



**Suzuki Music SA**



**Showcase 2010**



# Suzuki News

Term 4, 2010

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Assoc of Australia (SA) Inc.  
PO Box 378  
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## Suzuki Council - 2010

### 2010 Suzuki SA Council

#### Teachers

Kylie Mahony (President)  
Therese O'Brien  
(Vice-President)

Anne ApThomas  
Nicola Buckland  
Sian O'Callaghan  
Vicky Yagi

#### Parents

Rob Buckland (Secretary)  
Joan Mahony (Treasurer)  
Bill Balnaves  
Erna Berberyann  
Vic Flierl  
Ruth Hardman

### 2010 Membership Fees

\$80 new members  
\$80 renewals  
\$115 teachers  
\$84 teacher trainee

### Editor Suzuki Newsletter

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PO Box 378, Mitcham S/Centre  
Torrens Park SA 5062  
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### Copy Deadline

Term 1, 2011 - Jan 15  
Term 2, 2011 - April 9  
Term 3, 2011 - July 9  
Term 4, 2011 - Oct. 1

### Members' Advertising

non-commercial notices

- free for Suzuki members
- non-members \$15 each
- contact Editor to place your Advertisement

### Printing

Adelaide Copy Centre

## Marita Bushell-Vale

Marita Bushell became involved with the Suzuki Association when her daughter Robin took up the violin in the mid 1980s. Whenever she joined an organization she took an active role. Marita took over the production of the Suzuki Newsletter and developed it into the interesting publication which it continues to be today.

When she retired from that activity, the Association made her a life member and presented her with a zygocactus which also sadly died this year.

We bilited Suzuki visitors on a number of occasions and I remember Mr. Nakamura coming to stay with us and on that occasion, he restrung his violin backwards, played a piece and then invited other teachers to play his fiddle. Great confusion.

Marita continued to play the violin as an enthusiastic amateur until the end.

She was a keen botanist and walker. In May we were walking the extension of the Heysen Trail, north of Arkaroola. Marita was always out in front. We then had a week with many friends walking at Arkaroola village. On return, she was diagnosed with multiple abdominal cancers and a month later on July 2nd she passed away.

Chris Bushell

*The Suzuki Council and members are grateful for the enthusiastic contribution Marita made to the Association and extend their condolences to her husband Chris and family.*

## Accredited Teachers

### CELLO

Clarence Gardens Sturt	Therese O'Brien Jenny McDonald	Trainee Trainee	8297 4378 8358 3694
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### FLUTE

Norwood	Nicola Buckland	Trainee	8362 8911
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### HARP

Hawthorn	Anne ApThomas	Dip. of Suzuki Talent Educ.	8272 3504
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### PIANO

Hawthorn	Anne ApThomas	Teacher Trainer / Dip. of Suzuki Talent Educ.	8272 3504
Novar Gardens Norwood	Monica Christian Emma den Hollander	Dip. of Suzuki Talent Educ. Dip. of Suzuki Talent Educ.	8294 3560 8431 4833
Tusmore	Lynne Reynolds	Advanced	8431 8468
Newton	Hazel Matters	Primary	8337 3153
Marden	Stefanie Reynolds	Primary	0421 903 768

### VIOLIN

West Lakes/Glandore Hazelwood Park Sturt	Kylie Mahony Amanda Just Jenny McDonald	Teacher Trainer / Advanced Primary Certificate IV	8341 6577 8379 3827 8358 3694
Kensington Victor Harbor	Fiona Robertson Linda Sideris	Primary Certificate III	8331 0902 8552 5520
Eden Hills Glandore Norwood	Vicky Yagi Nadia Buck Sarah Buckland	Certificate III Trainee Trainee	8370 2312 0412 605 442 8362 8911
Largs North	Emilie Flierl	Trainee	8248 2071
Klemzig	Emma Luker	Trainee	8261 3356
Flagstaff Hill	Sian O'Callaghan	Trainee	8270 2615
Mile End	Jasmin Whittaker	Trainee	0411 400 608

### EARLY LEARNING EDUC.

Hazelwood Park	Amanda Just	Primary	8379 3827
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## Sponsors

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## Diary Dates for 2010

<b>Flute Group Lessons</b>	Term 4 - Sat Oct 16 Sat Nov 6	Unitarian Church, 99 Osmond Tce, Norwood 3:30 pm pre-school group (pre book 1–Twinkle age 3-5 yrs) 4:00 pm Junior group / 4:45 pm Inter group
<b>Flute Ensemble</b>	Term 4 - Sat Oct 23	Unitarian Church, 99 Osmond Tce, Norwood 3:30 pm- Junior ensemble 4:15 pm - Intermediate ensemble
<b>Strings &amp; Flute Workshop</b>	Term 4 - Sun Nov 14	Adelaide High School - 3:00 –5:00 pm
<b>Flute &amp; Violin Christmas Rehearsal</b>	Term 4 - Sat Dec 4	<b>Students of Nicola and Sarah Buckland</b> Unitarian Church - 4:00 pm
<b>Flute &amp; Violin Christmas Concert</b>	Term 4 - Sun Dec 5	<b>Students of Nicola and Sarah Buckland</b> Unitarian Church - 2:00 pm
<b>Cello Group Lessons</b>	Term 4 - Oct 19 Nov 2 Nov 16 Nov 30	Book 1 - Tuesdays 4:00-5:00 pm Immanuel Primary School Music Room
<b>Cello Christmas Concert</b>	Term 4 - Dec 12	Immanuel Primary School Music Room at 2:00 pm
<b>All-Comers'</b>	Term 4 - Sun. Nov. 14	Multi-instrument - 1:30 pm - Adelaide High School
<b>Graduation 2</b>	Concert - Sun. Oct 24	Concordia College
<b>AGM</b>	Wed Nov 10	7:30 pm Glandore Child Care Centre
<b>Christmas Picnic</b>	Sun Nov 28	12:30 pm Botanic Gardens

