

Suzuki News



Term 2, 2021 / Newsletter

Mission: To nurture happy and successful future world citizens through music using the guiding principles of the Suzuki Philosophy and Pedagogy. **Vision:** Suzuki Music SA aims to create and develop a nurturing, vibrant, active and creative community of teachers, students and families for the study and performance of music in accord with the Suzuki Philosophy and Pedagogy. Through the study and performance of music we seek to enrich students' lives, enhancing their family relationships and encouraging them to strive for excellence in all areas of life.



March All Comer's Concert by Anne ApThomas

The term one All Comer's Concert, held in Concordia College Chapel, was an exciting afternoon.

The faces of the children show the immense pleasure they feel, having performed very well for their family, friends and peers.

A concert is always a time of celebration that rewards the time and effort they have spent practising their performance pieces.

It is also an opportunity for us, as their teachers, to watch the growth and development of our students from one year to the next.

We feel a sense of pride and joy in their performances, knowing they have all worked hard to achieve their goals. Success is also due to the devotion and commitment of the students' families, who care so much about the musical well-being of the students.

The above photo perfectly captures the true pride and excitement felt by the children once they have finished their concert.

President's Report Term 2 - May 2021

Welcome back to term two. I hope you all had an enjoyable holiday with lots of fun and adventures.

As we are at the beginning of the term I thought it would be worth thinking about the main purpose of Dr. Suzuki's philosophy. It is not to create professional musicians, but rather to develop the character and heart of the child through the study of music.

As teachers, our role is to develop the student's listening skills as well as their sensitivity to music. If a student achieves a high standard of performance and becomes a full time musician, then that is wonderful, but it is not the aim of the philosophy.

We are working with our students using a holistic approach and there are many aspects of our communication that vary with each child and parent.

Studying music from a very early age builds a rich foundation of confidence as well as raising the child's self esteem. The discipline of daily practice focuses the mind and develops concentration through a structured program of repetition.

Through repetition children learn to master new skills and the difficulties they faced at the beginning of new pieces disappear. This is because they have internalised that particular skill. This process helps them to develop a great sense of confidence and a strong feeling of excitement at having worked hard to master the new work.

The Graduation Concert is on the 30th May. This is a wonderful opportunity for the students to display the success of their hard work on this special day. This concert is the culmination of

many hours of commitment and dedication working on their graduation piece. This is a time to celebrate their efforts within the Suzuki community and acknowledge their performance in front of their family, friends and peers.

When you are practising with your child, always remain calm and patient. Accept every small improvement as a step towards the finished goal and talk about how much better it was at the end than at the beginning of that practice session.

It is very easy to become a little impatient but every step is important and it doesn't matter how long it takes to master the new challenge.

Enjoy the process of practising and give your child constant support and encouragement as they progress through the stages of the piece. There are challenges in every new piece, so it is important that this becomes a natural way of learning and that we are quietly confident that they will eventually reach the stage when they can perform the piece beautifully.

Working with your children and teaching them to appreciate music is one of the most wonderful gifts you can offer. This experience will stay with them forever, and they will always remember the years they spent growing up in a family that encouraged the love of music.



*Anne
ApThomas*

Suzuki Music SA President

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March All Comer's Concert Anne's Studio



photos courtesy of Deb Signorelli

March All Comer's Concert Anne's Studio



photos courtesy of Deb Signorelli

March All Comer's Concert Ann V and Monica's Studios



photos courtesy of Deb Signorelli

Suzuki Studio Spectacular Concert Cello Group



The cello group performed The Swan by Saint Saens, March in G by Bach and Song of the Wind (a folk song)



photos courtesy of Deb Signorelli.

Suzuki Studio Spectacular Concert Kylie and Sonia's Studios



Kylie and Sonia's studios played Concerto in A Minor for Two Violins by Vivaldi



photos courtesy of Deb Signorelli

Suzuki Studio Spectacular Concert Violin Group



The violin group played Concerto in A Minor, 1st Mvt by Vivaldi, Minuet III by Bach, Gavotte from Mignon by Thomas and Perpetual Motion by Suzuki



photos courtesy of Deb Signorelli.

Suzuki Studio Spectacular Concert Therese's Studio



Therese's studio performed Raider's March from Indiana Jones by Williams



photos courtesy of Deb Signorelli

Suzuki Studio Spectacular Concert Jenny's Studio



Jenny's studio performed The Cat that Kittled in Jamie's Wig, a traditional Irish piece



photos courtesy of Deb Signorelli

Suzuki Studio Spectacular Concert Parent Performance, Tutti & Thank You



The parents had a turn at playing Twinkle before the students concluded the concert with a tutti comprising of Happy Farmer, Lightly Row and the Twinkles. Thank you to our entertaining compère Sian, our devoted accompanist Judy, our talented photographer Deb and all our teachers and families



Practice Advice Collected by Ann Montzka Smelser

What is the best advice about practicing you got as a high school or college student that you use personally or in your teaching today?

