new zealand Suzuki Journal

volume 19 no 1 autumn 2008

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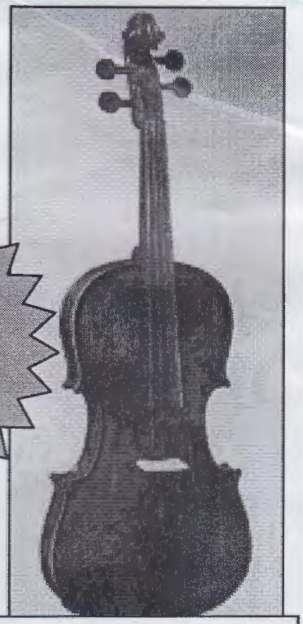

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PRESIDENT'S PAGE
communities of practice

Graham McPhail

Welcome to the first Journal of 2008. A new year is well underway and if you are reading this Journal, you will have completed your enrollment process under our new system, either sending the new form to Elizabeth Rayner in Christchurch, or you will have completed a form on the web site. I hope you found the new system more user-friendly. Receiving an invoice is your reminder to pay before March 31 so you don't incur the higher fees. This also means you receive your fist Journal and that you are ready to take part in any events around the country. If you know of any families who tend to wait to join NZSI just before local events **please warn them; joining can now only be done through the national membership administrator and this may take up to a week** (you can't turn up to a concert and join on the spot!). If you leave joining until the last minute you may find you are not a member when you need to be!

As I prepare this column I have been reading more learned articles about teaching (see the Teachers' Page) in preparation for a session I will be giving for teachers in February under the auspices of ABRSM. Last year I shared with you recent ideas about 'communities of practice' that are topical in educational literature and suggested that Dr Suzuki was ahead of the game in this regard. His vision of musical education was inseparable from a social, family, and community context. In reading research related to one-to-one teaching I have been struck again by findings that are familiar to Suzuki teachers, parents and students: (i) students' practice and ability to correct errors in practice will be enhanced if they have an aural 'map' of the piece, (ii) outcomes and motivation are enhanced if students work at the different dimensions of learning an instrument (reading music, holding the instrument) separately ('Lisa's guitar lesson' on the Teachers' Page). These points seem obvious to us as they are such an integral part of how Dr Suzuki devised his method. It seems to be taking the rest of the music teaching world some time to catch up! More proof that he was ahead of his time.

This year at a national level NZSI will be focusing in the formation of new Associate Teacher Trainers who will assist our current Teacher Trainers in planning and delivery teacher training around the country. We hope this initiative with strengthen the potential for teacher training which is the lifeblood of the method. Without new and well trained teachers we cannot offer families a realization of Dr Suzuki's method. The PAG will be meeting to put in place a plan of action and it is my hope that the current teacher trainers and any new associates will be able to meet later in the year. In the meantime I know all our branches are full of active teachers and motivated students and parents. All the best for music making in 2008!

STUDENT VIOLINS FOR SALE

I've decided to part with my collection of little violins. 1, 2, 3 and 4 were particularly chosen for their warm, sweet sound: nice for all! Prices are slightly neg. If you're interested, please contact Shelley Wilkinson (04) 475 7825 or 027 2415 043.

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   (w. bow, cardboard case & padded cover)

TEACHERS' PAGES what the research tells us

Graham McPhail

It is a late Friday winter afternoon. Ten-year old Lisa has just arrived for her fifth guitar lesson at the municipal music school. She has brought a friend with her and the two girls are telling the teacher enthusiastically about a song contest held earlier in class... A few minutes later the scene has changed. The teacher and Lisa are sitting beside each other focusing on the printed score attached to the music stand. Theteacher uses his pen to direct Lisa through the score with a three-note melody (G, A, B). [The teacher] asks her repeatedly, 'What's the name of that note?' During approximately 15 minutes of interaction, teacher and student follow this same pattern... Lisa's attention alternates between the sheet and answering the teacher's questions, as well as trying to coordinate her hand and finger movements quickly enough... During the lesson, her friend sits in silence... By the end of the lesson the friend's cheerful facial expression has changed.

(Rostvall & West, 2003, pp213-214)

This is a narrative transcript of an actual lesson given in a state music school in Stockholm. It is taken from an article by Rostvall & West (2003) who researched the sorts of teaching that was going on in a particular setting by videotaping lessons and then, describing and analyzing the teaching interactions. A lesson with a trained Suzuki teacher would never follow this sort of pattern nor be underpinned with such a pedagogical approach nevertheless there are lessons from such research for all of us. Firstly it is interesting that the tension between reading and mastering technical aspects, so carefully kept separate in the Suzuki method, are so blatantly undermining the teaching and learning process in this lesson. There was certainly no *musical* encounter of any value in this lesson and it appears that neither aspect, technical or reading was successfully dealt with. Secondly it is instructive to consider how the teachers predetermined idea of what needed to be done predominated. The teacher made no attempt to utilize the enthusiasm of the students and by the end of the lesson he had killed it. It was an opportunity lost. He could have found a way to introduce elements of 'real' music making for the student – even playing very simple parts along with backing tracks or accompanied by the teacher, imitating real music practices more authentically that playing G,A, B! We must be mindful of always making lessons as musical as we can.

In my personal research last year I became aware of the tension that can exist for teachers between the need to develop technique on the instrument and the need to provide meaningful and motivational musical experiences for students. While the teacher as the professional is well aware of the necessity for a thorough grounding in appropriate and specific technical aspects of playing, students often want to progress quickly to the end point of making music at any cost. Such end-gaining aims can conflict with the teacher's more holistic and broad view of what is required in setting the pupil up well to succeed in the long term. Often, if technical aspects are underemphasized at the expense of moving swiftly to musical goals, then a ceiling can be reached in terms of technical development that will inhibit any greater musical development in the long term. Students and parents may have romanticized visions of playing an instrument and the reality of hard work and challenge can be demotivating.

On the other hand, teachers need to consider seriously the notion that amateur music making is the most likely outcome for the majority of students. Traditional teaching has tended to carry with it implicit expectations that the end point of study is most likely to be an audition for the conservatory, but finding alternative ways to develop competence and musicianship maybe vital to increasing the likelihood of life long engagement with music. Finding the balance between these aspects is a major and continuing balancing act for instrumental teachers. I finish these thoughts with another telling story.

I often feel angry about my early teachers who stressed nothing but technical exercises; they were preparing me, they hoped, for the conservatory, but they finally drove me away from playing anything at all, for decades. None of them said a word about the music as music - there was nothing about doing it musically. Oh, maybe they would say something like 'play it with more feeling,' but I never had any sense of what they meant. (italics original) (Booth, 1999, p.89).

References:

Rostvall, A-L & West, T. (2003). Analysis of interaction and learning in instrumental teaching.
Music Education Research, 5(3), 213-226.

Booth, W. (1999). *For the love of it: amateuring and its rivals.* Chicago: University of Chicago Press.

GRACE goes to china

Grace Nicholson-Symes

When I was invited to go to China to talk to a group of young piano teachers, I could hardly believe what was being requested of me. Why me? What on earth could I possibly say or do, that would connect to people of an entirely different culture.The invitation came about through the mother of one of my young students. Betsy had started learning piano with me aged 5 years old. From the very first lesson she displayed a natural ability which was hardly surprising as her mother, Catherine, was also a piano teacher. Catherine was very interested in the way I went about teaching her daughter, all quite different to the methods she was used to. Basically 'MY' method is a bundle of different methods I have accumulated over the years with a very firm Suzuki foundation, probably not too much different from ways that most Suzuki teachers teacah here in NZ.

