



SUZUKI

**Teacher Training
and**

**Examination Manual
for the Asia Region**

Revised October 2021

The Asia Region Suzuki Association



Suzuki Teacher Training and Examination Manual

for the Asia Region

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Article 1

ROLES, OBJECTIVES and ETHICAL GUIDELINES



Section 1.0 Role of the ARSA Board for foundation of the Teacher Training System in the Asia Region Suzuki Association

- I. Overall responsibility for Teacher Training and arranging Examinations rests with the Asia Region Suzuki Association (ARSA) for every country in the region.
- II. The ARSA Board will decide who shall be allowed to train and examine teachers, subject to the considerations set out in this manual.
- III. The ARSA publishes and updates the list of ARSA Teacher Trainers and Trainers from other regions who are actively training in ARSA region. *(Table 3.4)*
- IV. The ARSA may add new Teacher Trainers to the ARSA approved list following these guidelines.
 - a) The ARSA country association submits a request for the addition of a new trainer to hold a training course in the ARSA region including the trainer's CV and a recommendation letter from the country association.
 - b) The ARSA board of directors votes and approves the new trainer before it is added to the list of published ARSA Teacher Trainers.
- V. The ARSA may take Teacher Trainers off the ARSA approved list following these guidelines.
 - a) The Country Association through its representative presents the case of the teacher trainer to the ARSA board of directors showing that the Teacher Trainer is not following the procedures of the ARSA teacher training manual and/or other issues.
 - b) The ARSA board of directors votes to take the trainer off the list of published ARSA Teacher Trainers.
- VI. The ARSA follows the most recently updated ISA Policy in Teacher Training as published on the ISA website.

https://internationalsuzuki.org/docs/ISA_Teacher_Training.pdf?date=210203

Section 1.1 Role of the Country Associations in the ARSA

- I. The Country Associations have responsibility for arranging Teacher Training Courses and Examinations subject to the overriding supervision of the ARSA.
- II. The Country Association must approve the training in order for training to be recognized by ARSA. Training must be held in the host country and taught by ARSA teacher trainers.
- III. Where no Country association exists, decisions rest with the ARSA.
- IV. University based training may be offered. Such programs must comply with the standards set in this manual. The instructor(s) must be ARSA Approved Teacher Trainer(s), and details of the course syllabus must be approved by the Country Association and ARSA.
- V. The ARSA Board will ensure that only the most recently updated authorized editions of the core Suzuki materials are used as the basis for teacher training, and teaching and learning the Suzuki Method in the ARSA countries.

Section 1.2 Objectives

To educate Suzuki Teachers to fully understand:

- I. **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.
- II. **Performance** How to demonstrate successfully in their own playing the application of the Suzuki approach.
- III. **Teaching Methods** How to demonstrate the Teaching Points of the Repertoire on their instrument, and communicate why any given point is taught in a particular way.

Section 1.3 Ethical Guidelines

As Suzuki Teachers and Members of the Country associations of the ARSA, 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.

- a) Reflecting and promoting the Suzuki philosophy in our teaching and in dealings with others.
- b) Recognizing the potential of all individuals.
- c) Demonstrating an open, sharing spirit and cooperation towards other Teacher members.
- d) Dealing with colleagues with humanity, integrity and respect.
- e) Respecting the rights of colleagues when speaking of their work and respecting differences in teaching styles.
- f) Giving credit to colleagues for ideas they have shared.
- g) Making a commitment to life-long learning.
- h) Conducting business in a legal and honest manner.
- i) Respecting and supporting the values, vision and decisions of the ARSA.

Article 2

PREREQUISITES and REQUIREMENTS



Section 2.0 Preparation

Candidates must:

- I. Familiarize themselves with the first four books of the Suzuki Repertoire.
- II. Listen daily to the Suzuki recordings.
- III. Read and ponder the implications of ‘Nurtured by Love’ by Shinichi Suzuki (translated by Kyoko Seldon) and understand how to incorporate this into their role as a Suzuki Teacher.
- IV. Study all necessary books, music and recordings. A partial list of resources can be download at the ARSA website.

Section 2.1 Application

- I. The candidate must be a member of a Country Organization within the Asia geographical region. Teachers residing in countries which do not have a country association must become an individual member of the ARSA.
- II. Any member of a Country Association in the region may take training offered in any country in the region. This training will be recognized in all countries in the region. No prior approval from their Country Association is required.
- III. Must completion of 6+ hours of “Where Love is Deep” (WLID, Suzuki Philosophy), provided by the Country Organization. (Specific guidelines will be provided by ARSA)
- IV. A video audition is sent to your Country Organization four weeks before the course starts. If the audition is not of acceptable standard, course work will not be recognized by the ARSA.

The ARSA Teacher Audition Guide in Section 3.6 provides further details, including formats accepted, the list of required audition repertoire for the various instruments and rules for reapplication.

Article 3

COURSE CONTENT



Section 3.0

Coursework is available for all ISA approved Suzuki instrument areas for which core repertoire has been or is being developed. Currently in Asia this includes cello, flute, guitar, piano, violin and SECE.

