

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 Graduation

On Sunday 3rd November 2024, 68 students graduated across four graduation concerts at the beautiful Concordia College Chapel.

In the lead up to the concert, each student was invited by their teacher to prepare a video recording of the set graduation level piece. Teachers are careful to recommend recording only once the student has mastered the skills needed for the level, so graduation is always a fun and positive experience. Having made the video, students had the joy of choosing a favourite piece to play solo at the graduation concert.

Family, friends and teachers in the audience enthusiastically applauded each student's playing, and the student then received a graduation flower and certificate. This was an extremely rewarding and motivating experience, and made all the hard work learning both the set-level piece and concert piece worthwhile.

More photos on pages 3-7

President's Report Term 1 - February 2025

Welcome back to term one. I know many of you will have been away and are now ready to start back in readiness for the new year. During the holiday break, many students haven't spent a lot of time practising. This is quite normal so they will need to get back into a routine slowly.

Begin with listening to the music and revising older pieces. Once students start back at school they will settle down, and as their concentration increases they will be able to practise for a longer period of time.

Music plays an important role in the lives of our students. Music is associated with right brain activity. When the right brain is stimulated, this in turn stimulates whole-brain activity and thus accelerates learning in general. Music certainly heightens awareness and sensitivity. This is why playing the recordings of the music every day is essential to developing listening skills.

Music develops discipline from daily practice which then increases concentration and attention to detail. When students meet the challenge of a new skill and master the technique, it increases their self-esteem which increases their confidence. They also develop the ability to memorise, which enables them to play more musically than they would if they were watching the notes on the piece of music. Playing from memory enables students to focus and listen to the sounds of the music and produce a beautiful sound.

Why learn by the Suzuki Method?

Emphasis is placed on children leaning to listen to beautiful sounds from a very early age.

Daily practice is essential. As the pieces improve, enthusiasm will grow and learning an instrument will be a rewarding experience.

Students learn to co-operate with the teacher and parent at home to achieve the goals of learning new skills and pieces.

Music requires development of fine motor skills which are controlled by both hemispheres of the brain. This helps with writing and drawing. Practising motor skills helps the body and mind to work together.

Learning patience is an important skill to foster. Students can experience a lot of frustration, but working in very small steps always leads to a satisfactory outcome thus raising the child's self-esteem.

Persistence is important and learning not to give up. This consequently will increase the child's resilience.

Self discipline can be developed by practising at the same time every day. Good practising produces successful results leading to the child's enjoyment of playing.

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 an instrument they develop sensitivity discipline and endurance."

Enjoy having your children back at school and sharing in their musical development through the wonderful Suzuki Method.



Anne
ApThomas

Suzuki Music SA President

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November Graduation Concert 1



.....Photos courtesy of Jackson Pawelski

November Graduation Concert 2



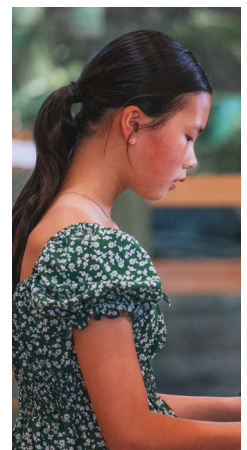
Photos courtesy of Jackson Pawelski

November Graduation Concert 3



Photos courtesy of Jackson Pawelski

November Graduation Concert 4



Photos courtesy of Jackson Pawelski

November Graduation Groups



Photos courtesy of Jackson Pawelski

Ann and Monica's Christmas Concert

There was a wonderful atmosphere when the combined studios of Ann and Monica had their final concert for 2024. While there was not much Christmas music this year, Ann brought along a tiny Christmas tree, and the little party of shared food afterwards had us all in a happy and festive mood.

Everyone was grateful for the second piano, kindly organised by Suzuki SA. Ann had practiced many duo parts to play with her students. The results were wonderful. Monica improvised on the second piano along with her students' performances.

It's great to see the friendships between our students and parents continue as a result of all of those pre-Covid group lessons!

We thank Ann for being our concert manager. She collates, decorates and prints our programmes and takes excellent care of seating our students. We wish her well as she recovers after her knee replacement.

Monica Christian



Photos courtesy of Ivan Christian

Truly by Ear: A Guide for Suzuki Teachers and Parents

By Charles Krigbaum

The Suzuki method is based on an entirely natural and everyday occurrence—a small child learning how to speak. This ordinary process happens at every moment throughout the world and demonstrates, in an extraordinary manner, the incredible learning potential that exists in all children. According to Dr. Suzuki, any child can develop musical ability with the proper training, just as all children develop the ability to speak their native language.