Ann Montzka Smelser asked this question of music teachers in the Facebook group called *Distance Learning Forum for Music Teachers*. As you will see below, Ann received an overwhelming response. Thank you to group member, Erin Rushforth, for compiling the responses and giving us permission to print them here. Enjoy reading these invaluable tips that are applicable to both teachers and students.

Metronome (slowly and build up) with hot spots.

Scales first

Unit practice: units by beat, by string, by position, by bowing

The hardest part is figuring out WHY a passage is hard. Once you figure out what is holding you back it's just a matter of slow repetition

100% of the expression at 50% tempo

The phrase "effective, efficient practice" was a game changer in my high school practice mentality- given by my youth orchestra director. It's not length of practice time, but quality!

Record yourself and listen back. So instructive. Also video, then view it.

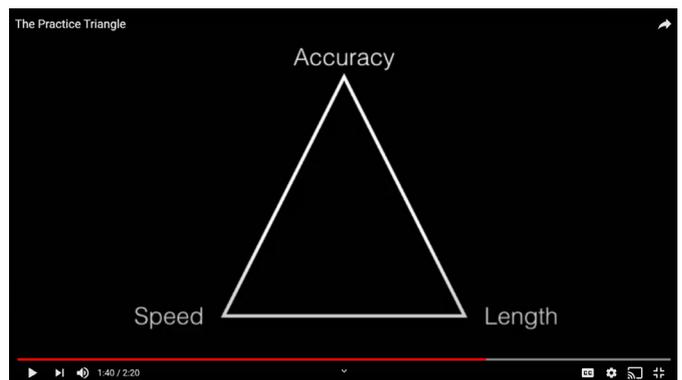
Daily "accuracy over speed"

"When counting repetitions, start counting with your first correct repetition".

"Know where to stop". When you practice a section commit to stopping at the end and repeating it.

Set goals for each section and time them so you don't get stuck. Practice more efficiently.

Good practicing doesn't always sound good because you're working out hard things.



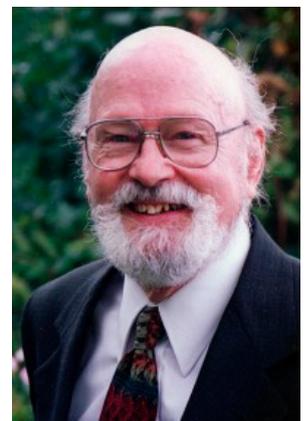
The Practice Triangle YouTube video by Fleutiful (click link)
The practice triangle thing that Kenny Werner talks about: accuracy, speed, and length of excerpt. He says you can only have 2 out of three when really practicing. It's in the book called *Effortless Mastery*. So, the longer chunk of piece you play, the slower or less accurate you'll be when learning a piece. Concise explanation here:

Know how you want it to sound and strive for that sound no matter how many times it takes. Also play through in your mind.

Practice fast passages in rhythms. My teacher called it "moveable pause." I've heard it called practicing fast slowly.

Put the metronome higher. Repeat, until units are up to tempo. Then repeat the entire process, leaving out one of the rests; now just 'stop, think!' Then, just 'stop'. And finally, without making any stop. But still in segments. Move the stopping point to different spots, and repeat; overlap segments, create a seamless tapestry of passages.

I call it "unitizing", after John Kendall [an early American advocate of the Suzuki Method]. Select a tricky passage. Break it into small pieces...start each slowly...after each, say "stop*listen*think". Finger and bow move right after the last old note, to the first new note, and then proceed with the next unit. Set metronome. Find a workable rhythm, a pulse you can play. Work through the units until each is well in hand and easy.



John Kendall

Photo source: *In Memory of John D Kendall* by Laurie Niles, Jan 13 2011, violinist.com (click image for link)

Practice Advice Collected by Ann Montzka Smelser continued

Also helpful is practicing the components of tricky segments forward and back. And learn & know it by heart, forward and back.

Playing the whole piece is a reality check, to see where one is, and keep the overall goal in mind. And then, noting the problem spots, back to slow work!

Always know what you are thinking about while playing: technical fixing, colour of the sound, vibrato, intonation, phrasing... Also, even five minutes is useful. Never discount a time slot for practicing because you don't think you can get anything done. Even 2 minutes is useful.