Each course must be taught by an ARSA Teacher Trainer (*Table 3.4*) and follow the ISA Policy on Teacher Training (*revised December 2020*).

Section 3.1 Entrance Expectations and Requirements

- I. ARSA Board expects teachers to be proficient on the instrument of study and equipped with basic knowledge in areas such as music theory, music history and styles. Participants must be minimum age of 18 and a high school diploma or equivalent.
- II. All Books must be taken in order from Book 1 to the highest book.
- III. Memorization of all the repertoire is not required, however selected pieces must be memorized in addition to performance of all the other repertoire in the book showing fluency. (*See Appendix Table 1: Selected Repertoire to be memorized before training (for Violin and Piano.)*)
- IV. **Where Love is Deep** course prerequisite for Book 1; (no audition required)
- V. Teachers who have previously received training and / or passed examinations in the Asia region are not required to take the introductory course, "Where Love is Deep" to continue their training.
- VI. Active membership in ARSA country association or as an individual member.
- VII. A video audition passed by the country association and the teacher trainer.
- VIII. SECE course participants must have successfully completed at least Book One training in any approved Suzuki recognized instrument.

Section 3.2 Preparation

- I. All participants in the Teacher Development Courses are asked to prepare the repertoire to be studied according to the Audition Guidelines. Additionally, participants should be conversant with the ideas presented in Dr. Suzuki's book, *Nurtured by Love*.
- II. All participants will be performing Suzuki repertoire and other materials in class. Strings and woodwinds participants are expected to provide their own instruments. Participants are expected to bring a legally published copy of the most recent edition of the Suzuki volumes being studied and a notebook to all classes.
- III. 100% attendance is required for registering the course. The Teacher Trainer has the option to add assignments and other requirements. Participants should schedule their time accordingly.

Section 3.3 Content of Instrument-Specific Book Courses

- I. Each book course concentrates on one Suzuki Book (Book 1, 2, 3, 4, etc.). The content will follow the syllabus for the instrument being studied and will include performance of the repertoire, supervised observation, discussion, and completion of assignments as given by the Teacher Trainer.
- II. In addition to their focus on Suzuki repertoire and instrumental technique, book courses will also include additional topics as appropriate. These may include review and application of Suzuki philosophy, parent involvement, listening, home practice, private and group lesson formats, learning styles, note-reading and other skills basic to the Suzuki approach.

Section 3.4 Course Set-up and Format

- I. Course Applications:
An application must be submitted to the ARSA at least six weeks in advance by the Country Association in order for the course to be approved and posted, regardless of venue.

- II. Hours and Days: (Book One - 36 hours total, Book 2- above 35 hours total)
- a) Course must be offered over a minimum of 5 days.
 - b) 36 hours of training (Book 1) and 35 hours of training (Book 2 and above) including lecture and demonstration, and discussion of the Trainer’s own home studio students, either live or by video.
 - c) Daily schedule to include a maximum of 7 hours and a minimum of 2 hours of class time.
- III. Class Size:
- Repertoire-based courses may not exceed 15 participants (any auditors must also be included within this maximum count). The class size may be increased to 20 participants in piano training and 25 participants in violin training if there is an assistant, with prior approval from the ARSA.
- IV. Format:
- Book courses may be taken over consecutive days or within a more flexible time frame, as arranged by the Teacher Trainer. Minimum days / hours per book must be met, and observation opportunities must be provided in all training courses.

Section 3.5 Course Registration

After the course is completed, the teacher trainer submits the list of all participants who have satisfactorily completed the course to the Country Association offering the course which issues a Certificate of Participation. The Country Association saves a copy of the list of participants and copies of certificates in their folder in the ARSA Google drive (and informs the ARSA secretary).

Section 3.6 Teacher Audition Guide

The ARSA Committee Teacher Development Program is an in-depth pedagogical study for professional musicians and teachers. To qualify as a Participant in the courses, you must submit and pass an audition.

I. Auditions for Courses

- a. All teachers participating in teacher training courses need to submit the appropriate video audition to continue their training. Teachers may choose a Basic, Intermediate or Comprehensive Audition.
- b. The video audition of the appropriate level must be accepted by the Country Association and teacher trainer.
- c. All audition materials must be submitted four weeks prior to course start.

II. Preparing and Submitting Your Audition

- a. Prepare a well-polished performance. Any edition of the required piece(s) is acceptable. Memorization and accompaniment are not required.
- b. No written or oral comments - performance only.
- c. Home filming is usually adequate.
- d. Use a tripod or set your camera on a steady surface.
- e. Camera must focus on the player's hand position and show the entire body if possible.
- f. Each piece must be one continuous take—no video splicing.
- g. Please review your recording for good video and audio quality before submitting.
- h. Auditions must be submitted online (via YouTube or Google Drive link).

III. Evaluation Criteria

Areas that will be evaluated in your audition include: physical balance, ease of movement, tone production, note accuracy, rhythmic accuracy, intonation, maintaining steady pulse, playing with appropriate tempo, dynamic variation, appropriate and consistent articulation, creation of motion in melodic line and phrase shaping and consistency with stylistic conventions.

