

12 Minuet

Minuet Menuett Minueto

L. Boccherini

Moderato e grazioso

Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#), 3/4 time signature. Measure 1 starts with a *mf* dynamic. Measure 4 contains a triplet of eighth notes.

Musical notation for measures 5-8. Measure 5 starts with a *p* dynamic. Measure 8 contains a triplet of eighth notes.

Musical notation for measures 9-12. Measure 9 starts with a *mp* dynamic. Measure 12 contains a triplet of eighth notes.

Musical notation for measures 13-16. Measure 13 starts with a *mf* dynamic. Measure 16 contains a triplet of eighth notes.

Musical notation for measures 17-20. Measure 17 starts with a *p* dynamic. Measure 20 contains a triplet of eighth notes.

Trio

Musical notation for measures 21-24. Measure 21 starts with a *p* dynamic. Measure 24 contains a triplet of eighth notes.

Musical notation for measures 25-28. Measure 25 starts with a *mf* dynamic. Measure 28 contains a triplet of eighth notes.

Musical notation for measures 29-32. Measure 29 starts with a *mf* dynamic. Measure 32 contains a triplet of eighth notes.

Musical notation for measures 33-36. Measure 33 starts with a *p* dynamic. Measure 36 contains a triplet of eighth notes.

Musical notation for measures 37-40. Measure 37 starts with a *mf* dynamic. Measure 40 contains a triplet of eighth notes.

Musical notation for measures 41-44. Measure 41 starts with a *mf* dynamic. Measure 44 contains a triplet of eighth notes.

D.C. al Fine

9/2/18 rana

Chorus from *Judas Maccabaeus*

Chorus aus „Judas Maccabaeus“
Chœur de *Judas Maccabaeus*
Coral de *Judas Macabeo*

G.F. Handel

Maestoso

For this part

lightly stop the bow, playing so the resonance is sustained.

Pour cette partie

arrêtez légèrement l'archet et jouez pour que la résonance soit soutenue.

• In diesem Abschnitt Übung wird der Bogen leicht angehalten, um den Nachhall besser und länger hören zu können.

• Para esta parte suavemente pare el arco, tocando de modo que se sostenga la resonancia.

- Place the 4th finger so that it resonates with the E string. Then place the 3rd finger next to the 4th so that the fingers are touching.
- Placez le quatrième doigt de façon à ce qu'il résonne avec la corde mi, et mettez le troisième doigt à côté du quatrième afin que les doigts se touchent.
- Setze den 4. Finger so, daß die E-Saite mitklingt, dann setze den 3. Finger neben den 4., so daß sich die Finger berühren.
- Coloque el 4.º dedo de modo que resuene con la cuerda mi, luego coloque el 3.º dedo al lado del 4.º de modo que los dos se estén tocando.

☆ Try playing "Chorus from *Judas Maccabaeus*", starting on the D string.

☆ Essayez de jouer le « Chœur »

2 Musette

Andante pastorale

J.S. Bach

5 *mf*

8 *f*

12 *mf*

p

poco rit. (2nd time)

☆ Try playing "Musette" starting on the D string (G Major).

☆ Essayez de jouer « la Musette » sur la corde ré (en sol majeur).

☆ Versuche die „Musette“ auf der D-Saite zu spielen (G-Dur).

☆ Trate de tocar "Musette" empezando en la cuerda re (sol mayor).

[1st Position]

Première position 1. Lage Primera posición

Practice this exercise for accurate 1st finger intonation.

Verwende diese Übung zur genauen Intonationskontrolle des 1. Fingers.

Répétez cet exercice pour établir la justesse du premier doigt.

Practique este ejercicio para una producción correcta del tono del 1.º dedo.

Ex 5

Practice the E first with 0 (open string), then the 4th finger.

Übe das E zuerst mit 0 (leere Saite), danach mit dem 4. Finger.

Jouez le mi premièrement avec 0 (la corde à vide), et après avec le quatrième doigt.

Practique el mi primero con 0 (cuerda al aire) y luego con el 4.º dedo.

Ex 6

Practice these exercises on the D and G strings, as well.

See supplementary text, *Position Etudes*, p. 5.

Répétez aussi ces exercices avec les cordes de ré et de sol.

Voyez le texte supplémentaire, *Etudes de position*, p. 5

Spieler diese Übung auch auf der D- und G-Saite.

Siehe Ergänzungstext im Buch "Position Etudes" von Suzuki, S. 5

Practique estos ejercicios también en las cuerdas re y sol.

Ver texto complementario, *Position etudes*, p. 5.

5/7/19 nana

3 Hunters' Chorus

La choeur des chasseurs Jägerchor
Coro de los cazadores

Allegro

C. M. v. Weber

Place the 3rd and 1st fingers simultaneously, and only then play the notes.
 * * * * *
 * * * * *
 * * * * *

Try playing "Hunters' Chorus" starting on the G string (C Major).
 Essayez de jouer « Le choeur des chasseurs » sur la corde sol (en do majeur).
 Versuche den „Jägerchor“ auf der G-Saite beginnend zu spielen (C-Dur).
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 * * * * *

6/14/19 nada

Long, Long Ago

Il y a très, très longtemps Lang, lang ist's her
Hace mucho, mucho tiempo

Moderato

T. H. Bayly

Theme

Thème Thema Tema

Musical staff 1: Theme, measures 1-4. Includes a triplet of eighth notes and a four-measure rest.