## Important Dates for 2010

<b>Graduation 2 Concert</b>	Sunday Oct 24	Concordia College
<b>Annual General Meeting</b> see page 5 for details	Wednesday Nov 10	Glandore Child Care Centre
<b>Reporting Child Abuse and Neglect Training</b> see page 7 for details	Sunday Nov 14	Adelaide High School
<b>Christmas Picnic</b> see page 12 for details	Sunday Nov 28	Botanic Park

### Student 1

Surname \_\_\_\_\_ Given Names \_\_\_\_\_  
 Date of Birth \_\_\_\_\_ Instrument \_\_\_\_\_ Teacher \_\_\_\_\_

### Student 2

Surname \_\_\_\_\_ Given Names \_\_\_\_\_  
 Date of Birth \_\_\_\_\_ Instrument \_\_\_\_\_ Teacher \_\_\_\_\_

### Student 3

Surname \_\_\_\_\_ Given Names \_\_\_\_\_  
 Date of Birth \_\_\_\_\_ Instrument \_\_\_\_\_ Teacher \_\_\_\_\_

### Student 4

Surname \_\_\_\_\_ Given Names \_\_\_\_\_  
 Date of Birth \_\_\_\_\_ Instrument \_\_\_\_\_ Teacher \_\_\_\_\_  
 Instrument \_\_\_\_\_ Teacher \_\_\_\_\_

I do not give permission for my child/rens photo to be used for Suzuki publicity purposes  
 I would like to volunteer to help with Suzuki events in 2010

# From the President



Kylie Mahony

hard for these two wonderful events and the results were certainly worth it!

Mr. Nakamura commented to the string teachers while he was here that Adelaide Suzuki had at its heart a wonderful community feeling and a true adherence to Dr. Suzuki's vision, coupled with really high musical standards and integrity. All of these attributes were clearly on show during the Showcase Concert this year. From the youngest to the most senior, every performer played with feeling, love of music and beautiful tone. The soloists amazed the audience with their accomplished technique and professional performance skills. The groups all had fantastic ensemble playing and the Finale with its inclusion of a lovely choir and full instrumentation was so beautiful that many audience members found it very moving as well.

Our students have also had a chance to show the wider musical world how well Suzuki students can play with their participation in the ABODA orchestra competition and the individual and ensemble sections of the Eisteddfods. The Senior Suzuki Strings were awarded Gold Level at the ABODA competition, a very high honour and were also awarded first place in the ensemble section of the Eisteddfod. I was very proud of the wonderful playing of our senior students of course but was even prouder of the way our young people conducted them-

selves, both in public and towards each other. Most of the senior violin students are in my studio and know each other very well from coming to my weekly group lessons and doing our various studio activities. However, this year some new students joined the Senior Strings from outside of my studio. Observing my students and the newer students interact with each other I was very proud to witness the "old hands" making sure that the newer ones felt included and part of the overall group. I was very shy myself when I was their age and remember longing to feel part of things, but not having the confidence to push myself forwards. I often felt excluded and kept out of the tight-knit social group at Suzuki events even in my own studio. Actively showing newer students that they are welcome and should relax and have fun with the rest of the group is to me, something only a sensitive and kindly heart will make the effort to do. To me this is a true example of "character first, ability second".

This term's newsletter includes two articles from parents who gave Parent Talks during this year's Winter Festival. The Buckland and Owens-Fleetwood families are at very different stages in their Suzuki journey, and I think it is fascinating to hear directly from families who are making Suzuki work for them and their children in today's busy and fast-paced world. There is also an interview with senior student Sarah Buckland. Many of you would have heard her wonderful performance of "Zigunerweisen" at the Suzuki Showcase Concert this year. This term, Sarah will be the very first SA Suzuki violin student in 20 years to complete all Suzuki violin graduation levels. I thought it would be really interesting for us to hear how she got herself to this amazing level of achievement!

Don't forget to put time aside for this year's final Association Workshop and of course the Christmas Picnic which was a lot of fun last year! Please see the newsletter for more details and have a great Term 4!



## MEMBERSHIP APPLICATION

Parents/Guardians become Associate Members of the Association, may hold office, vote in elections and attend Association activities  
Please complete both sides of this form

**Suzuki Music SA**  
PO Box 378  
Mitcham Shopping Centre  
TORRENS PARK SA 5062  
email: info@suzukimusic.sa.org.au  
phone 8277 2766

Parent/Guardian Surname \_\_\_\_\_ Given Names \_\_\_\_\_

Address \_\_\_\_\_

Postcode \_\_\_\_\_ Home phone \_\_\_\_\_ Mobile phone \_\_\_\_\_

Email \_\_\_\_\_ Signature \_\_\_\_\_ Suzuki Member ID \_\_\_\_\_

Suzuki family membership – Early Bird discount \$75.00 (\$80 from 1/3/11)

Sheila Warby's book "With Love in my Heart and a Twinkle in my Ear" \$32.50

**Total** \_\_\_\_\_

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Name \_\_\_\_\_ Signature \_\_\_\_\_

# Parent Talk from Winter Festival 2010

Re-learning- if you learn something correctly the first time it makes progress quicker and avoids having to relearn it

Choose the right teacher for your child; they will become their mentor, friend and role model

Don't even consider quitting. Our job is to stand firm

Immerse in music. This enables an effortless pick-up and increases motivation. Listen often

Look for things to praise. Praise loudly. Correct softly.

It's our child's performance not ours. Let them know you're proud of them

Focus on one point at a time in practice "Spot practice"- do the bit which needs more attention first. Identify the problem area and start with these spots first. Often the beginning of a piece is fine but it deteriorates later so try some back-to-front practice

### Benefits of Music

Music unlocks the door to artistic expression. Music helps to develop concentration, co-ordination, co-operation with others, problem solving and self esteem. Mastering a musical instrument helps to develop technique, excellence and seeks to build character by overcoming obstacles. It helps children to become actively involved in finding solutions and to find what is beautiful in themselves and others.