"LISTEN AS MUCH AS HUMANLY POSSIBLE". How about the importance of mental organization and how valuable practice means always working towards a goal. The importance of both practice to make it easy and practice to perform and how both take building. The idea of practicing rhythms without the notes not just for the rhythm but also for TONE was new to me in college and I think we all need to hear "slow down".



My teacher used to say "every time counts" meaning that the brain is always learning and you have to be careful to make every repetition a good one. "Don't practice the mistake" was another one that I heard many times and nowadays use with my own students.

Take a break every hour. Don't practice the parts you sound good on, practice the mistake from the note before it to the note after it!

1.) Move it; sing it! Study the score away from the instrument

2.) Slow practice, in small chunks for study and memory... aiming for beauty of tone and clarity in counterpoint.

3.) At tempo practice (or beyond) for gesture and swing... preferably in small chunks.

4.) Counting aloud while playing...being able to start in any measure, on any beat, from memory.

5.) Practicing for "letting go" in performance so that unwanted sounds don't distract the performer or the audience...this is usually in longer swaths.

Listening is your biggest short-cut.

If you want to find enough time to practice, you need to schedule it in....and practice in the morning as much as possible.

Put your cell phone away and off so you aren't tempted by it. Practice in small chunks. Practicing just a measure at a time to get it perfect is better than getting a whole page just okay.

Conduct while singing...from the score.... Also, try to visualize the path of the sound as much as possible. Sending it out and looping to the right ear and then into the hall.

Have specific warm ups for the time frame afforded....each deeply impactful but not identical.

Enjoy it. Practice is for YOU, not for anyone else. Treasure the time and space to create and learn.

Set specific goals. Slower is better.

Establish a daily minimum: tone, scales or exercise- that you do daily no matter what. When life is crazy- At least do that.



Practice Advice Collected by Ann Montzka Smelser continued

Bow in the air. Bow in the air while singing in your head. Bow in the air while listening to the recording. Build up to doing these things from memory. Leave the bow aside and just do the LH, silently, to get the choreography of all the shifts, etc. Do the LH with the recording. Put the bow on the string it belongs on and do the LH fingers, but do not do any up or down bows--this is silent practice. Do that silent practice while listening to the recording. Do these things many times. Look at the score while you listen. Practice with an air violin and bow. Conduct while you look at the score and sing it in your head.

Take care of your body while practicing - stretch, move, hydrate.

Think about it twice as long as you would practice it. Then do it right the first time.

Practice every day no matter for how short.

I really improved by using a plus, check, or minus system and a metronome. Plus means it was easy to get 3 times right. Check means I had to think more consciously to get 3 times right. Minus means I can't get it without tension or mistakes. It helps with awareness of both feeling and sound.

I don't remember where I picked this one up, but: there's no point in banging your head against the wall. If something doesn't work after three tries, it's not going to work, so you have to change what you're doing.

Step one - open case.

Taking care of your whole body, not just what you use to play your instrument- stretches, breathing exercises, posture, the importance of rest in between practice sessions

Practising repetitions so the odds of getting the next one right are in my favour. As in, keeping a score of each repetition working or not working. Which category ends up with more tally marks? Also setting a timer for three minutes and just doing repetitions for that length of time.

Small steps and commitment.

Repetitions: 8X minimum

Always play the note AFTER the hard part you're repeating

Phrasing, phrasing, phrasing: sing inside while you play, know where your phrase is going, never bang the last note of (almost any) a phrase.

Buy GOOD EDITIONS of your pieces.

Get a calendar and make a monthly and weekly schedule of your goals, especially as you get closer to your juries/recitals/master classes. Generally I've found that the more prepared I was, the less nervous I was. And work on memorizing/absorbing it right from the beginning.

The 50 minute hour. That ten minute break is an oasis.

Plan your practice session the night before - it's easy to look over your music and pick out the places you'll need to spend time on. Make a list and put it on your stand so you're not tempted to start playing through things before getting to the tricky spots.

I can still hear my undergrad prof say, "Kiddo, practice smarter, not harder!" This helped me keep pace while double-majoring and having less available practice time than most of my studio mates.

Delineate between "practice mode" and "performance mode." Practice mode means small sections, repetitions, different tempos, all the other practice tricks mentioned. Performance mode means playing through, a pretend performance--no repetitions, stopping, or going backward for any reason allowed. Always know which mode you're in, they're both important but don't get them mixed together.

Know that every time you play something you're "saying something." If you are going to be saying something anyway, do you like, or mean what you're saying? If so, can you do it every time? If not, do you know what you want to say? When you do, then see if that's what you're actually saying? If it's not, go backwards from that goal until you are saying it in a way that really means it.