Basic: For Training in Book 1-4

For training in Book 1-4:

Submit an audition of both specified pieces below to the country association. Roman numerals indicate the movement. Edition is your choice. An accepted basic audition qualifies the applicant to register as a participant in Book 1-4.

Table 3.1 Audition for Basic

Cello	Breval, <i>Sonata in C Major</i> , Allegro and Tchaikovsky, <i>Chanson Triste</i>
Flute	Blavet, <i>Sonata No. 2 in d minor</i> , Sarabande and Finale
Guitar (Classical)	Mozart, <i>Bourree</i> and R. Vidali, <i>La Folia Variations</i> .
Piano	Beethoven, <i>Sonata Op. 49 No. 2</i> , movement I and Minuet I from Bach, <i>Partita in B-Flat</i>
Violin	Seitz, <i>Concerto No. 5</i> , movement I and Vivaldi, <i>Concerto in a minor</i> , movement III

Intermediate: For Training in Book 1-7/9

For training in the intermediate books:

This audition may be used as an initial audition (as an alternate choice to the others), or after an accepted Basic Audition to continue training beyond Book 4. Submit an audition of the specified pieces below to the Country Association. Roman numerals indicate the movement. Where two pieces are specified, both must be performed (except flute, where it is a choice of movements noted). Edition is your choice.

Table 3.2 Audition for Intermediate

Cello	Faure, <i>Elegie</i> (for approval through Book 8)
Flute	Mozart, <i>Concerto No. 2 in D Major</i> , K. 314, movement I or II (for approval through Book 9)
Guitar (Classical)	Bach, <i>Gavottes 1 & 2</i> (located in Suzuki Guitar Book 5) and J. Guimares, <i>Sound of Bells</i> (for approval through Book 7)
Piano	Mozart, <i>Sonata in C</i> , K. 545, complete, all movements
Violin	Bach, <i>Concerto in a minor</i> , Movement I, BWV 1041 (for approval through Book 8)

Comprehensive: For All Training Courses

For training in All Books:

This audition may be used as an initial audition (as an alternate choice to the others), or after an accepted Basic or Intermediate Audition for training beyond the level of the previous audition. Submit an audition of the specified pieces below to the Country Association. Roman numerals indicate the movement. Where two pieces are indicated, *choose one*. Edition is your choice. Play all cadenza sections (alternate cadenzas are allowed). Candidates may perform alternate repertoire of equivalent standard of difficulty with approval.

Table 3.3 Audition for Comprehensive

Cello	Haydn, <i>Concerto in C Major</i> , movement I or Boccherini, <i>Concerto in B-Flat</i> movement I
Flute	Chaminade, <i>Concertino</i>
Guitar (Classical)	Sor, <i>Variations on a Theme by Mozart</i>
Piano	Mozart, <i>Sonata K. 330</i> , movement I or <i>Sonata K. 331</i> , movement I
Violin	Mozart, <i>Concerto No. 4</i> , movement I or <i>Concerto No. 5</i> , movement I (Must include cadenza)

IV. LIST of Approved Teacher Trainers and Examiners

Each course must be taught by an approved Teacher Trainer (*Table 3.4*) and follow the ISA Policy on Teacher Training (*revised December 2020*).

Table 3.4 *Approved Teacher Trainers*

ARSA Teacher Trainers and Active Teacher Trainers from other regions and Examiner.	
<i>List to be updated from time to time.</i>	
Cello	<ul style="list-style-type: none"> ◆ Bai Chi Chen (TTEA/ARSA) ◆ Sunkyung Hwang, (KSA/ARSA)
Flute	<ul style="list-style-type: none"> ◆ Jinyung Lee (KSA)
Guitar (Classical)	<ul style="list-style-type: none"> ◆ Zeah Riordan (PPSA)
Piano	<ul style="list-style-type: none"> ◆ Carmencita Arambulo (PSA/ARSA) ◆ Kasia Borowiak (ESA) ◆ Soon Jung Lee (KSA)
SECE	<ul style="list-style-type: none"> ◆ Wan Tsai Chen (SAA)
Violin	<ul style="list-style-type: none"> ◆ Lan Ku Chen (TTEA/ARSA) ◆ Ariel Arambulo (PSA/ARSA) ◆ Christophe Bossuat (ESA) ◆ Kyung Ik Hwang (KSA) ◆ Mark Mutter (SAA)

Article 4

EXAMINATIONS FOR CERTIFICATION



Section 4.0 Examinations

Trainees are highly encouraged to take ARSA examinations but it is not a prerequisite for teachers to continue to the subsequent level of training until Book 4. Trainees must have successfully followed the content as described in Section 3.3 for the training courses and completed the assignments as stipulated by the trainer for the earlier level.

Section 4.1 Prerequisites for Examinations

- a. Take all book level examinations 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 memorized them.
- d. Be prepared to give a child a lesson at the book level being examined

Before starting Book 4 training, teachers are expected to complete book 1 teacher certification examinations. Please see Table 4.1 for details.

Table 4.1 Prerequisites for Examination

To train this Book Level	Teacher Examination must be completed for:
Book 4	Book 1
Book 5	Book 2
Book 6	Book 3
Book 7	Book 4
Book 8	Book 5
Book 9	Book 6
Book 10	Book 7

Candidates applying for certification will be advised by their course Teacher Trainer which Book-level of examination to take.

