

Suzuki News



Term 1, 2022 / 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.



November 2021 Graduation Concerts

There was great excitement amongst the students at the November Graduation Concerts. It was the culmination of months of practice. The students needed to persist and put in consistent effort in order to record their graduation pieces to the highest possible standard.

This process of perfecting a piece and achieving a high quality outcome raises the child's self esteem. Graduation pieces often contain more challenges than previous pieces, which is why they can take longer to master. This helps to develop the student's ability.

Enjoy revisiting the event through the photos in the following pages. We look forward to hearing the next graduating students in June 2022.

President's Report Term 1 - February 2022

The Suzuki Method is a very successful and rewarding way of learning an instrument. Suzuki teachers interact with the child and parent from the very first lesson. This three way relationship lasts the whole period of time as they move through the different stages of the child's musical journey together. Rather than initially focusing on the reading of music, as often happens in other teaching methods, the focus is on the development of the whole child.

Emphasis is placed on making beautiful sounds. It is called the Mother Tongue Method and mimics the natural process of a child learning to speak. The music serves the same purpose as speech in the early years of a child's life.

Through constant repetition, the child learns to speak fluently in their native tongue. The same process occurs when the child listens constantly to the music.

Parents are asked to play the Suzuki pieces to their children every day. Consequently, this helps children learn the repertoire that they will be playing for many years. Hearing the music is the same process as hearing speech. That is why it is a critical part of the success of the method.

I know a lot has been said about the importance of listening. Parents need to be constantly aware of their responsibility to play the music each day. This daily habit then becomes part of the child's life, and through this repetition they will develop a solid memory for the pieces. Listening to music regularly has a magical result and parents will be amazed at the confidence it brings when practising with their children. The child will develop a strong memory for each piece which creates the groundwork for the playing. This is a vitally important part of the success of the learning.

The other important aspect of the success in learning is to practise every day. If this doesn't happen, then the playing won't improve and enthusiasm will fade. If a child practises every day then naturally the playing will improve, enthusiasm will grow and so it becomes a rewarding experience. The child learns the power of concentration and self discipline and feels positive about their ability to master new pieces.

From a teacher's perspective it is so fulfilling to see a child develop their focus and concentration when mastering a task either small or large. Please help your children by playing the music every day and perhaps even starting a daily practice chart. Enjoy your musical journey in 2022!

I would like to thank all the Suzuki Committee Members for their support in 2021. In 2022, Therese O'Brien is continuing in the role of Vice-President. Joan Mahony has been the Treasurer for a long time, and is willing to come back again this year to fulfil that role. Kylie Mahony is continuing as Secretary. Ann Vanden Driesen is representing the piano committee. Jane Mangos will also be continuing as a parent representative. We are delighted to be welcoming another string teacher, Sonia Treagus, to the Committee.

Sadly, we are saying goodbye to Mary D'Arcy, who has spent many years as a parent member on the Committee. Thank you Mary for your contribution to the Association. We look forward to continuing to see you at Suzuki events.

I would like to thank Emilie Owens for her professional approach to her role as Administrator. She is always highly efficient and we wouldn't be able to manage without her expertise. In particular, I would like to thank her for the term newsletters which are always superb in the layout and presentation of the photos and articles.

Thank you to everyone for helping run the Association in a friendly and supportive environment.

I wish all of you a very happy 2022 and enjoy your Suzuki experience with your children.



*Anne
ApThomas*

Suzuki Music SA President

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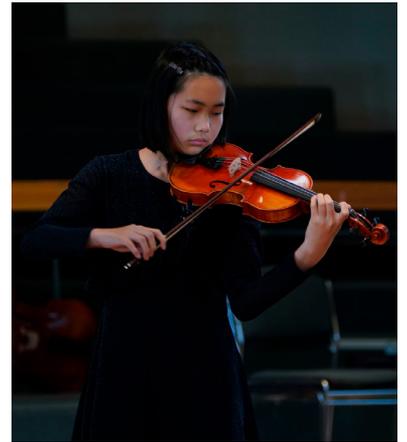
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November Graduation Concert 1



photos courtesy of Xiang Zheng

November Graduation Concert 2



photos courtesy of Yuki Ichinohe

November Graduation Concert 3



photos courtesy of Ivan Christian

November Graduation Groups



Group photos here and on the front cover courtesy of Ivan Christian, Yuki Ichinohe and Xiang Zheng

Candlelight Reflections Ann Vanden Driesen and Monica Christian's Studios

Our Christmas concert, entitled Candlelight Reflections, was held from 6pm, on December 5th, at Concordia College Chapel. The usual beautiful backdrop through the window was lit with fairy lights and the chapel was buzzing with excited families including lots of grandparents.

