

# European Suzuki Association



## TEACHER TRAINING AND EXAMINATIONS

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## **A. PREAMBLE AND OBJECTIVES**

### **1. Role of the European Suzuki Association (ESA)**

Overall responsibility for teacher-training and examinations rests with the ESA, who will decide who shall be allowed to train and examine teachers, subject to the considerations set out below. The ESA will publish lists of approved teacher-trainers and examiners in its journal each year and on the ESA's website.

### **2. Role of the National Suzuki Associations**

Subject to the overriding authority of the ESA, responsibility for conducting teacher-training courses and arranging examinations rests with the national Suzuki associations. Where no national association exists, decisions rest with the ESA board of directors.

### **3. Objectives**

To educate Suzuki teachers who fully understand:

- a) *Dr Suzuki's Philosophy:*  
How to explain and discuss it, how it applies to everyday life and to the teaching of their instrument.
- b) *Performance:*  
How to demonstrate successfully in their own playing the application of the Suzuki approach.
- c) *Teaching Methods:*  
How to demonstrate the teaching points of the repertoire on their instrument, and explain why any given point is taught in a particular way.

## **B. TEACHER-TRAINING COURSES**

### **1. Content of the Teacher Training Course**

- a) Intensive study of Suzuki philosophy.
- b) Intensive individual study of the instrument, focusing on the technique, tone production and sound needed to teach young children. Candidates should have the ability to play competently outside the repertoire.
- c) Step-by-step mastery of teaching points in the repertoire and of the psychology of teaching.
- d) Structure of individual and group lessons.
- e) Observation of group and individual lessons given by recognised Suzuki teachers.
- f) Supervised teaching of children.
- g) Lectures and discussions on child development, with particular regard to the parent/child relationship.
- h) Solo performance.
- i) Discussions.
- j) Written work appropriate to each level

## **2. Course Preparation**

Candidates must:

- a) Familiarise themselves with the first four books of the Suzuki Repertoire.
- b) Listen daily to the Suzuki recordings.
- c) Read and ponder the implications of *Nurtured by Love*, and how to translate this into their role as a Suzuki teacher.
- d) Study all necessary books, music and recordings.

## **3. Who can apply for training**

- a) Before entering the initial course some form of audition and interview must take place.
- b) Participation in a teacher-training programme requires 'B' membership of ESA through a national association where such an association exists.
- c) Teachers who have not followed an ESA-recognised long-term teacher-training course who wish to seek recognition by ESA may apply to ESA through the national association of their country to take a special exam at special costs. The exam will last for two or three hours, and at each level they should teach students.
- d) Teachers who have followed a course in another region may join an ESA teacher training course at the appropriate level as determined by the decision of the ESA Teacher Training Panel. [See Section E]
- e) Before accepting a trainee teacher from another ESA country, the national association concerned must inform the trainee's own association and obtain details of any previous examinations.
- f) Candidates from countries which do not, as yet, have a national Suzuki association, or from countries where there is no teacher training course on his/her instrument and who are unable to attend an established long-term course can apply for an examination provided that he/she has had at least 150 hours or a month's intensive training with the same teacher-trainer, who will recommend the candidate for examination at the appropriate level(s). In any other circumstances the candidate must have the approval of the ESA Board of Directors to apply for an examination.

## **4. Course Assessment**

In each year there will be:

- a) a written progress report.
- b) a written assessment before the examination on performance and teaching.

## **5. Viola Teacher-Training courses for qualified violin teachers**

- a) Teachers who have passed Level 1 on the violin may start the viola course at Level 2, following an audition, which includes playing the Book 1 viola pieces; this can be done by video.
- b) Teachers who have passed any of the levels from 2-5 on the violin may follow a shorter viola teacher training course (of approximately one week), which covers repertoire and teaching points for the appropriate levels, but which does not repeat those aspects of teacher-training which have already been covered in the violin course.

- c) Teachers are only eligible to take short courses up to the level which they have already passed on violin. All candidates who wish to take the short course and a subsequent viola examination must submit a video of their own performance from memory of all viola repertoire below and including the level at which they wish to take the 'conversion' course and examination. This video must be submitted prior to the course.
- d) Examinations for candidates who already have violin qualifications will be conducted in the same way as normal examinations. At levels 3, 4 and 5 the examination should, wherever possible, include the teaching of children at the appropriate levels.

Any teacher who has trained and qualified on the viola may also convert the qualification to violin in the manner described above.

## **C. CONDUCT OF EXAMINATIONS**

### **1. Examinations**

Course teacher-trainers will advise for which level trainee teachers should enter.

Candidates will be examined on performance and teaching with equal weighting.

Course assessment may be used as a moderating factor. The recommendation and comments of the teacher-trainer or home teacher of the candidate should generally be considered accurate and true and the recommendation should, in most cases, be followed.