Section 4.2 Pre-Examination requirements

These must be submitted to the teacher Trainer four weeks before the examination.

- I. Video of candidate performing all pieces by memory.
- II. Video of the Candidate's students performing all pieces by memory. All pieces must be played and divided between two or more students.
- III. Violin and Piano Book 1 students should preferably be age ten or younger. There is no age requirement for students of Book 2 and above.
- IV. Complete journal of teaching points.

Section 4.3 Onsite Examinations

- I. Candidate must perform designated pieces (*See Appendix Table 2, 3*) and two randomly selected pieces by memory.
- II. Candidate will teach one student a lesson on a designated piece as instructed by the Teacher trainer on site.
 - a. Violin Books 1-3 on site teaching demonstrates teaching without a score. From Book 4 an unmarked score provided by the National Association is allowed.
 - b. Piano Book 1 on site teaching demonstrates teaching without a score. From Book 2 an unmarked score provided by the National Association is allowed.
 - c. Answer questions related to Suzuki philosophy.

Section 4.4 Virtual On-Site Examination

Candidates for examination may choose to take the Onsite Examination virtually. All procedures outlined in II. Onsite Examinations are followed with the addition of the following:

- I. The examination must be recorded on Zoom and a representative from the host Country Association must be present to assist in the examination proceedings.
- II. Additional videos must be taken of the candidate and the student during the entire examination at their respective locations.

- III. Examinations must be held in a suitable examination location approved, tested and trialed by the Country Association to meet the technical requirements of a virtual examination. This includes reliable internet connection, minimal distraction and noise, good lighting, ease of recording and video.
- IV. The Country Association must read and abide by the technical guidelines for virtual examinations. These are outlined in a separate document and will be updated from time to time with new technology advancements.
- V. In case of failure to proceed due to technology issues, the examination will be postponed and rescheduled.
- VI. When possible, during the teaching segment of the examination, the teacher teaches students in person.

Section 4.5 Evaluation

- I. **Performance** Evaluation will be made as follows:

(a) Cello	(b) Flute	(c) Guitar (<i>Classical</i>)
(i) Musicality	(i) Musicality	(i) Musicality
(ii) Tone	(ii) Tone	(ii) Tone
(iii) Posture	(iii) Posture	(iii) Posture
(iv) Bowing Technique	(iv) Articulation	(iv) Right Hand Technique
(v) Articulation	(v) Breathing	(v) Left Hand Technique
(vi) Left Hand Technique	(vi) Memory	(vi) Memory
(vii) Memory		

(d) Piano	(e) Violin
(i) Musicality	(i) Musicality
(ii) Tone	(ii) Tone
(iii) Technique	(iii) Posture
(iv) Posture	(iv) Bowing Technique
(v) Articulation	(v) Articulation
(vi) Memory	(vi) Left Hand Technique
	(vii) Memory

II. **Teaching** Evaluation will be made as follows:

CELLO, FLUTE, GUITAR, PIANO, VIOLIN

- (i) Knowledge of teaching points
- (ii) Communication of teaching points
- (iii) Teacher / pupil / parent relationship
- (iv) Philosophy

III. **Listening skills**

CELLO, FLUTE, GUITAR, PIANO, VIOLIN

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

Section 4.6. Course Assessment by Examiner

Examiner will provide a report with written comments, there will only be two categories: pass or fail. A full examination for the level must be taken before proceeding to the next level of examination. All examinations reports and copies of the signed certificates are to be saved in the ARSA Country Association Examinations Folder.

Section 4.7 Examination times

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

Table 4.2 Examination Times

Examining Book Level			Minimum Time
Violin / Cello	Flute / Guitar	Piano	
1	1	1	30 Minutes
2	2	2	
3	3	3	
4	4	4	40 Minutes
5	5	5	
6			
7	6	6	50 Minutes
8	7		
9	8	7	60 Minutes
10	9		

Section 4.8 Role of Examiner, Examination Observer, Country Association

- I. The Examiner, who is the Course Trainer for the instrument, will conduct the examination on-site and assess the candidate.
- II. An Examination Observer will view the recorded video of the on-site examination and record his observations on whether the examination was conducted according to the rules stated in the ARSA Teacher Training and Examination Manual. The Examination Observer is an appointed member of an ARSA Suzuki country association and from a country different from the candidate, the Examiner and the host country.
- III. ARSA will endorse the Examiner's assessment, unless the Examination Observer observes that the examination was not conducted according to the rules set in the manual.
- IV. ARSA, through the candidate's Suzuki country association, will inform the candidate of the examination result.
- V. The Country Association must follow all procedures to complete the application form provided by ARSA for Examination and save in google drive of their Country Association folder. Examinations and issuing of certificates can only proceed when all required signatures are completed.

