



GUITAR BOOK 1

PRACTICE GUIDE

FALL 2022



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.



♪ 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.

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



♪ 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



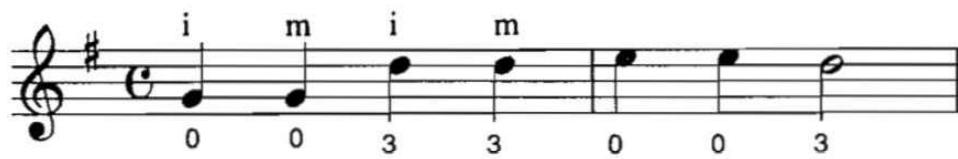
FOR TWINKLE, TWINKLE LITTLE STAR VARIATIONS



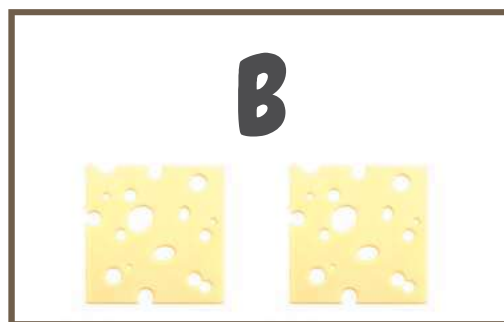
♪ A **Theme and Variations** is a musical piece consisting of a main theme, which is then followed by several variations on that theme.

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

Theme



♪ 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:

Variation A



I Like Chocolate Ice Cream

Variation B



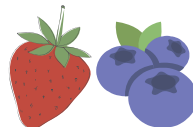
Cucumber

Variation C



Grasshopper Grasshoper

Variation D



Strawberry Blueberry

Variation E



Watermelon Watermelon



Pay close attention to the right hand fingering written for each variation. In each case, begin with your index finger and proceed to alternate with your middle finger.

This is most important!

Lightly Row

FOLK SONG



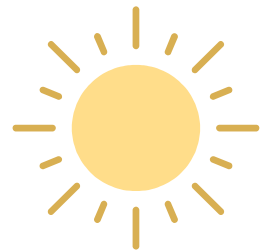
Background

♪ 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

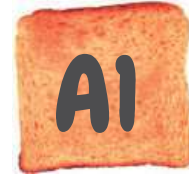
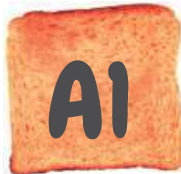
Lightly Row

“**Moderato**” (moderate) refers to the tempo of the song, which should not be too fast or too slow – just like going on a relaxing picnic on a sunny day!



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!)...



Right Hand Tip:

All the bread sections begin with “m,” and the cheese section begins with “i”

Preview for Lightly Row:

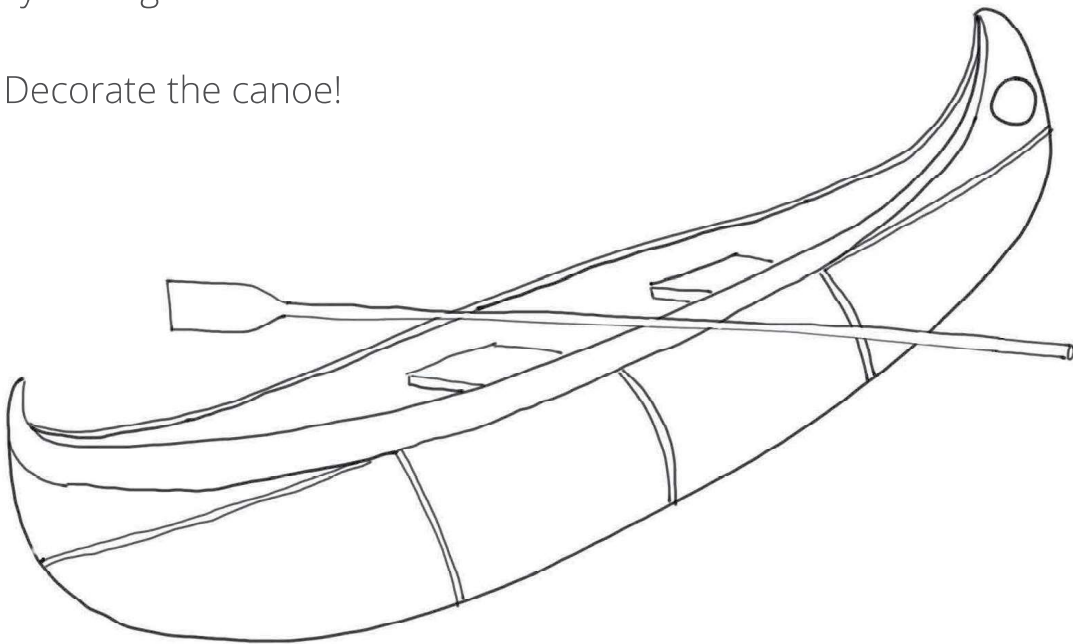
1. **Yellow Box** – we **step** up from a G to a D! (make sure to change strings on the B)
2. **Green Box** – we **hop** up from a G to a D! (make sure to still change strings on the B)

The image shows the first line of musical notation for 'Lightly Row' in G major, 3/4 time. It consists of four staves of music, each with a letter on a colored background to its left: 'A' (orange), 'AI' (orange), 'B' (yellow), and 'AI' (orange). The notes are: G4 (m), A4 (i), B4 (m), C5 (i), D5, E5, F5, G5. The first staff has a yellow box around the notes G4 and D5. The second staff has a green box around the notes G4 and D5. Circled numbers below the notes indicate the string used: 2 for G4, 3 for A4, 2 for B4, 3 for C5, 2 for D5, 3 for E5, 2 for F5, and 3 for G5. The letter 'm' is above G4, 'i' above A4, 'm' above B4, and 'i' above C5. The first staff is numbered 1, the second 5, the third 9, and the fourth 13.

*NOTE: The circled numbers indicate the string on which the proceeding notes are played.

Activities!

1. Complete the right hand finger letters for the first line of Lightly Row (above) by writing either "m" or "i" above each note.
2. Decorate the canoe!



