

El Método Suzuki

Método Educativo Nuevo y Eficaz

A través de la experiencia que he ganado efectuando experimentos en la enseñanza de niños pequeños, por más de treinta años, he llegado a la conclusión de que la habilidad musical no es un talento innato, sino una habilidad que puede ser desarrollada. Cualquier niño, con el entrenamiento adecuado, puede desarrollar habilidad musical, de la misma forma en que todos los niños del mundo han desarrollado la habilidad de hablar su lengua materna. Los niños aprenden los matices de su lengua natal a través de una audición repetida, y el mismo proceso se debe seguir en el desarrollo de un oído para la música. Cada día los niños deben escuchar los discos de la música que están estudiando o van a estudiar. Esta audición les ayuda a efectuar un progreso rápido. Los niños comenzarán a esmerarse en ejecutar tan bien como el artista en el disco. De esta forma el niño se convertirá en una persona con un buen sentido musical. Esto es el entrenamiento más importante de la habilidad musical.

Puntos Importantes en la Enseñanza

1. Para Conseguir que a los Niños les Guste Practicar «¿Cuál es la mejor forma de hacer que un alumno goce de aprender y practicar?» Este es el problema principal para el maestro y los padres, el de motivar a los niños correctamente de tal modo que a él le gusta practicar en forma apropiada en casa. Ellos deben tratar con este tópico conjuntos, considerando y examinando cada caso para ayudar al niño a gozar las lecciones y a practicar. Deben ser atentas a los sentimientos del niño. Forzar al niño cada día, diciéndole: «Práctica, práctica, práctica» es el peor método de educación y sólo hace que el niño odie practicar.

2. La Importancia de Escuchar los Discos Cuando, además de la práctica diaria en casa, el alumno escucha el disco de la pieza que está aprendiendo, cada día, tan a menudo como sea posible, el progreso será rápido. Seis días por semana de práctica y audición en casa serán más decisivos en determinar la velocidad de avance del niño que una o dos lecciones por semana.

3. La Instrucción para Leer la Música El alumno debe siempre tocar sin música en las lecciones. Este es el factor más importante en mejorar la memoria del alumno. También acelerará su progreso.

La instrucción en la lectura de música se debe administrar de acuerdo a la edad del niño y su capacidad. Es muy importante para el niño aprender bien a leer música, pero si se fuerza al niño a leer música al comienzo de su estudio y siempre practica con música, él se sentirá durante la ejecución bastante incómodo tocando de memoria y de esta forma no será capaz de mostrar todo su éxito.

Al adquirir una nueva habilidad, la aptitud crece con el hábito diario. Al aprender su lengua materna, el niño comienza a leer sólo después de que él puede hablar. Este mismo método se debe seguir en música.

Sonidización

La palabra «sonidización» es una nueva palabra acuñada para aplicarse al entrenamiento de violín como un equivalente a la vocalización en el entrenamiento vocal. La sonidización ha producido resultados maravillosos en la educación de violín. Debería ser igualmente eficaz en el entrenamiento de piano y toda educación instrumental.

La sonidización es la instrucción que se le da al alumno, a medida que aprende cada nueva pieza de música, para ayudarlo a producir un bello tono y usar una expresión musical significativa. Debemos entrenar al alumno para que desarrolle un oído musical que sea capaz de reconocer un tono hermoso. Se debe enseñarle entonces como producir el bello tono y la hermosa expresión musical de los artistas del pasado y del presente.

La lectura de música debe ser enseñada solamente cuando la sensibilidad musical del niño, su destreza de ejecución, y su memoria hayan sido suficientemente entrenadas. No se debe olvidar que se aprende a leer música para poder tocar sin usarla. Aún después de que los niños han adquirido la habilidad de leer música, ellos tocan de memoria en todas las lecciones, por lo general.

4. El Método Educativo para Desarrollar la Habilidad Cuando un alumno llega al estado en que puede tocar una pieza sin un error en las notas o en la digitación, se ha llegado al tiempo de cultivar su maestría de música. Yo le Diría al niño «Ahora tú estás listo. Podemos comenzar un trabajo muy importante para desarrollar tu habilidad» y entonces,, procedería enseñarle un tono hermoso, un bello fraseo y sensibilidad musical. La calidad de la ejecución del alumno depende en gran parte de la constante atención del maestro a estos importantes puntos musicales.

El siguiente punto es muy importante. Cuando el niño puede tocar la pieza A en forma satisfactoria y se le da una nueva pieza B, el no debe dejar A sino debe practicar A y B, ambas al mismo tiempo. Este procedimiento debe continuar a medida que se agregan nuevas piezas. El debe repasar siempre las piezas que el conoce bien para desarrollar su habilidad a un grado más alto.

5. Lecciones Privadas Las madres y los niños deben siempre observar las lecciones individuales de otros niños. Ésta es una motivación agregada. Cuando el niño escucha música bien ejecutada por otros niños, el querrá ser capaz de tocar de tal manera, y su deseo de practicar crecerá.

Las lecciones deben variar en longitud de acuerdo a la necesidad del niño. Se debe tener en cuenta el lapso de atención del niño. Si puede concentrar sólo por un corto tiempo, es mejor acortar el tiempo de la lección. En un día la lección puede ser de solamente cinco minutos, y otra vez puede ser de treinta minutos.

Suzuki®

Guitar School

Volume 1

Guitar Part

Revised Edition

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INTRODUCTION

Summy-Birchard Inc. is proud to be able to present this material for you.

The development of this work is the result of an ongoing study and has been compiled, tested and revised many times over the course of several years. This, however, will continue to be an ongoing process. Interested individuals should get in touch with the publisher at the indicated address.

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are guitar accompaniment books that go along with this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

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Suzuki Guitar Method

Principles of Study and Guidance

Four Essential Points for Teachers and Parents

1. The child should listen to reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to correct posture and proper hand positioning.
4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home.

Through his experience in teaching young children for over thirty years, Dr. Suzuki has become thoroughly convinced that musical ability can be fully cultivated in every child if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue. To insure the happy, effective progress of students, the four essential points listed above should be carefully observed and put to continual use in the home and studio.

Just as the alphabet is not taught when children first learn their mother language, so music reading should not be included in the study of the guitar until children have sufficiently developed their musical sensitivity, playing skill, and memory. Even after acquiring the ability to read music, however, the children should, as a rule, play from memory during lessons.

Education for Musical Sensitivity

Every day, children should listen to the recordings of the music they are currently studying. This listening helps them make rapid progress. It is the most important factor in the development of musical ability. Those children who have not had enough listening will lack musical sensitivity.

Tonalization for Beautiful Tone

Just as vocalization is studied in vocal music, tonalization on the guitar is introduced as an essential element of study. Tonalization should always be included at each lesson and should be a part of the daily practice at home.

Group Lessons

The group lesson is an extremely effective instructional and motivational tool. The students progress remarkably while enjoying these lessons. Dr. Suzuki recommends that group lessons be held once a week or at least twice a month.

Private Lessons to Develop Ability

A child should not proceed to a new piece simply because he has learned the fingering or notes of the present one. His ability must be cultivated further as he plays his piece. It should be said to the child, "Now that you know the notes, we can start the very important work of developing your ability, " and then procedures may be made to improve his tone, movements, and musical ability.

The repertoire found in these volumes has been carefully chosen to provide an enjoyable path towards technical proficiency. It is important that when a child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. By continuously reviewing and refining pieces that he knows, as new pieces are added, he will develop his ability to a higher degree.

Parents and children should always observe the private lessons of other children. Lessons should vary in length according to the needs of the child. Sometimes a child may have a short lesson, stop and watch another child, and then return for more instruction.

Basic Technique

The establishment of an attentive but relaxed body position is extremely important. A comfortable but firm chair should be used. The student's particular body dimensions will determine the proper height of the footstool and chair. The student should sit on the front edge of the chair with the left foot elevated and the right foot placed securely on the floor. The left, lower leg should remain vertical.

The shoulders should remain down and relaxed with the torso straight and balanced but not rigid. The waist of the guitar rests on the left leg with the right arm draped gently at the lower bout.



Fig. 1. The guitar contacts the body at four points:

1. The left leg.
2. The center of the chest.
3. The inner right upper leg.
4. The right forearm near the elbow.

The Right Arm and Hand

Attention should be paid to the positioning and movements of the upper arm, shoulder, elbow and forearm before emphasis is given to the hands and fingers. The hand should remain a natural extension of the right arm. It should have a roundness (fingers curved) with the thumb slightly forward of the fingers.

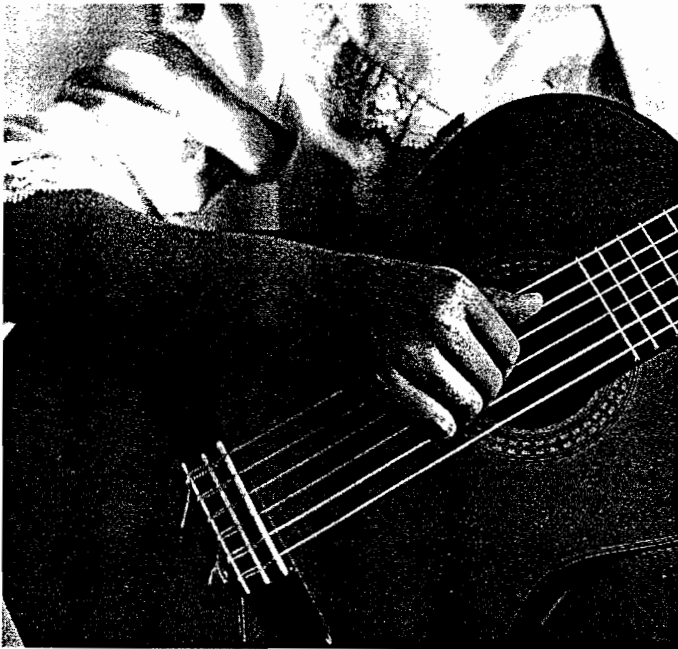


Fig. 2. Correct Right Arm Position with the forearm resting on the lower bout.



Fig. 3. Preparation for the G string rest stroke.