Article 5

ARSA TEACHER TRAINER APPOINTMENT PROCESS



Section 5.1 Basic ISA Teacher Trainer Requirements

A region can only appoint a Suzuki teacher trainer according to its specific and approved regulations (published in their teacher training manual) which must include:

- I. Membership and residence in the regional Suzuki association. A region may, however, appoint a Suzuki teacher trainer who does not live in the region if that teacher trainer has previously been appointed as a Suzuki teacher trainer by another region.
- II. A minimum of 10 years' experience teaching the Suzuki Method at the time of application.
- III. Completion of Suzuki teacher training through the highest book of Suzuki core material for that particular discipline at the time of application.

Section 5.2 ARSA Procedure

- I. Candidate documents his / her membership and residence in the ARSA region and record of 10 years of experience teaching the Suzuki Method.
- II. Candidate completes Suzuki teacher training and passed ARSA Teacher Certification Examinations through the highest level of Suzuki core material for that particular discipline.
- III. Candidate completes the ARSA Teacher Trainer Application and submits all material to the ARSA Teacher Trainer Committee.
- IV. When the application is approved, the candidate becomes a “Teacher Trainer Intern.”

- V. The Intern works with an ARSA approved Teacher Trainer for a minimum period of 1 year, during which he / she observes and assists the Trainer in presenting Teacher Training Courses. The Teacher Trainer will design an internship program tailored for the individual Intern. During the internship, the Intern must participate and assist in teaching “Where Love Is Deep” (WLID), Book 1 and other book courses for his / her instrument, at the discretion of the designated ARSA Teacher Trainer, as well as observing at least two examinations. The Intern will also serve as lead teacher for at least one course under the mentorship of their trainer.
- VI. At the conclusion of the internship, the supervising Teacher Trainer writes a letter to the Teacher Trainer Approval Committee confirming that the requirements (Stated in Section 5.3) have been fulfilled. The Intern then becomes an ARSA approved Teacher Trainer.

Section 5.3 ARSA Teacher Trainer Approval Committee

- I. The board of ARSA will function as the Teacher Trainer Approval Committee.
- II. The ARSA Teacher Trainer Approval Committee will submit the various segments of the application to ARSA Approved Teacher Trainers for review. The review format includes: minimum of three different trainers who will review the pedagogy segment, and where possible, an additional three trainers who will review the performance segment. The segments will be rated “Approved” or “In need of further study.” If the decision is not unanimous, the ratings of 2 of the 3 trainers will prevail. Segments that are not approved can be resubmitted for later approval.
- III. Segments will be reviewed anonymously by trainers who do not know the candidate personally.

Section 5.4 Materials to be submitted

(More detailed information can be found in the ARSA Teacher Trainer Application.)

All written materials should be submitted in English. Lesson segments should be in the native language of the student(s). (Short, written English translations of the lessons would be appreciated.)

- I. Personal and Professional Information to be submitted:
 - a) A Curriculum Vitae (CV) of the applicant's educational and musical career.
 - b) A record of the applicant's teaching experience (when, where, approximate number of students). This must include at least 10 years of experience teaching the Suzuki Method in the instrument area of the applicant.
 - c) A record of 100 hours of observation of Suzuki lessons (most of this is included in the candidate's teacher training course work)
 - d) Proof of active Regional Association and / or Country Association membership for the previous 3 years.
 - e) Three letters of recommendation, one from a parent or student in the applicant's studio, one from another Suzuki teacher preferably of the same instrument, and one from an ARSA Approved Teacher Trainer.

- II. Performance
 - a) A video of the applicant's performance of the required pieces of the highest book level which is listed at the Appendix (Examination Pieces for Teacher Page 18.) The applicant for teacher trainer should be able to properly perform the repertoire in the highest book of that instrument.
Additional pieces must represent musical periods other than that represented by the required piece. The performances should be with accompaniment, if appropriate.
 - b) For Piano Performance, a video of the applicant's performance of the required piece in the highest book level (Book 7), Bach's Italian Concerto (Complete in three movements) and one other advanced piece in the non-Suzuki repertoire in the Romantic period.

- c) A video of 6 of the applicant’s students of varying ages performing pieces from the Suzuki repertoire, including two students each of the following three categories: Early Books, Middle Books, Late Books. The performances should be with accompaniment, if appropriate.

III. Pedagogy

- a) A video of 3-5 consecutive minutes showing a lesson with a student age five or younger studying in the first half of Book 1.
- b) A video of portions of two consecutive lessons of the same student (between 5-10 minutes each), showing follow-through of the teaching point(s). The student should be studying in Book 1 or 2 at the time of recording.
- c) A video excerpt of approximately 15 minutes from the lesson of another student in the middle or late book category.
- d) A video of approximately 5 consecutive minutes from a Group Lesson that primarily demonstrates teaching as opposed to students performing.

(Videos should be uploaded as an “unlisted” video in *.mp4*, *.mov* or *.avi* format, with the video link sent with the application. See the application for complete details.)

Evaluation of performance and pedagogy segments will be based on descriptors provided.

