

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.



Term One All Comer's Concert Ann V and Monica's Studios

At 1pm on April 3rd, the families of Ann Vanden Driesen and Monica Christian's studios gathered at Concordia College for their concert. We were all excited to be there as it was our first concert in 2022 and we had missed seeing our friends from the other studio.

The students had prepared their pieces very well. Their teachers and families loved hearing them play. One of the joys of our regular concerts is the familiarity we have with our students. We love seeing them grow in skill and confidence, not to mention height!

Our students announce their name and age as well as the details of their piece. Ann and I believe this adds another important dimension to their personal growth. We quietly smile as we see students like Lucy, who used to almost climb up her dad's leg at announcing time, now smiling and announcing clearly.

Once again, we all thank Ann Vanden Driesen for her careful preparation of the programme and the way she takes such care with the seating of our students.

Thanks Suzuki SA for these valuable opportunities! Monica

President's Report Term 2 - May 2022

Welcome back to term 2. I do hope this coming term will be less disruptive than Term 1.

I know all of you will have been affected in some way with COVID-19. Many teachers were teaching online for a majority of term 1. It was a very stressful time for everyone, and I have been impressed with the fact that the students managed to keep practising under such unusual circumstances. As families, you never knew if your child would be at school, learning online or actually contract Covid.

I do hope the holidays have given you time to have a break and start term 2 feeling more relaxed and refreshed. However, in saying that, I know there are still a lot of families being affected by COVID-19.

I think this term should be a time of consolidating practice with your children. Children will need a lot of support as their lives have been continually disrupted for the last 2 years.

The string students have the opportunity to celebrate together at the Studio Spectacular Concert in June. This will be the first string event for the year, so the children will finally have the chance to play together as a large group. In the past we took these events for granted but now they have become treasured memories.

It is a time to reflect on why we are teaching and learning by the Suzuki Method. Love and praise are two of the most important things to remember when practising with your children.

Repetition is the key to learning so encourage this in the time you spend on their daily practice. Dr Suzuki said, "I only want you to remember one thing - repetition. If one has learned a thing, it has to be thoroughly mastered by repeating it again and again"

Children find slow practice difficult, not because it is, but because the child believes it is hard. Encourage slow practice

as this will produce faster results than fast playing. Children have to learn when they are practising to relax. Tension in the fingers and body leads to a poor technique. Over time they will understand the benefits of slow practice.

Listening is magic. By listening daily to the Suzuki pieces the children absorb the sounds and learn their pieces much faster. Develop a daily routine for this to occur. The recorded piece is the model rather than the student developing bad habits when practising. You can record your child's piece and ask them to compare it to the one they are listening to. There are many ways these days to listen. Not many people have a CD player, so make sure you play the pieces on Spotify, iTunes or YouTube.

Dr Suzuki said:

"People either become experts at doing the right thing which is seen as talent, or they become experts at doing something wrong and unacceptable, which is seen as lack of talent"

Daily listening and daily practice develops confidence in the child's ability to learn and become highly competent when playing their pieces. I hope term 2 is more relaxing than term 1 and gives you time to return to a more normal lifestyle.

Enjoy your musical journey with your children and attend the events which will be happening throughout the year.



Anne
A Thomas

Suzuki Music SA President

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Term One All Comer's Concert - Ann V & Monica's Studios Continued



photos courtesy of Ivan Christian

All Comer's Concert by Anne ApThomas

The first piano concert for the year was a highly successful event. The children were very excited about performing for their families and friends.

It was amazing that so many attended, as most of them had experienced online lessons throughout the term. Many families were affected by classroom contacts, which meant children had to stay home. Many children and families also contracted COVID-19.

There was such an air of enthusiasm in the room. They all played exceptionally well and with such confidence. Attending concerts is an important part of their learning process. Watching other performers can inspire them to keep practising and learn new pieces.

Dr Suzuki said:

"We engage in human education through music so that children will grow with beautiful hearts and high sensitivity through an unparalleled uniquely musical approach."



photo courtesy of Crystal Deng



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Reference [your name] [donation]**

Deniz's Concert by Malihe K

We love watching our kids on stage, don't we?

Most of us have experienced many beautiful Suzuki concerts, but I would like to share our experience of a different type of performance and point out some of its benefits.

