

Suzuki News



Term 4, 2024 / 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.



Suzuki Showcase 2024

On Sunday 15th September, students performed in the annual Suzuki Showcase Concert at Elder Hall. This is our most prestigious concert of the year, which includes all students, from pre-twinklers to some of South Australia's most talented young musicians.

One of the highlights is seeing a selection of advanced students playing as soloists. Ziqi, Sophie, Antonio, Mary and Han successfully auditioned for a place. They all gave confident, musical and technically skilled performances, which belied their many years of consistent and dedicated practice.

This year the audience was treated to a special item from the senior string ensemble - Waltz No. 2 by Shostakovich. The remainder of the concert consisted of Suzuki pieces played in multiple and single instrument groups, culminating with an instrumental and vocal rendition of Thank You Doctor Suzuki, a piece written just for the occasion by our very own piano teacher, Monica Christian.

More photos on pages 3-9

President's Report Term 4 - November 2024

Welcome back to the last term for 2024. The whole year has gone so quickly and term 4 will be over too soon.

Many of the students will be preparing for the graduation concert in early November. This is the most important concert of the year for the students' solo performances. Don't forget to ask your families and friends to attend and support your children. This is a special opportunity for the students to be recognised for their hard work and achievement in accomplishing each level.

Over the months the success of learning comes from constant repetition of small sections to master the technical points of each piece. This slowly builds up to a polished performance. When doing daily revision, make sure the correct technique is always being addressed. It is quite normal for students to practise the revision pieces too quickly, consequently not maintaining the correct techniques taught when they first learnt the piece. This leads to poor practice habits and can affect the quality of the playing.

When practising with your children, don't forget to give positive feedback. Children thrive on encouragement and it's so important for their self-esteem. Encouraging them to give a small concert to their families and friends can be a motivating goal towards learning their pieces.

Children are motivated to practise more when they are having fun. It is better to have shorter happier practices than longer ones. However each child, as we know, can respond quite differently. Staying calm is essential, so make this a focus of a practice.

As president, I would like to thank the committee members for their support over the last 12 months. Thank you to Joan Mahony our wonderful treasurer who has performed this role for numerous years, Kylie Mahony who is a highly

efficient secretary and Therese O'Brien, vice-president, who organises so many of the concerts. We are also grateful for the help of Sonia Treagus, Ann Vanden Driesen and Katherine Quirk, our teacher members. Finally, thank you to Jane and Malihe for being part of the committee and offering your valuable insights as Suzuki parents.

A huge thank you to our administrator Emilie for her professional approach and contribution towards the smooth running of all the events. The newsletter is always so beautifully presented and colourful with a good selection of photos so that we can all have a record of our events.

I would like to thank the teachers for their commitment and care towards the students. The children always play at a very high level and this is due to our experienced teachers who have a passion for the Suzuki Method.

Our long standing accompanist, Judy Homburg, is exceptional in her ability to work with all the children at different levels, Judy is always professional and the students are greatly supported by her accompanying skills.

Happy Christmas and all the best for the New Year. We look forward to seeing you all back in 2025.



Anne
ApThomas

Suzuki Music SA President

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Showcase Concert 2024 Opening Items



Opening items were Twinkle Variation A & Theme, O Come Little Children, Perpetual Motion, Musette and Berceuse



Photos courtesy of Jackson Pawelski

Showcase Concert 2024 Soloists



Ziqi (top left) - Romanian Folk Dances by Bartok, Sophie (top right) - Gigue from Sonata in D Minor by Veracini, Antonio (mid left) - Spanish Dance No. 5 by Granados, Mary (mid right) - Allegro Appassionato by Saint Saens, Han (bottom) - Praeludium and Allegro by Kreisler

Photos courtesy of Jackson Pawelski

Showcase Concert 2024 Intermediate and Senior Violinists



Intermediate and senior violinists played Sonata in F Major, 2nd mvt by Handel

Photos courtesy of Jackson Pawelski

Showcase Concert 2024 Intermediate and Senior Violins and Cellos



Intermediate and senior violins and cellos played *Waltzing Matilda*, arranged by Brissenden



