

REVISION 2023
Dr. Päivi Kukkamäki

SUZUKI VOICE PROGRAM since 1986
ISA APPROVED



Photo from Japan 1986
Dr Shinichi Suzuki and Dr Päivi Kukkamäki

ESA Level 4 Parts 1—3 and Level 5 Parts 1—4
PPSA Intermediate Level Stage 2 Parts 1—3 and Advanced Level Parts 1—4

Professional Development
Teacher Education
Manual
Part Two

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Level 4 (Intermediate level Stage 2) - A student must have performed Volume Three recital

Important Information / Preface

LEVEL 4 Parts 1—3 Intermediate Level Stage 2 Parts 1—3

A good knowledge of classical vocal repertoire and style is expected at this level of teacher education.

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

It is expected that Level 4 students 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 are specific songs 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.

Repertoire is generally for Students age 11 and up (some students are much younger).

Total repertoire required for students across all three stages of study

Level 4 / Intermediate Level Parts One to Three

- **At least 4 Art Songs or Folk Songs from the “Songs for Sharing” own country selection – the cultural heritage of student determines the choice of repertoire** (separate Booklet in Google Drive link)
- **6 more songs from other “Songs for Sharing” selection** (separate Booklet in Google Drive link)
- **3 songs**
 - Suzuki, Shinichi “Onegai”
 - Sibelius, Jean “Souda, souda sinisorsa”
 - Japanese Folksong “Sakura”
- **3 Part Songs**
 - Schumann, Robert “So Wahr die Sonne Scheinet” or Mendelssohn, Felix “Herbstlied” + 2 other part songs from the Selection (own choice)
- **10 Art songs / Lieds / Lieder / Mélodie**
- **10 Vaccai Vocalises #1 – 7**
 - 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 Fourths “Lascia il lido”
 - Skips of Fifths “Avvezzo a vivere”
 - Skips of Sixths “Bella prova”
 - Lesson IV (Melodies A and B)
 - Skips of Sevenths “Fra l’ombre un lampo solo”
 - Skips of Octaves “Quell’onda che ruina”
 - Lesson V
 - Semitones “Delira dubbiosa”
 - Lesson VI
 - Syncope “Nel contrasto amor”
 - Lesson VII
 - Introduction to Runs “Come il candore”
- **5 Antique arias**
 - Scarlatti, Alessandro “Giá il sole dal Gange”
 - Scarlatti, Alessandro “Le Violette”
 - + 3 of own choice from the Antique Aria selection

Minimum 41 songs - All should be performed from memory

Suzuki Voice Students' RECITALS

ESA Level 4 Part One to Three PPSA Intermediate Level Stage 2 Part One to Three

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.

Part One

“Songs for Sharing” own country selection – art songs from specific countries

Separate Booklet in Google Drive link

(8 songs)

1 Solo Art Song from own country selection (own choice)

1 Solo Art Song from specific countries (own choice)

Group songs

Suzuki, Shinichi “Onegai”

2 Art Songs from own country selection from memory

2 Songs from the “Songs for Sharing” **common selection** for two or more parts in harmony in original languages

1 Own choice (solo or group for example from musical theatre or other sources approved by the teacher)

Part Two

Art Songs / Lieds / Lieder / Mélodie

(8 songs)

3 solo Art songs / Lieds / Lieder in 3 different languages

Group or solo songs

Sibelius, Jean “Souda, souda sinisorsa”

Folksong (Japan) “Sakura”

1 Own choice (eg. from musical theatre or other sources approved by the teacher)

Group songs

2 Song from the selection for two or more parts in harmony in original languages

Part Three

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 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 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 Suzuki trainee will be asked to practise certain songs from the song selection during their 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 Suzuki trainee 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. Feedback will be given after these lessons. It is possible to submit some recorded Teaching-in-practise lessons (internet link).

Note:

Please take care of the quality and sound of the recordings. If a recital is included, please add the program. A teaching recording must include the lesson plan, 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.



Dr Suzuki's 88th Birthday in Matsumoto, Japan in 1986



1988 in Sweden with Dr. and Mrs. Suzuki

Teacher Education Tasks for **Level 4, Intermediate Level Stage 2**

100 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) Record of one of the Teacher's students performing a Volume Three Recital,**
- 2) Successful passing of the Level 3 (Intermediate Level Stage 1) 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.

Hours

Teacher Instruction with an Approved Suzuki Voice Teacher Trainer 30

(Suzuki Philosophy; Suzuki Voice Program; Child Development; Vocal Pedagogy)

Literature – Required study list

Vaccai Vocalises #1—7; all from memory

Selected pages from the following books:

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

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

Suzuki, Waltraud *"My Life with Suzuki"*

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

Brown, Oren L. *"Discover Your Voice"*

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

Include 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.