My daughter, Deniz, started her violin lessons with Kylie when she was two years old. For her first year, she only played and practised in front of Mum, Dad and her teacher, but no one else. When Deniz was three, one of Deniz's childcare teachers asked if Deniz would like to play for her friends at childcare. They were having a "Talent Show Week". Deniz was happy to accept and played a few songs from Book 1 on her tiny 1/32 size violin. It was her first time playing for a group of people and she truly enjoyed it.

One year later, the teachers asked Deniz to play again and this time, she played more songs and for a bigger audience. She had separate performances for the toddlers, preschoolers and teachers. Her 1/10 size violin made a better sound and she had more playing experience. Everyone was very impressed!

Deniz and I loved every moment of these performances! The audience enjoyed it too. While Deniz played, I could see how her eyes sparkled with joy and how proud she was of herself. The teachers were really amazed by Deniz and the kids were so happy and were fully engaged.



For me, the highlights of these experiences were:

Seeing how my little girl enjoyed sharing her music and how it boosted her confidence. I believe performance experience at a young age builds a great foundation for our young musicians. Even an informal performance for a non-musical audience is really valuable. Our kids do not necessarily need a big stage and formal events to expand their musical experience.

I learned a 3- or 4-year old child can just focus on sharing their music with others and not stress or over-think how well she is going to play or how people might evaluate her playing. When an older child has their first performance you probably need to teach them how to stay calm and think on the spot to be able to carry on even if they make a mistake. My little violinist did this naturally because she was not old enough to over-think things. It was great to learn this before more important concerts.

We had the chance to introduce more people to the world of classical music and introduce them to the Suzuki Method. After each performance many of the parents asked me about Deniz's music lessons and it was surprising that none of them had heard about Suzuki before! As a big fan of Suzuki, I was pleased to have the opportunity to share what I have learned.

And finally, it was a chance for a solo performance, something a young musician does not experience very often. If your young musician has a chance to play for their friends, family, childcare or school, embrace that opportunity! It is just a wonderful experience for everyone!



As far as I know, none of the kids had much exposure to classical music, however, they all sat down quietly, listened and enjoyed the entire performance and many of them asked lots of questions afterwards.

Most adults don't know violins come in such tiny sizes and that kids are able to learn at such a young age. The teachers were very struck how Deniz's young friends enjoyed classical pieces like the Minuets by Bach, compared to what they are used to listening to.

In Suzuki families, classical music is a part of the family's daily life, but in the wider community, few people know about Suzuki and classical music teaching for young children.

The Benefits of Aural Development by Sarah Porter

Some of us became Suzuki parents because we found the local teacher and went along with their methods, while others of us knew of the reputation of Suzuki students and sought out the nearest teacher. For me, I was a teacher of many years, and as I reflected on my students' progress, I became more and more convinced of the benefits of aural development. One day, I met a teacher who said to me, "It sounds like your thinking aligns with the Suzuki method." That conversation led to my journey to becoming a Suzuki teacher, completing the training in three instruments, and applying the principles to other instruments that I play and teach.



Dr. Suzuki recognised a correlation between language development and musical development. His key discovery was that if the methods that were used to teach a child their mother-tongue were applied to any other subject, there should be no drop-outs or failures. Colin Wright stated in his book *Aural and the University Music Undergraduate*, "Aural involves the processing of sound in the 'inner ear' and it underpins a range of activities undertaken by musicians, including composing, performing, improvising, sight-reading and analysis." It is clear that aural training is important for many musical tasks, and not just learning of the repertoire. However, the benefits are much larger than the tertiary education sphere.

Developing one's aural skills aids in learning to read music, improves one's sense of pulse, improves intonation, improves overall musicality, and enables transcription, improvisation and composition. These are benefits that even the youngest students can experience.

There are many activities that can be engaged in to aid in aural development. As one of the foundational tenets of the Suzuki Philosophy, students can repeatedly listen to the music they are learning, whether that is in Suzuki's original recommendation to listen to records, or on one of the more modern phonographic devices. Listening to the recordings develops aural skills passively, along with memory, and pitch recognition.

