

GRADUATION HANDBOOK FOR TEACHERS STEAA(NSW)Ltd



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GRADUATING PROCESS FOR TEACHERS:

The graduation process is unique to Suzuki Method and serves as an invaluable tool to educate and develop high standards within the Suzuki training framework.

It is a no fail system, but not a no standard system. However for the system to work effectively it is important that teachers present only students who have mastered the piece to the highest level possible for them. All graduation pieces are very important teaching pieces containing many skills necessary for the playing of later repertoire. If these skills are not well mastered at each graduation level it is difficult for students to make consistent and adequate progress. In some cases this may mean moving further through the repertoire and consolidating the Graduation piece before recording it.

Trainee Teachers

All teacher trainees who have **not completed Cert III** need to present their recordings directly to their supervisor as practice recordings. This means that the student must not think they have completed Graduation at this point.

The Supervisor is responsible for listening to the recordings and deciding if more time and practice is required for the student to achieve the graduation standard. If this is the case the trainee teacher must keep working with their student and make additional recordings until the standard is satisfactory.

If the standard is good then the paper work for these graduating students can be sent in to the office with the supervisors' signature on the payment form to indicate that they have given their approval.

All this needs to happen well before Graduation recordings are due to the office. The presentation of students by trainees is viewed as a teaching tool by the Association. If the recordings are not up to standard then further study with your supervisor will be necessary. This process is part of the Supervised teaching units in your accreditation process.

Cert III, IV and Advanced Teachers

All teachers at this level need to nominate a Supervisor from the list of current teacher trainers. Where possible your graduation recordings will be sent to that supervisor and they will help develop and guide you with your on-going training. Your recordings will be used as part of the Supervised teaching units in your courses.

If you are **teaching at a higher level** than your current accreditation then you need to present your recordings to your supervisor as for Trainee Teachers in the section above. Please get your supervisor to sign the Payment Form for graduation to show they have approved the higher level recordings.

Diploma Teachers

You are not required to present recordings at Graduation time.

However you must still make the recordings. The making of the recording is most important for the student and marks an important milestone in their development.

You are at liberty to distribute them to another teacher of your choice to write the reports for your students. Or you can do this yourself. The Association will pay you to write the reports so please send an invoice for the reports you write each year. We are unable to pay teachers who do not send invoices. (See below for rates of pay)

You might like to consider having your own studio graduation celebration. Joining with another teacher might make this event even more special.

Graduation Accompaniment Recordings

Violin, Cello, Flute/Recorder and Guitar need to record their performances with an appropriate accompaniment. The new recording of the Suzuki repertoire come with suitable recordings. Where these are not available the teacher is at liberty to record with a live accompanist or one of the many commercial recordings where the solos part is missing. Eg. "Dowani" 3 tempo recordings.

GRADUATION CONCERT:

The Graduation Concert held at the Opera House in the Concert Hall is a great opportunity for new parents especially to see what students can achieve. It is a concert that is designed to represent all the instruments and reflect the events we have had during the year. We are unable to offer unlimited time to all instruments. However we are introducing a rotation system that will over a 3 year period feature the instruments where numbers are not large. Each instrumental subcommittee will be given the task of setting the pieces based on the time limits they are given. Where possible the events we hold during the year should prepare students for these performances.

Teachers of Viola, Flute/Recorder and Guitar are requested to explain to the parents that they will not always be able to play their graduation pieces every year. Teachers of these instruments are invited to make programming suggestions that would enable these instruments to play with the cello or violin items or as an ensemble. String, Flute/Recorder & Guitar Teachers presenting graduating students are expected to attend the concert and to help out on the day as volunteers. If you are unable to attend for some reason you must notify the office as soon as you know or once the teacher duties schedule has been issued.

REHEARSALS:

There is no time for a musical rehearsal on the day of the Graduation Concert. The morning rehearsal is a sound check and doesn't allow for students to improve their performances. So it is vital that every teacher ensures their students are well prepared and can play accurately and at the correct tempo. The accompaniment recordings for the first levels are a good guide. Where more advanced pieces are presented teachers will be informed of the tempos needed.

Graduation Boot Camp is a great opportunity for students graduating levels 1-4. Please encourage your students to attend this event.

Senior Series is where the higher level items will be learnt and rehearsed. It is most important that all students from Book 8 up violin attend these workshops so we can present highly professional items at graduation.