The Suzuki method developed from the simple observation of nature at work as Dr. Suzuki carefully observed the way in which small children learn to speak, acknowledging the role of the parents' behavior and environmental conditions in this process. It became clear to him that in learning one's native language, *there is no failure*; all children acquire the ability to speak without effort, despite the great complexity of language. Every child possesses the incredible potential to learn language's smallest details, even the slightest nuances of a local dialect and the distinct shades of a regional accent. This all occurs despite the fact that most parents lack formal training in speech pedagogy. Dr. Suzuki maintained that the amazing potential demonstrated by children in learning to speak indicates the capacity to learn in all other areas, including music, and he applied this process of initial language acquisition to violin teaching.

Although music is not a language in the strictest sense, the process of learning music is similar to that of learning language. Consider for a moment how you first learned to speak:

- First, you listened to the language. From the time of your birth, and even before, you were surrounded by the sound of language and conversation. You absorbed these sounds and became acculturated to the language of your environment.
- Second, you tried (unsuccessfully at first) to imitate. Keep in mind that even before you were successful at imitating, you were praised for your efforts and encouraged to “babble,” even when the sounds that you were making did not make sense.
- Third, you began to think in language. Words and phrases began to take on meaning through your experiences with language.
- Fourth, you began to improvise in language. In other words, you were able to make up your own phrases and sentences that were organized in a logical manner

according to the rules of language. In doing so, you were able to engage in conversation.

- Finally, after several years of developing your ability to think and speak, you learned how to read and write. You were able to understand what you were reading because of all of the experience you had already gained in listening, imitating, thinking, and speaking.

These steps, in their specific sequence, are the same steps Suzuki students take in their journey of music learning. How would your language achievement have been affected if any of these steps had been skipped? How would your speech have developed if someone had tried to teach you these steps in a different order? For example, what would have happened if someone had tried to teach you how to read before you could think, or before you had even spoken your first word?

Understanding Audiation

Contemporary researcher Dr. Edwin E. Gordon's music learning theory is a modern explanation of how we learn when we learn music. His theory is based upon the concept of *audiation*.² But, what is audiation? Audiation is the word Gordon uses to describe the process of thinking in music *with understanding*. To audiate is to hear and to comprehend music that is not physically present, just as to think is to hear and to give meaning to language, even though the sound of words is not physically present. To put it another way, audiation is to music what thought is to language.³

Musicians audiate when they recall music they have previously heard, when they anticipate and predict what will come next as they listen to music, when they create and improvise music as they are performing, and when they read and write music.⁴ The comprehension (understanding) aspect of audiation is complex and includes the awareness and understanding of the underlying structures of music (melody, harmony, rhythm, tonality, meter, phrasing, etc.).

While the term *audiation* may be relatively new, the general idea is not. Musicians throughout history have audiated. Mozart is said to have heard entire symphonies in every detail in his mind before ever beginning to write them down. Nevertheless, Gordon's term provides us with a well-defined way to think about (and access) an essential musical phenomenon.

Everyone who has been exposed to music has the capacity to learn to audiate. You can do it right now! Sing Twinkle, Twinkle, Little Star in your head. Could you feel the rhythm? Could you “hear” the music headed toward its resolution or resting on its tonic note? If so, you were audiating; you heard and understood music that was not physically present, but rather inside of you.

Dr. Gordon’s research suggests that musical potential has very little to do with verbal, logical, or mathematical aptitudes.⁵ Therefore, some students might have more potential to achieve in music than in other areas! The best way for students to develop this potential is to actively participate in music, such as by singing, engaging in movement activities, playing an instrument, and composing. Gordon’s research further indicates that children’s early musical experiences from birth to age nine have a particularly profound impact on the extent to which they will be able to understand, appreciate, and achieve in music at a later age.⁶

The Suzuki approach and Gordon’s music learning theory share a fundamental assumption about music learning: that music is learned the same way as a language.

Playing by Ear: What it *is* and what it *is not*

Before we examine the process of playing by ear and the role played by audiation in that process, we must first discuss the difference between playing *by ear* and playing *by rote*. Although both playing by ear and playing by rote involve performing music without the presence of actual musical notation, the processes are quite different. When we play by ear, we play what we hear in our head. When we play by rote, we use symbols and instructions (finger numbers, note names, words) to recall what to play.

