

NEW ZEALAND
SUZUKI JOURNAL

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Making Italian Terms Stick (Literally)

**A comparison of camp styles
Using music to help at school**

**Have Your Say:
Help Shape the NZSI's Future**





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COVER IMAGE: CREATIVE VIOLINS AT SUZUKI
SOUTH ISLAND BRANCH CAMP

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EDITORIAL

VICKY WILLIAMS | NZSI VICE-PRESIDENT

Kia ora koutou.

Welcome to the Winter journal.

The start of 2025 has seen a number of changes for the NZSI. Violin teacher and teacher trainer Trudi Miles has stepped down from her role as Director of Teacher Training. Trudi has been in this role for at least 10 years and we extend our thanks to her for the many years of service, above and beyond, in this role. At the same time, we welcome Emma Goodbehere, a Wellington Suzuki cello and ECE teacher into the DOTT role.

We have made the fiscal decision to send 1 of our 2 annual journals to you as an e journal - thus, this winter journal has come to you in e format. The content structure is the same. Amongst other things, you can read about the activities of individual branches, enjoy a reprinted article by Suzuki and as usual we congratulate those who have successfully completed their graduation submissions.

This year the NZSI trials a new PD system for its teachers. Teachers are being asked to acquire a number of points across 3 tables of potential PD options. More specific information can be found on the website under the Teachers tab - 'Continuing Professional Development'. The NZSI plans to offer 8 Suzuki specific sessions throughout the year. We have had the first 3 for 2025 already, beginning with the importance of Suzuki's graduation

process. The first general session was on the role graduations play in motivating and nurturing ability in the child - which was then followed by 2 instrument specific sessions. Teachers are being asked to record their PD hours through the website under the 'Teachers' tab and offer feedback on any aspect of this new system.

As a charitable trust we are required by law to update our constitution by 2026. We are now at the stage where we are inviting feedback on the new constitution from the membership. We hope you can take the time to read it and send any feedback you have to the administrator by the end of June.

[NZSI Draft Constitution 21/05/25](#)

Administrator - admin@suzuki.org.nz.

As always, we thank the many hard working volunteers who spend many hours of their time supporting our children in their musical endeavours at events and also behind the scenes in running the Institute at every level to support Suzuki's vision of nurturing happy and successful future world citizens through music.

Wishing you a warm and music filled winter.

VICKY WILLIAMS
NZSI VICE-PRESIDENT



Read draft
constitution

TEACHER TRAINING REPORT

EMMA GOODBEHERE | DIRECTOR OF TEACHER TRAINER

Teacher training held

- **Unit 5 Violin** was held in Cambridge at the Hamilton Summer Camp (8-12 January 2025). Trudi Miles was the trainer.
- **Unit 1B Violin** was held in Masterton at the Summer Wellington Camp (14-20 January 2025). Trudi Miles was the trainer.
- **Unit 5 Cello** was held privately through December and January. Sally-Anne Brown was the trainer.
- **Unit 1B Piano** is currently being completed by one piano privately with Fleur Chee.

Assessments

- Congratulations to Fleur Jackson (Nelson) for completing her Level 1 Assessment (Violin).
- Congratulations to Ingrid Lindsey (Invercargill) for completing her Level 2 Assessment (Violin).

Proposed teacher training coming up in 2025:

- **Unit 1A Guitar** - Auckland @ October workshop
- **Unit 5 Piano** - City & Date tbc
- **Unit 6 Violin** - City & Date tbc
- **Unit 2 Violin** - City & Date tbc
- **Unit 1B Violin** - City & Date tbc
-

Upcoming teacher training can be found on our website:

suzuki.org.nz/instrument-course-schedule

Upcoming NZSI Professional Development sessions

- **Sunday 25 May, 7pm**
Graduation Part 2 (instrument specific)
- **Sunday 22 June, 7pm**
Self-regulated Learning - what is that? with Dr Graham McPhail
- **Sunday 27 July, 7pm**
Suzuki Education is Parent Education with Zohara Rotem

More information about training and professional development in the Teacher Newsletter (out soon), or on the website.



More teacher
training
information

JOURNAL

ALISON MACDONALD | EDITOR

As editor of the Suzuki Journal, I'm always looking for ways to highlight how vibrant, thoughtful, and connected our Suzuki community in Aotearoa really is. But I can't do it without your help.

I'd love to receive photos of your tamariki performing, practicing, busking, or enjoying time at camps and workshops. I'm also looking for drawings, poems, jokes, book reviews (especially Suzuki-related ones), tips, and short articles – anything that reflects the joy and effort that goes into this musical journey.

Please encourage your children to contribute too. Their voices, opinions, and experiences

are important – not just to the journal, but to the future of our community. They are the Suzuki leaders of tomorrow, and giving them space to share their views helps build that future today.

If you're unsure about photo permissions, feel free to send your contributions through your teacher or branch – they can help check what's okay to publish.

The strength of Suzuki in New Zealand comes from the community – from families like yours who are actively involved. Together, let's make this journal a place where every child and every family can see themselves reflected and celebrated.



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TREASURER NEEDED

Our wonderful Treasurer, Sylvain, has decided to resign from the Wellington Suzuki Committee. Sylvain has served in this role for the past 7+ years and has made a substantial impact on all things Suzuki in the Wellington region. From managing finances to championing the registration process for our events, printing name tags, and organising tutor flights and logistics, Sylvain has made a huge contribution to our committee and our tamariki. We would like to thank him warmly for the time and dedication he has generously given.

When one door closes, another opens. We are now seeking submissions of interest to join our Committee. We are a small group of dedicated Suzuki teachers and parents who work hard behind the scenes to organise events such as the annual Wellington Spring Workshop and the Masterton Summer Camp.

Joining a Suzuki Committee is a great way to support our teachers and help deliver a complete educational experience for our children. It also provides an opportunity to foster friendships and connections within this community and to model active citizenship and volunteerism for yourself and your family.

