



Violin Book 1

*Practice
Guide*

Spring 2023



By Jenny Shaw & Joel Untinen



Twinkle, Twinkle, Little Star

AND VARIATIONS S. SUZUKI

♪ The tune for *Twinkle, Twinkle* originates from the French folk song, "Ah, vous dirai-je, Maman," ("Ah, Shall I Tell You, Mama") which was popular at the time. It is introduced to us as our first piece because, just like our **mother tongue**, the tune is established in our minds before we even start lessons!



♪ Mozart published a series of 12 variations on the tune of this folk song in 1785.

♪ Although the composer of the melody is unknown, it first appeared in Boüin's *Les Amusements d'une Heure et Demy* ("Amusements of an Hour and a Half"), which was meant to be played at garden parties.



♪ The lyrics for *Twinkle, Twinkle* originated from a poem called the "The Star," by English author Jane Taylor. Over time, other words have also been set to the melody for *Twinkle, Twinkle*, such as *Ba Ba Blacksheep* and *ABC*.

Practice Pointers



FOR TWINKLE, TWINKLE LITTLE STAR VARIATIONS

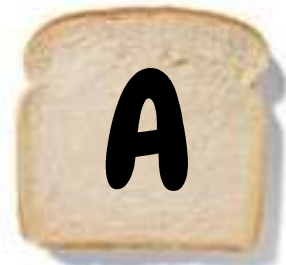
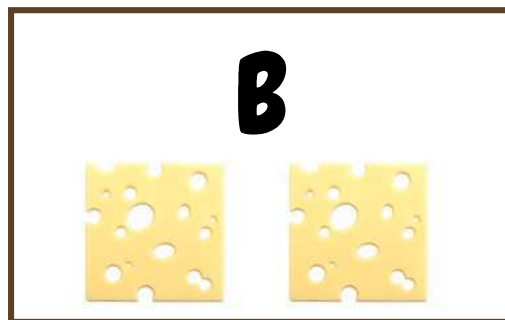
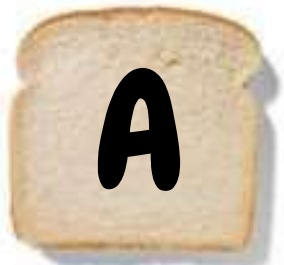


♪ A **Theme and Variations** is a musical piece consisting of a main theme, which is then followed by several variations on that theme.

♪ Begin by **previewing** the theme of *Twinkle, Twinkle*



♪ The **musical form** of this piece can be described as A - B - A. Let's look at it like a sandwich! It is best to think of the B section as two identical, small pieces of cheese in our sandwich. Ask your teacher to help you label each section on your music.



♪ Dr. Suzuki transforms the simple **theme (tune)** of *Twinkle, Twinkle* into a collection of several interesting **variations!** The rhythm of each variation feels more **dancing** than the theme. Let's look at each variation and learn them using words:



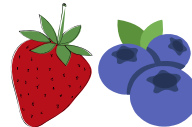
I Like Chocolate Ice Cream



Cucumber



Grasshopper Grasshoper



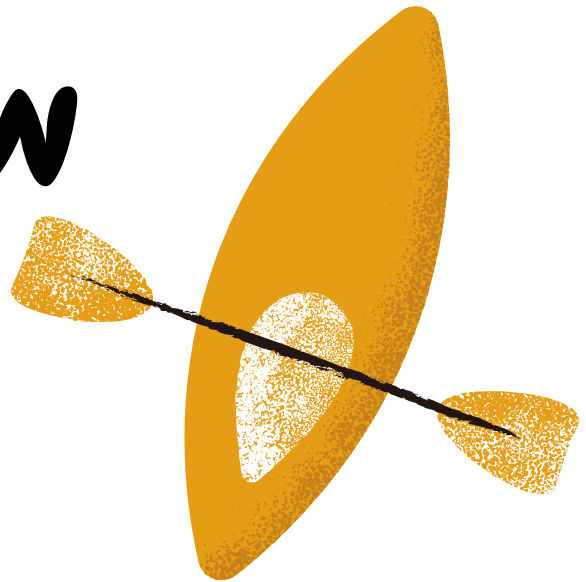
Strawberry Blueberry



Watermelon Watermelon

Lightly Row

FOLK SONG



Background

♪ Originally a hunting song, written around 1710 in a book of folk songs collected by Ludwig Erk

♪ Original poem is Alles neu macht der Mai (May Makes Everything New)



*May makes everything new, makes the soul fresh and free.
Leave the house! Come outside! Make a bouquet!
The sun is shining everywhere, field and grove are smelling fresh;
The woods are full of birdsong and the sound of the horn*



♪ Also a beloved Korean and Hebrew children's song

♪ The lyrics Tone commonly uses are:



*Lightly Row, Lightly Row O're the
silver waves we go
Lightly rowing, lightly rowing in my
little rowing boat
See the fishies swimming by, See the
birdies in the sky
Lightly rowing lightly rowing, in my
little rowing boat*



Practice Pointers

FOR LIGHTLY ROW



♪ **To Preview:** begin by practicing the 3rd line of the piece because of the successive scalar repetitions.



♪ As you begin this piece, you may play the fingering, E - 3, as in *Twinkle Twinkle*. But don't be fooled! *Lightly Row* begins with the fingering, E - 2, which is a new **interval!**

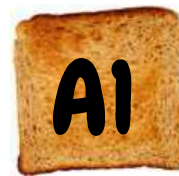
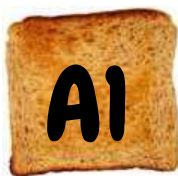
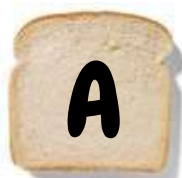
♪ Pay special attention to ending of the 2nd and 4th lines (A-2-EE-222). Circle these parts and practice them.

♪ When singing the finger numbers and the lyrics, focus on the added repetition in the 2nd and 4th line, which differ from the 1st line.