It is also important to distinguish between audiation and imitation. When audiating, one knows what to perform next, without negating memorization, by anticipating in familiar music and predicting in unfamiliar music what is to come; therefore, audiation “involves forward thinking.”⁷ Imitation, on the other hand, involves knowing what to perform next by remembering what is to be performed, “a process of looking backward.”⁸ Thus, playing by rote exists in the more passive realm of imitation, while playing by ear exists in the more active realm of audiation.

Gordon believes that “imitation is analogous to using tracing paper to draw a picture,”⁹ whereas audiation is analogous to visualizing an image and then drawing a picture. To audiate is to think for oneself; what is imitated is quickly forgotten.¹⁰ When students are taught to perform their pieces by rote (e.g., the teacher tells the student step-by-step, note-by-note how to perform a piece of music through demonstration and verbal instruction), they are engaged in the passive process of imitation. Although they are performing without notation, this type of learning does not involve the ability to play by ear; it merely demonstrates that the student is able to memorize a specific set of instructions.

In order to go beyond passive imitation and to begin to engage in active audiation, students must be exposed to extensive listening experiences and learn to sing. *Listening and singing give us access to audiation.*

Dr. Suzuki championed the importance of listening in music

learning. For children who have not experienced enough music through listening, learning a piece of music on their instrument is like trying to identify a color they have never seen, or pronounce a word they have never heard in a language they do not understand. Singing is perhaps equally as vital. When singing becomes a normal, accepted part of the lesson experience, students begin to understand how singing can help them to listen, and how listening can help them to play their instrument better.

Music learning theory practitioner Michael Martin says the following about the role of singing:

The idea of singing in an instrumental class is certainly not new. Many good musicians and teachers have encouraged students to be able to sing what they play. Zoltán Kodály believed strongly that singing was the foundation of all musicianship. Merle Isaac advocated singing simple songs in beginning string classes and then learning to play those songs by ear. Joseph Maddy and Thaddeus Giddings, who wrote one of the earliest string class methods in 1923, emphasized the importance of singing.¹¹

Why does singing make such a dramatic difference? The reason is that many students become so involved in the technical aspects of performing on an instrument that there is no musical thought (audiation) taking place. The mechanical and intellectual problems have taken the student’s attention away from the music itself. Singing requires students to listen and to audiate before they perform, since they do not have the instrument to help them.¹²

In essence, children are really playing *two* instruments: the audiation instrument in their mind, and the physical instrument in their hands!

Here are some thoughts about playing by ear from Jennifer Burton’s book, *Sharpen Your Skills*:¹³

I have found that when I listen to a piece many times, I can then sing it. When I can sing it, I can find the notes on my violin. All I need to know is the starting note and my ear and fingers can do the rest. Playing by ear is like teaching each finger to ‘hear’ where the next note is. The fingertips have ‘ears’ that can find notes. They can find the notes through trial and error. This process takes time at first but gets easier and faster the longer the child does it.

Add a few notes at a time until you get to the end of the piece. It may take many days to find the notes to an entire piece. Your fingers need many repetitions to remember how to find the spot you hear in your head. Please be patient with your hand, it needs lots of encouragement to find the notes.

Edward Kreitman’s model for playing the violin by ear from *Teaching from the Balance Point*¹⁴ states:

1. The student learns to distinguish between two notes that are the same and two notes that are different.

2. When the notes are different, the students can identify if the second note is higher or lower in pitch than the first.
3. The student understands the inherent logic of the instrument (in the case of the violin, adding fingers and crossing strings to the right raises the pitch, picking up fingers and crossing strings to the left lowers the pitch.)
4. The student has accurate aural image of the piece that is achieved by extensive listening and singing [is able to audiate the music.]
5. The student is able to think of the piece in terms of direction of pitch.
6. The student is given the opportunity to use trial and error to choose the notes to a piece.

Suzuki authors Jennifer Burton and Edward Kreitman both affirm the importance of listening and singing, and the need for exploration through trial and error in the process of playing by ear. Additional activities can also assist students in accessing the active realm of audition.

Activities that Promote Audiation and Facilitate Playing By Ear

- Listen actively and passively.
- Sing. Have students sing everything before they play. In this way, students become familiar with their repertoire first by listening.

