

REVISION 2023
Dr Päivi Kukkamäki

SUZUKI VOICE PROGRAM since 1986
ISA APPROVED



Photo from Japan 1986
Dr Shinichi Suzuki and Dr Päivi Kukkamäki

Level 1—3 (ESA)
Primary level Stage 1—2, Intermediate level Stage 1 (PPSA, ANSTEAA)

Professional Development
Teacher Education
Manual
Part One

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Cr. Päivi Kukkamäki's Suzuki Voice Students in Matsumoto 1989 and 1999

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 Vantaa, Finland since 1986 by Dr. Päivi Kukkamäki.
- Official Suzuki Voice Teacher Education 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 educated teachers over 25 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 Recital was at age 12. Petra at age 20 singing at Ministry.

Unique Features of the Program are:

- an emphasis 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 about 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, concerts, fairy tale operas, singing days, regular family evenings, concert trips, workshops and international conferences

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 repertoire is listened to daily. In Suzuki Voice, the student’s main teacher will record the songs. The repertoire recordings are important for teaching notes, words, style, phrasing and 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!”



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 adulthood

Library Materials

- Volume 1 – 3 (separate colouring exercises for the songs)
- Song Repertoire Selections Levels 4 – 5
- Listening recordings
- Relaxation recordings
- Music box (practical work for posture, breathing, articulation, phonation, resonance, coordination and relaxation)
- Family information:
 - o Nursery Rhymes, babble
 - o List of recommended recordings of fine singers
 - o List of Suzuki literature

Activity

- Individual, group and family lessons
- Solo Recitals: The child will sing songs for an audience, when one level 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

- o Bow.
- o Listening, concentration.
- o Practical work for stretching, posture and breathing.
- o Practical work for tongue, jaw and lips.
- o Vocalization (depending on the age of the student).
- o SINGING (individual or in group).
- o Nursery rhymes (babbles) using finger puppets in Volume 1 and 2.
- o Movement, dance, acting.
- o Practising performance (solo recitals).
- o Colouring exercises for the songs
- o Ball massage, relaxation.
- o Bow.



1988 in Sweden

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 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)

Volume 1 (Author: Dr. Päivi Kukkamäki)

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. The Volume is divided into two parts. 'Songs for Children' is the repertoire which develops the child's vocal skills. 'Songs for Parents' is the solo and group activity repertoire for enrichment at home and in lessons. **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. Aimed at age 0—3.

Level 2 (ESA)

Primary level Stage 2 (PPSA, ANSTEA)

Volume 2 (Authors: Dr. Päivi Kukkamäki and Mette Heikkinen)

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. The Volume is divided into two parts. 'Songs for Children' is the repertoire which develops the child's vocal skills. 'Songs for Parents' is the solo and group activity repertoire for enrichment at home and in lessons. Aimed at age 4—6.

Level 3 (ESA)
Intermediate level Stage 1 (PPSA, ANSTEA)
Volume 3 (Author: Dr. Päivi Kukkamäki)

Music by well-known composers is introduced. These are short songs accompanied by a piano or an instrumental group of five instruments. Aimed at age 7—10.

Level 4, Parts 1—3 (ESA)
Intermediate level Stage 2, Parts 1—3 (PPSA, ANSTEA)
Selected books

“Songs for Sharing” own country selection - art songs from specific countries
Art Songs / Lieds / Lieder / Mélodie, 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. Aimed at age 11—15.

Level 5 Parts 1—4 (ESA)
Advanced level Parts 1—4 (PPSA, ANSTEA)
Selected books

“Songs for Sharing” own country selection – advanced art songs from specific countries
Advanced Art Songs / Lieds / Lieder / Mélodie
Vaccai vocalises
Advanced Antique arias
Opera arias

The level is achieved by performing four recitals. At the end Students have the opportunity to study and perform an operatic or musical role (for example *Hänsel und Gretel* in German, *El Gato con Botas* in Spanish). Aimed at age 16 and up.



14th International "Songs for Sharing" Suzuki Voice Conference in Vantaa Finland 2018.
Participants came from 18 countries.