Our compère was Maritana Richards, long-time friend of both Ann and Monica, and she threaded her commentary through the items, adding history and context to some of the songs and carols. She and Ann had also prepared a PowerPoint presentation so that each performing group was pictured on the screen during their item.



Yes, it was all about Christmas, the story and the gorgeous seasonal music! Each family had prepared an ensemble item, and many included parents like Tom, Frank and Jana who had never played the piano before, and certainly not in a concert. How well they did with their family bows, and their performances. There were Duets, Trios and even one family Quartet. What fun!

The Finale was entitled 'Jingle Bells Chaos', but in fact thanks to everyone's careful preparation, it was not chaotic at all. It ran like clockwork. Every player had a part, if not two.

Monica and Oliver C on piano and keyboard, assisted by Brett M on snare drum kept a steady beat and played basic accompaniment. On other instruments were Harry D, trombone, Fletcher M, violin, Abigail M, violin, Marisen T, flute, and Joshua T, clarinet. They sounded fantastic.



Meanwhile the other students, in groups of 3 or 4, came to the pianos and played their Jingle Bells melodies in unison, then collected their percussion instruments and became part of a percussion ensemble. One group comprised Annabelle B, Audrey S and Mollie V who went from the piano to jingle on toy xylophones.



Ava, Hugo, Kari, Eliza, Lucy, Finley, Cohen and Carter kept a lovely steady beat on shakers. At the piano for the final double chorus were Sebastian, Ashlee and Jayden. Perhaps we should have called it Jingle Bells Rondo? What will we do to top that in 2022?



Our thanks go to our delightful students, their parents and grandparents. Thanks to the parents who helped with set-up and packing up. Thanks to Maritana for compèring, Rohan for video filming, and Ivan Christian for photography. Thanks to Ryan and Concordia College. Thanks to Suzuki SA for the provision of the second piano.

Monica thanks Ann Vanden Driesen for programming and managing all our concerts, and seating our students so well during concerts. It's a pleasure to work in this team and it is a joy to build this mini -Suzuki community together.

And of course, Thank you Dr Suzuki!

Candlelight Reflections Continued



photos courtesy of Ivan Christian

Piano Christmas Concert by Anne ApThomas

I would like to congratulate my students on their performances at the Term 4, 2021 Christmas Concert. It was inspiring to see the delight on the children's faces when they bowed at the end of their pieces.

It is important for children to work towards a goal. Concerts develop confidence and motivation to work towards the next one.

They offer an opportunity for the students, especially the younger ones, to watch other performers and become familiar with the more advanced repertoire. It is important for them to watch the older students knowing that one day they will be playing those pieces.

Learning an instrument is about performing so the more opportunities they have then the greater their enjoyment.

Thank you for all working very hard. I would like to thank the parents for their constant support and dedication to their children's musical development.



photos courtesy of Xiang Zheng

Piano Christmas Concert by Anne ApThomas Continued



photos courtesy of Xiang Zheng

Piano Christmas Concert by Anne ApThomas Continued



photos courtesy of Xiang Zheng

The Value of Learning an Instrument by Anne ApThomas

Playing a musical instrument engages practically every area of the brain at the same time - the visual, auditory and motor cortices. Disciplined, structured practice strengthens the brain functions which, in turn, improves the child's focus and attention span.

Music requires development of fine motor skills which are controlled by both hemispheres of the brain. This helps with drawing and writing. Writing with poor finger control and very little strength can lead to aching in the writing hand and arm as well as promoting poor body posture. Not being able to hold the pencil in the correct manner will cause the child to become tired as a result of having to use the hand not the fingers.