- Identify the resting tone to develop a sense of tonality.
- Identify and distinguish the beat and the rhythm.
- Have students move in a variety of ways to the music they are learning.
- Remind students to audiate or "sing in their head" what they are going to perform on their instrument *before* they begin and *while* they are performing. If you are not sure if they are audiating, have them sing the piece first.
- Discuss the form of pieces and identifying the phrases. Remind students when phrases are "the same" or "not the same."
- Teach students to take the preparatory breath in the tempo and character of the music. The breath is the "on-switch" for hearing the music in our minds.
- Sing and play *for* students, not *with* them.
- Play the same songs in many different keys, tonalities, and meters (i.e., *Lightly Row* in D major, *Go Tell Aunt Rhody* in a minor key, *Twinkle, Twinkle Little Star* in triple meter).
- Have students sing while placing their fingers for the correct pitches.
- Have students sing while shadow bowing or bowing in the air.
- Teach students the proper names of tonalities (major, minor, etc.) and meters (duple, triple, etc.) and how to recognize them by ear.

Continued next page

Anne's Studio Christmas Concert



Anne's Studio's Christmas Concert was held on 8th December at Concordia Chapel

Audiation or Imitation?

Teachers can easily recognize students who are imitating rather than audiating the music they are performing.¹⁵

Indications that a student is audiating include:

- The student can identify, sing, and perform the resting tone or tonic pitch (e.g., in Twinkle, the student hears that the music is heading toward a conclusion or "resting" on A).
- The student can move consistently to both the big beat and the little beats.
- The student can sing alone the piece they are performing on their instrument.
- The student can maintain a steady beat while performing.
- The student is capable of making subtle adjustments in intonation without coaching from the teacher or parent.
- The student can identify the tonality and meter of the music by ear.

Indications that a student might not be audiating, but rather imitating or mechanically responding include:

- The student plays with poor intonation.
- The student ignores accidentals or fails to recognize that something sounds "wrong."
- The student performs with incorrect rhythms, particularly by failing to sustain longer note values.
- The student must make frequent stops in the performance in order to recall what comes next.
- The student performs with poor tone quality.
- The student relies on the teacher or parent to correct missed pitches, inaccurate rhythms, or identify musical phrases.

How Parents Can Help

What can I do to help my child at home?

Playing by ear is a skill that is developed over time. The most important job that you have as home teachers during this process is to give encouragement. Let your child know that you are their number one fan, and encourage their endeavors! Play the reference recordings for your child every day and create a musical environment. Sing and practice with your child.

Make sure to let them learn by ear. Whose job is it to find the notes for the next piece? Do not show your child everything; children must learn to teach themselves how to unlock the secrets of playing by ear on their instrument. Do not write down the songs in any way to help them "remember" or "memorize" the song. This may seem like a good idea to get quick results, but it will ultimately delay the development of playing by ear, which is an important goal. The *Suzuki Violin School* was masterfully designed with this process in mind. For violinists, the first nine pieces are in A Major. Therefore, there are only eight possible choices when finding the notes to a new piece. Allow your child to use trial and error, and

give them freedom to explore how their instrument works. They will soon discover that they can find the notes that they hear in their head on their instrument. Through this process, children can experience a sense of ownership and independence in their musicianship, which is a true source of motivation and pride. ❧

Notes

1. Eric Bluestine, *The Ways Children Learn Music: An Introduction and Practical Guide to Music Learning Theory*, 2nd ed. (Chicago: GIA Publications, 2000).
2. Edwin Gordon, *Preparatory Audiation, Audiation, and Music Learning Theory: A Handbook of a Comprehensive Music Learning Sequence* (Chicago: GIA Publications, 2001).
3. Edwin Gordon, "All About Audiation and Music Aptitudes," *Music Educators Journal* 86, no. 2 (1999): 42.
4. Edwin Gordon, *Learning Sequences in Music: Skill, Content, and Patterns* (Chicago: GIA Publications, 2003).
5. Ibid.
6. Ibid., 10.
7. Ibid., 10.
8. Gordon, "All about Audiation."
9. Ibid., 15.
10. Ibid., 15.
11. Michael Martin, "Why Can't They Play in Tune: Developing Accurate Intonation in Instrumental Lessons and Ensembles," *The GIML Audea* 2, no. 2 (1996): 2-4.
12. Ibid.
13. Jennifer J. Burton, *Sharpen Your Tools: A Practice Companion for Beginning Violin Students to Refine and Polish Techniques*, Vol. 1, 2nd ed. (Burton Suzuki Studio, 2007).
14. Edward Kreitman, *Teaching from the Balance Point: A Guide for Suzuki Parents, Teachers, and Students* (Western Springs, IL: Western Springs School of Talent Education, 1998): 19-23.
15. Charles Krigbaum, "The Development of an Audiation-based Approach to Suzuki Violin Instruction Based on the Application of Edwin F. Gordon's Music Learning Theory" (master's thesis, University of Texas at Arlington, 2005).

