

European Suzuki Association

Quality Suzuki Teacher Training

Teacher Training & Examinations Manual

Revised March 2011



The European Suzuki Association Limited
Administrative Office

45 Main Street, Upper Benefield, Peterborough PE8 5AN ENGLAND

T +44 (0)1832 205200

E esa@europeansuzuki.org

W www.europeansuzuki.org



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A. ROLES, OBJECTIVES and ETHICAL GUIDELINES

1. Role of the European Suzuki Association (ESA)

- a. Overall responsibility for Teacher Training and Examinations rests with the ESA.
- b. The ESA will decide who shall be allowed to train and examine Teachers, subject to the considerations set out below.
- c. The ESA will publish a list of approved Teacher Trainers and Examiners in its Teachers' Newsletter each year and on the ESA website.

2. Role of the National Suzuki Associations

- a. Subject to the overriding authority of the ESA, responsibility for conducting Teacher Training Courses and arranging Examinations rests with the national Suzuki associations.
- b. Where no national Suzuki association exists, decisions rest with the ESA Board of Directors.

3. Objectives

To educate Suzuki Teachers to fully understand –

- a. **Dr Suzuki's Philosophy**
How to explain and discuss Dr Suzuki's Philosophy, 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.



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4. Ethical Guidelines

As Suzuki Teachers and Members of the European Suzuki Association (ESA), we commit ourselves to Dr. Suzuki's statement

'Where love is deep, much can be accomplished'

We therefore strive for the following common ethical declaration –

- Reflecting and promoting the Suzuki philosophy in our teaching and in dealings with others
- Recognising the potential of all individuals
- Demonstrating an open, sharing spirit and cooperation towards other Teacher Members
- Dealing with colleagues with humanity and integrity
- Respecting the rights of colleagues when speaking of their work and respecting differences in teaching styles
- Giving credit to colleagues for ideas they have shared
- Making a commitment to life-long learning
- Conducting business in a legal and honest manner
- Respecting and supporting the values, vision and decisions of the ESA



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B. TEACHER TRAINING COURSES

see Appendix B1 Teacher Training Course Agreement

1. 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' by Shinichi Suzuki and understand how to translate this into their role as a Suzuki Teacher.
- d. Study all necessary books, music and recordings.

2. Application

- a. Candidates are required to take some form of interview and audition.
- b. Candidates are required to have 'B' membership of the ESA through a national Suzuki association, where such an association exists.
- c. Candidates who have not qualified through an ESA Teacher Training Course can apply for recognition by the ESA by taking a special examination which will be charged for.

Applications for this examination should be made through the national Suzuki association of the Teacher's country of residence.

The examination will last for two or three hours, and require the teaching of students at each level.

- d. Candidates who have participated on a course in another region may join an ESA Teacher Training Course at the appropriate level as determined by the ESA Teacher Training Panel.

See Section E - Recognition of Teaching Qualifications from other Regions

- e. Before accepting a candidate from another ESA country, the national Suzuki association concerned must inform the candidate's own national Suzuki association and obtain details of any previous examinations.
- f. Candidates who are –
 - I. from countries which do not, as yet, have a national Suzuki association OR
 - II. from countries where there is no Teacher Training Course available on his/her Instrument OR
 - III. unable to attend an established long-term coursecan 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 then recommend the candidate for examination at the appropriate level.

In any other circumstances, the candidate must have the approval of the ESA Board of Directors to apply for an examination.



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3. Content *see Appendix B2 Teacher Training Syllabus*

- 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 Individual and Group 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.

4. Course Assessment

Each year before the Examinations there will be a written progress report and a written assessment on Performance and Teaching.

5. Viola Teacher Training Conversion Courses for Violin Teachers

- a. Teachers who have passed Level 1 on the Violin may start the Viola course at Level 2. An audition which includes playing the Book 1 Viola pieces is required and can be done by video.
- b. Teachers who have passed any of the levels from Level 2 - 5 on the Violin may follow a shorter Viola Teacher Training Conversion Course - approximately one week. This course covers Repertoire and Teaching Points for the appropriate levels, but does not repeat those aspects of Teacher Training which have already been covered in the Violin course.
- c. Teachers are only eligible to take Viola Conversion Courses up to the Level which they have already passed on Violin.
- d. All candidates who wish to take the Conversion Course and the subsequent Viola Examination must submit a video of their own performance. The performance should consist of all Viola Repertoire played from memory, below and including the level at which the candidate wishes to take the Conversion Course and Examination. This video must be submitted prior to the Course.
- e. 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.

6. Violin Teacher Training Conversion Courses for Viola Teachers

Any teacher who has trained and qualified on the Viola may attend a Conversion Course for Violin as described above.



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C. CONDUCT OF EXAMINATIONS

1. Examinations

- a. Candidates will be advised which level of examination to take by the Course Teacher Trainer.
- b. Candidates will be examined on Performance and Teaching with equal weighting.
- c. Course Assessment may be used as a moderating factor.
- d. 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 as follows –

DOUBLEBASS

- a. Musicality
- b. Tone
- c. Posture
- d. Bowing technique
- e. Left side technique
- f. Memory

GUITAR

- a. Musicality
- b. Tone
- c. Posture
- d. Right hand technique
- e. Left hand technique
- f. Memory

ORGAN

Tbc

VIOLA

- a. Musicality
- b. Tone
- c. Posture
- d. Bowing technique
- e. Left hand technique
- f. Memory

VOICE – Recital - Technique

- a. Posture
- b. Quality of Voice
- c. Use of register
- d. Phonation
- e. Articulation
- f. Memory

ECE

- a. Musicality
- b. Tone
- c. Posture
- d. Mallett technique
- e. Pitch
- f. Memory

HARP

- a. Musicality
- b. Tone
- c. Posture
- d. Articulation
- e. Gesture
- f. Memory

PIANO

- a. Musicality
- b. Tone
- c. Posture
- d. Articulation
- e. Memory

VIOLIN

- a. Musicality
- b. Tone
- c. Posture
- d. Bowing technique
- e. Left hand technique
- f. Memory

VOICE – Recital - Musicality

- a. Intonation
- b. Legato
- c. Analysis of text & melody
- d. Rhythm
- e. Dynamics
- f. Colour of the Voice
- g. Stage presence

FLUTE

- a. Musicality
- b. Tone
- c. Posture
- d. Articulation
- e. Breathing
- f. Memory

MANDOLIN

- a. Musicality
- b. Tone
- c. Posture
- d. Right hand technique
- e. Left hand technique
- f. Memory

RECORDER

- a. Musicality
- b. Tone
- c. Posture
- d. Articulation
- e. Breathing
- f. Memory

VIOLONCELLO

- a. Musicality
- b. Tone
- c. Posture
- d. Bowing technique
- e. Left hand technique
- f. Memory



