SUZUKI VOICE PROGRAM since 1986
ISA APPROVED

Professional Development
Teacher Training Curriculum
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**Article:** “Singing together - man is son of his environment“
(Mrs. Waltraud Suzuki)

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Suzuki Voice students and teachers from Australia, England, Finland, Japan and USA in Matsumoto, Japan March 2013
Right: Gala December 2013
What is the Suzuki Voice Program?

www.suzukivoice.com

- It has been specially designed to learn vocal technique and style in a progressive manner
- It enables a student to start listening to songs during pregnancy and continue singing until adulthood.
  - The Program has been developed in Finland since 1986. The original voice students have followed in the Program already for 26 years.
- Official Suzuki Voice Teacher Training and exams (five levels) have been conducted in ESA since 1998 and in PPSA since 2001. Suzuki Voice Short Term courses have been conducted in SAA since 2005. There are trained teachers in 21 countries including America, Australia, Europe, Africa, Asia and New Zealand.
  - By singing the repertoire, the students and teachers are able to learn from one another’s countries and to understand more about their different cultures and languages.

5 weeks old Suzuki Voice Student Emma. 1,5-year-old Petra is singing Volume One Recital. Level 5 Comprehensive Recital was at age 12. Petra at age 20 singing at Ministry.

Unique features of the Program are:

- on everyday singing
- development of a natural voice, listening and supporting linguistic ability
- parent orientation
- work with families
- special lessons
  - group lessons
  - family lessons
  - individual singing lessons possible from the age of three
- recording individual singing lessons
- special singing exercises
- singing different languages from the age of two
- performing at an early age
- Solo Recitals at the end of each level / UNIT, concerts, fairy tale operas, singing days, regular family evenings, concert trips, workshops and international conferences
- accreditation through an international exam system for teachers
Development from childhood to adulthood and beyond
The voice is an instrument

The Suzuki Voice Program teaches children aged prenatal to adulthood. It begins with the understanding that the voice is an instrument and each student’s individual needs will be addressed. Early vocal instruction begins in groups however all voice students’ progress to individual lessons at a very early age and are encouraged to perform as soloists when they are ready.

What starts in childhood is an acceptance of classical music and singing styles which are not usually introduced to students until much later. They learn to be relaxed natural singers – a great building block for the development of mature vocal students. Natural, silent breathing is encouraged and developed along with repertoire. Phrasing and beautiful tone are main teaching points in lessons – not just learning songs. Memory and performance skills are established early and progress accordingly. As the child’s vocal skills develop, reading is introduced as a separate skill – just as you learn to speak before you learn to read, you learn to sing well before you learn to read music.

In the beginning, the Suzuki Voice Program can be used as a method that enhances interaction between a parent and a child (during pregnancy → age 2). The teacher leads the activity in lessons and supports the relationship between the mother/father and the baby. The parents are taught the early steps of their child’s instrument. They are taught to listen and to feel comfortable singing the early repertoire. As the child becomes more independent (age 3 →), the interaction between a child and a teacher increases and the role of the parent will be more observing and supporting in lessons. Individual lessons in addition to group lessons are encouraged at this stage.

The Suzuki Voice teacher needs to understand the normal stages of child development to support the personal development of each child and awaken a love of music through singing. The aim of the Suzuki Voice Program is to begin with simple folk songs and graduate to more challenging levels of classical songs. In this way the student learns both musical and technical skills while being introduced to a wide range of classical vocal repertoire.

Pregnancy

Newborn

Early Infancy, Babyhood
- symbiotic phase (a. 1—5 months)
- differentiation phase (a. 5—9 months)
- practicing phase (a. 9—14 months)

Preschool Age
- rapprochement phase (a. 14 months—3 year-olds)
- consolidation of individuality (a. 3 years→)
- phallic-narcissistic phase (a. 3—4-year-olds)
- phallic-oedipal phase (a. 5-year-olds)

School Age

Teenagers

Young Adults
Listening, imitating and repeating

“The first principle concerns musical education for developing an ear for music. An ear for music is something which has to be acquired by listening, and the sooner this is begun, the more effective it will be. Working together with encouragement and enjoyment, there will be much success for the good of the children.” Dr. Suzuki believed that talent is not inborn but is developed by creating the right environment and nurturing ability. He believed that all children can learn. His philosophy is simple. Create the right environment and a child will learn. Listening begins in the womb at 18 weeks gestation. This is when the ear begins to hear external sound although the actual ear is not yet fully formed.

**Listening** – A recording of the student’s current pieces are listened to daily. These are recorded by the chosen expert and will be the student’s main teacher of the pieces themselves. They teach notes, words, style, phrasing, memory.

**Imitation** – At a lesson the teacher picks out a section or phrase to work on and the child is taught by imitation how to sing it.

**Repetition** – this phrase is mastered and then repeated in the lesson and with the parent’s help is repeated further at home before the next lesson. The small step approach is very important in order to reward the student with confidence to go on. If a well-chosen single step is mastered in a lesson very often the child returns the following week with the whole piece ready to perform “Ability, breeds ability”. Many games are used to imitate a section and encourage repetition. These are passed on to parents so that they too are empowered to encourage repetition at home. Children are taught from an early age “How to practise and what to practise!”

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Mrs. Waltraud Suzuki and Dr. Päivi Kukkamäki 1999 in Japan. White Rose of Finland 2013.

**Singing together – man is son of his environment**

Mrs. Waltraud Suzuki

Tests have shown that babies still in the womb observe and catch outside stimuli. After birth, they recognize songs and other music played or sung to them while in their mother’s womb. They stop crying or they show joyful reactions if they hear familiar songs or music.

A good musical environment filled with song recordings is essential to train the ears and musical sense of babies. Mothers may sing or hum melodies while bathing, dressing and playing with their babies. Without environmental stimuli there is no musical aptitude in the newborn. This ability has to be educated.

A child learns his mother tongue through listening and imitation in the beginning stage. It is joyful experience and this should be the way with all learning. One cannot judge a five years olds “talent” without looking at his/her upbringing until then. A superior environment has the greatest effect in creating superior qualities. What does not exist in the environment will not develop in the child. Singing together is stimulating and joyful while planting the seed of ability.
SUZUKI VOICE PROGRAM

The aim is to:
- Use the Suzuki Approach in teaching natural vocal expression.
- Sing daily to the child beginning before birth and continue to interest the family in singing.
- Assist the whole family to grow through music.
- Increase the importance of singing and listening.
- Encourage children to be curious about their world.
- Develop a child’s musical sense, concentration, character and self-confidence.
- Encourage the child and his/her parents to use their own voices daily.
- Continue singing until young adulthood

Library materials
- Volume 1 – 3 (separate colouring exercises for the songs)
- Song Repertoire Selections
- Listening CDs (1 – 3)
- Relaxation CDs
- Music box (practical work for posture, breathing, articulation, phonation, resonation and coordination and relaxation)
- Family information:
  - Nursery Rhymes, babble
  - List of recommended recordings of fine singers
  - List of Suzuki literature

Activity
- Individual, group and family lessons
- Solo Recitals: The child will sing songs for an audience, when one level / UNIT is learned
- Concerts
- Fairy tale operas
- Singing Days and regular family evenings
- Concert trips
- Workshops and international conferences

Lesson format may vary depending on the age of the student
1  Bow.
2  Listening, concentration.
3  Practical work for stretching, posture and breathing.
4  Practical work for tongue, jaw and lips.
5  Vocalization (depending on the age of the student).
6  SINGING (individual or in group).
7  Nursery rhymes (babbles) using finger puppets in Volume 1 and 2.
8  Movement, dance, acting.
9  Practising performance (solo recitals).
10 Colouring exercises for the songs
11 Ball massage, relaxation.
12 Bow.
Suzuki Voice Repertoire

The goal in the Suzuki Voice Program is that we have the same internationally accepted Volumes in different languages and Song Repertoire selections so that we are able to sing together when we meet. In addition, every country has its own traditional and art songs (supplementary material). In this way we can share songs and learn about different cultures through singing.

There are no exams for students in Suzuki Voice Program – the reward of learning is learning itself. Performing for others is encouraged from an early age - recitals at the completion of each level /UNIT graduation recital, performances for family and friends, teachers’ recitals, Suzuki Association concerts. The program is also enhanced by attendance at Suzuki workshops, festival and conventions where students perform together and learn from visiting teachers. For teachers, there are five examination levels. Each exam level takes about 1—2 years.

Level 1 (ESA)
Primary level Stage 1 (PPSA, ANSTEA)
Unit 1 + one practicum (SAA)
Volume 1
Folk songs predominantly accompanied by piano (or guitar or harp) with the piano (or guitar or harp) doubling the melody line. Appropriate to young children’s interests, the songs are about animals and daily activities. These songs are learned in the child’s native language first. Volume 1 also includes parents songs – some of these may not be sung by the children at all. Understanding child development is important in order to support the personal development of each child and awaken a love of music through singing. In Volume 1 we encourage a child to use her / his voice and begin to sing. The emphasis is on singing everyday, developing a natural voice, listening and supporting linguistic ability. This is not a pre-instrumental class but one which focuses on learning voice as an instrument. However musical ability is created and therefore many students readily take up other instruments as well.

Level 2 (ESA)
Primary level Stage 2 (PPSA, ANSTEA)
UNIT 2 + 2 practicums (SAA)
Volume 2
More folk songs accompanied by piano or guitar or harp. Languages and part singing in canon and harmony are introduced. For the very young children, the teacher or parent may sing a duet part but older children can sing these together.
Level 3 (ESA)
Intermediate level Stage 1 (PPSA, ANSTEA)
UNIT 3 + three practicums (SAA)
Volume 3

Music by well-known composers is introduced. These are short songs accompanied by a chamber orchestra of five instruments.

Level 4, Parts 1—3 (ESA)
Intermediate level Stage 2, Parts 1—3 (PPSA, ANSTEA)
UNITs 4—6 (SAA)
Selected books
Art songs from own country, “Songs for Sharing” selection, Lieds/Lieder, Vaccai vocalises and Antique arias

This level is longer than the others and continues with the student into the teenage years. The level is achieved by performing three recitals.

Level 5 Parts 1—4 (ESA)
Advanced level Parts 1—4 (PPSA, ANSTEA)
UNITs 7—10 (SAA)
Selected books
Art songs from own country
“Songs for Sharing” selection
Lieds / Lieder
Vaccai vocalises
Antique arias
Opera arias

At the end Students have the opportunity to study and perform an operatic or musical role (e.g. Hänsel und Gretel in German, El Gato con Botas in Spanish).

The 9th International “Songs for Sharing” Suzuki Voice Workshop in Finland 2010
Participants came from 10 countries.
Acceptance to the Suzuki Voice Teacher Training

In order to be accepted as a teacher-in-training an audition videotape and resume in English should be submitted. The resume should include Bachelor of Music degree (tertiary qualifications) in classical voice studies, professional performance experience and teaching experience. If this information seems limited, please include any other experience with the Suzuki method (or previous association with Suzuki method) or experience working with young children. Please note that these suggestions help the panel to get a complete picture of you. It is sometimes difficult to explain what you have done only in terms of qualifications. Please also note that exceptions to the Bachelor of Music degree (tertiary qualifications) requirement may be made on a case-by-case basis if the applicant is an aspiring singer with a healthy voice, has a positive attitude towards improvement, and has also both an interest and a positive attitude in teaching small children.

Audition requirements from memory:

**Unaccompanied pieces:** “Schlaf mein Prinzchen” (Mozart’s Lullaby) by Bernhard Fliess (one verse in German)
“Twinkle, Twinkle Little Star” (in your language)

**Accompanied pieces:** Vaccai Vocalise # 7 “Come il candore” (http://www2.siba.fi/vaccai/7_laulu.html)
Lied (of your choice)
Aria from opera or oratorio (of your choice)

**Piano playing skills:** “Schlaf mein Prinzchen” Mozart’s Lullaby (melody with accompaniment - the vocal melody line with some improvised left hand accompaniment)

Please take care with the quality of your DVD (or computer CD) and its sound. The DVD gives an important first impression. Add 45 € for the acceptance board (three people). This also includes handling costs.