It is most important that all our graduates have a sense of pride and achievement when they perform at the Opera House. It is the teachers' responsibility to ensure that this happens by preparing them well for the performance and taking every opportunity offered by the Association to develop their performance skills.

UTZON ROOM RECITALS:

All piano & organ graduates are invited to perform at these concerts. Students can perform pieces other than the Graduation pieces but we request that you choose music that is good art music.

In each concert there are time pressures so it is vital that you observe the "**No repeats**" and time limits outlined on the Graduation forms.

Teachers presenting students for these concerts need to be in attendance to help on the day. Please come prepared to ensure your students are comfortable on the stage. You need to know ahead of time which level the foot stool needs to be on so as not to take up valuable time during the concert.

Teachers can attend as many concerts on the day as they wish free of charge.

Flute/Recorder Teachers are invited to present a group item of no more than 8 mins at one of the concerts. Teachers need to organise this amongst themselves and negotiate with the office as to which day you can be allocated.

GRADUATING LEVELS:

The graduation process is open to all students whose parents are members of the Suzuki Talent Education Association of Australia **and** whose teachers are members and accredited or actively working towards their accreditation in the Teacher Training Course.

VIOLIN	
Level 1	Gossec Gavotte
Level 2	Minuet in G by Beethoven
Level 3	Bach Bourree
Level 4	Vivaldi Concerto in A minor (1st m'vt)
Level 5	Vivaldi Concerto in G minor (1st m'vt)
Level 6	Corelli / Suzuki La Folia
Level 7	Bach Concerto in A minor (complete)
Level 8	Veracini Sonata (complete)
Level 9	Mozart Concerto in D major (complete)
Level 10	Mozart Haffner - Rondo & Siciliano by Paradies
Level 11	Vitali Chaconne
Level 12	Mendelssohn Concerto (complete)

PIANO	
Level 1	Minuet 2 - Bach (all repeats)
Level 2	Sonatina in G Moderato (1st Movt only) - Beethoven (with repeat)
Level 3	'Spiritoso' from Sonatina Op. 36, No. 3 - Clementi (repeat 1st 2 pages)
Level 4	Minuets & Gigue from Partita in B flat - Bach (Minuets repeats as marked, Gigue all repeats)
Level 5	Sonatina in F - Beethoven (1st movt to be played with the first repeat only and the 2nd movt with no repeats)
Level 6	Sonata in C, K.545 - Mozart (1st movt repeat exposition only, not 2nd repeat, 2nd movt no repeats, 3rd movt as marked)
Level 7	Sonata in A, K.331 - Mozart (1st & 2nd movt no repeats, 3rd movt all repeats)
Level 8	Italian Concerto - Bach (complete)
Level 9	Sonata in G, Op. 14, No. 2 - Beethoven (complete) OR
	"Coronation" Concerto No 26 in D K537 - Mozart (complete) OR
	Concerto No 23 in A, K488 - Mozart (complete) OR
	Concerto No12 In A K414 - Mozart (complete)
Level 10	Partita No.1 in B flat - J S Bach (complete and with all repeats) OR
	French Suite No 1 – J S Bach (complete and with all repeats)
Level 11	Sonata No 23 in F minor, Op.57, 'Appassionata' - Beethoven (complete) OR
	Sonata No 8 Op 13, 'Pathetique' - Beethoven (complete) OR
	Sonata No 14 Op 27 No 2 'Moonlight' - Beethoven (complete) OR
	Sonata No 17 Op 31 No 2 'Tempest' - Beethoven (complete)

CELLO	
Level 1	Bach Minuet No 2 (Book 1)
Level 2	Paganini Witches Dance (Book 2)
Level 3	Beethoven Minuet in G (Book 3)
Level 4	Breval Sonata - 1st mvt (Book 4)
Level 5	Vivaldi Sonata - 1st & 2nd mvts (Book 5)
Level 6	The Swan
Level 7	Popper Gavotte (Book 7)
Level 8	Elegie by Faure
Level 9	Haydn C major 1st mvt
Level 10	Boccherini Concert in B flat Major (complete)

GUITAR	
Level 1	Meadow Minuet - Longay
Level 2	Waltz - Calatayud
Level 3	Kuffner Arietta Variations, Book 3
Level 4	Bourree - Mozart
Level 5	Gavottes 1 & 2 - J S Bach
Level 6	Rondo Op 48 - Sor
Level 7	Concerto in D RV 93 - Vivaldi complete
Level 8	Prelude, Minuet 1 & 2 - J S Bach
Level 9	Variations of a theme of Mozart Op 9 - Sor