Practice Advice Collected by Ann Montzka Smelser continued

Make a practice plan/log/journal and stick to it

Balance technique and musical work.

Warm-up up physically.

Practice performing mind, focus in moment and focus ahead and practice mind, focus on what just occurred

Your singing voice is your cheapest and most effective practice tool. As my 5 year old daughter says, "if you can sing it, you can play it!"

Remember to think about the notes or passages you played well first. You can only improve when you are able to differentiate what you did well from what needs work. Only then you can organize your practice and time to work effectively.

Everything we play is part of the process, not the product. We focus on making the process better every time but it is important to know some things will need more time to sound the way we want them. We can let them rest and grow other aspects of our playing and then come back to find a new way of playing that piece or passage.

Every technical challenge must be met first with organizing its elements in your mind. Without a clear vision of potential solutions, you have no means to reach your goal.

Always be prepared to devise a way to physically untangle a problem when you haven't already been taught a way to do so.

Especially if you're in a time crunch, know precisely what you want to accomplish before you begin.

1) It's about quality of practice more than quantity. You play how you practice, so you must commit to practicing well. There's a difference between active and passive practice. Don't phone it in.

2) The first hour is always the hardest, so remove distractions and set a timer so you can really work; you may be able to get into a great groove if you immerse yourself.

3) It is ok to not be the early bird in the practice room; find

the time where you consistently have the best mindset for practicing and do it then. My best practicing always happened after 9pm, which led some people in my studio to think I never practiced because they never saw me at the same time they were practicing Which leads to: Peers are going to judge you, regardless. So instead of fearing it, invite them into your practice sessions and have them offer constructive suggestions to you. Keep what works for you and discard the rest. Curate your practice community and find the people who give good advice but aren't jerks to you. Some of the less skilled players have thought about stuff WAY more than you might have, and they can be really great resources. Also ask people who don't play in your instrument family; they'll hear valuable stuff.

4) Record yourself. With a metronome. It will reveal weaknesses so you can address them sooner. Figure out how to analyze without beating yourself up.

5) Keep your standards high but attainable. Sometimes you are going to have rubbish practice sessions. Cut your losses if you have to and try again later. But if you're flying high and accomplishing a dream practice session, allow yourself to enjoy it, and prolong it as much as you can.

6) Know how your body works. Talk to a massage therapist or Alexander teacher or Google a body map. Knowing how your physical body works to create music can demystify the process of figuring things out, particularly when you realize how you might be working against yourself or asking one muscle group to do the job of another.

7) And for heaven's sake, if it hurts STOP AND ASK FOR HELP. Know the difference between discomfort and pain, but do not keep playing through pain unless you want a short and/or painful career. It is possible to play without pain, but you may have to relearn stuff you thought you already knew. Don't be a stoic hero/idiot.



8) Learn from the experiences of others. Experimentation can be enlightening, so don't give up your creative curiosity. Try different tempi / bowings / affect / styles etc. Let your music be alive!

9) REALLY important: not everyone has a positive relationship with their teachers. It can be easy to let that sour your relationship with your instrument. Take

Practice Advice Collected by Ann Montzka Smelser continued

what you need from the lessons, and use your practice time to figure out how to be your own best teacher. If things are difficult, try to maintain a neutral position with your teacher and find goals you can agree on. But know that it's not going to last forever, and advocate carefully if you need to. You can learn a lot about how you DON'T want to be as a player/teacher/colleague without burning bridges or giving up.

Make goals for each day, and journal your progress and ideas for the next day.

TAKE NOTES ON YOUR LESSONS. One day I thought, "I take notes in all my other classes. Why am I not taking notes in my cello lessons?" So after each lesson I'd sit with my music and take down notes of what I learned. Once I did that never again did I realize a few days after the lesson "Oh no! I was supposed to change how I play that passage and I kept playing it the same way I had been." My teacher Yuan Tung noticed the huge improvement and asked what caused the improvement? I responded "I don't know", not having realized that the note taking made that much difference. Now I encourage my students to take notes, even telling them important points they should write down.

Incorporate breathing into your practice, take regular breaks and be mindful of your posture. Internalize new repertoire by listening and studying the music on paper to create a visual connection and to help plan practice strategies. As many others have already mentioned, quality mindful repetitions in practice are much more efficient and rewarding than mindless playing for long periods of time. Enjoy making music with your colleagues—play and experience many different styles of music as often as you can. Experience the joy of making music with others outside of the practice room—this will help you develop sight reading and ensemble skills which will be invaluable in your career.