Suzuki Voice Teacher Trainers

Dr. Paivi Kukkamäki Mette Heikkinen
Since 1991
Finland

Katrina Pezzimenti
Since 2006
Australia

Mary Hofer
Since 2009
USA

Analia Capponi-Savolainen Mervi Sipola-Maliniemi
Since 2012
Argentina
Since 2014
Finland

Suzuki Voice Instructor

Since 1993
Finland

Since 2014
Finland
Mrs. Waltraud Suzuki and Dr. Shinichi Suzuki

For more information about Suzuki Voice Teacher Training, please contact

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ESA Board member
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ESA Suzuki Voice Teacher Trainer since 1993

**Katrina Pezzimenti**, Melbourne, Australia (E-mail: accentmusic(a)aapt.net.au)
ESA and PPSA Suzuki Voice Teacher Trainer
ESA Suzuki Voice Teacher Trainer since 2006
ISA Suzuki Voice committee member

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ESA Level 5 Suzuki Voice Teacher
SAA Suzuki Voice Teacher and Suzuki Voice Program assistant in Latin America

**Mervi Sipola-Maliniemi**, Helsinki, Finland
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ESA Level 5 Suzuki Voice Teacher
ESA Suzuki Voice Instructor since 2014

**Mary Lou Hofer**, Stevens Point, USA (E-mail: mhofer(a)uwsp.edu)
SAA Suzuki Voice Short Term Teacher Trainer
ISA Suzuki Voice committee member
ESA Level 4 Suzuki Voice Teacher since 2006
Training contents for each level

1. Suzuki Philosophy

2. Suzuki Voice Program
   - Parent orientation
   - Suzuki Vocal Pedagogy
   - Study of Suzuki Voice Repertoire:
     - Performance from memory
     - Improvised piano accompaniment
     - Analysis of pieces and teaching points
     - Games and materials for songs
     - Learning nursery rhymes and songs

3. Vocal Pedagogy and Techniques of Vocalizations
   - Anatomy of the child’s voice and its development
   - Respiratory organs and their functions:
     - Breathing and posture exercises for adults and children
   - Vocalization – Function and exercises:
     - Articulation
     - Phonetics
     - Resonation
   - Vaccai Vocalises
   - Relaxation exercises:
     - Massage with ball
     - Relaxation recordings
   - Coordination exercises

4. Observation of approved Suzuki Voice Teachers

5. Teaching in practice and demonstration lessons with approved Suzuki Voice Teacher Trainer

6. Suzuki Voice Repertoire lessons with approved Suzuki Voice Teacher Trainer

7. Attendance at approved workshops

Required Study List Reading

Selected pages from the following books:

- Brown, Oren L. “Discover Your Voice”
- Hermann, Evelyn “Shinichi Suzuki: The Man and his Philosophy”
- Honda, Masaaki "Shinichi Suzuki: Man of Love"
- Kukkamäki, Päivi “Growing Through Singing”
- Suzuki, Shinichi “Ability Development from Age Zero”
- Suzuki, Shinichi “Nurtured By Love”
- Suzuki, Shinichi "Where Love is Deep"
- Suzuki, Waltraud "My Life with Suzuki"

8. Lectures
   - Child development stages
   - Dr. Kukkamäki, Päivi “Growing Through Singing”

9. Written work
# Course Structure

**Level 1 (ESA) and Primary level Stage 1 (PPSA, ANSTEA) 150 hours (is recommended)**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suzuki Voice Repertoire lessons with an approved Suzuki Voice Teacher Trainer</td>
<td>15</td>
</tr>
<tr>
<td>including 3 hours Suzuki Voice Volume 1 playing skills with approved Suzuki Voice Teacher Trainer or an approved piano teacher</td>
<td></td>
</tr>
<tr>
<td>Teacher Instruction with an approved Suzuki Voice Teacher Trainer</td>
<td>20</td>
</tr>
<tr>
<td>(esp. Suzuki Philosophy; Suzuki Voice Program; Child Development; Vocal Pedagogy)</td>
<td></td>
</tr>
<tr>
<td>Observation of Suzuki Voice Teacher Trainer or approved Suzuki Voice Teacher</td>
<td>30</td>
</tr>
<tr>
<td>Observation of Suzuki Voice concerts, Suzuki Voice Volume recitals and Suzuki Voice singing days and participation in at least one approved major Suzuki workshop which includes Suzuki Voice</td>
<td>20</td>
</tr>
<tr>
<td>Workshop minimum length should be three days and include Teacher Training/Professional Development (PD) and observation of voice classes (e.g. National Summer Institutes, International Suzuki workshops, Suzuki World Conferences / conventions). Membership in one’s own association, participation in association events, and observation of training and performances of other instruments within the association is also recommended.</td>
<td></td>
</tr>
<tr>
<td>Memory Test of Suzuki Voice repertoire</td>
<td>20</td>
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<tr>
<td>Written Work</td>
<td>10</td>
</tr>
<tr>
<td>Teaching in Practice with an approved Suzuki Voice Teacher Trainer</td>
<td>25</td>
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**Level 2—3 (ESA) and Primary level Stage 2 to Intermediate level Stage 1 (PPSA, ANSTEA) 120 hours**

<table>
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<th>Activity</th>
<th>Hours</th>
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<tr>
<td>Suzuki Voice Repertoire lessons with approved Suzuki Voice Teacher Trainer</td>
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<tr>
<td>including 3 hours Suzuki Voice Volume 2 or 3 playing skills with an approved Suzuki Voice Teacher Trainer or an approved piano teacher</td>
<td></td>
</tr>
<tr>
<td>Teacher Instruction with an approved Suzuki Voice Teacher Trainer</td>
<td>20</td>
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<tr>
<td>Teaching in Practice with an approved Suzuki Voice Teacher Trainer</td>
<td>25</td>
</tr>
</tbody>
</table>
Level 4 (ESA) and Intermediate level Stage 2 (PPSA, ANSTEA) Part 1—3 140 hours

Teacher Training including observation 70
Memory Test of Suzuki Voice Repertoire 15
Projects with Suzuki Voice Students 20
Written Work 10
Teaching in Practice 25

Level 5 (ESA) and Advanced level (PPSA, ANSTEA) Part 1—4 160 hours

Teacher Training including observation 40
Memory Test of Repertoire 20
Written Work 20
Recital preparation and Recital 80

Level 1—5 (ESA) and Primary—Advanced level (PPSA, ANSTEA)

Level 1, Primary level Stage 1 - total 150 hours is recommended
Level 2, Primary level Stage 2 - total 120 hours
Level 3, Intermediate level Stage 1 - total 120 hours
Level 4, Intermediate level Stage 2 - total 140 hours
Level 5, Advanced level - total 160 hours

Preparation for examination at each level

After specific teacher training tasks have been completed and accepted, the teacher-in-training is able to plan their examination. The Recital Program has to be approved by the Suzuki Voice Exam Board at least two months before it is presented. The pianist should receive the accompaniments one month before the exam date and rehearsals should be arranged. The teacher-in-training should use their own students for the teaching exam, but in exceptional circumstances, two months notice is required for the exam board to arrange suitable students.
MAJOR TOPICS

Level 1 (ESA), Primary level Stage 1 (PPSA, ANSTEA), Unit 1 (SAA)

Suzuki Philosophy
- Suzuki’s belief is that talent is learned, not inborn
- Listening, Imitating and Repeating
- Parent-Teacher-Student relationship
- Positive environment
- Home practice
- Motivation ideas and feedback
  - Encouragement
  - Every child can be educated
  - Every child will develop at their own tempo
- Developing practice skills
  - Step by step process
  - Success breeds success
  - Without hurry, without rest!

Suzuki Voice Program
- Parent orientation (during pregnancy / later)
  - Why we start during pregnancy?
  - Role of a parent and a teacher across the ages
- Developmental phases for the 0—3 year old stages
  - Child’s progress in relation to singing and the ways of teaching in which the age and needs of a child are taken into consideration
- Preparation to Sing – understanding our body as an instrument
  - Practical work for
    - Relaxation
    - Breathing, posture and body use
    - Articulation, phonetics and resonation
    - Singing
    - Elements of Musicianship
      - Tone intonation, analysis of text and melody, form, dynamics, rhythm, phrasing
- Reading Preparation / older beginners
- Singing Volume 1 (including teaching in practice and playing skills)
- Written work (questions and sample lesson plans for different ages)

Discussion Points
- Setting up a program
- Special lessons
  - Group lessons
  - Family lessons
  - Individual lessons
- Equipment needed
  - Materials for Expectant Mothers Class
  - Materials for Baby Class
  - Materials for Preschool Class
  - Music, CDs (Statement of ethics, copyright laws)
- Performing at an early age
  - Concerts, Solo Recitals, Singing days, Regular family evenings, Fairy tale operas
- Languages
- Evaluation of the trainee’s understanding of the material covered
  - Feedback of their observations, papers, singing of Volume 1
  - Future plan for each teacher-in-training
Teacher Training Tasks for  
Level 1 and Primary Level Stage 1  
(150 hours over a period of one to two years is recommended)  
Repertoire covered = Volume 1 + specified Vaccai

Pre-requisite: successful completion of the resume & audition requirement

1. Teacher Training  
85 hours

All areas are in conjunction with an approved Suzuki Voice Teacher Trainer only. Suzuki Philosophy, Suzuki Voice Program, Child Development stages and Vocal Pedagogy are included in all areas of the training. These lessons start at the same time

<table>
<thead>
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<td>including 3 hours Suzuki Voice Volume 1 playing skills with Approved Suzuki Voice Teacher Trainer or an Approved piano teacher</td>
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<td>Teacher Instruction with an Approved Suzuki Voice Teacher Trainer</td>
<td>20</td>
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2. Memory test of Suzuki Voice Repertoire  
20 hours

- All Volume 1 songs from memory and unaccompanied
- Improvised piano accompaniments with melody in right hand of Volume 1
  - # 1—12 from memory
  - # 13—24 music scores are allowed

3. Written work  
20 hours

- Philosophy questions
- Vocal pedagogy questions
- Child development questions
- Sample lesson plans for different ages
4. Teaching in Practice

Teachers will gain experience teaching all age groups and introducing Suzuki Voice to new parents.

The teacher-in-training should use their own students for teaching in practice. It is possible to use another Suzuki Voice teacher’s students, but this should be arranged at the beginning of training. Feedback will be given after these lessons. It is possible to submit some Teaching-in-practise lessons by DVD if there is too much distance between the Teacher Trainer and the teacher-in-training.

Note: If DVDs are used for any tasks, please take care with the quality of your DVD and its sound. It should be clearly marked with your name, date, country and the contents. If a recital is included, please add the program. A teaching DVD must include the lesson plans, the first name of the children and their age (always record teacher, student and parent). It is extremely important to see the student’s whole body – especially the face.

Each 60 min lesson comprises
- 30 minutes teaching by the trainee and 15 minutes feedback from the trainer
- lesson plan (include age of a child)
- self-assessment of the lesson (evaluation)

All teaching points from Volume 1 songs #1—13 should be taught within these 25 training hours

25 hours must include
- Teaching expectant mothers
- Teaching babies
- Teaching toddlers age 1—2
- Teaching pre-school ages 3—5
- Teaching in a group (3–5 children plus parents)
- Teaching individual lesson age 3 +
- Teaching a family lesson of different ages

Course work is assumed to be completed over a one to two year period. During this time the teacher in training is also applying learned teaching skills independently and receiving periodic feedback and support from the Teacher Trainer.
Student at this level covers repertoire:

Volume 1 songs #1—12 well known and able to perform
Complementary songs suitable for this age group

**Volume 1 Content:**

### Songs for Children to sing:

<table>
<thead>
<tr>
<th>#</th>
<th>Song</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>Twinkle, Twinkle Little Star</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#2</td>
<td>Cindy Went to Shower</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#3</td>
<td>Circle Song</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#4</td>
<td>Honeybee</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#5</td>
<td>Mary Had a Little Lamb</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#6</td>
<td>Cuckoo</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#7</td>
<td>The Bunny Family</td>
<td>Marja-Riitta Väkevä</td>
</tr>
<tr>
<td>#8</td>
<td>Little Mice</td>
<td>Terhi-Mari Honkanen</td>
</tr>
<tr>
<td>#9</td>
<td>Lightly Row</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#10</td>
<td>A Cat and A Giant</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#11</td>
<td>Long, Long Ago</td>
<td>T. H. Bayly</td>
</tr>
<tr>
<td>#12</td>
<td>The Fox is Crying</td>
<td>Folk Song</td>
</tr>
</tbody>
</table>

### Songs for Parent to sing:

| #13 | Cradle Song (Mozart’s Lullaby) | Bernhard Fliess          |
| #14 | Squirrel Song                 | P. J. Hannikainen        |
| #15 | A Guess                       | Folk song                |
| #16 | Wild Mice Song                | Folk song                |
| #17 | Baking Song                   | Folk song                |
| #18 | Traffic Lights                | Folk song                |
| #19 | The Ski jumping Bunny Boy     | G. Malmstén              |
| #20 | Goodbye Song                  | Folk song                |
| #21 | Rockabye baby                 | Folk song                |
| #22 | Zulu Lullaby                  | Folk song                |
| #23 | Iroquois Lullaby              | Folk song                |
| #24 | All the Pretty Little Horses  | Folk song                |

+ Complementary songs suitable for this age group
LEVEL 1 (ESA)
Primary Level Stage 1 (PPSA, ANSTEA)

TEACHER’S EXAMINATION

1 Teaching (not for public)
   Baby group (25 minutes)
   Individual lesson of a 3 – 6 year old (20 minutes)

2 Conversation - Oral examination
   Questions from examiners on: (15 minutes)
   Suzuki philosophy
   Suzuki Voice program (age 0—3)
   Vocal pedagogy

3 Playing skills
   Volume 1 songs: #1 – 12 from memory both hands.
   #13 (both hands with music)

4 Recital (to children and examiners)
   From memory with piano accompaniment
   **Volume 1 songs sung in your own language:**
   #1 Twinkle, Twinkle Little Star
   #6 Cuckoo
   #8 Little Mice
   #9 Lightly Row
   #10 A Cat and A Giant
   #11 Long, Long Ago

   **Volume 1 song in your own language and in German:**
   #13 Cradle Song “Schlaf mein Prinzchen” (Mozart’s Lullaby)

   **Choice selection:**
   Two children’s songs or folk songs from your own country
   One aria (can be Antique aria) in original language

   **Vaccai Vocalise #7 “Come il candore”** (www2.siba.fi/vaccaj)

Total: 11 songs
Teacher Training Tasks for 
Level 2 and Primary Level Stage 2 
(120 hours over a period of one to two years) 
Repertoire covered during the training = Volume 2 + specified Vaccai

Pre-requisite before proceeding to Level 2 (Primary Level Stage 2): 
1) DVD of one of the Teacher’s students performing a Volume 1 Recital, 
2) Successful passing of the Level 1 (Primary Level Stage 1) Examination.