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Teaching

Evaluation will be made as follows – **ORGAN Tbc**

DOUBLEBASS, ECE, FLUTE, GUITAR, HARP, MANDOLIN, PIANO, RECORDER, VIOLA, VIOLIN, VIOLONCELLO

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

VOICE - Teaching

- a. Lesson format
- b. Knowledge of teaching points
- c. Teacher/pupil/parent relationship (Communication)
- d. Motivation of pupil
- e. Quality of feedback to pupil

VOICE - Conversation (Oral Examination)

- a. Suzuki Voice Program
- b. Philosophy
- c. Physiology of Voice (Voice Pedagogy)
- d. Playing Skills

Listening skills ORGAN Tbc

DOUBLEBASS, GUITAR, HARP, MANDOLIN, PIANO, VIOLA, VIOLIN, VIOLONCELLO

Pertaining to both Performance and Teaching - the identification of errors, e.g. Incorrect dynamics and articulation

FLUTE, RECORDER

Pertaining to both Performance and Teaching - the identification of errors, e.g. incorrect dynamics, breathing and articulation

ECE

Pertaining to Performances, Teaching and parent/child interactions

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.

Course 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



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2. Examination times

<u>Examining level</u>	<u>Minimum Time</u>
1	30 minutes
2	30 minutes
3	40 minutes
4	60 minutes
5	60 minutes

Note Examiners should add a period of 15 minutes per Examinee to allow for assessments.

3. Examiners *see Appendix C1 Teacher Trainer Examiner Fees*

A list of approved Teacher Trainers and Examiners will be published in the ESA Teachers' Newsletter each year and on the ESA website.

- a. There must be three Examiners of the instrument being examined present, including the Home Examiner.
- b. The Examiners should normally be from three different countries (two visiting Examiners, one Home Examiner).
- c. In very exceptional circumstances only, it will be possible to arrange the Examination Panel as follows (one visiting Examiner, Two Home Examiners).
 - I. At least one Examiner must come from a country outside the home country.
 - II. 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.
- d. One of the visiting Examiners should be the same for at least two consecutive Examinations.
- e. No visiting Examiner should serve for more than four consecutive Examinations for any one country.
- f. In the event that a country has invited a foreign Teacher Trainer to conduct the Teacher Training Course, a Home Examiner of the same instrument can be invited as one of the Examiners, if such a person exists.
- g. For new Suzuki instruments, different rules regarding Examiners will apply during an interim period until the Teacher Training Course is fully established.
- h. In Viola Examinations, one of the Visiting 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.



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5. Examination Pieces *see Appendix C2 Examination Pieces*

- a. All set examination pieces must be played through in full unless the Examiners indicate that they are satisfied with an Examinee's performance.
- b. Examinees may be asked to play the Twinkle Variations in an examination at any level.

6. Children in Examinations

- a. Teachers should always try to find children of the highest level at which the Examinee is being examined.
- b. Parents should be present with their children in the examination where appropriate.
- c. 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 *see Appendix C3 Teacher Examination Report Forms*

- a. The decision of the Examiners is final.
- b. The Examiners may make a majority decision in the case of Levels 1-4.
- c. For Level 5, their decision to pass a candidate must be unanimous.
- d. An Examinee who has failed may re-sit the examination.

It is advisable to attend the full Teacher Training course before re-sitting the examination. If the examinee is unable to rejoin the course full-time, the Course Teacher Trainer will decide what amount of participation is necessary before the examinee may re-sit the examination.

9. Examination Certificates

see Appendix C4 Teacher Examination Certificate Procedure

see Appendix C5 Teacher Examination Certificate



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D. APPOINTMENT OF TEACHER TRAINERS / EXAMINERS

1. The ESA Teacher Training Panel

- a. The appointment of new Teacher Trainers and Instructors will be overseen by the ESA Teacher Training Panel.
- b. The ESA Teacher Training Panel will consist of the Instrument Directors (or their deputies) who have been elected by the ESA Teacher Trainers.
- c. The term of office for ESA Instrument Directors is three years.
- d. In dealing with applications from Teachers of newer Instruments, the Panel will consult ESA Teacher Trainers for those Instruments as appropriate.
- e. 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.

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.
see Appendix D1 Application Criteria for Instructor Candidates
see Appendix D2 Procedure for processing Instructor Applications
The national Suzuki association must register the success or failure of each application with the ESA Teacher Training Panel, using the Instructor Application Form.
see Appendix D3 Instructor Application Form
- c. 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.
- d. Instructor appointments are only valid when the ESA has sent a confirmation letter to the national Suzuki association, confirming that the requirements have been fulfilled.
- e. 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**, the application will be processed by the ESA Teacher Training Panel.
- f. The Instructor spends a period of at least two years in which he/she -
 - I. observes and helps on ESA-recognised Teacher Training courses
 - II. attends a minimum of two examinations, one of which is on the Instructor's own instrument
 - III. gets experience from every possible source.

The Instructor should show evidence of continued professional development.

see Appendix D4 Course Content for Training of Instructors



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- g. After a training period of two to four years, the Instructor may apply to become a full Teacher Trainer/Examiner.

To apply, the Instructor must present -

- i. A formal letter of application
- ii. A brief account of the work undertaken during Instructor Training
- iii. A brief up-to-date Curriculum Vitae
- iv. Two letters of recommendation from ESA Teacher Trainers supporting the appointment –

One from a Teacher Trainer of the Instructor's instrument

One from the Instructor's Supervisor during Instructor Training

These letters should confirm -

- The Instructor's involvement with Teacher Training activities
- The Instructor's observation of at least two examination sessions - these should be at different times and in different places if possible
- The Instructor's integrity

The above should be sent directly to the ESA Teacher Training Panel at the ESA Office address no later than 31st December for consideration at the annual Teacher Training Panel meeting in March each year.

- h. Instructors approved as Teacher Trainers/Examiners by the ESA Teacher Training 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

- a. An Instructor should be distinguished from the other Teachers co-opted to teach on courses.
- b. An Instructor must have Level 5 and complete the formal application procedure described in Item 2 above.
- c. An Instructor cannot be a Teacher Training Course Director, nor present candidates for Examinations, but he/she may serve as a Teacher Training Course Co-ordinator (organiser) with supervision from an ESA Teacher Trainer.
- d. 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 Teacher Training Course Directors are encouraged to co-opt these special 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
- 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 Suzuki association where he or she intends to work.
- The documentation required depends on the applicant's qualifications.
See Appendix E1 Recognition of Teachers with Approved Accreditation
See Appendix E2 Recognition of Teachers without Approved Accreditation
- All credentials will be properly checked by the ESA with the candidate's regional Suzuki association and/or Teacher Trainer.
- The ESA's decision will be communicated to the applicant with a copy to the ESA national Suzuki association. Recognition will be in the form of an official letter or certificate.