APPENDIX



Table 1 ARSA Training: Key Repertoire to Memorize Pre-Training (*Piano and Violin*)

	Piano	Violin
Book 1	<ul style="list-style-type: none"> ◆ Czerny, <i>Allegretto 2</i> ◆ T. Dutton, <i>Christmas-Day Secrets</i> ◆ S. Suzuki, <i>Allegro</i> 	<ul style="list-style-type: none"> ◆ S. Suzuki, <i>Perpetual Motion in A Major</i> ◆ S. Suzuki, <i>Etudes</i> ◆ Bach, <i>Minuet 2</i> ◆ R. Schumann, <i>Happy Farmer</i> ◆ Gossec, <i>Gavotte</i>
Book 2	<ul style="list-style-type: none"> ◆ Anonymous, <i>Minuet in G Major</i> ◆ Mozart, <i>Arietta</i> ◆ Beethoven, <i>Sonatina in G Major, Anh.5 (Moderato)</i> 	<ul style="list-style-type: none"> ◆ Weber, <i>Hunters' Chorus</i> ◆ Handel, <i>Bourree</i> ◆ R. Schumann, <i>The Two Grenadiers</i> ◆ A. Thomas, <i>Gavotte from Mignon</i> ◆ Beethoven, <i>Minuet in G</i> ◆ Boccherini, <i>Minuet</i>
Book 3	<ul style="list-style-type: none"> ◆ Kuhlau, <i>Sonatina in C Major, Op.55 No. 1 (Allegro)</i> ◆ C. Gurlitt, <i>Little Waltz, Op.205, No.10</i> ◆ Clementi, <i>Sonatina C Major, Op.36, No.3 (Spiritoso)</i> 	<ul style="list-style-type: none"> ◆ P. Martini, <i>Gavotte</i> ◆ J. Becker, <i>Gavotte</i> ◆ Bach, <i>Gavotte in D Major</i> ◆ Bach, <i>Bourree</i>
Book 4	<ul style="list-style-type: none"> ◆ Beethoven, <i>Sonata in G Major, Op.49, No.2 (Allegro, ma non troppo)</i> ◆ Bach, <i>Minuets 1 & 2 (from Partita in B flat Major BWV825)</i> ◆ Bach, <i>Gigue (from Partita in B flat Major BWV 825)</i> 	<ul style="list-style-type: none"> ◆ Seitz, <i>Concerto No.5 D Major 3rd movement</i> ◆ Vivaldi, <i>Concerto in A Minor 1st movement</i> ◆ Vivaldi, <i>Concerto in A Minor 3rd movement</i>
Book 5	<ul style="list-style-type: none"> ◆ Beethoven, <i>Fur Elise WoO 59</i> ◆ R. Schumann, <i>About Foreign Lands and People (from Scenes from Childhood, Op.15, No.1)</i> ◆ Haydn, <i>Sonata in C Major, Hob. XVI/35 ;L.48 (Allegro con brio)</i> 	<ul style="list-style-type: none"> ◆ Vivaldi, <i>Concerto in G Minor 1st movement</i> ◆ Vivaldi, <i>Concerto in G Minor 2nd movement</i> ◆ Vivaldi, <i>Concerto in G Minor 3rd movement</i> ◆ Veracini, <i>Gigue from the Sonata in D Minor</i>

	Piano	Violin
Book 6	<ul style="list-style-type: none"> ◆ Mozart, <i>Sonata in C Major, K.545 (Allegro)</i> ◆ Bach, <i>Invention No. 8 in F Major</i> ◆ Grieg, <i>Notturmo, Op.54, No.4</i> 	<ul style="list-style-type: none"> ◆ A. Corelli / Arr. S. Suzuki, <i>La Folia</i> ◆ Handel, <i>Sonata No.3 in F Major, HWV 370, 2nd/4th movements</i> ◆ Fiocco, <i>Allegro</i> ◆ Handel, <i>Sonata No. 4 in D Major HWV 371, 1st / 2nd movement</i>
Book 7	<ul style="list-style-type: none"> ◆ Mozart, <i>Sonata in A Major, K.331(300i) (Andante grazioso)</i> ◆ Mozart, <i>Sonata in A Major, K.331(300i) (Alla Turca)</i> ◆ Bach, <i>Prelude and Fugue in D Major BWV850</i> 	<ul style="list-style-type: none"> ◆ Handel, <i>Sonata in A Major, HWV 361, 2nd / 4th movements</i> ◆ Bach, <i>Concerto in A Minor, BWV 1041, 1st / 2nd / 3rd movements</i> ◆ Corelli, <i>Allegro</i>
Book 8		<ul style="list-style-type: none"> ◆ H. Eccles / Arr. by S. Suzuki, <i>Sonata No. 11 in G Minor (all movements)</i> ◆ Veracini, <i>Sonata in E Minor (all movements)</i>
Book 9 / 10		<ul style="list-style-type: none"> ◆ Mozart, <i>Concerto in A Major, K 219, (all movements with Cadenza)</i> ◆ Mozart, <i>Concerto in D Major, K218, (all movements with Cadenza)</i>

Table 2 ARSA Training: Key Repertoire to Memorize Pre-Training (*Cello and Classical Guitar*)