Acceptance to the ESA and PPSA Suzuki Voice Teacher Education

In order to be accepted as a Suzuki trainee an audition video recording (link) 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:

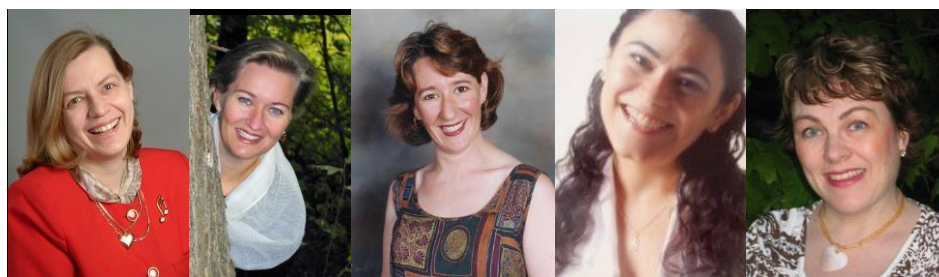
Unaccompanied pieces: “Schlafe mein Prinzchen” (Mozart’s Lullaby) by Friedrich Fleischmann (one verse in German)
“Twinkle, Twinkle Little Star” (in your language)

Accompanied pieces: Vaccari Vocalise # 7 “Come il candore”
Lied (of your choice)
Aria from opera or oratorio (of your choice)

Piano playing skills: “Schlafe 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 audition and its sound / picture. The recording gives an important first impression.

ESA and PPSA Suzuki Voice Teacher Trainers



Dr. Päivi Kukkamäki
Since 1991
Finland

Mette Heikkinen
Since 1993
Finland

Katrina Pezzimenti
Since 2006
Australia

Analia Capponi-Savolainen
Since 2012
Argentina-Finland

Mervi Sipola-Maliniemi
Since 2016
Finland



Mrs. Waltraud Suzuki and Dr. Shinichi Suzuki

For more information about Suzuki Voice Teacher Education, please contact

Dr. Päivi Kukkamäki, Vantaa, Finland

The Founder of the Suzuki Voice Program since 1986

ESA Suzuki Voice Teacher Trainer since 1991

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Mette Heikkinen, Vantaa, Finland

(E-mail: [mette.heikkinen\(a\)saunalahti.fi](mailto:mette.heikkinen(a)saunalahti.fi))

ESA Suzuki Voice Teacher Trainer since 1993

Katrina Pezzimenti, Melbourne, Australia

(E-mail: [accentmusic\(a\)aapt.net.au](mailto:accentmusic(a)aapt.net.au))

ESA and PPSA Suzuki Voice Teacher Trainer since 2006

ESA Suzuki Voice Committee member

ISA Suzuki Voice committee chair since 2018

Analia Paula Capponi—Savolainen, Helsinki, Finland - La Plata, Argentina

(E-mail: [analiacapponisavolainen\(a\)yahoo.com](mailto:analiacapponisavolainen(a)yahoo.com))

ESA and SAA Suzuki Voice Teacher since 2000

ESA Suzuki Voice Teacher Trainer since 2012

ESA Suzuki Voice Committee chair since 2018

ISA Suzuki Voice Committee member

Mervi Sipola-Maliniemi, Helsinki, Finland

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ESA Suzuki Voice Teacher Trainer since 2016

ESA Suzuki Voice Committee member since 2018



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 songs 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
 - Vaccari 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 (Memory test and listening recording)**
- 7 **Attendance at approved workshops**
- 8 **Required Study List Reading**
 - Selected pages from the following books:
 - Specific information to be supplied by the Teacher Trainer during the training
 - Suzuki, Shinichi “Ability Development from Age Zero”** (Level 1)
 - Suzuki, Shinichi “Nurtured By Love”** (All levels)
 - Hermann, Evelyn “Shinichi Suzuki: The Man and his Philosophy”** (Level 3)
 - Kukkamäki, Päivi “Growing Through Singing”** Free PDF Google drive (all levels)
 - Brown, Oren L. “Discover Your Voice”** (all levels)

Preparation for Examination at Each Level

After specific teacher education tasks have been completed and accepted, examination plan will be made. 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 Suzuki trainees 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.



November 2012 in Finland

Periods of Suzuki Voice Teacher Education

ESA Level 1, 2 and 3 Suzuki Voice Teacher Education is possible to complete in three parts. Note: ESA Level 4 and 5 takes more time. All of these requirements are exactly the same as required for every teacher who has gone through this process in ESA.