Betsy proved to be a real joy and quite obviously, her mother was following all the directions I was giving for her practice at home. What I didn't know was that Catherine had kept in touch with her colleagues in China and was reporting to them some of the different ways I was teaching Betsy.

The invitation came through Catherine from the Liaoning Province Music School which is situated in Shenyang, north China. Shenyang is the hometown of Liang Liang, the famous student, who is now on the world concert circuit. My brief was to inform and lead a discussion on a range of topics that would assist teachers in their own studios and raise the level of motivation amongst their students. Quite a formidable task, especially as language could be a problem. Because of this I decided to make my presentation as graphic as possible by using a Power Point programme. I was also fortunate that a Chinese mum in my studio was able to add Chinese sub-titles to the programme.

My first stop was to Hong Kong for a couple of days to recover from any jet lag. This was a very intimidating city to a novice traveller from NZ. But I am so pleased I had this opportunity to ease myself gently for what was ahead. Beijing is a city never to be forgotten. Catherine and Betsy met me and introduced me to a city which was fascinating and chaotic. A mixture of ultra-modern high rises and rather squalid shacks, thousands of bicycles, people and cars with their incessant horn blowing, and the smog filled atmosphere filled me with excitement and unease.

We spent the night at Catherine's apartment as we had to catch a 7am fast train to Shenyang in the morning. A distance of some 700kms which was covered in exactly 4 hours. We were met by a young woman, GuXian, from the music school, who was to be my personal guide. She took me directly to my hotel which, even by western standards, was 5 star. Then it was off to the seminar venue for checks with the technical staff. That done, I was taken out to a welcome lunch, and what a lunch! The meals provided were all very generous, elaborate and served in private dining rooms with about six or eight of the music school staff in attendance.

A rather unnerving experience was seeing posters of myself around on walls and doors of the music school as well as on the poster board of the university. I had never expected this amount of celebrity to be attached to my visit. These people certainly went out of their way to be hospitable. My presentation was well received. The group of young teachers were so eager and enthusiastic in their quest for any new ideas. Question time was lively and stimulating, certainly challenging...full marks to Catherine who was my interpreter.

I had been given some sample copies of the Hal Leonard lesson books by their agents in Australia and these, along with the Suzuki Books and CDs, were almost snatched out of my hands. Most of the student teachers were still using told editions of the John Thompson Method. Probably the most beneficial time was spent having a master class with a group of students. The teachers were fascinated by the concept of showing by example rather than by looking at the written music first. One of the young men searched on the internet and found a Chinese web-site for Suzuki. I have to wonder how many of the teachers followed up on this as I did emphasize how it had transformed my own teaching.

The Shenyang experience will live with me forever as a highlight of my life, not least because of the wonderful hospitality I received.

The second week of my stay in China was as a tourist. I have been to Tiananmen Square, the Forbidden City, the Temple of Heaven. I have walked on the Great Wall, visited Xian and seen the Terracotta Warriors and the Great Goose Pagoda where Buddhism first came to China from India. All in all, an amazing trip.

SUNRISE

the evolution of new music for young pianists

CONVERSATION WITH MY SON

Mary Barber

'What's this piece, Mum?

'That's *Monster Story.* Lionel Sharman wrote *Monster Story.*

Talking stops while we listen to *Monster Story.*

'What's this piece about?'

'*Snake in the Grass.* Ross Carey wrote this piece.'

We listen to *Snake in the Grass.*

'What do you think this is called, Louis? I'll give you a clue: it's a bird.'

'Tui?'

'Yes, it's *There's a Tui in my Garden* and it's written by Craig Utting. There are three tui pieces in this book: *There's a Tui in my Garden, Tui in the Flax Bush* by Gillian Bibby and *Tui* by John Elmsly.'

My eight year old son and I are lying in bed, in the dark, listening to the CD of **Sunrise**, a new publication of pieces by NZ Composers for beginner pianists. I had come home that evening to find my son and his dad listening to the CD, so we finished listening to it at bedtime.

As I lie in the dark, listening, I am struck by how appealing these pieces are. Part of the appeal lies in the fact that they are short, so there is a lot of variety in a short time. I realise also that the titles are fun to say and that they inhabit my son's world.

Louis is asleep before the CD finishes. I also drift off and awake to silence. I extract myself from his bed, creep out and quietly shut his door.

I have been 'living' with this music for about six months, since late August 2007, when a bundle of anonymous pieces was delivered to me. I was asked to familiarise myself with them, in order to meet with the other members of the publication committee two weeks later, in the first of several sessions during which we selected the pieces to include in this book.

Sunrise is a collection of fifty-nine pieces by eighteen NZ composers. There is a range of material from pieces suitable for rote teaching to preschoolers, through to pieces equivalent to Grade Two and arguably Grade Three. It has been conceived of, assembled, and published by a project committee from the Wellington Piano and Instrumental Group, whose normal activities consist of running a series of concerts throughout the year at which music students of all ages and levels are encouraged to perform. **Sunrise** was launched on 30 January 2008 at the 2008 national conference in Silverstream of the Institute of Registered Music Teachers.

In early 2006 I was looking for a NZ composition for one of my Suzuki piano students, who was in the middle of Suzuki Piano Book Two. He wanted to participate in the local Piano Plus Festival here in Wellington and he was required to include a NZ piece in his programme. I was looking for something, which he would be able to read, as an evolving reader, but which would also offer some interesting musical or sound experiences. We ultimately chose *Swinging from On Your Own* by David Farquhar, but in the process I emailed the other members of the committee of the Wellington Piano and Instrumental Group (WPIG), for which I am the Treasurer. What did they think about the suggestion that WPIG commission a NZ composer (and I suggested someone) to write a piece for beginner pianists?

This suggestion became a project to obtain funding to produce a 60 page publication of newly commissioned pieces by NZ composers for beginner pianists. I was gratified to see enthusiasm from many quarters, not least from

NZ composers, who contacted WPIG once they were informed by SOUNZ of our request for expressions of interest. This project 'struck a chord' with many people.

Sunrise is a credit to the qualities and abilities of the people on the committee of the Wellington Piano and Instrumental Group. It also represents many, many hours of voluntary work from project committee members, in addition to the paid work from composers, the designer, the music editor, the printer, the recording engineer...

A project like this taps into a wide range of skills, knowledge and connections possessed by those working on the project. We were very lucky that project committee member, Judith Clark, had been given a Kindergarten fund raising calendar a couple of years earlier, featuring a beautiful painting by Laura Hardie, who was then aged three. This painting has become the feature artwork on the cover of **Sunrise** and forms an integral part of the appeal of this book. Thank you Laura.

So, two years down the track from early 2006, I now have a wonderful book of NZ compositions and will have no difficulty choosing pieces for my students for the Piano Plus Festival this year.

Interspersed with performing a moa dance in the living room and attempting to get the cat to dance on the piano á la *Moa and Her Chick,* and *My Cat Is Dancing On the Piano,* both by Craig Utting, Louis has been trying to play the tune from *Spider Band.* This is a piece by Cheryl Camm for piano triplet (six hands at one piano) triangle and drum. There were tears of frustration because he tried to play along with the CD and got angry with himself because what he played wasn't 'right'.