In conclusion, a quote from Edward Krietman: "The next time you go to your violin lesson, look around you and see beyond the pinkie that won't curve just right today or the second finger that still wants to play a little out of tune. Enjoy the moment. Be glad that you are working to keep the violin on your child's shoulder and producing beautiful tone and intonation. But don't forget to look to the future. I assure you that ten years from now, something significant will result from this day."

As we look back on our own Suzuki journey I think we would all agree that music has brought us a great deal of reward. It has provided us with a unique opportunity to work with our children to achieve a common goal and has brought us closer together. As we see history repeating itself with the steady influx of little students to our home it reminds us of our own children's musical journey and the effect their teaching is having in shaping the lives of other children.



Sandra, Sarah, Nicola & Rob Buckland



Showcase



2010

# Annual General Meeting



## Invitation to Members

All Suzuki Association members are invited to join the retiring 2010 Suzuki Council at the Annual General Meeting

Time: 7:30 pm

Date: Wednesday 10<sup>th</sup> November

Place: Glandore Child Care Centre  
178-180 Anzac Highway

The **AGM** will include the presentation of reports from the president, treasurer and the heads of teacher training in our state.

This is **your** Association and we welcome your feedback and suggestions on Suzuki events to help us make the association work for **you and your children!**

If you are interested in being a council member, please call one of the numbers below, email the Suzuki office or complete the nomination form and post to the Suzuki office by 9<sup>th</sup> November. Council meets once a month and comprises 6 teacher and 6 parent members.

Sincerely,  
*Kylie Mahony*  
President

Please RSVP by 9<sup>th</sup> November  
Phone Rob Buckland (8207 0849)  
or Joan Mahony (8341 6577)

**Annual General Meeting of  
Suzuki Music SA  
Wednesday, 10<sup>th</sup> November, 2010  
at 7:30 pm  
Glandore Child Care Centre  
178-180 Anzac Highway, Glandore**

### NOMINATION FOR COUNCIL 2010/11

We hereby nominate

to be a **Parent / Teacher** (please circle one)  
member of the Suzuki Council for 2010/11

Nominated by:

.....  
(name)

.....  
(signature)

Seconded by:

.....  
(name)

.....  
(signature)

I .....  
(name of nominee)

am willing to be nominated as a member of the  
Suzuki Council for 2010/11

Signature of nominee

..... date.....

by Monica Christian

Suzuki piano students have always been fortunate to play in these solo recitals all the way through their time as members of the Suzuki Association.

The recitals take less than an hour, and are a great way for our students to build up confidence in performing, share their music, and hear the repertoire live as played by other students. We always encourage a celebration after concerts, either with other studio families (for coffees for the adults, and ice creams for the children), or perhaps a private family afternoon tea of some sort.

The concerts are also learning opportunities for teachers, as we hear how other teachers' students interpret Suzuki repertoire. Non-Suzuki repertoire is also played sometimes, and the whole audience may hear a piece which is brand new to them.

The date for the next of these concerts is Sunday afternoon. November 14<sup>th</sup> at Adelaide High School.

**Teachers : It doesn't matter what instrument your student plays - invite them to participate.**

Parents, please tell your teachers that you want to participate.

**We have two requests:**

- Teachers, please advise Lyn Hill of names and piece of choice by the 22<sup>nd</sup> of October.
- Parents, please be prepared to be flexible about the time your child is scheduled to play. If, as we hope, we are swamped with performers, we will need to run two concerts simultaneously and then perhaps another two immediately following. If you have another engagement, we will need to know of your available time and we will aim to accommodate your request.

Teachers and parents, we will send the concert lists to teachers the week prior. I am looking forward to the beautiful music.

Sarah would start playing a piece, and Dad had to guess the piece  
Family concerts

### Positive practice

We all lead busy lives, and are sometimes tired and grumpy when practice comes around. Morning practice is generally more effective, but we have found that as our children got older this was harder to fit in. Silent practice is one way to ensure heated discussions are eradicated. Set the timer for 5-10 minutes, and in that time no-one can speak. This works quite well for the 8-12 age group who get easily annoyed with mum constantly yelling out instructions: 'Johnny lift your head up, bow hold, intonation, remember the slurs!' etc.

Another favourite of Sarah's was a chart with a number/finger system. She had a small sheet which was kept on her stand which had a 'key':

1 finger meant check bow hold  
2 fingers meant head to the side  
And so on, up to 4 fingers.

During lessons and practice, we weren't allowed to talk, just stick up our fingers! I'm sure a lot of you have had the following debate in practice:

Mum: 'Didn't Kylie say to practice this bit slowly with the metronome?'

Child: 'No, that's another section'

Mum: 'I have written down that it was for this section'

Child: 'Well you've written it down wrong!'

Etc. etc.

Basically the old 'he-said, she-said' debate! It is sometimes helpful in these situations, to diffuse the situation by calling the teacher. This way the teacher can be the bad guy! Of course, check with your teacher that they are happy to do this!

If all else fails and practice has turned into World War III, abandon efforts! It's better to listen to the CD and start afresh another time, rather than practise with warring parties!

As we have two older children now, we have been through the 'teenage phase' and have experienced the progression from an active role in practice, to more independent practice. It is hard sometimes to divorce yourself

from the irritations, i.e. yawns, eye rolling, foot stomping, sighing etc that come from practice with a teenager. It is during this period, that it is sometimes helpful to slowly extricate yourself from too much involvement in daily practice. Discussion with your teacher may be helpful in deciding which parts of practice the student can manage independently. One of my daughter's flute parents has been banned from practising with her teenage child by her daughter! However, the mum's role is to write detailed notes during the lesson, type up and print these out after the lesson, and then the child follows the notes during practice without mum's input. This has saved a lot of grief.

When Nicola was in year 8 she wrote me a letter and gave it to me just before leaving for school camp. She explained that she was feeling overwhelmed by her music commitments and wanted to have a break from flute. A compromise was brokered. She withdrew from all Eisteddfods that year and exams and Graduations were also abandoned but giving up flute was not an option as far as we were concerned. The end result was a happier and less stressed student. She now feels certain that had we allowed her to stop flute lessons she would have given up for good. How many adults have you heard say "I wish my parents hadn't let me give up piano lessons?"