The 1st Period

Teacher Instruction, Observation, Repertoire and some Teaching-in-Practice lessons;
Some Literature and sample lesson plans.

The 2nd Period

Memory test of Suzuki Voice Repertoire, literature and written work; Teaching-in-Practice lessons with your own students step by step; Feedback from your TT.

The 3rd Period

Completion of the education lessons: Teacher Instruction lessons, Observation, Repertoire lessons, Teaching-in-Practice lessons and written work. Examination can be taken after the 3rd period.

Major Topics

Suzuki Philosophy

- Suzuki's belief is that talent is learned, not inborn
- Listening, Imitating and Repeating
- Suzuki Triangle: Parent-Teacher-Student relationship
- Positive environment
- Home practice
- Motivation ideas and feedback
 - Encouragement
 - Every child can be educated. There are no one who fails.
 - Every child will develop at their own tempo
 - Learning with other children
- 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, 4—6 and 7—10-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
 - Create loving, positive and relaxed environment for children to learn singing. Children are like 'mirrors'
 - Practical work for
 - Relaxation
 - Breathing, posture and body use
 - Articulation, phonetics and resonance
 - Singing
 - Elements of Musicianship
 - Tone intonation, analysis of text and melody, form, dynamics, rhythm, phrasing
 - Reading Preparation / older beginners
- Singing Volume 1—3 (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, Baby, Preschool Class
 - Materials for different ages (Level 1—3)
 - Music, recordings (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 Suzuki trainee's understanding of the material covered
 - Feedback of their observations, papers, singing of Volume 1—3
 - Future plan for each teacher-in-training

Teacher Education Tasks for Level 1 and Primary Level Stage 1

120 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

Suzuki Philosophy, Suzuki Voice Program, Child Development stages and Vocal Pedagogy are included in all areas of the education and must be studied with an approved Suzuki Voice Teacher Trainer.

Teacher Instruction with an Approved Suzuki Voice Teacher Trainer **30 hours**
Suzuki Philosophy; Suzuki Voice Program; Child Development; Vocal Pedagogy

Literature – Required study list

Vaccai Vocalises #1—7 (all): #7 “Come il candore” from memory

Selected pages from the following books:

(Specific information to be supplied by the Teacher Trainer)

Suzuki, Shinichi “*Development from Age Zero*”

Suzuki, Shinichi “*Nurtured by Love*”

Kukkamäki, Päivi “*Growing Through Singing*” – *The Suzuki Voice Program and Its Development* (Free PDF Google Drive link)

Brown, Oren L. “*Discover Your Voice*”

Written work

Philosophy questions

Suzuki Voice Program questions

Vocal pedagogy questions

Child development questions

Sample lesson plans for different ages

Suzuki Voice Volume 1 Home Recording **20 hours**

Suzuki Voice Repertoire lessons with approved Suzuki Voice Teacher Trainer **20 hours**

Suzuki Voice Volume One repertoire study and

Level 1 examination preparation and feedback of written work (Vocal Pedagogy).

3 hours Suzuki Voice Volume 1 playing skills with Approved

Suzuki Voice Teacher Trainer or an Approved piano teacher

All Volume 1 songs from memory and unaccompanied (Memory Test)

Improvised piano accompaniments with melody in right hand of Volume 1

1—11 from memory

12—23 music scores are allowed

Observation of an approved Suzuki Voice Teacher Trainer or Suzuki Voice Teacher 25 hours
+ Observation of Suzuki Voice concerts, Volume recitals, Singing Days and participation in at least one approved 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 and performances of other instruments within the association is also expected.

Teaching- in-Practice

25 hours

Teachers will gain experience teaching all age groups and introducing Suzuki Voice to new parents. **Suzuki trainees should use their own students for teaching in practice.** It is possible to use another Suzuki Voice teacher's student/s, but this should be arranged at the beginning. Feedback will be given after these lessons. It is possible to submit some recorded Teaching-in-practise lessons (an internet link) if there is too much distance between the Teacher Trainer and the Suzuki trainee.

Note: If recordings are used for any tasks, please take care of its quality and sound. If a recital is included, please add the program. A teaching-in-practise recording 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.