Exercises for Changing Strings

Place arm and hand as in Fig. 2. Change strings quickly.
All finger combinations (im, mi, ia, ai, ma, am) should eventually be used.

No. 1 i m i m i m change play etc. . . .



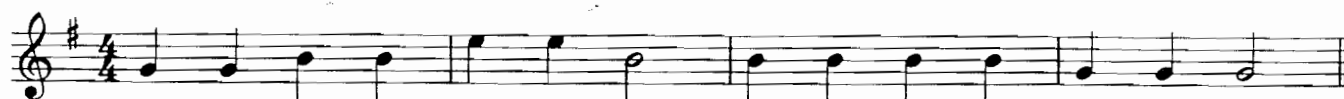
No. 2 i m i m i m change etc. . . .



No. 3



No. 4 i m i m i m i m i m i m i m



The Left Arm and Hand

A symmetrical, balanced left hand position should be established. The palm of the left hand should be parallel to the lower edge of the fingerboard. The wrist should remain straight or gently arched. The arm and hand should be relaxed with little pressure from the thumb when depressing strings with the fingertips.

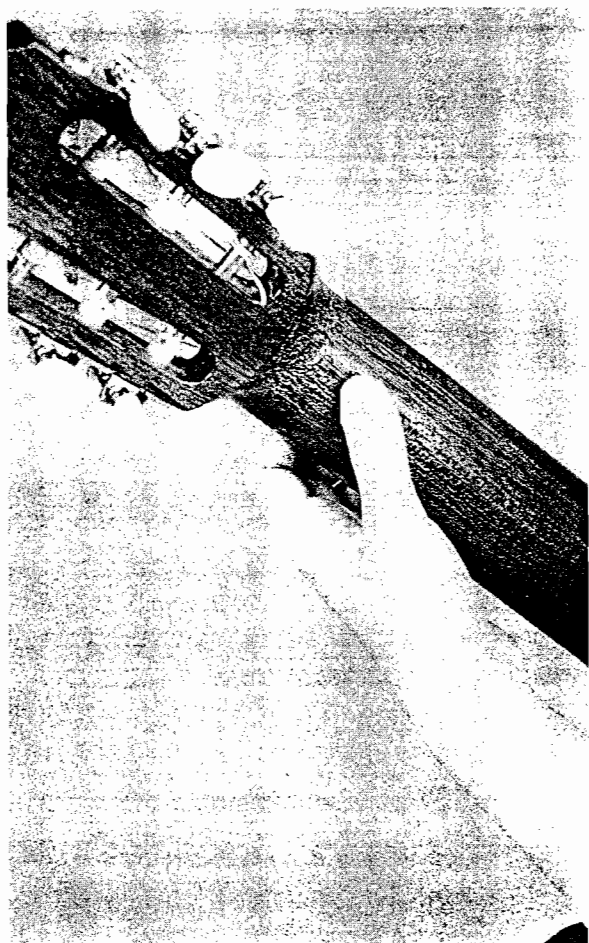


Fig. 4. The left hand thumb should be flat and favoring the left side of the hand. The wrist should remain essentially straight.



Fig. 5. The correct left hand position is balanced, with the palm essentially parallel to the neck of the instrument. The third finger is on the B string.

Twinkle, Twinkle, Little Star Variations

S. Suzuki

Variation A

Musical notation for Variation A, written in treble clef, key of D major (one sharp), and common time (C). The piece consists of six staves of music. Above the first staff, the letters 'i m i m i m' are written above the notes. Fingering numbers (0, 3, 0, 3, 1, 0, 2, 0, 3, 1, 0, 2) are placed below the notes. The notation includes eighth and sixteenth notes, with some groups of sixteenth notes beamed together. The piece ends with a double bar line on the sixth staff.

Variation B

Musical notation for Variation B, written in treble clef, key of D major (one sharp), and common time (C). The notation includes eighth and sixteenth notes. Above the first staff, the letters 'i m i m i m i m i etc. . . . ' are written above the notes. Fingering numbers (0, 3, 0, 3, 1) are placed below the notes. The piece ends with a double bar line and the word 'etc.'.

Variation C

Musical notation for Variation C, written in treble clef, key of D major (one sharp), and common time (C). The notation includes eighth and sixteenth notes. Above the first staff, the letters 'i m i m i m i m i' are written above the notes. Fingering numbers (0, 3, 0, 3, 1) are placed below the notes. The piece ends with a double bar line and the word 'etc.'.

Variation D

Variation E

[illegible]

Theme

5



9 

Tonalization in G #1

Be sure to alternate the right hand fingers.

No. 1

3

3 1 2 0

No. 2

First staff of music, treble clef, key signature of one sharp (F#). The melody consists of eighth and quarter notes.

2

Lightly Row

Folk Song

Moderato

Musical score for 'Lightly Row' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato'. The music is written in a single melodic line. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The second staff continues the melody: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). The third staff continues: D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (half). The fourth staff concludes the piece: D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (half). Fingering numbers (0-3) are provided below the notes. The letters 'm' and 'i' are placed above the first and second notes of the first staff, respectively.

3

Go Tell Aunt Rhody

Folk Song

Moderato

Musical score for 'Go Tell Aunt Rhody' in G major, 4/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Moderato'. The music is written in a single melodic line. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The second staff continues the melody: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). The third staff continues: D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (half). The fourth staff concludes the piece: D2 (half), C2 (half), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (half). Fingering numbers (0-3) are provided below the notes. The letters 'm' and 'i' are placed above the first and second notes of the first staff, respectively. Dynamics 'f' (forte) and 'p' (piano) are indicated at the beginning of the second and third staves, respectively.

4

Song of the Wind

Moderato

Folk Song

Musical score for 'Song of the Wind' in G major, 2/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The melody is marked with fingerings (0, 2, 0, 1, 3, 3, 3, 3, 0, 1, 4, 0, 3) and includes a mezzo-forte (*mf*) dynamic. The second staff starts with a mezzo-forte (*mf*) dynamic and a mezzo-forte (*mf*) dynamic. The melody is marked with fingerings (3, 1, 1, 1, 1, 0, 0, 0, 0, 2, 2, 2) and includes a mezzo-forte (*mf*) dynamic. The third staff starts with a mezzo-forte (*mf*) dynamic and a mezzo-forte (*mf*) dynamic. The melody is marked with fingerings (0, 0, 3) and includes a mezzo-forte (*mf*) dynamic.

5

May Song

Allegro moderato

Folk Song

Musical score for 'May Song' in G major, 2/4 time. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a mezzo-forte (*mf*) dynamic and a mezzo-forte (*mf*) dynamic. The melody is marked with fingerings (0, 0, 3, 4, 0, 4, 0, 3, 1, 3, 0, 0, 2, 0) and includes a mezzo-forte (*mf*) dynamic. The second staff starts with a mezzo-forte (*mf*) dynamic and a mezzo-forte (*mf*) dynamic. The melody is marked with fingerings (3) and includes a mezzo-forte (*mf*) dynamic. The third staff starts with a mezzo-forte (*mf*) dynamic and a mezzo-forte (*mf*) dynamic. The melody is marked with fingerings (0, 0, 3, 4, 0, 4, 0, 3, 1, 3, 0, 0, 2, 0) and includes a mezzo-forte (*mf*) dynamic.

Tonalization in G #2

No. 1

No. 2

6

Allegretto

M. Giuliani

Preliminary Exercise

Pos. II



7

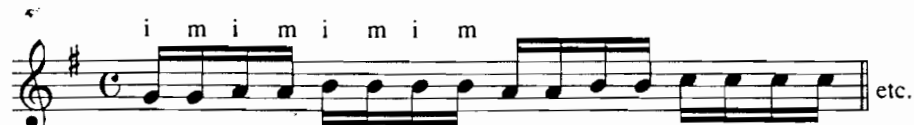
Perpetual Motion

Allegro

S. Suzuki



Variation



Rigadoon

H. Purcell

II
m i m i m
4 4 3 1 0 0 1 1 3 0 4 0

5

9
I
m
0

13
II
m
0 1 3 4

17
I
i

21
i
1 3 4

25
II
4 4 3 1 0 0 1 1 3 0 4 0

29

9

Are You Sleeping, Brother John?

Folk Song/Round

2 II m

0 1 3 0 3 4 1

7 m

1 3 1 4 3 0 0 0 0 0

11 m

3 4 1

14

1 3 1 4 3 0

17

0 0 0

Preliminary Thumb Stroke Exercise

Rest the fingers on the G string.
The Thumb touches the Index Finger after each stroke.

p p p p

G

Tonalizations in D Major

No. 1

II



No. 2

II



No. 3

II

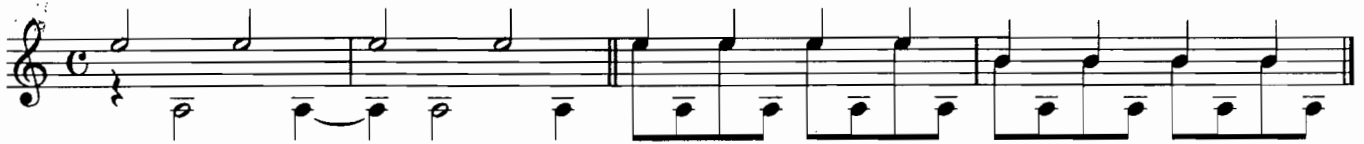


Review these considerations regularly:

- The responsibility of motivating the child belongs to the parent and the teacher.
- Listening to the recordings is essential to rapid progress and the development of musical sensitivity.
- Correct posture, and proper arm, hand and finger placement should receive constant attention.
- Tonalization, or the production of beautiful tone, should always be stressed.

Preliminary Exercises for the Fingers and the Thumb

1. Be sure to keep the right hand steady.
2. Use alternate fingers with the thumb, (i p i p, m p m p, i p m p, m p i p, etc....)