*Performance:* Evaluation will be made of the following:

- a) Musicality
- b) Tone
- c) Posture
- d) Left hand technique (for stringed instruments)
- e) Bowing technique (for stringed instruments), articulation (for flute, recorder and piano)
- f) Memory

*Teaching:* Evaluation will be made of the following:

- a) Knowledge of teaching points
- b) Communication of teaching points
- c) Teacher/pupil/parent relationship
- d) Philosophy

*Listening skills* (pertaining to both performance and teaching):

The identification of errors e.g. incorrect pitch, bowings, dynamics, breathing (for flute and recorder) and articulation (for flute, recorder and piano).

*Viva Voce:*

Candidates will be required to answer questions on philosophy and on the teaching points for the appropriate level. They will also be required to demonstrate their knowledge of how to conduct a lesson with a child and a parent.

[Assessment by examiners:

Assessments may be taken at the time of examinations. Examiners will provide a report with written comments, but there will be no pass or fail. A full examination for the level must be taken before proceeding to the next level]

## 2. Examination times

<u>Examining levels</u>	<u>Minimum Time</u>	<u>Examining levels</u>	<u>Minimum time</u>
1	30 minutes	1 & 2	40 minutes
2	30 minutes	1, 2 & 3	60 minutes
3	40 minutes	2 & 3	50 minutes
4	60 minutes	3 & 4	70 minutes
5	60 minutes	4 & 5	90 minutes

**N.B.** Examiners should add a period of 15 minutes per examinee to allow for assessments.

## 3. Examiners

A list of recognised ESA examiners is published in the ESA Journal each year.

There will always be three examiners of the instrument being examined present, including the home examiner. The examiners should normally be from three different countries. However, in very exceptional circumstances only, it will be possible to arrange the examination panel in the following manner: At least one examiner must come from a country outside the home country; the second examiner from the home country must not have been involved on a regular basis in the teacher-training of the candidates being examined.

One of the visiting examiners should be the same for at least two consecutive examinations.

No visiting examiner should serve for more than four consecutive exams for any one country. In the event that a country has invited a foreign teacher-trainer to conduct the training course, a teacher-trainer on the same instrument from the home country can be invited to examine as one of the examiners, if such a person exists.

For new instrument areas, such as voice, harp, guitar and viola, different rules regarding examiners will apply during an interim period until the programme is fully established.

In viola examinations one of the external examiners as well as the home teacher-trainer/examiner must be viola teacher-trainers. The third examiner can be a violin teacher-trainer who is experienced in playing and teaching the viola.

## 4. Examination rules

The examinee must:

- a) take all levels in progressive order.
- b) know all teaching points at the level presented and be prepared to answer questions on all previous levels.
- c) have a thorough knowledge of all pieces in the level, having previously studied and memorised them.
- d) give a child a lesson.

## **5. Examination Pieces** - for all instruments are set out in Appendix C1.

All set examination pieces must be played through in full unless the examiners indicate that they are satisfied with a candidate's performance.

Candidates may be asked to play the Twinkle Variations in an examination at any level.

## **6. Children in Examinations**

Teachers should always try to find children of the highest level at which the candidate is being examined.

Parents should be present with their children in the examination where appropriate.

The external examiners will choose the piece to be taught from the child's repertoire.

## **7. Observers in Examinations**

ESA-recognised instructors and teacher-trainers must be allowed to observe examinations in all instruments, but must be passive observers and not enter into any decisions made by the examiners.

## **8. Examination Results**

- a) The decision of the examiners is final.
- b) The examiners may make a majority decision in the case of levels 1-4.  
For level 5 their decision to pass a candidate must be unanimous.
- c) A candidate who has failed may re-sit the examination. It is advisable to attend the full teacher-training course before re-sitting the exam. If the candidate is unable to rejoin the course full-time, the course teacher-trainer will decide what amount of participation is necessary before the candidate may re-sit the exam.

# **D. APPOINTMENT OF TEACHER-TRAINER / EXAMINERS**

## **1. The ESA Teacher-Training Panel**

The appointment of new teacher-trainers and instructors will be overseen by a panel of ESA teacher-trainers. The Panel will consist of the instrumental representatives and their deputies who have been elected by the ESA teacher-trainers. The term of office for ESA Instrumental Representatives is three years. In addition to the specific responsibilities detailed below, the Panel will serve as an advisory board to both the national Suzuki Associations and individual teachers. In dealing with applications from teachers of newer instruments, the Panel will consult ESA teacher-trainers for those instruments as appropriate.

## **2. Steps to becoming a teacher-trainer**

- a) Candidate completes ESA Level 5, or equivalent in another regional association.
- b) Candidate applies to his/her national Suzuki association to become an instructor.  
[Details of application requirements are given in Appendix D1. Procedures for processing of applications by national Suzuki associations are given in Appendix D2.]