All teaching points from Volume 1 songs #1—12 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

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) max 500 words / plan
- Self-assessment of the lesson (evaluation)

Course work is assumed to be completed over a one to two-year period. During this time the Suzuki trainee should be teaching independently while receiving regular feedback and support from the Teacher Trainer.



Student at this level covers repertoire:

**Volume 1 songs #1—11 well known and able to perform
Complementary songs suitable for this age group**

Volume 1 Content:

Songs For Children:

#1	Twinkle, Twinkle Little Star	Folk Song
#2	Cindy Went to Shower	Folk Song
#3	Circle Song	Folk Song
#4	Honeybee	Folk Song
#5	Mary Had a Little Lamb	Folk Song
#6	Cuckoo	Folk Song
#7	The Bunny Family	Marja-Riitta Väkevä
#8	Lightly Row	Folk Song
#9	A Cat and A Giant	Folk Song
#10	Long, Long Ago	T. H. Bayly
#11	The Fox is Crying	Folk Song

Songs for Parent:

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

+ Complementary songs suitable for this age group

Due to the decision by ISA and Alfred Publishing to publish an accompaniment - only CD for Volume 1 of the *Suzuki Voice School*, the following guidelines are expected:

Guidelines for Suzuki Voice Teachers and Trainees for Suzuki Voice Home Recordings Used for Teaching:

1. No recordings used for teaching may be sold under the copyright law.
2. The recording must be for student use only.
3. The recording is not to be passed on to other students or teachers.
4. The recording is not to be downloaded onto the internet.
5. The recording may be copied onto a student's personal device for private use, but again, may not be reproduced or otherwise shared with others.
6. **Note to Teacher Trainers:** In order to make home recordings for use in teaching their students, it is essential that a Trainee has memorized the repertoire and is performing it accurately, including the specific teaching points of the Suzuki Voice repertoire.

Guidelines regarding translations of the Suzuki Voice repertoire for use in teaching:

1. The individual who makes the home recording may do so only for student teaching purposes. Such recordings may not be sold.
2. The ISA Voice Committee is not authorized to ask for or give copyright permission to any Suzuki Voice Teacher for any purpose.
3. Producing a recording of a Suzuki Voice Volume is not allowed under copyright law. Making a single recording for a student in connection with teaching lessons is an exception, but it must not be sold.
4. Translations must not be downloaded to the internet or shared.
5. **Note to Teacher Trainers:** At this stage ISA has not accepted any languages other than English, Spanish and Finnish for the Volume One, Two and Three repertoire which is published by Alfred.

Information regarding translations of repertoire in languages other than English, Finnish and Spanish

Approval of any/all translations must be gained from the ISA Voice Committee before use.



Dr Suzuki's 88th Birthday in Matsumoto, Japan in 1986. Schubert *Ave Maria* (Dr. Päivi Kukkamäki)

LEVEL 1 (ESA)

Primary Level Stage 1 (PPSA, ANSTEA)

TEACHER'S EXAMINATION

1 Teaching (not for public)

Group lesson for Level 1 students (25 minutes)

Individual lesson for Level 1 student (20 minutes)

2 Conversation - Oral examination (15 minutes)

Questions from examiners on:

Suzuki philosophy

Suzuki Voice program for the 0 – 3-year-old stages

Child Development

Vocal pedagogy

3 Playing skills

Volume 1 songs: #1 – 11 from memory both hands.

#12 (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

#7 Bunny Family

#8 Lightly Row

#9 A Cat and A Giant

#10 Long, Long Ago

Volume 1 song one verse in German and one in your own language:

#12 Cradle Song “Schlafe mein Prinzchen”

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”

Total: 11 songs

Suzuki Voice Teacher's Examination

RECITAL

TECHNIQUE

Posture

Breathing (support)

Quality of the Voice

Use of register

Phonation

Articulation

Memory

MUSICALITY

Intonation

Legato

Analysis of text and melody

Rhythm

Dynamics

How to use the colors of the voice

Stage presence

Suzuki Voice Teacher's Examination

TEACHING

Lesson format

Knowledge of the Teaching points

Teacher /pupil/ parent Relationship (communication)

Motivation of the pupils

Quality of feedback to the pupil/pupils

CONVERSATION (ORAL EXAMINATION)

Suzuki Voice program

Philosophy

Physiology of the Voice (Vocal pedagogy)

PLAYING SKILLS

QUESTIONS for Level 1

Conversation (Oral Examination) and Written Work

SUZUKI PHILOSOPHY

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. 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.