Musical staff 2: Theme, measures 5-8. Includes a four-measure rest.

Musical staff 3: Theme, measures 9-12. Includes a piano (*p*) dynamic marking.

Musical staff 4: Theme, measures 13-16. Includes a mezzo-forte (*mf*) dynamic marking.

Variation

8/11/19 nada

Variation

Musical staff 5: Variation 1, measures 17-20. Includes a mezzo-forte (*mf*) dynamic marking, a triplet of eighth notes, and a four-measure rest.

Musical staff 6: Variation 2, measures 21-24. Includes a four-measure rest.

Musical staff 7: Variation 3, measures 25-28. Includes a forte (*f*) dynamic marking and a piano (*p*) dynamic marking.

Musical staff 8: Variation 4, measures 29-32. Includes a mezzo-forte (*mf*) dynamic marking and a four-measure rest.

Musical staff 9: Variation 5, measures 33-36. Includes a mezzo-forte (*mf*) dynamic marking and a four-measure rest.

- Use the upper half of the bow, taking care that the rhythm is steady.
- Jouez dans la moitié supérieure de l'archet et avec un rythme régulier.
- Spiele in der oberen Bogenhälfte und achte auf gleichmäßigen Rhythmus.
- Use la mitad superior del arco, cuidando que el ritmo sea estable.

11/7/19 vava

5 Waltz

Valse Walzer Vals

J. Brahms

Moderato

Musical staff 1-4: Treble clef, 3/4 time signature, key signature of one sharp (F#). Measure 1 starts with a piano (*p*) dynamic. The melody consists of quarter and eighth notes.

Musical staff 5-8: Continuation of the melody. Measure 5 includes a first ending bracket with a first ending (1.) and a second ending (2.). The dynamic is piano (*p*).

Musical staff 9-14: Continuation of the melody. Measure 9 includes a first ending bracket with a first ending (1.) and a second ending (2.). The dynamic is forte (*f*). The instruction *poco cresc.* is written below the staff.

Musical staff 15-19: Continuation of the melody. Measure 15 includes a first ending bracket with a first ending (1.) and a second ending (2.). The dynamic is piano (*p*).

Musical staff 20-24: Continuation of the melody. Measure 20 includes a first ending bracket with a first ending (1.) and a second ending (2.). The dynamic is piano (*p*). The instruction *poco rit. (2nd time)* is written below the staff.

- Play
- Jouez
- Spiele
- Toque

Musical staff example 1: Treble clef, key signature of one sharp (F#). Shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

Musical staff example 2: Treble clef, key signature of one sharp (F#). Shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

as follows:
comme ça:
wie folgt:
de la siguiente forma:

- ☆ Try playing "Waltz" starting on the D string (C Major).
- ☆ Essayez de jouer la « Valse » sur la corde de ré (en do majeur).

- ☆ Versuche, den „Waltzer“ auf der D-Saite beginnend zu spielen (C-Dur).
- ☆ Trate de tocar "Vals" empezando en la cuerda re (do mayor).

Tonalization

Tonalisation Tonalization Tonalización

These exercises in G Minor and C Minor should be taught at the same time as the Handel "Bourrée."

Die Übungen sollten zeitgleich mit der „Bourrée“ von Händel erarbeitet werden. Estos ejercicios en sol menor y do menor deben ser enseñados al mismo tiempo que el niño está estudiando la "Bourrée" de Händel.

Ces exercices en sol mineur et en do mineur devraient être enseignés au moment où l'enfant étudie la "Bourrée" de Händel.

Ex 7

Musical staff for Exercise 7: Treble clef, 3/4 time signature, key signature of two flats (Bb, Eb). The exercise consists of two staves of music, each with a first ending bracket and a second ending. The dynamics are piano (*p*).

1/7/20 nark 6 Bourrée Partitura

G.F. Handel

- ☆ Try playing "Bourrée" starting on the D string (C Major).
- ☆ Essayez de jouer la « Bourrée » sur la corde de ré (en do majeur).

- ☆ Versuche die „Bourrée“ auf der D-Saite beginnend zu spielen (C-Dur).
- ☆ Trate de tocar "Bourrée" empezando en la cuerda re (do mayor).

[Finger Exercise No. 5A] **Ejercicio de digitación n.º 5A**

Exercice de doigt N°5A

Keep the 3rd finger in place while lifting the 1st finger to lower it a half step.
 Gardez le troisième doigt en place quand vous soulevez le premier doigt pour le jouer un demi-ton plus bas.