1. Teacher Training 70 hours 
All areas are in conjunction with an approved Suzuki Voice Teacher Trainer only. Suzuki Philosophy, 
Suzuki Voice Program, Child Development stages and Vocal Pedagogy are included in all areas of the 
training. These lessons start at the same time:

<table>
<thead>
<tr>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suzuki Voice Repertoire lessons with approved Suzuki Voice Teacher Trainer</td>
</tr>
<tr>
<td>including 3 hours Suzuki Voice Volume 2 playing skills with an approved Suzuki Voice Teacher Trainer or an approved piano teacher</td>
</tr>
<tr>
<td>Teacher Instruction with an approved Suzuki Voice Teacher Trainer</td>
</tr>
<tr>
<td>(esp. Suzuki Philosophy; Suzuki Voice Program; Child Development; Vocal Pedagogy)</td>
</tr>
<tr>
<td>Observation of Suzuki Voice Teacher Trainer or approved Suzuki Voice Teacher</td>
</tr>
<tr>
<td>Observation of Suzuki Voice concerts, Suzuki Voice Volume recitals and Suzuki Voice singing days and participation in at least one approved major Suzuki workshop, which includes Suzuki Voice.</td>
</tr>
<tr>
<td>Workshop minimum length should be three days and include Teacher Training/Professional Development (PD) and observation of voice classes (e.g. National Summer Institutes, International Suzuki workshops, Suzuki World Conferences / conventions)</td>
</tr>
<tr>
<td>Membership in one’s own association, participation in association events, and observation of training and performances of other instruments within the association is also recommended.</td>
</tr>
</tbody>
</table>

Literature – Required study list 
Vaccai Vocalises #1—8 (all). 
Public Recital: #8 “Senza l’amabile” from memory (www2.siba.fi/vaccai) 
Selected pages from the following books: 
(Specific information to be supplied by the Teacher Trainer during the training) 
Brown, Oren L. “Discover Your Voice” 
Kukkamäki, Päivi “Growing Through Singing” 
Suzuki, Shinichi “Development from Age Zero” 
Suzuki, Shinichi “Nurtured By Love” 
Suzuki, Shinichi “Where Love is Deep”

2. Memory test of Suzuki Voice repertoire 15 hours 
- All Volume 2 songs from memory and unaccompanied 
- Improvised piano accompaniments with melody in right hand of Volume 2 
  - Songs #1 – 11 (both hands with music) 
  - #12—21 music scores are allowed

3. Written work 10 hours 
- Philosophy questions 
- Vocal pedagogy questions 
- Child development questions 
- Sample lesson plans for different ages
4. Teaching in Practice

The teacher-in-training should use their own students for teaching in practice. It is possible to use another Suzuki Voice teacher’s students, but this should be arranged at the beginning of training. Feedback will be given after these lessons. It is possible to submit some Teaching-in-practise lessons by DVD if there is too much distance between the Teacher Trainer and the teacher-in-training.

**Note:** If DVDs are used for any tasks, please take care with the quality of your DVD and its sound. It should be clearly marked with your name, date, country and the contents. If a recital is included, please add the program. A teaching DVD must include the lesson plans, the first name of the children and their age (always record teacher, student and parent). It is extremely important to see the student’s whole body – especially the face.

Each 60 min lesson comprises
- 30 minutes teaching by the trainee and 15 minutes feedback from the trainer
- lesson plan (include age of a child)
- self-assessment of the lesson (evaluation)

**All teaching points from Volume 2 songs #1—11 should be taught within these 25 training hours**

- 25 hours must include
  - Teaching pre-school ages 4—6 and up
  - Teaching in a group (3 – 5 children plus parents)
  - Teaching individual lesson age 4 and up
  - Teaching a family lesson of different ages

Course work is assumed to be completed over a one to two year period. During this time the teacher in training is also applying learned teaching skills independently and receiving periodic feedback and support from the Teacher Trainer.

Volume Two Recital about age 4
**Student at this level covers repertoire:**

Volume 2 “Children songs”  #1—11 well known and able to perform  
Volume 1 “Parent Song”   #13 “Mozart’s Lullaby” in German  
Volume 1 “Parent Songs”  #14—24, by choice  
Volume 1 “Children Songs”  #1—12 repetition  
Volume 1 songs in other languages, by choice  
Complementary songs suitable for this age group

**Volume 2 Content:**

**Songs for Children to sing:**

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>Little Red Bird</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#2</td>
<td>Pat-a-cake</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#3</td>
<td>The Grasshopper and the Ant</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#4</td>
<td>The Cat and the Mouse</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#5</td>
<td>Desert</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#6</td>
<td>Winter Goodbye</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#7</td>
<td>The Cuckoo and the Owl</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#8</td>
<td>Spring Breezes</td>
<td>C.M. Bellman</td>
</tr>
<tr>
<td>#9</td>
<td>May Song</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#10</td>
<td>Alouette</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#11</td>
<td>Shepherd’s Spring Song</td>
<td>W.A. Mozart</td>
</tr>
</tbody>
</table>

**Songs for Parent to sing:**

<table>
<thead>
<tr>
<th>#</th>
<th>Song Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>#12</td>
<td>Let us Sing Together</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#13</td>
<td>Finger Game</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#14</td>
<td>Ladybird</td>
<td>From Ebeneser seminar 1977, Finland</td>
</tr>
<tr>
<td>#15</td>
<td>Eensy Weensy Spider</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#16</td>
<td>Grandmother’s Hens</td>
<td>Alice Tegnér</td>
</tr>
<tr>
<td>#17</td>
<td>Snow White and the Seven Dwarfs</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#18</td>
<td>Join in the Game</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#19</td>
<td>Clippity Clop!</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#20</td>
<td>Pat-a-pan</td>
<td>Folk Song</td>
</tr>
<tr>
<td>#21</td>
<td>Music-making is Fun</td>
<td>Ossi Kallioinen</td>
</tr>
</tbody>
</table>

+ Complementary songs suitable for this age group
Level 2 (Primary level Stage 2) - A student must have performed Volume One recital

LEVEL 2 (ESA)
Primary Level Stage 2 (PPSA, ANSTEA)

TEACHER’S EXAMINATION

1 Teaching (not for public)
  Group lesson for Level 2 students (30 minutes)
  Individual lesson for Level 2 students (15 minutes)

2 Conversation – Oral examination (15 minutes)
  Questions on Suzuki Voice program for the 4 – 6 year old stages
  Suzuki Philosophy and Vocal Pedagogy questions

3 Playing skills
  Songs #1 – 11 (both hands with music)

4 Recital (to public)
  From memory with piano accompaniment

Volume 2 songs:
#2 Pat-a-cake (own language + Finnish + English)
#6 Winter Goodbye (own language + German 1 verse)
#7 The Cuckoo and the Owl (own language + English)
#8 Spring Breezes (own language)
#9 May Song “Alle Vögel” (own language + German 1 verse)
#10 Alouette (in French 2 verses)

Choice selections (in original languages):

German Lied (Schubert, Haydn, Mozart etc.)
Aria of your own choice (must not have been sung in any previous Suzuki Voice teaching examination)

Vaccai Vocalise #8 “Senza l’amabile” (www2.siba.fi/vaccaj)

Total: 9 songs

Eriko’s students
Masayo’s students
Teacher Training Tasks for Level 3 and Intermediate Level Stage 1
(120 hours over a period of one to two years)
Repertoire covered = Volume 3 + specified Vaccai

Pre-requisite before proceeding to Level 3 (Intermediate level Stage 1):
1) DVD of one of the Teacher’s students performing a Volume 2 Recital,
2) Successful passing of the Level 2 (Primary Level Stage 2) Examination.

1. Teacher Training
   70 hours

All areas are in conjunction with an approved Suzuki Voice Teacher Trainer only. Suzuki Philosophy, Suzuki Voice Program, Child Development stages and Vocal Pedagogy are included in all areas of the training. These lessons start at the same time:

Suzuki Voice Repertoire lessons with approved Suzuki Voice Teacher Trainer
including 3 hours Suzuki Voice Volume 3 playing skills with an
approved Suzuki Voice Teacher Trainer or an approved piano teacher
Teacher Instruction with an approved Suzuki Voice Teacher Trainer
(esp. Suzuki Philosophy; Suzuki Voice Program; Child Development; Vocal Pedagogy)
Observation of Suzuki Voice Teacher Trainer or approved Suzuki Voice Teacher
Observation of Suzuki Voice concerts, Suzuki Voice Volume recitals and
Suzuki Voice singing days and participation in at least one approved
major Suzuki workshop, which includes Suzuki Voice.
   Workshop minimum length should be three days and include Teacher Training/
   Professional Development (PD) and observation of voice classes (e.g. National Summer
   Institutes, International Suzuki workshops, Suzuki World Conferences / conventions)
   Membership in one’s own association, participation in association events, and observation
   of training and performances of other instruments within the association is also recommended.

Literature –Required study list
Vaccai vocalises # 1—12 (all). Public Recital: choice of # 10 “Quando accende”,
# 11 “Se povero il…” or # 12 “Siam navi all’onde..” from memory (www2.siba.fi/vaccai)
Selected pages from the following books:
(Specific information to be supplied by the Teacher Trainer during the training)
Brown, Oren L. “Discover Your Voice”
Kukkamäki, Päivi “Growing Through Singing”
Hermann, Evelyn "Shinichi Suzuki: The Man and his Philosophy"
Suzuki, Shinichi “Development from Age Zero”
Suzuki, Shinichi “Nurtured By Love”
Suzuki, Shinichi “Where Love is Deep”

2. Memory test of Suzuki Voice Repertoire
   15 hours
   o All Volume 3 songs from memory and unaccompanied
   o Piano accompaniments: Volume 3 Songs #1 – 16 (right hand with music)

3. Written work
   10 hours
   o Philosophy questions
   o Vocal pedagogy questions
   o Child development questions
   o Sample lesson plans for different ages
4. Teaching in Practice

The teacher-in-training should use their own students for teaching in practice. It is possible to use another Suzuki Voice teacher’s students, but this should be arranged at the beginning of training. Feedback will be given after these lessons. It is possible to submit some Teaching-in-practise lessons by DVD if there is too much distance between the Teacher Trainer and the teacher-in-training.

Note: If DVDs are used for any tasks, please take care with the quality of your DVD and its sound. It should be clearly marked with your name, date, country and the contents. If a recital is included, please add the program. A teaching DVD must include the lesson plans, the first name of the children and their age (always record teacher, student and parent). It is extremely important to see the student’s whole body – especially the face.

Each 60 min lesson comprises

- 30 minutes teaching by the trainee and 15 minutes feedback from the trainer
- lesson plan (include age of a child)
- self-assessment of the lesson (evaluation)

All teaching points from Volume 3 songs should be taught within these 25 training hours.

25 hours must include

- Teaching ages 7—10 year old stages
- Teaching in a group (3 – 5 children plus parents)
- Teaching individual lesson age 6 and up

Course work is assumed to be completed over a one to two year period. During this time the teacher in training is also applying learned teaching skills independently and receiving periodic feedback and support from the Teacher Trainer.

Kaisa and Janne 1993 (Päivi’s students) Level 3 recital (5-year-olds) with the chamber music orchestra 2014 (Päivi’s students)

Lotta and Helmi 2013 (Päivi’s students)

Volume Three Recital about age 6—10
**Student at this level covers repertoire:**
Volume 3 all #1—14 well known and able to perform. *(Teachers #1—17)*

**Revision:**
Volume 2 “Children songs” and “Parent Songs” #12—21, by choice
Volume 1 “Parent Song” #13 “Mozart’s Lullaby” in German
Volume 1 “Children Songs” and “Parent Songs” #1—24, by choice
Volume 1 and 2 Songs in other languages, by choice
Complementary songs suitable for this age group

It is recommended that languages other than German will be included.

The 10th International “Songs for Sharing” Suzuki Voice Workshop 2012 in Melbourne, Australia.

Suzuki Voice Teachers from Australia, Finland, Japan, Mexico and USA 2012

Projects with Suzuki Voice Students “Sleeping Beauty” 2010

The 7th International “Songs for Sharing” Suzuki Voice Workshops in Argentina 2009
Volume 3 Content:

1. “An die Freude“** Ludvig van Beethoven (1770—1827)  
   (One verse in German)

2. “Tempus adest Floridum”** Piae Cantiones (1582)  
   Tuulet leudot tuoksuaa  
   (One verse in Latin and in Finnish)

3. “Autumn” ** Otoño, Syksy  
   (Two verses in your own language)

4. “Ihr Kinderlein, kommet” ** Johann Abraham Peter Schultz (1747—1800)  
   (One verse in German, older student may sing all three verses in German)

5. “Gruß” ** Felix Mendelssohn-Bartholdy (1809—1847)  
   (Two verses in German)

6. “The Lark, La alondra, Leivolle” ** Franz Joseph Haydn (1732—1809)  
   (Three verses in your own language)

7. “Ein Mädchen oder Weibchen“ ** Wolfgang Amadeus Mozart (1756—1791)  
   The Mosquito, Mosquito, Hyttynen  
   (Two verses in your own language “Children choice”. Older male student may use original words one verse in German from opera “Magic Flute”.)

8. “The Dancing Princesses, Baile de princesas, Tanssivat Prinsessat” ** Henry Purcell (1659—1695)  
   (Two verses in your own language)

9. “Mit dem Pfeil, dem Bogen“ ** Bernhard Anselm Weber (1764—1821)  
   (Three verses in German)

10. “Que ne suis-je la Fougère“ ** Attributed G.B. Pergolesi  
    (One verse in French)

    The Farewell, Canción del adiós, Lähtömerkki  
    (One verse in German and one verse in your own language “Children’s choice”)

12. “Wiegenlied“ ** Johannes Brahms (1833—1897)  
    (Two verses in German and perhaps two verses in your own language)

    (Two verses in German and perhaps two verses in your own languages)

14. “Himmel und Erde“ ** Folk Song  
    (One verse in German)

15. “Romans från Skogen”, ”Metsän romanssi” ** Fredric Pacius (1809—1891)  
    (One verse in Finnish or Swedish)

16. “Pue que ya Nunca nos veis” ** Juan del Encina (1468—1530)  
    (One verse in Spanish)

17. “When to her Lute Corrina Sings” ** Thomas Campion (1567—1620)  
    (One verse in English)
2012 Recital in Finland

2012 Production in Finland

Eriko Shimada (England, Japan) ESA Level 3 exam (120 hours) and Masayo Okano (Japan) ESA Level 2 exam (120 hours) in Matsumoto, Japan 2013
Level 3 (Intermediate level Stage 1) - A student must have performed Volume Two recital

LEVEL 3 (ESA)
Intermediate Level Stage 1 (PPSA, ANSTEAA)

TEACHER’S EXAMINATION

1 Teaching (not for public)
   Group lesson for Level 3 students (45 minutes)
   Individual lesson for Level 3 students (30 minutes)

2 Conversation – Oral examination (15 minutes)
   Questions from examiners on:
   - Suzuki Philosophy
   - Suzuki Voice program (7 – about 10 year old stages)
   - Vocal pedagogy

3 Playing skills
   All Songs right hand with music

4 Recital (to public)
   From memory with chamber orchestra

   Volume 3 songs page 27

   Vaccai vocalises (www2.siba.fi/vaccaj)
   - Choice of
     o # 10 “Quando accende”
     o # 11 “Se povero il…”
     o # 12 “Siam navi all’onde..”