- 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 training 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 loose 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?



In Sweden 1988 Mrs. Suzuki and Dr. Päivi Kukkamäki with Suzuki Voice Students.

SUZUKI VOICE PROGRAM

Kukkamäki, Päivi “*Growing Through Singing*” – *The Suzuki Voice Program and Its Development*
(Free PDF Google drive link)

Level 1, Primary Level Stage 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?



CHILD DEVELOPMENT

Level 1, Primary Level Stage 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
 - Practising
 - 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?

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

Brown, Oren: *Discover Your Voice*. London: Singular Publishing Group, Inc. 1996.

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?

Teacher Education Tasks for Level 2 and Primary Level Stage 2

100 hours over a period of one to two years

Repertoire covered = Volume 2 + specified Vaccai

Pre-requisite before proceeding to Level 2 (Primary Level Stage 2):

- 1) Recording of one of the Teacher's students performing a Volume 1 Recital,**
- 2) Successful passing of the Level 1 (Primary Level Stage 1) Examination.**

Suzuki Philosophy, Suzuki Voice Program, Child Development stages and Vocal Pedagogy are included in all areas of the training and must be studied with an approved Suzuki Voice Teacher Trainer.

Teacher Instruction with an Approved Suzuki Voice Teacher Trainer **20**
(Suzuki Philosophy; Suzuki Voice Program; Child Development; Vocal Pedagogy)

Literature – Required study list

Vaccai Vocalises #1—8 (all)

Public Recital: #8 “Senza l’amabile” from memory

Selected pages from the following books:

(Specific information to be supplied by the Teacher Trainer during education)

Suzuki, Shinichi “*Development from Age Zero*”

Suzuki, Shinichi “*Nurtured by Love*”

Kukkamäki, Päivi “*Growing Through Singing*” – *The Suzuki Voice Program and Its Development* (Free PDF Google Drive link)

Brown, Oren L. “*Discover Your Voice*”

Written work

Philosophy questions

Suzuki Voice Program questions

Vocal pedagogy questions

Child development questions

Sample lesson plans

Suzuki Voice Volume 2 Home Recording **20**

Suzuki Voice Repertoire lessons with approved Suzuki Voice Teacher Trainer **20**

Suzuki Voice Volume Two repertoire study,

Level 2 examination preparation and feedback of written work (Vocal Pedagogy).

3 hours Suzuki Voice Volume 2 playing skills with Approved Suzuki Voice Teacher Trainer or an Approved piano teacher

All Volume 2 songs from memory and unaccompanied (Memory Test)

Improvised piano accompaniments with melody in right hand of Volume 2

1—11 (both hands with music)

12—16 music scores are allowed

Observation of an approved Suzuki Voice Teacher Trainer or Suzuki Voice Teacher **20**

Observation of Suzuki Voice concerts, Volume recitals and Singing days and participation in at least one approved Suzuki workshop which includes Suzuki Voice.

Workshop minimum length should be three days and include Teacher Education/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 and performances of other instruments within the association is also expected.

Teaching- in-Practice

20

Teachers will gain experience teaching all age groups and introducing Suzuki Voice to new parents. The Suzuki trainees should use their own students for teaching-in-practice. It is possible to use another Suzuki Voice teacher's student/s, but this should be arranged at the beginning. Feedback will be given after these lessons. It is possible to submit some recorded Teaching-in-practise lessons (an internet link) if there is too much distance between the Teacher Trainer and the Suzuki trainee.

Note: If recordings are used for any tasks, please take care of its quality and sound. If a recital is included, please add the program. A teaching-in-practise recording 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.

All teaching points from Volume 2 songs #1—11 should be taught within these 20 training hours

20 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

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) max 500 words / plan
- Self-assessment of the lesson (evaluation)

Course work is assumed to be completed over a one to two-year period. During this time the Suzuki trainee should be teaching independently while receiving regular feedback and support from the Teacher Trainer.