♪ **For Review:** add the crescendo for a higher skill

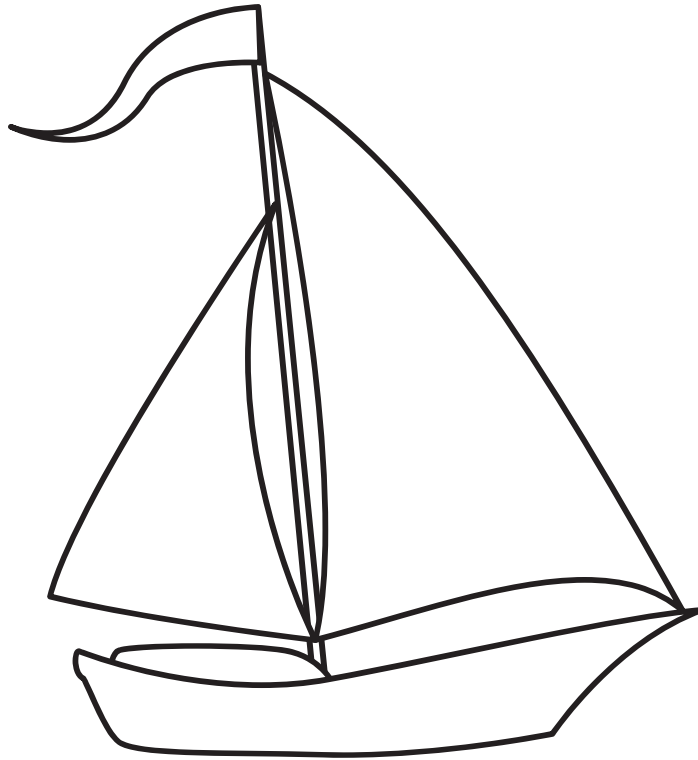


The **form** of Lightly Row can be described as A – A1 – B – A1
Or another way of looking at it (we can make a sandwich!):

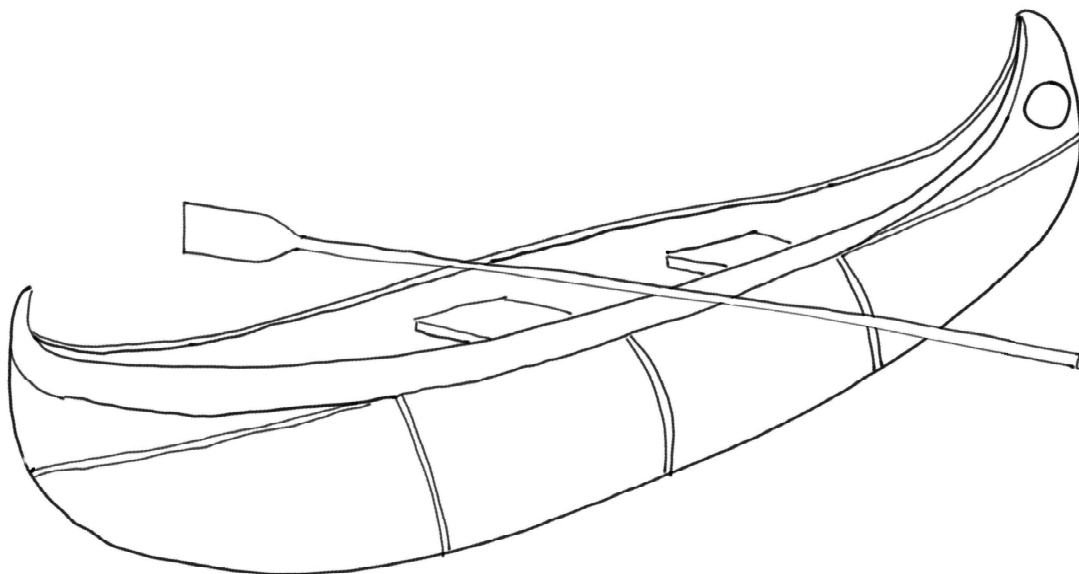


Activities!

1. After previewing the piece, decorate the sail boat below! You're almost ready to set sail!



2. After completing the piece, decorate this birch-bark canoe!



Song of the Wind

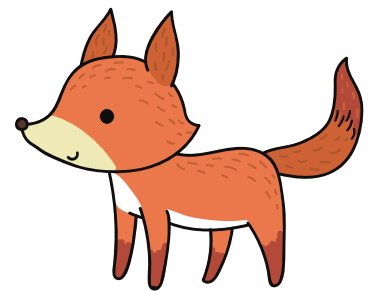
FOLK SONG

♪ *Song of the Wind* was originally a 19th century folk song from Germany called *Gänsedieb* (*Goose Thief*), about a fox who stole a goose:



*Fox, you've stolen the goose,
Oh, give it back!
Oh, give it back!*

*Or surely the hunter will get you with his shotgun,
Or surely the hunter will get you with his shotgun*



♪ People in Japan today sing *Song of the Wind* as "Kogitsune" ("Baby Fox")!

♪ Common Suzuki lyrics are:

*Listen to the wind, it's blowing
Listen to it blow
Listen to it blow
Tra la la la
Tra la la la
Tra la la la, hear it blow
Tra la la la
Tra la la la
Listen to it blow.*



Practice Pointers

FOR SONG OF THE WIND



♪ Take a look at the fingering chart on the following page. Each time you see a pinwheel, perform a **bow circle**!

♪ The **first preview** for this piece is practicing the bow circles at the end of each line. This should also be your first practice box!

♪ The **second preview** and second practice box is the finger dropping of 1-3-3-1-E



♪ While previewing *Song of the Wind*, we now introduce independent fingers. For *Twinkle Twinkle* and *Lightly Row*, continue to use block fingering in order to keep mastering the foundations of good tone!



♪ Practice clapping the rhythm while singing the finger numbers in line 3 and 4. This should help you perform these lines consistently and smoothly, with those tricky note-changes off the beat!



Activity!

Make Your Own Pinwheel!



We found excellent instructions and pinwheel templates at:
<https://www.firstpalette.com/craft/pinwheel.html>

Fingering Chart

FOR SONG OF THE WIND

A _____ E_ A_ E_ _____

A 1 2 3 E E E 1 3 3 1 E



E_ A_ E_ _____

1 3 3 1 E



A _____

E 3 3 3 2 2 2 1 1 1 A 2 E



A _____

E 3 3 3 2 2 2 1 1 1 A



Go Tell Aunt Rhody



FOLK SONG



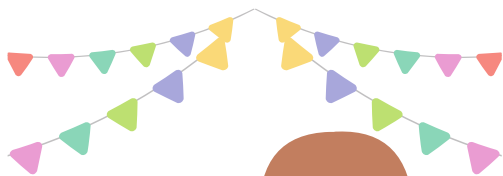
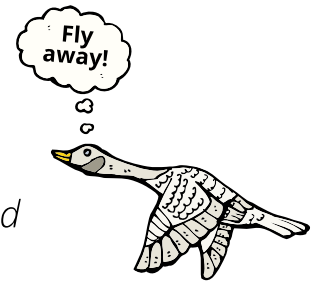
Background

♪ "Go Tell Aunt Rhody" is a folk song from New England with clapped accompaniment.

♪ "Aunt Rhody" can be substituted for any name!

♪ The original words are about Aunt Rhody making a feather bed out of a dead goose!