Practising motor skills helps the body and mind work together. Fine motor skills involve the use of the small muscles that control the hand, fingers and thumb. It's the fine movements that are needed to reproduce a sound, that will make a difference on the instrument. Dr. Suzuki always talked about good tone. Good tone can only be developed if good posture is established from the beginning of the first lesson.

Playing music develops both hemispheres - the left hemisphere involved in linguistic and mathematical precision, and the right side which develops creativity. Playing music has been found to increase volume and activity in the brain's corpus callosum, the bridge between the two hemispheres, allowing messages to get across the brain faster and through more diverse routes. This brain development allows the child to learn to problem solve more effectively and creatively.

An early start is important to develop these skills and reap the benefits of music training.



Catherine Loveday, a Neuropsychologist from the University of Westminster, states: "Music reaches parts of the brain that others can't. It's a strong cognitive stimulus that grows the brain in a way that nothing else does and the evidence that musical training enhances things like a working memory and language is very robust."

Musicians tend to be more mentally alert. Music stimulates the brain and research shows that musical training can enhance spatial reasoning and literacy skills. Music forces a student to process multiple senses at once. Results show that, overall, students who engage in music have higher average scores with their school work than students who haven't had the opportunity to experience learning an instrument.

The skills learned from early musical training will stay with the child throughout their adult lives. The list of benefits is quite extensive:

Learning to be patient when learning new pieces. Learning new pieces can cause a lot of frustration, but working in very small steps always leads to a very satisfactory outcome.

Understanding the importance of this way of learning is the key to the success of every piece students will learn. Children need support and encouragement from their parents and teacher to develop the knowledge that it is not about the speed of learning a task, but the accuracy of the result.

This is where repetition is very important. A child may not like repetition but they certainly need it. This is the only way they can achieve new goals. There is no time limit that has

The Value of Learning an Instrument by Anne ApThomas Continued

to be reached. It takes as long as it needs for the passage or phrase to become secure and accurate.

Developing good memory skills. This skill is enhanced by listening to the music daily on a CD. Suzuki music can also be found on iTunes, Spotify or YouTube. Daily listening allows the child to absorb the tone and speed of the piece. When a student is playing in a concert they will only develop confidence if they know exactly what they are playing and not playing by rote. This comes from listening and being able to stay focused throughout the performance.



Learning to listen. Listening to the tone of the music is critical to the way students will perform the piece. The music on the CD is the model for how the piece is played. Regular listening will eliminate wrong notes and wrong tempo. It will also help them to understanding the difference between quality work rather than a mediocre result.

Enhanced brain growth. Music learning develops cognitive skills through repetition.

Increased co-ordination between the two hemispheres of the brain.

A strong sense of achievement when learning pieces, which in turn raises a child's self esteem. A child comes to understand that learning is a process and it won't happen immediately. Playing in concerts also raises a child's confidence, when they play in front of their family, friends and peers.

Persistence when a piece is proving challenging and learning not to give up. This process increases a child's resilience, which is a very worthwhile skill for any future learning. Learning not to give up can impact on success throughout their academic schooling and as they grow into adults. Persistence is a very valuable trait and life skill.

Self discipline. This can be developed through practising at the same time every day. If this is not possible, then having a practice chart for each day of the week can create a good habit which becomes part of a child's daily routine.

Developing music reading skills. This is a necessary part of being a musician. Once a child is learning to read then it needs to be, once again, part of the daily practice routine.

Good practising produces successful results leading to the child's enjoyment of the playing. Music is a rewarding and enriching experience not only for the child but for the whole family. Dr Suzuki said:

"Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it they develop sensitivity discipline and endurance. They get a beautiful heart".

Enjoy learning by the Suzuki Method as it has huge benefits for your child and your whole family. Children's lives can be greatly enriched and nourished by having parental support.



Music at Christmas by Members of Jenny's Studio



Caitlin playing solo at the studio Christmas Concert



Studio members playing group pieces together



Ajay Elf playing his violin

The Sunday Before Christmas by Marilyn R



Danny playing violin in his church Nativity Play

A perfect way to celebrate Christmas, sharing musical talents, nurtured by caring teachers, Dr Suzuki's legacy.