Written work

Sample lesson plans for Level 4 students (max 500 words / plan)

Teaching Points and Analysis of Level 4 Antique arias from the list

Write a report of your level 4 (Intermediate level Stage 2) studies and work with Level 4 Suzuki voice students (Essay 2000 words)

Suzuki Voice Repertoire lessons with approved Suzuki Voice Teacher Trainer 20

Suzuki Voice level 4 repertoire study and Memory Test

Level 4 examination and Recital preparation

Teacher performing from the list (recording link is possible):

- 5 arts songs from the teacher's own country
- 1 aria
- 5 art songs (include one German, French and Spanish lied)
- 5 Level 4 Antique arias from the list
- 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

Teaching-in-Practice

30

Including a Master Class with Suzuki Voice Students in consultation with the Suzuki Voice Teacher Trainer

Teachers will gain experience teaching all age groups and introducing Suzuki Voice to new parents. The Suzuki trainee 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 education. Feedback will be given after these lessons. It is possible to submit some recorded Teaching-in-practise lessons (an internet link).

Note: Please take care of the quality and sound of recordings. 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.

Teaching-in-Practise hours must include

- Master class with Suzuki Voice Students
- Teaching teenagers (about ages 11—15)
- 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 of the lesson

Each 60 min lesson comprises

- 45 minutes teaching by the trainee and 15 minutes feedback from the trainer
- Lesson plan (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.

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 Master Class 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 asks Suzuki trainee to teach

- one Vaccai from Vocalises # 1—7,
- one Antique aria from the Level 4 selection
- one of enclosed songs:

Don Besig “Flying Free”

Schumann, Robert “So Wahr die Sonne Scheinet” or

Mendelssohn, Felix “Herbstlied”

Group lesson is with a pianist. Parents and other Suzuki trainees 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 Suzuki trainees know one week before the examination, which **lied, melodié, 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
Suzuki Voice Program
Vocal pedagogy

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

6 Recital (to public) - from memory with a pianist

After the Suzuki trainee has planned his/her recital program, it should be sent to the exam board for approval.

Order of the program is your own choice:

Suzuki, Shinichi "Onegai"

Sibelius, Jean "Souda, souda sinisorsa"

2 folk songs or songs from different countries (from the separate "Songs for Sharing" collection, 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



Dr Päivi Kukkamäki and Professor Koji Toyoda in Barcelona, Spain in 2016

”SONGS FOR SHARING” **COMMON SELECTION**

Level 4 / Intermediate Level Part One

- Besig, Don (living) “Flying Free” version: SAB (USA) *
- Estes, Jerry (1955—) “Our Gift for You” (version: for 2-part voices + piano) USA*
- Folk Song, Catalonia “El noi de la mare”
- Folk Song, Japan “Sakura” (Japanese art song) (also in Japan Country list)
- Folk Song, Peru “Niño Manuelito” (Peruvian song)
- Guastavino, Carlos (1912—2000) “Las flores del macachín” (Argentinian art Song) (also in Argentina Country list)
- James, William G. (1892—1977) “Bush Night Song” (Australia) (also in Australia Country list)
- Massenet, Jules (1842—1912) “Bonne Nuit!” (French art song)
- Leek, Stephen (1959—) “Morning Tide” (Australia) (also in Australia Country list)*
- Merikanto, Oskar (1868—1925) “Onnelliset” (Finnish art song) (also in Finland Country list) *
- Scarlatti, Alessandro (1660—1725) “Giá il sole dal Gange” (antiche aria) (also in Antique Aria list)
- Scarlatti, Alessandro (1660—1725) “Le Violette” (antiche aria) (also in Antique Aria list)
- Schumann, Robert (1810—1856) “So wahr die Sonne scheint” Duette (Edition Peters Nr. 2392) *
- or** Mendelssohn, Felix “Herbstlied” Duette Op. 63 No 4 *
- Sibelius, Jean (1865—1957) “Souda, souda sinisorsa” JS.180 (1899) (Finnish art song) (also in Finland Country list)
- Suzuki, Shinichi (1898—1998) “Onegai” (Japan)

Part songs are marked with *

ESA Level 4 and PPSA Intermediate level Stage 2 Part One

Common *Songs for Sharing* selection 15 songs
Art songs from own country 10 songs

Total 25



ART SONGS FROM SPECIFIC COUNTRIES:

“SONGS FOR SHARING”
OWN COUNTRY SELECTIONS

and

EXTRA SOLO and PART SONGS

are in separate Booklet in Google Drive link

At International “Songs for Sharing” Suzuki Voice conferences and workshops we are able to sing together by choosing songs from Suzuki Voice Core Material. We can also share solo repertoire and part songs from each Suzuki Voice Country from separate Booklet (Google Drive link).



Gala 2013. In the background is a 1989 photo from Japan.