The national Suzuki association must register the success or failure of each application with the ESA Panel, using the Instructor Appointments Form (Appendix D4). If approved, the candidate is then appointed as an instructor by the Suzuki association of the country where he/she lives and intends to teach. Instructor appointments are only valid when ESA has sent a confirmation letter to the national Suzuki association, confirming that the requirements have been fulfilled. In countries where no national Suzuki association yet exists, or where the national Suzuki association cannot fulfil the criteria for the procedures for processing an application according to Appendix D2 of these rules, the application will be processed by the ESA Panel.

- c) The instructor spends a period of at least two years in which he observes and helps on ESA-recognised training courses and gets experience from every possible source. The instructor should show evidence of continued professional development.  
[Suggested content of courses for training of instructors is given in Appendix D3].
- d) After a training period of two to four years the instructor may apply to become a full teacher-trainer/examiner. To do so, the instructor must present a further two letters of reference from teacher-trainers, at least one of whom teach his/her instrument. These letters should confirm the instructor's involvement with teacher-training activities and his/her integrity, and should be sent directly to the ESA Panel. The instructor should also provide a brief description of his/her activities as a Suzuki instructor.
- e) Candidates approved by the panel will be invited to attend and be presented to the ESA Annual General Meeting following their formal appointment by the ESA Board.

### **3. Clarification of terms and titles**

An instructor should be distinguished from the other teachers co-opted to teach on courses. An instructor must have Level 5 and complete the formal application procedure described in Item 2 above. An instructor cannot be a Course Director, nor present candidates for examinations, but he/she may serve as a course co-ordinator (organiser) with supervision from an ESA teacher-trainer (in Eastern Europe, for instance).

Many teachers with special abilities who are not instructors or teacher-trainers can make a valuable contribution to teacher-training courses. National Suzuki associations and Course Directors are encouraged to co-opt these additional teachers and give them the recognition they deserve.

## **E. RECOGNITION OF TEACHING QUALIFICATIONS FROM OTHER REGIONS**

### **1. Definition of regions**

At present there are five regional Suzuki Associations, of which ESA is one. The others are ASA (Asia Suzuki Association) which covers Asia, except Japan and the Middle East, PPSA (Pan Pacific Suzuki Association) covering Australia, New Zealand and Oceania, SAA (Suzuki Association of the Americas) covering North Central and South America; and TERI (Talent Education Research Institute) which covers Japan.

All of these regions have their own independent Suzuki Teacher Training programmes; some of these have a unified system of certification, e.g. ESA and PPSA, whereas others do not.

## 2. Procedure for obtaining recognition

All applications must be sent to the ESA office, either direct by the applicant or through the national association where he or she intends to work. The documentation required depends on the applicant's qualifications. Details are set out in Appendices E1 and E2.

The ESA must ensure that all credentials are properly checked with the candidate's regional association and/or teacher trainer. The ESA's decision will be communicated to the applicant with a copy to the ESA national association. Recognition will be in the form of an official letter or certificate.

## 3. Recognition of accredited teachers from other regions

ESA will automatically and routinely recognise all those Suzuki teachers who provide documentation to prove that they have obtained approved accreditation from another region. For details of the approved qualifications and the general procedure of application please see Appendix E1.

## 4. Recognition of Suzuki Teacher Training which has not been accredited

Candidates without approved accreditation may, in certain circumstances, obtain recognition from ESA of the teacher training which they have completed under the system of another region.

- a) Recognition will be on a case by case basis.
- b) All applications for recognition must be submitted or referred to the ESA, and will be considered by members of the ESA Teacher Training Panel who will make a recommendation to the ESA board.
- c) The guiding principle is that every teacher who seeks recognition must deliver proof of the expertise required to obtain the equivalent ESA level. This can be done either by taking a special examination as outlined in section B, 3c) above, or by submitting an application with documentation and videos as outlined in Appendix E2

## 5. Teacher Membership of ESA

Teachers are normally members of ESA through the national association in their country of residence. Where a country has no national association, individual associate membership of ESA will be offered.

**B3 Membership** is open to all interested teachers regardless of their qualifications. B3 members are not entitled to call themselves Suzuki teachers

**B2 membership** is open to all teachers who have obtained at least ESA level 1 or had their qualification approved by the ESA as equivalent to levels 1 or 2.

**B1 membership** (=ESA certificate) is open to teachers who have taken at least ESA level 3 or had their qualification approved by ESA as equivalent to level 3 or higher.

**A membership** (=Diploma of the ESA) is open to all teachers who have passed ESA level 5, and all those whose qualifications from other regions have been recognised as equivalent to ESA level 5.