### Some suggestions for creating a musical environment:

- Create the right environment, listen to good quality recordings
- Start early even in utero!
- Do fewer activities
- Go to the lesson and write detailed notes
- Go over the lesson notes
- Practise with your child
- Make practice non-negotiable
- Love your child deeply
- School holidays are no time to change the routine and as they comprise 12 weeks of the year give you a chance to practise more, not less
- Morning practice is sometimes easier
- Perfect practice- correct repetitions

(Continued on page 20)



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## Parent Talk from Winter Festival 2010

talk at one of these events, and one teacher explained that she had taught her parents the following reply, when asked what they are currently working on: 'we're working on beautiful posture, good tone, and enjoying the music'. How true.

Character first, ability second.

### **Avoid over-commitment and hurried children - 2 or 3 activities were our limit**

#### **Practice develops technique**

Daily Practice became part of our new family routine.

*First thing:* Tonalisation

*Second thing:* Revision Pieces (this should make up about 80% of practice time)

Revision is like the foundation for all future learning.

Techniques that are needed for later pieces can almost all be found, in previous learnt pieces.

Revision helps to build technique, and also improves learning by memory.

In order to participate in regular group lessons, and Festivals etc, students need to be doing thorough revision at home.

I remember reading a story by Dr Suzuki about a student who came to him for lessons. This student had been learning the violin for about 6 years, and could only play his current piece. How sad that after 6 years of learning the violin, all he had to show for his work, was one poorly played piece.

Too often children race through revision pieces with no attention to detail, and struggle to remember all their old pieces. 1 idea to combat this is the 'list' strategy. Children must write out 3 lists in which to slot all their revision pieces. List A: Pieces that are polished. List B: Almost there. List C: What the hell is that?! Children must then work to move all pieces into List A. Students pick one piece at a time from List B and C to brush up each week in an attempt to change the order.

*Third thing:* Current piece

Initially, daily practice was not really an issue. I think the trick with practice, is to stay imaginative and keep reinventing it. Sometimes rather than calling it practice Rob would pick up Sarah's violin and try and play Twinkle. He did such a bad job, that Sarah always ran in to show him how it was really done!

Despite the idea of 'success breeding success', children still seem to have an inability to see past the present time. Children like immediate recognition and results. The Suzuki method teaches them to persevere, to problem solve, and that nothing comes without effort. This is all part of character formation and is a marvellous life skill. Over the years, we have used all sorts of methods, including bribery and corruption, to ensure practice occurs! Some suggestions are:

Practice chart- rewards for certain number of practice sessions etc.

At one stage, we divided up the practice chart into listening, and practice.

This chart was reviewed at the end of the month, and the girls received 25 cents for each tick in the box.

With inflation, of course this would have to be adjusted!

Sticker charts

#### **Ideas to make practice more interesting:**

Lucky dip boxes for revision pieces

Games for repetition, i.e. barrel of monkeys, jigsaw puzzle, babushka dolls, dice etc.

Planning for a family concert- the girls would work out their own programme and write this out. This would then be distributed to the family, who would be invited for a concert followed by afternoon tea. The girls always loved getting dressed up for these concerts and they knew that practice, review and listening were all part of the preparation for these events.

Small present from end of book basket to celebrate the completion of a book

*(Continued on page 19)*

## Child-Safe Environments

by Joan Mahony (Registered Trainer)

### **Reporting Child Abuse and Neglect Training**

**Sunday November 14, 2010**

Under the South Australian Children's Protection Act 1993, the law requires a range of people to notify the Department of Families and Communities, Families SA, when there are concerns of child abuse and/or neglect.

A person who is engaged in the actual delivery of the services to children, or a volunteer in such an association, is required to undertake training in Mandated Reporting. This means that Suzuki music teachers should undergo this training.

In consultation with Families SA, I have found that a two hour training session will meet these requirements. Suzuki Music SA is offering a training session to Suzuki teachers and parents or volunteers on Sunday 14<sup>th</sup> November, 2010.

#### **Venue & Time -**

Adelaide High School, West Tce, Adelaide  
12:30—2:30 pm (prior to string/flute w/shop)

#### **Fees will be -**

Registered Suzuki Teachers \$20  
Other attendees \$30

Trainees will receive a certificate from a qualified trainer.

## Congratulations

### **Students of Nicola Buckland:**

- Jade De-Gregorio and Tamsin Endley who delivered a musical and polished performance of the Cimarosa Concerto for Two Flutes in the Grade 5 and Over Division of the Adelaide Eisteddfod
- Jade De-Gregorio for an exciting and lively performance of Carnival of Venice in the 14 Years and Under Division of the Adelaide Eisteddfod (Bronze medal)
- Christopher Balnaves who performed Menuetto with style and confidence in the 10 Years and Under Division of the Adelaide Eisteddfod (Silver medal)
- Natasha Slater for a sensitive and dynamic performance of the Finale from the Blavet Sonata in the 12 Years and Under Division of the Adelaide Eisteddfod (Gold medal and the Ray Rosser Memorial Prize)

### **Students of Kylie Mahony:**

- Indran Mukherjee - 3<sup>rd</sup> prize, 11 years and under violin solo
- Jake Taylor - 2<sup>nd</sup> prize, violin solo from the Romantic Era, 18 years and under
- Jake Taylor - winner of the String Convener's Award
- Sarah Buckland - 1<sup>st</sup> prize, 17 years and under Concerto Competition

### **Senior Suzuki Strings**

#### **Students of Jenny MacDonald, Kylie Mahony, Linda Sideris and Therese O'Brien:**

ABODA Orchestra competition - Gold Level Award  
Eisteddfod Ensemble Event - 1st prize

Sarah Buckland is 17 years old and a Year 12 student at St. Ignatius College. She has been studying Suzuki violin since the age of six, first with Fiona Robertson and from age nine with Kylie Mahony.

