



Suzuki Association
of the Americas
Application for
TEACHER TRAINER
CANDIDACY

Rev. 3/2017





Application for SAA Teacher Trainer Candidacy ©

INTRODUCTION

Thank you for your interest in becoming an SAA-registered Teacher Trainer, a leader in Suzuki Teacher Development. Teacher Trainers bear a great responsibility for the quality and future of Suzuki education.

The Suzuki Association of the Americas is committed to excellence in teaching and to establishing standards within the framework of the Suzuki philosophy. Identifying excellent, experienced teachers who wish to share their expertise with other teachers is part of the SAA's commitment to excellence.

This Application is designed to allow you, the applicant, to be able to present your teaching experience and skills from a variety of perspectives. The process was developed within the framework of the Suzuki philosophy and was designed to encourage self-evaluation and professional growth.

By submitting the complete application in this packet you will enter the first phase of the process: the Candidacy Application phase. Once your application is approved, you will be designated a **Teacher Trainer Candidate** in your instrument area.

During the Candidacy phase, the second phase, you will complete several required professional development activities. Further details may be found in Appendix B. The requirements of the Candidacy phase may be completed in 4-10 months' time, in most cases.

Completion of both phases of the process is considered essential to your becoming an effective trainer within the framework of the SAA Teacher Development Program. Upon successful completion of this phase, you will be recognized as an **SAA-registered Teacher Trainer** and will be eligible to conduct SAA teacher training in your instrument area.

Through this process, the SAA is able to strengthen and enrich the Suzuki method, while sustaining a mutually supportive framework in which Association members can work together in support of high quality Suzuki education.



The Learning Community

— SAA Vision —

The SAA aspires to improve the quality of life in the Americas through Suzuki education. We seek to create a learning community which embraces excellence and nurtures the human spirit.

Peter Senge defines a learning community as “a group of people who are continually enhancing their capacity to create the results they want.” (*The Art & Practice of the Learning Organization*, Innovation Associations, Inc., p. 2) By including the goal of creating a learning community in its Vision Statement, the SAA commits to establishing a community with a focus on continuous learning, an open flow of information, an emphasis on innovation, and ongoing improvement. The Teacher Trainer application process has been created in this context.

— SAA Mission —

The SAA promotes and supports excellence in Suzuki education for teachers, parents and students in the Americas.

Defining and supporting excellence in teaching is vital to the future success of the SAA’s Teacher Development Program and to the long-term health of the Association. As an organization committed to the promotion and support of excellence, we must have some means for recognizing excellence.

To define excellence in teaching, it is first necessary to define the different components of teaching, then to define the specific criteria of excellence for each of these components, and finally to understand how the components come together to constitute overall excellence. Establishing these definitions is part of a professional organization’s responsibility to its members and to the general public and is an important step in seeking to ensure that standards of excellence can be achieved. Through this Teacher Trainer approval process, the SAA seeks to strengthen its Teacher Development Program and to ensure that its standards of excellence are met.

“Commitment, courage, caring service, collaboration, broad inclusive visionary thinking, and a deep respect for the gifts of others are the key concepts for the new breed of leader needed for the twenty-first century.”

—Lorraine R. Matusak, *Finding Your Voice*, Jossey-Bass, p.12



OVERVIEW

The next part of this packet consists of five sections, each a required part of the application. The sections are as follows:

- I. Philosophy (p. 5)
- II. Personal and Professional Qualifications (pp. 6-7)
- III. Professional Involvement (pp. 8-13)
 - A. Commitment
 - B. Training
 - C. Involvement
- IV. Performance (pp. 14-18)
 - A. Teacher
 - B. Students
- V. Pedagogy (pp. 19-25)
 - A. Observation Experience
 - B. Teaching Experience
 - C. Teaching Segments

Each section explains clearly what the applicant needs to do and how that section will be evaluated. Please read all materials carefully and follow **all** instructions. Materials submitted must conform to the guidelines given in each section of this booklet. Incomplete applications and portions that do not follow the guidelines and requirements cannot be considered. Video portions of the application will be returned if sound or video quality is considered unacceptable. The SAA seeks to comply with the Americans with Disabilities Act and will make reasonable accommodations to candidates with disabilities.

When assessing the video section of the application, “descriptors” will be used by trained evaluators. Descriptors are brief phrases that describe that which is **specific and observable**. Appropriate descriptors are listed under “Evaluation Criteria” in the Performance and Pedagogy sections. Applicants will therefore know in advance what points will be considered by the evaluators and should consider the descriptors when selecting materials to be submitted.

This packet includes all information and guidelines, sample forms and outlines necessary for submitting the application. **All materials required to be submitted as part of your application packet are marked with this symbol:** ❖. The packet also includes a checklist for reference when gathering all materials for submission. Needed forms are provided in this packet; however, if you wish to create your own forms for listing information needed in Part III, Part V(A), and Part V(B), please follow the format of the forms provided.

The Appendices include various additional helpful information: General Guidelines for Video Recordings; Overview of Candidacy Requirements; Brief Overview of Trainer Responsibilities; Resubmission Options; SAA Aspirational Code of Ethics; and SAA Basic Bibliography.



All sections of the application must be completed and mailed together. The application fee, due at the time the application is submitted, is **\$375 US** or the equivalent in your country's currency. (Fees are subject to change.) The completed application, including all required videos, forms and supporting materials should be mailed to the SAA Office:

**SAA
2465 Central Ave., Suite 204
Boulder, CO 80301**

or

**Suzuki Association of the Americas
PO Box 17310
Boulder, CO 80308**

(See pp. 26-28 for further details.)

Please note the following:

1. Application materials may be submitted in any of the following languages: English, French, Spanish, or Portuguese.
2. This application is intended for SAA Active Teacher Members residing and teaching in the SAA Region (North, Central or South America). Teacher applicants may be considered in any of the SAA-approved Suzuki instrument areas: violin, viola, cello, bass, piano, flute, recorder, harp, guitar, voice, and organ. A separate process is available for teachers applying in Suzuki Early Childhood Education. Please contact the SAA office for details regarding Suzuki in the Schools, newer instruments not listed here, any details marked TBD, or if you are already an SAA Teacher Trainer and wish to qualify to train on a second instrument.
3. Required video material will only be accepted in one of two ways:
—DVD (DVD-R only) including a menu, OR
—USB flash drive with materials in labeled folders: one for Performances and one for Pedagogy
No additional material may be included on the DVD or flash drive. Please send all required forms and paperwork in printed form.
4. This application process is scheduled for reassessment in 2019. Applications received after that date will be expected to conform to such revisions. In addition the SAA holds the right to make needed revisions at any time and will make every effort to inform the membership of any additional revisions or clarifications in effect prior to 2019.