Charles Krigbaum is the founder and Director of the North Texas School of Talent Education, a Suzuki violin and viola program located in Plano, Texas. He received his Bachelor of Music, *magna cum laude*, from the Schwob School of Music and received the Master of Music degree, *summa cum laude*, at the University of Texas at Arlington. Charles has completed hundreds of hours of teacher training at the American Suzuki Institute, and has also received post-graduate training in violin pedagogy at Indiana University. Charles has taught at workshops and Institutes throughout the United States, Canada, England, and Germany; he is also past President of the North Texas Suzuki Association, a Chapter Affiliate of the SAA. In 2010, Charles became one of the first teachers in the country to earn the Certificate of Achievement from the SAA. He became a registered Teacher Trainer for the SAA in 2014.



Suzuki Studio Spectacular Concert 2025



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 on stage 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. Concert tickets will be available at the door on the day and will be \$10 per adult. Card payments only, no cash.

Parents, you are also encouraged to be brave and face the stage yourself in a group performance of Busy Busy Stop Stop and Twinkle in D Major (cello key). Please have a little run through at home and join the other parents on stage for a bit of fun during this concert.

Students intending to perform at the Studio Spectacular Concert will need to attend the rehearsal at Concordia College on Sunday the 23rd March.

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 2025 Timetable

Studio Spectacular Rehearsal

Date: Sunday, 23rd March

Venue: Concordia College, Highgate

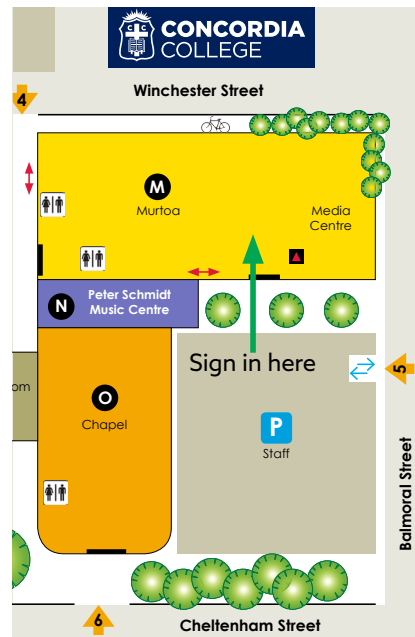
Parking available in the Balmoral street staff carpark (P) or in surrounding streets. Sign in at the Murtoa building (M). Enter Murtoa (M) via the entrance that comes off the staff carpark (P).

Timetable:

3-3.45pm-Tutorials

3.45pm - Afternoon tea (supply own)

4-5pm- Rehearsal of tutti items in Chapel



Suzuki Studio Spectacular Concert

Date: Sunday, 6th April

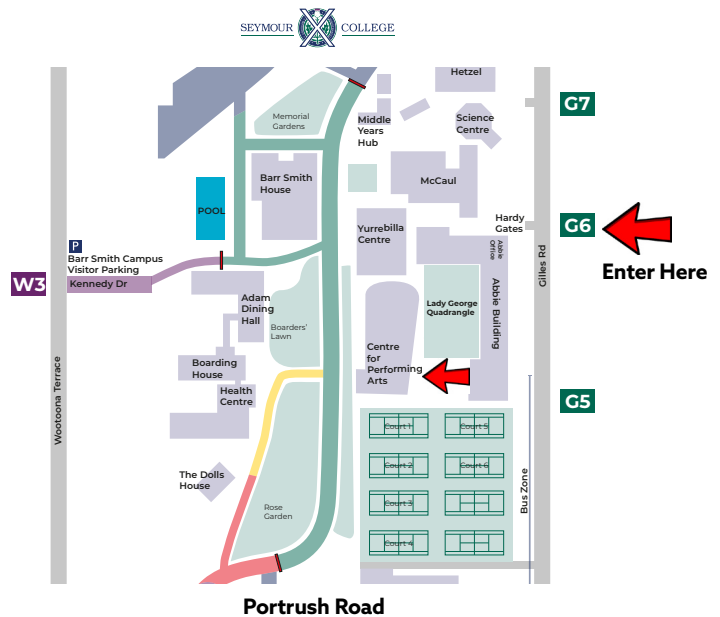
Venue: Seymour College Centre for Performing Arts, Glen Osmond