*Go tell Aunt Rhody, go tell Aunt Rhody
Go tell Aunt Rhody the old grey goose is dead
The ones she's been saving (3x) to make a feather bed*



♪ Tone likes to sing it with the following words:

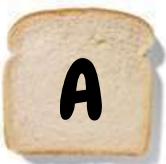
*Go tell Aunt Sally, go tell Sally
Go tell Aunt Sally the party is today
I want some presents, I want birthday cake
I want some presents, I want cake
Go tell Aunt Sally, go tell Sally
Go tell Aunt Sally the party is today*



Practice Pointers

GO TELL AUNT RHODY

The musical form of Go Tell Aunt Rhody can be described as A – B – A. Or, better yet, we can think of it as a sandwich!



It's best if we think of "B" as really being two mini pieces of cheese, with the second one having a bite taken out of it! Take a look at the music on the next page - you'll see what I mean!



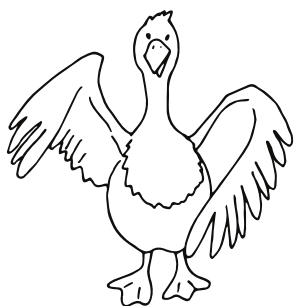
♪ Another "dessert" piece before *O Come Little Children*, which should be previewed heavily during this piece, as most students really like it!



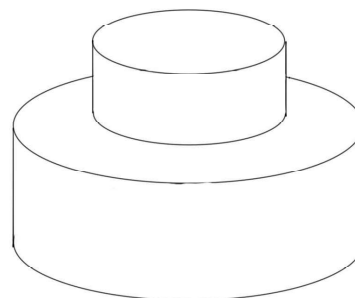
♪ The **preview** for this piece is the quick notes in line 1 and 4:

1-A-1-2-A

Disguise the goose before Aunt Rhody catches it to make her feather bed with! (You could add some glasses, a hat, shoes, or even a mustache!)

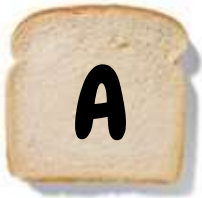


Decorate the cake for Aunt Sally's party!
Ideas: Icing? Chocolate? Berries? Sprinkles? Candles?



Fingering Chart

FOR GO TELL AUNT RHODY



A _____
2 2 1 A A 1 1 2 1 A

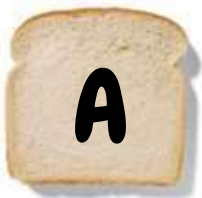
A _____
E E 3 2 2 1 A 1 2 A



A _____ E _____ A _____
2 2 3 E E 1 1 E 3 2



A _____ E _____
2 2 3 E E 1 1 E



A _____
2 2 1 A A 1 1 2 1 A

A _____
E E 3 2 2 1 A 1 2 A



O Come, Little Children

FOLK SONG

Background



♪ Although labeled as one, this piece is not technically a folk song because the composer is known! *O Come, Little Children* was written by Johann Abraham Peter Schulz in 1794 and later turned into a Christmas Carol:



*O Come little children, o come one and all!
O come to the cradle in Bethlehem's stall!
And see what the Father, from high heav'n above
Has sent us tonight as a proof of His love.*



♪ In order to work on your bowing in this piece, let's substitute the words and instead sing::



*Up down with your bow
Till you come to a stop
(x4)*



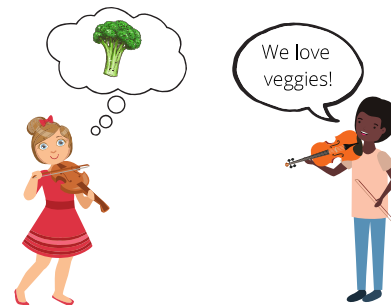
♪ Learn the symbols for up bows and down bows and mark them into the music with your teacher.



♪ While singing the fingering, link your bow holds together and bow the rhythm. Dr. Suzuki included this piece to practice starting on the “up beat” with an “up bow.” It can be tricky for new students – like putting your shoes on the wrong feet!

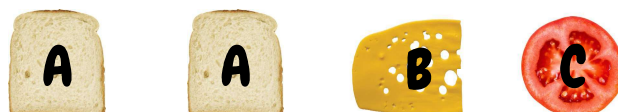
♪ It’s common for students to begin their review pieces with up bows while learning this new technique.

♪ This piece is commonly the first stumbling block, or “vegetable,” since *Twinkle Twinkle*. Prepare the student (and practice partner!) for the expectation that this piece will take a bit longer than the previous pieces.



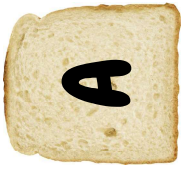
♪ Be mindful of the last line: careful not to play the 3 on A rather than E

The **form** of the piece can be expressed as A-A-B-C, or, we can look at it like the parts of a sandwich!



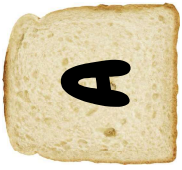
Fingering Chart

V A_ A_ A_ V



E E 2 E E 2 E 3 1 1 2

V A_ A_ A_ V



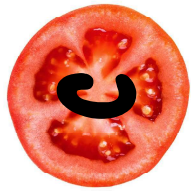
E E 2 E E 2 E 3 1 1 2

V A_ E_ V

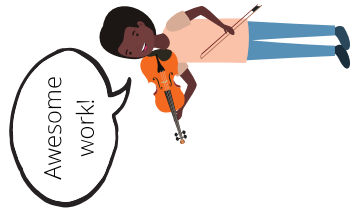


2 1 1 1 3 3 3 2 2 2 1

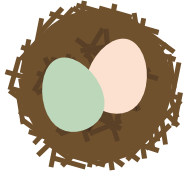
V E_ A_ V



1 E E E 3 E 2 3 1 1 A



May Song

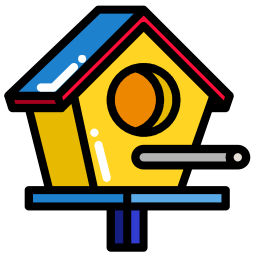


FOLK SONG



♪ The earliest version of *May Song* was a German folk song from around 1690, and is still common in Germany today.

*All the birds are already here, all the birds, all!
What singing, music making, whistling, tweeting and chirping!
Spring is coming now, coming with song and sounds.*



♪ The common words Tone uses are:

*On a hillside under a tree, lives a dragon baby
Eyes so wide and tail so long
Eyes so wide and tail so long
On a hillside under a tree, lives a dragon baby*



Practice Pointers

FOR MAY SONG



♪ It can be tricky to master the rhythm in this piece, but in form and fingerings, *May Song* occupies a place in the student's development that can really propel them forward - especially in form and fingerings!