I. PHILOSOPHY

Purpose:

- To convey the applicant’s understanding of Suzuki Philosophy and its implications for their teaching.
- To demonstrate the applicant’s ability to use written language skills to communicate concepts of Suzuki Philosophy clearly and succinctly to adult readers and learners.

Material to be submitted:

- ❖ A paper of **1500-1800** words, printed and double-spaced. It may be written in English, French, Spanish or Portuguese. A bibliography and footnoted references are required and are to be presented in a generally accepted, standard format.

Content:

The paper is to include a discussion of each of the following topics:

- The statement “Every child can learn.”
- Two specific examples of situations in which Dr. Suzuki’s ideas were implemented in your studio
- A personal statement of what you see as the benefits of studying and teaching using Suzuki Philosophy

Requirements:

The **form** of the essay must meet the following requirements:

- Demonstrates good organization
- Exhibits acceptable, clearly written communication skills
- Provides accurate footnoted references to *Nurtured by Love* and other works by Dr. Shinichi Suzuki. Secondary sources may also be referenced, as appropriate.

Evaluation:

The Philosophy paper will be evaluated by one or more trained evaluators, using the following descriptors:

- Discusses the required topics
- Demonstrates understanding of Suzuki Philosophy
- Meets the requirements given for form, organization and style
- Only essays meeting the length specifications of 1,500-1,800 words are acceptable.



II. PERSONAL AND PROFESSIONAL QUALIFICATIONS

Purpose:

- To document the applicant's personal qualities as demonstrated in the professional setting
- To provide the applicant with opportunities to receive feedback from within his/her Suzuki community
- To encourage ongoing self-assessment by the applicant against the personal qualities and practices listed on the Discussion/Reference Form

Materials to be submitted:

- ❖ Completed copy of the Teacher Trainer Applicant's Discussion & Reference Form signed by a parent of a student from the applicant's studio
- ❖ Completed copy of the Teacher Trainer Applicant's Discussion & Reference Form signed by a Suzuki colleague
- ❖ Completed copy of the Teacher Trainer Applicant's Discussion & Reference Form signed by a Teacher Trainer or administrator of the Teacher's program/school.

(See page 7 for the form to be duplicated.)

Requirements:

- All recommenders must be familiar with the applicant's teaching and willing to discuss the qualities listed on the Form with the applicant. They must have personally observed the candidate's teaching within the past three years.
- The applicant and the referrer are expected *to discuss the qualities listed on the form* before the Discussion & Reference Form is signed.
- Signed forms to be submitted by the applicant along with the other packet items.
- No additional comments or supplementary letters of reference will be accepted.
- The applicant is to make **copies** of the form to distribute to the recommenders.

Evaluation:

Submitted forms will be evaluated for fulfillment of the requirements.



Suzuki Association of the Americas
Teacher Trainer Candidate Application

❖ Discussion & Reference Form

Name of Applicant: _____

Name of Recommender: _____

Address: _____

Phone: _____

How long have you known the Applicant in his/her role as a Suzuki teacher? _____

Relationship to Applicant: _____ Suzuki parent _____ Suzuki teacher or colleague
_____ Teacher Trainer _____ Administrator _____ Other

Personal Qualities in the Professional Setting

- maintains high professional standards
- shows interest in students as individuals
- sets appropriate standards for students
- encourages students
- exhibits clarity in instructing students and parents
- motivates students and parents
- shows evidence of program stability
- demonstrates commitment to Suzuki education

I have discussed the above with the applicant and support her/his application. My signature on this form confirms that in my opinion the applicant displays all of the qualities listed above.

Signature

Date



III. PROFESSIONAL INVOLVEMENT

Purposes:

To document the applicant's

- record of required and optional Suzuki training and other professional training
- involvement within the SAA and the Suzuki community
- ongoing commitment to continuing education
- involvement within the larger educational and musical community
- contributions and commitment to Suzuki education and to the Suzuki teaching profession

Materials to be submitted:

- ❖ Confirmation of Active SAA Membership
- ❖ Affirmation of Commitment to the SAA Aspirational Code of Ethics
- ❖ Record of Suzuki Training
- ❖ Record of Degree(s) earned
- ❖ Record of Any Related Professional Training
- ❖ Record of Continuing Professional Activities, both within the Suzuki Community and beyond

Overview of Requirements:

A. Commitment

1. **Active SAA membership**
All applicants must be current Active SAA members who have maintained continuous Active SAA membership throughout the previous 10-year period.
2. **Ongoing Commitment to the SAA's Aspirational Code of Ethics.** (Please review the Code, Appendix D.)

B. Training – Required and Optional

1. **All Required* and Optional Registered SAA-Approved Suzuki Teacher Development Courses and Certificates:**
 - * *Every Child Can!*
 - * Registered Training in all units for all published volumes for your instrument.
Violin and Cello: 1-10; Guitar and Viola 1-9; Bass and Harp: 1-5 (or all published vols.) Recorder (1-8); Organ: 1-6 (or all published vols.); Piano: 1-7; Flute: 1-11; Voice: TBD



- * Suzuki Principles in Action (SPA); *the SAA Practicum Certificate of Achievement Level 1 (highly recommended and required as of January 1, 2018)
- Certificate of Achievement Level II (highly recommended and required as of January 1, 2019)
- Courses in a secondary instrument; Suzuki Early Childhood Education courses; Review and Overview courses, etc.

3. Degrees

*A bachelor's degree or equivalent in an area of music or related field is required. Applicant is encouraged to document additional degrees, as well. (In the absence of an earned degree, provide documentation of equivalency.)

4. Other Related Professional Training

Record of any relevant professional training *other* than Suzuki training and in addition to training listed above. List only training consisting of 6 hours or more. This might include general courses in education and/or pedagogy, eurhythmics, conducting, general early childhood course (non-Suzuki), arts management, communications, etc.

C. Involvement

This section includes additional and ongoing professional development study and involvement both within the SAA and the Suzuki Community and beyond.