Go Tell Aunt Rhody



FOLK SONG



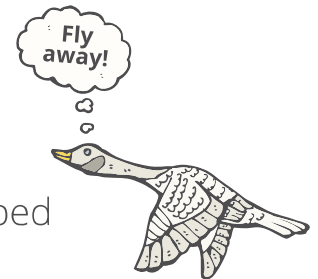
Background

♪ "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!

All four pieces of this sandwich begin with the right hand finger, "m"



In measure 6 and 8, we play **E on the 1st string**. Which other song did we play E on the 1st string in? (Hint: Twinkle...)



At the same time as we sing "I want some presents" (at the beginning of the second line), the music tells us to play **forte** because we should be really excited! When playing forte, avoid letting the strings rebound against the fretboard (i.e. the notes should not sound "snappy").



Preview for *Go Tell Aunt Rhody*:

- Play the musical excerpts highlighted by the turquoise boxes below
- These excerpts may be tricky because they each involve changing between the 2nd and 3rd strings in the middle of a phrase.

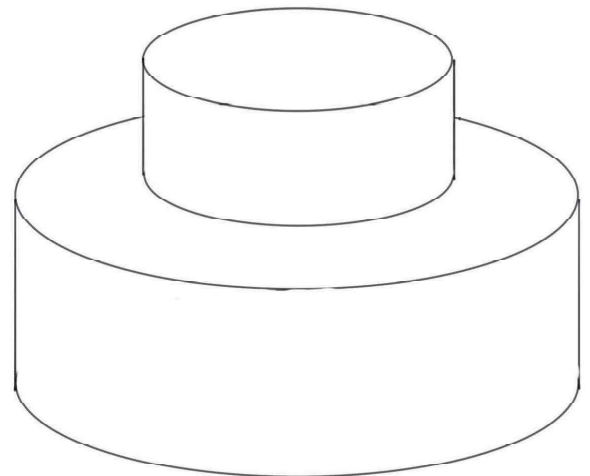
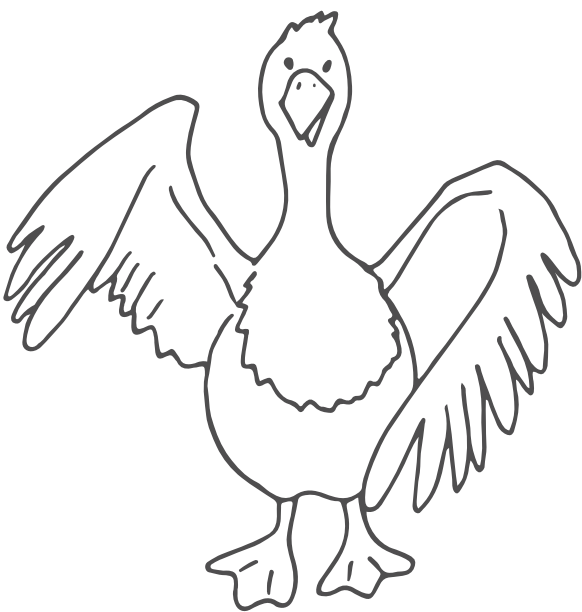
Moderato **Folk Song**

The musical score is written on three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The first staff starts with a dynamic marking 'm' and contains two turquoise boxes highlighting specific musical phrases. Below the notes are fingerings: 0, 2, 0, 0, 2, 2, 0, 2, 0, 3, 2, 3, 2, 0, 0. The second staff starts with a dynamic marking 'm' and contains two yellow boxes labeled 'B' with arrows pointing to specific phrases. Below the notes are fingerings: 0, 1, 3, 3, 0, 0, 3, 1, 0, 1, 2. The third staff starts with a dynamic marking 'f' and contains a turquoise box highlighting a phrase. Below the notes are fingerings: 3, 2, 3, 2, 3. The score is marked with 'f' and 'p' dynamics.

Activities!

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?



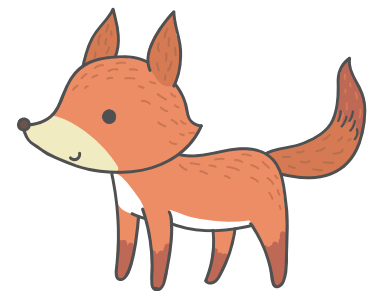
Song of the Wind

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



♪ The **meter** of *Song of the Wind* is 2/4, meaning, there is a “strong beat” every two beats.

♪ Remember, **forte** means we must play with excitement, all while keeping a beautiful tone!

♪ The second time we sing “listen to it blow,” the music tells us to play it **piano**, meaning softly. It’s very important that we play softly enough to hear the wind. Are you playing softly enough to hear the wind?

♪ The **musical form** of *Song of the Wind* can be described as A – B – B. For a moment, let’s pretend we’re flying a kite:

The musical score is presented in three systems, each with a numbered section:

- Section 1:** Starts at measure 1, marked *Moderato* and *Folk Song*. It begins with a *f* (forte) dynamic. The first staff shows a melodic line with fingerings (0, 2, 0, 1, 3, 3, 3, 3) and a circled 3. The second staff shows guitar tablature (0, 1, 4, 0, 3) with fingerings (1, 2, 1, 2) and a circled 2.
- Section 2:** Starts at measure 5, marked *p* (piano). The first staff shows a melodic line with fingerings (1, 2, 1, 2) and a circled 2. The second staff shows guitar tablature (3, 1, 1, 1, 1, 0, 0, 0, 0, 2, 2, 2) with a circled 3.
- Section 3:** Starts at measure 10, marked *m* (mezzo-forte). The first staff shows a melodic line with fingerings (0, 0, 3) and a circled 2. The second staff shows guitar tablature (3) with a circled 3.
- Section 4:** Continues the melodic line from Section 3.

A

1. the wind quickly takes the kite into the sky.
2. The wind picks up and softly jerks the kite to a fro (do you hear how the notes gently move back and forth?). And then again.

B

3. The wind slowly lets the kite down...
...until, unexpectedly, it soars back up into the sky!

B

4. The wind brings the kite slowly down to the ground.

Preview for *Song of the Wind*:

Try playing the musical excerpt highlighted by the **orange box**.



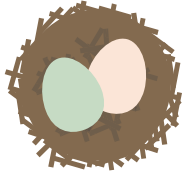
Activity!

Make Your Own Pinwheel!