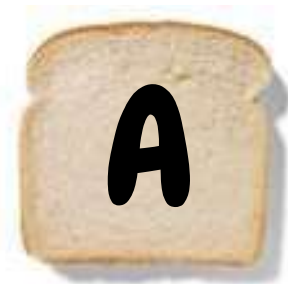
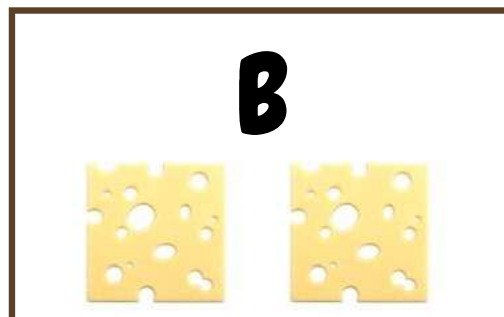
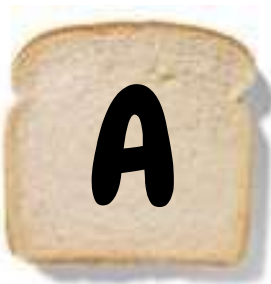


♪ For **preview**, clapping and singing the lyrics are very important.

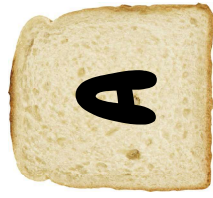
♪ After the rhythm is established, preview the string change without the fingers, then finger dropping without the bow.

♪ For **review**, add the echo in the 3rd line for a higher skill level.

♪ The **musical form** of this piece can be described as A - B - A. Just like in *Twinkle, Twinkle, Little Star*, the B section can be thought of as two identical, small pieces of cheese in our sandwich.



Fingering Chart



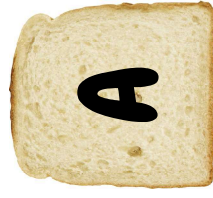
A E A A
A 2 E 3 1 3 1 E 3 E 2 A 1 A



A A
E E 3 3 2 E 2 1



A A
E E 3 3 2 E 2 1



A E A A
A 2 E 3 1 3 1 E 3 E 2 A 1 A

Activity

Let's play with the words of the song!

Pick an animal whose name has two syllables:

Pick two parts of its body:

Now, fill in the blanks with your animal and its body parts as you sing the song!

On a hillside under a tree, lives a _____ baby

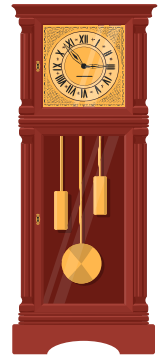
_____ so wide and _____ so long

_____ so wide and _____ so long

On a hillside under a tree, lives a _____ baby

Long, Long Ago

THOMAS HAYNES BAYLY



♪ Written by Thomas Haynes Bayly (1797-1839) during what historians now call, "the Romantic Period."

♪ Bayly was an English songwriter, and when *Long, Long Ago* was published by Philadelphia Magazine in 1843, it became the most popular song in the U.S.

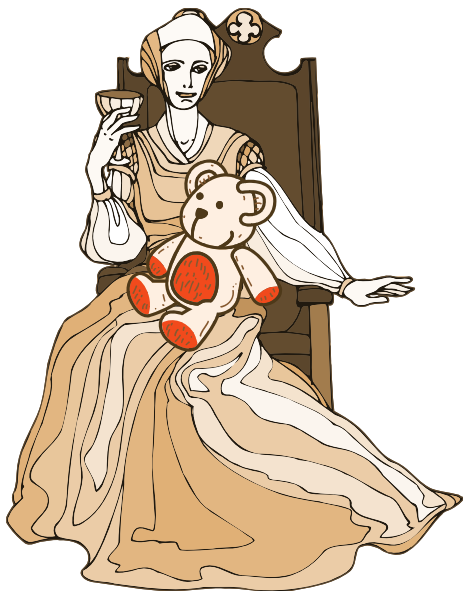
♪ The original lyrics for the first are:

*Tell me the tales that to me were so dear,
Long long ago, long long ago
Sing me the songs I delighted to hear,
Long long ago, long ago
Now you are come all my grief is removed.
Let me forget that so long you have roved.
Let me believe that you love as you loved,
Long long ago, long ago*



♪ Common Suzuki lyrics are:

*There was a princess with dark eyes and hair
Long long ago, long long ago
Lived in a castle with her teddy bear
Long long ago, long ago.
Long long ago, Emma
Long long ago
Long long ago, Emma
Long long ago
There was a princess with dark eyes and hair
Long long ago, long ago.*



Practice Pointers

FOR LONG, LONG AGO



Background

♪ The melody in the Suzuki book is identical to the original melody, so you can learn the real words without playing the wrong bowings or rhythms!



♪ Many parents like this song the most in the book! This can help a student start talking about musical character and musicianship in a more descriptive way.

♪ This is the first time legato is used for an entire whole piece, which means **previewing** more bow control from frog to tip.

♪ This is also the very first time you will travel to the D string, so bow pressure should be **previewed**. We love comparing bow pressure to cutting food with a knife!

E Like cutting through a banana



A Like cutting through cake



D Like cutting through chicken

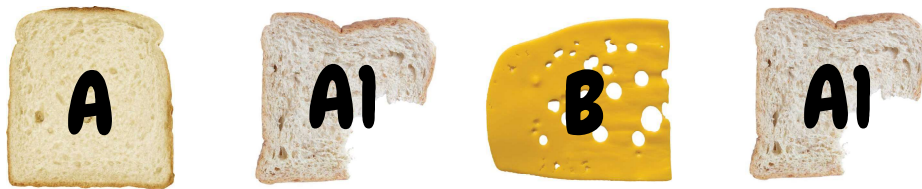


G Like cutting through steak



♪ Here is another **preview** to practice bow pressure: put a sticker on your arm and the bow hair next to it. Using the bow, get the sticker to move on your skin, but not hard enough to hurt.