1. SAA-Approved Continuing Professional Development:

The record should include **3 significant activities** that represent the applicant's involvement in SAA professional development **over the past 5 years**. These activities must be selected from at least 2 or more of the following categories:

- Attendance and/or presenter at an SAA conference or leadership retreat
- Participation in and registration of a supplementary unit, overview unit, Japanese pedagogy unit, or unit of training in a secondary instrument area at an SAA-sanctioned institute or other SAA-approved workshop
- Successful completion of an SAA Certificate of Achievement (any level) earned
- Faculty member or session presenter at an SAA-approved institute or festival
- Faculty member or presenter at a Suzuki conference in another region (ESA, TERI, PPSA, ARSA)



2. Other Professional Activities: performances, publications, service, professional development

The record should indicate four (4) significant professional activities **over the last ten (10) years, selected from three (3) or more of the following categories:**

- Private applied study in a musical instrument or voice
- Publication of an article in the *American Suzuki Journal* or other professional journal
- Service on an SAA committee
- Service on a committee of an SAA Chapter Affiliate or local Suzuki association
- Solo, symphony, or chamber music performance
- Adjudication at a festival, competition or similar event
- Publication of compositions, arrangements or other teaching materials
- Attendance an/or presenter at other professional conferences such as ASTA, MENC, MTNA, NFA, NAEYC, etc.
- Participant or faculty member at a course or workshop in a related discipline
- Service as a spokesperson/representative for Suzuki education to the general public or other professionals

Evaluation Criteria:

Submitted materials will be evaluated for fulfillment of the requirements and for completeness and accuracy.

Please note: Participation in equivalent activities sponsored by other ISA-recognized regions (ESA, TERI, ANCSTEA, etc.) may be included in any part of this Professional Background section.



❖ Record of Professional Involvement

A. Commitment

1. Active SAA Membership

I am a current Active member of the Suzuki Association of the Americas.
I affirm that I have been an SAA Active Member continuously since _____(year).

Applicant's signature

Date

2. Affirmation of Commitment to the SAA's Aspirational Code of Ethics

I have read, carefully considered and maintain an ongoing commitment to the Aspirational Code of Ethics of the SAA.

Applicant's signature

Date

B. Training

1.- 2. Suzuki Training

The record of all registered SAA-Approved Teacher Development Courses must be included in applicant's SAA Profile. Completion of all available units for applicant's instrument area is required. Every Child Can![®], Suzuki Principles in Action[®], and the SAA Practicum[®] are required and should also be included in the applicant's profile, along with the listing of certificates of achievement earned, registered unit training in a secondary unit, Suzuki Early Childhood Education units, and other optional registered[units.

- ❖ Please print a copy of your online SAA Training Registry to include with this application.

(On your profile on the SAA website, click on **PRINT YOUR REGISTERED TRAINING**)

3. Degree(s)

A degree in music, music education or performance is required.

- ❖ Please provide documentation below of relevant degree(s) earned. (List undergraduate and graduate level degrees, if applicable.)

Institution Awarding Degree: _____

Month/Year awarded: _____ Title/Designation of Degree: _____

Major Area(s) of Focus: _____



Institution Awarding Degree: _____

Month/Year awarded: _____ Title/Designation of Degree: _____

Major Area(s) of Focus: _____

Institution Awarding Degree: _____

Month/Year awarded: _____ Title/Designation of Degree: _____

Major Area(s) of Focus: _____

4. Other Professional Training (optional)

Record of any completed training in addition to the training listed above that has supported or broadened the scope of your teaching skills. List up to 3 only.

Course: _____

Date(s) _____ Instructor: _____

Course: _____

Date(s) _____ Instructor: _____

Course: _____

Date(s) _____ Instructor: _____



❖ **C. Involvement**

1. SAA-Approved Continuing Professional Development: (List up to 4 examples.)

Activity	Location	Date(s)	Instructor

2. Additional Professional Activities: performances, publications, service, instrumental study, professional development (List up to 5.)

Activity	Location	Date(s)	Instructor



IV. PERFORMANCE

Purpose:

- to demonstrate Suzuki teacher applicant's performances are in accordance with the SAA Performance Descriptors
- to demonstrate the standard of excellence in performance achieved within the applicant's studio

Materials to be submitted:

- ❖ One copy of the applicant's and students' video performances. Recordings must conform to SAA's "General Guidelines for Preparing and Submitting Video Recordings" (see p.29) and meet the Evaluation Criteria below.
- ❖ A completed, signed and printed Performance Video and Information Form (pp. 18)

Required Content:

The Performance Section consists of two subsections: (1.) Teacher's Performance and (2.) Students' Performances.

A. Teacher's Performance:

The applicant must perform the **required piece** or movement as indicated below **plus two additional pieces, movements or excerpts of pieces** from the standard repertoire, at least one of which is outside the Suzuki repertoire. Selections should represent two different musical periods or styles (other than that of the required piece). Please provide a copy of the score for those two additional pieces. The total time allotted for the 2 additional pieces/excerpts is 10 minutes. *Voice applicants: One song in your native language, and one recitative and aria form an opera or oratorio

Required Repertoire for the Teacher Applicant:

Violin: Mozart, Concerto No. 4 or No. 5, 1st movement with Joachim cadenzas

Viola: Schubert, "Arpeggione" Sonata (Suzuki Method edition, performed from memory)

Cello: Boccherini/Grützmacher, Concerto in B flat Major, 1st mvt., with Grützmacher cadenza, or Haydn, Concerto in C Major, 1st mvt. With cadenza

Bass: Dittersdorf Concerto in E Major, 1st mvt. with Gruber Cadenza

Piano: Mozart, Sonata K. 330, 1st mvt.

Harp: Handel, Concerto in B flat Major, 1st mvt

Flute: Chaminade, Concertino

Guitar: Fernando Sor, Variations on a Theme by Mozart, Op. 9

Recorder: Telemann, Suite in A Minor: Rejouissance, for Alto Recorder. (Additionally, one optional piece on alto, and one optional piece on soprano)

Organ: Please inquire.

Voice: Vittoria, vittoria mio core-Giacomo Carissimi
Sonntag--Johannes Brahms
Chanson d'mour- Gabriel Faure
La Rosa y el Sauce-Carlos Guastavino
Sure On This Shining Night --Samuel Barber



Requirements for Teacher Performances:

- The required piece must be performed with cadenza (where applicable).
- The required piece must be played from memory.
- The total time allowed for the additional two pieces or excerpts is 10 minutes.
- Performance of all pieces or excerpts must be with accompaniment (if applicable)
- Recordings must be unedited performances.

B. Students' Performances:

Six to Seven (depending in the instrument) different students of varying ages must be shown.