10

French Folk Song

Folk Song

II

4

2 1 3 1 2 1

9

4 3 1 0

13

0 4

17

1 3 4 1 3 4 1

21

2 1 3 1 4 3 1

11

Tanz

J. Führman

II
i

2 1 3 1 2 4 1 4

1 4 2 1 4

2 1 3 1 2 4 1 4 2

12

Tanz

J.C. Bach

II
m

2 1 4 2 1 4 1 4 2 1 3 1

2 2

i 1 3 1 2 3 2 0 2 1

i

13

With Steady Hands

F. Longay

II
i

5
i

9

Tonalizations in A Major

No. 1

II

1 0 1 2 0 1 3 4

No. 2

1 3 1 2 4 1 3 4

Remember:

- Each piece should be thoroughly mastered before moving to the next.
- Review learned pieces on a regular basis.

14

Meadow Minuet

F. Longay

Moderato

Measure numbers: 7, 12, 17, 21, 25, 29, 33.

Section markers: II, VII, V.

Fingerings: 1, 2, 3, 4, 0.

Articulation: accents, slurs.

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*Meadow Minuet and With Steady Hands are reversed to facilitate page turns.

Suzuki Guitar Method

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The repertoire found in these volumes has been carefully chosen to provide an enjoyable path towards technical proficiency. It is important that when a child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. By continuously reviewing and refining pieces that he knows, as new pieces are added, he will develop his ability to a higher degree.

Parents and children should always observe the private lessons of other children. Lessons should vary in length according to the needs of the child. Sometimes a child may have a short lesson, stop and watch another child, and then return for more instruction.

Twinkle, Twinkle, Little Star-Variations and Theme

Variation A

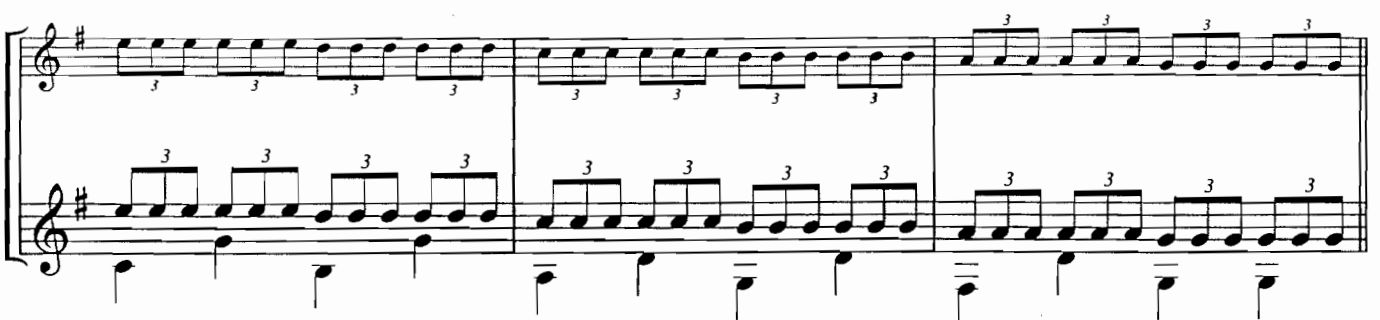
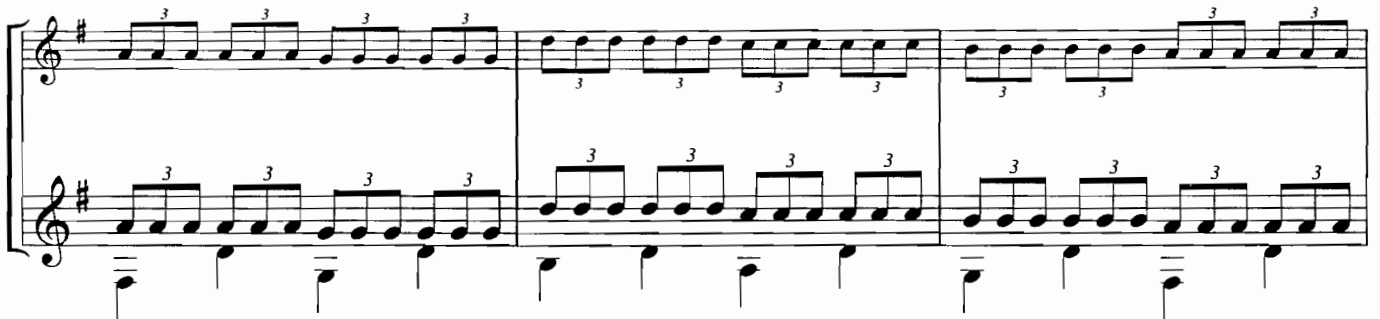
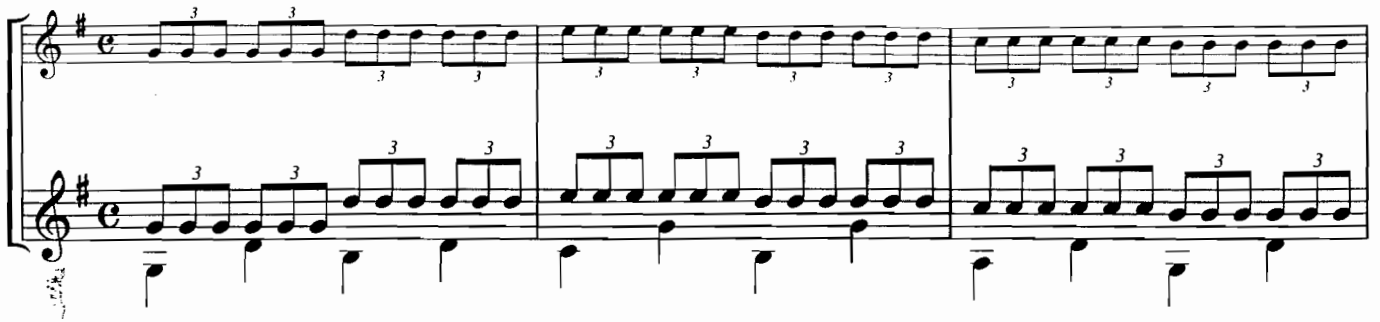
S. Suzuki



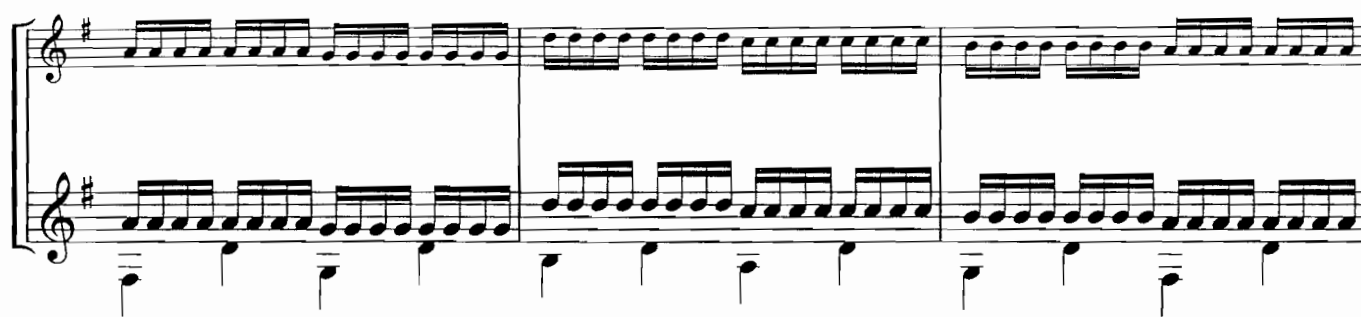
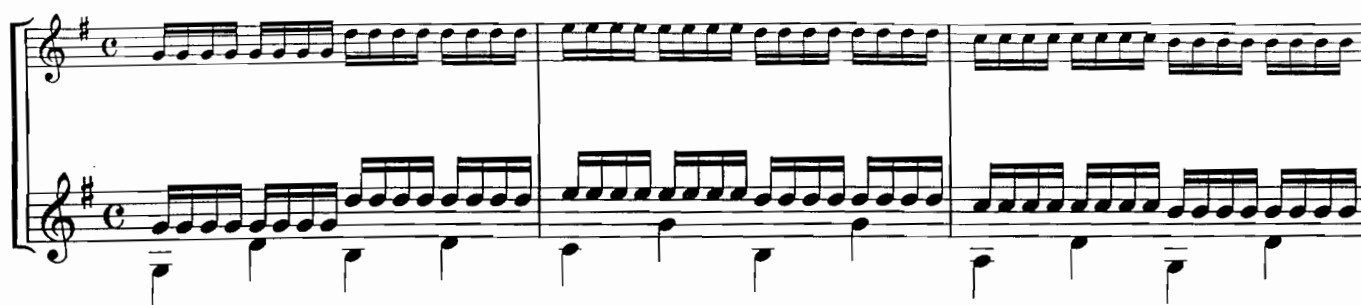
Variation B

Variation C



Variation D

Variation E



Theme

First system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody consists of eighth and quarter notes. The lyrics are: m i m i m i m i a i a m i p i a.

Second system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody consists of eighth and quarter notes. The lyrics are: m a m i p i.

Third system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody consists of eighth and quarter notes. There are no lyrics in this system.

Fourth system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The melody consists of eighth and quarter notes. There are no lyrics in this system.

Lightly Row

Folk Song

Moderato



Go Tell Aunt Rhody

Folk Song

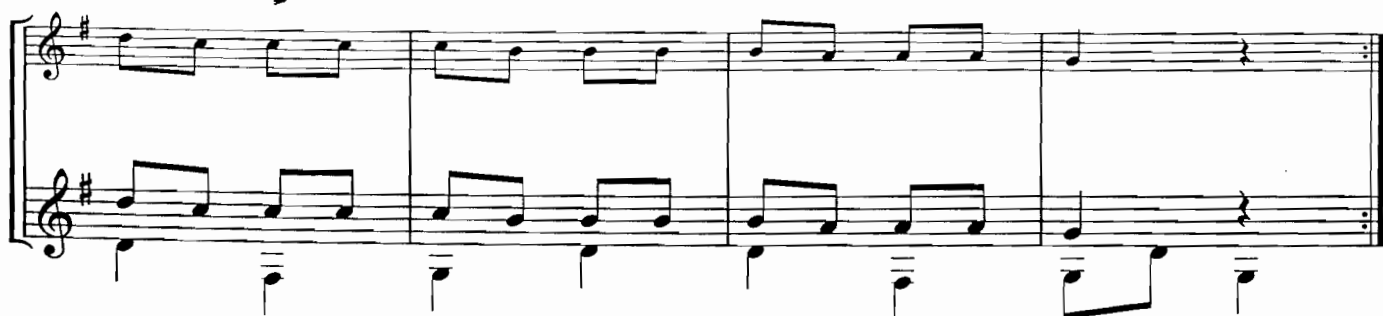
Moderato



Song of the Wind

Folk Song

Moderato



May Song

Folk Song

Allegro moderato



Allegretto

M. Giuliani

Moderato

The musical score is for a piece titled "Allegretto" by M. Giuliani, page 16. It is in 3/4 time, key of D major, and marked "Moderato". The score consists of a piano accompaniment and a vocal line. The piano part includes triplets and fingerings (1, 2, 3). The vocal line includes lyrics: "a m a m a m", "a m i", and "a i m i p i". Dynamics include "f" (forte) and "p" (piano).