This term, Sarah will graduate at Level 12, the final Suzuki Violin Graduation level. The piece assigned to this level is Mendelssohn's wonderful Violin Concerto in E minor. She is only the second South Australian Suzuki violin student to graduate at this level – Helen Ayres was the first and only other student to record and graduate this piece, in 1990.

Sarah became a Suzuki violin teacher at the end of 2009 and now has a busy studio of her own. She and her family have long been active in the Suzuki community. Sarah regularly attends all Suzuki workshops, concerts and events and has also been to many interstate Suzuki events as well. Her sister Nicola is a Suzuki flute teacher and her mum Sandy and father Rob work tirelessly behind the scenes helping to run Association events and working with the Suzuki Council.

Sarah has won many prizes at the Adelaide Eisteddfod for her playing and was selected to perform with the Mitcham Symphony Orchestra this year. She has been a soloist at many Suzuki Showcase Concerts and was also selected as a soloist at last year's World Suzuki Convention.

**Question:** Congratulations on completing your Level 12 recording, Sarah! Can you tell everyone a little bit about the Mendelssohn Violin Concerto and what it's like to play this piece?

**Sarah:** The Mendelssohn Violin Concerto is the final graduation for the Violin Suzuki Levels. Mendelssohn began this composition in 1838 in collaboration with the great virtuoso Ferdinand David and took six years to complete, resulting in Mendelssohn's last major work. Though the concerto was written in a traditional three movement structure of fast-slow-fast, it also had many novel innovations including a cadenza that appears in the middle of the first movement instead of at the

end. Regarded as one of the greatest violin concertos of all time, it is frequently performed and recorded and is an absolute joy to play.

**Q:** What are some of your other favorite pieces and composers?

**Sarah:** Some of my favorite pieces are Chaconne by Vitali; Zigeunerweisen by Sarasate and John William's Theme from "Schindler's List". I also adore The Four Seasons by Vivaldi!

**Q:** Do you have to practise a lot when you're at this level? How much practising do you do?

**Sarah:** There is a lot of practice required, although it is always difficult to find the time. I try to manage at least an hour of practice a day and I always do much more practice before a performance.

**Q:** When you were little, did you actually like to practise? Did you do a lot of practice then?

**Sarah:** I really enjoyed the violin, so the actual playing was enjoyable. Practice however was sometimes a challenge to fit in. As a family, we had to keep working on finding the time and motivation to do it.

**Q:** Who was your practice partner? Was it your Mum or your Dad?

**Sarah:** Both Mum and Dad practised with me, although it was predominantly Dad in the earlier years and Mum in the later years. They still help me a lot and come to my lessons!

**Q:** Did you always get along with your practice partner or did you clash sometimes?

**Sarah:** There were occasionally disagreements at home and it wasn't always easy. Both sides would get frustrated at times and my sometimes stubborn nature led to some hairy practice sessions!

**Q:** It is so important to stay motivated as a musician, especially if you want to play at this advanced level. What helps motivate you to keep practising and improving?

*(Continued on page 9)*

One of the remarkable things about Suzuki is the life lessons and skills it teaches children beyond simply learning an instrument. It teaches:

- Discipline: daily practice and listening ensures that children learn to follow through and that nothing comes without hard work. There is no substitute for hard work.
- Surmounting obstacles and problems: breaking things up into small achievable goals helps children learn.
- There have been many studies into the correlation between music and improved cognitive skills.
- A happy environment can yield high standards and positive results. Work is food for the soul. Children work at discovery.
- In this age of instant rewards and a 'me-focused' generation, it is important for children to realise that not everything has a tangible reward. Music is a gift to share with others. It is also a gift for the soul. Every Christmas, both of our children visit our elderly Italian neighbours. The girls play through a folder of Christmas carols, as duets for them as they sit outside on their verandah. It is their Christmas present to them and this has been a much anticipated and happy start to their Christmas day.
- Humility: By listening to other more accomplished players students learn to always have another goal. Parents can assist with this, by complimenting other students on their playing, in front of their child, and listening to, and attending concerts of virtuosic performers. It is a hard lesson to learn, but children need to understand that there is always someone better than them. While all parents want to support, and be positive about their child's abilities, it is important to use specific praise, and only when deserved.
- The heart that feels music, will feel people.
- Courtesy- we felt that this was crucial

and that our children's teacher deserved our respect and our daughters' and we insisted on this. On one occasion Sarah was sent home from a lesson because she was rude and uncooperative. As parents we felt that it was our responsibility to discipline our child and this episode was never repeated.

### Music as a whole package

Some additional ways to include music as part of your life:

- extra concerts
- extra listening
- school ensembles which lead into sight-reading
- performing opportunities, i.e. Graduations etc.

These help to:

- increase motivation by going to concerts, workshops, Winter and Autumn schools
- develop a peer group amongst like-minded children
- use non-school time productively
- listening to a variety of artists and recordings helps them develop a broader exposure to differing styles and interpretations of styles

### Parents Egos

As parents, we are naturally proud of our children. This pride is further fostered when people comment on our children's musical abilities. Suzuki students often receive recognition and praise due to their young age and ability.

As parents, we need to make sure that we don't let our egos rub off on our children! While we want our children to know that we are proud of them, we don't want to create conceited 'diva' performers. Comparisons are odious. Children all progress at their own rate, and peaks and troughs are a normal part of the learning process. I have heard many parents chatting at Suzuki events over the years, and one of the common questions all parents ask each other, is 'what piece is little Johnny up to now?' I went to a parent

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all playing prior to the start of the concert and in the interval. I was stunned at their ages and proficiency and this was the catalyst which led me to investigate the possibility of Nicola learning Suzuki flute. I contacted Agnes Tuske and we observed a lesson- the rest is history!

Sarah was a much more determined, and stubborn little girl! She had her own mind about everything, and when I suggested to her that she might like to learn the flute too, she looked at me with horror and said 'I'm not learning the flute, I hate the flute! I'm learning the violin!' She never changed her mind, although after the first 500 Twinkles, I did wonder if there was another instrument which would be easier on my ears!