<u>Early Books</u>	<u>Middle Books</u>	<u>Late Books</u>
Violin 1-3	4-6	7-10
Viola 1-3	4-6	7-9+
Cello 1-3	4-7	8-10
Piano 1-3	4-5	6-7
Harp 1-2	3-4	5+
Flute 1-3	4-6	7-11
Recorder 1-2	3-5	7-8
Guitar 1-3	4-6	7-9
Organ 1-3	4-5	6+
Bass 1-2	3-4	6+
Voice 1-2	3-5	6-7

Requirements for Student Performances:

- Applicant must have originally taught the pieces performed to the student. Student must be studying with the applicant at the time of the recording.
- Students must have studied with the applicant for at least 3 years or from the beginning of study.
- Student performers must be age 17 and under. One performer must be age 7 or younger.
- One performance from each book in the Early Books category above; 2 performances in the Middle Books; 2 performances in the Late Books.
- At the time of recording, students should be working no more than one book beyond the piece performed.
- In each category (Early, Middle and Late) the two students should perform pieces from different levels in that category.



- In the Late Books category, one performance may be of a piece beyond the books. At least one performance must use material from the Suzuki repertoire. Add one perf on flute-curved head?
- Performances of all pieces must be with accompaniment (if applicable).
- Students must perform from memory.
- Applicant must obtain written permission from the parent/guardian of each child whose performance is included with this application.
- Performance videos are not to be edited.

Evaluation Criteria:

- The Performance video will be evaluated independently by three trained evaluators using the list of Performance descriptors below. In order for the Performance video recording to be approved, two out of the three evaluators must recommend that the section be accepted.
- While it is obviously impossible for each performance to show all the descriptors, the total body of the material shown on the Performance video should demonstrate most of the descriptors listed on page 16. Applicant should carefully consider these descriptors when selecting performances to be submitted. **Evaluation will be based on these descriptors and only on these descriptors.**
- **Note:** The SAA reserves the right to return the video portions of the application before submitting it for evaluation if requirements for content, camera placement, sound quality and other stipulations are not met are not met. Please review material on p. xx.

Performance Descriptors

- Repertoire:** Technical and interpretive demands of the selection(s) are commensurate with performer's technical and musical abilities.
- Physical aspects:**
 - Demonstrates balanced, erect posture
 - Demonstrates ease of movement, efficient motion (e.g., no unnecessary tension evident)
 - Appears physically comfortable
- Tone production:**
 - Tone is pleasing, resonant and full.
 - Tone varies when appropriate.
 - Volume is even but varies when appropriate.
 - (Strings and Flute) Uses vibrato as appropriate.



(d) **Technical accuracy:**

- Plays correct notes
- Intonation is accurate.
- Tempo is appropriate.
- Musical pulse is steady, yet varies when appropriate (e.g., rubato, ritard).
- Rhythm is accurate and precise.
- (Harp) Plays without finger buzzes and pedal noise.

(e) **Musicianship:**

- Dynamics varied to create expressive effect.
- Notes are articulated appropriately and consistently.
- Creates motion in melodic line (phrase shape, rise and fall)
- Phrases end gracefully (e.g., tapered dynamics, ending notes sustained).
- Performance is consistent with (within the bounds of) stylistic convention.
- Interpretive choices are consistent.
- Performance conveys the character of the piece (e.g., march is march-like).
- (Piano & Harp) Performance demonstrates voicing of melodic lines and accompaniment.

(f) **Stage presence:**

- Demonstrates appropriate poise and bearing.
- Acknowledges fellow performers (if applicable).
- In the event of error, continues without pause.
- Bows when appropriate.

(g) **Focus of attention:**

- Performance conveys sense of concentration.
- Performance conveys sense of confidence (little hesitation or timidity evident).

General Guidelines for Preparing and Submitting Performance Recordings:

- Videos must be submitted on DVD or USB flash drive. Keep your original recording.
- One (1) copy of the Performance Video Information Form must be included with other paperwork.
- Label the DVDs with pencil or use a note tape to the flash drive case. Include Applicant's name and "Performances." **If the applicant's name appears within the video, you may be asked to resubmit prior to the evaluation process.**
- While it is not necessary to have the performances professionally videoed, try to ensure that the sound and video represent the best possible quality. In some situations, the use of a remote microphone may be helpful. See further details in Appendix A.
- The angle of the camera must show the performer's hands. It is suggested that you use the closest possible camera placement which includes the entire body. See Appendix A for additional guidelines.



❖ Performance Video Recording Information Form

Keep a copy of this completed form for your records.

Applicant's Performance:

Repertoire performed:

❖ Required Piece: _____

❖ Second Piece: _____

❖ Third Piece: _____

Student's Performances:

❖ **Student No. 1: Size of Instrument (where applicable) _____ Student's age _____**

Repertoire Performed: _____

❖ **Student No. 2: Size of Instrument (where applicable) _____ Student's age _____**

Repertoire Performed: _____

❖ **Student No. 3: Size of Instrument (where applicable) _____ Student's age _____**

Repertoire Performed: _____

❖ **Student No. 4: Size of Instrument (where applicable) _____ Student's age _____**

Repertoire Performed: _____

❖ **Student No. 5: Size of Instrument (where applicable) _____ Student's age _____**

Repertoire Performed: _____

❖ **Student No. 6: Size of Instrument (where applicable) _____ Student's age _____**

Repertoire Performed: _____

❖ **Student No. 7: Size of Instrument (where applicable) _____ Student's age _____**

Repertoire Performed: _____

I certify that the information above is correct, that releases from the parents/guardians have been obtained, and that in selecting the students presented, all specified criteria have been met.

Teacher's signature: _____ **Date:** _____



V. PEDAGOGY

Purposes:

- to document the applicant's experience with and use of the Suzuki approach to teaching
- to demonstrate the applicant's use of Suzuki Philosophy and Pedagogy in his/her teaching
- to demonstrate the teacher's skills in teaching students at a variety of levels and ages

Materials to be submitted:

- ❖ Completed copy of **Observation Experience Record**
- ❖ Completed copy of **Teaching Experience Record**
- ❖ 1 copy of **Teaching Videos** (on DVD or flash drive)

Required Content:

This Pedagogy Section consists of three subsections: A. Observation, B. Teaching Experience, and C. Teaching Videos.

A. Observation Experience Record:

Record of at least 100 hours of observation of Suzuki Method teaching. In this record of 100 hours of observation, the following requirements must be fulfilled.

- At least 75 hours of observation must be in the instrument of this application.
- 25 hours are required in each of these categories: Early, Middle and Late Books.
- Overall, at least 5 different Suzuki teachers must be observed.
- A minimum of 25 hours must be studio-based teaching (not workshop or institute lessons).
- A minimum of 10 of these hours must have been in the past 5 years.