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

May Song

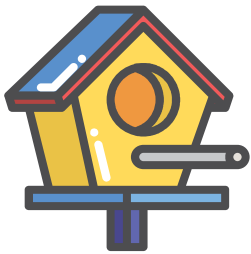
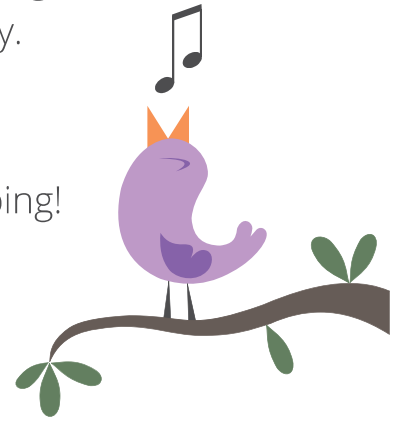


FOLK SONG



♪ 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:

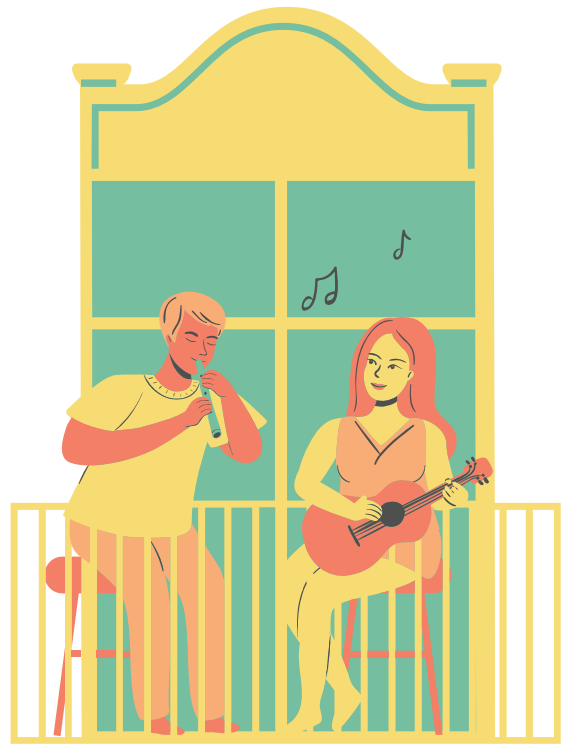
On a hillside under a tree, lives a dragon baby
Eyes so wide and tail so long
Eyes so wide and tail so long
On a hillside under a tree, lives a dragon baby



Practice Pointers

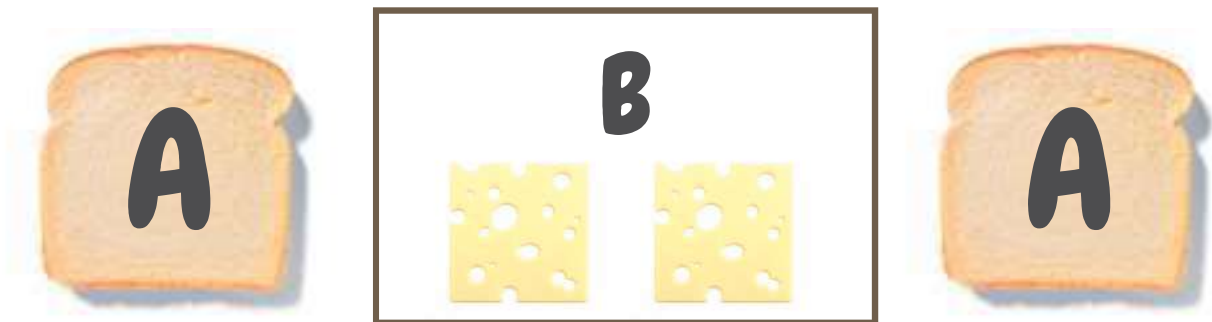
FOR MAY SONG

♪ It can be difficult to master the **rhythm** in this piece. An essential way to practice (**and preview**) is to sing the song while clapping on the beats.



♪ **Allegro Moderato** refers to the tempo of the piece, meaning, it should be faster than *moderato*, but not too fast! It is about the speed you would walk if you were walking just a little bit faster than usual.

♪ 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.



♪ As shown inside the yellow box, the fingering for D-G near the end of the bar can be tricky for young guitar players to master. **Begin previewing this early!**



Allegro moderato Folk Song

i m i m i m i m i m



5 m



9 i

Activity

Let's play with the words of the song!

Pick an animal whose name has two syllables:

Pick two of its body parts:

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

Allegretto

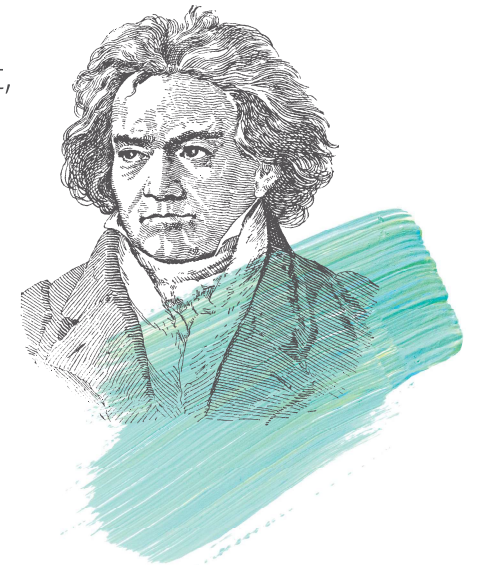
M. GIULIANI

Background



Mauro Giuliani

♪ This piece was written by Mauro Giuseppe Sergio Pantaleo Giuliani (July 27, 1781 – May 8, 1829), who was an Italian guitarist, cellist, singer and composer