Happy Valley Church had a children's Modern Nativity Play. Danny elected to go with the Music Group. Not "being biased", but the violin did enrich the group, and Danny enjoyed it to the full. Needless to say that the congregation also loved it. Top marks for the Nativity Scene as well.

Thank you Miss Jenny.

Inclusive Education and the OHMI Trust by Sarah Porter

Dr. Suzuki always said that every child can learn if given the right environment. As Suzuki parents and teachers, we work to provide the environment that promotes music learning, with daily listening, mastery at each step, the Suzuki parent triangle, a strategically developed curriculum, focus on character rather than advancement, and of course love. However, I think, if the [OHMI Trust](#) had been functioning in Dr. Suzuki's day, he may have said "Every child can learn, given the right environment, and the right instrument."

The OHMI (One-handed-Musical Instrument) Trust's motto is Music Making for People with Physical Disabilities. It is an acknowledgement that musical instruments have been designed for people who have ten fingers, and are developmentally typical, and this excludes a significant proportion of society. However, one of the tenets of the OHMI Trust, is that everyone should have the opportunity to play the instrument they wish to play, and not be limited to a small range of instruments due to their individual differences. Over the last ten years, the OHMI Trust has worked to bring an awareness of these issues, while funding the production of adapted instruments.

The expression 'adapted instrument' is used to refer to a standard instrument that has been modified. The most common adaptation is the adaptation of keywork to enable a one-handed student to play. Other common adaptations include stands for supporting the instruments weight, embouchure adaptations, and frames for holding the instruments. There are also devices that connect to prosthetic limbs, for instance, to use the bow on a stringed instrument.



OHMI Music Maker with a one handed AAFAB recorder with keywork by Peter Worrell

One of the ways that the OHMI Trust supports students is by an annual competition for developers of adapted instruments. Designers from around the world submit prototype instruments, some of which will be able to be manufactured. One of the hopes in these designs, is that they look similar enough to the instruments that their fellow players are using, so that the student does not feel excluded or different. There is one clarinet model which includes a wobble board in

place of the 4 keys in the RH. There is a saxophone model which has two sets of keys under the right hand's fingers. The Mollenhauer one-handed recorder features the top three note-holes on the back of the recorder with keys over them, and there is mechanism which allows the students to open those holes with their working hand.

Manufacturing adapted instruments is a challenge due to the extra cost. For instance, an ordinary student clarinet costs \$600, while an adapted clarinet costs around \$12,000, and often the manufacturer requires a bulk lot to be manufactured at once. This means that the OHMI Trust needs to be able to



The Petry Sisters using adaptive equipment

raise a large amount of money to initiate production. Once these instruments are made, they are rented to students at a highly subsidised cost. So rather than a student being told "You can play trumpet, as it only requires one hand," they can be asked "What instrument would you like to play and let us provide that instrument for you."

The OHMI Trust provides instruments for students all over the world, including Australia. They also have a program that provides private lessons with teachers who are familiar with adapted instruments. A challenge that traditional teachers face with adapted instruments, is that the most exam boards are not able to adjust their criteria or syllabus to allow the student a standard rate of progression. A piece that may be very easy for a standard instrument may be extremely difficult on a one-handed instrument, or vice versa. This is one area where the Suzuki philosophy shines. Having an awareness of the difficulties of the instrument, the teacher can be sensitive to the various difficulties within the repertoire, mastering each difficulty step by step, they can rearrange and transpose the repertoire if necessary to adapt it to the new instrument, and students can submit graduations recordings, without concern of being marked down due to not meeting the criteria.

Dr. Suzuki's principle was clearly that of inclusive education. In one of his anecdotes, he describes a child with a palsy on the right side of the body. He tells us that the mother patiently, without complaint or criticism, picked up the child's bow each time she dropped it, and through this the child was eventually able to master bowing technique. I believe we live in very exciting times when the phrase 'every child can...' can truly be applied to any child.

For anyone who is interested in learning more about inclusive education and adapted instruments, in the link [here](#), I interview the General Manager of the OHMI Trust, Rachel Wolffsohn, as she discusses inclusive education generally and explains some instrument adaptations.