   Aria of own choice (in original language, must not have been sung in any previous Suzuki Voice teaching examination)

   Total: 16 songs (including 3 extra songs in English, Spanish and Finnish)

Left: Suzuki Voice Teacher's exams during the 16th Suzuki Method World Convention in Matsumoto, Japan 27.3.2013
Right: Amelia Seyssel (USA) ESA Level 4 exam (140 hours)
A good knowledge of classical vocal repertoire and style is expected at this level of teacher training.

Certain Art Songs from the student and teacher’s own country and different countries, Lieds, Vaccai Vocalises and Antique Arias are recommended as “core repertoire” before moving forward to demanding Opera and Oratorio repertoire.

It is expected that Level 4 students will continue through their teenage years. Therefore the level is divided into three stages of studies - each one ending with a recital. It is the Teacher’s responsibility to choose suitable repertoire for the students with attention given also to the recital requirements for each stage of study. At each stage age, voice type and technical skills must be considered.

**Regarding the Choice of Repertoire for this Level:**

There is specific "required repertoire" that all students study. This includes technical repertoire to improve their technical skills and songs to develop vocal expression.

There is also a selection of songs that all students learn to guarantee that Suzuki Voice students and Teachers have songs to sing together. This “Songs for Sharing” selection represents many of the countries in which Suzuki Voice is taught. This particular requirement fulfills **the personal request of Dr. and Mrs. Suzuki** that children learn to respect and appreciate other cultures by studying the songs and languages of other countries. Every culture is unique, just as every child is unique.

**Teachers may also add songs to the repertoire if appropriate.**

Generally Repertoire is for Students age 11 and up (some students are much younger).
ESA Level 4 Parts 1—3
PPSA Intermediate Level Stage 2 Parts 1—3
UNITS 4—6

Total Required Repertoire selection for students for all three stages of study

1. Minimum four Art Songs or Folk Songs from Own Country Selection from memory

2. Six other songs from “Songs for Sharing” Selection from memory

3. Three songs from memory
   - Suzuki, Shinichi “Onegai”
   - Sibelius, Jean “Souda, souda sinisorsa”
   - Japanese Folksong “Sakura”

4. Three Part Songs from memory
   - Schumann, Robert “So Wahr die Sonne Scheinet” or Mendelssohn, Felix “Herbstlied”
   + 2 other part songs from the Selection (own choice)

5. Ten Lieds / Lieder from memory

6. Ten Vaccai Vocalises #1 – 7 from memory
   - Note: some Vocalises have more than one melody (a, b, c)
     **Lesson I (Melodies A and B)**
     The scale “Manca sollecita”
     Skips of Thirds “Semplicetta”
     **Lesson II (Melodies A, B and C)**
     Skips Fourth “Lascia il lido”
     Skips of Fifth “Avvezzo a vivere”
     Skips of Sixths “Bella prova”
     **Lesson IV (Melodies A and B)**
     Skips of Seventh “Fra l’ombre un lampo solo”
     Skips of Octave “Quell’onda che ruina”
     **Lesson V**
     Semitones “Delira dubbiosa”
     **Lesson VI**
     Syncope “Nel contrasto amor”
     **Lesson VII**
     Introduction to Runs “Come il candore”

7. Five Antique arias from memory
   - Scarlatti, Alessandro (1660—1725) “Già il sole dal Gange”
   - Scarlatti, Alessandro (1660—1725) “Le Violette”
   + 3 of own choice from the Antique Aria selection

Minimum 41 songs
The teacher may assist the student to perform Group songs if other students are not available. Solo songs are from memory. Group songs are from memory or with scores as the student chooses.

**RECITAL 4 Part One / UNIT 4**
Art Songs from own country and songs from “Songs for Sharing” Selection (8 songs)

1 Solo Art Song from own country selection (own choice)
1 Solo Art Song from “Songs for Sharing” Selection (own choice)

**Group songs**
Shinichi Suzuki “Onegai”
2 Art Songs from own country selection from memory
2 Songs from the core repertoire selection for two or more parts in harmony in original languages
1 Own choice (solo or group eg. from musical theater or other sources approved by the teacher)

**RECITAL 4 Part Two / UNIT 5**
Lieds / Lieder (8 songs)

3 solo Lieds / Lieder in 3 different languages

**Group or solo songs**
Jean Sibelius “Souda, souda sinisorsa”
Japanese Folksong “Sakura”
1 Own choice (eg. from musical theater or other sources approved by the teacher)

**Group songs**
2 Song from the core repertoire selections for two or more parts in harmony in original languages

**RECITAL 4 Part Three / UNIT 6**
Vaccai Vocalises and Antique Arias (7 songs + Vaccai 10)

10 Vaccai from memory in a group (Separately low and high voices)
- Vaccai Vocalises can be sung also during other level 4 recital parts.
- Separate Vaccai Vocalises recital is also possible
2 Antique Arias (according to the voice type)
5 other favourite songs from any Level 4 / UNIT 4—6 selections (own choice)
The teacher may select other suitable songs for his/her students from the Suzuki Voice Repertoire selection. The students will not sing all the songs from the list, except Vaccai vocalises and the songs above. Everything depends on the voice of each student. Males and Females have a different repertoire. It is the TEACHER’S responsibility to carefully choose suitable repertoire from the core repertoire selections and from any other sources. Some folk songs and chorus repertoire are easy, so these songs can be used for fun, after the students have worked hard with arias and lieder.

The teacher-in-training will be asked to practise certain songs from the song selection during her level 4 / Intermediate Level Stage 2 studies. For the teachers’ examination, he/she also select repertoire that is suitable for his/her own voice.

The teacher-in-training should use their own students for teaching in practice. It is possible to use another Suzuki Voice teacher’s students, but this should be arranged at the beginning of training. Feedback will be given after these lessons. It is possible to submit some Teaching-in-practise lessons by DVD if there is too much distance between the Teacher Trainer and the teacher-in-training.

Note: If DVDs are used for any tasks, please take care with the quality of your DVD and its sound. It should be clearly marked with your name, date, country and the contents. If a recital is included, please add the program. A teaching DVD must include the lesson plans, the first name of the children and their age (always record teacher, student and parent). It is extremely important to see the student’s whole body – especially the face.
Teacher Training Tasks for
Level 4, Intermediate Level Stage 2
(140 hours over a period of one to two years)
Repertoire covered = Level 4 selection + specified Vaccai

Pre-requisite before proceeding to Level 4 (Intermediate level Stage 2):
1) DVD of one of the Teacher’s students performing a Volume Three Recital,
2) Successful passing of the Level 3 (Intermediate Level Stage 1) Examination.

1. Teacher Training

All areas are in conjunction with an approved Suzuki Voice Teacher Trainer only. Suzuki Philosophy, Suzuki Voice Program, Child Development stages and Vocal Pedagogy are included in all areas of the training. These lessons start at the same time:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suzuki Voice Repertoire lessons with approved Suzuki Voice Teacher Trainer</td>
<td>15</td>
</tr>
<tr>
<td>Teacher Instruction with an approved Suzuki Voice Teacher Trainer</td>
<td>20</td>
</tr>
<tr>
<td>(esp. Suzuki Philosophy; Suzuki Voice Program; Child Development; Vocal Pedagogy)</td>
<td></td>
</tr>
<tr>
<td>Observation of Suzuki Voice Teacher Trainer or an approved Suzuki Voice Teacher</td>
<td>20</td>
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<tr>
<td>Observation of Suzuki Voice concerts, Suzuki Voice Volume recitals and</td>
<td>15</td>
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<tr>
<td>Suzuki Voice singing days and participation in at least one approved</td>
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<tr>
<td>major Suzuki workshop, which includes Suzuki Voice.</td>
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<tr>
<td>Workshop minimum length should be three days and include Teacher Training/</td>
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<tr>
<td>Professional Development (PD) and observation of voice classes (e.g. National Summer Institutes, International Suzuki workshops, Suzuki World Conferences / conventions)</td>
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<tr>
<td>Membership in one’s own association, participation in association events, and observation of training and performances of other instruments within the association is also recommended.</td>
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</tr>
</tbody>
</table>

Literature – required study list
Vaccai Vocalises #1—7 (all); all from memory (www2.siba.fi/vaccaj)
Selected pages from the following books:
(Specific information to be supplied by the Teacher Trainer during the training)
Brown, Oren L. “Discover Your Voice”
Hermann, Evelyn "Shinichi Suzuki: The Man and his Philosophy"
Kukkamäki, Päivi “Growing Through Singing”
Suzuki, Shinichi “Development from Age Zero”
Suzuki, Shinichi “Nurtured By Love”
Suzuki, Shinichi "Where Love is Deep"
Suzuki, Waltraud “My Life With Suzuki”

2. Memory Test of Suzuki Voice repertoire

Teacher performing from the list (DVD is possible):
- 5 arts songs from the teacher’s own country
- 1 aria
- 5 art songs (include 1 German, 1 French and 1 Spanish lied)
- 5 Level 4 Antique arias from the list (page 44)
- Vaccai vocalises #1—7 from memory
- Suzuki, Shinichi "Onegai"
- Sibelius, Jean "Souda, souda sinisorsa"
- Piano accompaniments: Vaccai Vocalises # 1—7 piano melody with the right hand with score
3. Project with Suzuki Voice Students
   In consultation with the Suzuki Voice Teacher Trainer
   20 hours

4. Written work
   10 hours
   - Sample lesson plans for Level 4 students
   - Teaching Points and Analysis of Level 4 Antique arias from the list (page 44)
   - Write a report of your level 4 (Intermediate level Stage 2) studies and work with Level 4 Suzuki voice students (Essay 2000 words)

5. Teaching in Practice
   Minimum 25 hours
   Each 60 min lesson comprises
   - 45 minutes teaching by the trainee and 15 minutes feedback from the trainer
   - lesson plan
   - self-assessment of the lesson (evaluation)

   25 hours must include
   - Teaching teenagers (about ages 11 and up)
   - Teaching Group lessons for level 4 students (45 minutes)
     - Group items including Robert Schumann “So Wahr die Sonne Scheinet” or Felix Mendelssohn “Herbstlied”
   - Individual lessons for level 4 students (45 minutes)
     - Teaching German Lieder
     - Teaching Antique arias (or arias)
   - Feedback lessons

Course work is assumed to be completed over a one to two year period. During this time the teacher in training is also applying learned teaching skills independently and receiving periodic feedback and support from the Teacher Trainer.
LEVEL 4 (ESA)  
Intermediate Level Stage 2 (PPSA, ANSTEA)  

TEACHER’S EXAMINATION

1 A written presentation  
Write a report of your level 4 studies and work with Suzuki voice students (Essay 2000 words)

2 Project with Suzuki voice students

3 Teaching (not for public)  
Group lesson for level 4 students (45 minutes)  
Individual lesson for level 4 student (45 minutes)

Group lesson  
The exam board will ask the teacher-in-training to teach
- one Vaccai from Vocalises # 1—7,
- one Antique aria from the Level 4 selection (page 48)
- one of enclosed songs:  
  Don Besig     "Flying Free"  
  Shumann, Robert     “So Wahr die Sonne Scheinet” or  
  Mendelssohn, Felix     "Herbstlied"

Group lesson is with a pianist. Parents and other teachers-in-training are able to join Group singing.

Individual lesson (with one level 4 student)  
The student’s repertoire has to be sent for the examiners in advance and the teacher-in-training will know one week before the examination, which lied, aria and Vaccai has to be taught. Warm-up exercises at the beginning and relaxation exercises at the end of the lesson.

4 Conversation (oral examination) about teaching teenagers (15 minutes)  
  Philosophy  
  Vocal pedagogy

5 Playing skills (Vaccai Lesson 1 - 7 all vocalises right hand)

6 Recital (to public) - from memory with a pianist  
After the teacher-in-training has planned their recital program, it should be sent to the exam board for approval.
Order of program is your own choice:

Suzuki, Shinichi "Onegai"
Sibelius, Jean "Souda, souda sinisorsa"
2 folk songs or songs from different countries (from the “Songs for Sharing” selection, own choice, not used in prior examination)
4 German lieder (one lied by Brahms, Schubert, Schumann and Wolf, not used in prior examination)
4 art songs (Spanish, English or French, 2 from the Repertoire list and two of your own choice, not used in prior examination)
3 art songs from your own country (not used in prior examination)
1 Antique Aria (from the Repertoire selection, own choice, not used in prior examination)
1 Aria (own choice, not used in prior examination)

Total 17 songs in original languages

VACCAI VOCALISES
www2.siba.fi/vaccaj

Why do we use Vaccai Vocalises as the main technical study material?