I am now looking at putting together an ensemble to perform *Spider Band* in the first of the WPIG 2008 concerts on Sunday 30 March, which will feature, naturally, **Sunrise.**

This morning Louis tells me he wants to play the triangle.

Sunrise is available from WPIG at beginnerpianobook@yahoo.co.nz for $20 plus $2 postage and packaging (within NZ). It is also available from SOUNZ and selected music stores.

Review:
Sunrise – Music from New Zealand for Young Pianists

Commissioned and edited by Wellington Piano and Instrumental Group, New Zealand, Published in January 2008. **By Christine Griffiths**

I was first introduced to this exciting new collection of piano pieces for young pianists at the Masterton Suzuki Camp in January of this year. The wonderful cover with a colourful and energetic painting by Laura Hardie, age 3, and the bold title **Sunrise** (I am very much a morning person!) were an open invitation to explore the contents of this treasury.
This is a very user-friendly book. An introductory page about this book and about the Wellington Piano and Instrumental Group, coupled with an enthusiastic endorsement by Michael Houston, leads on to the Contents Page where it is easy to scan the titles and locate the corresponding CD track. The pieces have been arranged in approximate order of difficulty. The performers on the CD are Suzuki teachers Mary Barber and Gillian Bibby, with Craig Utting (composer) playing his own works. Other performers featured are Voice: Roger Wilson and Percussion: Alexander Sneyd and Elijah Futi. Flip to the back cover and you can read brief biographies complete with portrait photos of each of the eighteen New Zealand composers.

I have enjoyed listening to the music and looking through this diverse group of pieces, not only as a teacher, but also as much as I can through the eyes of a child. There exists much variety in the 51 pieces in terms of ability range (preliminary – Grade 2) techniques, style and emotion. There is certainly enough here to suit everyone's taste. For children who love funny titles *Three Mice Go Looking for Hot Cross Buns* or *My Shoes Go Walking in the Night* will please, and our techno kids will love *The Microwave Won't Stop Beeping*. New Zealand birds are a big feature with three pieces about tuis and the unique sound they make; Pukeko, Moa and penguins as well. Descriptive pieces such as *Hurunui Gorge, Whale Song* and the delightful *Tea House Treat* are particularly beautiful. Then there are some adventure-type pieces with the addition of brief story lines which add to the drama, tension and thrill of the story and its outcome. *Work Chant, Marchish,* and *Counting Game* are among a number of pieces with strong rhythmic pulses and patterns and Day's End with its atmosphere of sophistication will appeal to slightly older students.

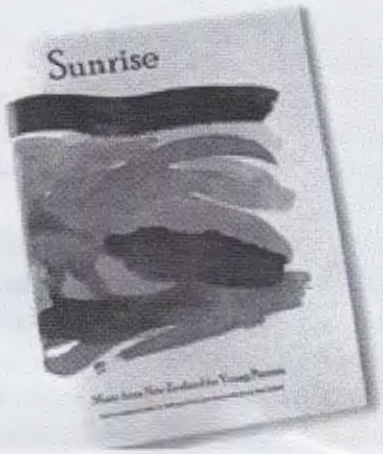
Our New Zealand composers have given plenty of opportunity - with good instructions for our young performers - to explore modern piano techniques and notation, such as the sustaining pedal 'with a pencil in the gap to make it stay down', chord clusters, tapping different parts of the piano percussively while counting aloud, and using dynamic markings from ppp – fff. There are some imaginative new tempo/dynamic markings such as 'horribly', snakily', 'business-like', tempo of a taniwha. All these are sure to help fire our young performers' imaginations and interpretive skills. In addition to the solo pieces, there are also a duet, a duo for voice and piano, and a trio for six hands at one piano (with optional percussion). The trio is very appealing and I will definitely be keen to introduce this piece to my studio or at the next Suzuki workshop.

I am sure that this book will have instant appeal to all families who love music, music educators, and especially piano teachers who for a long time have awaited such a body of New Zealand piano music for the younger performer. Congratulations are in order for all those who have been involved in this important and successful project.

How do we use this book as Suzuki Piano Teachers and Suzuki families? These pieces are perfect for broadening our students' enjoyment and awareness of New Zealand piano music in the 21st Century and to supplement our standard repertoire. They would be suitable for use from Book One to Book Three and possibly Book Four. They could be invaluable and enjoyed as part of any supplementary reading programme. **Sunrise** is being widely displayed in many music shops. I've seen it in Hamilton and Auckland music shops. Why not go out and treat yourself to a copy!

Christine Griffiths lives in Hamilton and is a Suzuki Piano Teacher with a busy studio. She also performs nationally and internationally as an accompanist for her husband David who is a singer/composer. Together they have performed many New Zealand works in concert and as National Recording Artists for Radio New Zealand.

Artist Laura Hardi holding a copy of the painting she completed at aged three.



"Wow! **Sunrise** is great! I love to make *Tui* really sound like a tui calling over the treetops. I also enjoy making Hora have strong accents, and listening to bells ringing in the air in *Russian Bells.* I love to make *Jumping in July* really feel like jumping! My sister Margrit and I love to learn pieces from the book and express what's happening in each piece. I love to listen to the CD to improve how I play the pieces. Now Beethoven is born all over again!" *—Hans Hong, Aged Nine*

"I really like to hear all the bird pieces like *Tui in the Flax Bush, Tui* and *Pukeko* because I enjoy the birds' sounds. I also love to hear the beautiful sound of the bells in *Russian Bells.* I like to imagine the giant whale gliding in the turquoise ocean in the *Whale Song.* I like to hear the pounce at the end of Snake in the Grass! I always like to play *Day Dreaming,* because it plays very dreamily.' *—Margrit Hong, Aged Seven*

"The **Sunrise** music book for young pianists is a treasure. It is first class all the way. I've now listened to the CD twice through and I have too many favorites to list. The two pianists' recording is absolutely lovely — the piano was right in tune and every piece was played artistically. I think the compositions are just wonderful throughout. There were three in a row that were completely compelling: *Singers in the Islands* (Anthony Ritchie), *Dreaming* (Jereon Speak) and *Evening: Passacaglia* (Gillian Bibby). I have a very special six-year-old boy who will just love these pieces. There were many clever compositions — like *Counting Game (*Chris Adams), Cheryl Camm's *Chalky Chivvers' Challenge* and the *Spider Band* and the duet *Tea House Treat* (Fritha Jamieson). You must be bursting at the seams over this incredible achievement. I am thrilled to have one of the very first copies. Congratulations." *—Suzanne Guy, piano pedagogue, Board member and columnist for Clavier magazine for the last 15 years, creative teacher and publisher*

Sunrise

Music from New Zealand for Young Pianists

Commissioned and edited by Wellington Piano and Instrumental Group

The Composers

Chris Adams
Clive Aucott
Jonathan Berkahn
Gillian Bibby
Cheryl Camm
Ross Carey
Ewan Clark
John Elmsly
Fritha Jameson
Lachlan McKenzie
Kit Powell
Anthony Ritchie
Michelle Scullion
Elaine Sharman
Lionel Sharman
Jeroen Speak
Craig Utting
Gillian Whitehead

'When I saw all this wonderful music it made me want to learn the piano all over again from the beginning!' – Michael Houstoun

59 pieces suitable for pianists of preliminary to grade 2 levels, some suitable for rote teaching, others challenging the adventurous. Includes a CD of all the music.