ESA Level 4 Part Two

PPSA Intermediate Level Stage 2 Part Two

ART SONGS / LIEDS / LIEDER / Mélodies

Suggestions

Beethoven, Ludvig van (1770—1827)	“Marmotte”
Brahms, Johannes (1833—1897)	”Sonntag” Op. 47 No 3 “Dein blaues auge” Op. 59 No.8 Album BAND 1 (Edition Peters No 3201a)
Debussy, Claude (1862—1918)	“Romance”
Franck, Cesar (1822—1890)	“Panis Angelicus”
Granados, Enrique (1867—1916)	“El tra-la-lá y el Punteado”
Haydn, Joseph (1732—1809)	“Ständchen” <i>Liebes Mädchen, hör mir zu</i> Kanzonetten und Lieder (Edition Peters Nr. 1351)
Mozart, Wolfgang Amadeus (1756—1791)	“Sehnsucht nach dem Frühlinge” K. 596 (Longing for Spring, Ven Primavera, Toukokuu) (Incipit: Komm, lieber Mai, und mache die Baume wieder grün)
Schubert, Franz (1797—1828)	“Lachen und Weinen” “Heidenröslein” “Seligkeit”
Schumann, Robert (1810—1856)	“Marienwürmchen”

Recommendation

Attributed to Bach, Johan Sebastian (1685—1750) / Anonymous (1736)	“Liebster Herr Jesu, so bleibst du so lange” (<i>Rakkahin Jeesus</i>). See BWV 484; Schemelli Musicalisches Gesangbuch (1736) No. 874.
Beethoven, Ludvig van (1770—1827)	“Maigesang” Opus 52 Nr.4 (<i>Spring Song, Cant de Primavera, Kevätlaulu</i>)
Brahms, Johannes (1833—1897)	“Vergebliches Ständchen” Op. 84 No 4 Album BAND 1 “Schwesterlein” Album BAND 1 (Edition Peters No 3201 a)
Debussy, Claude (1862-1918)	“Beau Soir”
Georges, Alexandre (1850—1938)	“La pluie”
Gounod, Charles (1818—1893)	“Sérénade”
Granados, Enrique (1867—1916)	“El Majo Discreto”
Grieg, Edward (1843—1907)	“Lok” op. 61 Nr. 3
Hahn Reynaldo (1874-1947)	“Si mes vers avaient des ailes”
Haydn, Joseph (1732—1809)	“Die Landlust”
Massenet, Jules (1842—1912)	“Crépescule”
Mozart, W. A. (1756—1791)	“Flowers on the Hillside, Las flores de las montañas, Kukkiva laakso” (Incipit : Erwacht zum neuen Leben) “Im Frühling” / “Im Frühlingsanfang” K. 597 (<i>Longing for Spring, Ven Primavera, Toukokuu</i>) “Die Verschweigung” K. 518
Ravel, Maurice (1875-1937)	5 <i>Mélodies populaires grecques</i> (song cycle) No. 2 “Là-bas vers l'église!” No. 5 “Tout gai!”

Schubert, Franz (1797—1828)	“Liebhaber in allen Gestalten” (Ausgewählte Lieder)
	“Minnelied” (Ausgewählte Lieder)
Schultz, Johann Abraham Peter (1747—1800)	“Ihr Kinderlein, kommet”
Schumann, Robert (1810—1856)	“Der Abendstern”
	“Volksliedchen” Op. 51 No 2 (Das Lied im Unterricht)



ESA Level 4 Part Three

PPSA Intermediate level Stage 2 Part Three

Vaccai	7 songs (A and B melodies)
Antique arias	10 Antique arias (5 + 5 recommended)
	Total 17

VACCAI

'Peters' is the recommended edition of the Vaccai Practical Method. It should be noted that there are some errors and these should be checked with Home Teacher Trainer.

Lesson I (Melodies A and B)

The scale	“Manca sollecita”
Skips of Thirds	“Semplicetta”

Lesson II (Melodies A, B and C)

Skips Fourths	“Lascia il lido”
Skips of Fifths	“Avvezzo a vivere”
Skips of Sixths	“Bella prova”

Lesson IV (Melodies A and B)

Skips of Sevenths	“Fra l’ombre un lampo solo”
Skips of Octaves	“Quell’onda che ruina”

Lesson V

Semitones	“Delira dubbiosa”
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Lesson VI

Syncope	“Nel contrasto amor”
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Lesson VII

Introduction to Runs	“Come il candore”
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VACCAI VOCALISES

'Peters' is the recommended edition of the Vaccai Practical Method. It should be noted that there are some errors and these should be checked with the Home Teacher Trainer.

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 / PPSA Intermediate Level Stage 2 Part Three** and **ESA Level 5 / PPSA Advanced level Part Three**. 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 the Vaccai recordings allow 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.

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 by memory.



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), Level 5 in Finland 2014.

ESA Level 4 Part Three
PPSA Intermediate level Stage 2 Part Three
Continues

ANTIQUÉ ARIAS

Schirmer 2008 publication: 28 Italian Songs and Arias
(To be sung in original languages)

Scarlatti, Alessandro (1660—1725) “Già il sole dal Gange”
“Le Violette”
(both are also included in the “Songs for Sharing” Common selection)

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: Suzuki Voice students and teachers from Australia, England, Finland, Japan and USA in Matsumoto, Japan March 2013

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 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?