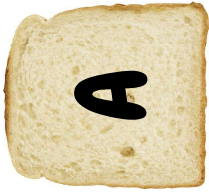
♪ The **musical form** can be described as A - A1 - B - A1



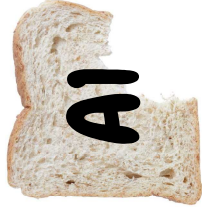
♪ Add the echo in the 3rd line quite soon after the piece is learned. This would make the B section sound kind of like 2 different pieces of cheese, where the second one sounds just a bit smaller:



Fingering Chart



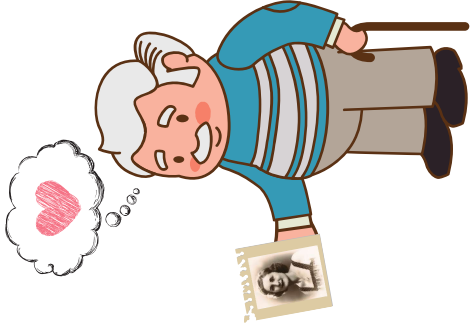
A A 1 2 2 3 E 1 E 2 E 3 2 1 3 2 1 A



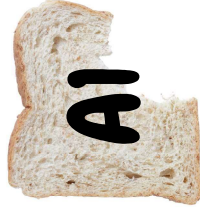
A A 1 2 2 3 E 1 E 2 E 3 2 1 2 1 A



A A D A E 3 2 1 1 1 3 2 1 A



A A D A E 3 2 1 1 1 3 2 1 A



A A 1 2 2 3 E 1 E 2 E 3 2 1 2 1 A

Allegro

SHINICHI SUZUKI



♪ Dr. Suzuki lived from 1898-1998 . . .
that's 100 years!

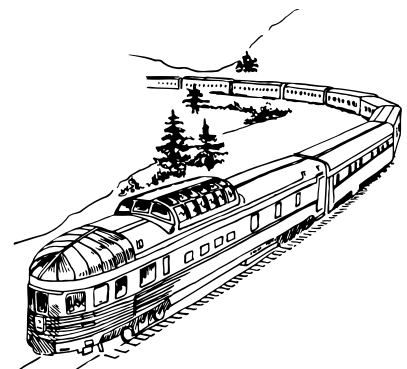
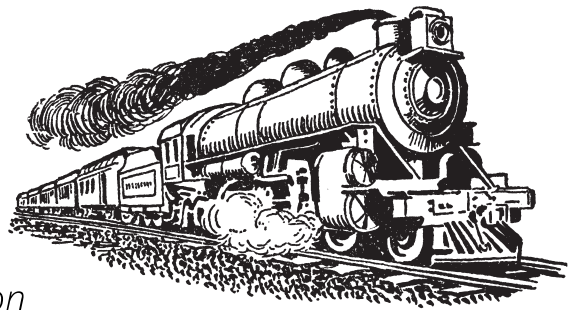
♪ The first 4 notes of this piece come from a Japanese folk tune.

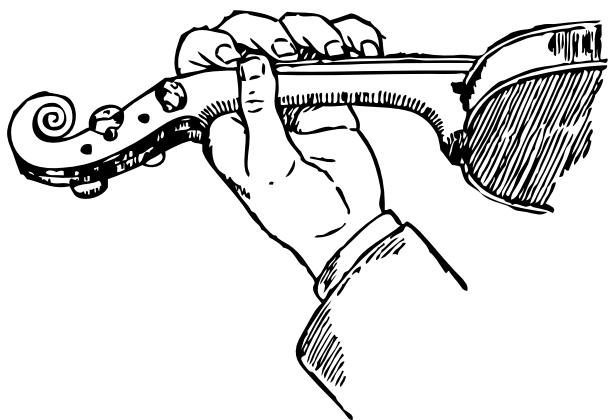


♪ One of Suzuki's violin students asked him to make the exercise more interesting. Eventually, Suzuki changed the original piece, which is what we see in our Suzuki books today. He also began to include it in the piano repertoire.

♪ Common lyrics are:

*Toot toot toot, the train is in the station
Ding ding ding, put down the crossing gate
Wave wave wave, the engineer is waving
Down the track the train is moving straight
Round and round the wheels are turning
Slower, slower, till they stop...
Toot toot toot, the train is in the station
Ding ding ding, put up the crossing gate.*





Practice Pointers

FOR ALLEGRO

♪ Since *Allegro* is one of the most popular Suzuki pieces for all instruments, hopefully you have heard it many times and are excited to play it! It is fast, charismatic, and easy in form!

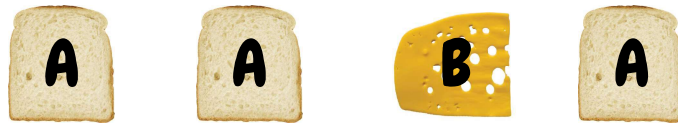


♪ If the bow and fingers are not moving at the same rate (causing hiccups in the tone) try playing that section with one of the *Twinkle Twinkle* variation rhythms.

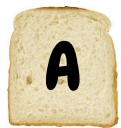
♪ Once the student has mastered the piece, it's fun to play the piece in different styles and moods!



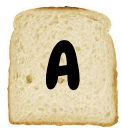
♪ Our musical form sandwich for *Allegro* is rather simple, and can be described as A-A-B-A



Fingering Chart



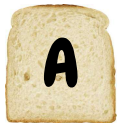
E _____ A _____
 3 3 E E 1 2 3 1 E E 3 3 2 2 1 A 1 2 A



E _____ A _____
 3 3 E E 1 2 3 1 E E 3 3 2 2 1 A 1 2 A



E _____ E _____ E _____ A _____
 1 1 E A 1 1 E A 1 2 3 1 E 2 1

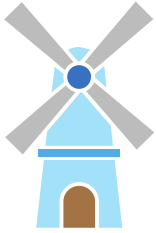


E _____ A _____
 3 3 E E 1 2 3 1 E E 3 3 2 2 1 A 1 2 A



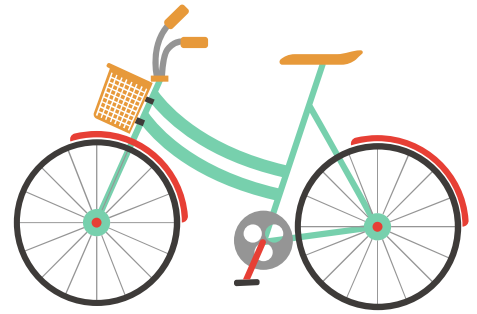
Perpetual Motion

SHINICHI SUZUKI

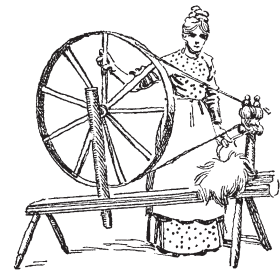


Background

♪ This piece was written by Dr. Suzuki and is meant to work on lots of separate bow strokes without too many complicated string crossings.



♪ "Perpetual Motion" means something that moves in the same way repeatedly, until it is stopped - just like a wheel turning! What other things can you think of that move with perpetual motion?