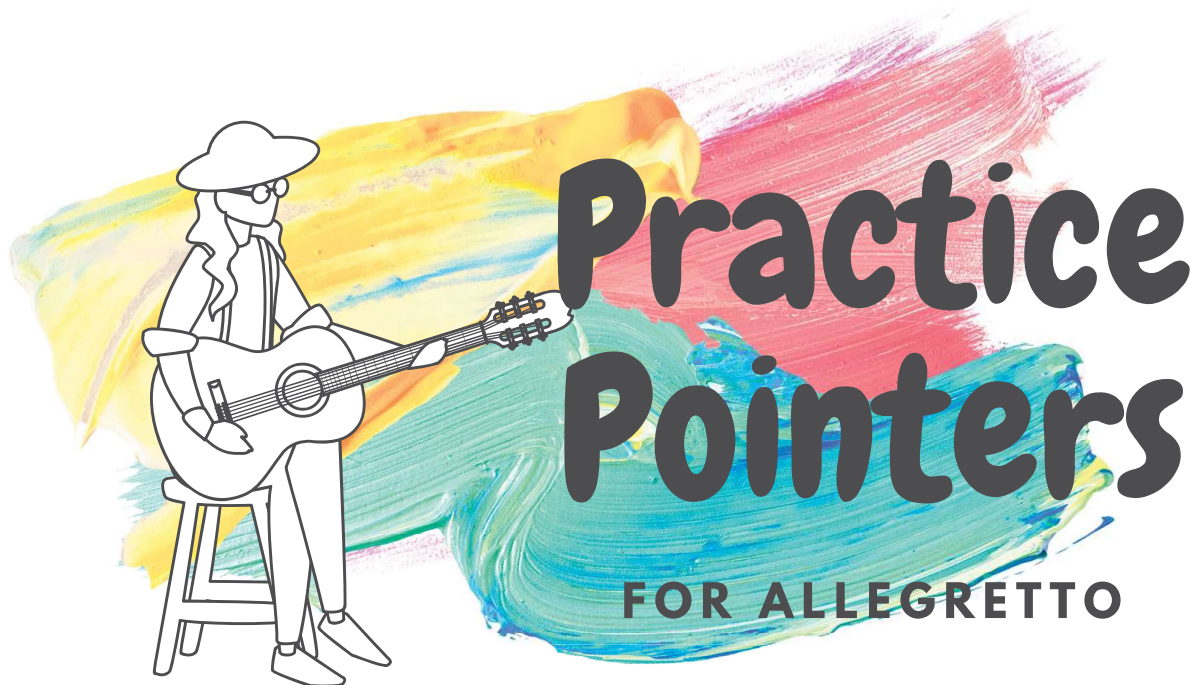


♪ Giuliani was acquainted with other well-known composers of his era, such as Rossini and Beethoven.



♪ Giuliani was a leading guitar virtuoso of the early 19th century and composed 150 pieces for the guitar! These include pieces for solo guitar, for guitar and flute, for guitar and violin, for guitar and orchestra, and many other types of ensembles.





3
4

♪ *Allegretto* is our first piece with the time signature of 3/4.
Preview this piece by singing, clapping, and counting.

♪ The musical for can be described as AABB



♪ Since there are three beats in each bar (and odd number), we will find that each bar begins often with with a different right hand finger.

- In the **A section**, we are lucky to have an even number of notes per bar (2). So the right hand fingering remain consistent.
- In the **B section**, however, we often have an odd number of notes per bar (3), which makes the right hand fingering less consistent.

So what can we do to help?

Write in the right hand finger above beat one for each measure in the B section. This will help you keep track of the fingering as you play. Since we are alternating i-m, it can sometimes be challenging to keep track of our fingerings when we move to odd numbers of note groups! Here is the pattern you would end up with for every "beat one" of the B section:

i - m - m - i
 i - i - m - i

Now, write this into your music!

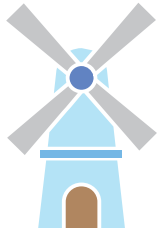


Also note the technical variation highlighted by the red box on the score below.

4 m
 3 0 1 3 0 0
 ② ③
 9
 3
 ②
 13 m Roll
 3 0 2 4 (or 3) 3 3 0 2 4
 ② ① ② ①
 17 i
 3 3 3 4 0 3 1 2 0
 ② ① ② ③

Perpetual Motion

S. SUZUKI

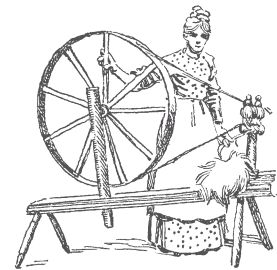


Background



♪ This piece was written by Dr. Suzuki.

♪ "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.

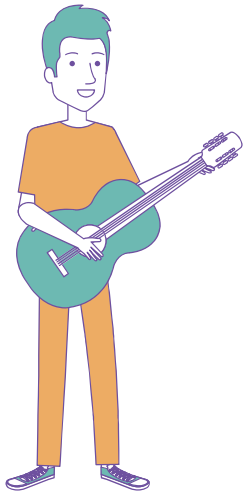


Have you seen a ballerina playing on her concertina?
I have seen a ballerina on her way to Pasadena.

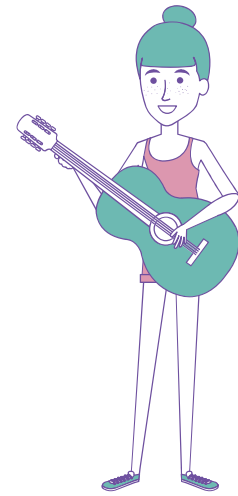


Have you seen an armadillo sleeping on a big fat pillow?
Have you seen an armadillo sleeping on a big fat pillow?

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

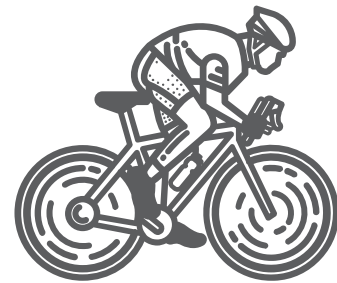


Practice Pointers



FOR PERPETUAL MOTION

♪ This piece is marked **Allegro**, meaning, the tempo should be quick. As with all pieces, work up to the target tempo gradually. It is best to think of the initial stages of practicing as **slow motion** (and not just "slow").



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

♪ Since the musical form of this piece is a little more complex than previous pieces we have played, we will have to break it down a little differently. This time, we will have to think of each layer of our sandwich as being made of two complimentary halves:



♪ Each section can be broken into a **question** phrase and an **answer** phrase. Just as your voice goes higher at the end of a question, the question phrase ends on a high note (**D**). And just as your voice stays the same or goes down when you give an answer, the musical phrase ends on a low note (**G**).

♪ The rhythm of *Perpetual Motion* remains the same for the entire piece (which is why it is called "Perpetual Motion!"). There are also numerous string changes throughout the piece. For these reasons, it can be very difficult to learn and to memorize *Perpetual Motion*, so it is absolutely necessary that it is heavily previewed (listening is the most important, both during preview phases and as the piece is being learned).