## 6. Teacher Directory Listings

Teachers who have obtained approved qualifications in other regions, or who have been specifically recognised by the ESA, may be listed in ESA and national directories with their equivalent level, followed by the abbreviated name of the regional association (e.g. 2 PPSA or 5 SAA)

## APPENDIX C: EXAMINATION PIECES

<b>VIOLIN</b>	<i>Teaching Points</i>	<i>Examination Pieces</i>
Level 1	Book 1	Twinkle Bach, Minuet 2 Gossec, Gavotte
Level 2	Books 2 & 3	Beethoven, Minuet in G Bach, Bourrée
Level 3	Books 4 & 5	Vivaldi, Concerto in A minor (Allegro or Presto) Vivaldi, Concerto in G minor (Adagio)
Level 4	Books 6 & 7	Corelli, La Folia Bach, Concerto in A minor
Level 5	Books 1-10	One of the complete Mozart Concertos (A or D major) plus a piece of one's own choice (not in the Suzuki Repertoire). Note: For the Mozart concertos any cadenza may be offered; but candidates may be asked to demonstrate double stopping techniques.
<b>VIOLA</b>	<i>Teaching Points</i>	<i>Examination Pieces</i>
Level 1	Book 1	Twinkle Variations Bach, Minuet 2 Gossec, Gavotte
Level 2	Books 2 & 3	Beethoven, Minuet Bach, Bourrée
Level 3	Books 4 & 5	Telemann, Concerto, 2 <sup>nd</sup> movt Seitz, Concerto in C minor Marais, 4 French Dances
Level 4	Books 6 & 7	Bach, Concerto in C minor, 2 <sup>nd</sup> movt. Handel / Casadesus, Concerto 3 <sup>rd</sup> movt
Level 5	Books 7 & 8	Bruch Romance plus a free choice of the following works: Schubert, <i>Arpeggione</i> Sonata, 1 <sup>st</sup> movt.: Weber, <i>Andante e Rondo Ungharese</i> ; Hoffmeister Concerto 1st movt.; or one movement from Berlioz, <i>Harold in Italy</i> or Walton, Concerto.
<b>CELLO</b>	<i>Teaching Points</i>	<i>Examination Pieces</i>
Level 1	Book 1	Twinkle Bach, Minuet No. 2
Level 2	Books 2 & 3	Handel, Bourrée Dvorak, <i>Humoresque</i>

Level 3	Books 4 & 5	Tchaikovsky, Chanson <i>Triste</i> Golterman, Rondo (Bk 5)
Level 4	Books 6 & 7	Popper, Gavotte Saint-Saëns, <i>The Swan</i>
Level 5	All Books	Complete Sammartini Sonata, PLUS the first movement of either the Concerto in B flat major by Boccherini OR the Haydn Concerto in C major, PLUS piece of one's own choice (not in the Suzuki Repertoire).

## **DOUBLE**

### **BASS**

	<i>Teaching Points</i>	<i>Examination Pieces</i>
Level 1	Book 1	Twinkle <i>The Little Fiddle</i> (German Folk Song)
Level 2	Books 2 & 3	Bach, March in G Saint-Saëns, <i>The Elephant</i>
Level 3	Books 4 & 5	Gabriel-Marie, <i>La Cinquantaine</i> Capuzzi, Concerto
Level 4	Books 6 & 7	Dittersdorf, Concerto Mvts 1 or 3 Corelli, Sonata movts 1+2 or mvts 2+3
Level 5	All Books	Koussevitsky Concerto Mvt. 1, PLUS a piece of one's own choice (not in the Suzuki Repertoire).

### **PIANO**

	<i>Teaching Points</i>	<i>Examination Pieces</i>
Level 1	Book 1 & up to Minuet in G Book 2	Twinkle Bach, Minuet in G No 2
Level 2	Book 2 (remainder)+3	Clementi, Sonatina in C, Opus 36 No. 3
Level 3	Book 4	Bach, Two Minuets & Gigue (from Partita No. 1 in B flat)
Level 4	Books 5 & 6 and up to Mozart Sonata	Mozart, Sonata in A major KV331 Book 7 (all movements)
Level 5	Books 1-7 and all of the Italian Concerto	Bach, Italian Concerto (all movements) plus a piece of one's own choice (not in the Suzuki Repertoire)

### **ORGAN**

	<i>Teaching Points</i>	<i>Examination Pieces</i>
Level 1	Books 1 & 2 (Bk 2 # 17)	Prelude from "M-A Charpentier, <i>Te Deum</i>
Level 2	Books 3 & 4 :	J L Krebs, Prelude, (Book 4 #1) J H Knecht, Organ Piece, (Bk 4 #12)