Photos courtesy of Jackson Pawelski

Showcase Concert 2024 Senior Cellos



Senior cellos played Chanson Triste by Tchaikovsky



Photos courtesy of Jackson Pawelski

Showcase Concert 2024 Senior Violins and Cellos



Senior violins and cellos played Waltz No. 2 by Shostakovich

Photos courtesy of Jackson Pawelski

Showcase Concert 2024 Finale and Thank You



The concert concluded with Thank You Doctor Suzuki by Christian. Thank you so much to everyone who helped make this such a wonderful concert. The children performed beautifully and the soloists looked the part and played exceptionally well. The audience were very attentive and enthusiastic. Thank you teachers for preparing your students so beautifully for the event. These concerts don't happen without you encouraging them to take part and be organised and concert ready. We appreciate your hard work and leadership in organising them on the day. Thank you Therese for co-ordinating all aspects of the concert, including venue hire, programming, volunteer roles and soloist arrangements. Everything ran smoothly due to your excellent preparation. Anne, Jane, Rachael and Emilie, thank you for all your help front-of-house, navigating the students in and out as required. An extra thank you to Emilie for all the hours of admin leading up to this event. Judith our compère, thank you so much for your wonderful words about our music and performers. This is a special job that sets the tone for our afternoon and indeed our association, and you are a wonderful face of Suzuki SA. Judy, our piano accompanist, thank you for all you do for us, you are greatly appreciated and are integral to the smooth operation of our events. Doug our stage manager, we were, at the last minute, two men short in the team and you didn't even break a sweat! Thanks Rohan for jumping in at the end and learning on the job. Vicki, we are so grateful for the incredible skills you have volunteered to us to run the choir. So many tiny children learning a long, complicated song (that goes high, and fast!) and they were so strong this year, even with fewer parents. Jackson your photos are a beautiful keepsake from our concert. Your professionalism and the way you quietly ducked around the hall throughout the concert to capture all the special moments are greatly appreciated. We really value you volunteering your professional work to our association. Anne, thank you for the countless hours you give in support of all things Suzuki. Your guidance and leadership is an example to all of us. We are an association made up of so many people who give their time freely and it is a testament to your generosity that we are able to put on such a polished performance. Thank you all!

Term 3 All Comer's Concert Anne's Studio



Do you have any music items to sell?

Members can advertise in our newsletters for free

Email the Suzuki Office
Include description, price, photo and contact details

info@suzukimusicsa.org.au



Manby Violin College, Suzuki Method and Intonation by Sarah Porter

In addition to teaching Suzuki method for the last 30 years, over the last 6 years I have had the pleasure of examining for Australia's first recorded (digital) exam board, Con Brio Examinations. Having been immersed in the Suzuki world, where intonation and tone are prioritised, second only to noble character, this job exposed me to a range of teaching methods and standards. The thing that always disappoints me is how few teachers appear to focus on intonation and tone in the early grades.

Another issue for Australian teachers has been the influence of the AMEB on teaching methods. When I was a child, we were taught that listening to records and tapes of our music (for those who are too young to know what those words mean, imagine a less flexible version of Spotify) was almost a crime. Supposedly, we would learn intonation, tone, and musicality from one lesson a week. On top of not being able to hear fine examples of correct tone and intonation on a daily basis, we had to contend with the fact that placing frets on the violin (tapes/lines) was regarded as a sin, almost as bad as listening to recordings. The reality was that when we would practice at home, we would slip out of position, and not realise. This led to the situation where we unconsciously trained our brains that an out of tune note was the correct placement, and out of tune playing became ingrained in our ears and our fingers.

So, in my role as an examiner, I often find myself feeling sad that so many students have been forced to play without frets before they had an established concept of intonation, and thus, miss out on experiencing the joy that beautiful tone and intonation brings.

Recently, I stumbled across an article, dated December 11, 1925, in *The Age* (Melbourne) about the Manby Violin College. The Manby Violin College was drawing attention because it could take students who had failed exams due to poor intonation, and within a year, transform them into students who were winning competitions and scoring top marks in ABRSM exams.



Increasing fret width

The method they used was effectively fretting a violin. Instead of tapes, the Manby Violin Co. Pty. Ltd. produced violins with interchangeable fingerboards. The first fingerboard was fretted, and this was to be used for beginners. Once the students had mastered intonation, the fretted fingerboard was swapped with the supplied regular fingerboard.

The fretted fingerboard is interesting, because the frets are indentations in the fingerboard, which the fingers can feel. They are all placed at a semitone apart, and clearly allow students to see how semitones get closer together as one moves up the fingerboard. The frets aren't perfectly

straight lines but are gradually widening. Key frets were highlighted by colourful dabs of paint on the G string end of the fret.