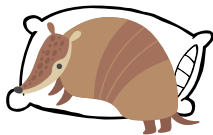
♪ Some teachers like to sing this song using the following lyrics:



*Have you seen an alligator riding on an escalator?
I have seen an alligator riding on an elevator.*



*Have you seen a ballerina playing on her concertina?
I have seen a ballerina on her way to Passadina.*



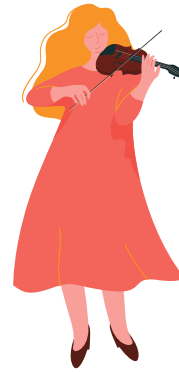
*Have you seen an armadillo sleeping on a big fat pillow?
Have you seen an armadillo sleeping on a big fat pillow?*

*Have you seen an alligator riding on an escalator?
I have seen an alligator riding on an elevator.*



Practice Pointers

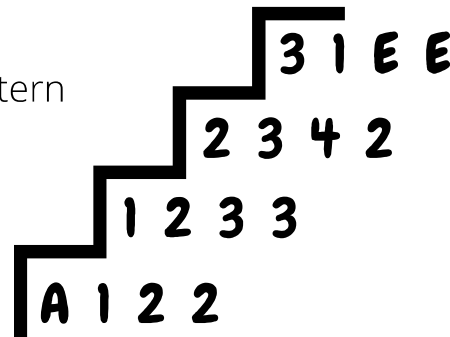
FOR PERPETUAL MOTION



♪ A new technique included in *Perpetual Motion* is the addition of 4th finger. This piece is also longer significantly longer than previous pieces, so it is important to carefully and gradually memorize it!

♪ Memorization starts with finding the pattern of the notes (like stair steps) in section A.

♪ There are lots of variations of the piece to work on other skills (like starting on D string).



♪ Lines 1-2, 3-4, and 7-8 are repetitions that alternate, ending on E and A.

♪ With all these new skills, together with the **perpetual rhythm** of the piece, *Perpetual Motion* can be a stumbling block if there is not enough preview. One of the most important things to do is **LISTEN**.

♪ Doubles are introduced after mastering the piece by reviewing the “Watermelon” variation of *Twinkle Twinkle*, and changing to “butter” for the beginning of loose, **colle** bowing motion. In most cases, the doubles don’t have to be perfected before moving on to *Allegretto*.



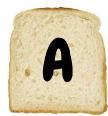
♪ The form can be described as follows:



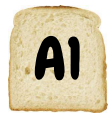
Tip ...

The first pieces of bread and cheese always end on **E** and the "1's" always end on **A**!

Fingering Chart



A _____
A 1 2 2 1 2 3 3 2 3 4 2 3 1 E E



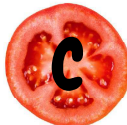
A _____
A 1 2 2 1 2 3 3 2 3 4 2 3 1 A A



E _____ A _____
3 2 1 1 2 1 E E 1 E 3 3 2 1 E E



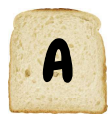
E _____ A _____
3 2 1 1 2 1 E E 1 E 3 3 2 1 A A



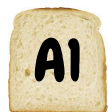
A _____ E _____
2 A 1 1 3 1 2 2 4 2 3 E 1 2 3 3



A _____ E _____
2 A 1 1 3 1 2 2 4 2 3 E 1 2 3 3



A _____
A 1 2 2 1 2 3 3 2 3 4 2 3 1 E E



A _____
A 1 2 2 1 2 3 3 2 3 4 2 3 1 A A

Complete the fingering chart by drawing practice boxes around each of the coloured finger patterns. What repetitions do you notice?



♪ Suzuki derived it from a German folk song *Muss i den*

♪ Common lyrics are:

*In the woods, far away, on a hot summer's day
The three bears' cabin stood, at the edge of the wood.
In the woods, far away, on a hot summer's day
The three bears went away for a walk*

*First the big Papa bear
Then the kind Mama bear
Then behind, with his chair, came the small Baby bear
In the woods, far away, on a hot summer's day
The three bears went away for a walk.*



Practice Pointers

FOR ALLEGRETTO

♪ Jumping notes are in preparation for arpeggios

♪ Allegretto introduces key of D, so be sure to **preview** your tone on the D and G strings (see bow pressure in Long Long Ago):

D Like cutting through chicken



♪ This piece builds on the 4th finger technique, but this time on the D string. The basic rule is this: The 4th finger is used when the next note is on the same string. An open string is used when the next note continues on the next string higher.

♪ *Allegretto* and *Andantino* (the following piece) are very similar, so many students preview and learn both pieces almost concurrently!

♪ With *Étude* next (what we might call a **"vegetable"**), *Allegretto* and *Andantino* are great pieces to start before holidays or breaks!



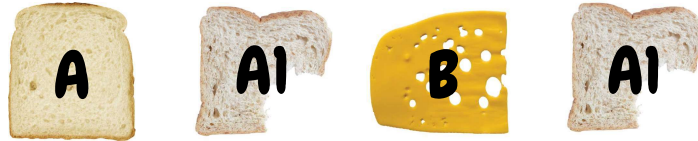
In this piece is the first time we see a **fermata!**



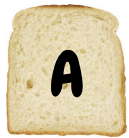
♪ Music reading in the staff (and using the Suzuki book full-time) can start as early as this piece!



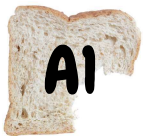
♪ The **musical form** can be described as A - A1 - B - A1



Fingering Chart



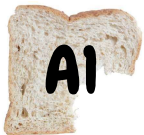
D _____ A _____ D _____
 D 1 2 2 4 3 3 1 A A 3 2 2 4 3 3 2 1 1 3 2 2 1 D



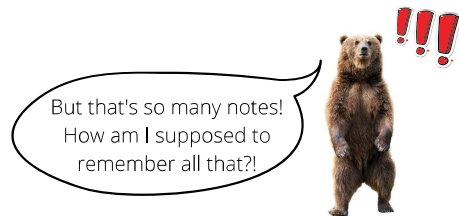
D _____ A _____ D _____
 D 1 2 2 4 3 3 1 A A 3 2 2 4 3 3 2 1 2 1 D



D _____ G _____ D _____ A _____ D _____
 D 2 1 1 1 1 1 3 2 D D D 2 4 3 3 1 A A 3 A 3 2 1



D _____ A _____ D _____
 D 1 2 2 4 3 3 1 A A 3 2 2 4 3 3 2 1 2 1 D



♪ Here's how! We can memorize Allegretto by breaking the pattern into groups of 3 (draw boxes around each of the following groups in the chart above):

D12 243 31A A32 243 321 132 21D

Andantino

SHINICHI SUZUKI

♪ Dr. Suzuki wrote this piece to be **scalar** in character (think "up" and "down").

♪ "**Andantino**" means light and quick, like a feather gently falling from above!