Perpetual Motion

S. Suzuki

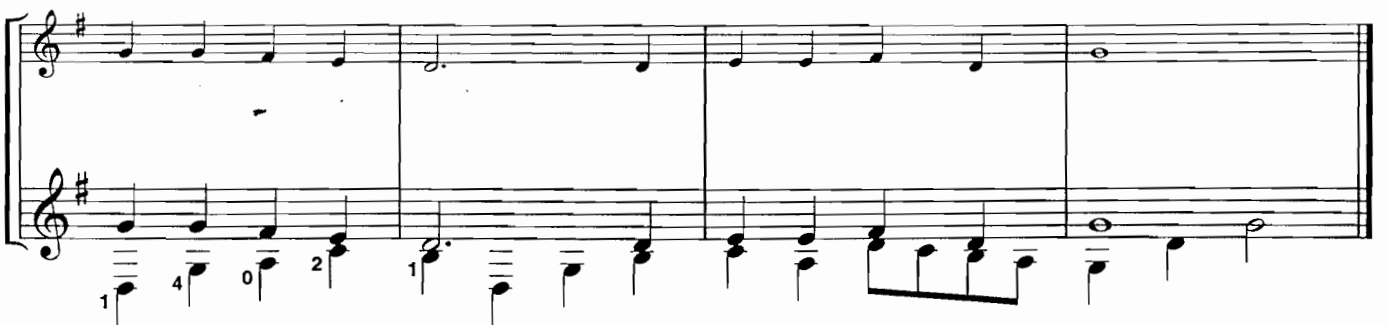
Allegro

The musical score for "Perpetual Motion" by S. Suzuki is written for a single instrument, likely guitar, in G major (one sharp) and 3/4 time. The tempo is marked "Allegro". The score is organized into five systems, each with a right-hand staff and a left-hand staff. The right hand plays a continuous eighth-note melody, while the left hand provides a rhythmic accompaniment using eighth notes and chords. The piece concludes with a double bar line.

Rigadoon

H. Purcell

6 = D



Are You Sleeping, Brother John?

Folk Song

Harm XII

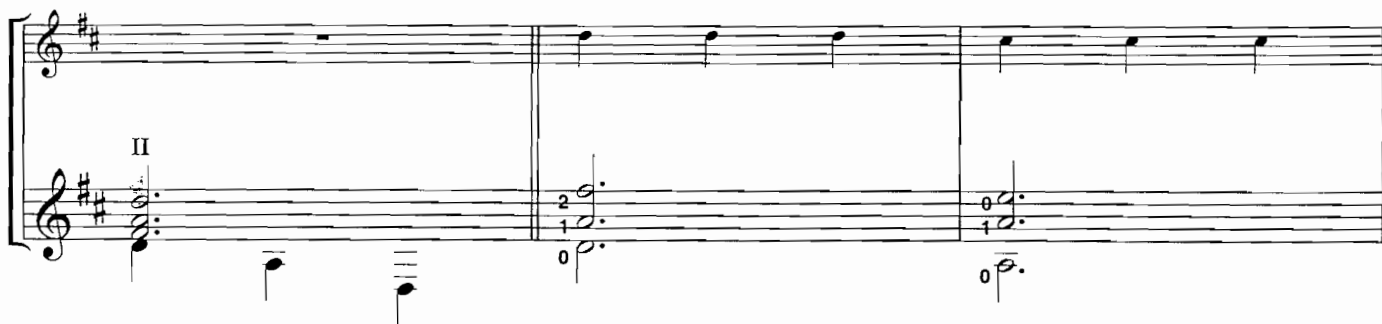
⑥ = D

Harm XII

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French Folk Song

Folk Song

Allegretto

First system of musical notation for guitar. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand (treble clef) plays chords. The first measure is labeled "1/2CII" and contains a chord of G4, B4, D5. The second measure contains a chord of A4, C5, E5. The third measure is labeled "CII" and contains a chord of B4, D5, F#5. The fourth measure contains a chord of C5, E5, G5. The system ends with a double bar line.

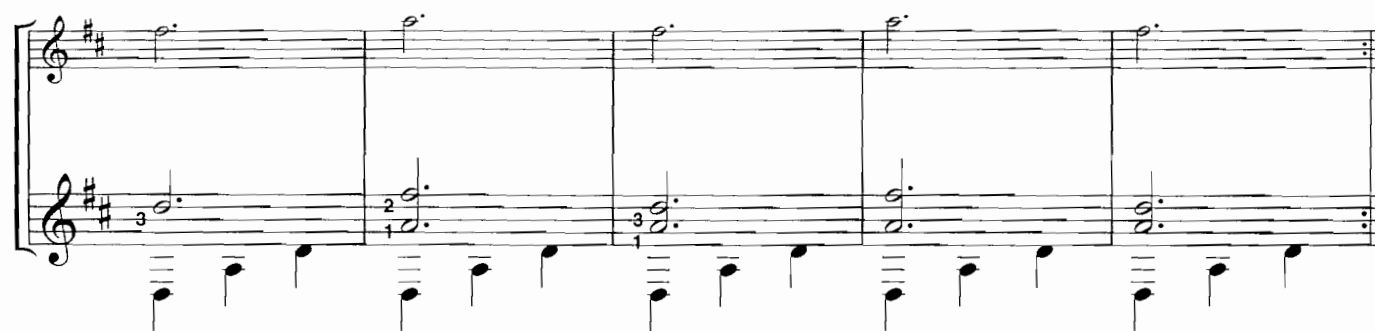
Second system of musical notation for guitar. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand (treble clef) plays chords. The first measure contains a chord of G4, B4, D5. The second measure contains a chord of A4, C5, E5. The third measure contains a chord of B4, D5, F#5. The fourth measure contains a chord of C5, E5, G5. The system ends with a double bar line.

Third system of musical notation for guitar. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand (treble clef) plays chords. The first measure is labeled "1/2CII" and contains a chord of G4, B4, D5. The second measure contains a chord of A4, C5, E5. The third measure contains a chord of B4, D5, F#5. The fourth measure contains a chord of C5, E5, G5. The system ends with a double bar line.

Fourth system of musical notation for guitar. The right hand (treble clef) plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5. The left hand (treble clef) plays chords. The first measure is labeled "CII" and contains a chord of G4, B4, D5. The second measure contains a chord of A4, C5, E5. The third measure contains a chord of B4, D5, F#5. The fourth measure contains a chord of C5, E5, G5. The system ends with a double bar line.

Tanz

G. Führman



Tanz

J. C. Bach

First system of musical notation. The treble clef staff contains a melody in D major, 3/4 time. The bass clef staff contains a figured bass line with figures: 3, 0, 2, 3, 0, 2, 3, 0. A circled 6 with an equals sign and a D is written below the first figure. The word "CII" is written above the second and third measures of the bass staff.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the figured bass line with figures: 3, 0, 2, 3, 0, 2, 3, 0. The word "CII" is written above the second measure of the bass staff.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the figured bass line with figures: 1, 3, 1, 0, 1, 3, 0. The word "CII" is written above the second measure of the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the figured bass line with figures: 3, 0, 2, 3, 0, 2, 3, 0. The word "CII" is written above the second measure of the bass staff.

Meadow Minuet

F. Longay

Moderato

The musical score for "Meadow Minuet" is written for guitar in 3/4 time, marked Moderato. The key signature has three sharps (F#, C#, G#). The score is divided into four systems, each with a treble and bass staff. The first system includes a "CII" marking above the treble staff. The piece features a mix of eighth and sixteenth notes, often beamed together, and includes various guitar techniques indicated by fingering numbers (0-4) and slurs. The melody in the treble staff is often accompanied by a harmonic line in the bass staff.

The musical score is written for guitar in A major (three sharps) and 4/4 time. It consists of five systems, each with a treble and bass staff. The notation includes various guitar-specific elements:

- System 1:** Treble staff has a whole note chord in the first measure, followed by eighth notes. Bass staff features a triplet of eighth notes (fingering 3) and a sequence of eighth notes with fingerings 0, 3, 1, 3.
- System 2:** Treble staff continues with eighth notes. Bass staff has a triplet (3), a whole note chord, and a sequence of eighth notes with fingerings 0, 3, 1, 0.
- System 3:** Treble staff has a whole note chord, followed by eighth notes. Bass staff includes a triplet (2), a sequence of eighth notes with fingerings 0, 3, 1, 0, and a fourth-fingered eighth note (4).
- System 4:** Treble staff has a whole note chord, followed by eighth notes. Bass staff features a triplet (3), a sequence of eighth notes with fingerings 1, 0, 3, and a whole note chord.
- System 5:** Treble staff has a whole note chord, followed by eighth notes. Bass staff includes a triplet (3), a sequence of eighth notes, and a whole note chord.

The label "CII" is positioned above the bass staff in the second measure of the first system, the third measure of the second system, the second measure of the third system, and the third measure of the fourth system.