Sadly, when World War II started, the Manby violin factory was re-purposed for armaments manufacture. Had this not occurred, it is quite possible that the success of the Manby Violin School in teaching intonation would have had an impact on the AMEB's stance on such an issue, and thus had a flow on effect to teaching methods and general perception.

The use of frets on stringed instruments was not a new phenomenon. In the renaissance era, viols had moveable frets, which enabled them to play in the various intonations that the different modes (early version of scales) required.

While I do not know the history of when frets were introduced into the Suzuki Method, tapes were already being used in the seventies. This gave Suzuki students a clear advantage over their traditional counterparts. Suzuki students had the benefit of training the brain via listening to recordings and using visual and physical cues of tapes to ensure the muscle and aural memories developed a concept of correct intonation.

Sometimes I feel there is a peer pressure to remove tapes before intonation is secure, particularly if our students' classmates learn from teachers who claim that using frets interferes with the development of the ears. But we can encourage our students that there is a historical precedent for using frets, that goes back to the Renaissance, and was not unique to the Suzuki Method, but is accepted by international exam boards, such as the ABRSM, and drew newspaper attention in the 1920s and 30s, and rather than Suzuki students being the anomaly, like many of Dr. Suzuki's ideas, the concept is not without precedent. Rather, we are following a centuries old practice of seeking accurate intonation.



Colourful dots indicate key frets



Distance between the frets gradually decreases

2024 Winter Festival by Kylie and Elora Mahony

Kylie's Story

While I was growing up, I had the very good fortune to be amongst the first Suzuki violinists in South Australia. When I look back upon that time, the most beautiful memories I have are from attending Suzuki Festivals, workshops and concerts. I don't remember much about practicing my violin (though I know I was never very keen!), and I hardly remember any lessons. But the special atmosphere of love, nurturing, fun, excitement and challenge that a Suzuki gathering generates, all to the background of beautiful music being made everywhere, is vivid in my memory.

If you would have asked me as a child why I wanted to play the violin (despite yukky practice!), I would have told you that being part of the Suzuki community and playing along with the other children was what I loved and what kept me going.

Since growing up and becoming a Suzuki teacher more than 30 years ago, I have attended (and organised) more Suzuki Festivals than I can care to count. But this year was extra special for me! My three-year-old daughter Elora attended her very first Suzuki Festival and I was lucky enough to go along with her as her mum!

Elora and I turned up at Concordia College on a cold, windy, rainy Saturday only to find a wild storm the preceding night had toppled a huge old gum tree in front of the school, knocking over power poles and leaving the school with no heating and no light! Despite this setback, the school was buzzing with dozens of excited children, their teachers and their parents. Everyone happily reorganised and the first class of the day began!

While I loved being part of Festivals as a student, a teacher and a teacher-trainer, there was something especially sweet and beautiful about attending the 2024 Festival just as Elora's mum. I was so proud of her focus, her interest and her participation. Both days of the Festival were very long and busy, but she happily engaged in every activity.

Elora's favourite class was Orff with Susan Marshall. She was amazing with the children and had so many fun and novel ways of engaging with children of different ages and from different instruments. The first day, Susan taught the children four different rhythmic patterns (on an Olympic Games theme), played on drums, sticks, triangles and tambourines. By the end of the class, the young children were able to play their rhythms in four-part polyphony! The second day, the children experimented with using blank sheets of paper as an "instrument", exploring the different sounds they could generate just from paper. It was so engaging and creative! I think the parents loved it as much as the children.

Elora also loved her violin classes with Kaelah, play-ins with special guest teacher Sachie and all of the concerts, both solo and group. She loved hanging out with her studio friends and making new friends. But her favourite activity of all was the

bush dance with Susan Marshall! For the next few weeks after the Festival, Elora would ask me almost every day if tomorrow was another bush dancing day?

Winter Festival 2024 was just amazing. We are lucky to have such a lovely community to share music with. Everywhere you went, there were excited children, smiling parents and busy but happy teachers. Everyone I talked to were keen to do it again next year. If you missed out this year, please believe me that attending Winter Festival will give you and your child a long-lasting boost to their enjoyment of music, their progress and even help them enjoy practicing a little more! Worth it!