Musical Find a Word by Jenny McDonald

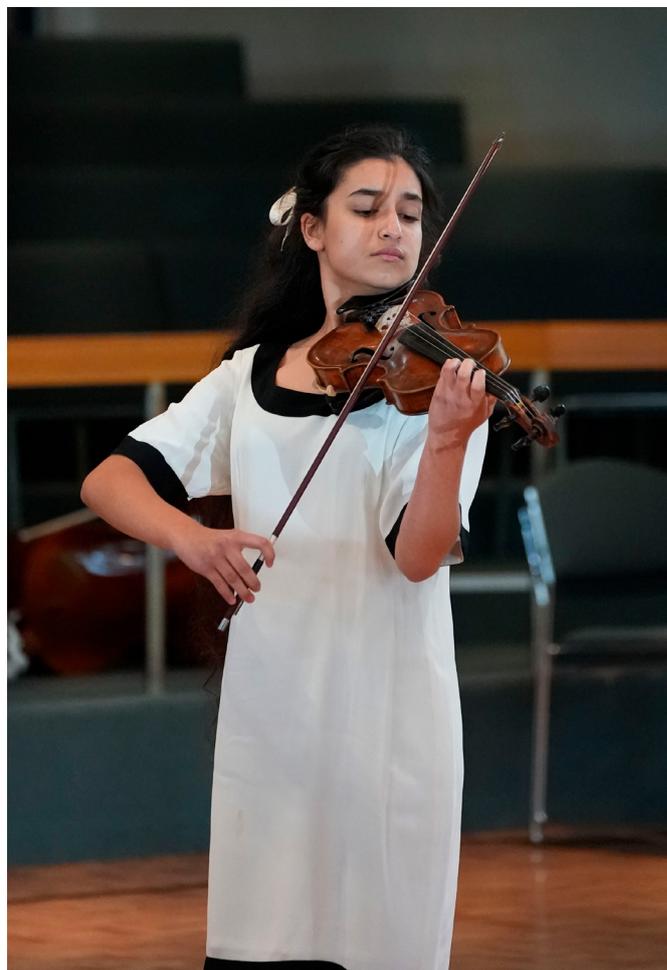
Find all of the words below in this puzzle. They can be horizontal, vertical, diagonal, forwards or backwards. When you are done, the remaining letters will form a mystery sentence! Email your answer to the Suzuki office at info@suzukimusic.org.au
There will be a prize for the first three students who work it out!

D	G	S	O	N	A	T	A	H	O	D	N	E	C	S	E	R	C	E	D
F	L	U	T	E	O	C	C	T	O	N	O	I	T	A	N	O	T	N	I
M	I	P	R	A	C	T	I	C	E	R	S	V	U	T	M	I	N	I	M
U	S	L	E	Z	I	N	O	T	E	I	N	I	N	A	G	A	P	I	I
S	S	A	C	P	I	A	N	O	U	K	D	B	T	C	I	S	N	A	N
I	A	Y	N	I	D	T	F	L	A	T	I	R	O	I	S	U	P	O	U
C	N	L	O	C	O	P	D	U	E	T	T	A	N	T	E	B	O	W	E
C	D	L	C	T	R	A	Z	O	M	I	T	T	E	T	R	I	L	L	N
E	O	U	O	A	T	T	C	O	N	E	E	O	R	L	E	N	T	O	D
L	S	L	H	L	A	R	R	Y	O	S	R	L	P	I	K	R	R	E	O
L	M	E	A	C	E	I	O	O	T	E	S	O	T	E	O	U	S	L	S
O	H	D	I	C	P	P	T	T	T	M	D	S	Y	E	L	R	T	K	N
D	A	N	O	R	E	L	C	A	E	I	O	S	N	S	E	T	R	N	I
N	R	A	A	H	R	E	H	C	R	Q	R	E	I	V	E	E	I	I	L
E	B	H	E	A	R	T	E	I	G	U	F	D	A	D	D	U	N	W	O
C	S	C	A	W	A	L	T	Z	E	A	Y	U	S	U	L	T	G	T	I
S	H	A	D	R	O	H	C	Z	L	V	Q	A	T	T	Y	A	S	I	V
E	O	B	T	U	T	T	I	I	L	E	U	E	A	L	O	I	V	E	G
R	E	D	R	O	C	E	R	P	A	R	P	O	S	T	U	R	E	I	A
C	T	E	T	R	O	F	S	E	M	I	B	R	E	V	E	C	I	O	V

