin.co.nz
<b>Auckland</b>	Jackie Argyle Ph. (09) 624 6248 Natalie Greenly Ph. (09) 524 4394	jackie.argyle@xtra.co.nz nat.jim@xtra.co.nz
<b>Hamilton</b>	Bill Miles Ph. (07) 849 3451 Martin Griffiths Ph. (07) 839 9990	music.miles@xtra.co.nz marting@clear.net.nz
<b>Bay of Plenty</b>	Katharine Blackman Ph. (07) 577 1454 Robyn Denize Ph. (07) 543 4633	blackman-marsh@xtra.co.nz robyn@buyonline.co.nz
<b>Hawke's Bay</b>	Win Bickerstaff Ph. (06) 835 5729 Jan Beck Ph. (06) 836 6045	winbick@paradise.net.nz becksan@xtra.co.nz
<b>Wellington</b>	Cathy Drummond Ph. (04) 479 4226 Lynette Carson Ph. (04) 565 1242	cathy.drummond@paradise.net.nz ianandlynette@paradise.net.nz
<b>South Island</b>	Lois McCallum Ph. (03) 352 7769 Nigel Wooding Ph. (03) 359 0007	jroutledge@xtra.co.nz felicityandnigel@clear.net.nz