B. Teaching Experience Record:

Record of Suzuki Teaching Experience

Applicant must have at least 10 years of Suzuki teaching experience in the instrument of this application **after** completing and registering Unit One. (15 years is highly recommended.)

C. Teaching Videos:

It is highly recommended that applicants collect videos of their lessons and performances over a period of time. Then the best examples of each can be extracted for this application.



Teaching videos must include the following:

1. & 2. A Teaching Segment* from each of 2 sequential lessons (consecutive weeks) of the same student, showing follow-through of the teaching point. The student should be studying between mid-Book 1 and the end of Book 2 at the time of the videoing. Each segment should consist of 7-9 consecutive minutes.
3. A 10-12 minute Teaching Segment (consecutive minutes) from the lesson of another student in the Middle Books category. (See p. 15 for Middle Book categorization for your instrument.)
4. A Teaching Segment consisting of 5-6 consecutive minutes showing a student age 5 or younger. Student should be studying at the early Book 1 level.
5. A Teaching Segment consisting of 7-9 consecutive minutes from a Group Lesson that primarily demonstrates teaching, rather than a portion that shows only students performing. Focus should be on core repertoire.

* The term Teaching Segment is drawn from the concepts covered in the Suzuki Principles in Action (SPA) course. These segments must include portions of lessons that primarily demonstrate teaching, rather than portions that show students performing in lessons.

General requirements for Teaching Videos:

- All students (with the exception of the group class students) must be studying with the applicant at the time of the video and must have studied with the applicant for a minimum of six months or from the beginning of study.
- “Consecutive minutes” indicates that the segment is taken from a continuous lesson and that the footage has not been edited.
- Unless the lesson focus is note reading, the musical score is used only as an occasional visual reference. (The student should not be reading from the written music throughout the lesson segment.)
- Applicant must obtain written permission from the parent/guardian for each child who appears in videos you submit with this application.

Evaluation Criteria:

- Teaching Experience Record and Observation Experience Record will be evaluated for fulfillment of requirements and completeness only.
- The videos will be evaluated independently by three trained evaluators. In order for the Teaching Videos to be approved, two out of the three evaluators must recommend that the section be accepted.
- While it is obviously impossible for each lesson to show all the descriptors, the total body of material shown on the Teaching Videos should demonstrate most of the descriptors from the list provided on p. 20-21. Applicant should carefully consider the descriptors in selecting material to be submitted. **Evaluation will be based on these descriptors and only on these descriptors.**



Pedagogy Descriptors

(a) Lesson Approach:

- Gives clear directions to students and (where applicable) parents
- Provides clear instructions for assignments
- Adapts method of presentation to accommodate student's needs and level of understanding (e.g. uses vocabulary that is appropriate for student)
- Introduces tasks (performance techniques, cognitive tasks) that are appropriate to the child's age, experience, and capabilities, both in terms of the amount of material and the size of the steps in the learning sequence
- Assesses student's understanding of teaching points (i.e., requires the student to demonstrate understanding either verbally or through performance)
- Provides excellent playing model/example

(b) Lesson Focus:

- Emphasizes tone production in the lesson
- Focuses student attention on main points of instruction
- Limits number of instructional points addressed in the segment of the lesson shown

(c) Lesson Activities:

- Uses demonstration, imitation, and repetition throughout lesson
- Incorporates a variety of activities into the lesson
- Uses review of previous materials to introduce and reinforce skills
- Includes opportunities for student to experiment and explore alternative approaches (when appropriate)
- Incorporates use of technology (when appropriate)

(d) Evaluation of student performance by teacher:

- Accurately identifies technical problems and possible solutions
- Gives specific praise (i.e., identifies specific aspects of performance done well)
- Gives specific corrective feedback (i.e., identifies specific aspects of performance in need of improvement)
- Timing and proportions of praise and corrective feedback are balanced (e.g., praise and corrective feedback are interspersed throughout instruction as appropriate)
- Focuses feedback on the specific aspects of the task at hand rather than on generalized evaluations of the student (especially with regard to corrective feedback).

(e) Student independence and enthusiasm:

- Develops observation skills by inviting the student to describe his or her own performance, demonstrations by the teacher, and/or professionally recorded performances
- Guides the student in performance evaluation by focusing attention on critical points
- Develops problem-solving skills by creating opportunities for the student to formulate solutions to problems or answers to questions
- Invites student to make appropriate choices (within the capabilities of each child)
- Gives specific advice regarding home practice
- Follows through with assignments by assessing student's progress on assignments from the previous lesson(s)



(f) Personal interactions:

- Teacher makes eye contact with student and parent. When applicable, teacher positioned at child's level.
- Varies voice (i.e., uses vocal inflection when speaking)
- Uses humor appropriately
- Maintains student attention
- Invites student and parent to ask questions

(g) Teaching environment:

- Space is clean, well lit, quiet and free of distractions.
- All materials are readily available.
- Student, teacher, and parent (when applicable) are positioned to facilitate interaction (e.g., clear lines of sight).

General guidelines for preparing and submitting videos:

- Videos must be submitted on DVD or USB flash drive. Keep your original recording.
- Label the DVDs with pencil or use a note tape to the flash drive case. Include Applicant's name and "Lessons."
- The applicant's name or students' names are not to appear within the video material. The SAA reserves the right to return the video for correction in such cases.
- While it is not necessary to have the videos professionally produced, try to ensure that the sound is of the best possible quality. In some situations, the use of remote microphones is helpful.
- The angle of the camera must show the student(s) and teacher in a way that makes it possible for an evaluator to gauge the effectiveness of the teaching. See also the video information in Appendix A.

Note: The SAA reserves the right to return any video material before submitting it for evaluation if camera placement or sound and/or video quality is not acceptable.



❖ Observation Experience Record

Please indicate the kinds of observation of Suzuki Teaching you have done on the appropriate charts that follow. (While it is desirable to do as much observation of other teachers as possible, please limit your record to the 100 hours of observation you consider most significant.)

OBSERVATION IN EARLY BOOKS

Book Level	Date(s) (Month/Year)	#hours	Teacher and Situation*	Instrument

Subtotal: _____

*Specify Institute, Workshop, Home or Studio, Conference, Other.



OBSERVATION IN MIDDLE BOOKS

Book Level	Date(s) (Month/Year)	#hours	Teacher and Situation*	Instrument

Subtotal: _____

*Specify Institute, Workshop, Home or Studio, Conference, Other.

OBSERVATION IN LATE BOOKS

Book Level	Date(s) (Month/Year)	#hours	Teacher and Situation*	Instrument



Subtotal: _____

*Specify Institute, Workshop, Home or Studio, Conference, Other.