If you are interested in joining, either as Treasurer or a general member, we would love to hear from you. Please email wellington@suzuki.org.nz for further information, including role descriptions.

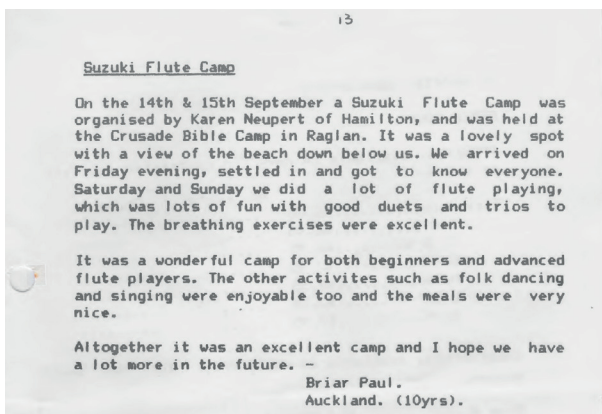
WARM REGARDS,
WELLINGTON SUZUKI BRANCH COMMITTEE



FLASHBACK

As I continue to work through digitising “old” Suzuki Journals, I am enjoying hearing from teachers in the early days, some still as students. Our archive goes back to 1981 at the moment, so some of our current teachers weren’t even born for this burgeoning of the New Zealand Suzuki family.

Our modern digital communities provide a connection not available at the beginning, yet that didn’t stop anyone from building a thriving world of Suzuki in Aotearoa, through ups and downs. I thought I might start sharing some of the insights from our past. No images in the journal in those days, just awesome recounts, like the time when we had flute camps...



Suzuki Flute Camp

On the 14th & 15th September, a Suzuki Flute Camp was organised by Karen Neupert of Hamilton and was held at the Crusade Bible Camp in Raglan. It was a lovely spot with a view of the beach down below us. We arrived on Friday evening, settled in, and got to know everyone.

Saturday and Sunday, we did a lot of flute playing, which was lots of fun with good duets and trios to play. The breathing exercises were excellent.

It was a wonderful camp for both beginners and advanced flute players. The other activities, such as folk dancing and singing, were enjoyable too, and the meals were very nice.

Altogether it was an excellent camp, and I hope we have a lot more in the future.

BRIAR PAUL

WINTER CELLO RETREAT 2025

Technique, Tone, and Togetherness

This year's Winter Retreat is set to be another wonderful Cello filled event with guest tutors Mr. Akira Nakajima sensei from Japan, Takao Mizushima from Australia, Sally-Anne Brown from Waiheke Island & Anna-Marie Alloway from NZ.

Students attending this year's retreat will be able to experience a multitude of classes; daily tonalisation, group classes, focus classes, cello choir, daily concerts, advanced masterclasses, musicians health, evening performances and the opportunity to have one-on-one classes with our wonderful guest tutors from New Zealand and Japan.

The Winter Cello Retreat 2025 is set to be a sensational event filled with inspiring & motivating learning opportunities, spaces are limited - not to be missed !!

Get in touch today at
thecellocollective@gmail.com
or visit the website
thecellocollective.co.nz

Dates

Teacher Professional Development

2nd July

Student Program

Thursday 3rd July - Sunday 6th July, 2025

Location

Saint Peter's School
1716 Cambridge Road,
Cambridge

The Cello Retreat

The Cello Retreat provides a unique opportunity for young beginners and seasoned players to refine their technique and endurance. The programme ranges from the first twinkle concert to senior performances, creating a rich experience. Participants form close bonds in group sessions and support each other in concerts, while seniors follow a schedule reminiscent of an athletics boot camp - intense yet infused with humour and kindness.

The Cello Retreat has a wonderful line-up of experienced Suzuki tutors who will be taking large group repertoire and small group technique classes. Other classes include daily tonalisation, Cello choir, musical enrichment, daily concerts. See you there!



Register for the
Cello Retreat

TAMARIKI AT THE TWINKLE WĀNANGA

The Twinkle Foundation Wānanga brought families together for a weekend of music, movement, and connection.

These reflections from tamariki capture the fun, learning, and friendships that made the event special.

Playing Together is More Fun

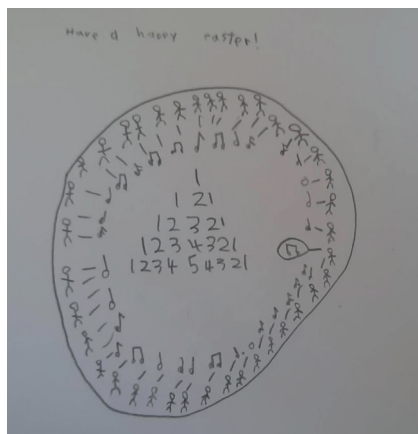
First, I want to thank all the people who came to Wananga, especially the helpers and teachers who made it possible. I had a lot of fun and I think a lot of people did too.

Seeing and playing with people who play the cello, violin and guitar was a lot of fun. Just playing by yourself is not particularly fun but when you play at wananga you get to play with others to make it more fun.

My favourite class was Tango Argentino. It was my class where I got to play a tango with a guitarist and two violinists, because it was fun to learn music together.

And I'll definitely come back next time.

FINLEY MOUNTFORD



Song of the Tornado and Playground Adventures

Wananga was held at Rapheal House in Wellington on day 22 and 23 March Saturday-Sunday. This letter was sent by.