3. Recognition of Teachers with Approved Accreditation

ESA will automatically and routinely recognise all those Suzuki teachers who provide documentation to prove that they have obtained approved accreditation from another Region.

See Appendix E1 Recognition of Teachers with Approved Accreditation



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4. Recognition of Teachers without Approved Accreditation

Suzuki teachers without approved accreditation may, in certain circumstances, obtain recognition of the Teacher Training which they have completed in 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 Office 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 –

- I. taking a special examination as outlined in **Section B, 2c** above OR
- II. by submitting an application with documentation and videos as outlined in **Appendix E2 Recognition of Teachers without Approved Accreditation**

5. Teacher Membership of ESA

Teachers are normally members of the ESA through the national Suzuki association in their country of residence. Where a country has no national association, Individual Associate membership of ESA will be offered - **see ESA Website for details**

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 Suzuki Teachers who have obtained at least ESA Level 1 or had their qualification approved by the ESA as being 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 being equivalent to Level 3 or 4.

A Membership (ESA Diploma) is open to all Teachers who have passed ESA Level 5 or had their qualifications approved by ESA as being equivalent to 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 in national directories with their equivalent level, followed by the abbreviated name of the regional association (e.g. 2 PPSA, 5 SAA)

7. Recognition of Teacher Trainers from other Regions

See Appendix E3 Recognition of Teacher Trainers from other Regions



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APPENDIX B1 TEACHER TRAINING COURSE AGREEMENT

Downloadable from the ESA Website or available from the ESA Office



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AGREEMENT between ESA Teacher Trainer and national Suzuki Association for conduct of a Suzuki Teacher Training Course

1. Name of national Suzuki Association						
2. Address of national Suzuki Association						
3. Name of ESA Teacher Trainer						
4. Address of ESA Teacher Trainer						
5. Instrument				6. ESA Level(s) of Suzuki Teacher Training Course		
7. Dates and Places for the Suzuki Teacher Training Course						
No.	From (hour)	From (date)	To (hour)	To (date)	Number of hours	Location
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8. Remuneration (please tick either Option A or Option B and fill in appropriate amounts)						
<input type="checkbox"/>	Option A: An hourly rate of			Currency	Amount in Numbers	Amount in Block Letters
	for teaching on the teacher training course and					
<input type="checkbox"/>	an hourly rate of			Currency	Amount in Numbers	Amount in Block Letters
	for _____ hours of administration and preparations					
<input type="checkbox"/>	Option B: The Teacher Trainer			Currency	Amount in Numbers	Amount in Block Letters
	will receive					
	for all teaching and administration on the teacher training course					
9. The national Suzuki association and the ESA Teacher Trainer agree that all stipulations and conditions printed on the back of this agreement apply to all matters in connection with this agreement.						
10. This agreement is made in duplicate and both copies are of equal value one copy to be kept by each party For the confirmation of this agreement the national Suzuki Association and the ESA Teacher Trainer sign their names hereunder.						
Place: _____ Date: _____			Place: _____ Date: _____			
_____			_____			
on behalf of _____ (national Suzuki association)			ESA Teacher Trainer			



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APPENDIX B2

TEACHER TRAINING SYLLABUS

LEVEL 1

Minimum attendance (contact hours) = 150 hours

Requirements National Suzuki Membership, Audition and Interview.

Trainees should ideally have a professional music degree on their instrument or show an equivalent standard of playing/singing and musical education.

Module 1.1 Suzuki Philosophies

- 1.1.1 Mother Tongue Approach
- 1.1.2 Talent Education & Suzuki Triangle / Ability Development
- 1.1.3 Listening / Environment / Every Child

Module 1.2 Suzuki Instrumental Performance

- 1.2.1 Tonalisation
- 1.2.2 Detailed study of the Suzuki Repertoire of Level 1

Module 1.3 Suzuki Pedagogy

- 1.3.1 Study and application of the Pre-Twinkler stage
- 1.3.2 Study and application of the Teaching Points for Level 1
- 1.3.3 Group teaching
- 1.3.4 The Master Class setting from the start
- 1.3.5 Playing by ear and introducing the Development of Tuning skills

Module 1.4 Parent Education

- 1.4.1 Parent as home teacher/ Home practice/ How to create the environment
- 1.4.2 Review from the start /Repertoire Building / Talent Education

Module 1.5 Supervised Teaching

- 1.5.1 Individual lessons (Minimum of 5)
- 1.5.2 Group lessons (Minimum of 2)

Module 1.6 Observation: 20 hours minimum

- 1.6.1 Educate trainees to improve their observation and listening skills
- 1.6.2 Observation of lessons on training course
- 1.6.3 Observation of children's Pre-Twinkle, Twinkle and Book 1, Individual and Group lessons
- 1.6.4 Observation of the upper Levels, when possible.



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TEACHER TRAINING SYLLABUS

LEVEL 1 continued

Module 1.7 Journal

- 1.7.1 Start a loose leaf Journal with a detailed list of Pre-Twinkle steps
- 1.7.2 Make a detailed list of Teaching Points for Level 1 including any suggested tone and technical exercises
- 1.7.3 Write a paper entitled 'What is the Suzuki Method/Philosophy?'
- 1.7.4 Outline the steps for setting up a Suzuki program or tips on how to integrate Suzuki into your current job.
- 1.7.5 Prepare an information leaflet or sheet for new Suzuki parents to include studio policy, information about local music shops, repairers, national and international Suzuki organizations
- 1.7.6 Maintain a notebook/record of lesson observations showing key points and methods of teaching

Module 1.8 Resources and references

- 1.8.1 Required Reading -
'Nurtured by Love' by Shinichi Suzuki
'Ability Development from age Zero' by Shinichi Suzuki
- 1.8.2 Recommended Reading - As advised by the Teacher Trainer
- 1.8.3 Videos/DVDs - As advised by the Teacher Trainer

Module 1.9 Workshops and Institutes

- 1.9.1 Participate as an observer, trainee or student in a Suzuki Workshop or Institute

Module 1.10 ESA Exam Level 1

- 1.10.1 Only when Modules 1.1 - 1.9 are completed can the trainee present for an ESA Exam after consultation with (and recommendation by) the Teacher Trainer/Course Director.
- 1.10.2 Written requirements, Videos, Audio recordings or DVD's are to be presented at least two months prior to the Exam, or by arrangement with the Teacher Trainer.
- 1.10.3 The ESA Level 1 Examination must be taken as a separate Exam from any other Level.