A celebration of new sounds, new ideas, new music written by NZ composers from all over the world. Here are pieces on one note, with interacting overtones, variable time signatures, oscillating clusters, parallel chords, 'ghost' notes, piano percussion ... here is NZ wildlife and landscape, and hints of other countries far away ... here are games and dreams, rain and sun, dancing cats and mournful birds, dysfunctional machines, dodos, a giant, a taniwha ...

Book with CD available from
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Also available from SOUNZ (Centre for NZ Music),
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And from selected music stores in New Zealand

GUITAR NEWS
suzuki stars

Sasha Witten-Hannah

I first met George Hendry at a Summer Camp in Oamaru in 2003 where he shared his dream with me of establishing a recognised Suzuki guitar studio in Chistchurch. We instantly became friends, and for the fun concert we played guitar duets dressed in our formal black and white attire with the added feature of yellow beaks: Oamaru is famous for its penguins.

This summer 2008, George organised a holiday workshop culminating with a superb concert in a beautiful church. All of his students were smartly dressed, took their bows beautifully and were well attuned with one another as they played together. They were a shining example of the Suzuki method that showed full well that George's dream has now truly become a reality.

George's huge commitment and enthusiasm for this workshop inspired a community spirit which enabled him to overcome many obstacles. One of these was that his students' homes were geographically widespread; but hey, no problem, the workshop toured from Hallswell to Littleton, Aranui and Answorth.

With a firm belief in keeping families together, George not only invited me as the course teacher, but also my wife Natarani and our one and a half year old daughter Sofia. He met us at the airport with a baby car seat and a port-a-cot.

The first day was at the home of Franzisca and Brian in Hallswell where I began with a concert of pieces from books 7, 8 and 9. Natarani was able to accompany me on Franzisca's cello for Vivaldi's Lute concerto in D, Requerdos de la Alhambra by Tarrega and Asturius by Albeniz before Sofia began wanting to climb mummy's cello. This was followed by the first group class and it was amazing to meet the students whose ages ranged from George's two baby grandchildren to adults.This reminded me of Shinichi Suzuki's saying, 'You're never too old to Twinkle.' George's family was also represented by his son Kahurangi and his daughter Harikoa, who are both in their teens. We concluded with morning tea, and afterwards played in the garden which had one of the most fabulous tree houses I've ever seen, as well as a magnificent flying fox. There were all kinds of animals including horses, lamas and a pony.

In the middle of the week the course was at the home of Eileen and James, which was a grand country estate with big rooms including one with a wooden floor which provided natural amplification for our guitars. In between sessions Eileen and her son Vinny were wonderful helping with Sofia. On one special sunny afternoon Vinny, Natarani and I played for his Mum and Dad. They kindly lent us their son's car for the rest of our stay which was most convenient as a couple of evenings were held at Sally's house in Littleton, and Natarani and I had arranged to play concerts in a couple of rest homes for our grandparents.

The final part of the week was at the home of George and Bron. This was a wonderful experience: being in the heart of a whanau that lives and breathes music with guitar, violin and piano as well as poi dancing and singing. It was also lovely for us to hear Maori spoken to the baby grandchildren who were attentively soaking up everything that was happening around them. A whole group of George's students were sleeping over, and I was really impressed at how they sat together in the evenings helping each other prepare their pieces for the final concert.

The workshop focused on creating beautiful tone. This took us from the fundamental four steps that set up a good sitting posture, to small, yet vitally important details, such as plucking diagonally across the strings towards the elbow - like an X - rather than at right angles - like a plus sign. Micro-shifting in the left hand makes it easier for the palm to stay parallel to the guitar neck. The other main point that we worked on was the counter-balance between the two arms. The right forearm presses down on the flat section before the guitar's larger ridge thereby bringing it in towards the player's body and inner right thigh. This makes the guitar neck angle slightly forward of the player and allows the weight of the left arm to be drawn back at right angles with the guitar neck. The left hand fingers must remain for- ward of the face of the guitar fingerboard, standing on their tips - rounded like a mouse tunnel. The trickiest part was to get every one to do all this by feel, without looking, so they could maintain a noble and kingly posture with straight backs! Everyone paid close attention and did extremely well.

Now the ball is rolling and we look forward to another successful workshop or maybe even being part of the Omaru camp in 2009.

On the Bandwagon
'let's improvise'

Helen Hunter

'We're now going to begin improvising.'

There was a quiet, simultaneous gasp - a response from teachers, unfamiliar with spontaneously creative playing. This was at my first piano teachers' workshop on beginners' improvising.

Back in 2006, I was trying to find some really easy, chord-based improvising exercises for my piano and keyboard students. Motivated by the fact that some Examining Boards are including improvisation even from the Initial level, I felt a graded course would be very helpful. Usually the students entering the lower grades are young, and wouldn't manage the complicated jazz improvisation courses that are so readily available. Not being able to find anything suitable, I felt challenged to write my own. To support the exercises, I decided that backing tracks on a CD would help students to feel the beat, and those without a keyboard could also experience some exciting modern rhythms. On the Bandwagon seemed an appropriate name, and I set to work.

Several months later, a trial version was ready. The course had forty exercises with two CDs. CD1 for the backing tracks, and CD2 to demonstrate improvising on the same tracks. Some colleagues and I used it with our students, and we found that it really worked! Students were encouraged from their first attempts. Perhaps the course would fill a need. Could it be marketed and sold further afield? I needed to be ready, and found an Auckland company to produce the book and CD's. On the Bandwagon's wheels were in motion.

By word of mouth, a little advertising, and a write-up in the NZ Trinity Guildhall newsletter, copies were beginning to sell. Teachers keen to take on a new challenge, or pleased to have a graded course in improvising, were getting on board - even some teachers of other instruments!

I accepted an invitation to take my first improvising workshop. After their initial surprise at being asked to improvise, the teachers relaxed when they saw how easy it was to play to the first track. During the afternoon, we tried several of the exercises, and they felt encouraged enough to buy their own copies of On the Bandwagon. Several orders have come in as a result of referrals from those teachers.

A Trinity Guildhall workshop followed a few weeks later. I was invited to tell local teachers about my improvisation course, and how it relates to the Trinity Guildhall Sample Improvisation Tests from Initial to Grade 8. The workshop was well supported – some traveling from Te Puke, Waihi and Auckland. Teachers and senior students were seated two at each keyboard. Everyone had a chance to try a few bars from several tracks, and I offered suggestions and demonstrated my ideas for the examination improvisation tests. It was a very successful afternoon, with much positive feedback.