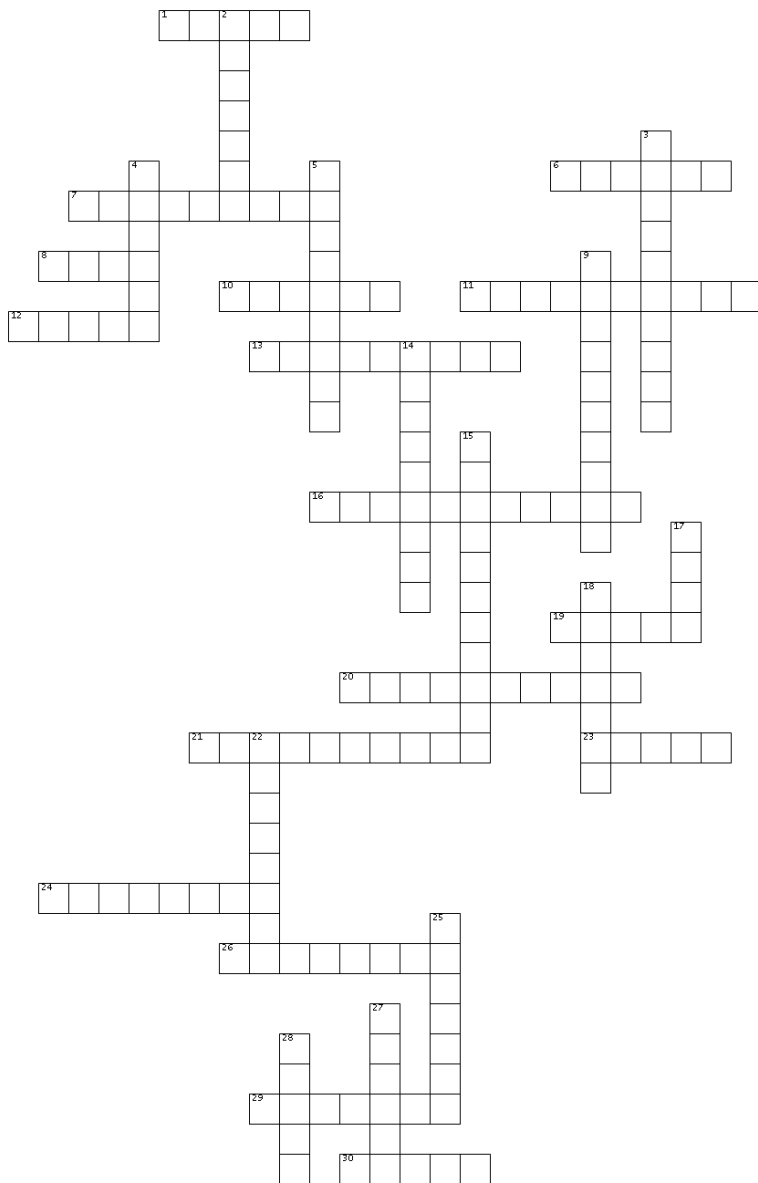
My favourite thing to do inside class was, 'Song of the tornado'. This is, 'Song of the Wind', sped up loads like a tornado. It is also four songs in one. These are, 'Song of the Wisp', 'Song of the wind', 'Song of the Tornado' and 'Song of the Hurricane'. I have researched which is faster a hurricane or a tornado. A hurricane spins up to 322 kph and a tornado can spin a lot faster (483 kph). So actually it should be 'Song of the Hurricane' then 'Song of the Tornado' is speed order.

My favourite thing to do outside the classroom was to play with my musical friends. We played in the playground that doesn't have any bark. I never get that much time though because there are lots and lots of music classes.

Thank you to all the teachers who helped make Wananga possible. I also want to thank all the attendees (especially my friends).

ZACHARIAH MOUNTFORD

LOWER HUTT, WELLINGTON



Speak Music: Italian Style

Put your music theory skills to the test with this crossword featuring key Italian musical terms. From tempo markings like *allegro* and *adagio* to expressive directions like *dolce* and *espressivo*, these terms are essential in sheet music. Whether you're just starting out or a seasoned pro, this puzzle is a great way to sharpen your musical language knowledge. Can you find them all?

Across

1. Soft
6. Suddenly
7. Gradual increase in volume
8. A concluding section of a piece
10. Lively and fast
11. Very good, excellent performance
12. Slow and broad
13. Sudden emphasis
16. Gradually speeding up
19. Very slow tempo
20. Very loud
21. Gradual decrease in volume
23. A rapid alternation between two notes
24. Short, detached notes
26. Moderate tempo
29. A fast tempo
30. Loud

Down

2. Moderately slow tempo
3. Very soft
4. Smooth and connected
5. Following the voice
9. Gradually slowing down
14. Singing without instrumental accompaniment
15. Very fast tempo
17. Play with the bow (string instruments)
18. A symbol indicating to hold a note longer
22. Majestic and dignified
25. With passion and intensity
27. A slow tempo
28. Very

THEORY - THE ITALIAN WORDS.

If you are a house-proud person re: clean windows, this is not the article for you!!

Over the years of teaching, I have used the Michiko Yurko Music Mind Games on a fortnightly basis at group lessons, mainly focusing on the games for notes, rhythms, intervals and scales.

In more recent years, I have also incorporated notes and rhythms into every lesson (Book 1 and 2 students) – fortnightly lessons didn't seem to make it stick!

However, I have neglected teaching musical terms – in particular, Italian words.

In my day... theory exams were a must, and so the learning of the Italian words was a big part of what had to be known.

I well remember the little red Royal Schools theory book, and the Trinity Schools book (I think this was grey), sitting on the window ledge in the kitchen so my sister and I could learn the words while we did the dishes!

We have never forgotten them!!!

My mother certainly didn't know how to pronounce any Italian, and so we just made them up! Sometimes it was a way to help remember how to spell them – e.g. we said Larghetto saying the 'h'!!

I can never see sempre without thinking of senza – they were beside each other in the book (I have just checked, and in the newer ABRSM book, they still are!)

Every Suzuki piece has a musical term at the top of the piece, and as the pieces progress, there are Italian words throughout each piece.

For Allegro Book 1, a great group lesson song is as follows:

Did you know Allegro means to play fast, notes with dots are short staccato notes.