	Cello	Classical Guitar
Book 1	<ul style="list-style-type: none"> ◆ S. Suzuki, <i>Perpetual Motion</i> ◆ S. Suzuki, <i>Allegretto</i> ◆ R. Schumann, <i>Happy Farmer</i> ◆ Bach, <i>Minuet in C</i> ◆ Bach, <i>Minuet No. 2</i> 	<ul style="list-style-type: none"> ◆ <i>Twinkle Variations</i> ◆ S. Suzuki, <i>Perpetual Motion</i> ◆ Purcell, <i>Rigadoon</i> ◆ F. Longay, <i>Meadow Minuet</i>
Book 2	<ul style="list-style-type: none"> ◆ Mozart, <i>May Time</i> ◆ Bach, <i>Minuet No. 3</i> ◆ Paganini, <i>Witches Dance</i> ◆ R. Schumann, <i>Two Grenadiers</i> ◆ F. Gossec, <i>Gavotte</i> ◆ Handel, <i>Bourree</i> 	<ul style="list-style-type: none"> ◆ S. Suzuki, <i>Allegro</i> ◆ Giuliani, <i>Allegretto</i> ◆ Carcassi, <i>Andantino</i> ◆ B. Calatayud, <i>Waltz</i>
Book 3	<ul style="list-style-type: none"> ◆ F. Schubert, <i>Berceuse</i> ◆ L. Boccherini, <i>Minuet</i> ◆ C. Webster, <i>Scherzo</i> ◆ Bach, <i>Gavotte in C Minor</i> ◆ A Dvorak, <i>Humoresque</i> ◆ G. Marie, <i>La Cinquantaine</i> 	<ul style="list-style-type: none"> ◆ Anonymous, <i>Packington's Pound</i> ◆ Paganini, <i>Waltz from Sonata No. 9</i> ◆ J. Kuffner, <i>Variations on Arietta</i>
Book 4	<ul style="list-style-type: none"> ◆ J. B. Breval, <i>Sonata in C major, Allegro, Rondo</i> ◆ Tchaikovsky, <i>Chanson Triste</i> 	<ul style="list-style-type: none"> ◆ Giuliani, <i>Allegro</i> ◆ Sor, <i>Lesson</i> ◆ L. Mozart, <i>Bourrée</i> ◆ Vidali / Arr. F. Longay, <i>Variations on La Folia</i>
Book 5	<ul style="list-style-type: none"> ◆ Bach, <i>Arioso</i> ◆ G. Goltermann, <i>Rondo</i> 	<ul style="list-style-type: none"> ◆ Bach, <i>Gavotte I & II, BWV 1012</i> ◆ Giuliani, <i>Allegro Vivace Op. 110</i>
Book 6	<ul style="list-style-type: none"> ◆ Saint-Saens, <i>The Swan</i> ◆ W. H. Squire, <i>Tarantella</i> ◆ J. B. Breval, <i>Rondo</i> 	<ul style="list-style-type: none"> ◆ Sor, <i>Rondo Op. 48</i> ◆ Bach, <i>Bourrée BWV 996</i>
Book 7	<ul style="list-style-type: none"> ◆ H. Eccles, <i>Largo and Allegro</i> ◆ D. Poppe, <i>Gavotte</i> 	<ul style="list-style-type: none"> ◆ Vivaldi, <i>Concerto in D, RV 93 (Complete)</i> ◆ Bach, <i>Prelude BWV 998</i>
Book 8	<ul style="list-style-type: none"> ◆ G. B. Sammartini, <i>Sonata in G major. Allegro, Vivace</i> ◆ G. Faure, <i>Elegie</i> ◆ D. v. Goens, <i>Scherzo</i> 	<ul style="list-style-type: none"> ◆ Bach, <i>Gavotte I & II, BWV 995</i> ◆ M. Llobet, <i>El Testament D'Amelia</i>
Book 9		<ul style="list-style-type: none"> ◆ Sor, <i>Variations on A Theme of Mozart Op. 9</i> ◆ F. Tarrega, <i>Capriccio Arabe</i>

Table 3 Examination Pieces (*Piano and Violin*)

	Piano	Violin
Book 1	<ul style="list-style-type: none"> ◆ <i>Twinkle</i> ◆ S. Suzuki, <i>Allegro</i> 	<ul style="list-style-type: none"> ◆ <i>Twinkle</i> ◆ Bach, <i>Minuet 2</i> ◆ Gossec, <i>Gavotte</i>
Book 2	<ul style="list-style-type: none"> ◆ Bach, <i>Minuet in G No. 2</i> ◆ Beethoven, <i>Sonatina in G Major, 1st movement</i> 	<ul style="list-style-type: none"> ◆ A. Thomas, <i>Gavotte Mignon</i> ◆ Boccherini, <i>Minuet</i>
Book 3	<ul style="list-style-type: none"> ◆ Clementi, <i>Sonatina in C, Op. 36 No. 3, 1st movement</i> 	<ul style="list-style-type: none"> ◆ Bach, <i>Bourrée</i>
Book 4	<ul style="list-style-type: none"> ◆ Bach, <i>Two Minuets & Gigue (from Partita No. 1 in B flat)</i> 	<ul style="list-style-type: none"> ◆ Vivaldi, <i>Concerto in A Minor (Allegro or Presto)</i>
Book 5	<ul style="list-style-type: none"> ◆ Haydn, <i>Sonata in C Major, 1st movement</i> 	<ul style="list-style-type: none"> ◆ Vivaldi, <i>Concerto in G Minor (2nd and 3rd movements)</i>
Book 6	<ul style="list-style-type: none"> ◆ Mozart, <i>Sonata in C Major KV545 (all movements)</i> 	<ul style="list-style-type: none"> ◆ Corelli, <i>La Folia</i>
Book 7	<ul style="list-style-type: none"> ◆ Mozart, <i>Sonata in A Major KV331 (all movements)</i> 	<ul style="list-style-type: none"> ◆ Bach, <i>Concerto in A Minor (all movements)</i>
Book 8		<ul style="list-style-type: none"> ◆ Veracini, <i>Sonata in E minor (all movements)</i>
Book 9		<ul style="list-style-type: none"> ◆ Mozart <i>Concerto in A Major*</i> (all movements)
Book 10		<ul style="list-style-type: none"> ◆ Mozart <i>Concerto in D Major*</i> (all movements) ◆ One piece of one's own choice (not in the Suzuki repertoire)