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TEACHER TRAINING SYLLABUS

LEVEL 2

Minimum attendance (contact hours) = 120 hours

Module 2.1 Suzuki Philosophy

- 2.1.1 The Law of Ability and The Mother Tongue Method of Education
- 2.1.2 Early Stages of Child Development
- 2.1.3 Every Child Concept - consider different learning styles

Module 2.2 Suzuki Instrumental Performance

- 2.2.1 Individual and Group lessons on performance of the repertoire of Levels 1 & 2 and applied technique
- 2.2.2 Continual review of learned repertoire from memory (including the previous Level)

Module 2.3 Suzuki Pedagogy

- 2.3.1 Teaching Points for Level 2
- 2.3.2 Overview of the development through Levels 1 & 2
- 2.3.3 Discuss the importance of judging when to move on to the next piece and the role of motivation in maintaining progress through the use of previously learned pieces.
- 2.3.4 Discuss how to encourage the general musical development and knowledge of your students.
- 2.3.5 Preparation for Reading and Pre-Reading activities
- 2.3.6 Role of Memorisation and approaches to developing this skill at higher Levels
- 2.3.7 The ongoing development of tuning skills/ability and related issues

Module 2.4 Parent Education

- 2.4.1 The ongoing role of the Parent
- 2.4.2 The Suzuki triangle - Parents as Partners

Module 2.5 Supervised Teaching

- 2.5.1 Individual lessons (minimum of 5)
- 2.5.2 Group lessons (minimum of 2)
- 2.5.3 Provide opportunities for the Teacher Trainer to observe students taught by the trainee – where possible, attendance at lessons is preferred to recordings.

Module 2.6 Observation: 20 hours minimum

- 2.6.1 Observation of Individual and Group Lessons

Module 2.7 Journal

- 2.7.1 Add the Teaching Points for Level 2 to your Journal
- 2.7.2 Make a detailed plan for a Group lesson with children at Levels 1 and 2
- 2.7.3 Make a video of one of your studio concerts



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TEACHER TRAINING SYLLABUS

LEVEL 2 continued

Module 2.8 Resources and references

- 2.8.1 Required Reading –
'The Law of Ability' - by Shinichi Suzuki
'The Mother Tongue Method of Education' by Shinichi Suzuki
- 2.1.2 Recommended Reading - As advised by the Teacher Trainer
- 2.1.3 Videos/DVDs - As advised by the Teacher Trainer

Module 2.9 Workshops and Institutes

- 2.9.1 Participate actively in a Suzuki Workshop or Institute

Module 2.10 ESA Exam Level 2

- 2.10.1 Only when ESA Level 1 has been passed and Modules 2.1 - 2.9 are completed can the trainee present for a further ESA Exam, after consultation with (and recommendation by) the Teacher Trainer/Course Director
- 2.10.2 Written requirements, Videos, Audio recordings or DVD's are to be presented at least two months prior to the Exam, or by arrangement with the Teacher Trainer
- 2.10.3 Trainees should be prepared to perform repertoire from previous Levels in any ESA Examination



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Teacher Training & Examinations Manual

TEACHER TRAINING SYLLABUS

LEVEL 3

Minimum attendance (contact hours) = 120 hours

Module 3.1 Suzuki Philosophy

- 3.1.1 Use the following references as a basis for study and discussion on Philosophy -
'The Man and his Philosophy' (Chapters 14 & 15) by Evelyn Hermann
'They're Rarely Too Young...' by Kay Collier Slone
- 5.1.2 Discuss Dr. Suzuki's approach to the use of practice with accompaniment tapes and extra repertoire recordings at home

Module 3.2 Suzuki Instrumental Performance

- 3.2.1 Individual and Group lessons on performance of the repertoire and applied technique
- 3.2.2 Continual Review of learned repertoire (including the previous Levels)

Module 3.3 Suzuki Pedagogy

- 2.3.1 Teaching Points of Level 3
- 2.3.2 Overview of the development through Level 3 repertoire
- 2.3.3 Discussion on Reading - when and how to introduce / suggested resources for developing reading skills

Module 3.4 Parent Education

- 3.4.1 Preparing for Autonomy – Discuss the changing role of the parent in helping to establish this
- 3.4.2 Discuss methods for helping the child to begin to practice alone

Module 3.5 Supervised Teaching

- 3.5.1 Teaching of Individual lessons (also in Master Class format) a minimum of 5 lessons
- 3.5.2 Teaching of Group lessons a minimum of 3 lessons
- 3.5.3 Provide opportunities for the Teacher Trainer to observe students taught by the trainee – where possible, attendance at lessons is preferred to recordings.

Module 3.6 Observation

- 3.6.1 Observation of at least 20 lessons, both Group and Individual

Module 3.7 Journal

- 3.7.1 Add the Teaching Points for Level 3 to your Journal
- 3.7.2 Make an article or list of ideas on How to Practice effectively
- 3.7.3 Add further ideas on teaching Group and individual classes at this Level
- 3.7.4 Add information on points to consider in mixed Level classes
- 3.7.5 Write an evaluation about the development of your Suzuki teaching and playing skills.



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TEACHER TRAINING SYLLABUS

LEVEL 3 continued

Module 3.8 Resources and references

- 3.8.1 Required Reading –
'Suzuki, the Man and his Philosophy' by Evelyn Herman
'They're Rarely Too Young...' by Kay Collier-Slone
- 3.8.2 Recommended Reading -
'Teaching from the Balance Point' by Ed Kreitman
- 3.8.3 Videos/DVDs - As advised by the Teacher Trainer

Module 3.9 Workshops and Institutes

- 3.9.1 Prepare a parent lecture on the Mother Tongue approach
- 3.9.2 Participate actively in a Suzuki workshop or Institute of several days' length

Module 3.10 ESA Exam Level 3

- 3.10.1 Only when Modules 3.1 - 3.9 are completed can the trainee present for an ESA Exam, after consultation with (and recommendation by) the Teacher Trainer/Course Director
- 3.10.2 Written requirements, Videos, Audio recordings or DVD's are to be presented at the latest two months prior to the Exam, or by arrangement with the Teacher Trainer
- 3.10.3 Trainees should be prepared to perform repertoire from previous Levels in any ESA Examination
- 3.10.4 If the Exam is combined with the previous Level, the trainee needs to have completed the combined number of contact hours for both Levels.



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TEACHER TRAINING SYLLABUS

LEVEL 4

Minimum attendance (contact hours) = 120 hours

Module 4.1 Suzuki Philosophy

- 4.1.1 Cooperation and sharing,
- 4.1.2 Use the following text as a starting point for discussion on Suzuki's ideas on musical interpretation -
'Casals and the Art of Interpretation' by David Blum
- 4.1.3 Suzuki organizations, local, regional and world wide - Discuss the role of trainees in the world scene with regard to rights and responsibilities.

Module 4.2 Suzuki Instrumental Performance

- 4.2.1 Individual and Group lessons on performance of the repertoire and applied technique
- 4.2.2 Continual Review of learned repertoire (including the previous Levels)

Module 4.3 Suzuki Pedagogy

- 4.3.1 Teaching Points for Level 4 to your Journal
- 4.3.2 Developing musicianship, style and analysis
- 4.3.3 Discuss supplementary material that enhances or reinforces the repertoire for children at this Level.