SUZUKI VOICE PROGRAM / **CHILD DEVELOPMENT**

Level 4, Intermediate Level Stage 2 Parts 1—3 (age 11—about 15)
Level 5, Advanced Level Parts 1—4 (age 16 and up)

1. What are the main goals?
2. Why does Level 4 and 5 / Intermediate Level Stage 2 and Advanced level 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. What is important about teaching young adults?
7. How do you keep an advanced student motivated?
8. Why do we use Vaccai Vocalises in the Suzuki Voice Program?
9. What does "Songs for Sharing" mean?
10. How do you continue to teach singing skills for teenagers?
11. How do you teach performance skills?



Suzuki Voice Program and Talent Education Institute of Singing 30 years in Finland in 2016

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?



The 9th International “*Songs for Sharing*” Suzuki Voice Workshop in Vantaa, Finland 2010. Participants came from 10 countries.

Aims and objectives for Level 5 Suzuki Voice Students

LEVEL 5 (ESA) Part One to Four ADVANCED LEVEL (PPSA) Part One to Four



Level 5 / Advanced level is divided into four stages of studies - each one ending with a recital (Part One to Four). It is the Teacher's responsibility to choose suitable repertoire for the students with attention given to the recital requirements for each stage of study. At each stage age, the student's voice type and technical skills must be considered.

In this level the student will

- achieve knowledge about international art songs. "Songs for Sharing" selections have been collected from different Suzuki Voice Teachers around the world. Through singing, the students and teachers are able to learn from other countries and understand more about different cultures and languages
- sing in different ensemble groups
- learn advanced art songs / lieds / lieder / mélodie
- learn more Vaccai Vocalises
- learn more traditional Antique arias and arias from opera and / or oratorio
- participate in at least one production (opera, music theatre, musical or oratorio)
- practice a specific role from opera or musical theatre with their teacher

Note: The student selects favourite songs from all different levels for the final Part Four Recital (30 minutes) and makes presentation of their Suzuki voice studies including recital programs, photos and a song repertoire list.

Total repertoire required for students across all four stages of study

ESA Level 5 Parts One to Four PPSA Advanced Level Parts One to Four

- **4 Art Songs or Folk Songs from “Songs for Sharing” own country selection – the student’s own cultural heritage determines the choice of repertoire** (Separate Booklet in Google Drive link)
 - **6 songs from other “Songs for Sharing” selection** (Separate Booklet in Google Drive link)
 - * Merikanto, Oskar “Oi kiitos sä Luojani armollinen” (Finnish art song)
 - * Quastavino, Carlos “Pueblito mi Pueblo” (Argentinian art song)
 - Arr.: García i Morante, Manuel “El cant dels ocells” (Catalan art song)
 - Arias, Clotilde “Huiracocha” (“An Inca Song”) Solo or Group song
 - **10 Art songs / Lieds / Lieder / Mélodies**
Including Schubert, Franz “Ave Maria“ (Dr. Suzuki’s favourite lied)
 - **6 Vaccai Vocalises #8 – 12**
 - Note: some Vocalises have more than one melody (a, b)
 - Lesson VIII (Melodies A and B)
The Appoggiatura from above and from below “Senza l’amabile”
The Acciacatura (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”
 - **5 Antique arias** Own choice from the Antique Aria selection
 - **4 Ensembles or group items**
 - Mozart, W. A.: Le nozze di Figaro-opera * “Ricevete o padron cina” (Duetto girls) **or**
 - Bastien & Bastienne-opera: “Diggi, daggi” (Boys) **and**
 - Die Zauberflöte-opera (#16 Drei Knaben) * “Seid uns zum zweiten Mal willkommen”
 - Bizet, Georges : Carmen-opera * “Chceur des Gamins” *Avec la garde montante*
 - Humperdinck, Engelbert: Hänsel und Gretel –opera Act 3 *Scene 4 **or**
 - Rossini, Gioachino: Serate Musicali * “La Regata Veneziana” (Notturmo a due Voci)
 - **2 arias from opera, music theatre, musical or oratorio approved by the teacher**
- At least 37 songs** (Part songs are marked with *) All should be performed from memory
- **Role practice: a specific role from opera or musical theatre with their teacher**

Level 5 / Advanced Suzuki Voice Students' RECITALS

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.

Part One

“Songs for Sharing” own country selection - art songs from specific countries

Separate Booklet in Google Drive link (7)

1 Solo Art Song from own country selection (own choice)

1 Solo Art Song from specific countries (own choice)

Group songs

2 Art Songs from own country selection from memory

Merikanto, Oskar “Oi kiitos sä Luojani armollinen” two parts in harmony in original language

Quastavino, Carlos “Pueblito mi Pueblo” three parts in harmony in original language

1 Own choice (solo or group from musical theatre or other sources approved by the teacher)

Part Two

Art songs / Lieds / Lieder / Mélodies (7)

3 solo Art songs / Lieds / Lieder in 3 different languages

Group or solo songs (suitable keys)

Schubert, Franz “Ave Maria”

Arr.: García i Morante, Manuel “El cant dels ocells”

Arias, Clotilde “Huiracocha” for low and high voices

Part Three

Vaccai Vocalises, Antique Arias and Opera Ensembles (12)

6 Vaccai from memory in a group (Separately low and high voices). Vaccai Vocalises can be sung also during other level 5 recital parts. Separate Vaccai Vocalises recital is also possible.