The piece should be learned in three distinct steps:

1. Preview. Play the highlighted notes connected by the grey dotted lines. Pay particular attention to whether this musical line is **rising** or **falling**.

2. Learn the patterns. The piece can be easily broken down into three types of patterns. The A sections exhibit the first type, the B section the second type, and the C section the third type. These patterns are marked by **green** brackets below. Learn each of these patterns section by section. Because there are so many string changes involved throughout the piece, it is necessary to learn each of the 3-note group marked by the brackets.

3. Fill in the rest! Now that you have learned the basic shape of each section and its overall rising or falling, and have learned the basic patterns of each section, you can now play the song exactly as it is written! Remember to begin practicing in slow motion. Once you are comfortable, you can begin to gradually pick up the tempo (preferably, with the use of a metronome).

♪ Once you have mastered the piece, try playing it using the variation. Just like in *Twinkle, Twinkle, Little Star*, this variation adds some rhythmic flare to the piece! Note that the right hand fingering alternation is now reversed (i-m-i-m). This is a great way to **review** the piece and build on your new skills!

Q A

Q A

9

13

Q A

♪ The fourth line is identical to the first. Try colouring the important notes (keeping with the string colors) and labeling the patterns yourself.

Rigadoon

H. PURCELL



♪ A “Rigadoon” (also spelled rigadon or rigaudon) was a lively French folk dance for couples, but eventually became popular in the court of King Louis XIV.

♪ The rigadoon belongs to a music and cultural era that we now refer to as the Baroque Era. The Baroque era was known for its dramatic artistic works, grand architecture, frilly outfits, and powdered wigs!

♪ Each type of Baroque dance had a specific style of music to accompany it. Other examples of Baroque dances include the bourée (similar to the rigadoon), gigue, allemande, courante, passepied, and sarabande.



♪ This rigadoon was composed by Henry Purcell (Sep. 10, 1659 – Nov. 21, 1695), who was probably the most well know composer in England during the late 17th century.



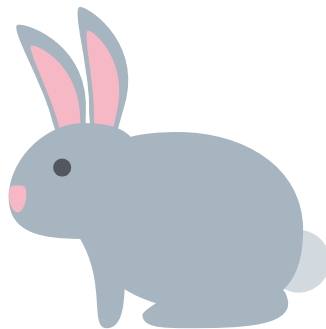
♪ Since a rigadoon was traditionally a dance piece, there are no original lyrics to be sung. Here are some lyrics about bunnies that can be sung to the tune of *Rigadoon*

Fuzzy bunnies play in sunlit meadows green and
I sneak up to see if I can catch them there.

And I hop when they hop and they don't see I am there.
And I pause when they pause and I reach out and pet them.

They are my friends and we play until the sun is setting.
I am their friend and they love when I pet them.

Fuzzy bunnies sleep in moonlit meadows dark and
I sneak home to dream of fuzzy bunny friends.

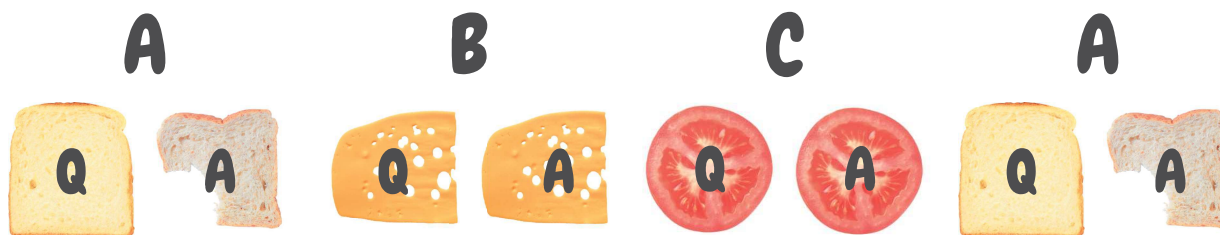


Practice Pointers

FOR RIGADOON



♪ The **musical form** can be described as A-B-C-A. Each section has two phrases, a question and an answer.



♪ **Preview** *Rigadoon* by practicing the preliminary exercise on pg. 15, which introduces 2nd position on the guitar.

♪ *Rigadoon* is a huge step forward on the guitar because we now encounter the use of **2nd position**. As you are setting your left-hand fingers to play the A section, remember that each finger gets its own fret:

- 1st finger = 2nd fret
- 2nd finger = 3rd fret
- 3rd finger = 4th fret
- 4th finger = 5th fret

♪ Memorization tips:

- The A section never leaves the 4th string
- mm. 14-15 is the same as mm. 23-24 (they **"answer"** the same way!)
- Every answer phrase ends with a rest



The image shows a musical score for a piece by Henry Purcell, likely from the opera *Dido and Aeneas*. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece is in a 3/4 time signature. The score consists of eight staves of music, with fretting instructions and fingering numbers (circled) written below the notes. The first staff is marked with a Roman numeral II and the letter 'm'. The second staff is marked with a Roman numeral I and the letter 'm'. The third staff is marked with a Roman numeral II and the letter 'm'. The fourth staff is marked with a Roman numeral I and the letter 'm'. The fifth staff is marked with a Roman numeral II and the letter 'm'. The sixth staff is marked with a Roman numeral I and the letter 'm'. The seventh staff is marked with a Roman numeral II and the letter 'm'. The eighth staff is marked with a Roman numeral II and the letter 'm'. Two specific measures in the third and fifth staves are highlighted with a yellow box, and a double-headed arrow indicates a comparison between them. The tablature numbers are: Staff 1: 4, 4, 3, 1, 0, 0, 1, 1, 3, 0, 4, 0. Staff 2: 0, 2, 3, 4, 3, 2. Staff 3: 3, 0, 1, 3, 4. Staff 4: 3, 2, 3, 2, 3, 2. Staff 5: 3, 2, 3, 2, 1, 3, 4. Staff 6: 4, 4, 3, 1, 0, 0, 1, 1, 3, 0, 4, 0. Staff 7: 4, 4, 3, 1, 0, 0, 1, 1, 3, 0, 4, 0.