FLUTE	
Level 1	Bourree by Handel
Level 2	On Wings of Song by Mendelssohn
Level 3	Minuet by Bizet
Level 4	Sonata, Mvts 1,2,3 by Blavet
Level 5	Swiss Air Variation by Boehm
Level 6	Carnival by Genin
Level 7	Hungarian Pastoral Fantasy by Doppler
Level 8	Concerto in D major by Mozart
Level 9	Concerto in G major by Mozart
Level 10	Concerto for Flute by Otaka
Level 11	Concerto for Flute by Ibert

RECORDER	
Level 1	Come Lovely May by Mozart
Level 2	Menuet - Dieupart
Level 3	Sonata in F or C, Allegro by Handel
Level 4	Sonata in Amin/Emin, Allegro Handel
Level 5	Air a l' Italien by Telemann
Level 6	Sonata in F, Allegro II by Bach
Level 7	Concerto in F, Allegro by Sammartini

VIOLA	
Level 1	Gossec Gavotte (Book 1)
Level 2	Minuet in G Beethoven
Level 3	Bach Bourree (Book 3)
Level 4	Telemann Concerto in G Major 2nd Mvt
Level 5	Marais Old French Dances - 1. L'Agreable 2. La Provencale 3. La Matelotte 4. Le Basque
Level 6	Marais La Folia
Level 7	Handel/Casadesus Concerto in D minor

ORGAN	
Level 1	Prelude, M-A Carpentier, arr L. Hagstrom (Bk 2)
Level 2	Gavotte by Corelli
Level 3	Organ Piece, JH Knecht (Bk 4)

HARP	
Level 1	Petite Etude, Van Veachon Rogers
Level 2	Promenade a Marly, Annie Challan
Level 3	Adagietto, JM Damase
Level 4	Concerto in B flat, 1st mvt, Handel

GRADUATION ADMINISTRATION:

For most students the making of a successful graduation performance on CD or DVD is very time consuming. First there is all the listening, then the practice, not to mention all the lessons and maybe concert or workshop performances as well, before the piece is at a sufficiently high standard to record. However, the musical and educational outcomes of the process are far reaching particularly if graduation has been well prepared.

Most teachers are very respectful of both the work of the student, the importance of the process of graduation and the administration necessary. Consequently recordings are sent in on time, well pack- aged and of a good standard.

However there are still a significant number of teachers who forget that as teachers our actions as well as our words show our respect both for the student's effort and for the graduation procedure and **send recordings after the closing date**. Not only is this very dismissive of the work put in by their students but it interferes with the process of getting recordings out to the listeners. **Everyone is affected when a teachers recordings are late**, student, office and the teachers organising the graduation procedure.

Inadequate packaging results in some recordings arriving with broken cases or worse still no case at all. Please show how much you value your students work by **packaging recordings very carefully**.

Each year there are over 1000 graduation levels processed and thankfully most teachers label their recordings very well. Thank you. However, there are still teachers who **forget to put the number of students on a Digital video device, DVD or CD** on the outside to the case.

This means that the teacher sorting the recordings has to open the tape, DVD or CD case and count the number of children listed. This takes time and is an unnecessary interruption to the recording sorting process. **Please label your cases adequately**.

Most recordings are posted to the listeners and so extra DVD's or CDs increases postage. Multiple levels can be put on USB sticks DVD's or CD's but they must be noted on the front cover **and** next to the child's name on the CD form. **Teachers who forget to rewind graduation tapes** give the listeners extra work to do. If you are sending CD's of DVD's please make sure they play on machines other than the one you used to record the performances on.

Graduation is an important part of our Suzuki pedagogy and part of our teacher training process. A big "thank you" to all the teachers who show respect to their students and the graduation process. They have made sure their students are adequately prepared, that the videos are correctly labelled; arrive at the office in a good state and on time.

TEACHER AND PARENT ARTICLES ON GRADUATION:

Sheila Warby

Every year, at this time, the Suzuki Office is besieged with hundreds of graduation tapes.

These tapes are the results of many hours of practice, and sometimes frustration, if the perfect recording has been elusive. I'm sure there are some parents, students and even teachers who have wondered if the graduation is worth the effort.