Practice after your lesson - same day. What you retain and focus on for the week is worth tenfold the effort and is a way more gratifying process.

1. 'Slower and lower' restricting the amount of bow and playing only in lower half, 2. Not doing slow practice mechanically 3. Left hand only practice - if you can't do left hand on its own then it demonstrates a lack of knowledge 4. Recording self, and 5. Visualisation

1. Practice "smart" not "hard".
2. If you want accurate long term muscle memory, you must have more correct repetitions than incorrect ones.
3. Recordings are like being given an answer key to an exam. Know every part of at least 3 different performers' interpretations. Then create your own interpretation.
4. Memorization isn't hard. If you can't remember it, you haven't internalized it. Listen more!!!

Break it down. If it's too hard, make it smaller. All mistakes come down to connecting two notes, so if you have to, literally practice one interval at a time, as slow as you need. Don't play the whole song, play the part you are worst at.

I also often say some variation of this: "Don't practice the whole piece like the performance is two months away. Practice two measures like the performance is tomorrow."

1. When woodshedding difficult passages with the metronome, find several and rotate between them. Obsessing over one specific passage for too long is not good for the brain and can create overuse problems in the hands. Put a limit on how many times or minutes spent on a specific passage and then revisit later in the same practice session. We only get to play that passage once in performance, so we should practice only getting to play it once.
2. Create slow warm-ups and exercises out of extremely difficult technical passages, preferably away from the page. Transpose up or down a step to reduce its significance or power over us. Try playing it backwards. It is extremely helpful to practice playing these sections without also repeating the emotional baggage/tension/fear that we can sometimes repetitively insert into the piece. Practicing this way demystifies those tricky parts.

I realized that memorization was more than just playing what I heard, but I literally had to know every single note name in my head, every interval, every shift, etc. This helped me overcome performance issues when I would literally blank out on what came next. I realized especially with the high level rep, you have to know every nitty-gritty detail in order to stay on course when



Practice Advice Collected by Ann Montzka Smelser continued

performing. I was used to my Suzuki ability where I could memorize anything in a moment, but performance anxiety tested that skill tremendously.

Never allow yourself to make a mistake when practicing: adjust tempo, break the skill into smaller steps, adjust focus to avoid executing the skill incorrectly

SLOWER THAN YOU THINK. {pack each millisecond with nuance and meaning.

Most important (and I start this early with my students) is to balance your practice time in a way that promotes your growth overall.

If you don't make time to learn it correctly the first time, when are you ever going to have time to fix it?

Swallow your metronome.

METRANOME. Slower than slow. Build tempo one click at a time in all tricky spots. This helps not only with muscle memory and practicing correctly, but also with tension/injury prevention. Wish I could have done that before I injured myself.

Photocopy your hard sections, cut up the copy, and stick the excerpts on note cards. Keeps you practicing only the excerpt. Allows you to randomly rearrange excerpts to help maintain your interest. Write goals and achievements on the back of every card as a record of work.

I highly recommend the videos [right] of Dr. Molly Gebrian, who applies the science of neurology to practicing! Some [examples include] What musicians can learn about practicing from current brain research, Performing by memory, Practicing to increase speed etc. These are very interesting and science based!

Other recommendations:

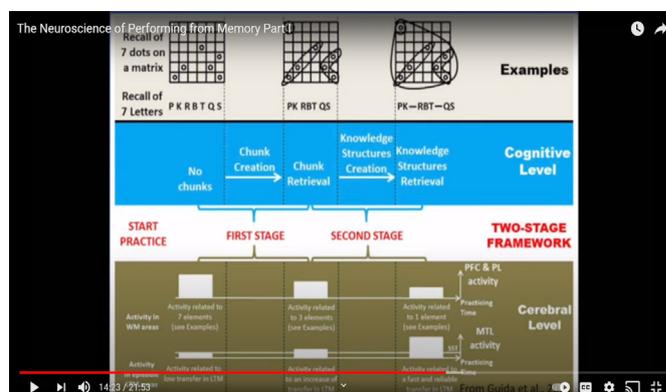
[StringQuest](#) practice tutorial

[Mind Over Finger Podcast with Leila Josefowicz: The Art of Authentic Music Making](#)