In the Suzuki Voice Program Vaccai Vocalises for students are used in ESA Level 4 Part Three / in PPSA Intermediate Level Stage 2 Part Three / in SAA UNIT 6 and ESA Level 5 Part Three / PPSA Advanced level Part Three / in SAA UNIT 9. For young singers Vaccai is the first experience to learn the Italian language selected by an Italian composer. Vaccai teaches one technical point at a time. This is needed for young singers starting to sing their first Italian aria. We do not jump at once to the big arias as singers are young. Listening to examples from www2.siba.fi/vaccaj or to the Vaccai CD allows students to listen to correct Italian pronunciation. The technical points help them to prepare for arias in other languages too.

Teachers sing Vocalises in every level /UNIT.

Note: some Vocalises have more than one melody; teachers and students learn all melodies included in the Vaccai method. All Vaccai Vocalises will be sung from memory.

“Songs for Sharing” means singing together Suzuki Voice Volume 1—3 songs, Art Songs and Lieder, Vaccai Vocalises, specific required Antique Arias, songs from Musical Theater and e.g. ensembles from Opera. We share solo repertoire and part songs from each Suzuki Voice Country.
SUZUKI VOICE REPERTOIRE SELECTION

ESA LEVEL 4 Part One to Three 140 hours
PPSA INTERMEDIATE LEVEL STAGE 2 Part One to Three 140 hours
SAA UNIT 4, 5 and 6 (eg. 3 x 38—40 hours = 120 hours + practicums)

ESA Level 4 Part One
PPSA Intermediate level Stage 2 Part One
SAA UNIT 4

Art songs from own country 10 songs
”Songs for Sharing” selection 15 songs Total 25

Core Material for Suzuki Voice Program
ART SONGS FROM OWN COUNTRY

SELECTIONS FROM DIFFERENT COUNTRIES

We recommend that every country makes a CD of their own of at least 10 art songs in their own language.
Group items have been marked *

AMERICA

Charpenter, John Alden (1876—1951) “The Sleep That Flits on Baby’s Eyes”
Copland, Aaron (1900—1990) “All The Pretty Horses”
”I Bought Me A Cat” (Barnyard Song) ”Simple Gifts”
”Shenandoah”

Dougherty, Celius (1902—1986) “Loveliest of Trees”
Foster, Stephen (1826—1864) “Two Little Flowers”
Ives, Charles (1874—1954)

Extra
American Spirituals for Solo Singers: Jay Althouse – My Lord What a Morning
Folk Songs for Solo Singers-Jay Althouse- Follow the Drinking Gourd
The Deep River Collection-Sometimes I feel Like a Motherless Child, Were You There
ARGENTINA

Guastavino, Carlos — León Benarós (from the cycle “Flores Argentinas”)

“El clavel del aire blanco”
“Campanilla adónde vas?”
“Qué linda madreselva!”
“Las flores del macachín”
“Las achiras coloradas”
“Jazmín del país: qué lindo...!”

Guastavino, Carlos

”Anhelo”

Guastavino, Carlos – Silva, Francisco

”La Rosa y El Sauce” (The Rose and the Willow)

Guastavino, Carlos

”Pueblito, mi Pueblo” *
“Cancion de Navidad” *

AUSTRALIA

Brumby, C

Holland, Dulcie

“Round of the Magpie”
”At Evening” *
“Listen to the Rain”
”Song of the Fisherman”
”Ducks are Delightful”
”Solveig’s Song”
”The Owl and the Pussycat”
”Do you believe in Fairies?”
”Morning Tide” *
“Song of the Night” (part song)*

Le Gallienne, Dorian

Lisle, Vernon

Leek, Stephen

Greenham, Marianna
CATALONIA

Mestres, Apel·les (1854—1936)
Oltra, Manuel (1922—)
Lamote de Grignon I Bocquet, Joan (1872—1949)
Vila i Casañas, Josep (1966—)
Albèniz i Pascual, Isaac
Montsalvatge i Bassols
Toldrà, Eduard (1895—1962)
Rodrigo, Joaquin (1901—1999)
Mompou, Fredric (1893—1987)
Granados, Enric (Enrique) (1867—1916)

"Cançó d’Abril”
“Mosques i mosquits” (canon)
“L’Angel de la son”
“Sargantana Barruda”
“Caterpillar”
“Canción de cuna para dormir a un negrito”
“Romanç de Santa Llúcia”
“Cançó del teuladí”
“Damunt de tu només les flors”
“L’ocell profeta”

ENGLAND

Arne, T
Boyce
Britten, B

Dowland
Purcell, Henry

Thiman, Eric
Extra:
Fraser-Simson, H.
Gibbs, Armstrong

"Where the Bee Sucks”
"Tell Me Lovely Shepherd”
"Waly Wall” (boy or girl)
"Down by the Sally Gardens”
"The Plough Boy”
"Fine Knacks for Ladies”
"Nymphs and Shepherds”
"Come and Trip It”
"I’ll Sail Upon the Dog Star”
"I Love All Graceful Things”

"Christopher Robin is saying his Prayers”
“Five Eyes”
FINLAND

Hannikainen, Ilmari (1892—1955)  "Tulkaa pojat keinulle"
Backman, Hjalmar (1882—1935)  "Sunnuntaiaamuna" (On kesän kirkas huomen)*
Melartin, Erkki (1875—1937)  "Meripojat"
Merikanto, Oskar (1868—1924)  "Kottarainen" op. 36/2
Merikanto, Oskar (1868—1924)  "Laula, tyttö" op. 30/2
Merikanto, Oskar (1868—1924)  "Onnelliset" *
Nyberg, Mikael (1871—1940)  "God Natt" with cello obligato
Rautavaara, Einojuhani (1928—)  "Sydämeni laulu", "Song of my Heart"
Rydman, Kari (1936—)  "Niin kaunis on maa"*
Sibelius, Jean (1865—1957)  "Souda, souda sinisorsa"

JAPAN

Folk song  "Akatonbo" (Red Dragonflies)
Folk song  "Harukana tomo ni" (To a Distant Friend)
Folk song  "Hotarukoi"
Folk song  "Momiji" (The Japanese Maple)
Folk song  "Oboro zukiyo" (The Night with a Dim Moon)
Folk song  "Sakura" (Cherry Blossoms)
Folk song  "Tenohira o taiyo ni" (Hands to the Sun)
Folk song  "Onegai"
Folk song  "Kojo no Tsuki"

MEXICO:

Lara, gustin (1897—1970)  “Granada”
Grever, María (1885—1951)  “Júrame”
Grever, María (1885—1951)  “Te quiero dijiste”
Mendoza y Cortez Quirino (1865—1957)  “Capullito de rosa” (in two different keys)
Ponce, Manuel M. (1882—1948)  “Cielito Lindo”
Ponce, Manuel M. (1882—1948)  “Estrellita” (in two different keys)
Prieto, Maria Teresa (1896—1982)  “Palomita”
Prieto, Maria Teresa (1896—1982)  “Mirando las altas cumbres”
Revueltas, Silvestre (1899—1940)  
Velázquez, Consuelo (1916—2005)  
Arranged by Ricardo Romero

“El Caballito”  
“Bésame mucho”  
"A la orilla de un palmar" (In the Grove among the Palms)

**Extra to children / Infantiles**

Gabilondo Soler (1907—1990)
Raúl Chagoyan  
Raúl Chagoyan

“Di porqué”  
“Tengo un gato”  
“Romen ya!”  
“Rondas infantiles” (Lírica infantil)

**PARAGUAY**

Baez, E. Ayala  
Gonzalez, Moreno  
Norton, Neneco

"Noche en el corazón" (Night in the Heart) guaraní  
"Chiricoé"  
"Tus ojos" (Your Eyes) from the Paraguayan Zarzuela "Ribereña". Lyrics: A. Gonzalez del Valle

**PERU**

Ayarza, Rosa M.  
Orejón y Aparicio

"Triste con fuga de tondero"  
"Ya que el sol misterioso"  
"Mariposa de sus rayos"

**VENEZUELA:**

Perez Diaz, Manuel Enrique  
Plaza, Juan B.

"Serenata"  
"Anhelos" (Valse venezolano)  
"Serenata pueblerina”  
"El pregón de los merengues”  
"En la negra espuma”  
"Llanto”  
"La palabra amor”

Seven Venezuelan Songs  
Book I  
"Yo me quede triste y mudo" (Yet was I Gloomy and Silent)  
"La noche del llano abajo” (Night Comes to the Valley)  
"Cuando el caballo se para” (While My Horse Tarries)  
"Hilando el copo del viento” (A Shroud for Love)  
Book II  
"Por estos cuatro caminos” (Four Birds)  
"La sombra salió del monte” (The Shadow Came Down the Mountain)  
"Palma verde, garza blanca” (The Green Palm)
Common selection
Part songs are marked with *

1. Sibelius, Jean “Souda, souda sinisorsa” (Finnish art song)
2. *Merikanto, Oskar “Onnelliset”
3. Suzuki, Shinichi “Onegai”
4. Japanese Folk Song “Sakura” (Japanese art song)
5. *Estes, Jerry ”Our Gift for You” (version: for 2-part voices + piano)
6. *Don Besig "Flying Free" (version : SAB)
7. James, William “Bush Night Song” (Australian art song)
8. *Leek, Stephen “Morning Tide”
9. Scarlatti, Alessandro “Giá il sole dal Gange” (antiche aria)
10. Scarlatti, Alessandro “Le Violette” (antiche aria)
11. Guastavino, Carlos “Las flores del macachín” (Argentinian art Song)
12. Catalanon Folk Song "El noi de la mare" (Catalan art song)
14. Peruvian Folk song "Niño Manueñito" (Peruvian song)
15. *Schumann, Robert “So wahr die Sonne scheinet” Duette (Edition Peters Nr. 2392) or
ESA Level 4 Part One
PPSA Intermediate level Stage 2 Part One
SAA UNIT 4
Continues

Core Material for Suzuki Voice Program

EXTRA SOLO and PART SONGS
FROM DIFFERENT COUNTRIES

Aborginal Song

“In Anay”*
“Maranoa Lullaby”*
“Jabbin, Jabbin”*

Australian Canon

“Kookaburra”*

Afro-American folksong

“Banuwa”*

Praetorius, Michael (1571—1621)

“Jubilate”*

Canadian folksong

“J’entends le moulin”

Cowan, Marie

“Waltzing Matilda”

Demarsan, White

“L’oiseau”

Eilers, Joyce Elaine

“A Voice from a Dream”*

English canon

“Peace Round” (1500)*

English Folk Song

“Early One Morning”*

Gallina, Jill

“The Lord is my Shepherd” (Two Parts Chorus with Piano)*

German Folk song

“Du, Du Liegst mir im Herzen”

Irish Folk song

“Dýravisur Jóns Leifs”

Irish Folk Melody

“Gaelic Song”

Italian songs

“Fiordin D’amore”

“Le mi miserie”

Mozart, Wolfgang Amadeus

“All Hailia” (Adapted and Arr. by Walter Ehret)*

“Mozart”*

Negro spirituals

“All Night all Day”*

“Nobody knows”

“Somebody’s knocking at your door”

“Swing Low” (possible sing together with “All Night All Day”)*

Niles, John Jacob

“The Lass from the Low Countree”
Scottish Folk song

"Amazing Grace"
"Loch Lomond"

Sleeth, Natalie

"Oh be Joyful" from "Gaudeamus Hodie"*
"Hösten är här"

Stojkov Suzie

"Jerusalem"

Shemer, Naomi

“Shalom Chaverim”

Spevacek, Linda Steen

"Sing in the Sunshine"*

Wagner Douglas E.

"Sing, sing, glory to the Lord" (For Two or Three part Chorus of mixed Voices with piano.)*

"The Not-So-Boring Minuet"*

Wolfe Phyllis

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Core material for Suzuki Voice Program

**ESA Level 4 Part Two**

**PPSA Intermediate Level Stage 2 Part Two**

**SAA UNIT 5**

**LIEDS / LIEDER**

**Suggestions**

Beethoven, Ludvig van

“Marmotte”

“Sonntag” Op. 47 No 3

“Romance”

“Panis Angelicus”

"El tra-la-lá y el Punteado"

“Stänchen” *Liebes Mädchen, hör mir zu*

Kanzonetten und Lieder (Edition Peters Nr. 1351)

“Sehnsucht nach dem Frühlinge”

"Lachen und Weinen”

"Heidenröslein”

“Seligkeit”

“Marienwürmchen”

Brahms, Johannes

Debussy, Claude (1862-1918)

Franck, Cesar (1822—1890)

Granados, Enrique

Haydn, Joseph (1732—1809)

Mozart, Wolfgang Amadeus

Schubert, Franz

Schumann, Robert

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Teachers from USA. Mary’s students.
**Recommendation**

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bach, Johan Sebastian</td>
<td>&quot;Liebster Herr Jesu&quot; (Rakkahin Jeesus)</td>
</tr>
<tr>
<td>Beethoven, Ludvig</td>
<td>&quot;Maigesang&quot; Opus 52 Nr.4 (Spring Song, Cant de Primavera, Kevätlaulu)</td>
</tr>
<tr>
<td>Brahms, Johannes</td>
<td>Album BAND 1 (Edition Peters No 3201 a) &quot;Vergebliches Ständchen&quot; Op. 84 No 4 &quot;Schwesterlein&quot;</td>
</tr>
<tr>
<td>Debussy, Claude</td>
<td>&quot;Beau Soir&quot;</td>
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<tr>
<td>Gounod, Charles</td>
<td>&quot;La pluie&quot;</td>
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<tr>
<td>Granados, Enrique</td>
<td>&quot;El Majo Discreto&quot;</td>
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<tr>
<td>Grieg, Edward</td>
<td>&quot;Lok&quot; op. 61 Nr. 3</td>
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<tr>
<td>Hahn Reynaldo</td>
<td>&quot;Si mes vers avaient des ailes&quot;</td>
</tr>
<tr>
<td>Haydn, Joseph</td>
<td>&quot;Die Landlust&quot;</td>
</tr>
<tr>
<td>Massenet, Jules</td>
<td>&quot;Crépescule&quot;</td>
</tr>
<tr>
<td>Mozart, Wolfgang</td>
<td>&quot;Flowers on the Hillside, Las flores de las montañas, Kukkiva laakso&quot;</td>
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<td>&quot;Im Frühling&quot; (Longing for Spring, Ven Primavera, Toukokuu)</td>
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<td>&quot;Die Wassenfahrt&quot; (Song of the Waves, Canción de las olas, Laulu lainehilla)</td>
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<td>&quot;Verschweigung&quot;</td>
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<tr>
<td>Ravel, Maurice</td>
<td>&quot;Tout gai!&quot;</td>
</tr>
<tr>
<td>Schubert, Franz</td>
<td>Ausgewählte Lieder</td>
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<td></td>
<td>&quot;Liebhaber in allen Gestalten“</td>
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<tr>
<td>Schumann, Robert</td>
<td>&quot;Der Abendstern&quot;</td>
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<tr>
<td></td>
<td>&quot;Volksliedchen&quot; Op. 51 No 2 (Das Lied im Unterricht)</td>
</tr>
</tbody>
</table>