Copies of On the Bandwagon have now reached teachers in many parts of NZ and I've received emails about the course. Here are some comments:

'I have started using this book with all of my students from Grade 1 upwards. Without exception, they LOVE it and are gaining new confidence in moving freely around the keyboard; those with weak rhythm are learning to stay with the beat; and all are enjoying making their own music. I also use the backing tracks to teach them to conduct the music (the new Trinity Aural tests include conducting from Grade 2) and to learn the broken chord and scale of the chords being used. I very strongly encourage you all to take a step out of your comfort zone and I'm sure you'll be as encouraged as I am.' —Frances Hooker Mmus(Hons),Cert.Adv. Stud.(Guildhall);BMus,ATCL,AIRMT

'On the Bandwagon has been very useful filling the gap on teaching improvisation and ear training as well, at all levels. My students really enjoy the freedom of improvising with great backing tracks.' —Piano and keyboard teacher Miriam du Feu ATCL BA(Music) Dip Teaching.

'What an exciting week it has been jumping on your bandwagon! Congratulations, it's fantastic! I've been wanting to write ever since it arrived, just as I was starting my last student. I promptly tried it out on her and she loved it! Then that night I dragged my husband over to the piano. He's musical, but can't play a note of piano – only knows there are black and white keys. Well, he was into it till nearly midnight that night – we both love jazz, blues etc – and he just enjoyed being able to sit down and 'play' along'. This past week I've tried it out on almost all my piano students. We also used it in group classes with up to five children on two pianos. Everyone loved it! I am most impressed by your work and just about all my 'piano parents' were really interested in ordering themselves a copy from you. I hope they inundate you with orders.' —Marinette Berkeljon ATCL

This has been an exciting and rewarding journey! I've made new musical friends and contacts, and feel the preparation and perseverance needed to get the 'wagon' moving have been worthwhile. It's wonderful to see students who previously had to read everything, now confident enough to add their own creative touches to their modern pieces.

On his first attempt at improvising to 'On the Bandwagon', one particular student did so well that when the track finished, he looked at his hand, and said, "Where did that come from?" There's a teacher's reward!

To arrange a beginners' improvisation workshop in your area, or to order copies of **On the Bandwagon**, please email me at noworries@orcon.net.nz or phone 07 5444989.

BRANCH NEWS auckland

SUZUKI

Welcome to 2008 from your Auckland Committee - Jan Boroevich, Fleur Chee, Margaret Cooke, Quentin Currall, Rosemary Hardy, Ramola Kesha, Graham McPhail (Chairperson), Alison Salmons, and Mary Watson. Good weather, good music and good humour contributed to a very successful camp at Willow Park in January. Thank you to all those who contributed to its success.

Dates for 2008
AGM September 14th - 4.30, St Cuthbert's College Music Centre, Wapiti Ave, Epsom. For information contact Graham McPhail barok@ihug.co.nz

Annual Concert: Auckland Town Hall, Sunday July 20. Please note this is the last Sunday of the school holidays. See next Journal and web site calendar for application details. This is open to students who learn from registered Suzuki teachers (see http://www.suzuki.org.nz/teach/index.html) and who are family members of the Institute. For specific piano information see below.

Annual Winter Workshop – July 10-12. Violin tutors include Kim Bishop (Aus), Toni Robson (Aus), Trudi Miles (NZ) and Kerry Langdon (NZ). Flute tutor Sara Leach (NZ). The workshop will include daily student concerts and instrument specific professional development sessions for teachers. See web site calendar for application details.

Parent Education Evenings. NZSI Auckland Branch - Parent Education Evening – 'The Basics' with Sally Tibbles. Tuesday February 19th, 7.30, St Cuthbert's College Music Centre, Wapiti Ave, Epsom. For information contact Jan Boroevich borok@xtra.co.nz Other dates are May 20th, August 6 and November 4. Keep an eye on the calendar on the web site for details (wwww.suzuki.org.nz/members/calendarofevents.html)

Auckland Teacher Professional Development 2007. NZSI Auckland Branch - Teacher Education Session - Sunday March 16th, 3.00, St Cuthbert's College Music Centre, Wapiti Ave, Epsom. Graham McPhail will share some recent research findings on one-to-one music teaching – 'What are the academics saying about us? For information contact Margaret Cooke margcello@hotmail.com Other dates are July 10-12 (instrument specific sessions during the annual workshop) and October 9th Keep an eye on the calendar on the web site for details (wwww.suzuki.org.nz/members/calendarofevents.html)

Suzuki on Sundays 2007. May 8th - open concerts for students of registered Suzuki teachers. 3pm, St Cuthbert's College Music Centre, Wapiti Ave, Epsom. For information contact Mary Watson maryewatson@xtra.co.nz.Other dates are July 10-12 (daily concerts during the annual workshop) and September 14th. Keep an eye on the calendar on the web site for details (wwww.suzuki.org.nz/members/calendarofevents.html)

$25 includes p+p in NZ

Beginners' Improvising Course

"On the Bandwagon"

40 easy-to-follow graded exercises to practise improvising using backing tracks on CD
Play along with exciting rhythms - learn basic modern chords

Use the *recorded backing tracks on the CDs* as you *improvise* on piano or keyboard
➡ This course has also been successfully adapted by teachers of other instruments ⬅
Backing tracks on CD1 - demonstration improvising on CD2

For more information, contact Helen Hunter LRSMsm AIRMTNZ
Phone 07 5444989 or email noworries@orcon.net.nz

Annual Concert – Piano information. Please note that this year the concert is on the final weekend of the school holidays, so if your students would like to audition please ensure that they will be available for all the rehearsals and the concert itself. Rehearsals will be held at St Cuthbert's College on the 28th June, 5th July and the 19th July so as to avoid the middle holiday weekend. Rehearsal times will be staggered but will commence at 3pm. Audition tapes/CDs will be due on Saturday 14th June. Please label these with the piece, student's name, age, address, email and phone number and the teacher's name, email and phone also. We have decided to do the auditions a bit differently this year and offer a wider choice of repertoire, and then we can choose the pieces according to the numbers we receive, so please feel free to audition for more than 1 piece. Unfortunately we can only have 6 piano items in total to keep the concert at a reasonable length. Send tapes or CDS to Fleur Chee, 15 Youngs Rd, Papakura. Email chee.nz@ihug.co.nz

Piano Repertoire. Concerto: Haydn Concerto in D major, 1st movement. (We will probably do a reduced version of the cadenza so please contact me if you have students learning this.)

Book 5. Haydn Sonata in C – 3rd movement.
Book 4. Minuet I or Minuet III
Book 3. Clementi Sonatina op 36 no3.
Book 2. Short Story, Arietta or Sonatina 1st movt.
Book 1 Christmas Day Secrets or Allegretto 2 with duet parts.

Violin Repertoire
6 pieces will be selected according to numbers enrolled for the various levels at closing date.

Vol 1: Twinkles to The Happy Farmer
Vol 2: Hunters' Chorus or Witches' Dance
Vol 3: Gavotte by Becker
Vol 4: Concerto no 5, 1st movt by Seitz
Vol 5: Country Dance
Vol 6: Gavotte by Rameau
Advanced Violin Piece: Sicilienne and Rigaudon by Kreisler

Flute repertoire to be selected from:

Godard Book 5
Blavet Sarabande Book 4
Pierrette Book 3
Teleman a minor or Book 2
Melancholic Fantasy Book 2
March Book 2
Minuet 1 Book 1
Aunty Rhody
Cuckoo
Mary

Non-Branch events
Saturday Suzuki Violin Group Lessons
Open to all NZSI registered Suzuki violin students. Group lessons are an integral part of the Suzuki method, and are a fun and social way to review pieces, learn ensemble skills and improve technique in a non-threatening environment. Parents who play are welcome to join in.