Allegretto	Duet	Lully	Posture	Ties
Bach	Etude	Minim	Practice	Tone
Bow	Flat	Minuet	Quaver	Trill
Brahms	Flute	Mozart	Recorder	Trio
Cello	Forte	Music	Repeat	Triplet
Chord	Gigue	Note	Semibreve	Tutti
Concerto	Glissando	Opus	Semiquaver	Twinkle
Crescendo	Handel	Paganini	Sharp	Vibrato
Crotchet	Harp	Piano	Slur	Viola
Decrescendo	Heart	Pitch	Solo	Violins
Diminuendo	Intonation	Pizzicato	Sonata	Vivaldi
Dittersdorf	Keys	Play	Strings	Voice
	Lento	Poco	Tacit	Waltz

November 2021 Graduates

Teacher/Student	Age	Level	Teacher/Student	Age	Level
Ann Vanden Driesen - piano			Rita Reichbart - violin		
Ava Bugden	12	1	Meah Schwarz	13	4
Harry D'Arcy	13	2	Hava Schwarz	11	2
Finley Howland	12	2			
Audrey Sypek	12	1	Sonia Treagus - violin		
Joshua Tretheway	15	4	Ziqi Cheng	9	5
			Alaysa Davey	9	2
Anne ApThomas - piano			April Huang	9	1
Chelsea Hercus	10	2	Maia Pincombe	10	4
Louis Huang	7	1			
Parker Loi	7	1	Therese O'Brien - cello		
Autumn Loi	10	3	Mary Butcher	11	2
Zoe Poon	11	5	Ethan Christian	13	6
Veer Poredi	9	1	Benjamin Gomez	11	6
Henry Rackham	7	1	Emika Ichinohe	7	1
Ethan Shen	6	1	Jason Lim	13, 14	1, 2
Lucy Wang	7	3	Rebekah O'Brien	14	3
			Meher Raju	11	2
Jenny McDonald - violin			Madeleine Scott	13	2
Ashley Chen	11	1	Riley Williams	12	3
Mila Delic	8	1			
Samuel Doyle	11	4			
Xinxin Gibson	7	1			
Danny Liu	11	4			
Elsa Wheadon	7	1			
Caitlin Wong	9	1			
Kylie Mahony - violin					
Han Fan	14	4, 5, 6			
Yan Fan	12	4, 5			
Chenchen Han	11	6			
Molly Liu	11	5			
Jeshurun Lopez	9	6			
Adina Lopez	15	12			
Amelie Mangos	9	2			
Lewis Owens-Fleetwood	8, 9	4, 5, 6			
Siara Perera	10	3, 4			
Louisa Synwoldt	12	8			
Monica Christian - piano					
Annabelle Birdsey	12	3			
Eliza Combe	10	2			
Evie Madigan	9	2			
Jayden Pham	10	1, 2			
Sian Williams - violin					
Vanessa Saliba	16	4			



Congratulations to Adina who graduated the final violin level (12)

Diary Dates and Welcome New Members

2022 Diary Dates

Term 1		
Monday 14th February	Early bird cut off for Suzuki Family Membership	
Sunday 3rd April	All Comer's Piano Concert	Concordia College, 1:15 AV & MC; 2:30 AA
Monday 11th April	Graduation applications due	
Term 2		
Sunday 5th June	Graduation Concerts	Concordia College, 1-5pm
Sunday 26th June	All Comer's Piano Concert	Concordia College, afternoon
	Suzuki Workshop	Concordia College, afternoon
Date TBA	Studio Spectacular Concert	Time and venue TBA
Term 3		
Monday 25th July	Showcase Featured Performer auditions due	
Sunday 21st August	Showcase Rehearsal	Concordia College, 3-5pm
Sunday 4th September	All Comer's Piano Concert	Concordia College, afternoon
	Showcase Walkthrough	Concordia College, 3-5pm
Sunday 11th September	Showcase Concert	Elder Hall, 2pm-3:45pm
Monday 26th September	Graduation applications due	
Term 4		
Sunday 13th November	Graduation Concerts	Concordia College, 1-5pm
Sunday 27th November	All Comer's Piano Concert	Concordia College, afternoon
	Suzuki Workshop and AGM	Concordia College, 3-5pm