Elora's Story

I liked Susan's class! We did lots of rhythms and played on the sticks. In Kaelah's class we made such big zooms in Song of the Wind that we had to run around the room to play them! Then we made such small zooms we had to lie on the ground! In the bush dancing we went around in circles, clapped and squished in tight to say "hello"! I can't wait until Winter Festival next year!

More photos next page



2024 Winter Festival by Kylie and Elora Mahony continued



Photos on page 11 and group photo page 12 courtesy Jackson Pawelski

For Sale

Chamber Student 201 4/4 Viola

Chamber Student 201 Viola 15.5". Comes with FPS case and Suzuki Viola volumes 1 & 2 (vol 2 includes CD). Purchased new for \$900 from Bows For Strings in October 2014.

Only played consistently for about 12 months (adult student). Has been stored in its case since then.

Practically brand new. Lovely student instrument, want it to go to a good home.

\$800 - Open for reasonable offers

Tim 0424 256 830 or Georgina 0411 615 871



Three violins for Sale - 1/32 and 2 x 1/4

violin 1: 1/32 size Dolfin violin, bow and case for sale

Beautiful 1/32 size violin with no sticker markings or scratches. Stradivarius model made in Korea by Dolfin. Complete set includes violin with good strings, bow and case all in excellent condition.

Price \$450



violin 2: Quarter size acoustically adjusted Chinese violin, bow, shoulder pad and case

Beautiful 1/4 size violin with no sticker markings or scratches. Chinese violin acoustically adjusted by Pual Davies in Melbourne, 2013. Complete set includes violin with good strings, bow, case and a shoulder rest pad, all in excellent condition.

Price: \$450



violin 3: Quarter size Gliga violin, bow, shoulder rest and case for sale

Beautiful 1/4 size violin with no sticker markings or scratches. Gliga Model 2014. Complete set includes violin with good strings, bow, case and a shoulder rest, all in excellent condition.

Price \$490



Contact Details for all 3 violins

Helen Ayres 0415 298 067 helenayr@gmail.com (Walkerville)

For Sale continued

GLIGA II 1/2 Size Violin Outfit with Antique Finish & Violino Strings

This GLIGA II 1/2 size violin is in excellent condition, nearly as good as new! Originally purchased at \$799

Used occasionally for only 6 months as a second instrument (restrung to function as a Viola), so it's still in top-notch shape

Complete Package: Includes a sturdy violin case and bow; Viola strings can be included for free if preferred.

Price: \$549

Contact: Maria 0421 437 763 (Rostrevor)



Stradivari Model AS10, 3/4 size Violin made for Antonio Strings in 2019

This 3/4 sized violin is in excellent condition and has a beautiful tone

Includes: Violin, bow and case

Price: approx. \$1,400 (negotiable)

Contact: Sonja 0411 258 179, sonjaneumann@mail.com (Kensington Park)



Diary Dates and Welcome New Members

2024 Diary Dates

Term 1

Sunday 11th February	Early bird cut off for Suzuki membership	
Sunday 24th March	Studio Spectacular Rehearsal	Concordia College, 3-5pm (arrive 2:50pm)
Sunday 24th March	All Comer's Piano Concert	Concordia College, AA 1pm, MC & AV 2:30
Sunday 7th April	Studio Spectacular Concert	St Augustine's Church Unley, 3pm
Monday 8th April	Graduation applications due	

Term 2

Sunday 26th May	Graduation Concerts	Concordia College, afternoon
Friday 31st May	Winter Festival applications due	
Sunday 23rd June	All Comer's Piano Concert	Concordia College, AV & MC 1:15, AA 2:30
Sunday 23rd June	Strings Workshop	Concordia College, 3-5pm (arrive 2:50pm)

Mid Year Holidays

19th - 21st July	Winter Festival	Concordia College
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Term 3

Monday 22nd July	Showcase Featured Performer Auditions Due	
Sunday 25th August	Showcase Rehearsal	Concordia College, 3-5pm
Sunday 8th September	Showcase Walkthrough	Concordia College, 3-5pm
Sunday 15th September	Showcase Concert	Elder Hall, 3pm-4:45pm
Sunday 22nd September	All Comer's Piano Concert	Concordia College, AV & MC 1:15, AA 2:30
Monday 23rd September	Graduation applications due	