With Steady Hands

F. Longay

Andante

Harm. XII

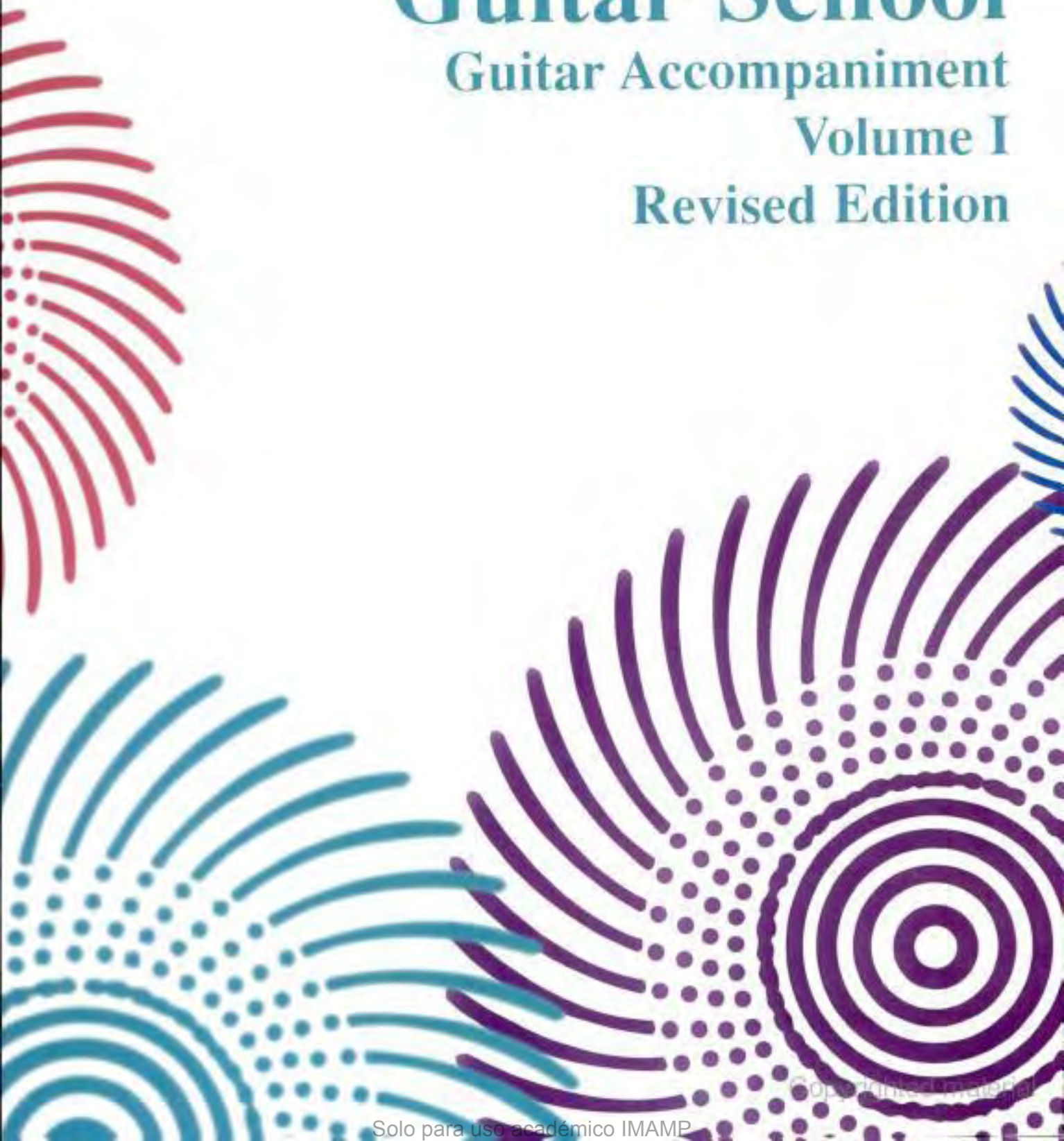
Suzuki®

Guitar School

Guitar Accompaniment

Volume I

Revised Edition



Suzuki®

Guitar School

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Volume I

Revised Edition

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This One



INTRODUCTION

Summy-Birchard Inc. is proud to be able to present this material to you.

The development of this work is the result of an ongoing study and has been compiled, tested and revised many times over the course of several years. This, however, will continue to be an ongoing process. Interested individuals should get in touch with the publisher at the indicated address.

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are guitar student part books that go along with this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association; the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan; The Suzuki Association of the Americas, P.O. Box 17310, Boulder, Colorado 80308; or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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*Meadow Minuet and With Steady Hands are reversed to facilitate page turns.

Suzuki Guitar Method

Principles of Study and Guidance

Four Essential Points for Teachers and Parents

1. The child should listen to reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to correct posture and proper hand positioning.
4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home.

Through his experience in teaching young children for over thirty years, Dr. Suzuki has become thoroughly convinced that musical ability can be fully cultivated in every child if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue. To insure the happy, effective progress of students, the four essential points listed above should be carefully observed and put to continual use in the home and studio.

Just as the alphabet is not taught when children first learn their mother language, so music reading should not be included in the study of the guitar until children have sufficiently developed their musical sensitivity, playing skill, and memory. Even after acquiring the ability to read music, however, the children should, as a rule, play from memory during lessons.

Education for Musical Sensitivity

Every day, children should listen to the recordings of the music they are currently studying. This listening helps them make rapid progress. It is the most important factor in the development of musical ability. Those children who have not had enough listening will lack musical sensitivity.

Tonalization for Beautiful Tone

Just as vocalization is studied in vocal music, tonalization on the guitar is introduced as an essential element of study. Tonalization should always be included at each lesson and should be a part of the daily practice at home.

Group Lessons

The group lesson is an extremely effective instructional and motivational tool. The students progress remarkably while enjoying these lessons. Dr. Suzuki recommends that group lessons be held once a week or at least twice a month.

Private Lessons to Develop Ability

A child should not proceed to a new piece simply because he has learned the fingering or notes of the present one. His ability must be cultivated further as he plays his piece. It should be said to the child, "Now that you know the notes, we can start the very important work of developing your ability, " and then procedures may be made to improve his tone, movements, and musical ability.

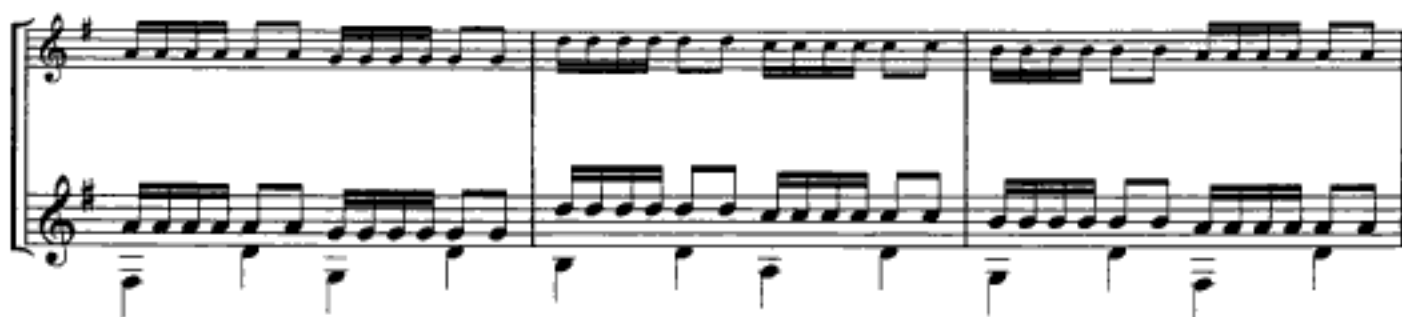
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Twinkle, Twinkle, Little Star-Variations and Theme

Variation A

S. Suzuki



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Variation B



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Variation C



Variation D



Variation E



Theme



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Lightly Row

Folk Song

Moderato



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Go Tell Aunt Rhody

Folk Song

Moderato



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Song of the Wind

Folk Song

Moderato



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May Song

Folk Song

Allegro moderato

Copyrighted material

Allegretto

M. Giuliani

Moderato

The image displays a musical score for the song 'Ave Maria' by Franz Schubert. The score is written for piano and voice. The piano part is in the upper staves, and the voice part is in the lower staves. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each containing a piano part and a voice part. The piano part features a continuous arpeggiated accompaniment. The voice part includes the lyrics 'a m a m a m a m i a l i m i p i'. The score is marked with dynamics such as *f* (forte) and *p* (piano). The piano part is written in treble clef, and the voice part is written in treble clef. The piano part includes fingerings (e.g., 2, 1, 2, 3, 2) and pedaling marks (e.g., \bar{p} , $\bar{p}.$). The voice part includes lyrics and phrasing slurs. The score is presented in a clear, legible format, suitable for a music book or sheet music.

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Are You Sleeping, Brother John?

Folk Song

Handwritten musical score for the folk song "Are You Sleeping, Brother John?". The score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The score is divided into five systems, each with a treble and bass staff. The first system includes the instruction "Harm XII" and a circled "6" with an equals sign and "D". The second system continues the melody and accompaniment. The third system includes a double bar line and a key signature change to two sharps (F# and C#). The fourth system continues the melody and accompaniment. The fifth system includes the instruction "Harm XII" and a double bar line. The score is written in a clear, legible style with standard musical notation.

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French Folk Song

Folk Song

Allegretto

The musical score is written for a piano and features a melody in the treble clef and a bass line in the bass clef. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked *Allegretto*. The score is divided into four systems, each with two staves. The first system includes a circled '6 = D' below the bass staff. The second system includes a 'II' above the treble staff. The third and fourth systems continue the melody and accompaniment.

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Tanz

J. C. Bach

First system of musical notation. The treble staff contains a melody in D major, 3/4 time. The bass staff contains a bass line with fingerings (3, 0, 2, 3, 0, 3, 0) and a circled '6' with an equals sign and 'D' below it. The word 'CII' is written above the bass staff in the second and third measures.

Second system of musical notation. The treble staff continues the melody. The bass staff continues the bass line with fingerings (3, 0, 2, 3, 0, 3, 0). The word 'CII' is written above the bass staff in the second measure.

Third system of musical notation. The treble staff continues the melody. The bass staff continues the bass line with fingerings (1, 3, 1, 0, 1, 3, 0). The word 'CII' is written above the bass staff in the second measure.

Fourth system of musical notation. The treble staff continues the melody. The bass staff continues the bass line with fingerings (3, 0, 2, 3, 0, 3, 0). The word 'CII' is written above the bass staff in the second measure.