<b>GUITAR</b>	<b>Teaching Points</b>	<b>Examination Pieces</b>
Level 1	Books 1 & 2 up to Andante in Bk 2	Twinkle Carcassi, Andante
Level 2	Books 2 & 3	Calayatud, Valse Kuffner, Arietta & Variations Ayala, <i>Celeste y Blanco</i>
Level 3	Books 4 & 5	Anonimo, La Folia Variations Sor, Minuet Tarrega, Prelude n.7
Level 4	Books 6 & 7	Vivaldi, Concerto in D major Bach, Sarabande, Gavotte I-II and Giga BWV 995
Level 5	Books 1-10	One of the Concertos by Giuliani ( op. 30 ), J. Rodrigo, <i>Castelnuovo Tedesco</i> , Ponce or Villa Lobos, plus a piece of one's own choice (not in the Suzuki Repertoire)
<b>HARP</b>	<b>Teaching points</b>	<b>Examination Pieces</b>
Level 1	Book 1	Twinkle M K Waddington, Cricket Song T. Dutton, Christmas Day Secrets
<b>FLUTE</b>	<b>Teaching Points</b>	<b>Examination Pieces</b>
Level 1	Book 1	Taki, <i>Moon</i> Handel, Bourrée
Level 2	Books 2 & 3	Gluck, <i>Orphée et Eurydice</i> Woodall, Serenade
Level 3	Books 4 & 5	Handel, Allegro J S Bach, Rondeau, Sarabande and Bourrée 1 & 2 from B minor Suite
Level 4	Books 6 & 7 (partly current book 8)	J S Bach, Polonaise, Double and Badinerie from B minor Suite plus EITHER Boehm, Swiss Air variations OR Godard, Allegretto
Level 5	Books 8 & 9 (partly current book 9)	Doppler, Hungarian Fantasy Mozart, Concerto in G Major OR in D Major (choice) plus a piece of one's own choice (not from the Suzuki repertoire)

**RECORDER Teaching Points****Examination Pieces**

Level 1	Book 1 & up to Book 2 no 7 (inclusive)	<b>Descant:</b> Folk songs from Bk 1, nos 23-30 (select 3) Mozart, <i>Come Lovely May</i> (Book 1) Bach, Menuet BWV 116 Anh. 116 (Book 2) <b>Treble:</b> Handel, Largetto (Book 2)
Level 2	Book 2 (from 8) & Book 3	<b>Descant:</b> Bach, March BWV Anh 122 (Book 2) Valentini, Sonata No 1. (Book 3) <b>Treble:</b> Handel, Adagio & Allegro from Sonata in A minor (Book 3)
Level 3	Books 4-5	<b>Descant:</b> Couperin, <i>Air-Les Gouts Réunis</i> Suite No 8 Sammartini, <i>Siciliano</i> , Concerto in F Major (Book 4) Frescobaldi, <i>Canzona la Bernardinia</i> (Book 5) <b>Treble:</b> Telemann, Menuet 2 from Suite in A minor Hotteterre, Suite No 3 in B flat Allemande & Sarabande (Book 5)
Level 4	Book 6-7 nos 1, 2 & 3	<b>Descant:</b> van Eyck, <i>Doen Daphne d'over schoone Maeght</i> , Theme and Variations 2 & 3 (Book 6) <b>Treble:</b> Ortiz, <i>Recercada Segunda Divisions</i> (Book 7) J.S.Bach, Sonata in F major, <i>Adagio ma non tanto</i> (1) & <i>Allegro</i> (2) (Book 6)
Level 5	Book 7 (from 4) and Book 8	<b>Descant:</b> Castello, Sonata Prima (Book 7) <b>Descant or Soprano:</b> Vivaldi, Concerto in C Major, <i>Largo</i> (2) and <i>Allegro</i> (2) (Book 8) plus a piece of one's own choice (not from the Suzuki repertoire )

**VOICE**

Full details of teaching points, written work and other requirements are available in the Voice Programme Syllabus, which can be obtained from the teacher trainers or the ESA office.

Level 1	<b>Book 1 songs sung in your own language:</b> #1 Twinkle, Twinkle Little Star; #6 Cuckoo; #8 Little Mice #9 Lightly Row; #10 A Cat and a Giant; #11 Long, Long Ago <b>Book 1 song to be sung in your own language and in German:</b> #13 Cradle Song "Schlafe mein Prinzchen" (Mozart's Lullaby) <b>Choice selection:</b> <b>Two</b> children's songs or folk songs from your own country <b>One</b> aria (can be Antique aria) in original language <b>Vaccai Vocalise #7</b> "Come il candore" <i>Total: 11 songs</i>
Level 2	<b>Book 2 songs:</b> #2 Pat-a-cake (own language + Finnish + English) #6 Winter Goodbye (own language + German 1 verse) #7 The Cuckoo and the Owl (own language + English)

#8 Spring Breezes (own language); #9 May Song “Alle Vögel” (own language + German 1 verse); #10 Alouette (in French 2 verses)

**Choice selection** (in original language)

**Lied** (Schubert, Haydn, Mozart etc.)

**Aria** of your own choice

**Vaccai** Vocalise #8 “Senza l’amabile”

*Total: 9 songs*

Level 3

**Book 3 songs to be sung in your own language:**

Two songs by Mozart (including # 16); Two songs by Beethoven; Two songs by Bach; Pergolesi (# 13); Mendelssohn (# 6); Haydn (# 7); Purcell (# 10); Piae Cantiones (# 2)