### **Music Ability: Genetic inheritance or freak of nature?**

Rob and I are both musical philistines. We have no background at all in music, nor can either of us read music. We do, however, enjoy music, and have always valued music education, but above all, we love our children, and we wanted to provide them with as many opportunities as possible.

It certainly hasn't always been an easy ride for us! We've had many 'ups and downs', especially with practice. I always say that Sarah loves to perform, but hates to practise-tricky combination! I don't think this is unique to her. We tried to follow Dr Suzuki's famous quote that 'you only practise on the days you eat', but sometimes it appeared that we fasted! As I said, we are not perfect Suzuki parents! However, we did strive to make practice a regular part of our lives, and we had more successes than failures with this. I don't believe that you need to find a huge parcel of time each day in order to practise effectively. Finding the same time each day helps, and the key for us was making the decision to ban television, except for weekends. Many parents have commented to us that they wouldn't be able to find the time to devote to music practice, but we made a conscious decision to make this a priority and so we made time for it.

The **CD recordings** became our best friends. It was our responsibility to turn on the CD every day, and still is. Listening is the major key to success with Suzuki and developing those aural skills is crucial. Learning is absorbed, listening makes learning easy, and solves many problems, as children learn accurate rhythms, good tone, intonation and articulation. I can remember once in one of Nicola's flute lessons, her struggling over a particular passage in Scherzino (Book 3 piece). Sarah was sitting on the floor in Agnes' studio playing with the toys and she was quietly humming the piece, note and pitch perfect. We have found a definite correlation between the frequency of listening and the ease with which the girls have picked up new pieces. We tried not to confine ourselves to the current book CD, but listened to several books ahead as well. This not only helped the girls, but provided relief for us so we didn't have to listen to Mary had a Little Lamb and the Twinkle variations all the time! It also helped us to see a goal beyond Book 1. I do think that putting on a CD is probably the easiest thing and one of the most effective that you can do. Listening and memory skills become harder to acquire as you get older.

I remember Prue Page, the Suzuki flute teacher from Sydney sharing the following story with me. Her daughter Asmira Woodward-Page is a famous concert violinist now living in New York. She grew up surrounded by musicians and music and even in utero Prue bombarded her with music. Prue was a new age mother, and breastfed Asmira almost until she went to school! Asmira was being breastfed one day, and Prue had some music on in the background. Asmira was probably around 2 years old, at the time. She kept stopping, lifting her head up and saying 'flute...bassoon...that's the clarinet...or I can hear the violin now!' Needless to say, it was rather a long feed! It's truly amazing the impact this early listening can have on your child.

### **Character first, ability second**

*(Continued on page 17)*

**Sarah:** Listening to advanced repertoire performed by professionals always motivates me to improve and strive for the highest standards. I love to listen to many different non-Suzuki pieces to expand my repertoire. I like to be challenged, so setting myself goals really helps a lot. Suzuki conferences in Adelaide, Melbourne and Sydney also helped me see the possibilities with Suzuki and have a clear vision of where I was headed. The 15<sup>th</sup> World Suzuki Convention in Melbourne last year really inspired me to work diligently both as a student and as a teacher.

**Q:** Playing the Mendelssohn concerto from start to finish takes more than half an hour! Is it difficult to remember that much music all at once?

**Sarah:** Sometimes! As with any piece, nerves and stress make it difficult to remember particular sections, however once I feel the music, listen to the piano and relax, it is much easier. Having years and years of memorisation training through learning with the Suzuki Method, plus lots of listening is what makes it possible to remember this much music.

**Q:** Now that you are an advanced violinist would you say that listening to music has become more or less important to mastering your pieces?

**Sarah:** Definitely *more* important! Listening to the music not only tells me how the piece should generally sound – it also helps me understand the musicality of the piece. It is interesting to hear different violinists play the same piece as it gives you ideas about the various different ways the same music can be interpreted.

**Q:** You've grown up with Suzuki. Can you tell us how being a Suzuki student has influenced you as a musician and a person?

**Sarah:** I love the sense of community in Suzuki. The many group lessons and opportunities to perform with other students and teachers locally and interstate have helped me develop a real love of music. Suzuki has helped me to develop confidence, perseverance and friendships. The quality family time

we spent together practising and attending conventions has helped instill a strong sense of family in both my sister and I.

**Q:** What are some of your favorite memories of growing up with Suzuki?

**Sarah:** I loved attending group lessons and being able to play with other children. I enjoyed hearing, and looking up to the more advanced students. I also loved the Flute and Guitar Camps run by Agnes and Andras Tuske each year. There were a number of violin siblings, and we all joined in with the flutes and guitars. In the breaks we got to fish for tadpoles in the creek in our Wellington boots!

**Q:** What do you think you will miss most about Suzuki now that you're almost grown up?

**Sarah:** Performing as part of a group. I will also miss attending conferences and group lessons as a student.

**Q:** What was it like when you first started teaching?

**Sarah:** I was a little nervous when I first started teaching; however I have a wonderful studio full of very supportive and dedicated families, so the nerves didn't last!

**Q:** Tell us something about your students. How many do you have? What are their ages?

**Sarah:** I now have eight students ranging from 4 years up to 25 years. I will be taking on more students at the end of this year after my final exams.

**Q:** What are your personal goals as a Suzuki teacher?

**Sarah:** I hope that by furthering my playing, it will assist my teaching and I hope that I will nurture a love of music in my students.

**Q:** Your sister is a very fine Suzuki teacher too. Has she influenced your own teaching at all?

**Sarah:** Yes. It is wonderful having such a supportive and outstanding teacher to talk to. We often exchange ideas and we love com-

*(Continued on page 10)*

## Interview with Sarah Buckland

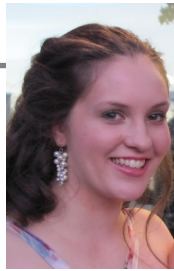
binning our studios for performances.