Module 4.4 Parent Education

- 4.4.1 Write a 2000 word essay on 'The Changing Role of the Parent'.
- 4.4.2 Discuss and consider the importance of peer group psychology.

Module 4.5 Supervised Teaching

- 4.5.1 Teaching of Individual lessons (also in Master Class format) a minimum of 5 lessons
- 4.5.2 Teaching of Group lessons a minimum of 3 lessons
- 4.5.3 Provide opportunities for the Teacher Trainer to observe students taught by the trainee – where possible, attendance at lessons is preferred to recordings.

Module 4.6 Observation 20 lessons minimum

- 4.6.1 Observation of both Group and Individual lessons

Module 4.7 Journal

- 4.7.1 Add the Teaching Points for Level 4 to your Journal
- 4.7.2 Write an evaluation of your teaching experience as a Suzuki specialist
- 4.7.3 Add idea's for developing and maintaining a Teenager Program
- 4.7.4 Write a paper showing personal research into the Development of the Child from birth to age 5 years



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TEACHER TRAINING SYLLABUS

LEVEL 4 continued

Module 4.8 Resources and references

- 4.8.1 Required Reading –
'Casals and the Art of Interpretation' by David Blum
- 4.8.2 Recommended Reading texts by -
J. J. Quantz, C. P. E. Bach, Leopold Mozart and Robert Donington
- 4.8.3 Videos/DVDs - As advised by the Teacher Trainer

Module 4.9 Workshops and Institutes

- 4.9.1 Prepare a parents lecture about practicing habits
- 4.9.2 Participate in the organization of a Suzuki event
- 4.9.3 Participate actively in a Suzuki Workshop or Institute of several days' length

Module 4.10 ESA Exam Level 4

- 4.10.1 Only when Modules 4.1 - 4.9 are completed can the trainee present for an ESA Exam, after consultation with (and recommendation by) the Teacher Trainer/Course Director
- 4.10.2 Written requirements, Videos, Audio recordings or DVD's are to be presented, at the latest, two months prior to the Exam, or by arrangement with the Teacher Trainer
- 4.10.3 Trainees should be prepared to perform repertoire from previous Levels in any ESA Examination
- 4.10.4 If the Exam is combined with the previous Level, the trainee needs to have completed the combined number of contact hours for both Levels.



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TEACHER TRAINING SYLLABUS

LEVEL 5

Minimum attendance (contact hours) = 120 hours

Module 5.1 Suzuki Philosophy

- 5.1.1 The autonomous teacher and artist, independent but supportive
- 5.1.2 *'To Learn with Love'* and *'Suzuki Changed my Life'*
- 5.1.3 Taking up responsibility in your Suzuki community

Module 5.2 Suzuki Instrumental Performance

- 5.2.1 Individual and Group lessons on performance of the repertoire and applied technique
- 5.2.2 Continual Review of learned repertoire (including the previous Levels)

Module 5.3 Suzuki Pedagogy

- 5.3.1 Teaching Points for Level 5 and chosen non-Suzuki Exam pieces
- 5.3.2 Developing musicianship and interpretation skills in advanced repertoire

Module 5.4 Parent Education

- 5.4.1 How to help parents/students when changing teachers
- 5.4.2 Teenager and Adolescent psychology

Module 5.5 Supervised Teaching

- 5.5.1 Teaching of Individual lessons (also in Master Class format) a minimum of 5 lessons
- 5.5.2 Teaching of Group lessons a minimum of 3 lessons
- 5.5.3 Provide opportunities for the Teacher Trainer to observe students taught by the trainee – where possible, attendance at lessons is preferred to recordings.

Module 5.6 Observation

- 5.6.1 Observation of at least 20 lessons, both Group and Individual

Module 5.7 Journal

- 5.7.1 Add the Teaching Points for Level 5
- 5.7.2 Write an evaluation of your experience with the teacher training and discuss how your approach to teaching has developed or changed during your course
- 5.7.3 Prepare a list with supplementary material for this Level



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TEACHER TRAINING SYLLABUS

LEVEL 5 continued

Module 5.8 Resources and references

- 5.8.1 Required Reading –
'To Learn With Love: A Companion for Suzuki Parents' by William & Constance Starr
'Suzuki Changed My Life' by Masaaki Honda
- 5.8.2 Recommended Reading –
Texts by J. J. Quantz, C.P.E. Bach, Leopold Mozart and Robert Donington
'The Talent Code' by Daniel Coyle
- 5.8.3 Videos/DVDs - As advised by the Teacher Trainer

Module 5.9 Workshops and Institutes

- 5.9.1 Organise a one-day workshop for Suzuki students of your instrument
- 5.9.2 Participate actively in a Suzuki Workshop or Institute of several days' length

Module 5.10 Essay / Thesis

- 5.10.1 Write a paper of minimum 5000 words on a topic of your interest that is related to your Suzuki teaching.

Module 5.11 ESA Exam Level 5

- 5.11.1 Only when Modules 5.1 - 5.10 are completed can the trainee present for an ESA Exam, after consultation with (and recommendation by) the Teacher Trainer/Course Director
- 5.11.2 Written requirements, Videos, Audio recordings or DVDs are to be presented, at the latest, two months prior to the Exam, or by arrangement with the Teacher Trainer
- 5.11.3 Trainees should be prepared to perform repertoire from previous Levels in any ESA Examination
- 5.10.4 If the Exam is combined with the previous Level, the trainee needs to have completed the combined number of contact hours for both Levels.



European Suzuki Association

Teacher Training & Examinations Manual

APPENDIX C1

TEACHER TRAINING EXAMINER FEES

Scale of fees payable to ESA Teacher Trainer / Examiners for conducting examinations of Suzuki Teachers in Europe.

- The minimum fee for any examination regardless of length is €160
- On the first day of examining (up to 5 hours) the standard fee is €160
- For each additional hour the fee is €32 per hour
- For a second (or subsequent) day of examining (up to 3 hours) the standard fee is €96
- For each additional hour the fee is €32 per hour

All examination fees are net, payable directly to the Examiner.



European Suzuki Association

Teacher Training & Examinations Manual

APPENDIX C2

EXAMINATION PIECES

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

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 who 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.



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Teacher Training & Examinations Manual

EXAMINATION PIECES continued

CERTIFICATE in Suzuki ECE (Prenatal and Baby Music)

Stage 1 is a two day course (10 hours). 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.

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

STAGE 1 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 if 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.