**Book 3 songs in your own language and German:**

Brahms “Wiegenlied”; Schubert “Wiegenlied”

**Vaccai vocalise**

Choice of # 10 “Quando accende”;

# 11 “Se povero il”; # 12 “Siam navi all’onde”

**Aria of own choice** (in original language)

*Total: 15 songs*

Level 4

**From Level 4 and 5 Song list and own choice**

Shinichi Suzuki “*Onegai*”;

Jean Sibelius “*Souda, souda sinisorsa*”

2 folk songs or songs from different countries (from the list, own choice)

4 German lieder (one lied by Brahms, Schubert, Schumann and Wolf)

4 art songs (Spanish, English or French, 2 from the list and two of your own choice)

3 art songs from your own country

1 Antique Aria (from the list, own choice)

1 Aria (own choice)

*Total: 17 songs in original languages*

Level 5

Examination Recital: 60 minutes plus an interval of 15 min. The recital must be sung from memory.

A clear written plan of the recital program must be sent beforehand to the teacher trainer for approval. Include details about each song: composer, original name of the song; the style of the song; length of each song. Include a major song cycle in the program.

Select pieces from three different styles (for example Renaissance, Baroque, Romantic, Modern).

The program order is your own choice

## SUZUKI EARLY CHILDHOOD EDUCATION (ECE)

**Audition requirements:** Course participants must have at least ESA Level 2 in one of the recognised Suzuki Instruments plus 3 years of experience as a Suzuki teacher; if these conditions are fulfilled no further audition is required.

At a later stage the ESA may offer courses for ECE teaching assistants without prior Suzuki qualifications. They would need to pass an audition.

Suzuki Early Childhood Education is divided into three separate and independent sections

1. **Prenatal and Baby Years**
2. **Preschool Years**
3. **Elementary School Years.**

The ESA currently offers courses only for the Prenatal and Baby Years. The other sections may be offered at a later date. Each section is a discipline in its own right.

**Assessments and Exams:** There is no performance element in the ECE Exams, which rely instead on teaching practice, interviews, extensive written assignments, videos and self-assessments. Instead of exams at each of 3 levels there will be continuous assessments at each of 4 stages plus one final exam for the ECE certificate, which is the equivalent of ESA level 3.

An advanced course leading to the ESA's ECE Diploma will also be offered for those who have taken the Certificate. This is based mainly on wider research, and requires two longer dissertations. It will be the equivalent of ESA level 5 and open only to those who have taken the certificate and gained further experience.

**Full details and a syllabus of the courses are available from the ESA office and the national Suzuki associations offering the training.**

### **Certificate in Suzuki ECE (Prenatal and Baby Music)**

Stage 1 is a two day course (10 hours) and Stages 2-5 are 5 days each, and include tutorials as outlined in the full syllabus, and observation of baby classes (live and video), plus written assignments.

#### Stage 1: An Overview of Suzuki Early Childhood Education

The tasks to be completed during or following the course include written observation reports and a 1500 word essay on a subject set by the teacher trainer, which must be completed within 3 months of the course.

#### Stage 2: Introductory Studies in Suzuki Prenatal and Baby Music

The tasks for this level include observation reports, participation in a baby class and an essay (1500 words) to be completed within three months. At the completion of this stage trainees should start teaching baby classes.

#### Stage 3: Further Studies in Suzuki Prenatal and Baby Music

Participation at stage 3 is open only to those who have started teaching baby classes (at least 3 months before the course). In addition to the observation tasks and the written assignment for stage 3 (1500 words), trainees should bring a video of their own baby class to the course, together with a self-assessment, for discussion with the teacher trainer in an individual consultation.

#### Stage 4: Continuing Studies in Suzuki Prenatal and Baby Music

Requirements for stage 4 are similar to stage 3, but with additional tasks to be completed within the course. A video and self-assessment must also be completed. The teacher trainer may suggest that stage 4, with a different curriculum, is attended one more time before the examination

**The Examination** can be taken when all elements, including all written assignments of the four stages have been completed; and when the trainee has at least three years of baby class teaching experience. The teacher conducts:

- A baby class to be observed by the Teacher Trainer and two external ESA examiners.

### **Diploma in Suzuki ECE (Prenatal and Baby Music)**

The teacher should have completed the certificate and must meet the following further requirements:

- Attend the Stage 5 Course (Continuing Studies in Prenatal and Baby Music) at least once.
- Attend a recognised Professional Development Conference on Child Development, Suzuki or non-Suzuki.
- Complete two dissertations on subjects set by the teacher trainer (each 5000-7500 words)

**The Examination** can be taken when all elements, including all written assignments have been completed and when the trainee has at least four years of baby class teaching experience. The teacher conducts:

- A baby class to be observed by the Teacher Trainer and two external ESA examiners.
- A parent session of 90 minutes (can be a video recording) to be observed by the Trainer and the examiners.