Books 1-2 3.30-4.30pm
Books 3+ 4.30-5.30pm
Dates: March 29, April 5, April 12, May 10, May 24, June 7, June 14, June 21
Tutors: Annabel Harrison, Rachel Braly, Kim Choe and more
$70 for all 8 up front or $10 casual.

At: St Cuthbert's College, Epsom
For more info please contact Annabel at tsering_99@yahoo.com or ph. 021 246 0160

NORTH SHORE PIANO TEACHERS

Advance notice of an Activities Workshop.
The North Shore Piano Teachers intend to hold another Activities Workshop in April with the added expertise of Chuck (Charles Speicher) from the USA.

The workshop will be held at Orewa College on Monday 21st- Wednesday 23rd April, with the possibility of Master classes on Monday, 28th April.

Activities will include:
Jazz & Improvising
Movement/Dancing
Orff
Marimba
Music Mind Games
History of music/composers
Parent talk
Review competition/concert

Participants must be members of the Suzuki Organization.
Price: $55. for the 1st child.
$50. for the 2nd child.
$45. for the 3rd child.
Preferential bookings for students of teachers north of the Bridge will be taken until 31st March.
After this date, bookings will be available for all piano students.

Brochures will be available shortly.
Any enquiries can be directed to Grace Nicholson-Symes: gracesy@xtra.co.nz
or
Clare McCormack: dmarchitects@ihug.co.nz

BRANCH NEWS
hawkes bay

HAWKE'S BAY END OF YEAR CONCERT

Last year's Hawke's Bay end of year concert was a little out of the ordinary. Unbeknown to Hawke's Bay Suzuki pioneer and teaching stalwart, Mrs Win Bickerstaff, the 2pm start time included a special surprise.

Many of her previous students, their parents and friends had been invited to the concert to help celebrate her 25 years contribution to Suzuki Hawke's Bay.

Speeches by Don and Tiffany Anderson, José McGoverne, Raewyn Newcomb, Judy Stichbury on behalf of her daughter, Erica, colleagues Marian Stronach and Helena Kerr, current student Samantha Guillen and branch president, Hugh Forlong-Ford, brought tears and laughter to the audience. Win then took the floor and after thanking the surprise visitors, with great enthusiasm reflected on her time teaching.

A framed certificate thanking Win for her work was then presented by Hugh. This was followed by a lovely bouquet of flowers presented by branch secretary, Penny Benson.

The concert that followed, led by Helena and accompanied by Jan Beck, was of a very high standard and those who could attend then carried on the celebrations at the Benson's poolside.

Patricia Baker

Win with her certificate.

HAWKE'S BAY END OF YEAR CONCERT – THE AFTERMATH

One of the highlights of being a Suzuki parent is listening to the beautiful music that our children and their friends make. The end of year concert in Hawke's Bay is, therefore, something I look forward to every year. While it is not the only chance they get for public performance, for me it is the benchmark. Once again, we had a programme with flute, violin and piano students all showing their increased proficiency since last year, from twinkles to advanced students.

However, for my children, the highlight of being a Suzuki student is the barbeque that follows. We returned to Penny and John's pool (with the marquee for those of us avoiding the ultraviolet) for our annual sausage festival. Parents chatted, as they do; people got wet, usually intentionally; Santa appeared, with an intriguing bag of goodies; and everyone provided salads and dessert, which they then ate.

No matter how much I protest that the concert's the thing, for the players, it's the aftermath that's the highlight. And who can blame them?

Hugh Forlong-Ford

SUZUKI SUMMER CAMPS:
reflections

I was fortunate enough this year to be part of the inaugural Teenage Teacher Training course at the Oamaru Suzuki Summer Camp. This course provided me and a handful of other senior violin students a proper insight into the meaning and purpose, or in other words, the philosophy that Shinichi Suzuki based his pedagogy on. This course was expertly guided by Kerry Langdon, and I think that all participants would agree with me that she was marvelous and covered the entire curriculum - and much more with ease and style. She covered philosophy, teaching, and most importantly, how to survive as a Suzuki teacher in the modern world. I would like to extend my personal thanks to her and the Suzuki Institute for organising the course and finding the space for it in the timetable. I am sure the success of this year's course will ensure its survival for many years, and I hope students of other instruments will receive the chance to become part of the 'bigger picture' of the Suzuki Method. *Tim Lindsay*

Continued on page 17.

BRANCH NEWS
south island & wellington

Two wonderful events happened in the South Island this summer. Firstly the annual summer Camp at Oamaru. Fantastic weather, familiar faces, concerts and the musical theatre skills of our Australian friends Simon Chivers and Sharon Mullins meant another fantastic camp.
Teenage pre teacher training (part one) was held just prior to camp, a great success and hopefully part two will be offered next summer.

Secondly, the inaugural South Island Guitar Workshop was held in Christchurch late January. Sasha Witten-Hannah and George Hendry held classes over a week which culminated in a public performance at St Mary's Church, Addington.

Important Dates to mark on your calendars:

Winter Workshop July 6-9.
Christchurch Boys' High School. Registration forms will be available on the website or from your teacher in May.

Family concerts 2008
8 March, 24 May, 9 August. These will once again be held at the Fendalton Community Hall on Clyde Road. Concerts commence at 5pm and afterwards a teenager fun event is organised.

The Concerto Competition will be held in the Town Hall 7.30pm on March 8th. Tickets available from Lois McCallum.

Library. Just a reminder that the library is stocked with a great variety of books, available to be borrowed at any time. They will be on display at the family concert or contact Margaret Stent 03 3541477. Copies of the book *Practicopaedia* are available for sale along with practice diaries.

SUZUKI WELLINGTON BRANCH

The highlight of the summer for the Wellington Branch was another very successful camp. For the eighth year we stayed at St Mathews College in Masterton, which is a beautiful, fun and safe setting. The camp was attended by nearly 300 students, teachers and parents. A new addition to the camp was a Principally Piano concert, which gave a large number of pianists the chance to perform. This included some of the senior pianists who accompanied violinists and singers. This year, for the first time, the large number of senior violin and piano students at camp meant that their recitals had to be spread over two evenings.
Another highlight was the group of six trainee teachers at camp, all of them former Suzuki students.
The Wellington Branch would like to say a huge thank you to Cathy Drummond for her time as President of the Wellington branch. Cathy's hard work and knowledge will be greatly missed by the committee and the branch.
At our first meeting of the year, the committee welcomed Richard Bourne as new chairman of the branch. The large number of keen committee members will ensure that the year is a full and successful one.

SUZUKI SUMMER CAMPS
reflections continued...

In the third week of January of this year, the town of Oamaru was host to musicians from around New Zealand arriving to raise their practice methods to increased heights for 2008.

Our venue, Waitaki Boys' High School, easily accommodates the large group of families in either the dormitories provided or camping on the rugby field. The meals are fully catered for and are enjoyed by families and friends as they reunite for another week of intense music workshops.

Suzuki students in violin, viola, cello, flute and piano are treated to outstanding tutors in each of those instruments as they attend master classes, group lessons and individual concerts throughout the day. The school becomes a mass of bikes, scooters and skateboards as students race around the large campus to their activities.