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EXAMINATION PIECES continued

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



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EXAMINATION PIECES continued

HARP	Teaching points	Examination Pieces
Level 1	Book 1	<i>Twinkle variation C</i> M K Waddington, <i>Cricket Song</i>
Level 2	Book 1	M K Waddington, <i>Andante</i> M K Waddington, <i>Gigue</i>
Level 3	Book 2	J S Bach, <i>Minuet 1</i> M K Waddington, <i>Siciliana</i> Harp 1 and 2
Level 4	Book 3	J L Dussek, <i>Sonatine no. II</i> C Salzedo, <i>Tango</i>
MANDOLIN	Teaching Points	Examination Pieces
Level 1	Book 1	<i>Twinkle</i> Bach, <i>Minuet 2</i> Gossec, <i>Gavotte</i>
Level 2	Books 2 & 3	Sammartini, <i>Sonata in Sol Major</i> O'Carolan, <i>Down by the Sally's garden</i> O'Carolan, <i>Lannigan's Ball</i>
Level 3	Books 4 & 5	Vivaldi, <i>Concert in Sol Major (Andante)</i> Vivaldi, <i>Concert in Re Major (Allegro)</i> Calace, <i>Tarantella</i> OR a piece of R.Calace of one's own choice
ORGAN	Teaching Points	Examination Pieces
Level 1	Books 1 & 2	Prelude from M-A Charpentier, <i>Te Deum</i> (Bk 2 #17)
Level 2	Books 3 & 4	J L Krebs, <i>Prelude (Bk 4 #1)</i> J H Knecht, <i>Organ Piece (Bk 4 #12)</i>
PIANO	Teaching Points	Examination Pieces
Level 1	Book 1 & 2 up to <i>Minuet in G Bk 2</i>	<i>Twinkle</i> Bach, <i>Minuet in G No 2</i>
Level 2	Book 2 & 3	Clementi, <i>Sonatina in C, Opus 36 No. 3</i>
Level 3	Book 4	Bach, <i>Two Minuets & Gigue</i> (from <i>Partita No. 1 in B flat</i>)
Level 4	Books 5 & 6 up to <i>Mozart Sonata Bk 6</i> Book 7(all movements)	Mozart, <i>Sonata in A major KV331</i>
Level 5	Books 1-7 and all of the Italian Concerto	Bach, <i>Italian Concerto (all movements)</i> PLUS a piece of one's own choice (not in the Suzuki Repertoire)



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EXAMINATION PIECES continued

RECORDER	Teaching Points	Examination Pieces
Level 1	Book 1 & 2 up to No. 7 (inclusive)	Descant: Folk songs from Bk 1, no.s 23-30 (select 3) Mozart, <i>Come Lovely May</i> (Book 1) Bach, <i>Menuet BWV 116 Anh. 116</i> (Book 2) Treble: Handel, <i>Larghetto</i> (Book 2)
Level 2	Book 2 (from no.8) & Book 3	Descant: Bach, <i>March BWV Anh 122</i> (Book 2) Valentini, <i>Sonata No 1.</i> (Book 3) Treble: Handel, <i>Adagio & Allegro from Sonata in A minor</i> (Book 3)
Level 3	Books 4 & 5 No 8	Descant: Couperin, <i>Air-Les Gouts Réunis Suite</i> Sammartini, <i>Siciliano, Concerto in F Major</i> (Book 4) Frescobaldi, <i>Canzona la Bernardinia</i> (Book 5) Treble: Telemann, <i>Menuet 2 from Suite in A minor</i> Hotteterre, <i>Suite No 3 in B flat Allemande & Sarabande</i> (Book 5)
Level 4	Book 6-7 no.s 1, 2 & 3	Descant: van Eyck, <i>Doen Daphne d'over schoone</i> Maeght, <i>Theme and Variations 2 & 3</i> (Book 6) Treble: Ortiz, <i>Recercada Segunda Divisions</i> (Book 7) J.S.Bach, <i>Sonata in F major, Adagio ma non tanto</i> (1) & <i>Allegro</i> (2) (Book 6)
Level 5	Book 7 (from no. 4) & Book 8	Descant: Castello, <i>Sonata Prima</i> (Book 7) Descant or Soprano: Vivaldi, <i>Concerto in C Major, Largo</i> (2) and <i>Allegro</i> (2) (Book 8) PLUS a piece of one's own choice (not from the Suzuki repertoire)
VIOLA	Teaching Points	Examination Pieces
Level 1	Book 1	<i>Twinkle Variations</i> Bach, <i>Minuet 2</i> Gossec, <i>Gavotte</i>
Level 2	Books 2 & 3	Beethoven, <i>Minuet</i> Bach, <i>Bourrée</i>
Level 3	Books 4 & 5	Telemann, <i>Concerto, 2nd movt.</i> Seitz, <i>Concerto in C minor</i> Marais, <i>4 French Dances</i>
Level 4	Books 6 & 7	Bach, <i>Concerto in C minor, 2nd movt.</i> Handel/Casadesus, <i>Concerto 3rd movt</i>
Level 5	Books 7 & 8	Bruch, <i>Romance</i> plus a free choice of the following works: Schubert, <i>Arpeggione Sonata, 1st movt.</i> Weber, <i>Andante e Rondo Ungharese</i> ; Hoffmeister, <i>Concerto 1st movt</i> OR one movement from Berlioz, <i>Harold in Italy</i> or Walton, <i>Concerto.</i>



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EXAMINATION PIECES continued

VIOLIN	Teaching Points	Examination Pieces
Level 1	Book 1	<i>Twinkle</i> Bach, <i>Minuet 2</i> Gossec, <i>Gavotte</i>
Level 2	Books 2 & 3	Beethoven, <i>Minuet in G</i> Bach, <i>Bourrée</i>
Level 3	Books 4 & 5	Vivaldi, <i>Concerto in A minor (Allegro or Presto)</i> Vivaldi, <i>Concerto in G minor (Adagio)</i>
Level 4	Books 6 & 7	Corelli, <i>La Folia</i> Bach, <i>Concerto in A minor</i>
Level 5	Books 1-10	One of the complete Mozart <i>Concertos</i> * (<i>A or D major</i>) PLUS a piece of one's own choice (not in the Suzuki Repertoire).

* For the Mozart Concertos any cadenza may be offered but candidates may be asked to demonstrate double stopping techniques.

VIOLONCELLO	Teaching Points	Examination Pieces
Level 1	Book 1	<i>Twinkle</i> Bach, <i>Minuet No. 2</i>
Level 2	Books 2 & 3	Handel, <i>Bourrée</i> Dvorak, <i>Humoresque</i>
Level 3	Books 4 & 5	Tchaikovsky, <i>Chanson Triste</i> Goltermann, <i>Rondo (Bk 5)</i>
Level 4	Books 6 & 7	Popper, <i>Gavotte</i> Saint-Saëns, <i>The Swan</i>
Level 5	All Books	Complete <i>Sammartini Sonata</i> , PLUS the first movement of EITHER Boccherini, <i>Concerto in B flat major</i> OR Haydn, <i>Concerto in C major</i> PLUS piece of one's own choice (not in the Suzuki Repertoire).