## **APPENDIX D1**

### **APPLICATION CRITERIA FOR INSTRUCTOR CANDIDATES**

The candidate must complete the following to the satisfaction of the national Suzuki association:

1. Resumé of professional experience and personal reasons for wanting to become a teacher-trainer. The résumé could list any special awards, concerts, prizes, etc.
2. Successful achievement of Level 5 or equivalent Suzuki training in other regional associations.
3. Professional degree in the candidate's instrument from a conservatory, university or other accredited Institution or equivalent advanced musical training.
4. At least 10 years teaching experience covering all levels of the Suzuki repertoire, as well as non-Suzuki repertoire. The ESA panel is allowed to make exceptions to this rule if the ESA Board judges this to be necessary in special circumstances.
5. References from three (preferably four) people who are familiar with the Candidate's work –
  - (i) one (preferably two) from a teacher-trainer(s) of the candidate's instrument
  - (ii) a parent whose child has studied with the Candidate for at least three years
  - (iii) a respected musician outside the Suzuki approach
6. Videotape containing:
  - a) concert performances including one book-one pupil and one advanced pupil who have studied with the candidate for at least 2 years.
  - b) a performance by the candidate of two contrasting pieces with accompaniment if appropriate.
  - c) a short talk or guided discussion on Suzuki philosophy with an audience.
  - d) a group lesson.
  - e) at least two individual lessons of pupils at different levels.
7. English language mastery is recommended but not a requirement.
8. The national Suzuki association Appointments Panel may ask for a meeting/interview with the candidate before they recommend the appointment.

## **APPENDIX D2**

### **PROCEDURE FOR PROCESSING OF APPLICATIONS BY NATIONAL SUZUKI ASSOCIATIONS**

1. The national Suzuki association should provide no fewer than three teachers to evaluate the applications. These should be at least Teacher Trainers (when possible) or 'A' teachers, of whom at least one is representing the candidate's instrument, and can be selected within the country or from abroad by the national Suzuki association.
2. Applications must be evaluated, and the candidate informed of the outcome within four months of receipt of completed application.

- 3 National Suzuki Associations must report to the ESA Panel on all applications received. The report should include the name of the applicant, the names of the teachers evaluating the application, and the outcome of the evaluation.
4. In cases where the Candidate's application is rejected by the national Suzuki association, the Candidate must be given specific reasons for the rejection. The Candidate should be given the opportunity to address the areas of concern and the option to reapply. If the Candidate considers that the reasons given for rejecting the application are not fair, he/she may request that the complete application package be forwarded to the ESA panel for review.

### **APPENDIX D3**

#### **COURSE CONTENT FOR TRAINING OF INSTRUCTORS**

1. Observation of experienced teacher-trainers running courses in instructor's own country and abroad; familiarity with the structure of a teacher-training course.
2. Observation of examinations and ability to write about or discuss examination procedure and responsibility.
3. Organising workshops and teaching on them; sharing knowledge with other teachers, including teachers of other instruments.
4. Supervised teaching of adults on a training course
5. Giving talks or demonstrations about Suzuki Method to teachers or parent groups.
6. Continued study of early books and application of Suzuki philosophy.
7. Continued learning of additional repertoire and advanced techniques.

## APPENDIX D4 Instructor Appointment

*Please send this form to The European Suzuki Association Teacher Training Panel, ESA Office, 45 Main Street, Upper Benefield, Peterborough PE8 5AN ENGLAND*

<b>National Association:</b>	<b>Date of appointment:</b>
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**Details of Candidate:**

<b>Name:</b>	<b>Instrument:</b>
<b>Address:</b>	<b>Tel:</b>
	<b>E-mail:</b>

<p><b>National Association Appointments Panel</b> (at least three Teacher Trainers (when possible) or 'A' Teachers of whom at least one is representing the candidate's instrument)</p> <p><b>Main Contact Address:</b></p>	<p><b>1:</b></p> <p><b>2:</b></p> <p><b>3:</b></p>
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**Declaration** *The above mentioned teachers have evaluated the candidate's application on behalf of the national Suzuki association and confirm that the above candidate has fulfilled the requirements (as listed below) to be appointed a European Suzuki Association Instructor.*

	REQUIREMENTS	TICK
1	Resumé of professional qualifications and experience and application giving reasons for wanting to become a teacher-trainer.	
2	Successful achievement of Level 5 or equivalent Suzuki training in other regional associations.	
3	Professional degree in candidate's instrument from a conservatory, university or other accredited Institution or equivalent advanced musical training.	
4	At least 10 years teaching experience covering all levels of the Suzuki repertoire, as well as non-Suzuki repertoire.	
5	References from three (preferably four) people familiar with the candidate's work: (i) one (preferably two) a teacher-trainer(s) of the candidate's instrument, (ii) a parent whose child has studied with the candidate for at least three years; (iii) a respected musician outside the Suzuki approach.	
6	Videotape containing -	
6a)	concert performances including one book-one pupil and one advanced pupil who has studied with the candidate for at least 2 years.	
6b)	a performance by the candidate of two contrasting pieces with accompaniment if appropriate.	
6c)	a short talk or guided discussion on Suzuki philosophy with an audience.	
6d)	a group lesson.	
6e)	at least two individual lessons of pupils at different levels.	
7	English language mastery (optional)	
8	Meeting/interview held with the candidate (optional)	

**Additional comments** please indicate if any exceptions have been made to the above requirements (as allowed by the ESA Teacher Training Manual).