The afternoon typically allows time for people to enjoy Omarau, and many tutors and students could be seen visiting cafés, or the old whisky distillery, or sometimes the Omarau pool. Another popular attraction was the yellow-eyed penguin colony, where we got within touching distance of a chick, feeding from its mother.

Evening entertainment included concerts from advanced students and solo concerts. The fun concert was an enjoyable evening filled with well-polished acts juxtaposed against improvisations. The teenage programme was well attended and included a game of soccer, ten-pin bowling and a movie night.

Australian tutor Sheila Warby gave an inspirational talk to parents who were encouraged by her insights, and which reaffirmed their musical goals and methods for 2008.

The play out was an amazing display of all that the students had practised at the camp, and we were privileged to play alongside our accompanist Jane Doig.

As we packed up our tent we reminded Mum and Dad that it is just 51 weeks to the next summer camp! *Yannie Cowie*

I'm here, piano books at the ready- I study the surrounding area. It seems safe enough. Kids, kids everywhere, and a teacher or two. A few kids smile and wave. Yes, I remember them from last year! The teachers continue teaching. Some kids walk into the Auditorium swinging their violin cases. They back out of the room when they see a lesson in full swing. There are bursts of music - violin, piano, flute, cello - coming from different classrooms- it sounds good! I'd better look at my time-table. I'm happy to see I've got a masterclass with the wonderful piano tutor, Sheila. She came all the way from Australia. I sneak into the room and see Sheila smiling her big, welcoming smile. I sit down and the lesson starts. With Hazel, from Auckland, we play the old favourites from book one and all the twinkle variations. Then I play my piece Arabesque...in two concerts!

The crowd goes wild!

As we drive home, I remember my survival tips.

1. Try and stay calm- the teachers won't eat you! Even if you can't remember what you're doing!
2. Keep your eyes on your surroundings- if you see anyone who looks like they might try and pull you into an act in the fun concert - RUN!
3. Have Fun! If you have a smile on your dial, you find it's a lot more enjoyable.

All in all, my time at camp was great! I made some friends, embarrassed myself in the fun concert and learnt heaps of piano on the way. I am one HAPPY CAMPER! *Lucie Hodge*

Being teenage girls we can't say that the getting up was great. We were ALWAYS last awake. But after breakfasting in bed we had a whole hour of leisure - for practice, others were not so lucky. So after practising (or not) we got ready to face THE MASTER CLASS, with Lara Hall. In the master class we played a solo Suzuki piece each. Lara would then tell us to go faster and give us great pointers. Through jokes and serious work, our master piece emerged. When that was finished we would run to the lounge to see whether there was enough food left for our morning tea. There usually was even though we were almost last. After morning tea, we would leave our stands in the hall and go to group lesson. This was usually filled with the Seitz, played over and over and over and over again until perfect. Lara played us the Beethoven 5th Symphony and other pieces we requested. Then we raced over to ensemble, to warm up with our feet on the ground. We warmed up with a dramatic encounter of the twinkles, and got straight into our 20th century pieces. All through we advanced greatly. Lunch was on the menu by now and we filled ourselves with delicious food. After this we had a break in which we did a range of things like going to the beach or playing mini putt or even reading magazines. In the middle of this break we had afternoon tea an then there was even MORE leisure time. There was always a daily concert. This is where some of the other students showed everyone else what they had been learning. Although these could be 'hilarious' and entertaining, they could be very long and the hall got warm and sleepy. Dinnertime! Yep it was the time we'd all been waiting for. Dinner was filling and was café grade. But it was the puddings that were the star feature. Ice cream and jelly with fruit or something equally mouth watering. Now it was the night event. The crazy concert, the parent meeting (or the Mary Poppins night), the quiz night and the CONCERTO NIGHT! Supper followed and we went to bed.

All in all in was a great experience and we had the best time ever! (No vomiting) We may have gained a few pounds, but we learnt so much about the violin while having a blast! See you next year! *Niamh Blackman and Yubin Kang*

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GRADUATIONS 2008
essential information

The graduation process involves students as well as their teachers so it is important that the following criteria are known to both parties. Even if you have submitted graduation tapes in the past, it would be useful to familiarise yourself again with the points below. To be eligible for graduation, the following requirements must be met:

Membership

Your family NZSI membership fee for 2008 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. Please **do not** combine in one payment your membership subscription payment and your graduation fee. Your teacher must be a current **registered** member of NZSI, see NZSI Teachers' Registry: http//www.suzuki.org.nz/pdfs/NZSITeachersRegistry.pdf

Listen to your recording

Before submitting your tape, please listen to your tape 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. If there are any difficulties with your performance, consider re-doing your tape at a later date and waiting until the next graduation in October. 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.

Label

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 so the Listener knows who has submitted it.

Graduation Fee

A fee of $30 should accompany your tape. Cheques should be made payable to the NZSI.
If you have any queries about what is required, please contact the Administrator, Jacinda Paice

Graduation tapes for the forthcoming graduation in May 2008, should be received by the NZSI Administrator, at PO Box 74092, Market Rd, Auckland, no later than 15 May 2008. **Tapes will not be accepted after this date.**

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

TEACHER REGISTRY 2007 - 2009

New Zealand Suzuki Institute

updated 1/03/08

Categories within the registry:
R – Registered – Completed Level 1 or above assessment (or equivalent)
PS – Provisional Status – Currently undertaking Level 1 training

NORTHLAND

Dora	Harkness	R	Piano/Guitar
Victoria	Harkness	R	Violin

AUCKLAND

Sally-Anne	Brown	R	Cello
Margaret	Cooke	R	Cello
Natarani	Witten-Hannah	R	Cello
Karen	Lavie	R	Flute
Helen	Lee	R	Flute
Sally	Tibbles	R	Flute
Vicky	Williams	R	Flute
John	Flameling	R	Guitar
David	Harding	R	Guitar
Sasha	Witten-Hannah	R	Guitar
Kate	Bell	PS	Piano
Pamela	Burdett	R	Piano
Vivienne	Campbell	R	Piano
Jill	Carter	R	Piano
Fleur	Chee	R	Piano
Judith	Cook	R	Piano
Barbara	Deane	R	Piano
Bella	Gutnik	R	Piano
Rosemary	Hardy	R	Piano
Helen	Kapma	R	Piano
Tatiana	Lanchtchikova	PS	Piano
Elizabeth	Lau	PS	Piano
Clare	McCormack	R	Piano
Eileen	Moy	R	Piano
Grace	Nicholson-Symes	R	Piano
Hazel	Roggen	R	Piano
Gwenneth	Short	R	Piano
Daphne	Stevens	R	Piano
Diane	Webster	PS	Piano
Dinah	Wright	R	Singing / Violin
Rachel	Braly	PS	Violin
Kim	Choe	R	Violin
Kate	Ellingham-Hunt	R	Violin
Rosana	Fea	R	Violin
Emma	Fetherston	R	Violin
Simon	Griffiths	R	Violin
Annabel	Harrison	R	Violin
Aneesh	Kesha	PS	Violin
Bianca	Kofoed	PS	Violin
Graham	McPhail	R	Violin
Joachim	Neupert	R	Violin
Diana	Neupert	R	Violin
Amelia	Owen	PS	Violin
Alison	Salmons	R	Violin
Stacey	Shuck	R	Violin
Amber	Vickery	PS	Violin
Mary	Watson	R	Violin