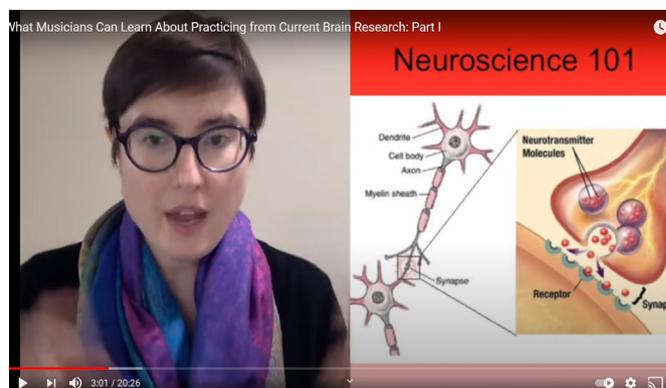
[Dalcroze School of the Rockies](#) resources for parents



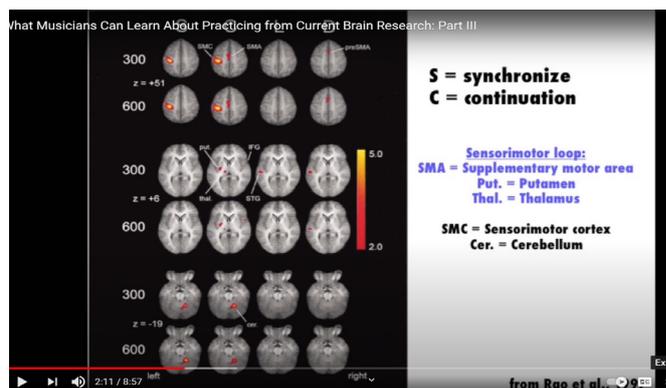
How to Practice to Increase Speed: Part 1
YouTube video by Dr Molly Gebrian (click image to view)



The Neuroscience of Performing from Memory Part 1
YouTube video by Dr Molly Gebrian



What Musicians Can Learn from Current Brain Research: I
YouTube video by Dr Molly Gebrian



What Musicians Can Learn from Current Brain Research: III
YouTube video by Dr Molly Gebrian

Showcase Concert Auditions for Featured Artists 2021

Suzuki SA's annual Showcase Concert in September is a spectacular celebration of South Australia's rich and diverse Suzuki program. Students from every instrument and of all ages and abilities will perform in groups and ensembles on the impressive stage of Elder Hall at the Adelaide University. The Showcase Concert is also a special opportunity for the more advanced students to perform either as a soloist or part of a small ensemble. To be a featured soloist or small ensemble member, the student must submit an audition YouTube link.



Auditions for Solo and Group Items

Students currently studying any instrument with a registered Suzuki teacher and who are current members of the Suzuki SA Association may audition to perform as a featured artist in the Showcase Concert. Students must be studying the Suzuki Method on this instrument in order to audition. Soloists and small ensembles (no more than 12 players) are all welcome to audition. However, all students must be advanced in their studies. A minimum standard of Suzuki Book 6 is required for each soloist or member of the ensemble. A time limit of 6 minutes will apply. Repertoire can be either Suzuki or non-Suzuki. Teachers are required to be involved in the audition process, making sure those students that do apply to audition are playing at the very high standard expected of this formal concert. Audition applications close at 5pm on Monday 19th July and no late auditions will be accepted. All Applications must be submitted by email to info@suzukimuiscsa.org.au

2021 YouTube Video Auditions

All Showcase Auditions will be by video. Recordings must be submitted via YouTube link. Auditions must be video rather than just audio recordings. Audio recordings will not be accepted for consideration. The piece presented must be as intended in the final performance – with an accompanist if required and with any cuts or changes included. The audition recordings will be timed during the audition review to make sure the time limit of 6 minutes is not exceeded. Students are required to supply their own accompanist. Please include a copy of the full score to share with the adjudicator.

Audition Review

Audition videos will be reviewed by an external adjudicator whose decision will be final. Students will be marked according to style, musicality, ensemble, tone, accuracy and general presentation.

Audition results with a written report will be emailed to all applicants with enough time for successful applicants to prepare for the event.



Application Process

Audition costs are \$50 per item. Please fill out the form which is available for download from the website [here](#) and return it via email to the Suzuki Administrator. Include the YouTube link and a copy of the score.

We ask that all applicants also submit a short biography of the performer(s) plus a bright high-resolution colour photograph that can be used in the program should the applicant be successful. The biography should include such information as the age of the child, how long they have studied music, their school, any awards they have won through their music and any other interests or hobbies they might have. The biography should be written in 3rd person and be no more than 150 words in length. The Showcase committee reserves the right to cut or edit student's biographies to fit within the scope of the published program.

Return the paper application form available [here](#), payment of \$50, a clickable link to the recording, the biography and photograph to the Suzuki Administrator by **19th July**. Payments must be made via bank transfer before the due date to enable applications to be auditioned.