2 Antique Arias (according to the voice type)

4 Ensembles or group items

Mozart, W. A.: Le nozze di Figaro-opera * “Ricevete o padron cina” (Girls) **or**

Bastien & Bastienne-opera: “Diggi, daggi” (Boys) **and**

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

Bizet, Georges : Carmen-opera * “Chœur des Gamins” *Avec la garde montante*

Humperdinck, Engelbert: Hänsel und Gretel –opera Act 3 *Scene 4 **or**

Rossini, Gioachino: Serate Musicali* “La Regata Veneziana” (Notturmo a due Voci)

Part Four

Final Recital and Role Practice

The student selects favourite songs from all different levels for the final recital (30 minutes) including at least one aria from opera, music theatre, musical or oratorio approved by the teacher.

The student makes presentation of their Suzuki voice studies including recital programs, photos and a song repertoire list.

- Participate in at least one production (opera, music theatre, musical or oratorio).
- Role practice: a specific role from opera or musical theatre with their teacher.

Teacher Education Tasks for Level 5 and Advanced Level

100 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) Record of one or more of the Teacher's students performing three recitals in Level 4 (Part One to Three)**
- 2) Successful passing of the Level 4 (Intermediate Level Stage 2) Examination.**

The Level 5 examination consists of: Repertoire lessons, Teacher Instruction, observation, teaching-in-practice tasks, memory test of repertoire, public speaking, project with Suzuki Voice students, a written presentation and a public recital.

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. During course work the Suzuki trainee is also applying independent teaching skills and receiving periodic feedback and support from the Teacher Trainer.

Teacher Instruction with an Approved Suzuki Voice Teacher Trainer

Hours

50

(Suzuki Philosophy; Suzuki Voice Program; Child Development; Vocal Pedagogy)

Introducing Suzuki Literature (Google Drive link)

Required study list

Selected pages from the following books:

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

Honda, Masaaki "*Shinichi Suzuki: Man of Love*"

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

Write an article about your experiences when teaching with The Suzuki Voice Program (Essay 5000 words minimum)

Sample lesson plans for Level 5 students (max 500 words / plan)

Project with Suzuki Voice Students and tasks are to be completed under the supervision of an approved Suzuki Voice Teacher Trainer.

Including Teaching-in-Practice

Recordings with following material:

- Give a introduction lecture about Suzuki Voice Program (approximately 45 minutes). Send the plan beforehand to your Home Suzuki Voice Teacher Trainer & follow up with a recording.
- Project: Organize a major performance involving all students (choice of: opera, music theatre, musical or oratorio); with a written plan sent beforehand to your Home Teacher Trainer; make a recording of the event to the Exam Board.
- Give a workshop including arias and/or lieder to your students (approx. 1, 5 hours); make a recording of the event.
- Make a recording of your level 4 Students' recitals part One to Three

- Teaching Individual lessons for level 5 students (45 minutes)
- Teaching Group lessons for level 5 students (45 minutes)

Each 60 min lesson comprises 45 minutes teaching by the trainee and 15 minutes feedback from the trainer, add lesson plan and self-assessment (evaluation) of the lesson

Note: Please take care of the quality and sound of the recordings. If a recital is included, please add the program. A teaching 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.

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

Include observation of Suzuki Voice concerts, Volume recitals and Singing days. This includes participation in at least one approved major Suzuki workshop involving Suzuki Voice. Minimum length of the workshop 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 recommended.

Suzuki Voice Repertoire lessons with approved Suzuki Voice Teacher Trainer 30

Suzuki Voice level 5 repertoire study and memory test, level 5 examination and Recital preparation
10 lessons under supervision (Vaccai, Advanced Art songs and Lieds, Opera)

Include recordings 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.

Recital preparation and Recital

Teacher examination recital: 60 minutes plus an interval of 15 minutes

The recital must be sung by 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 education tasks from all categories must be completed and accepted by the Home Teacher Trainer before Teacher's Final Recital is performed.



**LEVEL 5 (ESA)
ADVANCED LEVEL (PPSA, ANSTEAM)**

TEACHER'S EXAMINATION

Examination is a public recital. All Teacher education tasks (teaching record and written presentation, recital preparation) must be accepted before the Suzuki trainees are able to perform their final recital.

FINAL RECITAL is 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 to the exam board for approval beforehand**
 - **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**