**Q:** What other hobbies or interests do you have outside of your music?

**Sarah:** I enjoy reading, sport, shopping and travelling.

**Q:** You will be leaving school next year. Do you think you will continue with your music?

**Sarah:** Yes. I love music, and it will always be part of my life.



Sarah Buckland

## For Sale

**1/8 size** violin - 2004 Gliga, with bow, case, Bonmusica shoulder rest, \$200 - phone Noel 0411 249 121

**1/4 size** Franz Josef violin with bow, case, near new Bonmusica shoulder rest and spare strings. Beautiful tone, excellent condition, \$400 - phone Anthea 0433 200 588

**1/4 size** violin Franz Josef college model, \$350. Includes Bonmusica shoulder rest (\$91.00), a bow and violin case. In excellent condition - contact Yukiko 0414 789 676

**1/4 size** Shimro violin with bow, case and Bonmusica shoulder rest, \$350 - phone Marian 0408 613 749

**1/4 size** violin - 2005 St Antonio with Kun shoulder rest, bow and case, \$200 - phone Noel 0411 249 121

**1/2 size** Franz Josef violin in excellent condition. New strings, bow and case included, \$300 o.n.o. - contact Fay or John 8349 7725

**1/2 size** violin - 2005 John Wu with bow, case, Bonmusica shoulder rest. Case has been damaged and repaired. \$150. Phone Noel 0411 249 121

## Welcome to new members

Dean Bowley + Andrea & Centaine Behn-Bowley

Rosland Whitehead + Shannon

Tarsha Cameron + Adele Cameron-Sherriff

Estelle Woods + Selina

Caroline Kohler + Celine

## Emilie, Kaelah and Jude (cont'd)

musicality and feeling for her pieces.

### Learning with Love

Today we feel that music lessons enrich our lives in a unique way. Every day, we push our skills a little bit further than they were the day before. We work together to master difficult skills, and share the joy of mastering new ones.

*"Musical ability is not an inborn talent but an ability which can be developed. Any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. The potential of every child is unlimited."*

Dr Shinichi Suzuki



Kaelah, Jude & Emilie

## Parent Talk from Winter Festival 2010

### OUR SUZUKI JOURNEY by Rob and Sandra Buckland

#### Introduction

We are the parents of two young adults, Nicola age 21, and Sarah age 17. Nicola started learning the flute when she was 7 years old, and is now a Suzuki flute teacher. Sarah commenced violin lessons when she was 5, and has recently commenced violin teaching. She is currently in Book 13, and loves the violin.

We don't consider ourselves experts, and it certainly hasn't been easy-sailing! Both of our children have very different personalities, and we encountered all sorts of obstacles along the way. However, we were both committed to them studying music via the Suzuki method, and both girls knew that they were expected to learn until the end of Year 12. We always told them that this was another subject, but they were doing it outside of school.

One of the things that always helped us on

our Suzuki journey was that we were both involved. Suzuki lessons, practice, Winter and Autumn Festivals, all became part of our lifestyle, and many of our happiest family memories involve these local and interstate festivals. We would like to think that this unique one-on-one time we have had with our daughters has helped to foster an extremely close relationship and a tight family unit.

#### How we came to Suzuki:

Pure Accident! I was always interested in the prospect of my children learning music. I had made some initial enquiries (not with Suzuki) about Nicola learning an instrument, but was told that she was too young. In particular, I was told that she would be too small to hold a flute, so she wouldn't be able to learn that until she was at least 9 years old. They obviously hadn't heard of curved head-joints!

We went to a Peter Combe concert at the Festival Theatre when Nicola was 6, and in the foyer there were a number of tiny pianists

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## Emilie, Kaelah & Jude (cont'd)

She must have calculated that she could not give up so close to the end, because she then stood on her foot chart and started the lesson.

### Character first, ability second

Clearly, Kaelah had a wish to progress further, but this was not enough. She remained reluctant to practise because she found the pieces too hard. Over time, I had seen that violin lessons gave children a chance to “learn one thing really well” and develop important personal qualities, like self-discipline and perseverance. As a parent, I did not want to let Kaelah miss this opportunity. If Kaelah was finding the pieces too hard, I decided, we would have to make them easier for her by practising better and more frequently. From then on, I decided, I was going to treat music practice as an essential part of Kaelah's development, and firmly insist that she did her best job (In the same way that I insist that she goes to bed on time or eats her veggies). I decided to make good attitude, proper focus and tolerance of repetition compulsory during practise. I also insisted that we practise every day without exception, for a set amount of time (less on weekends).

### Our Music Tower

This change did not happen easily but one particular incentive system helped- The Music Tower. After each practice, I assessed Kaelah's attitude during practice and awarded up to four “squares” worth five cents each - One square minimum, just for doing the practice, and four for an exceptional attitude throughout. Kaelah then drew these, one on top of the other, on a piece of paper to form a tower, and built onto her tower every lesson. Every Sunday, Kaelah counted the squares in her tower and collected the corresponding amount of money. As the weeks went by, Kaelah was able to compare the height of her towers, and strive for the tallest possible tower each week.

### All before 8:30am

Another helper was our morning practice routine. When Kaelah was about to start school, we knew that our music practices

would face some tough competition. So we came up with a game plan – from school day one, we decided to undertake morning music practices, so that everyone would be fresh and receptive to learning. Up until then, the thought of fitting anything else into an already rushed morning routine was unthinkable. But, somehow we managed it on day one, and have continued ever since. Now, between my son and daughter, we undertake one and a half hours – and sometimes more - of practice before leaving for school at 8:30am.

This routine is now very ordinary to us, but many people react with disbelief that such a feat is even possible! The secret is that we prepare as much as possible the night before and run our mornings according to a very tight schedule.

The night before: lay the school uniform out, prepare lunches, pack the school bag, eat breakfast...well not quite but almost!