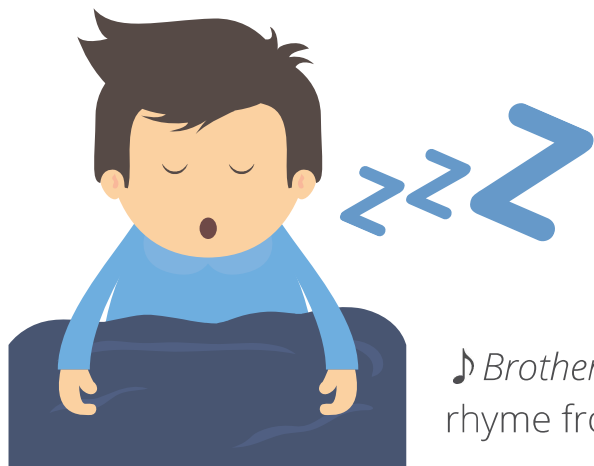
Activity!

See if you can find a video from his well-known opera, *Dido and Aeneas*. In it, you might see examples of Baroque fashion, drama, and even a Baroque orchestra (which likely include both the lute and the theorbo, instruments which are both ancestors of the guitar).



Are You Sleeping, Brother John?

FOLK SONG/ROUND

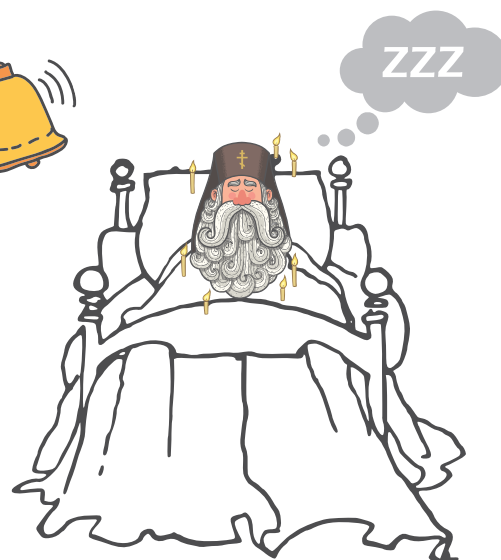


♪ *Brother John* was originally a nursery rhyme from France, titled *Frère Jaques*.



♪ The traditional English words for the song are:

Are you sleeping? Are you sleeping?
Brother John, Brother John,
Morning bells are ringing! Morning bells are ringing!
Ding, dang, dong. Ding, dang, dong.

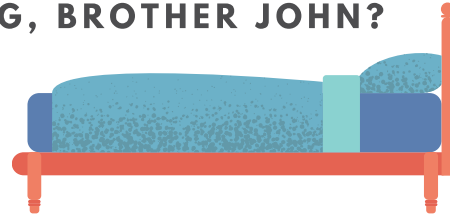


♪ The song is about a monk named Brother John, who has overslept and is being asked to wake up to ring the bells for church!



Practice Pointers

FOR ARE YOU SLEEPING, BROTHER JOHN?



♪ *Are You Sleeping Brother John?* is a "round," which is a type of song sung by more than one person. The first singer begins singing the song alone, then the second singer starts singing the song shortly after. This produces **harmony!**

♪ When the first singer begins to sing "Brother John, Brother John," the second singer should begin singing "Are you sleeping? Are you sleeping?" Try singing as both the first and second singer! What happens when a third person joins?

♪ *Brother John* is actually a very simple song because there are only four short parts to learn, which can be broken down along with the lyrics. Each part is repeated once:

"Are you sleeping?"



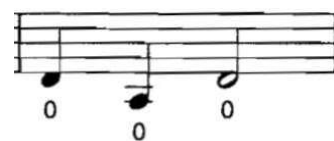
"Brother John"



"Morning Bells are ringing"



"Ding, dang, dong"



♪ "Morning bells are ringing" is by far the most difficult part and should be **previewed** in advance.

♪ Like in Rigadoon, we begin this piece in position II on the fourth string. However, in this piece **we also remain in fourth position on the third string!** See the blue highlighted note in the score below: we are playing this "B" with our third finger on the third string (i.e. it is not our usual open 2nd string).

♪ This piece also introduces the use of the open fifth string (an "A"). The orange circled "5" indicates where we play the open fifth string.

Folk Song/Round

The musical score is written in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with a barre on the second string (marked '2') and a second finger (marked '2'). The second staff has a blue circled '3' under the first measure and an orange circled '5' under the eighth measure. The third staff has a blue circled '3' under the first measure and an orange circled '5' under the eighth measure. The fourth staff has a blue circled '3' under the first measure and an orange circled '5' under the eighth measure. The fifth staff has a blue circled '3' under the first measure and an orange circled '5' under the eighth measure. The score includes various fingering numbers (0, 1, 3, 4) and a repeat sign at the end of the fifth staff.

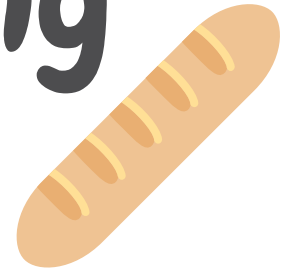
Puzzle...

Why are there two extra "Ding, dang, dongs" at the end of the piece (after the repeat sign)? Can you solve this puzzle?



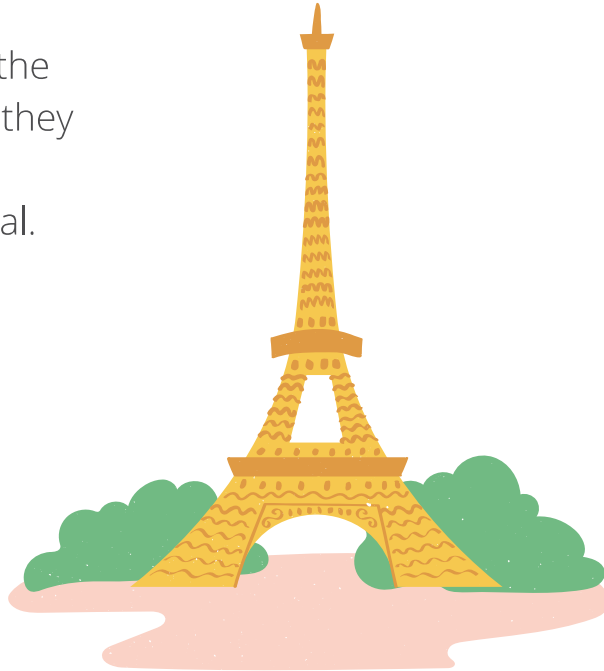
French Folk Song

FOLK SONG



♪ It can be very difficult to pinpoint the exact composer of folk songs, since they seem to originate from a group of people, rather than a single individual.