**Level 5 / Advanced Level
Part One**

ART SONGS FROM SPECIFIC COUNTRIES

**“SONGS FOR SHARING”
OWN COUNTRY SELECTIONS**

and

EXTRA SOLO AND PART SONGS

are in separate Booklet in Google Drive link



**Level 5 / Advanced Level
Part Two**

ART SONGS / LIEDS / LIEDER / Mélodies

Suggestions

- Attributed to Bach, Johan Sebastian (1685—1750) / Stölzel, Gottfried Heinrich (1690—1749)
“Bist du bei mir” BWV 508. Note: this aria is originally from the opera *Diomedes* by Gottfried Heinrich Stölzer (1690—1749). Its connection to Bach is through inclusion of a version for voice and continuo (#25) in the 1725 publication *Notebook for Anna Magdalena Bach*.
- Beethoven, Ludwig van (1770—1827) “Nur wer die Sehnsucht kennt” WoO 134 *Ausgewählte Lieder* (Edition Peters Nr. 731)
- Brahms, Johannes (1833—1897) “Wie Melodien zieht..” Op. 105 No 1 Album BAND 1 (Edition Peters No 3201 a)
- Fauré, Gabriel (1845—1924) “Mai”
- Grieg, Edward (1843—1907) “Jeg giver mit Digt til Våren”
- Haydn, Joseph (1732—1809) “A Pastoral Song” Hob.XXVIa:27
- Mozart, Wolfgang Amadeus (1756—1791) ”Ridente la calma”
- Schubert, Franz (1797—1828) “Ave Maria” (*Ellens Gesang III*) D.839, Op.52 No. 6, 1825
“Die Forelle” Op. 32, D 550 (The Trout)
“Das verlassene Mägdlein”
- Wolf, Hugo (1860—1903) “Der Nussbaum” Op. 25 No. 3 (from *Liederkreiss* song cycle)
Schumann, Robert (1810—1856) “Blaue Augen hat das Mädchen” Op. 138 No 9

Recommendation

- Attributed to Bach, Johan Sebastian (1685—1750) / Anonymous (1714)
 “Nicht so traurig, nicht so sehr” – as chorale (SATB) see BWM 384 / as solo see BWM 489 (solo voice and basso continuo) from *Musicalisches Gesangbuch* #574 (1736, Schemelli)
- Bach, Johan Sebastian (1685—1750)
 “Jesu, Jesu du bist mein” as chorale (SATB) see BWM 357 / as solo see BWM 470 (solo voice & basso continuo) from *Musicalisches Gesangbuch* #741 (1736, Schemelli)
 “Komm, süsßer Tod” – BWM 478 (SATB & solo). First published as a chorale in 1906, *Volksliederbuch für Männerchor*, solo voice & basso continuo in *Musicalisches Gesangbuch* # 868 (1736, Schemelli)
- Beethoven, Ludwig van (1770—1827)
 “Wonne der Wehmut” Op. 83 No 1 (*Ausgewählte Lieder*)
 “Sehnsucht” Op. 83 No 2 (Edition Peters Nr. 731)
- Brahms, Johannes (1833—1897)
 “Dein blaues auge” Op. 59 No 8 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 (1855—1899)
 “Le Colibri”
- Fauré, Gabriel (1845—1924)
 “Chanson d’Amour”
 “Les Berceaux”
 “En Prière”
 “Lydia”
 “Recontre”
 “Sylvie”
- Grieg, Edward (1843—1907)
 “Den Første Møde”
 “En Svane”
 “Et Håb”
 “Med en Vandlilje” *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 (1860—1911)
 “Das Irdische Leben”
 “Hans und Grete”
 “Rheinlegendchen”
- Mendelssohn, Felix (1809—1847)
Ausgewählte Lieder (Edition Peters Nr. 4570a)
 “Auf Flügeln des Gesanges” Op. 34 No 2
 “Bei der Wiege” Op. 47 No 6
Duetto ”Abschiedslied der Zugvögel” Op. 63 No 2
- Mozart, Wolfgang Amadeus (1756—1791)
 “Der Zauberer” K. 472 Lieder (Edition Peters Nr. 299a)
 “Das Veilchen” K. 476 Lieder (Edition Peters Nr. 299 a)
 “Der Zauberer” Lieder (Edition Peters Nr. 299 a)
- Reger, Max (1873—1916)
 “Maria Wiegenlied”
- Schubert, Franz (1797—1828)
 “An die Nachtigall”
 Album Band 1 (Edition Peters No. 20a)
 For boys: "Die Schöne Müllerin", "Winterreise"
Ausgewählte Lieder
 “An die Musik”
 “Litanei”

Strauss, Richard (1864—1949)	“Zueignung”
Wolf, Hugo (1860—1903)	“Anakreons Grab”
	“Auf ein altes Bild”
Schumann, Robert (1810—1856)	<i>Das Lied im Unterricht</i>
	“Märzveilchen” (5 Lieder, OP. 40)
	“Sneeglocken”
	<i>Duette</i> (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”

ESA Level 5 and PPSA Advanced Level Part Three

VACCAI

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

‘Peters’ is the recommended edition of the Vaccai Practical Method. It should be noted that there are some errors and these should be checked with the Home Teacher Trainer.