Enter via the Hardy Gate (map reference G6) on Gilles Road. Park on Gilles Road and surrounding streets. Contact admin for details about disability parking

Arrive: 2:30pm to be tuned and seated. Some students will need to arrive earlier to rehearse studio items. Teachers will let these students know

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

Cost: \$10 per adult, kids free. Tickets available @ door
Card payments only, no cash



Group Repertoire

Violins

Unaccompanied Gavotte - Bach

Gavotte - Becker

Minuet 1 - Bach

Allegro - Suzuki

Lightly Row - Folk Song



Cellos

Tarantella - Squire

The Two Grenadiers - Schumann

Minuet 3 - Bach

Song of the Wind - Folk Song

Tutti

Hunters' Chorus - Schumann

Minuet 2 - Bach

Long, Long Ago in A major - Bayly

All Twinkle Variations - Suzuki

For Sale

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: \$500

Contact: Maria 0421 437 763 (Rostrevor)



GLIGA Violin 1/2 Size

This GLIGA 1/2 size violin is in good condition.

Purchased second hand and used around one year.

Price: \$400

Contact: Maria 0421 437 763 (Rostrevor)



Do you have any music items to sell?

Members can advertise in our newsletters for free

Email the Suzuki Office

Include description, price, suburb, contact details & photo

info@suzukimusic.org.au

For Sale continued

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 Paul 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)

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

2025 Diary Dates

Term 1

Sunday 9th February	Early bird cut off for Suzuki membership	
Sunday 23rd March	Studio Spectacular Rehearsal	Concordia College, 3-5pm (arrive 2:50pm)
Sunday 23rd March	All Comer's Piano Concert	Concordia College, AA 1pm, MC & AV 2:30
Sunday 6th April	Studio Spectacular Concert	Seymour College Performing Arts Centre, 3pm
Monday 7th April	Graduation applications due	

Term 2

Sunday 25th May	Graduation Concert 1	Concordia College, afternoon
Sunday 22nd June	All Comer's Piano Concert	Concordia College, afternoon
Sunday 22nd June	Strings Workshop	Concordia College, 3-5pm (arrive 2:50pm)

Term 3

Monday 28th July	Graduation applications due	
Sunday 14th September	Graduation Concert 2	Concordia College, afternoon
Sunday 21st September	All Comer's Piano Concert	Concordia College, afternoon
Monday 22nd September	Showcase Soloist Auditions due	

Term 4

Sunday TBA	Showcase Rehearsal	Concordia College, 3-5pm (arrive 2:50pm)
Sunday TBA	Showcase Walkthrough	Concordia College, 3-5pm (arrive 2:50pm)
Sunday TBA	Showcase Concert	Elder Hall, 3pm
Sunday 16th November	All Comer's Piano Concert - Monica/Ann V	Concordia College, afternoon
Sunday 7th December	All Comer's Piano Concert - Anne A	Concordia College, afternoon
TBA	Online AGM	via Zoom, link will be emailed

Welcome New Members

Member

Anne ApThomas- piano

Candice R

Student

Timothy R

Katherine Quirk- violin

Adrian U

George U

Jenny McDonald - violin

Candice R

Elizabeth-Jane R

Member

Kaelah Owens-Fleetwood - violin

Daniel C

Wesley C

Sohyun P

Louie K

Nadia Buck - violin

Renata Z

Zara Z



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Suzuki Information

2025 Suzuki Council Teachers

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

2025 Suzuki Council Parents

Joan Mahony (Treasurer)
Jane Mangos
Malihe Khatibinezhad

Administrator

Emilie, PO Box 378, Mitcham S/
Centre, Torrens Park SA 5062

E: info@suzukimusic.sa.org.au
W: www.suzukimusic.sa.org.au

Office Hours:

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

2025 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 2, 2025 - Friday week 1

2nd May 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 the administrator for advertising guidelines and costs
info@suzukimusic.sa.org.au

Charitable Donations

Suzuki Music SA welcomes donations

Accredited Teachers

Cello

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

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 & Balaklava	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
Marion	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 & Blackwood	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
Kent Town	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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Access all **Suzuki forms** at this link on our website:

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

2025 Suzuki SA Family Membership Form

B I U ☺ ☒

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 9th 2025 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 2025, 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 9th) - \$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*

PLEASE REMEMBER TO BOTH (1) PAY THE FEE (2) FILL OUT THE ONLINE FORM. I sometimes receive mystery payments because families forget to fill out the form, or receive forms without a payments.

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.

Email *

Valid email address

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This form is collecting email addresses. [Change settings](#)