Yes I know Allegro means to play fast, notes with dots are short staccato notes.

Dolce means to play so sweetly, ritardando means slow down.

Then “a tempo” means to play the same speed so we end the way that we began.

Unfortunately, the song leaves out the fermata (pause) sign so that has to be dealt with separately. - drawing rainbows with dots under them!

In the Suzuki books 1 to 4, there is a section at the back of the book headed “New Musical Terms” and lists all of the Italian words used in that particular book. In books 5 to 8, the listing is at the front of the book.

Now, to get to my opening sentence...

I have twin boys, aged 5 and a half, living behind me, and one day I noticed that they were practising writing their letters and numbers by drawing on their living room window. I asked their mum what sort of pens she used for them to do this, and found out that Crayola makes “window crayons.”

Some time later, I had a grandson staying with me, and so I set out to buy the crayons. He had great fun practising his letters and numbers on the car window as we drove along, and then on a window at my home. It quickly progressed to drawing pictures... Not so easy to wipe off!!!

And so, the 2025 teaching year began, and as usual, the Italian words were discussed at the beginning of a new piece. None of the advanced students remembered *Leggiero* (lightly), which is in Book 3 (*Humoresque*), so...

I thought of the pens that I had hidden in my piano stool, and just yesterday I wrote up 4 of the slow words – *adagio*, *lento*, *grave*, and *largo*. They were noticed immediately, and the parents wrote them down... The plan is to ask the meaning of those 4 words next week and have another 4 written up.



I guess my friends will wonder what is going on – is it a shopping list to help me remember? Or just some random words that I keep forgetting in my old age?!

LOIS McCALLUM



Image:
Toasting marshmallows with
friends old and new at South
Island Suzuki Summer Camp



SUZUKI PHILOSOPHY

USING SUZUKI MUSIC IDEAS TO HELP EVERY STUDENT SUCCEED IN SCHOOL

Dr Shinichi Suzuki

VOL 37 NO 1 | SUZUKI JOURNAL

In this article, Shin'ichi Suzuki explains how the same ideas used in Suzuki music teaching—like repetition, encouragement, and small, careful steps—can also support learning in school subjects such as maths and language. He shares examples from classroom experiments and encourages teachers to focus on helping each child progress at their own pace. The approach is consistent, supportive, and based on the belief that every child can grow.

I would like this simple method by which every child develops, the method of a perfect score for everyone, to be tried in the first three years of elementary school. This year I have resolved to appeal to school teachers for the sake of children's happiness.

For an initial experiment, math and language will do. I would like you to apply in these two subjects the method by which every student can easily achieve a full score.

A Proven Classroom Experiment

The same experiment was conducted forty years ago with the approval of Shigeru Kamijoh, principal of Hongoh Elementary School, Asama, in the suburbs of Matsumoto. Shigeki Tanaka taught his class of forty students by the full-score-for-everyone method. The forty students developed beautifully in three years, everyone achieving full scores. Unfortunately, Principal Kamijoh passed away at the end of the third year. Due to the new principal's lack of understanding, the forty children were divided into four other classes, and the experiment in the full score training method concluded. It is a fact, however, that all forty children in the Tanaka class developed, through the three year training, as students with the ability to achieve full scores.

The Origin of the Full Score Approach

This full score training method is based on the principle of ability development which I discovered over fifty years ago through my

study of the mother tongue method by which children throughout the world develop with outstanding ability. This is an Important educational issue. Wishing to let you know the principle of every child's development, I have decided to take this opportunity to explain my full score training method.

Twenty-five years ago when I first visited the States, in visits to twenty colleges I repeated to psychology professors: "No baby is born with inborn talent; babies are born as white paper, and ability develops in them in diverse ways depending upon all the stimulation from the daily environment." I visited the States five years in a row, presenting this view for their examination. Whether or not I contributed to it, American psychology has been changing for the past twenty years, inclining to accept the theory that "babies are born as white paper, and develop while acquiring ability through external stimulation." My recent visits to the States have been graced by the attendance in seminars of forty to fifty American psychologists from various areas.

My Psychology - Law of Ability Life and How It Works

All babies, born with wonderful life, have equal potential throughout the world. A baby begins his activity on the day he receives life inside the mother's body, and grows while gradually absorbing everything that is there

in the interaction with her feeling, heart, and her life itself.

Therefore, at the time of birth babies have already developed different abilities under maternal influence.

Since long ago I have repeated that “man is a child of the environment” Traditional psychological theories have held that each newborn has different propensities through heredity: some are born with musical traits, others with literary inclinations. Personality and talent have also been considered in it. Looking at the result of the development of abilities in a child, people judged that this child has a gift, or has none, ascribing it to the issue of inborn heredity. This was the commonsense from long ago.

I discovered over fifty years ago that this theory was flawed. Heredity, I found, determines all the physical conditions of the baby inherited from the parents.

However, there is no heredity as far as ability is concerned. As the baby develops physically through the wonderful workings of life, he also acquires every ability through the very workings of life.

Therefore, there is no such thing as a born genius.

We can easily raise a Beethoven or a Mozart as a terrible tone-deaf person depending on how we raise him from birth. For example, if we record terribly tone-deaf music and play the tape every day for them, both will eventually become terribly tone-deaf. It is the same as when an

Osaka resident raises American babies in Osaka; everyone of them will easily learn to speak fine Osaka dialect.

Every child grows; everything depends upon how he is raised.

When I came to know this principle, I began early education in violin for the first time in Tokyo over fifty years ago. One of my

earliest students, Koji Toyoda, constantly listened to the world class recordings of Kreisler at home and practiced with records of international maestros as his teachers, continuing to develop superior sensibility and skills until nineteen.

Now he is one of the three violin professors in the world famous conservatory of Berlin.