Welcome New Members

Member	Student	Member	Student
Anne ApThomas - piano		Sonia Treagus - violin	
Takeo C	Ailee C	Zhi T	Eveson L
Anthony A	Rosanie & Christina A	Jason Z	Helen Z
Ning R	Jinqi X		
Houston L	Vivienne L	Jenny McDonald- cello	
Amy L	Caroline L	Xiaowen L	Yifei Z
Natasha C	James T		
Quyen D	Matthew T	Therese O'Brien - cello	
May H	Alyssa H	Mark S	Scarlett Q
Crystal D	Alessia Z		
Boyang L	Alice Z		



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For Sale

Violin

1/16 size Stravinsky violin with 1/8 size brazilwood bow

Selling for \$250

In very good condition

Contact Joyce ph 0403 183 621, email sunflower8595@gmail.com



Two Violins and Three Shoulder Rests

AS10 ¾ violin from Antonio Strings

Bought in April 2021 – beautiful tone and in excellent condition.

Selling for \$700 (includes bow and case)

Contact Ingrid: 0410 341 105



German made ¼ violin from Walter Mahr in Bubenreuth (a violin-making town near Nuremberg)

Lovely instrument, purchased directly from the violin maker in Germany in 2016. No label inside.

Selling for \$700 (includes bow and case)

Contact Ingrid: 0410 341 105



Bon Musica Shoulder Rests

¼ Bon Musica shoulder rest – used \$40

½ Bon Musica shoulder rest – used \$40

¾ Bon Musica shoulder rest – used \$40

Contact Ingrid: 0410 341 105



Suzuki Information

2022 Suzuki Council Teachers

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

2022 Suzuki Council Parents

Joan Mahony (Treasurer)
Jane Mangos
Emilie Owens

Administrator

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

Office hours:

The office attends enquiries via email -
info@suzukimusiccsa.org.au
Urgent enquiries: 0401 685 730 Anne

2022 Membership Fees

Full year \$150.00 (Earlybird \$120)
Term 2 Starter \$112.50
Term 3 Starter \$75.00
Term 4 Starter \$37.50

2022 Newsletter Copy Deadlines

Term 2, 2022 - Friday 6th May
(Friday week 1 - earlier preferred)

Members Advertising

Non-commercial notices
• Free for Suzuki members
• Non-members \$15 each

Advertising

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

Charitable Donations

Suzuki Music SA is a charitable organisation under ATO rulings. All donations over \$2 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 Agnes	Sarah Porter	Dip. of Suzuki Talent Educ.	0424 115 859
Henley Beach South	Ann Vanden Driesen	Certificate IV	0419 827 930

Violin

West Lakes	Kylie Mahony	Teacher Trainer & Dip. of Suzuki Talent Educ.	0427 745 657
Sturt	Jenny McDonald	Certificate IV	0410 441 974
Parafield Gardens	Rita Reichbart	Certificate IV	0420 417 802
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

Parafield Gardens	Rita Reichbart	Certificate IV	0420 417 802
Hawthorndene	Katherine Quirk	Trainee	0412 069 106

Flute

St Agnes	Sarah Porter	Certificate IV	0424 115 859
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Recorder

St Agnes	Sarah Porter	Teacher Trainer & Dip. of Suzuki Talent Educ.	0424 115 859
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Guitar

Adelaide City	Eduardo Ruiz	Trainee	0432 772 700
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Access **all Suzuki forms** at this link on our website:

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

2022 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 14th 2022 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 ONLY AVAILABLE FOR STUDENTS STARTING WITH A 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 2022, 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 14th February. \$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.