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EXAMINATION PIECES continued

VOICE	Teaching Points	Examination Pieces
Level 1	Book 1 sung in own language Book 1 sung in own language and in German	#1 <i>Twinkle, Twinkle Little Star</i> ; #6 <i>Cuckoo</i> , #8 <i>Little Mice</i> , #9 <i>Lightly Row</i> , #10 <i>A Cat and a Giant</i> #11 <i>Long, Long Ago</i> #13 <i>Cradle Song "Schlafe mein Prinzchen"</i> (Mozart's Lullaby) Choice selection: Two children's songs or folk songs from own country One aria (can be <i>Antique</i> aria) in original language Vaccai Vocalise #7 "Come il candore" <i>Total: 11 songs</i>
Level 2	Book 2 songs	#2 <i>Pat-a-cake</i> (own language + Finnish + English) #6 <i>Winter Goodbye</i> (own language + German 1 verse) #7 <i>The Cuckoo and the Owl</i> (own language + English) #8 <i>Spring Breezes</i> (own language) #9 <i>May Song "Alle Vögel"</i> (own language + German 1 verse) #10 <i>Alouette</i> (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" <i>Total: 9 songs</i>
Level 3	Book 3 sung in 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)
Level 3 contd	Book 3 sung in own language and in German	Brahms " <i>Wiegenlied</i> "; Schubert " <i>Wiegenlied</i> " Vaccai vocalise Choice of # 10 " <i>Quando accende</i> " # 11 " <i>Se povero il</i> " # 12 " <i>Siam navi all'onde</i> " Aria of own choice (in original language) <i>Total: 15 songs</i>



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EXAMINATION PIECES continued

VOICE

Level 4

Teaching Points

From Level 4 and 5 Song list
and own choice

Examination Pieces

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 2 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

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 (e.g.
Renaissance, Baroque, Romantic, Modern).
The program order is your own choice

Full details of Teaching Points, written work and other requirements are available in the Voice Programme Syllabus, which can be obtained from the Voice Teacher Trainers or the ESA Office.



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APPENDIX C3 TEACHER EXAMINATION REPORT FORM Page 1 of 2

Downloadable for each Instrument from the ESA Website or available from the ESA Office



European Suzuki Association

DOUBLE BASS Teacher Examination Report Page 1 of 2

PERFORMANCE Pieces played

- a. Musicality
- b. Tone
- c. Posture
- d. Bowing technique
- e. Left side technique
- f. Memory

TEACHING Pupil Age Piece

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

LISTENING SKILLS – Performance and Teaching

The identification of errors e.g. incorrect dynamics and articulation

GENERAL POINTS



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TEACHER EXAMINATION REPORT FORM Page 2 of 2

Downloadable for each Instrument from the ESA Website or available from the ESA Office



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DOUBLE BASS Teacher Examination Report Page 2 of 2

EXAMINATION DETAILS (BLOCK CAPITALS)

Level Date Result

Town Country

CANDIDATE DETAILS (BLOCK CAPITALS)

Name

Address

Town County

Postcode Country

Telephone

Email

EXAMINER DETAILS (BLOCK CAPITALS)

Name Signed

Country

Name Signed

Country

Name Signed

Country

Apply for the official ESA Examination Certificate NOW!

- The Teacher Trainer should send a copy of this form to the ESA Office –
European Suzuki Association, Administrative Office
45 Main Street, Upper Benefield, Peterborough PE8 5AN ENGLAND
esa@europeansuzuki.org
- The official ESA Exam Certificate will be printed with the candidate & examination details and signed & stamped by the Chairman of the ESA.
- The Certificate will be sent directly to the candidate together with a letter of congratulations (copied to the national Suzuki association) and an information pack.





European Suzuki Association

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APPENDIX C4

TEACHER EXAMINATION CERTIFICATE PROCEDURE

The Teacher Trainer and Examiners complete all sections of the Teacher Examination Report Form at the end of the Examination.

1. The Teacher Trainer makes two copies of the Teacher Examination Report Form and sends
 - a. One copy to the national Suzuki association
 - b. One copy to the ESA office

The original Report Form is given to the Teacher.

2. The ESA Office enters the details of the Teacher and the examination onto the ESA Member Database.
3. The Examination Results are published in the MEMBERS SECTION on the ESA Website
4. The ESA Office prints out an ESA Teacher Examination Certificate which is then signed and stamped by the ESA Chairman.
5. The ESA Office sends directly to the Teacher –
 - a. ESA Teacher Examination Certificate
 - b. Letter of Congratulations
 - c. Teacher Information Pack
6. The ESA Office sends to the national Suzuki association –
 - a. Copy of the Teacher Examination Certificate
 - b. Copy of the Letter of Congratulations



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APPENDIX C5 TEACHER EXAMINATION CERTIFICATE



European Suzuki Association

This is to certify that

Candidate name

is awarded

**Certificate
Level 1**

Day Month Year

Qualified to teach DOUBLE BASS Book 1

Signed by

Martin Rüttimann CHAIRMAN





European Suzuki Association

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APPENDIX C5 TEACHER EXAMINATION DIPLOMA



European Suzuki Association

This is to certify that

Candidate Name

is awarded

**DIPLOMA
Level 5**

Day Month Year

Qualified to teach Double Bass Books 1 to 7

Signed by

Martin Rüttimann CHAIRMAN





APPENDIX D1

APPLICATION CRITERIA FOR INSTRUCTOR CANDIDATES

The Candidate must complete the following to the satisfaction of the national Suzuki association -

1. Successful achievement of Level 5 or equivalent Suzuki training in other regional associations.
2. Professional degree in the Candidate's instrument from a conservatory, university or other accredited Institution, or equivalent advanced musical training.
3. At least 10 years teaching experience covering all levels of the Suzuki repertoire, as well as non-Suzuki repertoire. The ESA Teacher Training Panel is allowed to make exceptions to this rule if the ESA Board judges this to be necessary in special circumstances.
4. Letter of application outlining personal reasons for wanting to become a Teacher-Trainer.
5. Resumé of professional experience listing any special awards, concerts, prizes, etc.
6. References from three (preferably four) people who are familiar with the Candidate's work –
 - a. one (preferably two) from a Teacher-Trainer(s) of the candidate's instrument
 - b. a parent whose child has studied with the Candidate for at least three years
 - c. a respected musician outside the Suzuki approach
7. Videotape containing -
 - a. Concert performances including one Book 1 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.
 - f. English language mastery is recommended but not a requirement.
 - g. The national Suzuki association Appointments Panel may ask for a meeting/interview with the candidate before they recommend the appointment.