Please realize that every child is a wonderful being endowed with wonderful workings of life and capable of developing. Small children who studied with Koji, including Toshiya Eto, Takeshi Kobayashi, Kenji Kobayashi, Hidetaro Suzuki, Takaya Urakawa and others, later actively taught in music schools in the States or in Europe.

Japanese performers are also playing in orchestras throughout the world, not because of heredity but because of the outstanding skills and superior musical sensibility they developed.

How to Teach with the Full Score Method

Next let me explain the educational method for successfully fostering children's ability. This is the principle by which every child grows.

The full score approach is the expression I use for the method of ability development. Take elementary math or language for example. Starting with the easiest material introduced at the beginning, teach first graders in such a way that every student can handle it well. Teach the same material repeatedly every day till it is mastered. By this process, the material becomes easier and easier, and the students begin to advance faster. Thorough training is what creates ability.

Then advance the students to the next level, and daily train them thoroughly in both the former and the new levels. This

is full score training, an approach which produces no dropouts. Gradually add newer materials letting students master them. This is the same as the initial stages of ability development in language by which every child learns to speak the mother tongue fluently. A baby's progress is slow at the beginning. Starting with "yum yum" which the baby repeats every day, he goes through repeated training. As ability develops, more words are added, and he acquires more ability. Every child progresses gradually, gaining in learning speed. In the same way, whether in math or written language, it is important to take time to develop students' ability, training them by the full score method to develop ability. If this is done, every child develops without fail.

I would like to ask teachers to observe the wonderful development of speech in children, understand the principle of how life itself acquires ability, and practice the full-score-for-everyone training method. Have faith in the greatness of life, in the fact that there is no child who is no good and that every child can develop without fail.

In music education, out of my faith in the greatness of life I have, for over fifty years, accepted children without screening. I have fostered every one of them as a violin student with superior sensibility and skills. They developed by the same full score approach as in the mother tongue training. Hiroyuki Takahashi, a brain injured boy who started at age three, has developed

through violin study and graduated this year at eighteen from the high school division of a special school. He has acquired the superior ability to play the Tchaikovsky violin concerto with a fine musical sense.

Ability is determined by the way the child is raised. It is an issue of the workings of life.

Of traditional approaches in elementary education, the worst is the way of advancing in teaching materials: teach, advance, teach,

advance. Starting out with first graders, teachers teach to a certain level in the first term, to another level in the second term, then a test is given to determine students' degrees of achievement. This is an educational method for creating dropouts. Look at the word education, *kyoiku*, which consists of *kyo*, to teach, and *iku*, to foster. I think it means to teach and foster ability.

When you have taught, the student has not yet acquired ability. You have to train the student fully, using the same material, and help him develop ability.

Gradual Progress Builds Real Learning

In language, a child masters words through repeatedly using them, then adds more words which he masters likewise. This way his ability is gradually heightened.

Whether in spoken or written language, or in math, if you teach the first material, finish it, then teach new material, thus advancing the student from material to material, the student will be a perfect dropout. In speech, gradual increase of vocabulary occurs hand in hand with mastery of what has been learned. This is how to foster ability.

A Call to Action for Teachers Around the World

Let me ask you to practice from the beginning of the first grade the ability development approach, or the full score method, which promises proper progress. Every student can learn without fail. In language, play a testing game to see if by the time the first book is finished every student can recite it from cover to cover, with the book closed. I would also like you to create the ability in every child to write out without an error any lesson requested by the teacher, also with the book closed. Try this son of thing at the end of the first semester, and perhaps at the end of the second semester,

and you will find it an effective and enjoyable method.

If you experiment with the full score training method in math and language for all students of the first three grades, children will benefit.

Every child has that potential. The full score method already stood the test when implemented at Hongoh Elementary School in a class of forty students. I am convinced that it will prove successful again. At the outset of the Hongoh experiment, one of the children, at age six, did not even understand the concept of three. Instruction took place with this child as the focus of attention, and he, too, achieved fine development through the full score training approach.

Let me ask elementary school teachers to carry out this full-score-for-everyone method, an innovative movement schools throughout the world. It is an education of love for the sake of children.

At present over 300,000 children in 39

countries are studying violin, piano, and so forth by the Suzuki method. If experiments for the first three grades are conducted, I would like to invite elementary school teachers from these 39 countries and spread an educational movement of the full score training method.

Final Words of Gratitude and Hope

I wish to express my deep felt respect and gratitude toward elementary school teachers for their love of children and their worthy task. I am also making efforts for the happiness of children throughout the world.

Let me again ask you to try this for the sake of children throughout the world, for the sake of a new world. (November 1988, the fall of my ninetieth year)

SHIN'ICHI SUZUKI

Reproduced from "A perfect score for everyone" Talent Education Journal #33 1989

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SWAPPING MAINLAND FOR MASTERTON

This year I went to the Masterton Suzuki Summer Camp instead of the South Island one, because my teacher—who said it was fun—was going. Here are a few things I thought were different or nice about Masterton Camp!

The lessons were quite far away from the dorms, so we would bike between them. There were lots of places to explore: a stream with lots of obstacles over it (I almost fell in!), bike jumps, a river track, two cricket pitches, and a giant chessboard I loved playing on with friends.

I liked how there were lots of cellists playing at my level and beyond. Our group class, which had about 15 people, all played Ransé Rustique. We played that together at the concerto concert. The big kids played the Vivaldi Double at the concert, including the second and third movements. It was stuck in my head for the rest of the summer.

My favourite teachers were Rebecca, who taught cello group and cello choir, and Elizabeth, who was the piano accompanist for my solo. I loved Rebecca's teaching because she is very energetic, smiley, and encouraging. It was the first time I had been taught by Rebecca. Elizabeth was very kind and calm; she always makes me feel very comfortable when she accompanies me. I've met Elizabeth lots of times at South Island Suzuki events, and I was so pleased to see her in Masterton.

The food wasn't great—except for the dessert, my dog would have had to fight me for that!! I had my first-ever KFC in Masterton too. We went with a new Suzuki cello friend—it's their tradition to go once a year during Summer Camp.