*Recital during Finnish National Summer Workshop 2013*  
*Paivi and students with Outi (Finland) and Maura (USA) Paivi and Daisy 2013*
Common song selection
Vaccai 7 songs (A and B melodies)
Antique arias 10 Antique arias (5 + 5 recommended) **Total 17**

Core Material for Suzuki Voice Program

**VACCAI**

**Lesson I (Melodies A and B)**
The scale
Skips of Thirds

“Manca sollecita”
“Semplicetta”

**Lesson II (Melodies A, B and C)**
Skips Fourths
Skips of Fifths
Skips of Sixths

“Lascia il lido”
“Avvezzo a vivere”
“Bella prova”

**Lesson IV (Melodies A and B)**
Skips of Sevenths
Skips of Octaves

“Fra l’ombre un lampo solo”
“Quell’onda che ruina”

**Lesson V**
Semitones

“Delira dubbiosa”

**Lesson VI**
Syncope

“Nel contrasto amor”

**Lesson VII**
Introduction to Runs

“Come il candore”

Suzuki Voice Gala in Finland 2013. Suzuki-Families association 25th Anniversary year
ESA Level 4 Part Three
PPSA Intermediate level Stage 2 Part Three

SAA UNIT 6
Continues

Core Material for Suzuki Voice Program

ANTIQUE ARIAS

Schirmer edition
(To be sung in original languages)

Note: Page 43 “Songs for Sharing” Common selection
Scarlatti, Alessandro (1660—1725) “Le Violette” and “Già il sole dal Gange”

Suggestions

Giordani, Giuseppe (1743—1798) “Caro mio ben”
Paësiello, Giovanni (1741—1816) “Nel cor più non mi sento”
Pergolesi, Giovanni Battista (1710—1736) “Se tu m’ami”
Composer unknown “Nina” (first performance 1749)

Recommended (The teacher should know all)

Monteverdi, Claudio (1567—1643) “Lasciatemi morire!”
Scarlatti, Alessandro (1660—1725) “Sento nel core”
“O cessate di piagarmi”

Left: Jaana Lehtinen, Outi Pekkarinen, Maria Rivera White and Amelia Seyssel (USA), Dr. Kukkamäki, Mette Heikkinen, Mervi Sipola-Maliniemi and Analia Capponi-Savolainen
Middle: Amelia Seyssel (USA) ESA Level 5. Right: Outi Pekkarinen (Finland), level 1 June 27th, 2014
Teacher Training Tasks for
Level 5 and Advanced Level
(160 hours over a period of about two years)
Repertoire covered = Level 5 Selection + specified Vaccai

Pre-requisite before proceeding to Level 5 (Advanced level):
1) DVD of one or more of the Teacher’s students performing three recitals in Level 4 (A, B and C-Comprehensive)
2) Successful passing of the Level 4 (Intermediate Level Stage 2) Examination.

The Level 5 examination consists of: teaching, memory test of repertoire, public speaking, projects, a written presentation and a public recital.

1. Teaching 40 hours

Projects and tasks are to be completed under the supervision of an approved Suzuki Voice Teacher Trainer or Teacher Trainers.

Include DVDs with following material:

- Give a public introduction lecture about Suzuki Voice Program (approximately 45 minutes). Send the plan beforehand to the Exam Board & follow up with a DVD.
- Organize a major performance involving all students (choice of: opera, music theatre, musical or oratorio); with a written plan sent beforehand to the Exam Board; make a DVD of the event.
- Give a workshop including arias and/or lieder to your students (approx. 1, 5 hours); make a DVD of the event.
- Make a DVD of your level 4 Students’ recitals, including at least one recital of each student developmental stage A, B and C.

Literature –required study list
Vaccai Vocalises #8—15 (all); all from memory (www2.siba.fi/vaccaj)

Selected pages from the following books: (Specific information to be supplied by the Teacher Trainer during the training)
Brown, Oren L. “Discover Your Voice”
Hermann, Evelyn "Shinichi Suzuki: The Man and his Philosophy"
Honda, Masaaki "Shinichi Suzuki: Man of Love"
Kukkamäki, Päivi “Growing Through Singing”
Suzuki, Shinichi “Development from Age Zero”
Suzuki, Shinichi “Nurtured By Love”
Suzuki, Shinichi "Where Love is Deep"
Suzuki, Waltraud “My Life With Suzuki”

Observation of Suzuki Voice Teacher Trainer or approved Suzuki Voice Teacher
Observation of Suzuki Voice concerts, Suzuki Voice Volume recitals and Suzuki Voice singing days and participation in at least one approved major Suzuki workshop which includes Suzuki Voice. Workshop minimum length should be three days and include Teacher Training/Professional Development (PD) and observation of voice classes (e.g. National Summer Institutes, International Suzuki workshops, Suzuki World Conferences / conventions)
Membership in one’s own association, participation in association events, and observation of training and performances of other instruments within the association is also recommended.
2. Memory Test of Suzuki Voice Repertoire 20 hours

Include DVDs with following material:
- Sing Level 5 Antique arias from memory with piano accompaniment:
  - Caccini, Giulio (1546—1614) “Amarilli, mia bella”
  - Caldara, Antonio (1671—1763) “Sebben, crudele”
  - Conti, Francesco (1681—1732) “Quella fiamma”
  - Frescobaldi, Girolamo (1583—1644) “Se l’aura spira”
  - Carissimi, Giacomo (n. 1604—1674) “Vittoria, vittoria!”
- Sing the Vaccai Vocalises # 8—15 (all) from memory with piano accompaniment.
- Piano Skills: Vaccai Vocalises # 8—15. Show your own skills by playing the melodies with the right hand.

Note: If DVDs are used for any tasks, please take care with the quality of your DVD and its sound. It should be clearly marked with your name, date, country, and contents. If a recital is included, please add the program. A teaching DVD must include the lesson plans, the first name of the children and their age. It is extremely important to see the student’s whole body—especially the face.

3. Written work 20 hours

- Write an article about your experiences when teaching with The Suzuki Voice Program (Essay 5000 words)
- Sample lesson plans for Level 5 students

4. Recital preparation and Recital 80 hours

Teacher examination recital: 60 minutes plus an interval of 15 minutes
The recital must be sung from memory.
Order of program is by Teacher’s choice.
- send a plan of the recital beforehand to the exam board for approval
- include a major song cycle in the program
- select the songs from three different styles (for example Renaissance, Baroque, Romantic, Modern)

NOTE: All Teacher training tasks from all categories must be completed and accepted by the Exam Board before the Teacher’s Final Recital is performed.

Performance of the Teacher-in-Training’s Final Recital from memory

Course work is assumed to be completed over a one to two year period. During this time the teacher in training is also applying learned teaching skills independently and receiving periodic feedback and support from the Teacher Trainer.

New opera for children was composed 2007 for Suzuki Voice Students. Gala Recital 2010
LEVEL 5 (ESA)
ADVANCED LEVEL (PPSA, ANSTEA)

TEACHER’S EXAMINATION

Examination is a public recital. All Teaching training tasks (teaching DVD and written presentation, recital preparation) must be accepted by the exam board before the teacher-in-training is able to perform their final recital.

PERFORMANCE of the Teacher-in-training’s
FINAL RECITAL from memory

A public Recital
60 minutes plus an interval of 15 minutes

The recital must be sung from memory

- a clear written plan of the recital program must be sent beforehand to the exam board for approval
  - include details about each song
    - composer
    - original name of the song
    - the style of the song
    - length of each song

- include a major song cycle in the program

- select art songs from three different styles (for example Renaissance, Baroque, Romantic, Modern)

- Order of program is the teacher’s own choice

Analia Argentina/Finland
Mervi Finland
Mette Finland
Information for Suzuki Voice Students

THE MAIN TARGET
For Suzuki voice students to achieve knowledge about international art songs.

“THE SONGS FOR SHARING” selection list has been collected from different Suzuki Voice Teachers around the world.

Through singing and songs the students and teachers are able
- to learn from other countries and
- to understand more about different cultures and languages

THE SECOND GOAL
The student
- sings in different ensemble groups
- learns more traditional Antique arias
- learns opera and / or oratorio arias
- practices the role with the teacher
- participates in at least one production
  Choices: opera, music theatre, musical or oratorio

THE THIRD GOAL
- The student will make a summary of the Suzuki voice studies including recital programs, photos and a song repertoire list.

FINALLY: PUBLIC SUZUKI VOICE LEVEL 5 COMPREHENSIVE RECITAL
The student selects favorite songs from all the different levels for the final recital.

Student: recital about 30 minutes
ART SONGS FROM OWN COUNTRY SELECTION FROM DIFFERENT COUNTRIES
”SONGS FOR SHARING” SELECTION

AMERICA

Barber, S  
"Sure on This Shining Night” 
"Ching A Ring Chaw” 
"Wild Swans” 
“Half Moon Rising” 
"At the Well” 
"American Lullaby” 
“As Adam Early in the Morning” 
"Brother Will Brother John” 
"The Little Shepherd’s Song”

Duke, J  
Griffes, Charles 
Hageman, R 
Rich, G 
Rorem, Ned 
Sacco, J 
Watts, W

Extra

Foster, S

Niles, Jakob

"Gentle Annie” 
"Ring Ring The Banjo” 
"Jesus Jesus Rest Your Head” 
"Rovin’ Gambler” 
"Gamblers Lullaby”
ARGENTINA
Espinosa, Cimaglia
Canciones populares
Guastavino, Carlos – León Benarós
Lia “Botoncito” (Cancion de Cuna)
“Bonita rama de Sauce”
“Cuatro canciones coloniales” (song cycle)
“Cuando acaba de llover”
“Prestate tu pañuelito”
“Ya me voy a retirar”
“Las puertas de la mañana”
Guastavino, Carlos – Leon Benaros
“Canciones del alba” (song cycle)
“Los llantos del alba”
“El cerro estaba plateado”
“El paso de las estrellas”
“El albeador”
Guastavino, Carlos
“Vazquez, Arturo”

AUSTRALIA
Harrhy, E
Hill, Mirrie
Hill, A
Holland, Dulcie
James, William

Rofe. E
Sutherland, Margaret

CATALONIA
Arr.: Candi Casanovas, Càndid (1844-1911)
Arr.: Gay i Planella, Joan (1867-1926)
Arr.: Sancho i Marraco, Josep (1879-1960)
Arr.: García i Morante, Manuel (1937-)
Arr.: Cohí i Grau, Agustí (1921-2012)
Arr.: = “Harmonization made by”
Anonymous (Red Book of Montserrat) (1399)
Fletxa, Mateu (el vell) (1481-1553)

Alió i Brea, Francesc (1862-1908)
Blancafort i de Rosselló, Manuel (1897-1987)
Pahissa i Jo, Jaume (1880-1969)
Lamote de Grignon i Ribas, Ricard (1899-1962)
Casals i Defilló, Pau (Pablo) (1876-1973)
Robert Gerhard i Ottenwaelder (1896-1970)

“La pastoreta”
“El testament d’Amèlia”
“Muntanyes regalades”
“El cant dels ocells”
“El noi de la mare”
“Virgo splendens” (3-part canon, in Latin)
"Bella, de vós som amorós” (also 3 equal voices)
“Cançó de l’estrella”
“Cançòneta humil de mitjanit”
“El record”
“Cançó del capvespre”
“La mula de l’estable”
“Jove flautista”
ENGLAND

Bayly
Dowland, John (1563—1828)
Gibbs, C. Armstrong
Head, Michael

Purcell, Henry (1659—1695)
Quilter, R
Vaughn, Williams

Extra:
Purcell, Henry (1659—1695)

Finland

Kilpinen, Yrjö (1883—1918)
Melartin, Erkki
Merikanto, Oskar (1868—1924)
Palmgren, Selim
Pylkkänen, Tauno (1918—1980)
Ranta, Sulho
Sallinen, Aulis (1935–)
Sibelius, Jean (1865—1957)

Extra
Kansansävelmä "Lintu lensi oksalle"*
Kansansävelmä "Taivas on sininen ja valkoinen"
Ehrström, Fredrik Aug. "Lähe"
Pacius, Fredrik "Suomen laulu"
Ruotsala, Kimmo "Lumivalko ja Ruusunpuna" – musikaali

Ehrström, Fredrik Aug. "Lähe"
Pacius, Fredrik "Suomen laulu"
Ruotsala, Kimmo "Lumivalko ja Ruusunpuna" – musikaali

Level 1 students, Level 5 Recital: Adeliina, Iiris with Alviina (Mervi’s students) Boys Recital November 2014 (Päivi’s students)

FINLAND

"I’d Be A Butterfly"
"Come Again: Sweet Love doth now Invite"
"The Cherry Tree"
"The Green Cornfield"
"The Piper"
"The Singer"
"Silver"

"Hark Hark the Lark"
"Go Lovely Rose"
"Bright is The Ring Of Words" *(Songs of Travel)*

"I Attempt from Love’s Sickness"

"Laululle" op.52 Nr.3
"Aamulaulu"
"Oravan jäljillä"
"Oi, kiitos sä Luojani armollinen"*
"Reppurin laulu"
"Iltaaululu" (Tääl yksinäni laulelen)
"Syksyiltä"
"Kansansävelmää" (Vain pieni kansanlaulu)
"Timotei, sinä keinuva heinä"
"Lastu lainehilla"

Mervi, Outi, Maura and Päivi July 2013 and Marjaana, Mette, Maura (USA), Elina, Päivi and Marianne Rygner (Denmark) January 2014 in Finland.
American Sioux Indian Folk song, arranged by Thurlow Lieurance (1914)

"By the Waters Minnetonka" (Dr. Suzuki gave this 1986)

Durante, Francesco (1684—1755)  
"Danza fanciulla"

Haydn, Franz Joseph (1732—1809)  
"Most beautiful appear" No 19 Trio from "The Creation"  
"Sanctus & Osanna" from Missa Brevis St. Ioannis de Deo  
Hob. XII: 7.