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APPENDIX D2

PROCEDURE FOR PROCESSING INSTRUCTOR APPLICATIONS

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 the completed application.
3. National Suzuki associations must report to the ESA Teacher Training 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 Teacher Training Panel for review.



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APPENDIX D3 INSTRUCTOR APPLICATION FORM page 1 of 2

Downloadable for each Instrument from the ESA Website or available from the ESA Office



European Suzuki Association

INSTRUCTOR APPLICATION FORM

Please use **BLOCK CAPITALS**

Name of **NATIONAL SUZUKI ASSOCIATION**

Name of **CANDIDATE**

Address

Country

Tel. no.

Email

INSTRUMENT

NATIONAL SUZUKI ASSOCIATION APPOINTMENTS PANEL

At least three Teacher Trainers (when possible) or 'A' Teachers of whom at least one is representing the Candidate's Instrument

Name of **MAIN CONTACT**

Address

Email

NAME

INSTRUMENT

COUNTRY

LEVEL

NAME

INSTRUMENT

COUNTRY

LEVEL

NAME

INSTRUMENT

COUNTRY

LEVEL



European Suzuki Association

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INSTRUCTOR APPLICATION FORM page 2 of 2

Downloadable for each Instrument from the ESA Website or available from the ESA Office



European Suzuki Association

INSTRUCTOR APPLICATION FORM

Please use **BLOCK CAPITALS**

	REQUIREMENTS	TICK
1	Résumé of professional qualifications and experience accompanied by a letter outlining the candidate's reasons for wanting to become a Teacher-Trainer.	
2	ESA Level 5 qualification or equivalent Suzuki Training in any of the other Regional Associations.	
2a	Copy of Level 5 exam certificate PLEASE ATTACH TO APPLICATION FORM	
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.	
4a	Copy of Level 1 exam certificate PLEASE ATTACH TO APPLICATION FORM	
5	References from three (preferably four) people familiar with the candidate's work.	
5a	i - one (preferably two) Teacher Trainer(s) of the Candidate's Instrument	
5b	ii - a parent whose child has studied with the Candidate for at least 3 years	
5c	iii - a respected musician outside the Suzuki approach	
6	DVD showing	
6a	Concert performances including one Book 1 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	Mastery of the English Language (optional)	
8	A meeting/interview with the candidate (optional)	

ADDITIONAL COMMENTS

Signed on behalf of the National Suzuki Association

NAME

POSITION

DATE

Signed on behalf of the European Suzuki Association

NAME

POSITION

DATE

Send this Form with copies of Level 1 and Level 5 Examination Certificates attached to –
The ESA Teacher Training Panel, ESA Office, 45 Main Street, Upper Benefield, Peterborough PE8 5AN England



European Suzuki Association

Teacher Training & Examinations Manual

APPENDIX D4

COURSE CONTENT FOR TRAINING OF INSTRUCTORS

1. Observation of experienced Teacher Trainers running courses in the Instructor's own country and abroad.
2. Familiarity with the structure of a Teacher Training course.
3. Observation of examinations and ability to write about or discuss examination procedure and responsibility.
4. Organising Workshops and teaching on them. Sharing knowledge with other Teachers, including Teachers of other instruments.
5. Supervised teaching of adults on a Training Course
6. Giving talks or demonstrations about Suzuki Method™ to Teachers or parent groups.
7. Continued study of early books and application of Suzuki philosophy.
8. Continued learning of additional repertoire and advanced techniques.



European Suzuki Association

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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 (TERI)
- c. Teachers who hold full Diplomas from the Pan-Pacific Suzuki Association (PPSA)
- d. Teachers who trained on a long term University Course approved by the Suzuki Association of the Americas (SAA) and obtained a Masters degree.

Other qualifications may be added to the list following further research by the ESA Teacher Training Panel or the ESA Qualifications Committee -

- Diplomas from certain long term courses in the Suzuki Association of the Americas (SAA)
- Specific qualifications from Asia Suzuki Association (ASA)
- Specific qualifications from Talent Education Research Institute (TERI)

Any additions require approval by the ESA Board or Directors.

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

Pan-Pacific Suzuki Association PPSA (Suzuki Talent Education Association Australia + New Zealand)

PPSA ACCREDITATION	EQUIVALENT ESA LEVEL	ESA RECOGNITION	ENTRY LEVEL FOR ESA TEACHER TRAINING AND EXAMINATIONS
Certificate III (Primary level)	Covers repertoire of ESA Levels 1, 2 and part of 3	Level 2	Level 3 with minimal preparation
Certificate IV (Intermediate level)	Equivalent to ESA Level 4	Level 4	Level 5

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

- a. All applications must be sent to the ESA Office, either direct by the applicant or through the national Suzuki association where he or she intends to work.
- b. Applications should include the following:-
 - 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.



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Teacher Training & Examinations Manual

APPENDIX E2

RECOGNITION OF TEACHERS WITHOUT APPROVED ACCREDITATION

1. Evaluation of qualifications

All applications from Teachers without approved accreditation will be referred to an ESA 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 ESA Panel Committee may co-opt additional Teachers to help with the assessment.

The ESA 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 applicant's regional association and at least one of the Suzuki Teacher Trainers involved.
- b. Decide the ESA level which is equivalent to the specific training of the applicant.
- c. If necessary, seek the advice of an ESA Teacher Trainer to assist in judging the quality of the applicant's teaching.
- d. Where appropriate, advise applicants to seek ESA Teacher Training
- e. The ESA is at liberty to seek consultation from the national Suzuki association where the applicant intends to work, and share any relevant information with them, including the application documents and videos.

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(s). 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 Suzuki association where he or she intends to work.

Applications should include the following:-

- 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(s) 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 Office -

- a. **Proof of instrumental education/ability** - professional Diploma from a recognized Institution or a videotape with a performance by the applicant 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.



European Suzuki Association

Teacher Training & Examinations Manual

APPENDIX E3

RECOGNITION OF TEACHER TRAINERS FROM OTHER REGIONS

A Suzuki Teacher Trainer from another region may apply to become a Suzuki Teacher Trainer for the ESA region.

1. Evaluation of qualifications

The candidate is required to -

- a. Be familiar with the ESA Teacher Training and Examinations Manual which is available on the ESA website and from the ESA Office.
- b. Have observed at least five ESA Teacher Examinations (preferably at two different Juries) at least one of which is a Level 1 Examination.
- c. Keep a written log of examinations observed which is signed and dated by the Examiner present.

2. Application procedure

Applications should be made in writing to the ESA Teacher Training Panel, addressed to the ESA Office and include -

- a. A formal letter of application
- b. A brief C.V.
- c. A copy of the Examinations log book

Candidates approved by the ESA Teacher Training Panel will be invited to attend and be presented to the ESA Annual General Meeting following their formal appointment by the ESA Board.