Each morning, my sister's friend's mum ran a choir, which became one of my camp highlights! We sang Kusimama, my first time in a choir, and performed it at the playout. The audience loved it. I'd definitely do that again, even though my mum had to wake me up early for it each day and there was definitely no time for breakfast! Instead, I tried to eat a sandwich each morning while playing my cello in the cello choir.

We weren't the only South Island kids at camp! It was nice to see some people we knew in the cellos and the violins. I missed playing with my South Island Suzuki friends and the fun concert. There's no fun concert at the Masterton Camp. It was nice leaving after a big week of cello, but I'll definitely go back!

JOSEPH HANMER





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HORNBY

PAPANUI

DUNEDIN

Leonie has been so inspired by Wrens violin camp, she now plays his violin everyday!

GRADUATIONS



GRADUATION LIST 2024

CELLO

LEVEL 3		
NAME	TEACHER	GRADUATION
Joseph Hanmer	Janet Cubey	Nov 2024

LEVEL 4		
NAME	TEACHER	GRADUATION
Alex Jenkins	Felicity Bayliss	Nov 2024

GUITAR

LEVEL 1		
NAME	TEACHER	GRADUATION
Gavin Weichen Zhang Sun	Emma Schacharer	Nov 2024

LEVEL 2		
NAME	TEACHER	GRADUATION
Hugo Jean Ansolabehere	Royden Smith	Nov 2024

LEVEL 3		
NAME	TEACHER	GRADUATION
Caitlin Liang	Royden Smith	Nov 2024
Aidan Liang	Royden Smith	Nov 2024

LEVEL 4		
NAME	TEACHER	GRADUATION
George Zhou	Royden Smith	Nov 2024
Caitlin Liang	Royden Smith	Nov 2024
Sylvia Kingston	Royden Smith	Nov 2024

PIANO

LEVEL 1

NAME	TEACHER	GRADUATION
Honor Schmidt	Vivian Balzat	Nov 24
Emelia Fowler	Fleur Chee	Nov 24
Boaz Shupe	Glynis Thomson	Nov 24

LEVEL 2

NAME	TEACHER	GRADUATION
Serena Chen	Fleur Chee	Nov 24
Azelri Lategan	Glynis Thomson	Nov 24
Janice Wu	Fleur Chee	Nov 24

LEVEL 3

NAME	TEACHER	GRADUATION
Jordan Carter	Eileen Moy	Nov 24
Mercy Shupe	Glynis Thomson	Nov 24
Vanessa Chen	Fleur Chee	Nov 24

LEVEL 4

NAME	TEACHER	GRADUATION
Enzo Yuan Zheng Zhang	Hazel Roggen	Nov 24
Morgan Lau	Glynis Thomson	Nov 24

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Jan Beck

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Marewa
Napier 4110

027 389 0754
jonandjanbeck@gmail.com

VIOLIN

LEVEL 1

NAME	TEACHER	GRADUATION
Charles Boyle	Rachel Braly	Nov 24
Izzy Christianson	Heather Miller	Nov 24
Aanya Shankar	Ingrid Lindsay-McCarthy	Nov 24
Miheli Liyanage	Hannah Gray	Nov 24
Mahalia Harris	Hannah Gray	Nov 24
Cody Alexandra Rose Dalzell	Heather Miller	Nov 24
Isabelle Hunt	Jenni Champion	Nov 24

LEVEL 2

NAME	TEACHER	GRADUATION
Rani Lute Thykattil Menzies	Marian Stronach	Nov 24
Clara Boyle	Rachel Braly	Nov 24
Shilin Jin (Seline)	Jessica Alloway	Nov 24
Catherine Mei Coles	Lynette Carson	Nov 24

LEVEL 3

NAME	TEACHER	GRADUATION
Arden Boyle	Rachel Braly	Nov 24
Nina Charlotte Buescher	Jenni Champion	Nov 24
Rosa Ada Buescher	Jenni Champion	Nov 24
Edmond Steele	Ingrid Lindsay-McCarthy	Nov 24
Toby McLeish	Hannah Gray	Nov 24
Florence Ella Ashby	Jenni Champion	Nov 24

LEVEL 4

NAME	TEACHER	GRADUATION
Zoey Lin	Lynette Carson	Nov 24

LEVEL 5

NAME	TEACHER	GRADUATION
Joanna Clifton	Trudi Miles	Nov 24
Moana Lily Scott Woods	Helena Kerr	Nov 24



BRANCH REPORTS

ABOUT THE NZ SUZUKI INSTITUTE

BRINGING MUSIC TO LIFE



facebook.com/nzsuzukiinstitute

The New Zealand Suzuki Institute (NZSI) has two aims: to nurture the character and ability of children through Dr. Suzuki's vision of communities enriched by music, and to nurture the character and ability of its teachers through internationally benchmarked teacher training opportunities and registration.

With over 150 experienced teachers and 2000 students studying various instruments, the NZSI is committed to Dr. Shinichi Suzuki's vision of creating a community enriched by music.

A HISTORY OF SUCCESS

Founded over 40 years ago, the NZSI has achieved significant accomplishments in the local and international music scene. New Zealand students have won national and international competitions and acclaim, and an increasing percentage of our local and national orchestras are composed of NZSI alumni.

THE SUZUKI METHOD



NZSI Online

At the heart of the NZSI's mission is the Suzuki Method, a unique approach to music education based on the philosophy that every child can learn to play music, given the right environment and

guidance. The method involves early childhood education, listening to recordings of music, and learning to play by ear before reading music.

TEACHER TRAINING AND PROFESSIONAL DEVELOPMENT

The NZSI offers internationally recognised training and ongoing professional development to ensure teachers meet the high standards of the Suzuki Method. This equips them with the skills and knowledge to nurture their students' character and ability.