However, it is a corner stone of Suzuki pedagogy and is a vital ingredient in the development of ability. To appreciate the value of the graduation system we need to remind ourselves of Dr Suzuki's aim for Suzuki education:-

"Of course, our purpose does not lie in a movement to create professional musicians, but to create persons of beautiful mind and fine ability. We engage in human education through music so that children will grow with beautiful and high sensitivity, through an unparalleled, uniquely musical approach."...Dr Suzuki

So how does making a graduation recording help develop ability and a beautiful mind? Each graduation piece is a specially chosen piece that is often a peak of achievement at that level and as such has many important teaching points to develop ability. However, the ease with which a student learns this piece is dependent upon the previous learning; **how much listening and how much repetition of the earlier pieces.**

"Since October, I have been listening to graduation recordings....."

as I listen to the recordings of those at the most important pre- elementary levels (Levels 1 & 2 in NSW), I painfully realize how many students have not listened well. This is unsatisfactory, so I have decided to start a movement for eliminating dropouts." Dr Suzuki

In his writings Dr Suzuki continually emphasised the importance of listening and repetition. One of his other favourite topics was rushing through repertoire, particularly in the early stages.

"Since my child wants to go ahead, I've taught him the next piece.' ...Some parents' mentality has started to suggest a horse race.....This spreads from one or two parents, until the majority of the class turns into a race track.....whipping their little horses,'run, run, run,' To such parents, I joke: 'Where are you going in such a hurry? There's no finish line, you know.'" Dr Suzuki

Dr Suzuki realised that inadequate listening and rushing through pieces, particularly Book1 laid the foundations for 'dropouts', not ability development. Regrettably, in NSW approximately half the children who graduate at Level 1 will not go on graduate at Level 2 and 3 and will not gain the true value from graduation, that of increased self confidence and increasing ability.

As teachers and parents there are ways we can put a stop to this 'dropping out.' Firstly, we must help our children value **personal achievement not speed of achievement.** "Speed" is such an essential part of living in the 21st century we rarely question it's appropriateness in our different activities. When we worry about speed, we immediately take the focus away from **personal development** to being concerned about the **progress of others.** This may be 21st century philosophy but it is not 'mother -tongue' learning and I suggest it is not good parenting either. Children's inner spirit develops when they believe they are valued for themselves not for how quickly they can do something.

When we emphasise 'speed' we lose sight of the importance of repetition and the need to master the easiest things first before advancing to the more difficult. Rushing from one piece to the next does not increase children's ability.

"The process of raising ability to play well starts at the time when the student has learned to play the assigned piece without a mistake, not before." Dr Suzuki

Next we should trust Dr Suzuki's advise on listening. He taught many wonderful students for more than 50 years. He was an expert teacher who had witnessed the great value of listening. By listening children grow in confidence and musical sensitivity.

Working for graduation gives students a goal and a reason to try hard and improve the quality of playing through listening and repetition. However, if the groundwork has been rushed making a recording can be a frustrating business. Following Dr Suzuki's suggestion about ability development students should not even consider making a recording until they can easily play their piece without a mistake. In my studio, I suggest that students practise making recordings at home and when they can make one without a mistake they bring it in for me to listen to, all the time we can keep working on our graduation piece making it more beautiful. When the student can make an error free practice recording it may well be the time to talk about a graduation recording.

Graduation is a mark of achievement. If students, parents and teachers are motivated by 'speed' they are tempted to see 'graduation tape time' as a looming battle of time versus graduation production. This attitude is not part of 'mother-tongue' learning. We wait patiently for children to acquire their skills in the mother-tongue approach. Consider the plight of a baby told "Daddy will be home soon, you'd better hurry up and say 'Dada'." Why do we need to 'hurry up' other learning? As a mark of achievement, a graduation recording should be made when the student is ready, not to 'get it in this year'.

Dr Suzuki was a remarkable and inspiring man who had a vision of a better world for children; one in which their potential was nurtured with sensitivity and care. He saw so clearly how ability can be lost or wasted if children grow up in an inferior environment. He cautioned parents and teachers with his "Character first, ability second." We live in a world obsessed with speed. Let us make our children's music learning an oasis of love and sensitivity within this hurried world. A place where we value children just for being themselves, where we encourage them to develop musical ability in their own time and where we see their environment contains the elements of listening and practice that they need to build their ability; an environment in which graduation becomes a stepping-stone on the journey to "*beautiful mind and fine ability*". We would then be on the way to creating in our own Association a "*movement for eliminating dropouts*."

Dr Suzuki's words are from "[Where Love Is Deep](#)".