Kodaly demonstrated that incorporating singing in musical instruction was highly beneficial for aural development. In practice, singing can be utilised from a very young age, and

include activities such as singing finger number songs, lyrics to the songs they are learning (or singing those songs using solfège) or singing scalar patterns and intervals. Inclusion of percussion in education was something highly promoted by Orff and through imitating rhythms, composing rhythms, clapping the beat, or moving along with the pulse, students can internalise many aspects of rhythm. Conducting is an activity that I have found helps students develop an aural sense of beat division, along with jumping on the first beat of each bar and clapping both the pulse and the rhythm. Similarly, Kodaly time names, or rhythm words, can be used to strengthen the aural awareness of rhythm.



Other activities that can aid pitch recognition including singing a pitch, and asking the student to find that pitch on their instrument, initially restricting the number of notes they have to choose from. Singing the note names at their A=440Hz pitch can aid in developing intonation. Even after introducing note reading, students should be encouraged to continue to learn some pieces by ear, so that both skills are developed concurrently, as neither skill is more important than the other. Even from book 1 level, students can be encouraged to add chords to melodies they know. For single line instruments like recorder, violin or flute, this might involve choosing between the three bass notes of the primary chords (I, IV, or V).

As Suzuki always reminded us, teaching our children aural is so much more than the traditional five minutes tacked onto the end of the lesson. Rather, it is an essential skill to be a well-rounded musician. It not only gives meaning to the written symbols on the page, but it opens the doors of creativity and understanding.

Sarah is a qualified Suzuki teacher for piano, flute and recorder, and also holds a Licentiate of the Royal Schools of Music (LRSM) in each of these instruments. She recently won the Vice Chancellors award at University of New England for the Bachelor of Music. In addition to piano, flute and recorder, Sarah teaches violin, viola, clarinet, saxophone and oboe.



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 \$10 Size Music voucher 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

Suzuki Studio Spectacular Concert 2022



The annual Studio Spectacular Concert is a fun and exciting way to start the new Suzuki year! All students are invited to come along to perform onstage with their friends, teachers and the rest of the Suzuki Community.

The Studio Spectacular Concert has something for everyone. All instruments (except pianos) will have the opportunity to perform with their instrument groups, and during the final tutti items, all instruments will play together. The repertoire chosen will feature highlights from the Suzuki repertoire (great for revision!) and will cover all abilities from beginner level to advanced.

A highlight of the Studio Spectacular program is the performances contributed by individual teacher's studios. Often the performances feature pieces from outside the Suzuki repertoire, giving the audience and performers the opportunity to enjoy a broad range of different types of music.

Please make sure your Suzuki membership is up to date in order for your child to participate in this concert.

Association Concerts are run on a not-for-profit basis. However, hiring an excellent venue, running rehearsals, printing programs and employing professional accompanists does mean we need to charge a small fee at the door to help cover costs. This year, however, we have decided to make entrance to this concert at no cost. Please enjoy this free event for you and bring your family and friends.

Students intending to perform at the Studio Spectacular Concert will need to attend the rehearsal at Concordia College on the 12th June (please note that this is a long weekend).

Performance attire for the Suzuki group items in the concert will be Suzuki concert uniform - white tops and black bottoms with a splash of red. Students performing during items for their own studio may choose to wear an outfit other than the official Suzuki uniform. However, it is required that all students make sure they are wearing correct Suzuki uniform for tutti group performances. There will be time allowed in the program for costume changes.

Suzuki Studio Spectacular Concert 2022 Timetable

Studio Spectacular Rehearsal

Date: Sunday 12th June

Venue: Concordia College, Highgate

Parking available in the Balmoral street staff carpark (P) or in surrounding streets. Sign in at the Murtoa building (M). Enter Murtoa (M) via the entrance that comes off the staff carpark (P).

Timetable:

3-3.45pm-Tutorials

3.45pm - Afternoon tea

4-5pm- Rehearsal of tutti items in Chapel



Suzuki Studio Spectacular Concert

Date: Sunday 26th June

Venue: St Mary's College, CPA theatre, Franklin Street, Adelaide

Enter, on foot, via the convent gate on Franklin Street. This is not the main gate of the school, but rather a tiny wooden gate that is closer to Gray Street (see picture). Street parking is free on Sundays on nearby streets. Refer to the site map on this page.