Icelandic Folk song  
"Krummavísur"

Kabalewsky Dimitri  
A Russian Song "Good Night"

Loesser, Frank  
"The Inch Worm"

MacGillivray, Allister  
"Song for the Mira"

Miller Cristi Cary  
"Chase the Rainbow"

Morley  
"It was a lover and his lass"

Norwegian Folk Song  
"Who Can Sail?"

Panizza, Hector  
"Aurora”, Cancion de la Bandera

Purcell, Henry  
"Strike the Viol” from the Birthday Ode to Quenn Mary

Russian Folk Song  
"The Little Birch Tree” (arranged by Mary Goetze)

Shaw, Kirby  
"Silent Night" (2-voices)*

"Three Czech Folk Songs

1. Above the Plain
2. Zum-Ta-Di-Ya
3. Walking at Night

Swedish Folk song from Gotland  
"Allt under himmelens fäste"

Wales  
"The Ash Grove"

Webbe, Samuel  
"Agnus Dei”*

Webber, A. L.  
"Pie Jesu’” (duetto)*

**American Spirituals**

Burleigh, H. T.  
"By An’ By"

" Couldn’t Hear Nobody Pray”

"Deep River”

"Lil David Play on your Harp”

"Ev’ry Time I Feel De Spirit”

Johnson, Hall  
"Keep A-Inchin’ Along”

"Oh, Freedom”

"Mary Had a Baby”

Work, John  
"My Names written on High”

"We are climbin Jacobs ladder”

Supplementary pieces from music theatre and Disney films are encouraged. Pieces should be chosen to suit the student’s range and ability.
LIEDS / LIEDER

Bach, Johan Sebastian
   “Bist du bei mir”
Beethoven, Ludvig van
   “Nur wer die Sehnsucht kennt” Ausgewählte Lieder
       (Edition Peters Nr. 731)
Brahms, Johannes
   “Wie Melodien zieht..” Op. 105 No 1 Album BAND 1
       (Edition Peters No 3201 a)
Fauré, Gabriel
   “Mai”
Grieg, Edward (1843—1907)
   “Jeg giver mit Digt til Våren“
Haydn, Joseph (1732—1809)
   “A Pastoral Song”
Mozart, Wolfgang Amadeus
   “Ridente la calma”
Schubert, Franz
   “Ave Maria“
   “Die Forelle”
Wolf, Hugo
   “Das verlassene Mägdlein”
Schumann, Robert
   “Der Nussbaum”
   “Blaue Augen hat das Mädchen” Op. 138 No 9

Recommended:
Bach, Johan Sebastian
   ”Jesu, Jesu du bist mein”
   ”Komm, süßer Tod”
   ”Nicht so traurig, nicht so sehr”
Beethoven, Ludvig van
   Ausgewählte Lieder (Edition Peters Nr. 731)
   “Wonne der Wehmut” Op. 83 No 1
   “Sehnsucht” Op. 83 No 2
Brahms, Johannes
   “Dein blaues auge”
   Album BAND 1 (Edition Peters No 3201 a)
   ”Meine Liebe ist grün” Op. 63 No 5
   ”Der Jäger” Op. 95 No 4
   ”Ständchen” Op. 106 No 1
Chausson, Ernest
   ”Le Colibri”
Fauré, Gabriel
   ”Chanson d’Amour”
   ”Les Berceaux”
   ”En Prière”
   ”Lydia”
   ”Recontre”
   ”Sylvie”
Grieg, Edward (1843—1907)
   ”Den Første Møde”
   ”En Svane“
   ”Et Håb”
   ”Med en Vandilje”
Romanser og Sanger (Original utgave Hefte 3)
   ”Solveigs Sang” (af Ibsens ”Per Gynt”)
Haydn, Joseph (1732—1809) “Piercing Eyes“
Kanzonetten und Lieder (Edition Peters Nr. 1351)
“The Mermaid's Song”

Händel, Georg Friedrich (1685—1759) “Meine Seele hört im Sehen“
Mahler, Gustav “Das Irdische Leben“
"Hans und Grete”
"Rheinlegendchen”

Mendelssohn, Felix Ausgewählte Lieder (Edition Peters Nr. 4570a)
"Auf Flügeln des Gesangses” Op. 34 No 2
"Bei der Wiege” Op. 47 No 6
Duettos ”Abschiedslied der Zugvögel” Op. 63 No 2

Mozart, Wolfgang Amadeus Lieder (Edition Peters Nr. 299 a)
"Das Veilchen”
"Der Zauberer”

Reger, Max “Maria Wiegenlied”

Schubert, Franz “An die Nachtigall“
Album Band 1 (Edition Peters No. 20a)
For boys: "Die Schöne Müllerin”, "Winterreise"
Ausgewählte Lieder
“An die Musik“
"Litanei”

Strauss, Richard “Zueignung”

Wolf, Hugo "Anakreons Grab”
"Auf ein altes Bild”

Schumann, Robert Das Lied im Unterricht
“Märzveilchen“ (5 Lieder, OP. 40)
“Sneeglocken”
Duette (Edition Peters Nr. 2392)
"Schön Blümelein” Op. 43 No 3
"Mailied” Op. 79 No 10
"Das Glück” Op. 79 No 16
"An die Nachtigall” Op. 103 No 3
"Sommerruh”

Projects with Suzuki Voice Students in Finland 2010
ESA Level 5 Part Three
PPSA Advanced level Part Three
SAA UNIT 9

Core Material for Suzuki Voice Program

VACCAI and ANTIQUE ARIAS

Note: some Vocalises have more than one melody (a, b, c)

Students: #8—12 from memory (www2.siba.fi/vaccaj)

Lesson VIII (Melodies A and B)
The Appoggiatura from above and from below “Senza l’amabile”
The Acciaccatura (Short Appoggiatura) “Ben-che di senso”

Lesson XI (Melodies A and B)
Introduction to the Mordente “La gioja”
The Mordent in different styles “L’augelletto in”

Lesson X
Preliminary Exercise “Quando accende”

Lesson XII
 Runs “Siam navi all”

The teacher should know the whole book

Vaccai Vocalises 8 (Lektion VIII, melodies A and B)
The Appoggiatura “Senza l’amabile”
The Acciaccatura “Benche di asenso privo”

Vaccai Vocalises 9 (Lektion IX, melodies A and B)
Introduction to the Mordent “La gioja verace”
The Mordent “L’augelletto in”

Vaccai Vocalises 10 (Lektion X, melodies A and B)
Preliminary Exercise on the Gruppetto or Turn “Quando accende”
The Gruppetto or Turn “Piu non si trovano”

Vaccai Vocalises 11 (Lektion XI)
Preliminary Exercise on the Shake (Trill) “Se povero il”

Vaccai Vocalises 12 (Lektion XII)
Runs “Siam navi all’ onde”

Vaccai Vocalises 13 (Lektion XIII, Melodies A and B)
Portamento “Vorrei spiegare”
The other style of Portamento “O placido il mare”

Vaccai Vocalises 14 (Lektion XIV)
The Recitative “La patria e un tutto”

Vaccai Vocalises 15 (Lektion X)
Recapitulation “Alla stagion de’ fiori”
CORE MATERIAL FOR SUZUKI VOICE PROGRAM

ANCIENT ARIAS

To be sung in original languages

Schirmer editions

Suggestions

extended study of antique aria is recommended → majority of this list should be studied

Caccini, Giulio (1546—1614) “Amarilli, mia bella”
Caldara, Antonio (1671—1763) “Sebben, crudele”
Carissimi, Giacomo (n. 1604—1674) “Vittoria, vittoria!”
Conti, Francesco (1681—1732) “Quella fiamma”
Frescobaldi, Girolamo (1583—1644) “Se l’aura spira” (PDF)

Recommendation

Bondoncini (1670—1747) “Per la gloria d’adorarvi”
Caldara, Antonio (1671—1763) “Come raggio di sol”
Fetis, Francois Joseph (1784—1871) “Se i miei sospiri”
Dall’opera “la Serva padrona” (1733) “Stizzoso” (PDF)
Composer unknown “Star vicino”
(It used to be believed that this song was composed by Salvator Rosa 1615—1673)

Note: The Teacher should know all
Arias, Clotilde (1901—1959)  
Benedict, Julius (1804—1886)  
Carissimi, Giacomo (n. 1604—1674)  
Copland, Aaron  
Domènec Terradellas (1711-1751)  
Donizetti, Gaetano  
Fauré, Gabriel  
Felip Pedrell i Sabaté (1841-1922)  
Gluck, C. W.  
Händel, George Friedrich  
Humperdinck, Engelbert

"Huiracocha”, Inka-aaria (Peru)  
“La Capinera”  
“Vittoria, vittoria!”  
"Laurie’s Song” from the opera ”The Tender Land”  
“Se miro quel volto” (From the opera “Artaserse” in Italian)  
“Nella fatal di Rimini”  
Requiem IV, Soprano Solo “Pie Jesu”  
“Cançó de l’estel” (From the opera “Els Pirineus”)  
Orfeo ed Euridice “Che faro senza Euridice?”  
“How Beautiful”  
“I know that my Redeemer liveth”  
“Hänsel und Gretel” –opera  
“Brüderchen, komm tanz mit mir”  
“Holla! Was ist das für eine Geschichte!”  
“Rallalala, heissa Mutter, ich bin da”  
“Rallalala, lustig Mutter!”  
“Der kleine Sandmann”  
“Abends, will ich schlafen gehn”  
“Der kleine Taumann”  
“Knusper, knusper”  
“O, köstlicher Kuchen”  
“Kommt, kleine Mäuslein”  
“Hokus pokus, Hexenschuss!”  
“Hurr hopp hopp”  
“Auf’ wach’ auf, mein Jüngelchen”  
“Erlöst, befreit”  
“Die Hexerei ist nun vorbei”
“Die Englein haben’s im Traum gesagt”
“Habt Lob und Dank”
“Kinder schaut das Wunder an”
“Wenn die Not auf’s Höchste steigt”

Kyllönen, Timo-Juhani (1955—)
“Roope - poika joka ei uskaltau pelätä”-opera

Montsalvatge, Xavier (1912—2002)
El Gato con Botas -opera (Puss in Boots)

Mozart, Wolgang Amadeus (1756—1791)
Bastien & Bastienne-opera
“Diggi, daggi”
Cosi fan Tutte-opera
Despina (Aria) “In Uomini”
Despina (Aria) “Una donna quidici anni”
“Soave sia il vento” (Terzetto)

Don Giovanni-opera
Leporello (Aria) “Notte e giorno faticar”
Zerlina (Aria) “Batti, batti”
Zerlina (Aria) “Vedrai, carino”

Le nozze di Figaro-opera
Barbarina (Aria) “L’ho perduta”
Einlage für Suzanne “Un moto di gioja”
Figaro (Aria) “Se vuol Ballare”
Figaro (Aria) “Non piu andrai”
Cherubino (Aria) “Non so più”
Cherubino (Aria) “Voi, che sapete, che cosa”
Duetto “Rice veteo padron cina”

Die Zauberflöte-opera (#16 Drei Knaben)
“Seid uns zum zweiten Mal willkommen”

Pacius, Fredrik (1809—1891)
“Kaarle kuninkaan metsästys”-ooppera. “Balladi”

Pau Casals i Defilló (1876-1973)
“La mula de l’estable” (Alto aria from the oratorio “El Pessebre”)

Pergolesi, Giovanni Battista (1710—1736) “Stabat Mater” (#1—#13)

Purcell, Henry (1659—1695)
The Indian Queen
“Un Ballo in Maschera”
Oscar (Aria) “ Volta la terrea fronte alle stelle”

Rossini, Gioachino (1792—1868)
“Duetto Buffo di due Gatti”
“Serate Musicali”
1. La Regata Veneziana (Notturno a due Voci)
2. La Pesca

Weber, Carl Maria von (1786—1826)
“Der Freischütz”
Ännchen (Aria) “Kommt ein schlanker Bursch gegangen”
Ännchen (Aria) Einst Träumte meiner sel’gen Base“
SUZUKI LITERATURE

Suzuki, Shinichi. ABILITY DEVELOPMENT FROM AGE ZERO. Miami, FL: Summy-Birchard, Inc. 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. Translated by Waltraud Suzuki. NURTURED BY LOVE: THE CLASSIC APPROACH TO TALENT. 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...