Hidden page

CH

CH

CH

CH

CH

CH

With Steady Hands

F. Longay

Andante

Harm. XII

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains four measures of whole rests. The bottom staff is in treble clef with the same key signature and time signature. It contains four measures of music: the first measure has a whole rest; the second and fourth measures have a half note G4 followed by a half note A4; the third measure has a half note G4 followed by a half note F#4. Below the bottom staff, there are four pairs of beamed eighth notes, each pair corresponding to one of the four measures.

The second system of musical notation consists of two staves. The top staff continues the melody from the first system, with four measures of eighth notes: G4-A4-B4-A4, G4-A4-B4-A4, G4-A4-B4-A4, and G4-A4-B4-A4. The bottom staff continues the accompaniment from the first system, with four measures of music: the first measure has a whole rest; the second and fourth measures have a half note G4 followed by a half note A4; the third measure has a half note G4 followed by a half note F#4. Below the bottom staff, there are four pairs of beamed eighth notes, each pair corresponding to one of the four measures.

The third system of musical notation consists of two staves. The top staff continues the melody from the second system, with four measures of eighth notes: G4-A4-B4-A4, G4-A4-B4-A4, G4-A4-B4-A4, and G4-A4-B4-A4. The bottom staff continues the accompaniment from the second system, with four measures of music: the first measure has a whole rest; the second and fourth measures have a half note G4 followed by a half note A4; the third measure has a half note G4 followed by a half note F#4. Below the bottom staff, there are four pairs of beamed eighth notes, each pair corresponding to one of the four measures.

The fourth system of musical notation consists of two staves. The top staff continues the melody from the third system, with four measures of eighth notes: G4-A4-B4-A4, G4-A4-B4-A4, G4-A4-B4-A4, and G4-A4-B4-A4. The bottom staff continues the accompaniment from the third system, with four measures of music: the first measure has a whole rest; the second and fourth measures have a half note G4 followed by a half note A4; the third measure has a half note G4 followed by a half note F#4. Below the bottom staff, there are four pairs of beamed eighth notes, each pair corresponding to one of the four measures.

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ENSEMBLE and Supplementary Material

ENSEMBLES FOR GUITAR

by Simon Salz

The purpose of these arrangements is to provide a variety of interesting and challenging material for Suzuki guitar students who are beyond Book 1 and are playing in a Suzuki guitar group class. The original melodies are transposed one octave higher so the student will be able to practice reading ledger lines and playing beyond the 12th fret. Contents are: Introduction • Twinkle Ensemble (Folk Song) • Lightly Row Ensemble (Folk Song) • Go Tell Aunt Rhody (Folk Song) • Song of the Wind Canon (Folk Song) • May Song Ensemble (Folk Song) • Allegretto Ensemble (Shinichi Suzuki) • Perpetual Motion Ensemble (Shinichi Suzuki). (0928)

21 PIECES FOR VIOLIN WITH GUITAR

by Thomas Heck

This collection includes pieces from Volumes 1-3 of the *Suzuki Violin School*. The arrangements serve as interesting alternative accompaniments to the Violin School repertoire. The contrapuntal interest and enriched timbral possibilities of the violin-with-guitar combination result in unusually appealing chamber music performance pieces suited for young musicians. The intermediate-to-advanced level classical guitar notation is supplemented by chord symbols to enable non-classically trained guitarists to accompany the violin line. (02955)

STRING ORCHESTRA ARRANGEMENTS TO SELECTED PIECES FROM SUZUKI GUITAR SCHOOL, VOLUME 1

arranged by Lois Shephard

These orchestra accompaniment pieces are arranged by Lois Shephard, an Australian Suzuki teacher. The pieces are selected from the *Suzuki Guitar School, Volume 1*. These arrangements will give young guitarists a taste of ensemble playing. The score and each part are sold separately. Contents are: Twinkle, Twinkle, Little Star: Variations and Theme (S. Suzuki) • Lightly Row (Folk Song) • Go Tell Aunt Rhody (Folk Song) • Song of the Wind (Folk Song) • Allegretto (M. Giuliani) • Perpetual Motion (S. Suzuki) • Tang (J.C. Bach) • With Steady Hands (F. Longay) • Meadow Minuet (F. Longay). (0354) Score (0355) Violin 1 (0356) Violin 2 (0387) Violin 3 (0357) Viola (0358) Cello (0359) Bass



MUSICAL IMPROVISATION FOR CHILDREN

by Alice Kay Kanack

Alice Kay Kanack's method focuses on enhancing the natural creative ability of children through the use of improvisation. The book begins with an introduction to the philosophies of her method, then guides the parent or teacher through a series of improvisational games to play with the child. A CD is included with 27 different songs and games. (0772CD)

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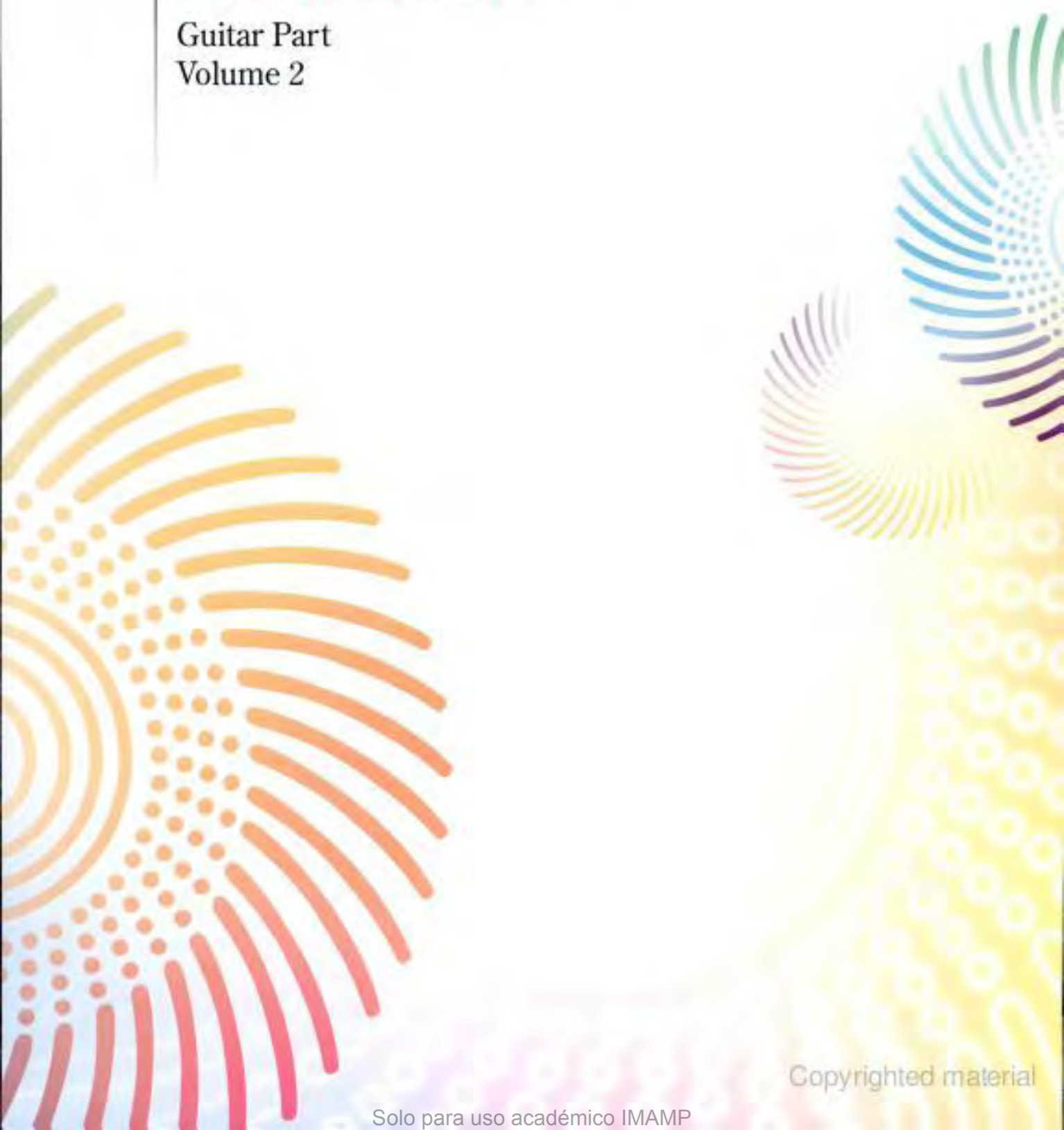


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Guitar Part
Volume 2



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Guitar School

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Volume 2

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INTRODUCTION

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1

Long, Long Ago

T. H. Bayly

II



This One



Preparation for Allegro by S. Suzuki

No. 1

No. 2

2

Allegro

S. Suzuki

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3

A Toye

Anonymous

The musical score for 'A Toye' is written in G major (one sharp) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line with a bass line indicated by a dashed line. The score includes various fingering markings (m, i, a, II, I) and articulation markings (accents, slurs). The piece is divided into measures, with measure numbers 5, 9, 13, 17, and 21 indicated at the start of their respective staves. The final measure of the sixth staff ends with a double bar line.

4

Andante

M. Carcassi



5

Andante

from Sonata No. 17 Perligordino
(originally in A)

N. Paganini

Andante

II

mf

p

mf

VII

4

3

p

f

9

1

4

3

1

4

1

3

4

4

II

1

2

mf

13

2

-2

p

mf

17

rall.

Preparation for
Allegretto by M. Giuliani



6

Allegretto

M. Giuliani



7

Corrente

from 43 Ghiribizzi

N. Paganini

m
i
 6
 i
p
m
 12
 i
p
 Fine
 VII
IX
VII
 17
 1 2 4 -4 2 2 -2 1
 22
 IX
VII
 28
 4 2 4 2 -2 4 2
 D. C. al Fine

Preparation for Andantino by M. Carcassi

No. 1



No. 2



8

Andantino

M. Carcassi



Allegretto

F. Carulli

Musical score for "Allegretto" by F. Carulli, page 11. The score is in 4/4 time and features a single melodic line on a treble clef staff. It includes fingerings (m, i, a, 1, 2, 3, 4, 0), dynamics (*mf*, *f*, *p*), and articulation (accents, slurs). The piece concludes with a "D. S. al Fine" instruction and a "poco rit." marking before the final "a tempo" section.