Total Observation: _____

Studio or Home Teaching Total: _____

❖ Teaching Experience Record

Please indicate the dates and places over a period of at least 10 years where you taught in the context of a regular, ongoing Suzuki program, school or studio setting. (Do not include workshops or summer institutes.)

Dates	Name and Location of Program or Studio	Ages/Levels Taught



APPLICATION PROCEDURE

When all sections of the application are complete, the applicant should assemble all required materials and send the entire application packet to the SAA Office, including the Application Form (p. 28) and Application Checklist (p. 28). Receipt of the materials will be acknowledged. In addition applicants will receive notification as quickly as possible of missing materials or non-compliance with requirements or guidelines.

Each section of the application will be evaluated separately and independently in accordance with the “Evaluation Criteria” given in that section. The SAA makes every effort to maintain confidentiality in processing Teacher Trainer Applications. Six trained Evaluators (three for “Performance” and three for “Teaching”), will evaluate the video sections separately and independently, working within a code of confidentiality. Each evaluator will designate the section as either “Approved” or “In need of further study.” In the case of each video, if the designation is not unanimous, the decision of 2 out of the 3 evaluators will prevail. All evaluation feedback will be provided to the applicant when the evaluation process is completed.

When evaluation of all 5 sections of the application is completed, the results will be collated and the applicant will be notified of the outcome. An Evaluation Summary Form will be provided to the applicant. It will include feedback based upon the descriptors and should provide clear, supportive, instructive information to the applicant.

It is expected that the evaluation process will require approximately 4 months from the time the completed packet is received by the Office. If the entire application is approved, the applicant is named a Teacher Trainer Candidate. If one or more sections or subsections of the application are evaluated as “in need of further study,” applicant may consider resubmitting revised material within an indicated time frame or reapplying at a later date. Preliminary Reapplication and Resubmission information is found in Appendix C. A process for appeal of a decision is also in place under certain circumstances; information may be requested.

For advice or clarification, please contact the Executive Director at the SAA Office:

1-888-3-SUZUKI (1-888-378-9854)
or
(303)444-0948; (303)444-0984 - FAX

“Teacher [sensei, consisting of two Chinese characters meaning “first” and “birth”] ...means one who walks a road of constant and incessant pursuit of the higher.”

–Suzuki, Shinichi, *Where Love Is Deep*,
trans., Kyoko Selden, Talent Education Journal Press, p. 45.



❖ APPLICATION FOR TEACHER TRAINER CANDIDACY

A copy of the application and a copy of all materials included in the application packet will be kept in a permanent, confidential file at the SAA Office.

Name: _____ Date: _____

Address: _____

SAA membership #: _____ Phone: _____

Email: _____

Current employer/place of employment: _____

Please read carefully, initial each item, and sign the agreement:

My signature below indicates that all information included in this application packet is accurate and valid. I understand that if any information included in any part of this application is found to be falsified or inaccurate, the application will be considered void. Initial _____

I have obtained written permission from the parent(s) of each student whose performances and/or video lessons are included in the video portion of this application. Initial _____

I understand that the SAA does not guarantee the outcome/success of my application. Initial _____

I understand that the SAA reserves the right to make changes in the application process and the Teacher Trainer Program as it deems necessary, and I agree to abide by the rules and procedures set forth in this application as they now exist or as modified in the future. Initial _____

I understand that if this application is accepted, completion of prescribed Teacher Trainer Candidacy activities are required in order to be approved as a Teacher Trainer. Initial _____

I understand that, once Trainer status is attained, fulfillment of continuing education, Trainer participation, dues and other requirements may be necessary in order to maintain my status as an SAA-registered Teacher Trainer. In addition, I agree to keep informed about future policies and regulations that may be issued in conjunction with this application. Initial _____

Signature: _____ Date: _____



❖ APPLICATION CHECKLIST

Please include this completed checklist with your application materials. **ALL MATERIALS SHOULD BE SENT AT THE SAME TIME.**

Applicants should retain original copies of videos and one copy of all documents and papers to insure against loss or damage. Consider shipping by Priority Mail, FedEx, UPS or other package service with tracking information provided. Send to:

SAA, 2465 Central Ave., Suite 204, Boulder, CO 80301
or
SAA, PO BOX 17310 Boulder, CO 80308

Note: A copy of all materials received will be kept in a permanent, confidential file at the SAA Office.

Checklist

- | | | | |
|--|--------------------------|--------------------------|--------------------------|
| Philosophy paper | | | <input type="checkbox"/> |
| Signed Discussion & Reference Forms - 3 References (p. 7) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Completed Record of Professional Involvement 3 pages (pp. 11-13) | | | <input type="checkbox"/> |
| Completed Performance Video Information Form (p.18) | | | <input type="checkbox"/> |
| Recording I: Labeled "Performances" (Teacher & Students) | | | <input type="checkbox"/> |
| Recording II: Labeled "Teaching"(Includes 5 required class segments) | | | <input type="checkbox"/> |
| Completed Observation and Teaching Experience Records (pp. 23-25) | | | <input type="checkbox"/> |
| Check/money order for \$375 US or Canadian equivalent payable to SAA | | | <input type="checkbox"/> |
| Application Form with signature (p. 27) | | | <input type="checkbox"/> |
| This Application Check-list form | | | <input type="checkbox"/> |



Appendix A

General Guidelines for Preparing and Submitting Videos

PREPARING YOUR MATERIAL FOR SUBMISSION

Format for material submitted on DVDs: DVDs: DVD-R (It must be indexed.)

Submit separate DVDs for Performances and for Pedagogy (Teaching).

Format for material submitted on USB flash drive: MP3, MP4, MOV

Organize the material into 2 folders: one for Performances; one for Teaching segments.

Keep your original video recordings.

Label the DVDs in pencil with the Applicant's name and "Performances" or "Teaching."

Use a stickie or tape your name onto the flash drive holder.

CAMERA PLACEMENT & VIDEO & SOUND QUALITY

While it is not necessary to have the video recording professionally filmed, a carefully set-up camera and well-placed microphone will assist the applicant in documenting his best work for evaluation.

In performances, the microphone should capture the quality of the performer's tone. In lessons, the voices of the teacher, student, and parent must be clearly heard and understood. Strategic placement of the microphone and the camera is always important, and especially critical to a successful video of a group class lesson.

High definition video is recommended. Quality must be good enough to allow your students and teaching to be properly and readily evaluated.

For the performance videos, the camera must be placed at an angle that allows the students' hands to be clearly visible. Voice applicants' videos should clearly show the performer's face and torso. Pianists' feet should be shown. In general it is recommended that you use the closest possible camera placement, which includes the entire body.