<b>Signed on behalf of the National Association:</b>	<b>Date:</b>
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## **APPENDIX E1**

### **RECOGNITION OF TEACHERS WITH APPROVED ACCREDITATION**

#### **1. Automatically approved qualifications for A membership**

The following will be routinely accepted as A members, subject to full checks of their credentials:

- a) All Suzuki teacher-trainers who have been appointed or recognised by other regions
- b) Graduates of the Talent Education Research Institute in Japan
- c) Those who hold full diplomas from the Pan-Pacific Region
- d) SAA teachers who trained on a long term University course approved by SAA and obtained a Masters degree.

Other qualifications, such as Diplomas from certain long term courses in the SAA regions or specific qualifications from ASA or TERI may be added to the list, following further research by the ESA Panel or the Qualifications committee. Any additions to be approved by the Board. In the meantime all other applications will be assessed according to the rules in Appendix E2.

#### **2. Automatically approved qualifications for B membership**

The following accreditations for all Suzuki Instruments will be automatically recognised at the appropriate levels as set out in the table below

##### **PPSA (Suzuki Talent Education Association Australia + New Zealand)**

<b>PPSA accreditation</b>	<b>Equivalent level</b>	<b>ESA recognition</b>	<b>Entry level for ESA Training and Exams</b>
Certificate III (Primary level)	Covers repertoire of levels 1, 2 and part of 3	Level 2	Level 3 exam with minimal preparation
Certificate IV (Intermediate level)	Equivalent to level 4	Level 4	Start level 5 training

Further qualifications from other regions may be added to the list, following additional research. In the meantime other applications from teachers will be assessed on a case by case basis, according to the rules in Appendix E2.

#### **3. Application procedure**

All applications must be sent to the ESA office, either direct by the applicant or through the national association where he or she intends to work.

Applications should include the following: a CV including details of the applicant's Suzuki training and experience, copies or other proof of all relevant certification, names of two referees, or letters of reference with current contact details.

## **APPENDIX E2:**

### **RECOGNITION OF TEACHERS WITHOUT APPROVED ACCREDITATION**

#### **1. Evaluation of qualifications**

All applications from teachers without approved accreditation will be referred to a Panel Committee consisting of at least three members of the ESA Teacher Training Panel. Where possible two of these will be from the applicant's own instrument. Where necessary the panel committee may co-opt additional teachers to help with the assessment.

The Teacher Training Panel Committee must do the following:

- a) assess the background, previous training, long- or short-term course certifications of the applicant, and check these with the candidate's regional association and at least one of the Suzuki trainers involved.
- b) decide the ESA level which is equivalent to the specific training of the applicant.
- c) if necessary, seek advice of an ESA Teacher Trainer, who can judge the quality of the candidate's teaching, if the members of the committee are unable to verify this for themselves.
- d) where appropriate advise applicants to seek ESA teacher training, where previous training and experience may be taken into account.

The ESA is at liberty to seek consultation from the national Suzuki Association where the candidate intends to work, and share any relevant information, including the application documents and videos, with the national association.

#### **2. Recognition of teachers who have followed long term teacher training courses**

The recognition of teachers who have undertaken long term or apprenticeship training in another region will usually be based on the recommendation of their teacher trainer or trainers. However in some cases further proof of ability and experience may be required.

#### **3. Application procedure**

All applications must be sent to the ESA office, either direct by the applicant or through the national association where he or she intends to work.

All applications should include the following: a CV including details of the applicant's Suzuki training and experience, copies or other proof of all relevant certification, names and contact details of the teacher trainer or trainers with whom the applicant trained, plus any other relevant references.

#### **4. Applications from teachers who have completed SAA units or other short term training**

In addition to the letter of application and the documents listed above, the applicant should deliver the following to the ESA:

- a) Proof of instrumental education/ability: professional diploma from a recognized institution or a videotape with a performance by the candidate of at least one major piece.
- b) Proof of teacher training in the Suzuki methodology (numbers of hours of observation, individual lessons and supervised teaching, books covered, details of additional observation, attendance at conferences etc)
- c) Proof of ability to teach at the required level: a videotape with lessons of at least two students at the appropriate levels, plus any other supporting materials. The applicant may also indicate if a teacher trainer has worked with his/her students and is prepared to discuss the applicant's work with the panel.