Volume 2 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”	#12 in German
Volume 1 “Parent Songs”	#14—23, by choice
Volume 1 “Children Songs”	#1—11 repetition
Volume 1 songs in other languages, by choice	
Complementary songs suitable for this age group	

Volume 2 Content:

Songs For Children:

#1 Little Red Bird	Folk Song
#2 Pat-a-Cake	Folk Song
#3 The Grasshopper and the Ant	Folk Song
#4 The Old Grey Cat	Folk Song
#5 Desert	Folk Song
#6 Goodbye to Winter	Folk Song
#7 The Cuckoo and the Owl	Folk Song
#8 Spring Breezes	C. M. Bellman
#9 May Song	Folk Song
#10 Alouette	Folk Song
#11 Shepherd’s Spring Song	W. A. Mozart

Songs For Parent:

#12 Let Us Sing Together	Folk Song
#13 Eensy Weensy Spider	Folk Song
#14 Grandmother’s Hens	Alice Tegnér
#15 Snow White and the Seven Dwarfs	Folk Song
#16 Pat-a-Pan	Folk Song

+ 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, ANSTEAS)

TEACHER'S EXAMINATION

1 Teaching (not for public)

Group lesson for Level 2 students (30 minutes)
Individual lesson for Level 2 student (15 minutes)

2 Conversation – Oral examination (15 minutes)

Questions from examiners on:
Suzuki philosophy
Suzuki Voice program for the 4 – 6-year-old stages
Child Development
Vocal Pedagogy

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 **Goodbye to Winter** (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 3 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”

Total: 9 songs

QUESTIONS for Level 2 Conversation (Oral Examination) and Written Work

SUZUKI PHILOSOPHY and VOCAL PEDAGOGY

The same questions as in Level 1

SUZUKI VOICE PROGRAM

Kukkamäki, Päivi “*Growing Through Singing*” – *The Suzuki Voice Program and Its Development*
(Free PDF Google drive link)

Level 2, Primary Level Stage 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

CHILD DEVELOPMENT

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

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 kind 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?

Teacher Education Tasks for Level 3 and Intermediate Level Stage 1

100 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) Recording of one of the Teacher's students performing a Volume 2 Recital,**
- 2) Successful passing of the Level 2 (Primary Level Stage 2) Examination.**

Suzuki Philosophy, Suzuki Voice Program, Child Development stages and Vocal Pedagogy are included in all areas of the education and must be studied with an approved Suzuki Voice Teacher Trainer.

Teacher Instruction with an Approved Suzuki Voice Teacher Trainer **20**
(Suzuki Philosophy; Suzuki Voice Program; Child Development; Vocal Pedagogy)

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

Selected pages from the following books:

(Specific information to be supplied by the Teacher Trainer during education)

Suzuki, Shinichi “*Nurtured by Love*”

Hermann, Evelyn “*Shinichi Suzuki: The Man and his Philosophy*”

Kukkamäki, Päivi “*Growing Through Singing*” – *The Suzuki Voice Program and Its Development* (Free PDF in Google Drive link)

Brown, Oren L. “*Discover Your Voice*”

Written work

Philosophy questions

Suzuki Voice Program questions

Vocal pedagogy questions

Child development questions

Sample lesson plans

Suzuki Voice Volume 3 Home Recording **20**

Suzuki Voice Repertoire lessons with approved Suzuki Voice Teacher Trainer **20**

Suzuki Voice Volume Three repertoire study and

Level 3 examination preparation and feedback of written work (Vocal Pedagogy).

3 hours Suzuki Voice Volume 3 playing skills with Approved

Suzuki Voice Teacher Trainer or an Approved piano teacher

All Volume 3 songs from memory and unaccompanied (Memory Test)

Piano accompaniments: Volume 3 Songs 1—16 (right hand with music)

Observation of an approved Suzuki Voice Teacher Trainer or Suzuki Voice Teacher **20**

+ Observation of Suzuki Voice concerts, Volume recitals and Singing Days and participation in at least one approved Suzuki workshop which includes Suzuki Voice. Workshop minimum length should be three days and include Teacher Education /

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 education and performances of other instruments within the association is also expected.