Note, applications to be a featured performer at the Suzuki Showcase Concert on Sunday 12th September, 2021, are due by 19th July. No late applications accepted.

Welcome New Members and For Sale

Welcome

New 2021 Members

Member	Student 1	Student 2	Member	Student 1	Student 2
Anne ApThomas - piano			Jenny McDonald - violin & cello		
Amy Hughes	Olivia Hughes	Henry Hughes	Octavia Henson	Ajay Henson	
Caroline Barker	Lewis Barker		Simon Potter	Elizabeth Potter	William Potter
Risha Rewal	Alisha Rewal	Tara Rewal	Khadijah Saber	Amal Salim	
Misha Yadav	Mihir Yadav				
Ashish Poredi	Veer Poredi		Sonia Treagus - violin		
			Stephanie Hammond	TinTin	
Anne ApThomas & Therese O'Brien - piano & cello			Yanqing Chen	Alaysha Davey	
Wei Wei Liu	Jessica Lam				
Monica Christian - piano					
Beth Madigan	Evie Madigan				



For Sale

Chin Rest

- Wittner Hypoallergenic violin chin rest
- Suits 1/2-1/4 size violin
- This wider chin rest is more comfortable than normal chin rests
- As new
- **\$25** (RRP \$54)
- Phone Jessica, 0430 796 356



Violin

- 1/16 size Stravinsky violin with 1/8 size brazilwood bow
- Selling for **\$250**
- In very good condition
- Joyce ph 0403 183 621, email sunflower8595@gmail.com

Advertising is free for Suzuki SA members. If you would like to advertise music items for sale, please email sale details and photos to the Suzuki Office info@suzukimusic.org.au

Diary Dates 2021 and Sheila Warby Memorial Fund

2021 Diary Dates

Term 1

Sunday 7th February	Early bird cut off for Suzuki Family Membership	
Sunday 7th March	Studio Spectacular Rehearsal	Concordia College, 3-5pm
Sunday 14th March	All Comer Piano Concert	Concordia College, time TBA
Sunday 21st March	Studio Spectacular Concert	Immanuel College Chapel, 2pm
Friday 9th April	Graduation applications due	

Term 2

Sunday 30th May	Graduation Concert 1	Concordia College, 2:30 & 3:45
Sunday 27th June	All Comer Piano Concert	Concordia College, time TBA
	Suzuki Workshop	Concordia College, 3-5pm

Term 3

Monday 19th July	Showcase audition videos due	
Sunday 22nd August	Showcase Rehearsal	Concordia College, 3-5pm
	AGM	Concordia College, time TBA
Sunday 5th September	Showcase Walkthrough	Concordia College, 3-5pm
Sunday 12th September	Showcase Concert	Elder Hall, 2pm-3:45pm
Friday 24th September	Graduation applications due	

Term 4

Date TBA	Graduation Concert	Concordia College, time TBA
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Note that these events are subject to change due to COVID-19 restrictions

Sheila Warby Memorial Fund

Dear Suzuki teachers and families,

The Pan Pacific Suzuki Association (PPSA) has created a scholarship in memory of Sheila Warby, the highly influential Suzuki piano teacher and teacher trainer, who passed away in August 2017. The scholarship fund has been set up with some initial donations, and a pledge for an annual donation from the PPSA.

We are now calling for all Suzuki teachers and families to donate even a small sum to help us build the fund to a level where we can make a significant contribution to Suzuki teacher education in Sheila's honour.

For Australian teachers and families, donations to the fund can be made through the PPSA Bank Account:

Account Name: PPSA Pty Ltd

BSB: 033-089

Account No: 542 519

Please indicate clearly in the references that it is a donation to this fund as follows: "SWMFDonation", and please also send an email with details of your donation to the PPSA Administrator Kathryn Bond kbond@suzukimusic.org.au

The scholarship will be awarded each year to one of the member Associations of the PPSA (New Zealand Suzuki Institute, and the Australian Associations of New South Wales, Queensland, South Australia, Western Australia and Victoria), to be used to support an event involving teacher development. All activities which aid Suzuki teachers with inspiration, further education and new ideas, of course as a result, benefit all Suzuki families.