- 6:00am: Jude and I wake up, shower, dress and have breakfast
- 6:30am: Kaelah wakes up, showers and dresses; Suzuki CD plays
- 6:45am: Kaelah eats breakfast, washes her bowl, and cleans her teeth while Jude and I practice
- 7:15am: Kaelah and I practice
- 8:15am: 15 minutes of television (providing we have done the dishes and cleaned our teeth etc.)
- 8:30am: off to school

### Progress at last

As a direct result of our new practice regime, Kaelah made more rapid progress. In turn, Kaelah's motivation improved to the point where we no longer needed to use an incentive chart. She had seen proof that, with enough of the right kind of practice, good skills were attainable. That was enough. For the most part, Kaelah now enjoys the security and challenge that our practice rules present. She loves progressing further and further through each book and improving her tone,

*(Continued on page 15)*

## Emilie, Kaelah and Jude's Suzuki journey so far

### A note from Kaelah and Jude's teacher, Kylie:

*Emilie was part of a Parent Panel we ran during this year's Winter Festival and when she was asked about practice and motivation, many of the other parents were amazed to hear that her seven-year-old daughter Kaelah practises one hour a day and her three-year-old son Jude, half an hour or more. Kaelah is currently studying at the end of Book 3 and Jude is in Book 1. As their teacher I have witnessed the transformation in the children's happiness, motivation and playing ability since they adopted such consistent practice habits and I thought it would be interesting for other busy families to read how Emilie manages to fit this much practice into their daily routine. I asked Emilie to write this article for the “Suzuki News” to talk about their family's Suzuki journey so far*

### The Beginning

From around two years of age, my daughter Kaelah attended a preschool music class once a week, which involved lots of singing and keeping the beat with various percussion instruments, as well as some very basic glockenspiel and keyboard activities. Kaelah enjoyed these classes so much that I began to think about how she could continue with music beyond her preschool years. The music class teacher suggested private keyboard lessons, so I grabbed the yellow pages and began calling. I think a lot of music teachers thought I was mad seeking lessons for my three year old, and told me to ring back when she turned seven! Luckily, I made one last phone call...and this time I spoke to a violin teacher who said that she had heard about a method for teaching younger children. I found out later on that our phone conversation that day convinced this violin teacher to seek training in the Suzuki Method. Not long afterwards, my daughter, almost four, became this teacher's first Suzuki violin student (for a while). Three and a half years on, music practices are our daily

morning ritual and Suzuki CDs provide the soundtrack for many of our meals and car trips. The Suzuki repertoire and Philosophy form a big part of our lives.

### Twinkles and Book 1

Starting violin lessons was the easy part! We soon discovered that learning an instrument was hard work...a fact that did not gel well with the limited attention span of an almost four year old and a mother who believed (at that time) her child should determine the how, what and when of practice. Progress was very slow and we took many months to learn the basics and Twinkles. Kaelah was practising daily, but not persevering long enough or focusing well enough to make rapid progress.

For a long time I hoped that by seeing and mixing with other violinists at group lessons and concerts, Kaelah would feel motivated to put more effort into practising. Occasionally, I did see glimpses of self-motivation, but most of the time she wanted to rush through her practice and did not often take up my suggestions to repeat a section or alter her technique. I did not insist either, because I felt grateful that Kaelah liked her violin and willingly did some sort of practice (albeit one that led to very slow improvement).

### The Crisis

This all changed as we approached the end of book one. When the pieces got longer and harder, Kaelah no longer wanted to practise. Minutes after beginning a practice, she would become frustrated, and collapse on the couch. Then one week at music lesson Kaelah hid in a corner and refused to come over to her foot chart.

Kylie, our current teacher, went over and talked to Kaelah. She empathized with Kaelah's feelings and together they flipped through the pages of Volume 1 and counted how many pieces of music Kaelah knew and how many remained. I think Kaelah realized for the first time that Book 1 actually had an end and did not just go on forever and ever!

*(Continued on page 14)*

# Suzuki Family Christmas Picnic 28<sup>th</sup> November

On the 28<sup>th</sup> of November all Suzuki families are invited to a Family Christmas Picnic

No instruments required: this is purely a social event!

It will be held in Botanic Park, opposite the Botanic Gardens  
(look for balloons leading the way)  
from 12:30pm

The afternoon will include

- ◇ a BBQ
- ◇ lots of games for the kids (of all ages!)
- ◇ a raffle

So bring along your rugs, some nibbles to share and Christmas cheer and join us for an afternoon of fun!

Sausage Sizzle, drinks and doughnuts will be available for purchase on the day

Please send RSVP slip with numbers attending to the Suzuki office or to your teacher

### Suzuki 2011 calendars

will also be available for sale at the Christmas Picnic

Please send in your calendar order form ASAP



## Suzuki Family Christmas Picnic - 28<sup>th</sup> November

### BBQ RSVP SLIP

Number attending for catering purposes Adults \_\_\_\_\_

Children \_\_\_\_\_

Please send RSVP and/or Calendar Order Form to  
Suzuki SA, PO Box 378, Mitcham Shopping Centre, Torrens Park SA 5062

### Calendar Order Form

Purchase a Suzuki calendar for Christmas!  
Featuring photos of our Suzuki students taken at Suzuki events

I wish to order \_\_\_\_\_ calendars @ \$12 each

- Money Order     Master Card     Visa  
 Cheque payable to STEAA(SA)Inc.     Cash    \$.....

Card number \_\_\_\_\_

Expiry date \_\_\_/\_\_\_ Name \_\_\_\_\_

Signature \_\_\_\_\_ Phone No. \_\_\_\_\_

**Cash payments and collection of calendars available at the  
Suzuki Christmas BBQ on Sunday, November 28**

## **Christmas Raffle**

We will be selling raffle tickets at the Christmas Picnic as a fundraiser for Suzuki SA. Please let us know if you can donate any prizes for this raffle. Last year, we had over 15 prizes and we hope to collect some more wonderful prizes again this year. Please call Nicola Buckland (8362 8911) if you can donate a prize, and to organise collection prior to the picnic. **Thank you for your continued support of our fundraising ventures.**