For the teaching segments, the angle of the camera must show the student and the teacher in a way that makes it possible for an evaluator to gauge the effectiveness of the teaching. Teacher and student(s) should be in clear view. In most cases, as with performances it is again important that the student's hands and torso be clearly in view. With the possible exception of lessons with older students, it should also be evident that the parent/guardian is present and involved in the lesson, even if the parent/guardian is not visible on camera.

Note: The SAA reserves the right to return any videos before submitting them for evaluation if camera placement, video quality or sound are not found to be acceptable; if applicant's name or students' names appear in the video material; and if stated guidelines are not followed.



Appendix B

Teacher Trainer Candidacy Requirements

Once the application is approved, the applicant becomes a **Teacher Trainer Candidate in (instrument area)**. The next phase includes completion of required professional development activities:

- Participation in an SAA Teacher Trainer Orientation session and an Evaluation Training seminar
- Attendance at an SAA conference or leadership retreat and participation in the Teacher Trainer meetings (It is the SAA's expectation that all Teacher Trainers participate in these annual activities on an ongoing, regular basis)
- Completion of a Unit 1 Internship with an SAA-Registered Teacher Trainer and submission of a report on the Internship experience

During the Candidacy phase, you will consider the role of the Teacher Trainer, explore specific strategies for working with adults, develop evaluation skills, become acquainted with various approaches to teaching SAA Teacher Development courses, and gain many other insights into the duties and responsibilities of teacher training.

While this second phase may be completed in less than a year's time, these required activities must be completed within three years from the date when the applicant is approved as a Teacher Trainer candidate.

Brief Overview of Trainer Responsibilities

After successful completion of the required professional development activities the applicant will be named an SAA Teacher Trainer for his/her instrument, and his/her name will be added to the SAA Teacher Trainer Registry. SAA-registered Trainers are assessed annual Teacher Trainer dues, payable along with annual Active Membership dues. All Teacher Trainers are expected to participate in continuing education opportunities on a regular basis, remain involved in SAA activities and programs, and assist with Evaluations. Teacher Trainers are expected to be in compliance with the most current SAA Teacher Trainer Guidelines and SAA Code of Ethics.

Being an SAA Teacher Trainer is both a privilege and a responsibility. While the required professional development activities deal to a large extent with effective ways to work with trainees and plan training courses, an important part is the exploration of the mutual responsibilities of the SAA and its registered Teacher Trainers. These include promoting and safeguarding Dr. Suzuki's name and work, adding to and staying current with the growing body of knowledge in the area of music and early childhood education, and upholding the goals and standards of the Association.



Appendix C

Resubmission Options

If an application is not approved, the applicant may reapply, submitting a complete application with new materials, at any time in the future.

In the case where one or more sections are evaluated as “in need of further study,” the applicant has the option of resubmitting the section(s). Resubmission of section(s) must take place within two years in order for sections that were previously approved to stand approved.

(a) Resubmission of revised sections:

The applicant may submit new, revised sections for previously submitted sections that were evaluated as “in need of further study.” It is recommended that the applicant pursue further study using one or more of the variety of educational opportunities supported by the SAA (i.e., institutes, workshops, short/long term/apprentice training, private study) before submitting the revised sections. The applicant’s decision to submit a new or revised section assumes that those points for improvement highlighted by the original evaluations have been thoroughly addressed.

A resubmission application will be included with evaluations that include section(s) designated “in need of further study.”

(b) Re-evaluation of the same, unchanged, material:

If an applicant feels that the section(s) submitted and evaluated as “in need of further study” was/were evaluated improperly, he or she may elect to resubmit the material for reevaluation. This is different from **(a)** above in that it involves re-submitting the **same** material rather than **revised** material. This option is available only for the video recording sections of the application and only in case(s) of split decisions. (For sections evaluated by 3 evaluators, one of the three evaluators must have accepted the section.) Resubmission must be scheduled within six months after the application evaluations were received. Further details and the Resubmission Application will be made available to the applicant upon request through the SAA Office.

In all cases of reapplication, resubmission or re-evaluation, an application fee will be required.



Appendix D

SAA Aspirational Code of Ethics

As Suzuki teachers and members of the Suzuki Association of the Americas, we should commit ourselves to Dr. Suzuki's philosophy and his approach to education, put the welfare of our students first, and commit to open communication with families and colleagues. The following aspirational Code of Ethics deals with our commitment to the Suzuki philosophy and our responsibility to the SAA, to our students and their parents, and to our colleagues.

As members, we demonstrate responsibility toward the Suzuki philosophy by:

- ◆ Reflecting and promoting the Suzuki philosophy in teaching and in dealings with others.
- ◆ Maintaining high standards of personal conduct and professional integrity.
- ◆ Encouraging untrained or minimally-trained teachers to pursue Suzuki training.
- ◆ Seek opportunities to endorse the philosophy of Dr. Suzuki and promote public understanding of it.
- ◆ Recognizing the dignity and the potential of all individuals.

As members of the Suzuki Association of the Americas by:

- ◆ Participating in Association activities that promote and upgrade the Suzuki teaching profession.
- ◆ Carrying out our responsibilities toward the SAA in a manner that brings credit to the SAA and to Dr. Suzuki's name.
- ◆ Respecting and supporting the values and vision of the SAA.
- ◆ Respecting privileged information received in confidentiality.
- ◆ Demonstrating an open, sharing spirit and cooperation and collegiality toward other teacher members.
- ◆ Avoiding activities that seek personal gain at the expense of the Association's integrity or growth.

As members, we demonstrate responsibility toward our students by:

- ◆ Providing an encouraging environment in which students can develop their musical potential.
- ◆ Setting an excellent personal and musical example for students.
- ◆ Teaching with loving awareness of each child's individuality.
- ◆ Considering first the welfare of the child when guiding decisions in his/her behalf.

As members, we demonstrate responsibility toward parents by:

- ◆ Educating and encouraging parents to participate effectively in their child's musical education.
- ◆ Respecting and supporting parent efforts.
- ◆ Maintaining confidentiality in personal matters regarding student and family.
- ◆ Maintaining an appropriate teacher-child relationship.



As members, we demonstrate responsibility toward our colleagues by:

- ◆ Maintaining a professional attitude and acting with integrity in regard to colleagues.
- ◆ Respecting the rights of colleagues when speaking of their work and/or students and respecting difference in teaching styles.
- ◆ Respecting the instruction of a student's regular teacher when serving as an interim instructor.
- ◆ Giving credit to colleagues for ideas they have shared.