Teaching- in-Practice

20

Teachers will gain experience teaching all age groups and introducing Suzuki Voice to new parents. **The Suzuki trainees should use their own students for teaching in practice.** It is possible to use another Suzuki Voice teacher's student/s, but this should be arranged at the beginning of education. Feedback will be given after these lessons. It is possible to submit some recorded Teaching-in-practise lessons (an internet link) if there is too much distance between the Teacher Trainer and the Suzuki trainee.

Note: If recordings are used for any tasks, please take care of its quality and sound. If a recital is included, please add the program. A teaching-in-practise recording 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.

All teaching points from Volume 3 songs #1—16 should be taught within these 20 training hours

20 hours must include

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

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) max 500 words / plan
- Self-assessment of the lesson (evaluation)

Course work is assumed to be completed over a one to two-year period. During this time the Suzuki trainee should be teaching independently while receiving regular feedback and support from the Teacher Trainer.

Volume Three Recital about age 7—10

Student at this level covers repertoire:

Volume 3 all # 1—13 well known and able to perform (Teachers #1—16)

Revision:

Volume 2 “Children songs” and “Parent Songs” #12—16, by choice

Volume 1 “Parent Song” #12 in German

Volume 1 “Children Songs” and “Parent Songs” #1—23, 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.

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* **Folk Song**
(Two verses in your own language)
4. “Gruß” **Felix Mendelssohn-Bartholdy** (1809—1847)
(Two verses in German)
5. “The Lark, La alondra, Leivolle” **Franz Joseph Haydn** (1732—1809)
(Three verses in your own language)
6. “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”.)
7. “The Dancing Princesses, Baile de princesas, Tanssivat Prinsessat”
Henry Purcell (1659—1695)
(Two verses in your own language)
8. “Mit dem Pfeil, dem Bogen“ **Bernhard Anselm Weber** (1764—1821)
(Three verses in German)
9. “Que ne suis-je la Fougère“ **Albanèse, Antoine** (1729 or 1731—1800)
(One verse in French)
10. “Wir Gehn nun“ **Johann Sebastian Bach** (1685—1750)
The Farewell, Canción del adiós, Lähtömerkki
(One verse in German and one verse in your own
language “Children’s choice”)
11. “Wiegenlied” **Johannes Brahms** (1833—1897)
(Two verses in German and perhaps two verses in
your own language)
12. “Wiegenlied” **Franz Schubert** (1797—1828)
(Two verses in German and perhaps two verses in
your own languages)
13. “Himmel und Erde“ **Folk Song**
(One verse in German)
14. “Romans från Skogen”, ”Metsän romanssi” **Fredric Pacius** (1809—1891)
(One verse in Finnish or Swedish)
15. “Pues que ya Nunca nos veis” **Juan del Encina** (1468—1530)
(One verse in Spanish)
16. “When to her Lute Corrina Sings” **Thomas Campion** (1567—1620)
(One verse in English)

Level 3 (Intermediate level Stage 1) - A student must have performed Volume Two recital

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

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)

Child Development

Vocal pedagogy

3 Playing skills

All Songs right hand with music

4 Recital (to public)

From memory with chamber orchestra

Volume 3 songs # 1—13

Vaccai vocalises

Choice of

- # 10 “Quando accende”
- # 11 “Se povero il...”
- # 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: 15 songs



1988 in Sweden with Dr. and Mrs. Suzuki

QUESTIONS for Level 3 Conversation (Oral Examination) and Written Work

SUZUKI PHILOSOPHY and VOCAL PEDAGOGY

The same questions as in Level 1

Hermann, Evelyn. SHINICHI SUZUKI: THE MAN AND HIS PHILOSOPHY. Miami, FL: Summy-Birchard, Inc. Revised 1995. A biography of Dr Suzuki and the spread and success of the Suzuki Method all over the world. Contains tips for applying the principles of the Suzuki Method and a pictorial account of Dr. Suzuki's life and work.



SUZUKI VOICE PROGRAM

Kukkamäki, Päivi “*Growing Through Singing*” – *The Suzuki Voice Program and Its Development*
(Free PDF Google drive link)

Level 3, Intermediate Level Stage 1 (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

CHILD DEVELOPMENT

Level 3, Intermediate Level Stage 1 (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?