Sheila Warby is a piano teacher trainer and the author of many articles on Suzuki Method and a parent handbook "[With Love in My Heart and a Twinkle in My Ear](#)."

What is Graduation?

Sheila Warby

"Character first, Ability Second". Dr Suzuki

The annual Graduation within the STEAA(NSW) is a recognition of achievement. Like any form recognition its true value lies in the process rather than the result. Within our society today the emphasis is often on how many things we have and on how quickly they are gained rather than what we learn in the process. Graduation should not be like this.

For a student to obtain all the advantages of our wonderful graduation system it is important that the path to graduation is fully completed before the recording is made. It is often tempting at this time of year to try to rush the process or to send in a recording that is not the best a child can do; just to say we have graduated this year!

When as a parent, teacher or student we accept a recording that is not the best performance that the student is capable of, we do that child a great disservice. We are not encouraging either the development of ability or inner spirit. Children are very perceptive and we should never underestimate them. What an inferior recording says to the child is several things and none of them are positive. It says "People don't think I can do any better" It says "Any standard will do as long as it's done" It says "Striving is not important". It says "This piece is not important"

Each graduation piece has its own unique technical problems to be overcome. Each graduation piece is a peak of achievement for that part of the repertoire. Each graduation piece provides the ground-work for the pieces coming after. If the technical skills are not perfected in the graduation piece the later repertoire becomes difficult, and experience shows that even the later graduation pieces can become troublesome and hard to complete to a good standard. This is often when children want to stop learning or become reluctant practisers because it is all too much.

So let us all make sure that the students who graduate do so with the very best recordings. That as parents and teachers we will ensure that our children are given the very best they deserve and that means putting in all the work until the skill is there for a good performance. Otherwise we are setting them up for later failure. No responsible parent or teacher would want that for their children. If on the other hand the best possible recording is made, the student has the technical expertise to continue through the repertoire. The student experiences the joy of an achievement well done and the enrichment that this provides for the inner spirit. Graduation has then provided its rich rewards; an increased sense of competence and self esteem and increased ability.

"The fate of the child is in the hands of the parent". Dr Suzuki

Graduation Reports (Haruo Goto)

As I write the Graduation Report I wonder what went through Dr Suzuki's mind when listening to the graduation tapes sent from all over Japan.

He would have been wondering if all these teachers were realising the unlimited potential of every student in their care and whether they were putting 'Suzuki Method' into practice. I'm sure that he would have been considering:

If children's ability is developing, then as the students progress through the pieces, their tone and musical sensitivity will be developing as well. Beyond making beautiful music, are the children growing with a beautiful heart and sensitive mind?

I strongly believe that the Suzuki Graduation Report must be written in the Suzuki way, with Suzuki philosophy.....good listening, good tone and revision.

We need to encourage the students for their future development. I don't believe it is necessary to write a critical analysis of the student's performance, as by the time they receive the report these comments are irrelevant. Once the teacher has decided that the student is ready to graduate and a recording is made, the process of graduation is complete.

In our reports we should offer guidance to the student for their future study and congratulate them on what they have already achieved.

GRADUATION REPORT WRITERS:

Please include:

- Each teacher's reports in separate envelopes, clearly labeled.
- Each teacher's tapes banded together, clearly labeled.

Invoice for payment showing number of pieces assessed and levels.
Payment will not be made without this information.

REPORT WRITERS FEES AS FROM 2012

LEVEL	INSTRUMENT	FEE – per piece	INSTRUMENT	FEE – per piece
1	Violin/viola/cello/guitar/flute	\$5.00	Piano/ organ	\$5.00
2	Violin/viola/cello/guitar/flute	\$5.50	Piano/ organ	\$5.50
3	Violin/viola/cello/guitar/flute	\$5.75	Piano/ organ	\$5.75
4	Violin/viola/cello/guitar/flute	\$5.75	Piano	\$5.75
5	Violin/viola/cello/guitar/flute	\$6.50	Piano	\$7.50
6	Violin/viola/cello/guitar/flute	\$7.50	Piano	\$9.50
7	Violin/viola/cello/guitar/flute	\$9.50	Piano	\$9.50
8	Violin/cello/guitar/flute	\$10.50	Piano	\$12.50
9	Violin/cello/guitar/flute	\$12.50	Piano	\$14.00
10	Violin/cello/	\$9.50	Piano	\$14.00
11	Violin /cello	\$12.50	Piano	\$14.00
12	Violin	\$12.50		