As members, we demonstrate responsibility for our own personal and professional development by:

- ◆ Making a commitment to life-long learning.
- ◆ Conducting business in a legal and honest manner.
- ◆ Representing our professional training and competency accurately and honestly.
- ◆ Avoiding activities that would create a conflict of interest or the appearance of impropriety.



Appendix E

SAA Basic Bibliography

SAA Bibliography Texts by Dr. Shinichi Suzuki Rev 5/2016

Core Suzuki writings:

Suzuki, Shinichi. Ability Development from Age Zero. Miami, FL: Summy-Birchard, Inc., 1969, 1981. Dr. Suzuki addresses all parents on their responsibility to create an environment for nurturing young children. Contains his thoughts and anecdotes from his life and work in Talent Education.

Suzuki, Shinichi. Man and Talent: Search into the Unknown. Ann Arbor, MI: Shar Products, 1969, 1986. Basic philosophy and Suzuki's unique approach to music education with classic teaching examples and stories.

Suzuki, Shinichi. Nurtured By Love: A New Approach to Education. Miami, FL: Summy-Birchard, Inc., 1983, Rev. 2012. Dr. Suzuki's autobiography and his own explanation of the discovery and development of his method, translated by his wife Waltraud. Discusses the mother tongue approach, environment, developing ability, the beauty of repetition, music as a universal language, etc.

Suzuki, Shinichi. Talent Education for Young Children. Ann Arbor, MI: Shar Products, 1996. Dr. Suzuki's writings on the development of Talent Education including material on the role of parents and their responsibilities in early education. Contains chapters on pre-school education in general and specific information on the Pre-school at the Talent Education Institute.

Suzuki, Shinichi. Where Love Is Deep. St. Louis, MO: Talent Education Journal Press, 1982. A translation of Dr. Suzuki's writings concerning the philosophy of the Suzuki Method. Contains instructions to teachers and parents on application of Talent Education principles, an interview with Suzuki, and a transcript of a discussion with parents. Note: Currently out-of-print. Available in libraries.

Suzuki, Shinichi. Young Children's Talent Education and Its Method. Miami, FL: Summy-Birchard Inc., 1949, 1996. Originally published in Japan in 1949, this book describes Dr. Suzuki's view of the educational system and promise of his new philosophy. Contains specific information on working with very young children, effects of daily training, general benefits of early education in all areas.

Other Suzuki-related resources:

Behrend, Louise. The Suzuki Approach. Miami, FL: Summy-Birchard, Inc., 1998. A description of the Suzuki approach and its practical application. Based on a series of articles originally written for the New York Musicians Union newsletter in the early 1970's; designed to clear up misconceptions and encourage more fine players and teachers to explore Suzuki ideas.



Bjork, Mark. *Expanding Horizons: The Suzuki-Trained Violinist Grows Up*. Van Nuys, CA: Alfred, 2008. Directed towards parents and advanced Suzuki students as well as teachers, this book discusses not only the technical development (scales, etudes, and exercises) but also the process of working independently and the preparation for life beyond Book 8.

Hermann, Evelyn. *Shinichi Suzuki: The Man and his Philosophy*. Miami, FL: Summy-Birchard, Inc. Revised 1995. A biography of Dr. Suzuki and the spread and success of the Suzuki Method and a pictorial account of Dr. Suzuki's life and work.

Kreitman, Edward. *Teaching from the Balance Point*. Western Springs, IL: Western Springs School of Talent Education, 1998. A guide for Suzuki parents, teachers, and students covering the philosophy, curriculum, and technical concepts of the Suzuki Method.

Powell, Mary Craig. *Focus on Suzuki Piano*. Miami, FL: Summy-Birchard, Inc., 1988. A description of Mary Craig Powell's practical and teaching ideas, selected and compiled from her articles in *Suzuki World* magazine over a period of six years. Topics include communication with parents, practicing, listening, note reading, motivation, etc.

Slone, Kay Collier. *They're Rarely Too Young...and Never Too Old to Twinkle*. Ann Arbor, MI: Shar Products, 1982. A look at the Suzuki violin method with numerous practical suggestions for incorporation of Talent Education ideals for private and school teachers.

Sprunger, Edmund. *Helping Parents Practice*. St. Louis, MO: Yes Publishing, 2005. Divided into four sections, Decoding, Practice Basics, Rhythm, and Musicianship, violinist and psychotherapist Ed Sprunger shares ideas for making practice easier.

Starr, William. *The Suzuki Violinist: A Guide for Parents and Teachers*. Miami, FL: Summy-Birchard, Inc. Revised 2000. A comprehensive guide to teaching the Suzuki violin literature, containing many illustrations. Written by an early leader in the field after a year in Japan observing and working intensively with Suzuki.

Starr, William and Connie. *To Learn with Love*. Miami, FL: Summy-Birchard Inc. Practice, motivation, learning, nutrition, competition, and family lifestyles are a few of the topics discussed by these experienced teachers, performers, and parents.

First Class Tips. *A Collection of Articles for Parents from the American Suzuki Journal*. Boulder, CO: Suzuki Association of the Americas, Inc., 2001.

Winning Ways. *Strategies for Suzuki Parents. A Collection of Articles for Parents from the American Suzuki Journal and Suzuki World*. Boulder, CO: Suzuki Association of the Americas, Inc., 2006.

DVD:

Nurtured by Love: *The life and work of Shinichi Suzuki*. Cleveland Institute of Music and Telos Productions, Inc. 1996. Narrated by actor Noriyuki "Pat" Morita, this 60-minute documentary follows Shinichi Suzuki's life and the development of the Suzuki method.



Other related material:

Coyle, Daniel. *The Talent Code*. New York, NY: Bantam Books, 2009. How the brain acquires skill, where talent comes from, how it grows, and tools with which one can unlock talent. Coyle believes greatness isn't born. It's grown.

Duke, Robert. *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction*. Austin, TX: Learning and Behavior Resources, 2005. Fundamental principles of human learning are described in the context of teaching music and how people learn.

Dweck, Carol. *Mindset: The New Psychology of Success*. New York, NY: Ballantine Books, 2006. In her research on achievement and success, psychologist Carol Dweck explains it is not just abilities and talent that bring success, but rather one's mindset---fixed or growth.

Gardner, Howard. *Multiple Intelligences*. New York, NY: Basic Books, 1993. Gardner identifies seven distinct intelligences, which vary in strength, effecting how we learn and understand concepts. Also see other books by Howard Gardner.

***For in-depth research, please inquire regarding other bibliographies.**