Preparation for
Waltz by B. Calatayud



10

Waltz
(No. 1)

Bartolome Calatayud





10

Waltz
Accompaniment

Bartolome Calatayud



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Volume 3



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Preparation for Nonesuch – Anon.



1

Nonesuch

Playford Collection
(England, 17th Century)



2

Greensleeves

Anonymous



3

Packington's Pound

Anonymous



4

Ghiribizzo

N. Paganini

Measures 1-14 of the musical score for 'Ghiribizzo' by N. Paganini. The score is written in treble clef with a key signature of two sharps (F# and C#). The time signature is 3/4. The music features a series of eighth and sixteenth notes, often beamed together, with a steady bass line of dotted half notes. Measure numbers 5, 10, and 14 are indicated at the start of their respective lines. First and second endings are marked with '1.' and '2.' above the staff lines.

Preparation for
Waltz by N. Paganini

No. 1

First exercise (No. 1) for the preparation of the waltz. It consists of six measures. The first three measures are marked with an 'a' above the staff, and the last three with an 'm'. The notation includes fingerings (1, 2, 3, 0) and a final double bar line.

No. 2

Second exercise (No. 2) for the preparation of the waltz. It consists of six measures. The first three measures are marked with an 'a' above the staff, and the last three with an 'm'. The notation includes fingerings (3, 2, 0, 3, 2, 3) and a final double bar line.

5

Waltz
from Sonata #9

N. Paganini

a i a i a i a i m i a i *slow.* m
 5
 IV VII
f *p* *mf*
 13 *Fine*
 V VI V IV V
 16 *f* *p*
 21 I
 24

6

Andantino

F. Carulli

[illegible]



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9

Etude

N. Coste

The musical score for Etude No. 9 by N. Coste is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The score consists of six staves of music, with measures numbered 1 through 20. The notation includes various fingerings (1-4), articulations (accents, slurs), and dynamic markings (p, p.).

Staff 1 (Measures 1-4): Measure 1 starts with a whole rest, followed by a quarter note G#4 (finger 4, marked 'IX'). Measure 2 has a quarter note A#4 (finger 1, marked 'm'), a quarter note B4 (finger 2, marked 'i'), and a quarter note C5 (finger 1, marked 'm'). Measure 3 has a quarter note D5 (finger 1, marked 'i'), a quarter note E5 (finger 1, marked 'm'), a quarter note F#5 (finger 1, marked 'i'), and a quarter note G#5 (finger 1, marked 'm'). Measure 4 has a quarter note A5 (finger 1, marked 'i'), a quarter note B5 (finger 1, marked 'm'), a quarter note C6 (finger 1, marked 'i'), and a quarter note D6 (finger 1, marked 'm').

Staff 2 (Measures 5-8): Measure 5 has a quarter note E5 (finger 1, marked 'p'), a quarter note F#5 (finger 1, marked 'p'), a quarter note G#5 (finger 1, marked 'p'), and a quarter note A5 (finger 1, marked 'p'). Measure 6 has a quarter note B5 (finger 1, marked 'p'), a quarter note C6 (finger 1, marked 'p'), a quarter note D6 (finger 1, marked 'p'), and a quarter note E6 (finger 1, marked 'p'). Measure 7 has a quarter note F#6 (finger 1, marked 'p'), a quarter note G#6 (finger 1, marked 'p'), a quarter note A6 (finger 1, marked 'p'), and a quarter note B6 (finger 1, marked 'p'). Measure 8 has a quarter note C7 (finger 1, marked 'p'), a quarter note D7 (finger 1, marked 'p'), a quarter note E7 (finger 1, marked 'p'), and a quarter note F#7 (finger 1, marked 'p').

Staff 3 (Measures 9-12): Measure 9 has a quarter note G#6 (finger 1, marked 'a'), a quarter note A6 (finger 1, marked 'm'), a quarter note B6 (finger 1, marked 'a'), and a quarter note C7 (finger 1, marked 'i'). Measure 10 has a quarter note D7 (finger 1, marked 'a'), a quarter note E7 (finger 1, marked 'm'), a quarter note F#7 (finger 1, marked 'a'), and a quarter note G#7 (finger 1, marked 'i'). Measure 11 has a quarter note A7 (finger 1, marked 'a'), a quarter note B7 (finger 1, marked 'm'), a quarter note C8 (finger 1, marked 'a'), and a quarter note D8 (finger 1, marked 'i'). Measure 12 has a quarter note E8 (finger 1, marked 'a'), a quarter note F#8 (finger 1, marked 'm'), a quarter note G#8 (finger 1, marked 'a'), and a quarter note A8 (finger 1, marked 'i').

Staff 4 (Measures 13-16): Measure 13 has a quarter note B8 (finger 1, marked 'm'), a quarter note C9 (finger 1, marked 'i'), a quarter note D9 (finger 1, marked 'm'), and a quarter note E9 (finger 1, marked 'i'). Measure 14 has a quarter note F#9 (finger 1, marked 'm'), a quarter note G#9 (finger 1, marked 'i'), a quarter note A9 (finger 1, marked 'm'), and a quarter note B9 (finger 1, marked 'i'). Measure 15 has a quarter note C10 (finger 1, marked 'm'), a quarter note D10 (finger 1, marked 'i'), a quarter note E10 (finger 1, marked 'm'), and a quarter note F#10 (finger 1, marked 'i'). Measure 16 has a quarter note G#10 (finger 1, marked 'm'), a quarter note A10 (finger 1, marked 'i'), a quarter note B10 (finger 1, marked 'm'), and a quarter note C11 (finger 1, marked 'i').

Staff 5 (Measures 17-20): Measure 17 has a quarter note D11 (finger 1, marked 'm'), a quarter note E11 (finger 1, marked 'i'), a quarter note F#11 (finger 1, marked 'm'), and a quarter note G#11 (finger 1, marked 'i'). Measure 18 has a quarter note A11 (finger 1, marked 'm'), a quarter note B11 (finger 1, marked 'i'), a quarter note C12 (finger 1, marked 'm'), and a quarter note D12 (finger 1, marked 'i'). Measure 19 has a quarter note E12 (finger 1, marked 'm'), a quarter note F#12 (finger 1, marked 'i'), a quarter note G#12 (finger 1, marked 'm'), and a quarter note A12 (finger 1, marked 'i'). Measure 20 has a quarter note B12 (finger 1, marked 'm'), a quarter note C13 (finger 1, marked 'i'), a quarter note D13 (finger 1, marked 'm'), and a quarter note E13 (finger 1, marked 'i').

10

Arietta

Theme & Variations

Joseph Küffner

②-----sim.
③-----sim.

5

9

13

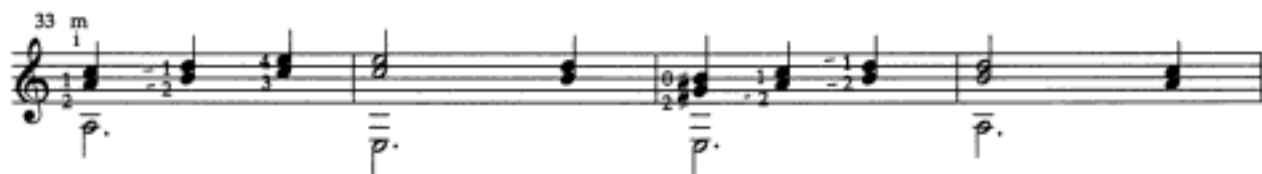
Variation A

17

21



Variation B (minore)



Variation C

49 *p i m i* ③ ② ① ②

52 *p i m i* ③ ②

56 *p i m i* *p m p i*

59

62 1.

65 2. IX X VII II

Preparation for
Celeste y Blanco by H. Ayala



11

Celeste y Blanco
(Aire de Cielito)

Tiempo de Vals

Hector Ayala



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1

Siciliana

M. Carcassi

a m a m i m a
 5 a m i i
 9 m i a m
 13
 17 *Fine*
 20 *mp* V IV II
 25 *D. C. al Fine* i a m i

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Allegro

M. Giuliani

im i a i m i p i p m p i p m

5

9

13

17

p

p

p

p

p



F. Sor

The first system of musical notation for 'The Little Boat' is in G major (one sharp) and 4/4 time. It consists of a treble clef staff with a key signature of one sharp (F#). The melody is written in a simple, child-friendly style. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line is written in a simple, child-friendly style. The notes are: G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half). The system ends with a double bar line.

9 i a m i m i *sim*...

The first system of the musical score for 'The Little Boat' is written in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a sharp sign. The melody consists of eighth and quarter notes, with some notes beamed together. There are fingerings indicated by numbers 1, 2, 3, and 4. The system ends with a double bar line.



4

Etude

Op. 60, No. 9

F. Sor

Musical score for "The Rose Tree" by Robert Schumann, Op. 15, No. 1. The score is in G major, 3/4 time, and consists of 25 measures. It features a treble clef and a key signature of one sharp (F#). The tempo is marked "a tempo" at measures 9 and 17. The piece includes various musical notations such as eighth notes, quarter notes, and chords, with some measures marked "rall." (rallentando). The score is presented in a single system with five staves.

[illegible]

33 *a tempo*



Example 10 continues with measures 33 through 37. The tempo marking *a tempo* is present. The melody in the treble staff is composed of quarter and eighth notes, and the bass staff provides a harmonic accompaniment with chords and single notes.

37

rall.

The musical score for 'The Rose Tree' is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble clef and a key signature of one sharp. The melody is composed of eighth and quarter notes, with some rests. The tempo marking 'rall.' (rallentando) is placed above the staff. The piece concludes with a double bar line and repeat dots.

Preparation for Waltz by Meissonnier

No. 1

No. 2

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of two measures. The first measure contains a half note on G4 (labeled 'm') and a half note on A4 (labeled 'a'). The second measure contains a half note on G4 (labeled 'm') and a half note on A4 (labeled 'a'). Below the staff, there are two sets of lyrics: 'The Rose Tree' and 'The Rose Tree'. The first set of lyrics is aligned under the first measure, and the second set is aligned under the second measure. The lyrics are: 'The Rose Tree' and 'The Rose Tree'.