Julia Breen on behalf of the PPSA Board of Directors



Keep up to date with everything Suzuki Music South Australia, by following us!
www.facebook.com/SuzukiMusicSA



Suzuki Information

2021 Suzuki Council Teachers

Anne ApThomas (President)
Therese O'Brien (Vice President)
Kylie Mahony (Secretary)
Ann Vanden Driesen

2021 Suzuki Council Parents

Joan Mahony (Treasurer)
Jane Mangos
Mary D'Arcy

Administrator

Emilie Owens
PO Box 378, Mitcham S/Centre
Torrens Park SA 5062
E: info@suzukimusic.org.au
W: www.suzukimusic.org.au

Office hours:

The office attends enquiries via email - info@suzukimusic.org.au

For urgent enquiries please call Anne on 0401 685 730

2021 Membership Fees

2021 Earlybird expired
Full year \$150.00
Term 2 Starter \$112.50
Term 3 Starter \$75.00
Term 4 Starter \$37.50

2021 Newsletter Copy Deadlines

Term 3, 2021 - Friday 23rd July
(Friday week 1 - earlier preferred)

Members Advertising

Non-commercial notices
• Free for Suzuki members
• Non-members \$15 each
Enquiries via email.

Advertising

For commercial advertising in the Suzuki SA Newsletter, please contact Emilie Owens for advertising guidelines and costs. (info@suzukimusic.org.au)

CHARITABLE DONATIONS

Suzuki Music SA is classified as a charitable organization under ATO rulings. Therefore, all donations made to the Association of \$2 or more are tax deductible.

Accredited Teachers

Cello

Camden Park	Therese O'Brien	Trainee	0431 570 707
Sturt	Jenny McDonald	Trainee	0410 441 974

Harp

Hawthorn	Anne ApThomas	Teacher Trainer & Dip. of Suzuki Talent Educ.	0401 685 730
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Piano

Hawthorn	Anne ApThomas	Teacher Trainer & Dip. of Suzuki Talent Educ.	0401 685 730
Blair Athol	Monica Christian	Dip. of Suzuki Talent Educ.	0413 992 945
St Agnus	Sarah Porter	Dip. of Suzuki Talent Educ.	0413 838 125
Henley Beach Sth	Ann Vanden Driesen	Certificate IV	0419 827 930

Violin

West Lakes/Glandore	Kylie Mahony	Teacher Trainer & Dip. of Suzuki Talent Educ.	0427 745 657
Sturt	Jenny McDonald	Certificate IV	0410 441 974
Woodville South	Sonia Treagus	Certificate III	0423 874 100
Eden Hills	Vicky Yagi	Certificate III	0401 577 069
Flagstaff Hill	Sian Williams	Trainee	0417 836 179
Mount Barker	Nadia Buck	Trainee	0412 605 442
Hawthorndene & Tusmore	Katherine Quirk	Trainee	0412 069 106
Parkside & Adelaide city	Kaelah Owens-Fleetwood	Trainee	0435 233 453

Viola

Hawthorndene	Katherine Quirk	Trainee	0412 069 106
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Flute

St Agnus	Sarah Porter	Certificate IV	0413 838 125
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Recorder

St Agnus	Sarah Porter	Teacher Trainer & Dip. of Suzuki Talent Educ.	0413 838 125
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Access **all Suzuki forms** at this link on our website:

<https://suzukimusic.sa.org.au/forms/>

*****Showcase Featured Performer** paper application forms now available [here](#)***

2021 Suzuki SA Family Membership Form

Suzuki Music SA is a non-profit association of teachers and families dedicated to the principles and philosophies of Dr Shinichi Suzuki. Families with children learning the Suzuki method are expected to become members of the association so that they can experience the full benefits of a Suzuki education including:

- Access to high quality, trained teachers and resources
- Access to a wide variety of performance and enrichment activities including ensembles, group lessons, workshops, concerts, Winter Festival, Showcase, Suzuki graduation, Interstate Suzuki schools, and Suzuki world conventions.
- Quarterly e-newsletter and free classified listing for buying and selling instruments.
- Being part of an international network of Suzuki families.

Family membership is for all students learning from a Suzuki teacher and covers all members of the family. Make payment before FEBRUARY 7th 2021 to receive the special EARLY BIRD rate.

At the end of this form, you will be asked to make payment via direct deposit using your own online banking facilities.

IT IS EASIER TO MAKE THE PAYMENT BEFOREHAND so you don't need to leave the form.

Partial year rates are available for students starting with their Suzuki teacher for the first time part-way through the year. If you return to lessons part way through the year after an extended break, you may pay the reduced rate. However, If you graduate in 2021, you must pay the full year rate regardless of the time of year you started lessons.

Here are the details:

Amount: \$120 early bird rate if paid before February 7th 2021; \$150 for the full year

Account: STEAA (SA)

BSB: 633-000

Account number: 1483 14859

Reference: your first name surname membership

Other payment methods are accepted if necessary. Where possible, please deposit cheques and cash directly at a Bendigo Bank branch using the above payment details.

*Required