HAWKES BAY

Susan	Barham	PS	Flute
Jan	Beck	R	Piano
Winifred	Bickerstaff	R	Violin
Helena	Kerr	R	Violin
Anna	Matheson	PS	Violin
Marian	Stronach	R	Violin

BAY OF PLENTY

Josephine	Ludlow	R	Flute
Adrienne	McCarthy	R	Piano
Enkie	Ahlers	PS	Violin
Robyn	Denize	R	Violin
Hazel	Martin	R	Violin
Val	Thorburn	R	Violin

HAMILTON BRANCH

Martin	Griffiths	R	Cello
Margaret	Crawshaw	R	Piano
Josie	Fluhler	R	Piano
Christine	Griffiths	R	Piano
Victoria	Brown	PS	Violin
Catherine	Cathcart	R	Violin
Erica	Colbert	R	Violin
Maryla	Endert	R	Violin
Lara	Hall	PS	Violin
Kerry	Langdon	R	Violin
Trudi	Miles	R	Violin
Bev	Oliver	R	Violin
Christine	Polglase	R	Violin
Sharon	Stephens	PS	Violin

WELLINGTON BRANCH

Emma	Goodbehere	R	Cello
Kim	Dyett	PS	Guitar
Mary	Barber	PS	Piano
Gillian	Bibby	R	Piano
Yvonne	Cave	R	Piano
Noeline	May Christie	PS	Piano
Pamela	Hancox	R	Piano
Linda	Kerr	PS	Piano
Ruth	Page	R	Piano
Marilyn	Petrie	R	Piano
Jenny	Powell	PS	Piano
Margaret	Sime	R	Piano
Eleanor	Tagart	PS	Piano
Jessica	Alloway	R	Violin
Eric	Baker	PS	Violin
Lynette	Carson	R	Violin
Lynley	Culliford	R	Violin
Tania	Dyett	R	Violin
Hilary	Ferral	PS	Violin
Ann	Goodbehere	R	Violin
Barbara	Ker-Mann	R	Violin
Marise P	McNeill	R	Violin
Heather	Miller	R	Violin
Mary	Taylor	R	Violin

SOUTH ISLAND BRANCH

Therese	Ahlers	R	Cello	Christchurch
Sara	Leach	R	Flute	Nelson
George	Hendry	PS	Guitar	Christchurch
Natalia	Artemiev	PS	Piano	Christchurch
Deborah	Hodge	R	Piano	Christchurch
Cushla Ann	Kelly	PS	Piano	Alexandra
Graham	Kitchin	R	Piano	Oamaru
Toni	May	R	Piano	Ashburton
Val	Scott	R	Piano	Christchurch
Helena	Sowinski	R	Piano/Violin	Gore
Glynis	Thomson	PS	Piano	Invercargill
Helen	Beckingsale	R	Violin	Oamaru
Marinette	Berkeljon	R	Violin/Piano	Greymouth
Len	Buchanan	PS	Violin	Dunedin
Marlys	Donaldson	R	Violin	Christchurch
Beverley	Dwan	R	Violin	Dunedin
Wendy	Hayes	R	Violin	Christchurch
Lorraine	Horton	R	Violin	Christchurch
Anne	Lardner	R	Violin	Christchurch
Ingrid	Lindsay	R	Violin	Invercargill
Lois	McCallum	R	Violin	Christchurch
Nicola	Smith	R	Violin	Christchurch
Nikki	Wells	R	Violin	Christchurch
Felicity	Wooding	R	Violin	Christchurch

Hawke's Bay Suzuki Piano and Violin Workshop

20-22 April 2008

@ Napier Girls' High School

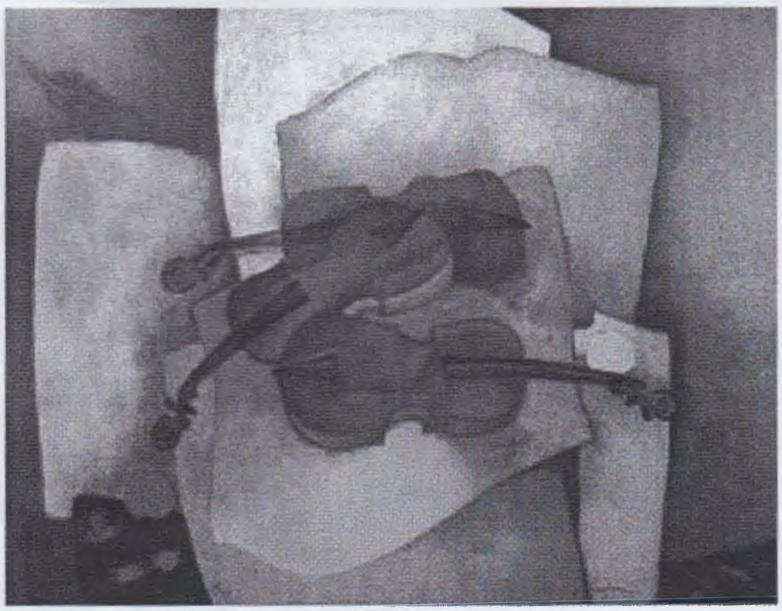
Piano tutors: Fleur Chee, Grace Nicholson-Symes,

Violin tutors: Lynley Culliford, Lois McCallum,

Stacey Shuck

See the www.suzuki.org.nz for details

General enquiries: penny.benson@xtra.co.nz



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Teacher Trainers' Registry 2007-8

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

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Hawke's Bay	Win Bickerstaff Jan Beck	winbick@paradise.net.nz becksan@xtra.co.nz
Wellington	Cathy Drummond Lynette Carson	cathy.drummond@paradise.net.nz ianandlynette@paradise.net.nz
South Island	Lois McCallum Philipa Hay	jroutledge@xtra.co.nz pjhay@xtra.co.nz
Teacher Trainer	Stacey Shuck	ssttdir@pl.net

New Zealand Suzuki Institute

NZSI Membership Application Form

Name: _____

Address: _____

_____

_____

Branch: _____ (Northland | Auckland | Hamilton | Bay of Plenty | Hawkes Bay | Wellington | South Island)

Phone: _____

Email: _____

Child name:	Instrument:	Suzuki teacher:
1 _____	_____	_____
2 _____	_____	_____
3 _____	_____	_____
4 _____	_____	_____

Family membership: **$65** discounted to $55 if paid by March 31st 2008 ☐

Teacher membership: **$90** discounted to $80 if paid by March 31st 2008 ☐

Full time tertiary student: **$80** discounted to $70 if paid by March 31st 2008 ☐

Payment by **cheque in the mail** ☐

Membership ☐ New ☐ Renewal

Membership fees are payable annually by March 31.

You may transfer fees via the Internet to NZSI's bank account –
Westpac, Remuera Branch,
Acct# 03 0259 0253226 00
Please include full name and branch.

Alternatively, cheques should be made out to NZSI and posted to
NZSI Membership,
PO Box 13-0077,
Armagh St,
Christchurch 8141.

This membership form is also available on the NZSI website and may be submitted automatically there.

www.suzuki.org.nz.members/index.html

Early payment of your membership will secure the discounted fee as well as ensuring that you receive the first issue of the NZSI Journal each year.

Any membership enquiries to Elizabeth Rayner at membership@suzuki.org.nz