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

Table 4 Examination Pieces (*Cello, Flute and Classical Guitar*)

	Cello	Flute	Classical Guitar
Book 1	<ul style="list-style-type: none"> ◆ <i>Twinkle</i> ◆ Bach, <i>Minuet No.2</i> 	<ul style="list-style-type: none"> ◆ Taki, <i>Moon Over the Ruined Castle</i> ◆ Handel, <i>Bourrée</i> 	<ul style="list-style-type: none"> ◆ <i>Twinkle</i> ◆ S. Suzuki, <i>Perpetual Motion</i> ◆ H. Purcel, <i>Rigadoon</i> ◆ F. Longay, <i>Meadow Minuet</i>
Book 2	<ul style="list-style-type: none"> ◆ Handel, <i>Bourrée</i> 	<ul style="list-style-type: none"> ◆ Gluck, <i>Orphée et Eurydice</i> 	<ul style="list-style-type: none"> ◆ Carcassi, <i>Andante</i> ◆ Calayatud, <i>Valse</i>
Book 3	<ul style="list-style-type: none"> ◆ Dvorak, <i>Humoresque</i> 	<ul style="list-style-type: none"> ◆ Woodall, <i>Serenade</i> 	<ul style="list-style-type: none"> ◆ Kuffner, <i>Arietta & Var.</i> ◆ Ayala, <i>Celeste y Blanco</i>
Book 4	<ul style="list-style-type: none"> ◆ Tchaikovsky, <i>Chanson Triste</i> 	<ul style="list-style-type: none"> ◆ Handel, <i>Allegro</i> 	<ul style="list-style-type: none"> ◆ Anonimo, <i>La Folia Var.</i>
Book 5	<ul style="list-style-type: none"> ◆ Goltermann, <i>Rondo from Concerto No. 4 in G Major (in Book 5)</i> 	<ul style="list-style-type: none"> ◆ Bach, <i>Rondeau, Sarabande</i> ◆ <i>Bourrée 1 & 2 from B Minor Suite</i> 	<ul style="list-style-type: none"> ◆ Giuliani, <i>Allegro Vivace</i>
Book 6	<ul style="list-style-type: none"> ◆ Saint-Saens, <i>The Swan and Breal, Concerto #2 in D (Rondo)</i> 	<ul style="list-style-type: none"> ◆ Bach, <i>Polonaise, Double and Badinerie from (Partly current Book 8) B Minor Suite</i> 	<ul style="list-style-type: none"> ◆ Bach, <i>Bourree</i>
Book 7	<ul style="list-style-type: none"> ◆ Popper, <i>Gavotte in D Major</i> 	<ul style="list-style-type: none"> ◆ EITHER Boehm, <i>Swiss Air variations</i> OR Godard, <i>Allegretto</i> 	<ul style="list-style-type: none"> ◆ Vivaldi, <i>Concerto, 1st movement</i>
Book 8	<ul style="list-style-type: none"> ◆ Sammartini, <i>Sonata in G Major, complete</i> 	<p>Book 8 – Book 9 (Partly current Book 9)</p> <ul style="list-style-type: none"> ◆ Doppler, <i>Hungarian Fantasy</i> ◆ Mozart, <i>Concerto in G Major OR in D Major (choice)</i> ◆ PLUS a piece of one's own choice (not from the Suzuki repertoire) 	<ul style="list-style-type: none"> ◆ Bach, <i>Gavottes I and II</i>
Book 9	<ul style="list-style-type: none"> ◆ Haydn, <i>Concerto in C Major 1st movement</i> ◆ One Piece of the candidate's choice (not from the Suzuki Repertoire). 		<ul style="list-style-type: none"> ◆ Sor, <i>Variations on a Theme of Mozart</i> OR Albeniz, <i>Asturias Leyenda</i> ◆ One piece of one's own choice (not in the Suzuki repertoire)
Book 10	<ul style="list-style-type: none"> ◆ Boccherini, <i>Concerto in Bb Major, 1st movement</i> ◆ One piece of the candidate's choice (not from the Suzuki repertoire) 		