Arrive: 2:30pm to be tuned and seated

Concert: 3pm. Concert will be approximately 75 minutes. Performers need to wear Suzuki uniform.

Cost: Free in 2022!

Group Repertoire

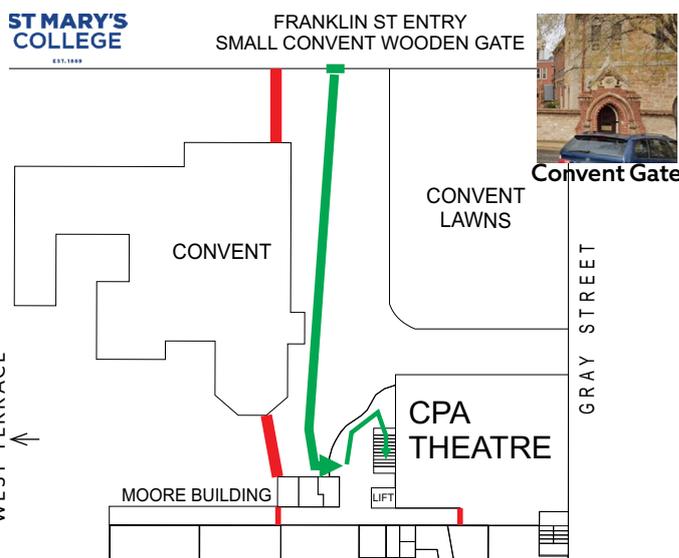
Violins

Concerto No. 2, 3rd Mvt - Seitz

Gavotte in G Minor - Bach

Hunters' Chorus - von Weber

Lightly Row - Folk Song



Follow the **green line** from the small convent wooden gate on Franklin Street to the CPA theatre. Park in nearby streets

Cellos

La Cinquantaine - Marie

The Two Grenadiers - Schumann

O Come Little Children - Folk Song

Tutti

Andantino - Suzuki

Song of the Wind - Folk Song

All Twinkle Variations - Suzuki

Showcase Concert Auditions for Featured Artists 2022

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 as 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 ensemble member. A time limit of 6 minutes will apply. Repertoire can be either Suzuki or non-Suzuki. If a student has performed a solo in the previous year's Showcase Concert, they are not eligible to audition again as a soloist within the following twelve months. They are, however, welcome to be a member of a group or ensemble that is auditioning the following year. 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 25th July and no late auditions will be accepted. All Applications must be submitted by email to info@suzukimuisca.org.au

2022 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 in pdf and Word format 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](#), a clickable link to the recording, the biography, the score and a photograph to the Suzuki Administrator by 25th 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 11th September, 2022, are due by 25th July. No late applications will be accepted.

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 12th June	Studio Spectacular Rehearsal	Concordia College, 3-5pm
Sunday 19th June	All Comer's Piano Concert	Concordia College, 1:15 AV & MC; 2:30 AA
Sunday 26th June	Studio Spectacular Concert	St Mary's College, CPA Theatre, Franklin Street, Adelaide, 3pm (arrive 2:30pm)
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

Anne ApThomas - piano

Tam D

Student

Thomas & Hannah P

Member

Ann Vanden Driesen- piano

Eun Jung Ellen U

Kaelah Owens-Fleetwood - violin

Lien Sea T

Student

Olivia U

Bao Yun O (Grace)



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



For Sale

Stravinsky 1/16 Violin

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

Selling for \$250

In very good condition

Contact Joyce 0403 183 621, sunflower8595@gmail.com



European 1/4 Violin

We purchased this lovely instrument in 2016 from a violin-maker in the famous southern German violin town of Bubenreuth

It is a quality student violin with a beautiful clear tone and surprisingly clean response for an instrument of this size

This violin has been well-loved and well looked after, with only one small scratch

It comes with bow, comfortable centre chin rest, shoulder rest and case

If you are interested in trying the instrument, please contact me to arrange a mutually convenient time and place

Selling for \$700 (includes bow and case)

Ingrid: 0410 341 105



Do you have any music items to sell?

Members can advertise in our newsletters for free



Email the Suzuki Office with a description, price and photo info@suzukimusic.org.au

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 3, 2022 - Friday 29th July
(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://suzukimusiccsa.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: \$150 for the full year (early bird rate has expired), \$112.50 term 2 starter rate

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.