Students: #8—12 from memory

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”

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”

<u>Vaccai Vocalises 11 (Lektion XI)</u>	
Preliminary Exercise on the Shake (Trill)	“Se poveroro il”
<u>Vaccai Vocalises 12 (Lektion XII)</u>	
Runs	“Siam navi all’ onde”
<u>Vaccai Vocalises 13 (Lektion XIII, Melodies A and B)</u>	
Portamento	“Vorrei spiegar”
The other style of Portamento	“O placido il mare”
<u>Vaccai Vocalises 14 (Lektion XIV)</u>	
The Recitative	“La patria e un tutto”
<u>Vaccai Vocalices 15 (Lektion X)</u>	
Recapitulation	“Alla stagion de’ fiori”



ESA Level 5 and PPSA Advanced level Part Three Continues

ANTIQUE ARIAS

Schirmer 2008 publication: 28 Italian Songs and Arias
(To be sung in original languages)

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) is available in Google Drive link

Recommendation

Anonymous (c. 1600s) (previously thought to be composed by Salvator Rosa (1615—1673)	“Star vicino” (not available in the Schirmer publication)
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”
Pergolesi, Giovanni Battista (1710—1736)	“Stizzoso” from the opera “La Serva padrona” (1733). (PDF) is available in Google Drive link

Note: The Teacher should know all



ESA Level 5 and PPSA Advanced level Part Four

ARIAS, OPERAS, ENSEMBLES

Suggestions

These arias have been chosen after many years of experience teaching this Suzuki Voice level. They represent a good introduction to opera. It is expected that the teacher understands the background and context of these arias.

Bizet, Georges (1838—1875)

- *Carmen* –opera
- Act 1, Scene 3: Choeur des Gamins – “Avec la garde montante” (unison children’s chorus)

Humperdinck, Engelbert (1854—1921)

- *Hänsel und Gretel* –opera
- Act 3, Scene 4 (entire) –duet, small solo, ensemble (Hansel and Gretel touch all the children, then Hansel takes the witch’s wand and, waving it, calls out the magic words, freeing the children from the spell.)

Montsalvatge, Xavier (1912—2002)

- *El Gato con Botas / Puss in Boots* –opera
- “Finale” (unison chorus)

Mozart, Wolfgang Amadeus (1756—1791)

- *Bastien & Bastienne*, K. 50 –opera
- Act 1: “Diggi, daggi” (unison) (original voice: bass; *role*-Colas the magician)
- *Così fan Tutte* K. 588 –opera
- Act 1, Scene 1: “Soave sia il vento” (trio: bass, soprano, mezzo-soprano)
- *Le Nozze di Figaro*, K. 492 –opera
- Act 3: “Ricevete o padroncina” (duet: soprano, mezzo-soprano)
- *Die Zauberflöte*, K. 620 –opera
- Act 2: “Seid uns zum zweiten Mal willkommen” (#16 Drei Knaben) (soprano trio: treble, alto, mezzo-soprano)

Rossini, Gioachino (1792—1868)

- “Duetto Buffo di due Gatti” (duet for two sopranos)
- *Serate Musicali (Les soirées musicales)*
- “La Regata Veneziana” (#9 Notturmo a due Voci) (incipit: “Voga o Tonio benedetto”) (duet: soprano; mezzo-soprano)

Recommendation

Benedict, Julius (1804—1886) “La Capinera” (coloratura-soprano canzone; flute obbligato) (in Italian)
Copland, Aaron (1900—1990)

- *The Tender Land* –opera (in English)
Act 1: “Laurie’s Song” (soprano aria; *role*-Laurie) (incipit: “Once I thought I’d never grow”)

Donizetti, Gaetano (1797—1848)

- *Lucrezia Borgia* –opera (in Italian)
Prologue: “Nella fatal di Rimini” (contralto aria; *role*-Orsini)

Fauré, Gabriel (1845—1924)

- *Requiem IV* –oratorio (in Latin)
4th movement: “Pie Jesu” (soprano or treble solo)

Gluck, C. W. (1714—1787)

- *Orfeo ed Euridice* –opera (in Italian)
Act 3: “Che faro senza Euridice?” (historical voice types: alto castrato, soprano castrato, or haute-contre / high tenor; *role*-Orfeo)

Händel, George Friedrich (1685—1759)

- *Messiah* –oratorio (in English)
Part 2, Scene 5: “How Beautiful” (soprano, alto, or chorus)
Part 3, Scene 1: “I know that my Redeemer liveth” (soprano aria)

Humperdinck, Engelbert (1854—1921)

- *Hänsel und Gretel* –opera (in German; singable translation available in English)
Act 1, Scene 1: “Brüderchen, komm tanz mit mir” (duet: soprano/mezzo-soprano)
Act 1, Scene 2: “Holla! Was ist das für eine Geschichte!”
Act 1, Scene 3: “Rallalala, heissa Mutter, ich bin da” (baritone)
Act 1, Scene 3: “Rallalala, lustig Mutter!” (baritone)
Act 2, Scene 2: “Der kleine Sandmann” (soprano)
Act 2, Scene 2: “Abends, will ich schlafen gehn” (duet: soprano/mezzo-soprano)
Act 3, Scene 1: “Der kleine Taumann” (soprano)
Act 3, Scene 3: “O, köstlicher Kuchen” (duet: soprano/mezzo-soprano)
Act 3, Scene 3: “Knusper, knusper” (trio: mezzo-soprano / soprano/mezzo-soprano)
Act 3, Scene 3: “Kommt, kleine Mäuslein” (mezzo-soprano)
Act 3, Scene 3: “Hokus pokus, Hexenschuss!” (mezzo-soprano)
Act 3, Scene 3: “Hurr hopp hopp” (mezzo-sop)
Act 3, Scene 3: “Auf’ wach’ auf, mein Jüngelchen” (mezzo-soprano)
Act 3, Scene 4: “Erlöst, befreit” (ensemble: soprano/mezzo-soprano / 2-part chorus)
Act 3, Scene 4: “Die Hexerei ist nun vorbei” (2-voice)
Act 3, Scene 4: “Die Englein haben’s im Traum gesagt” (4-voice)
Act 3, Scene 4: “Habt Lob und Dank” (4-voice)
Act 3, Letzte/Last scene: “Kinder schaut das Wunder an” (baritone)
Act 3, Letzte/Last scene: “Wenn die Not auf’s Höchste steigt” (multiple voice/finale)