♪ Here are some funny lyrics

*Suzuki is the right method to take
On our small instruments, music we make
Suzuki is the right method to take
After we finish this, take a small break*

*Make sure that you listen each day
This will really help you to play*

*Suzuki is the right method to take
After we finish this, take a small break*



♪ Along with *Allegretto*, this is a great opportunity to work on mastering your tone on the D string!



♪ The original version had a caesuras (instead of a fermata) over the bar line. It's fun to create a "**password**" for the dramatic pause!

Practice Pointers

FOR ANDANTINO



♪ The form of Andantino is A-A1-B-A1, similar to Allegretto, but because of the string change it can be shown in a more descriptive way:



A

2 lines making up the first section
(half cheese, half pepperoni)



A1

First line - identical to A
Second line - same fingers, but on the D string
(half cheese, half vegetable)



B

A completely different line of music!
(chicken nuggets!)



A1

Identical to the second line
(half cheese, half vegetable)

Fingering Chart



D _____
 2 3 4 3 2 1 2 1 D 1
 D _____ A _____
 2 3 A 1 2 3 3 2 1 A



D _____
 2 3 4 3 2 1 2 1 D 1
 D _____ A _____ D _____
 2 3 A 1 2 3 3 2 1 D

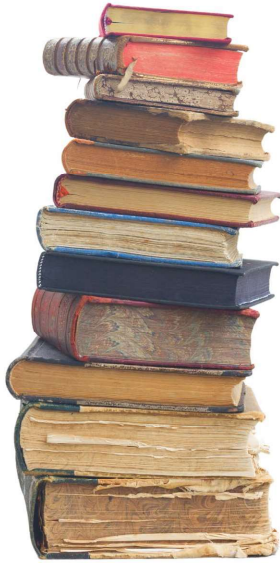


E _____ A _____
 1 1 3 A 1 2 3 A
 A _____ D _____
 E 3 2 1 A 3 2 1



D _____
 2 3 4 3 2 1 2 1 D 1
 D _____ A _____ D _____
 2 3 A 1 2 3 3 2 1 D





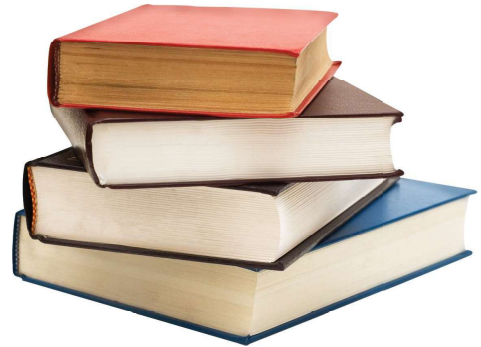
Étude

SHINICHI SUZUKI



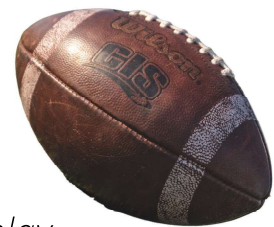
♪ In his composition, *Étude*, Dr. Suzuki included many string crossings. The form of the piece is also more complex than earlier pieces because it is disguised by the constantly moving melody! After you sing through the song below, do you *hear* any patterns that repeat?

♪ "Étude" means "study" in French. Many composers use this title for pieces that focus on a particular set of skills or techniques on an instrument. Other than string crossing, what other skills are being studied in this piece?



♪ Many people thought *Étude* was too complex for children to memorize, but Suzuki wanted it in anyway!

♪ Many children already know this song:



*Henrietta Poppeletta had a special friend to play
Named Willamina Window-Cleaner, and she brought along her football
Henrietta Poppeletta picked it up and threw it back
To Willamina Window-Cleaner, and it smashed right through a window*

*Father came right down the stairs and called to mother
Mother came right down the stairs and looked at Henrietta Poppeletta
And then picked her up and bawled her out and sent her off to bed.*



♪ The extra weeks it takes to memorize *Étude* should give you a chance to really master string crossings - from D especially!

♪ Like *Perpetual Motion*, *Étude* is difficult to memorize because it doesn't have any rhythmic changes. It is a stream of 8th notes! It is also difficult to memorize because there are only very subtle differences in the melodic pattern.

♪ Writing in all the finger numbers is a **must** (in pencil!)

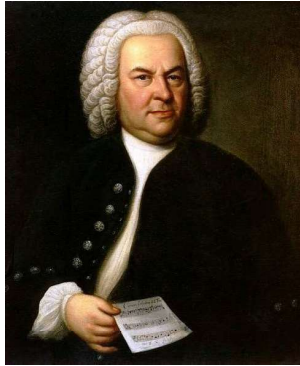


♪ The most important aspect of this piece is the introduction to the key of G. The last 2 previews are very important, as is listening so the C note can be heard. Be sure to mark the music!



♪ The most effective way of learning the pattern is to color-code each of the 4-note groups in the first half of the piece (before the scales). This will reveal many repetitions, including the 3rd repetition of the 1st pattern in m. 4!

♪ **Previewing** scales before *Étude* will help greatly in learning the second section, with its many descending scales (starting m. 10). Be sure to include the 4th finger in your scales while previewing!



Minuet 1

J.S. BACH



♪ Johann Sebastian Bach (1685-1750) is one of the most recognized composers of the **Baroque Period**. He was born in Eisenach, Germany, and was the youngest of eight siblings in a musical family.

♪ Bach's first instrument was the violin and his father was his first teacher.

♪ *Minuet 1* was composed around 1717 as part of a larger piece entitled *Overture in G Minor*. The piece is attributed to Bach, however nobody is really sure if he is the actual composer!

♪ A **minuet** is the name of a French dance form, popular in the 17th and 18th centuries. It is characterized by its moderate tempo in triple meter, and is meant to give the sense of nonchalance, elegance, and subtlety, which all symbolized the ideals of the French court at the time.



♪ A minuet is danced by two partners, each using four tiny steps in several different patterns. Beginning across from one another, the pair of dancers would trace a "Z" shape from opposite ends, passing each other in the middle.

PRACTICE POINTERS



♪ Reaching Bach at this stage of our learning represents a huge accomplishment! Here, we enter a new stage in the development of **tone** and **musicianship**.

♪ *Minuet 1* has two distinct sections, clearly marked by **repeat signs**.

♪ Pay attention to the introduction of the **down-up-up** bowing pattern in the 1st measure:



♪ In this piece, we also continuing practicing the key of G.

♪ In the 2nd section, you will notice that a temporary key change takes place! (Notice the temporary addition of C#.)

♪ **CAREFUL!** Notice the change of the rhythm in measure 15.



Minuet 2

J.S. BACH

♪ Bach also did not write Minuet 2 (or Minuet 3)! They were probably written by composer and organist, Christian Petzold.