5

Waltz

Meissonnier

Moderato

5

10

14

18

22

1.

2.

1.

2.

Pl

Preparation for Waltz Allegro by M. Carcassi

No. 1

Measure 1: Observe right hand fingerings.



No. 2

Measures 3-4: Use the Thumb when note stems are down.



No. 3a

Measures 9-10: Observe right hand fingerings.



No. 3b



Waltz Allegro

M. Carcassi

m i m a i m i m a i m
 4 i m
 8 m i m p m a m a m p i m i m i a m a m i m
 13 m
 17
 21 Fine
 24 II
 28 mp D. C. al Fine

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Lesson for Two Lutes

Anonymous

The musical score is divided into four systems, each consisting of two staves. The key signature is G major (one sharp) and the time signature is 4/4. Fingerings are indicated by numbers 1-4. Chord symbols (CII, IV, II, a m, m, i) are placed above the staves. The score includes various musical notations such as eighth notes, quarter notes, and rests.

System 1: Measures 1-4. Chord symbols: CII, a m, IV. The first staff has a melodic line with eighth notes and quarter notes. The second staff has a bass line with quarter notes and eighth notes.

System 2: Measures 5-8. Chord symbols: II, a m, m, i, IV. The first staff has a melodic line with eighth notes and quarter notes. The second staff has a bass line with quarter notes and eighth notes.

System 3: Measures 9-12. Chord symbols: a m, a m, i, m, i, m, i, m, i, m, i, m, i. The first staff has a melodic line with eighth notes and quarter notes. The second staff has a bass line with quarter notes and eighth notes.

System 4: Measures 13-16. Chord symbols: II, IV, II. The first staff has a melodic line with eighth notes and quarter notes. The second staff has a bass line with quarter notes and eighth notes.

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R. de Vidali
arr. Frank Longay

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the melody. The second system begins with a first ending bracket over measures 6 and 7, followed by a second ending bracket over measures 8 and 9. The melody is written in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The first ending (measures 6-7) consists of: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The second ending (measures 8-9) consists of: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The score includes fingerings (0, 2, 3) and a 'p' (piano) dynamic marking.

The image shows a musical score for the song "The Rose Tree". It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single line, and the bass line is indicated by a single flat (Bb) on the first staff. The second staff continues the melody and bass line. The score includes various musical notations such as notes, rests, and fingerings. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff. The score is for a single voice and piano accompaniment.

The musical score for 'The Rose Tree' is presented in three systems. The first system, starting at measure 21, features a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes, with a piano (*p*) and *dim.* (diminuendo) marking. The bass line consists of quarter notes. The second system, starting at measure 24, continues the melody and bass line. The third system, starting at measure 27, includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to the beginning of the piece, while the second ending concludes the melody. The score is written for a single melodic line and a bass line.

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by Charles Duncan

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Suzuki Changed My Life

by Masaaki Honda

This autobiographical work is full of touching anecdotal references to occurrences in Honda's early life, which subtly bring the Suzuki philosophies into focus. Through the effective use of literary devices, Honda is in reality painting a picture of another life, that of his mentor, Shinichi Suzuki. (0084)



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Volume 5
Guitar Part

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GUITAR SCHOOL

Volume 5
Guitar Part

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www.internationalsuzuki.org

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This One



2UR9-XDS-ZB9P

Vals Español

(originally: Ejercicio from Coleccion loa de Ejercicios)

José Ferrer

p i m a p m
f *mf* *f*
 6
p
 11
mf *f*
dolce
 17
p m p i
mp
 22
f *p* *poco rit. CII*
 28
a tempo *poco rit.* *a tempo*
mp *f*
 35
poco rit.

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La Volta

Anon. 16th c.

Vitrace

⑥ = D

1 5 9 13 17 21 25

i m l a p

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María Luisa: Mazurka

Julio Sagreras

Tempo de Mazurka

CV

CV

CII

V

CV

IX

CIX

cresc.

Fine

p

a

m

0

1

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Minuet & Trio

Preparation Exercises

No. 1, Measures 5-6



No. 2

CV _____



No. 3, Measures 44-46 and 60-62

Hold fingers 2 and 4 through these measures.



Minuet

Op. 22, No. 3

Fernando Sor

Allegro

The musical score for Minuet Op. 22, No. 3 by Fernando Sor is presented in a single system. The piece is in 3/4 time, key of D major, and consists of 34 measures. The notation is in treble clef with a key signature of one sharp (F#). The piece is marked *Allegro*. The score includes various musical symbols such as notes, rests, accidentals, and fingerings. There are also performance markings like 'CV' (Crescendo) and 'CIII' (Crescendo III). The piece ends with a 'Fine' marking.

Measures 1-4: *Allegro* marking. Measure 1 has a first finger (1) and a slur over measures 1-2. Measure 2 has a slur over measures 1-2. Measure 3 has a slur over measures 1-2. Measure 4 has a slur over measures 1-2.

Measures 5-8: Measure 5 has a slur over measures 5-6. Measure 6 has a slur over measures 5-6. Measure 7 has a slur over measures 5-6. Measure 8 has a slur over measures 5-6.

Measures 9-12: Measure 9 has a slur over measures 9-10. Measure 10 has a slur over measures 9-10. Measure 11 has a slur over measures 9-10. Measure 12 has a slur over measures 9-10.

Measures 13-16: Measure 13 has a slur over measures 13-14. Measure 14 has a slur over measures 13-14. Measure 15 has a slur over measures 13-14. Measure 16 has a slur over measures 13-14.

Measures 17-20: Measure 17 has a slur over measures 17-18. Measure 18 has a slur over measures 17-18. Measure 19 has a slur over measures 17-18. Measure 20 has a slur over measures 17-18.

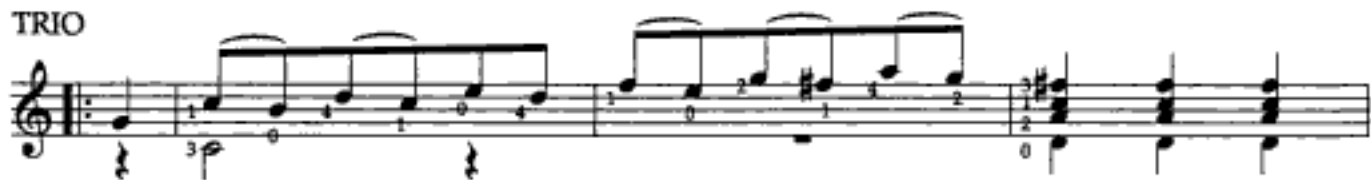
Measures 21-24: Measure 21 has a slur over measures 21-22. Measure 22 has a slur over measures 21-22. Measure 23 has a slur over measures 21-22. Measure 24 has a slur over measures 21-22.

Measures 25-28: Measure 25 has a slur over measures 25-26. Measure 26 has a slur over measures 25-26. Measure 27 has a slur over measures 25-26. Measure 28 has a slur over measures 25-26.

Measures 29-32: Measure 29 has a slur over measures 29-30. Measure 30 has a slur over measures 29-30. Measure 31 has a slur over measures 29-30. Measure 32 has a slur over measures 29-30.

Measures 33-34: Measure 33 has a slur over measures 33-34. Measure 34 has a slur over measures 33-34. Measure 35 has a slur over measures 33-34. Measure 36 has a slur over measures 33-34.

TRIO

*D.S. al Fine*

Gavotte I

Preparation Exercises

No. 1, Measures 10-11



No. 2, Measures 16-17



No. 3, Measures 25-27



Gavotte II

Preparation Exercises

Measures 2-3



Gavottes I & II

from Suite No. 6 in D for Cello (BWV1012)

13

J. S. Bach

Gavotte I

③ = D

4

CVII

II

CII

12

CII

CII

16

IV

CII

20

V

24

II

CII

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Gavotte I D. C.

* optional voicing:

Sueño

Preparation Exercises

15

No. 1



No. 2



No. 3, Measures 23-24



18 *f* *mf*

20 *f*

22 *f* CV

24 1. *p* *p* *p* *i* *p* *i* *p* *i*

26 2. *p*

28

30 harm. XII

The musical score is written for guitar on a single staff. It begins at measure 18 with a treble clef and a key signature of one sharp (F#). The first system (measures 18-19) features a fast, continuous eighth-note pattern in the right hand, with the left hand playing a descending sequence of notes (3, 2, 0, 2, 2, 0, 3). Dynamics are marked *f* and *mf*. The second system (measures 20-21) continues the eighth-note pattern, with the left hand playing a descending sequence (2, 2, 2, 2, 2, 2, 2). Dynamics are marked *f*. The third system (measures 22-23) features a fast, continuous eighth-note pattern in the right hand, with the left hand playing a descending sequence (2, 2, 2, 2, 2, 2, 2). Dynamics are marked *f*. A 'CV' (Crescendo) marking is present above the staff. The fourth system (measures 24-25) features a fast, continuous eighth-note pattern in the right hand, with the left hand playing a descending sequence (2, 2, 2, 2, 2, 2, 2). Dynamics are marked *p*. A first ending bracket (1.) is shown above the staff, leading to a short melodic phrase in the right hand. The fifth system (measures 26-27) features a fast, continuous eighth-note pattern in the right hand, with the left hand playing a descending sequence (2, 2, 2, 2, 2, 2, 2). Dynamics are marked *p*. A second ending bracket (2.) is shown above the staff. The sixth system (measures 28-29) features a fast, continuous eighth-note pattern in the right hand, with the left hand playing a descending sequence (2, 2, 2, 2, 2, 2, 2). The seventh system (measures 30-31) features a fast, continuous eighth-note pattern in the right hand, with the left hand playing a descending sequence (2, 2, 2, 2, 2, 2, 2). Dynamics are marked *p*. A 'harm. XII' (harmonic XII) marking is present above the staff.

Allegro vivace

Preparation Exercises

Measures 91-92



Allegro vivace

(Op. 111, Part 2)

19

Mauro Giuliani

mf

IX

II

CII

12

CII

21

CII

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