PERFORMANCES AND WORKSHOPS

One of the features of the Suzuki movement in New Zealand is the frequent free public concerts organised by the NZSI, which give students opportunities to perform as soloists, in groups, and in orchestras. These performances are of a high standard and help to build confidence in the performers.

The NZSI also runs regular workshops during school holidays, bringing in Suzuki tutors from across New Zealand and overseas. Family-friendly music camps offer opportunities for students at all levels of the Suzuki repertoire to perform, connect, and grow. In some areas, NZSI branches also provide access to Suzuki library resources, as well as orchestra training and ensemble experience for student members.

NORTHLAND

Violin, Kai, and Community

The Northland Branch held a Weekend Violin Workshop on 3–4 May at Pakaraka Primary School. The event began with a Play-in on Saturday morning and ended with a Play-out concert for whānau and friends on Sunday afternoon.

Students took part in masterclasses, group lessons, and musical enrichment activities. A special Pre-Twinkle programme ran on both days, and guest tutor Trudi Miles led the violin teaching. A parent education session was also planned, with activities

provided for tamariki during that time.

Earlier in the year, the branch hosted a Christmas concert for Dora's guitar and piano students, followed by shared kai. Students and families are now looking forward to Enliven, a community performance that Northland Suzuki will be part of.

The branch is supported by a small committee of Suzuki parents and teachers. If you'd like to help out with future events, you're very welcome to join the team.

Behind the scenes...

the Northland Branch Committee – a dedicated group of Suzuki parents and teachers – continues to meet monthly and welcomes new members keen to support Suzuki learning in Te Tai Tokerau.

Get in touch
northland@suzuki.org.nz

AUCKLAND

Auckland Branch in Concert and Community

As this is being written, the Auckland Branch is in full swing organising it's Annual Town Hall Concert. This is a real highlight in the life of our branch and involves Suzuki students of all instruments coming together from all across Auckland to present a concert on the majestic and historic Auckland Town Hall stage. This year we have over 330 students involved so we can't wait! The concert always ends with all the violins, violas, cellos and guitars playing twinkles in D major, led by our Year 13 leavers.

Other events going on this year have been

piano teacher training which was run in April, as well as the popular Suzuki on Sundays series, which are concerts run once a term which any students from across Auckland can sign up for.

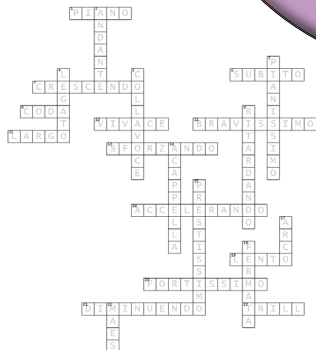
We have already begun planning our Spring Workshop, which will once again be held at Kohia Terrace School, and we look forward to welcoming guest tutors from Australia and from around NZ.

FIONA HAUGHTON

AUCKLAND BRANCH

**Want to get more
involved with your
branch?**

Suzuki is a community not just a pedagogy, so get involved with your local committee. Whether you want to help with funding, wash dishes, take photos for our Facebook or journal, get in touch
auckland@suzuki.org.nz



HAMILTON

Hamilton Summer Camp 2024 – St Peter's School

The 2024 Summer Camp at St Peter's was a truly joyful and enriching experience, receiving overwhelmingly positive feedback from students, families, and teachers alike. This year's additions of folk dancing and a choir, alongside the return of our much-loved concert, helped foster a warm, close-knit family atmosphere that everyone thoroughly enjoyed.

We were especially honoured to welcome back two former Suzuki students who performed beautifully at the Concerto Concert on the final evening. It's always a pleasure to see our alumni continuing their musical journey and returning to share their talents with the next generation.

Looking ahead to 2026, we are excited to continue building on the success of this year's camp. Plans are already in motion to expand our offerings, and we can't wait to share more with you in the near future—so stay tuned!

It was also wonderful to connect with the teachers undertaking their Book 5 Training at camp. Knowing there is a strong and growing network of Suzuki teachers in training, both locally and across the country, is a great encouragement to us all.

A heartfelt thank you to our incredible teaching team: Sally-Ann Brown, Kim Bishop, Jenni Champion, Milly Rout, Trudi Miles, Erica Booker, Fleur Chee, Lara Hall, and Marieke Nation. Your dedication, inspiration, and love for the Suzuki method shine through in every interaction. It has been an honour to have you teach, encourage, and share your knowledge with the students and their families, all through the lens of well-loved classical repertoire.

We would also like to extend a huge thank you to our wonderful volunteers. Your behind-the-scenes support played a vital role in keeping everything running smoothly throughout the camp. From helping with logistics to assisting families and teachers, your contribution was invaluable and deeply appreciated. We couldn't have done it without you!

Looking Ahead: 2026 Annual Camp

Although we had pre-booked our regular venue for the 2026 camp, we have recently been informed that it will no longer be available for our use next year. While the venue has expressed interest in hosting us again in the future, we are now actively seeking a new location for our next camp. Please rest assured that we understand how important this annual tradition is, and we are committed to finding a suitable alternative that will allow us to continue bringing our community together. We will keep you updated as soon as more information becomes available.

QUITA CLIFTON
HAMILTON CHAIRPERSON



Are you following
Hamilton Suzuki
on Facebook?

PARENTS - HELP NEEDED

Did you know that when you're part of Suzuki, you're also part of a branch? In Aotearoa New Zealand, each branch sends in reports sharing what they've been up to – including events, financial updates, clever ideas, and opportunities for growth

Sometimes, branch committees are able to send in lovely write-ups about recent events, complete with photos of our Suzuki students in action. These often end up in the journal for everyone to enjoy.

Ever wondered why the South Island branch always seems to have so many photos in each issue? It's not just luck – it's thanks to active parents sending pictures directly to the branch and to the journal. Anyone can

do this!