Term 4

Sunday 3rd November	Graduation Concerts	Concordia College, 1pm, 2pm, 3pm, 4pm
Sunday 17th November	All Comer's Piano Concert -Monica/Ann V	Concordia College, 1:30pm
Sunday 17th November	Strings Workshop	Concordia College, 3-5pm (arrive 2:50pm)
Sunday 17th November	Online AGM	via Zoom, 6:30pm, link will be emailed
Sunday 8th December	All Comer's Piano Concert - Anne A	Concordia College, 1pm

Welcome New Members

Member

Anne ApThomas- piano & harp

Agne Z

Shelley X

Lee L

Sonia Treagus - violin

Elva L

Student

Annabelle & Jonathan Z

Sara W

Celeste & Brooke P

Tiffany H

Member

Sian Williams - violin

Nicky S

Lucy Macourt - violin

Aishah K

Student

Zara S

Sofia P



Follow us on Facebook and Instagram
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Suzuki Information

2024 Suzuki Council Teachers

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

2024 Suzuki Council Parents

Joan Mahony (Treasurer)
Jane Mangos
Malihe Khatibinezhad

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

2024 Membership Fees

Full Year \$150.00
Term 2 Starter \$112.50
Term 3 Starter \$75.00
Term 4 Starter \$37.50

2025 Newsletter Copy Deadlines

Term 1, 2025 - Friday week 1

31st January 2025- 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.

Accredited Teachers

Cello

Camden Park	Therese O'Brien	Trainee	0431 570 707
Sturt	Jenny McDonald	Trainee	0410 441 974
Clarence Gardens	Sally McLoughlin	Trainee	0468 590 711
Nairne	Bronwen Whyatt	Trainee	0439 255 522

Harp

Hawthorn	Anne ApThomas	Certificate IV	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 Shore	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
Findon	Sonia Treagus	Certificate IV	0423 874 100
Eden Hills	Vicky Yagi	Certificate III	0401 577 069
Hawthorndene & Tusmore	Katherine Quirk	Certificate III	0412 069 106
Parkside	Kaelah Owens-Fleetwood	Certificate III	0435 233 453
Flagstaff Hill	Sian Williams	Trainee	0417 836 179
Mount Barker	Nadia Buck	Trainee	0412 605 442
Newton	Lucy Macourt	Trainee	0435 266 442
Kingswood	Alison Rayner	Trainee	0492 811 851

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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2024 Suzuki Music SA – Online Annual General Meeting

Invitation to Members

All Suzuki Music SA Association members are invited to attend the Annual General Meeting

6:30pm

Sunday 17th November 2024

Online via Zoom

The Zoom link will be emailed to the membership in the days before the AGM

The AGM will include the presentation of reports from the president and treasurer as well as general discussion and feedback.

The Suzuki Music SA Association belongs to us all and in order to improve our association, we welcome your comments and suggestions.

If, in addition to attending the AGM, you are interested in being a council member, please complete the nomination form below and email it to the Suzuki office by Friday 15th November, 2024. You can scan or take a clear photo of the completed form in order to email it. Council meets a few times a year and comprises a minimum of 4 teacher and 3 parent members.

Sincerely,

Anne ApThomas President



Suzuki Music SA

info@suzukimusic.org.au

Nomination for Council

Annual General Meeting of Suzuki Music SA

Sunday 17th November, 2024 @ 6:30pm
Online via Zoom

NOMINATION FOR COUNCIL 2025

****Please note that in completing this form, parent members need to be nominated by parent members and teacher members need to be nominated by teacher members.****

I/We hereby nominate.....to be a parent/teacher (please circle or underline one) member of the Suzuki Music SA Council for 2025.

Nominated by:
(name) (signature)

Seconded by:
(name) (signature)

To be completed by the nominee:

Iam willing to be nominated as a member of the Suzuki Music SA Council for 2025.

Signature of nominee: Date:

Scan or take a clear photo and email to info@suzukimusicsa.org.au by Friday 15th November.

Thank you

Access **all Suzuki forms** at this link on our website:

<https://suzukimusicsa.org.au/forms/>

2024 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 11th 2024 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 2024, you must pay the full year rate regardless of the time of year you started lessons.

Here are the details:

Amount:

Early Bird Rate (available before February 11th) - \$120

Full year rate: \$150

Term 2 starter: \$112.50

Term 3 starter: \$75

Term 4 starter: \$37.50

Account: STEAA (SA)

BSB: 633-000

Account number: 1483 14859

Reference: [first name, surname] 'membership'