Übe den 1. Finger einen Halbton tiefer aufzusetzen. Während der 3. Finger auf seinem Platz bleibt, setze den 1. Finger einen Halbton tiefer.
 Mantenga el 3.º dedo en su lugar mientras levanta el 1.º dedo para bajarlo un semitono.

Sept. 29, 2020
Natalia

7 The Two Grenadiers

Les deux grenadiers „Die zwei Grenadiere“ Tema de “Los dos granaderos”

R. Schumann

Moderato

Recital

9 Gavotte from Mignon

Gavotte de Mignon Gavotte aus „Mignon“ Gavota de Mignon

Allegretto

A. Thomas

Musical notation for measures 1-4. Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 1 starts with a piano dynamic marking *mf*. Measure 1 includes a fingering '0' and a '4' above the staff. Measure 4 includes a '4' above the staff.

Musical notation for measures 5-8. Measure 5 includes a fingering '1' below the staff. Measure 8 includes a '4' above the staff and a '3' below the staff.

Musical notation for measures 9-12. Measure 9 includes a square box symbol above the staff.

Musical notation for measures 13-16. Measure 13 includes a '0' below the staff.

Musical notation for measures 17-20. Measure 17 includes a '4' above the staff. Measure 18 includes a '4' above the staff. Measure 19 includes a '4' above the staff. Measure 20 includes a '4' above the staff.

Musical notation for measures 21-24. Measure 21 includes a '4' above the staff. Measure 22 includes a '4' above the staff. Measure 23 includes a '4' above the staff. Measure 24 includes a '4' above the staff.

Musical notation for measures 25-28. Measure 25 includes a tempo marking *a tempo*. Measure 26 includes a *poco rit.* marking. Measure 27 includes a *mf* dynamic marking.

Musical notation for measures 29-32. Measure 29 includes a square box symbol above the staff.

Musical notation for measures 33-36. Measure 33 includes a square box symbol above the staff.

37

41

45

49

53

57

61

67

To be played lightly and separately.
 Ceci doit être joué avec légèreté et en séparant.

[Pizzicato Practice]

Exercice de pizzicato Pizzicato-Übung Práctica de pizzicato

First practice **A** then **B** before playing the full chords. Play the { (arpeggio symbol) part as if strumming a harp.
 Pratiquez premièrement **A** puis **B** avant de jouer les accords complets. Jouez le { (symbole de l'arpegé) comme vous jouitez de la harpe.
 Übe zuerst **A** dann **B**, bevor Du die gesamten Akkorde spielst. Du kannst auch diesen Teil { (Arpeggio Symbol) wie auf einer Harfe anzupfen.
 Primero practique **A** y luego **B** antes de tocar los acordes completos. Toque la parte { (símbolo de arpegio) como si rasgara un arpa.

1/24

10 Gavotte

Gavotte Gavotte Gavota

J. B. Lully

Allegretto

0 4

mf grazioso

5

9

13

17

tr

poco rit.

a tempo ma più agitato

21

0 4

3 *x4 4

3

25

4

x4 4

29

4

4 4 4 4

4

rit.

the "x4" indicates an extension of the 4th finger one half-step higher without changing position.
 the annotation x4 indique une extension du 4^{ème} doigt un demi-ton au dessus sans changer de position.
 das Zeichen "x4" bedeutet, dass der 4. Finger einen halben Ton höher aufgesetzt wird ohne dabei einen Lagenwechsel auszuführen.
 "x4" indica una extensión del 4.º dedo medio tono arriba sin cambiar de posición.

a tempo

34

39

43

47

52

rit.

- For this part
 - Pour cette partie
 - In diesem Abschnitt
 - Para esta parte
- play as follows:
jouez de la façon suivante:
spiele folgendermaßen:
toque de la siguiente forma:

- Practice extending the 4th finger while keeping the 3rd finger in place.
For the transition from C to B, move the 4th finger without lifting it.
- Travaillez l'étirement du 4^{ème} doigt pendant que le troisième doigt reste en place.
Pour aller de do à si, bougez le quatrième doigt sans le soulever.

- Strecke den 4. Finger, während der 3. Finger auf seinem Platz bleibt.
Beim Übergang von C zu H wird der 4. Finger bewegt ohne ihn aufzuheben.
- Practique extendiendo el 4.^º dedo mientras mantiene el 3.^{er} dedo en su lugar.
Para la transición de do a si mueva el 4.^º dedo sin levantarlo.

Finger Pattern 6 / Motif de doigt 6 / Griffstellung 6 / Patrón de digitación 6

11 Minuet in G

Minuet en sol Menuett in G Minueto en sol

L. van Beethoven

Allegretto

1. *p* *con grazia* 3 0

5 1 2 1 1 4

9 *mf* *espress.* 4 3 0 *p*

13 1 2 1 1 4 1. 2. *p* Fine

Trio

18 *mf più mosso* 0 2 2 4 2 4 4

22 1 1 1 0 4 3 4

26 4 *f* 4 *p*

30 4 0 2 2 4 0 1 2 2 1. 4. 2. 4. *p* D.C. al fine