Please consider sending in photos of your kids at events or just out being Suzuki kids. Share a few thoughts about an experience, or ask your children if they'd like to submit a drawing. And if you have something to share but aren't confident about writing – that's okay too. Just let me know, and I'll work with what you send rather than printing it word for word.

With postage costs continuing to rise, we may move further towards digital formats – so don't wait. Send photos and stories whenever they come to mind!

READ THE CONSTITUTION

We're currently reviewing and updating the NZSI constitution – the document that guides how our organisation runs – to meet our legal obligations as a charitable trust and to ensure our structure continues to reflect our shared values.

This is a great chance for you, as a member of the Suzuki community, to have your say. The draft constitution is now available, and we warmly invite you to read it and let us know what you think. Your feedback will help shape the final version, which must be adopted by 2026

Please send any thoughts or suggestions to the administrator at admin@suzuki.org.nz by the end of June. We'd love to hear from you.



Read the draft
constitution

WELLINGTON

Music, Milestones, and Momentum

The Wellington Summer Camp was a fantastic, sunny success, as ever.

This time we were financially secure, in part thanks to our sponsors & benefactors : Creative NZ, Music Planet, Trust House Foundation, Liverton Security and Antonio Strings. And in large part due to the Wellington Branch Committee's meticulous planning and dedicated graft.

At the last minute, Zohara Rotem had to pull out for health reasons, but the piano organisers conjured up three replacement tutors, one of whom tested positive for Covid on the first day... all these problems were

resolved with equanimity.

This year we had a record number of students (147 violinists, 41 cellists, 25 pianists, 6 double-bass and 10 guitars – 229 in total).

And now we're starting to organise our Spring Workshop, and looking for a new Treasurer, since Sylvain has retired in that role, after many years, for which the Committee (and branch families) are very grateful.

JONATHAN RAVENS





SOUTH ISLAND

From Camp fires to Classrooms

South Island Autumn Workshop

The South Island Suzuki Autumn Workshop was held again in Dunedin during April at Trinity Catholic College. Although it was a day programme, many families enjoyed reconnecting and socialising outside of class hours.

Students attended 3–5 classes each day, with activities including group lessons, technique classes, ensemble groups, percussion, musical enrichment, and African drumming. Classes were offered in violin, viola, cello, and piano.

Each morning began with singing, which was great fun and enthusiastically joined by many parents. It helped get everyone into



music mode and build a strong sense of community. The musical enrichment class was also a highlight, helping students deepen their rhythmic understanding in an engaging way.

Suzuki South Island Camp 2025

Set in beautiful Oamaru at Waitaki Boys' High School – with great coffee and excellent cheese just a short walk away – the Suzuki South Island Camp was a week of music, fun,



and friendship. From the first play-in to the final concert, the halls rang with music and laughter.

With a fantastic team of tutors, students enjoyed masterclasses, group lessons, ensembles, and enrichment sessions in a warm, supportive environment.

Beyond the music, tamariki roamed freely, toasted marshmallows with new friends, and played games late into the evenings. Kids encouraged each other to practise, while parents connected over shared meals and relaxed chats.

It was a perfect mix of music, freedom, and community – everything a Suzuki camp should be.



NZ SUZUKI INSTITUTE EXECUTIVE MEMBERS

2024

President

Margaret Cooke
president@suzuki.org.nz

BRANCH DELEGATES

Northland | northland@suzuki.org.nz
Fiona Goodin and Felicity Wooding

Vice Presidents

Lynette Carson
Vicky Williams

Bay of Plenty | bayofplenty@suzuki.org.nz
Therese Ahlers and Kathy Stewart

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Director of Teacher Training

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Hamilton | hamilton@suzuki.org.nz
Melody Gumbley and Quita Clifton

Teacher Trainers seconded for
current NZSI Teacher Training
Programmes in Flute and Guitar:

Julia Breen | Flute
Zeah Riordan | Guitar

Hawkes Bay | hawkesbay@suzuki.org.nz
Helena Kerr and Nicky Spicer

Wellington | wellington@suzuki.org.nz
Eric Baker and Jonathan Ravens

South Island | southisland@suzuki.org.nz
Emma Schacharer and Claire Cameron

Teacher Trainers' Registry

FLUTE

Sally Tibbles

CELLO

Sally-Anne Brown

PIANO

Dora Harkness
Fleur Chee
Zohara Rotem

VIOLIN

Kerry Langdon
Val Thorburn
Trudi Miles

Send your photos, drawings & stories to journal@suzuki.org.nz

UPCOMING EVENTS

See full details of Suzuki events on www.suzuki.org.nz/events/

May 2025

- NZCT Chamber Music Contest rounds start in Canterbury.

June 2025

- Christchurch Winter Workshop
- 29th June- 2nd July

July 2025

- Hamilton Winter Workshop
- July 7-9 –
- Hamilton Parent Talk with Catherine Polglase
- Tauranga Parent Talk

August 2025

- Hamilton Annual Concert

September 2025

- Wellington Spring Workshop
21 September - 24 September

October 2025

- NZSI AGM (date to be confirmed)

November 2025

- Tauranga Flash Mob in Tauranga (all invited)

December 2025

- End of year concerts and Christmas celebrations - check with your teacher

January 2026

- Hamilton Suzuki Camp
- South Island Suzuki Summer Camp
- Wellington Summer Camp

March 2026

- Membership fees are due

April 2026

- Teacher Training workshop
- Next journal issue is almost out - have you sent in your photos and stories?

DEADLINES

Issue	Submission	Distribution
Winter	15 April	15 May
Summer	15 October	15 November

Articles, photos, drawings, events and compositions from Suzuki families and teachers are welcome any time of the year.

ADVERTISING ENQUIRIES

To enquiry about advertising in the Journal
email journal@suzuki.org.nz.

Full page \$180	Half page \$95
Third page \$60	Back cover \$300

Pricing excludes GST

Classified advertising is free for NZSI members