Suzuki, Shinichi. TALENT EDUCATION AND YOUNG CHILDREN. Ann Arbor, MI: Shar Products. 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. YOUNG CHILDREN’S TALENT EDUCATION AND ITS METHOD. Miami, FL: Summy-Birchard, Inc. Originally published in Japan in 1946, 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 Basic References


Honda, Masaaki. SHINICHI SUZUKI: MAN OF LOVE. Miami, FL: Summy-Birchard, Inc. Biography of Dr Suzuki, tracing his youth growing up, study in Europe, return to Japan, and the blossoming of Talent Education. Written to celebrate the Suzukis’ golden wedding anniversary.

Honda, Masaaki. SUZUKI CHANGED MY LIFE. Miami, FL: Summy-Birchard, Inc. Dr Honda recalls his involvement with Dr Suzuki and Japanese Talent Education. He recounts his daughter’s experiences as a violin student, world tours, the spread of the Suzuki Method, and his own interest and influence in the philosophy and development of Talent Education.

Slone, Kay Collier. THEY’RE RARELY TOO YOUNG…AND NEVER TOO OLD TO TWINKLE. Ann Arbor, MI: Shar Products. A look at the Suzuki violin method with numerous practical suggestions for incorporation of Talent Education ideals for private and school teachers.

Starr, William and Constance. TO LEARN WITH LOVE: A COMPANION FOR SUZUKI PARENTS. 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.

Suzuki, Waltraud. MY LIFE WITH SUZUKI. Miami, FL: Summy-Birchard, Inc. Story of Shinichi and Waltraud Suzuki’s experiences from their meeting in Berlin through the successes and recognition the Suzuki Method has achieved.

Wickes, Linda. THE GENIUS OF SIMPLICITY. Miami, FL: Summy-Birchard, Inc. Book shows that the Suzuki Method is really a synthesis of ideas and techniques tried and proven for many years. Great philosophers such as Plato are quoted, as well as writers on musical technique and master teachers.
OTHER LITERATURE:


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Gfeller, K & Baumann, A. A.:
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Joyner, D. R.:
"The monotone problem". Journal of Research in Music Education 17,
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Kukkamäki, Päivi:
"Laulun myötä kasvuun". Laulupainotteinen musiikillinen ohjaus
lapselle odotusajasta kuudenteen ikäävuuteen – opetusmenetelmän
esittely ja raportti opetuskokeilusta.
Lisensiaatitutkintoon kuuluva osio 2. Sibelius-Akatemia,

Kurkela, Kari:
Mielen maisemat ja musiikki. Sibelius-Akatemia, Musiikin

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Kurkela, Kari:
Musiikillisen edistymisen arviointiperusteita. Teoksessa Onnistuuko
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peruskouluissa ja lukiossa. Toim. R. Jakku-Sihvonen. Helsinki:
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Prenatal auditory experience. Teoksessa Musical Beginnings. Origins
and Development of Musical Competence. Deliege, I. and Sloboda, J.

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Musiikki psyykkisen työskentelyn edistäjänä. Psykoanalyytinen
tutkimus musiikkiterapian kasvatuksellisista mahdollisuuksista.
Turun yliopiston julkaisuja, sarja C, osa 56. Turku: Turun yliopisto
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The comparative effects of two types of song instruction on the
development of a sense of a tonality in four-year-old children.

Lewinowitz, Lili M.:
An investigation of preschool children’s comparative capability to sing
songs with and without words. Council for Research in Music Education.


QUESTIONS for
Conversation (Oral examination) and Written work

SUZUKI PHILOSOPHY

- How do you explain the Suzuki Method to those who know nothing about it? What is the difference between the Suzuki Method and the Traditional Method? How is it possible that everybody can learn music?

- What is the best aspect of the Suzuki Philosophy and What makes you enthusiastic about this as a teacher? Say something positive about your work? What makes you happy?

- How does parent orientation work for new Suzuki parents, especially with regard to Suzuki Voice Program? What are the benefits of beginning to sing early? Why do we have private, group and family lessons?

- What are the qualities of good / good enough Suzuki Parents? How do you motivate the child and how do you help the parents to motivate the child? If the child does not practice at home, how do you help the parent?

- Why is listening important? – relate this to your Volume level? Why do all old songs need to be reviewed as revision? Why is it important that children will also listen to the other children? Why do we have Recitals and how can they help children?

- When you teach a new song, who must understand it - Parents or Children? How do you teach the difficult parts of a song? When the child is ready to start another song, when does he/she have to stop practicing the already learned song?

- What makes a good Suzuki parent? How do you help parents speak positively to their children? What kind of things are not the best to be discussed in front of the child?

- How do you relate to different personality types (parents and children)? How do you help parents with several children attending classes at the same time? How do you help a Parent who is too involved in a lesson?

- What will increase a child's self-confidence? How do you help the child who looses self-confidence easily or become discouraged?

- What kind of suggestions or homework do you give students during the holidays (Summer especially)?

- Why do Teachers need teacher training and examinations?
SUZUKI VOICE PROGRAM

More questions

PREPARATION – REPERTOIRE

Level 1, Primary Level Stage 1, UNIT 1 (age 0—3),

1. What is important about Volume 1?
2. What is introduced in Volume 1 and how do you best introduce it to this age group?

Level 2, Primary Level Stage 2, UNIT 2 (age 4—6),

1. What is important about Volume 2 in comparison to Volume 1?
2. How do you use review songs to prepare Volume 2 songs? Give at least 3 examples
3. What is introduced in Volume 2 and how do you best introduce it to this age group?
   - Singing in parts
   - Languages

Level 3, Intermediate Level Stage 1, UNIT 3 (age 7—10)

1. What is important about Volume 3 in comparison to Volume 1 and 2?
2. How do you use review songs to prepare Volume 3 songs? Give at least 3 examples
3. What is introduced in Volume 3 and how do you best introduce it to this age group?
   - Singing skills
   - Instruments
   - Reading
   - Real composers
Level 4, Intermediate Level Stage 2 Parts 1—3 (age 10—about 15)
Level 5, Advanced Level Parts 1—4 (age 16 and up)

1. What are the main goals?
2. Why does Level 4 (Intermediate Level Stage 2) take longer than the other previous levels?
3. What is the Teacher’s responsibility?
4. Regarding changing voices for boys and girls in this age group:
   Describe what can happen. How do we manage this in teaching?
5. What is important about teaching teenagers and how do you keep them motivated?
6. How do you keep an advanced student motivated?
7. Why do we use Vaccai vocalises in the Suzuki Voice Program?
8. What does “Songs for Sharing” mean?
9. How do you continue to teach singing skills for teenagers?
10. How do you teach performance skills?

CHILD DEVELOPMENT QUESTIONS

Level 1, Primary Level Stage 1, UNIT 1 (age 0—3)

1. Why do we teach expectant mothers? Give some reasons.
2. What are some natural responses of a Newborn?
3. Explain each one of the following phases:
   - Symbiotic
   - Differentiation
   - Practicing
   - Rapprochement
   - How old are the children in the above phases?
   - What are their abilities at this stage of development?
   - What difficulties might you encounter at a lesson?
   - What is the role of a parent and a teacher?
   - What should the teacher take into consideration at this stage of development?
   - How do you plan a singing lesson for this stage? What music should you choose?
   - Explain how you can use one song in different ways depending on the stage of development?
   - What are the differences between boys and girls in a lesson? How do they behave?
   - What are their interests? How do they use the voice?
1. Explain each of the following phases:
   - Phallic-narcissistic
   - Phallic-oedipal
   - Lateral
   - How old are the children in the above phases?
   - What are their abilities at this stage of development?
   - What difficulties might you encounter at a lesson?
   - What is the role of a parent and a teacher?
   - What should the teacher take into consideration at this stage of development?
   - How do you plan a singing lesson for this stage? What kinds of music would you choose?
   - Explain how you can use one song in different ways depending on the stage of development?
   - What are the differences between boys and girls in a lesson? How do they behave?
   - What are their interests? How do they use the voice?

2. Describe the separation-individuation process between a mother and a child. What is the role of the father in this process?

3. Describe the differences between boys and girls in lessons. How do they behave? What are their interests? How do they use their voices?

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**Level 3, Intermediate Level Stage 1, UNIT 3 (age 7—10)**

1. How do you keep the child 7—10 years of age interested in their lessons?
2. Why is it important to check posture of this age group? How do you check it?
3. What is the parent’s role in the lessons?
4. Often it is the mother who is the Suzuki parent at the lessons. What is the father’s role in learning at this age?
5. How do we help a parent who has trouble dealing with their child’s independence or strong will?
6. Is there a difference between boys and girls at this age?
7. How do we keep the voice developing naturally at this age?
VOCAL PEDAGOGY

Level 1 age 0—3      Level 4 ages 11—n.15
Level 2 age 4—6      Level 5 ages 16→
Level 3 ages 7—10

Oren Brown’s book refers to the following areas of study for singers: Primal sounds, proprioception, releasing exercises, posture, breathing, resonance.

How can these ideas be used when teaching your age group?

- What are the primal sounds? How can they be used when developing a reliable voice production?
- Explain the word "proprioception". How can you develop it?
- Show six different kinds of releasing exercises. Explain how they work?
- How do you build a singing posture?
- What kind of breathing do we need in singing? What are the main faults?
- Show five different kinds of breathing exercises. Explain how they work?
- What does the sentence: "let the airflow do the work" mean in singing?
- How can resonance happen?
- List all the areas of study that lead to optimum development of singing?
Suzuki Voice Teacher’s Examination

**RECITAL**

**TECHNIQUE**

a) Posture

b) Breathing (support)

c) Quality of the Voice

d) Use of register

e) Phonation

f) Articulation

g) Memory

**MUSICALITY**

a) Intonation

b) Legato
   - Analysis of text and melody
   - Rhythm
   - Dynamics
   - How to use the colors of the voice

c) Stage presence
Suzuki Voice Teacher’s Examination

TEACHING

a) Lesson format

b) Knowledge of the Teaching points

c) Teacher /pupil/ parent Relationship (communication)

d) Motivation of the pupils

e) Quality of feedback to the pupil/pupils

CONVERSATION (ORAL EXAMINATION)

a) Suzuki Voice program

b) Philosophy

c) Physiology of the Voice (Vocal pedagogy)

PLAYING SKILLS
TRAINING in ESA / PPSA / SAA (Comparison between Regions is in progress since 2014)

<table>
<thead>
<tr>
<th>ESA LEVEL 1</th>
<th>PPSA PRIMARY LEVEL STAGE 1</th>
<th>SAA UNIT 1</th>
</tr>
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<tbody>
<tr>
<td>ESA LEVEL 2</td>
<td>PPSA PRIMARY LEVEL STAGE 2</td>
<td>SAA UNIT 2</td>
</tr>
<tr>
<td>ESA LEVEL 3</td>
<td>PPSA INTERMEDIATE LEVEL STAGE 1</td>
<td>SAA UNIT 3</td>
</tr>
<tr>
<td>ESA LEVEL 4 part 1-3</td>
<td>PPSA INTERMEDIATE LEVEL STAGE 2 part 1-3</td>
<td>SAA UNITS 4-6</td>
</tr>
<tr>
<td>ESA LEVEL 5 part 1-4</td>
<td>PPSA ADVANCED LEVEL part 1-4</td>
<td>SAA UNITS 7-10</td>
</tr>
</tbody>
</table>

ESA and PPSA have exam after every level.

<table>
<thead>
<tr>
<th>ESA</th>
<th>PPSA</th>
<th>SAA</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 1</strong> 150 hours is recommended</td>
<td>Primary level Stage 1 150 hours is recommended</td>
<td>UNIT 1 70 hours + one practicum</td>
<td>Folk songs</td>
</tr>
<tr>
<td><strong>Level 2</strong> 120 hours</td>
<td>Primary level Stage 2 120 hours</td>
<td>UNIT 2 33 hours + 2 practicums</td>
<td>Folk songs and part singing</td>
</tr>
<tr>
<td><strong>Level 3</strong> 120 hours</td>
<td>Intermediate level Stage 1 120 hours</td>
<td>UNIT 3 38 hours + 3 practicums</td>
<td>Songs (Bach, Beethoven, Mozart etc.) with Chamber Music orchestra</td>
</tr>
</tbody>
</table>

Further auditions are required for SAA applicants before they are allowed to continue to levels of training higher than Unit 3.

<table>
<thead>
<tr>
<th>ESA</th>
<th>PPSA</th>
<th>SAA (UPCOMING)</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 4</strong> 140 hours Part One</td>
<td>Intermediate level Stage 2 140 hours Part One</td>
<td>UNIT 4 + practicums</td>
<td>Art songs from own country (10) and “Songs for Sharing Selection” (16)</td>
</tr>
<tr>
<td><strong>Level 4</strong> Part Two</td>
<td>Intermediate level Stage 2 Part Two</td>
<td>UNIT 5 + practicums</td>
<td>Lieder/Lieder</td>
</tr>
<tr>
<td><strong>Level 4</strong> Part Three</td>
<td>Intermediate level Stage 2 Part Three</td>
<td>UNIT 6 + practicums</td>
<td>Vacci and Antique arias</td>
</tr>
</tbody>
</table>

Attention

<table>
<thead>
<tr>
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<th>SAA (UPCOMING)</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Level 5</strong> 160 hours Part One</td>
<td>Advanced level 160 hours Part One</td>
<td>UNIT 7 + practicums</td>
<td>Art songs from own country 10 and “Selection” (advanced level)</td>
</tr>
<tr>
<td><strong>Level 5</strong> Part Two</td>
<td>Advanced level Part Two</td>
<td>UNIT 8 + practicums</td>
<td>Advanced Lieder/Lieder</td>
</tr>
<tr>
<td><strong>Level 5</strong> Part Three</td>
<td>Advanced level Part Three</td>
<td>UNIT 9 + practicums</td>
<td>Remaining Vacci vocalises and advanced Antique arias</td>
</tr>
<tr>
<td><strong>Level 5</strong> Part Four</td>
<td>Advanced level Part Four</td>
<td>UNIT 10 + practicums</td>
<td>Opera arias</td>
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</tbody>
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