♪ In 1717 Bach went to Dresden to challenge French organist, J.L. Marchand, to a composing and improvising duel. Unfortunately, Marchand didn't show up. But, Bach probably found Petzold's pieces during that trip!

♪ During the Baroque era, the concept of plagiarizing and theft was different than today. Bach put this piece (and many others) in the *Anna Magdalena Notebook* to teach his wife how to play piano, probably never meaning for it to be published. When it was eventually published after Bach's death, all of the pieces in the book were listed as Bach's own compositions, rather than a collection of pieces he put together to help his students learn to play piano.

Who's who of the Baroque:



Louis XIV
King of France
(1643-1715)



A Baroque bedroom fit for a king!

Practice Pointers

FOR MINUET 2

♪ For *Minuet 2*, **preview** all of the string crossings. (This is the most important technique in the piece!) Be sure to use the correct bow-level placement on A. Remember - small bows!



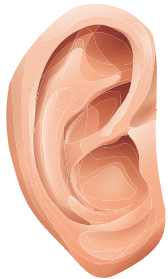
Nice work!



♪ Play this open string exercise:



♪ Once more comfortable with the string crossings in this piece, add to your preview by focusing on the way you "land" on the G note. Be sure to achieve good intonation during your string crossings



♪ **Listen, listen, listen!** In order to hear the correct intonation, you must listen! Work with a metronome up to speed, then highlight each time the first measure is played in the piece (there are 12 times, including the repeats). This will help you to listen closely each time you play it!

♪ The hardest section of the piece is m. 22-24. What makes it so hard?



- ♪ The bowing strokes
- ♪ The mixture of triplet and duplets
- ♪ The fingering: D# - 4 - D# - E



Minuet 3

J.S. BACH

♪ Now that you're a bit of a "**minu-expert**," let's go straight into our practice points for *Minuet 3*!

Here are a few points to keep in mind:

♪ The bowing pattern of slur D to A and double up bows seen in Min 1.



♪ We have the introduction of the grace note.



♪ Mastery of the temporary key change in the second section (where we have multiple C# notes).

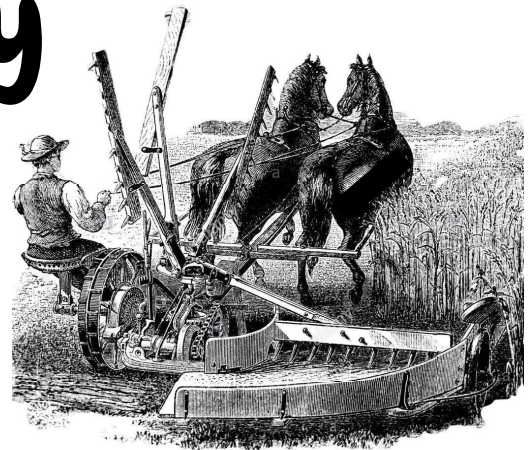
♪ Be sure to accentuate the dynamics in the second section of the piece! Dynamics play a huge part in the emotional character of any musical piece. Did you know that it wasn't until the Baroque period that composers even began to write dynamics into their pieces at all? They simply left it up to the musicians to figure out up until then. So consider those a real treat! Thank you, Bach!





The Happy Farmer

ROBERT SCHUMANN



♪ Robert Schumann (June 8, 1810- July 29, 1856) composed *The Happy Farmer* (German: *Föhlicher Landmann*) in 1848 as a solo piano piece for his oldest child's birthday.

♪ Schumann was born in Saxony (today's central Germany) and started taking piano and general music lessons in his childhood. His teachers noted that he had a rare ability to portray feelings and characteristic traits through melody.

♪ In his 20s, Schumann left Law School in Leipzig to pursue a career as a concert pianist. An injury to his hand, however, cut his career ambitions short. Instead, he became one of the most celebrated composers and music teachers of the **Romantic Era!**



♪ Throughout his life, Schumann was known to have had severe mental health problems. These health conditions are often reflected in his compositions through vastly changing mood swings and dramatic changes of character. Unfortunately, he spent the final two years of his life in an asylum and died at the age of 46.

Practice Pointers

FOR THE HAPPY FARMER

♪ Bowing is the trickiest part about this piece! Despite that, however, *The Happy Farmer* can be used as a fun respite while you preview Gavotte.



♪ Sing the bowing in the melody:



♪ Form of this piece can be described as follows:

A-A-B-A1-B-A1

♪ There is only a subtle difference between A and A1. Can you spot the difference below?





Gavotte

F. J. GOSSEC



♪ Francois-Joseph Gossec (January 17, 1734 - February 16, 1829) was a composer of the **classical period**. *Gavotte* was written in 1786 as part of his opera, *Rosine*, a French love story packed with action and drama!

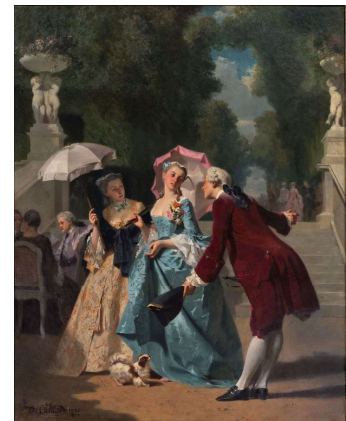
♪ Gossec was born in Belgium, and as a child, he participated in many musical activities, including singing in a choir, taking violin lessons, and studying composition.

♪ During the French Revolution he "helped create a civic music in which songs, choruses, marches, and wind symphonies, designed for outdoor performance by massed forces, served as the voice of the new regime."



♪ Gossec received many honors and made many achievements during his 95-year life! He received the Legion of Honor from Napoleon, became a teacher, and wrote books on solfege!

♪ *Gavotte* can seem very fussy with all of the added ornaments and repeats. But in light of the architectural style and fashion from the time, with all of their own ornaments and frilly components, the ornamental daintiness of *Gavotte* makes complete sense!





Practice Pointers

FOR GAVOTTE

♪ Form in 4 sections (including the **D.C. al Fine**)

A-A-B-B-C-C-D-D-A-B

Section 1

- Octave displacement means concentrating on string crossings
- Quick lifts
- Adding grace notes after mastery
- Short staccato bow strokes



Section 2

- Octave displacement, grace notes, and quick lifts
- Alternating staccato with heavy bow strokes



Section 3

- **Cantabile** as new style marking
- Measure 20 is the most challenging of whole book
- Articulate separately at first, then double slur, then 4-slur, and finally, gradually increase speed



Section 4

- Long slurs over string crossings on low strings
- Quick lifts, grace notes and double ups
- Introduction of **Pizzicato**
- Listen for correct intonation on the lower strings
- New form marking of **D.C. al Fine**