♪ French Folk Song appears in Joseph Canteloube's *Chants D'Auvergne*, a collection of folk songs from the Auvergne region of France arranged for voice and orchestra or piano.



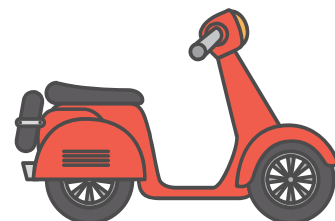
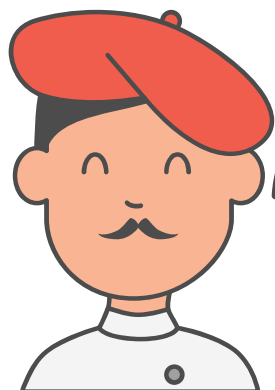
♪ You can sing the song with the following lyrics:

Laugh with me, Play with me, Sing me a song.
Sing me a song about Dragons and Bats.
Dragons have wings and they really can fly.
Bats have big wings and they see in the night.
I want a dragon who flies in the night.



Practice Pointers

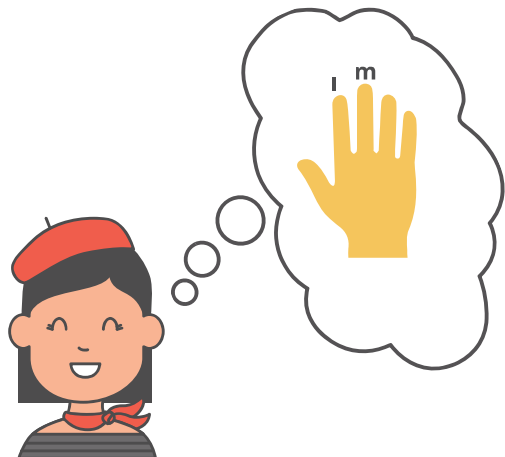
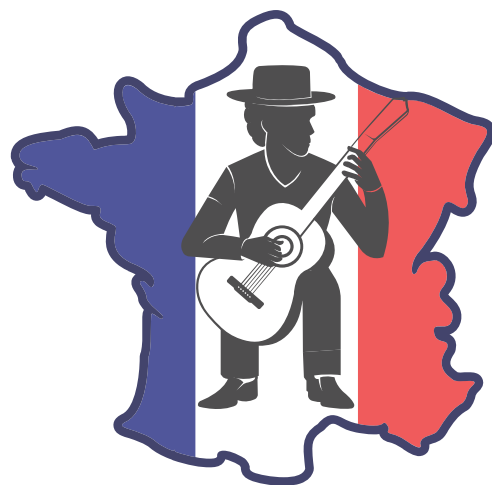
FOR FRENCH FOLK SONG



♪ French Folk Song is in the key of D Major, which means, as you will notice, the piece both begins and ends on a D because it is the most important note! (We can call it the "home note.") The "Tonalizations in D Major" are a great way to **preview** this piece, along with the measures highlighted in the red box below.

♪ The entire piece is in 2nd position, which means you should not be playing any open strings (except for the open D on the 4th string).

Note: this is the first piece where we are also playing the 2nd string in 2nd position.



♪ You may have also noticed that there are no right-hand fingerings written on the score. As long as you alternate between i and m, it is okay to begin the piece with either finger!

♪ Be mindful of the repetitions in the 3rd and 4th lines of the piece. This makes it easier to memorize! Also note that the rising pattern in 4th line just begins one note higher than that in the 3rd line.

Folk Song

4 II

2 1 3 2 1 3

9 4 3 1 0

13 0 4

17 1 3 4 1 3 4 3

21 2 1 3 1 4 3 1

Activity!

Where does your family come from? Which region are your ancestors from?
Draw and colour the flags of your family's origins below!



Tanz

J. FÜHRMAN



♪ "Tanz" is German for "dance." Musical pieces that have a distinct rhythmic character, such as *Tanz*, were used as dance pieces.

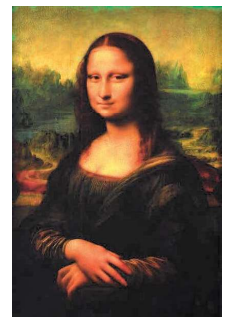


♪ This specific *Tanz* was first published during the Renaissance, in 1615, by Georg Leopold Führman. Although the original composition was untitled and unattributed to a composer, it is widely thought that Führman himself wrote it.

♪ During the Renaissance, the guitar was not yet a popular instrument, which is why *Tanz*, as well as several other pieces you might play, was originally written for the lute (a plucked-string instrument very similar to the guitar).



♪ The Renaissance is a period of European history known for its revival of art, literature, and architecture. One of the most famous artists, scientists, and inventors of the Renaissance is Leonardo da Vinci.



Practice Pointers

FOR TANZ



♪ The whole piece is in 2nd position, and extends to yet another new string in this position - the 1st string! Be careful not to play the E on the 1st string, as you will now be accustomed to doing. All the Es in the score below are highlighted in red.

♪ The musical form of the piece is AABB. Musical forms with two main parts (even if they are each repeated) is called **binary form**.



J. Führman

The musical score is written in treble clef, 3/4 time, with a key signature of one sharp (F#). It consists of three staves. The first staff starts with a second ending bracket labeled 'II' and 'i'. Fingerings are indicated by numbers 1-4, with some circled in red (2, 3, 2, 1, 4, 1, 4) and one circled in blue (3). The second staff has a repeat sign and fingerings 1, 4, 2, 1, 4, with the final 4 circled in red. The third staff has fingerings 2, 1, 3, 1, 2, 4, 1, 4, 2, with the 3, 1, 2, and 4 circled in red and the 1 circled in blue. Red dots on the notes indicate the specific E notes mentioned in the text.



Tanz

J.C. BACH

♪ Johann Christian Bach (September 5, 1735 – January 1, 1782) was the 18th child of one of the greatest European composers of all time, Johann Sebastian Bach. J.C. Bach is noted for having an influence on the styles of two other very famous classical somposers: Mozart and Haydn.