Kyllönen, Timo-Juhani (1955—)

- *Roope - poika joka ei uskaltanut pelätä* –opera (in Finnish). Note: Composed to Suzuki Voice students. Premiere was in Finland in 2007.

Montsalvatge, Xavier (1912—2002)

- *El Gato con Botas/Puss in Boots* –opera (in Spanish, English, and German)
Act 1, Scene 1: “Mirad si soy desgraciado” (baritone; *role*-el molinero/the miller)
Act 1, Scene 2: “Estaba el señor don Gato” (mezzo-soprano; *role*-gato/cat)
Act 1, Scene 3: “Tus ojos, señora mía” (mezzo-soprano; *role*-gato/cat)
Act 2, Scene 1: “Es tibia el agua quieta” (mezzo-soprano; *role*-gato/cat)

- Act 2, Scene 1: “Pido a Dios que esta tarde” (mezzo-soprano; *role*-la princesa/the princess)
 Act 2, Scene 2: “Quién eres bestia menguada?” (duet: mezzo-soprano & bass; *roles*-gato/cat & ogro/ogre)
 Act 2, Scene 2: “Hermoso y galano” (duet: mezzo-soprano & baritone; *roles*-princesa/princess & molinero/miller)

Mozart, Wolfgang Amadeus (1756—1791)

- *Così fan Tutte* K. 588 –opera (in Italian)
 Act 1, Scene 2: “In Uomini” (soprano aria; *role*-Despina)
 Act 2, Scene 1: “Una donna quidici anni” (soprano aria; *role*-Despina)
- *Don Giovanni* K. 527 –opera (in Italian)
 Act 1, Scene 1: “Notte e giorno faticar” (bass aria; *role*-Leporello)
 Act 1, Scene 4: “Batti, batti” (soprano aria; *role*-Zerlina)
 Act 2, Scene 1: “Vedrai, carino” (soprano aria; *role*-Zerlina)
- *Le nozze di Figaro* K. 492 –opera (in Italian)
 Act 1: “Se vuol Ballare” (bass aria; *role*-Figaro)
 Act 1: “Non piu andrai” (bass aria; *role*-Figaro)
 Act 1: “Non so più” (soprano aria; *breeches role*-Cherubino)
 Act 2: “Voi, che sapete, che cosa” (soprano aria; *breeches role*-Cherubino)
 Act 2: “Un moto di gioja K. 579” (soprano aria; *role*-Suzanna)
 Act 4: “L’ho perduta” (soprano aria; *role*-Barbarina)

Pacius, Fredrik (1809—1891)

- *Kaarle kuninkaan metsästys / Kung Karls jagt* –singspiel (in Finnish & Swedish)
 Act 2, Scene 1: “Balladi / Ballad” (soprano aria; *role*-Leonora)

Pau Casals i Defilló (1876-1973)

- *El Pessebre* –oratorio (in Spanish)
 “La mula de l’estable” (alto aria)

Pedrell i Sabaté, Felip (1841-1922)

- *Els Pirineus* –opera (in Catalan)
 “Cançó de l’estel” (soprano aria)

Pergolesi, Giovanni Battista (1710—1736) (in Latin)

- *Stabat Mater* –oratorio #1—#13 (2-part chorus of women’s voices + solos)

Purcell, Henry (1659—1695) (in English)

- *The Indian Queen*, Z.630 –opera

Terradellas, Domènec (1711—1751)

- *Artaserse* –opera (in Italian)
 “Se miro quel volto” (soprano aria)

Verdi, Giuseppe (1813—1901)

- *Un Ballo in Maschera* –opera (in Italian)
 Act 1, Scene 1: “Volta la terrea fronte alle stelle” (soprano aria; *breeches role*-Oscar)

Rossini, Gioachino (1792—1868)

- *Serate Musicali (Les soirées musicales)* (in Italian)
 “La Pesca” (#10 Notturmo) (incipit: ‘Già la note s’avvicina’)

Weber, Carl Maria von (1786—1826)

- *Der Freischütz* J. 277, Op. 77 –opera (in German)
 Act 2, Scene 1: “Kommt ein schlanker Bursch gegangen” (soprano aria; *role*-Ännchen)
 Act 3, Scene 2: “Einst Träumte meiner sel’gen Base” (soprano aria; *role*-Ännchen)



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