♪ Unlike the the previous *Tanz*, which was composed during the Renaissance, this *Tanz* was composed near the beginning of what became known as the "Classical" era (which immediately followed the Baroque).

♪ Classical composers favoured simple, elegant, and singable melodies, as opposed to the often heavily **ornamented** melodies of the Baroque.



Practice Pointers



♪ In *Tanz*, we continue to play in the key of D major in 2nd position (focusing on the top three strings of the guitar). This piece introduces three new skills that will require practice to master:

1. The introduction of eighth notes in 2nd position. Now that we have learned four pieces in 2nd position, we can begin practicing quicker note values! Remember to keep your pinky close to the strings, even when you are not using it.
2. The introduction of notes that "jump." In the first measure, we notice that the D skips up to an F#, which then skips up to an A. These jumping or skipping notes can altogether be called an **arpeggio**. Arpeggios are highlighted by brackets on the score below.
3. The introduction of more advanced melodic patterns in D major. Often, the music we play will have **repeating melodic patterns**. Three repeating melodic patterns are highlighted in boxes on the score below. Practicing and memorizing these patterns separately can help with learning and memorizing the piece, as well as the style. They will likely be found in other musical pieces you will learn!

- i. Repeating the same "falling" pattern from one note down.
- ii. Repeating the same "rising" pattern from one note down.
- iii. Notes going down to D, but don't "touch" it. Then notes going up to D, which finally "touch" it.

J.C. Bach

The musical score is presented in four staves, each with a corresponding bread illustration on the left. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various annotations: a blue bracket labeled 'II' above the first staff; a yellow box highlighting a descending eighth-note pattern (D4-E4-F#4-G4) in the first staff; a red box highlighting a descending eighth-note pattern (D4-E4-F#4-G4) in the first staff; a blue bracket labeled 'i.' above the first staff; a blue bracket labeled 'ii.' above the second staff; a blue bracket labeled 'iii.' above the third staff; and a blue bracket labeled 'a m i' above the final notes of the third staff. Fingerings are indicated by circled numbers 1, 2, 3, and 4 in various colors (red, yellow, blue) below the notes.

♪ The **musical form** can be described as AB (or with the repeats, AABB). Each section can be broken down as the following:

A **B**

Section A is represented by two bread slices: a plain white slice and a reddish-brown slice. Section B is represented by two bread slices: a slice with holes (cheese) and a slice that is heavily charred (burnt).

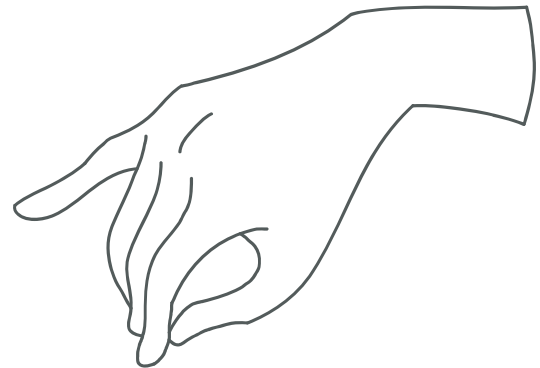
With Steady Hands

F. LONGAY



♪ Frank Longay (1948-2011) was a founding member and chairman of both the Guitar Committee of the International Suzuki Association and the Guitar Committee for the Suzuki Association of the Americas.

♪ Frank's efforts distinguished him as an internationally recognized music educator. He performed and conducted teacher development courses and children's workshops across the United States and around the world. His students have won prestigious awards including the Bay Area Unicef Concerts and the Junior Bach Festivals.



♪ For his dedication to the development of Suzuki Guitar School™ and the creation of the Longay Conservatory of Guitar, Frank was honored as a 2006 recipient of the distinguished Creating Learning Community award presented by the Suzuki Association of the Americas.

*Information taken from www.suzukiassociation.org



Practice Pointers

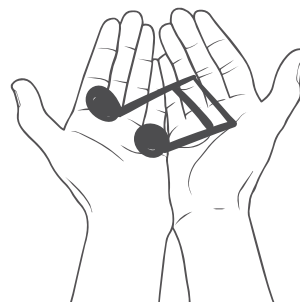
FOR STEADY HANDS

♪ **Music is for giving.**

♪ This is the first piece that requires the use of the thumb and fingers together. The Preliminary Thumb Stroke Exercise on pg. 17 and the Preliminary Exercises for the Fingers and the Thumb on pg. 19 should be used for a heavy amount of preview.

♪ Before playing the piece with the thumb and fingers together, first play the "upper line" (fingers only) without the thumb. This will reinforce correct right hand fingerings before the thumb can be added in. Note: only the 1st and 2nd strings are used in this piece!

♪ Luckily, aside from the use of the thumb and fingers together, this is a very simple piece to learn. There are only two main sections of the piece to learn, which get repeated or shortened.



Meadow Minuet



F. LONGAY

♪ Meadow Minuet is another piece composed by the very accomplished and well-known Suzuki educator, Frank Longay.



♪ A **Minuet** is another type of dance piece that originates from the late Baroque period. It was such a popular dance that many composers stopped writing other Baroque dances such as Rigadoons, Giges, and Sarabandes.

♪ Like other dance pieces, the minuet is characterized by its special rhythmic character. A typical minuet is in **triple meter** (3/4) and is played at a **moderate** tempo.



Practice Pointers

FOR MEADOW MINUET



♪ Perhaps the greatest challenge of *Meadow Minuet* is the use of the thumb in this piece. The thumb moves between playing the open 5th, 6th, and 4th strings.

♪ In learning this piece, it is absolutely necessary to begin by practicing the **right hand** parts separately. Here are some important considerations to take into account:



Thumb: Be aware of when the bass strings should be ringing and when they should be muted. They should be muted for the full duration of every rest. In order to accomplish this, be sure to **lightly rest** the thumb on the string without altering your hand and wrist position.



Fingers: There is nothing very unusual about the right hand fingerings in this piece. Only the 1st and 2nd strings are used for the melody. Be sure to keep your hand relaxed and with the correct posture.

♪ There are two new positions of the guitar introduced to the **left hand** in *Meadow Minuet*. These parts should be previewed. Once the hand and eyes "know" the location of these notes, it will be easier to move to them in the context of the piece. These notes are highlighted by boxes on the score below.

