

## INTRODUCTION

Summy-Birchard, Inc. is proud to be able to present this material to you. The development of this work is the result of an ongoing study and has been compiled, tested and revised many times over the course of several years. This , however, will continue to be an ongoing process. Interested individuals should get in touch with the publisher.

***FOR THE STUDENT:*** This material is part of the worldwide Suzuki Method® of teaching. The companion recording should be used along with this publication. In addition, there are guitar part books that go along with this material.

***FOR THE TEACHER:*** In order to be an effective Suzuki teacher, ongoing education is encouraged. Each regional Suzuki association provides teacher development for its membership via conferences, institutes, short-term and long-term programs. In order to remain current, you are encouraged to become a member of your regional Suzuki association, and, if not already included, the International Suzuki Association.

***FOR THE PARENT:*** Credentials are essential for any Suzuki teacher you choose. We recommend you ask your teacher for his or her credentials, especially those related to training in the Suzuki Method®. The Suzuki Method® experience should foster a positive relationship among the teacher, parent and child. Choosing the right teacher is of utmost importance.

To obtain more information about the Suzuki Association in your region, please contact:

International Suzuki Association  
[www.internationalsuzuki.org](http://www.internationalsuzuki.org)


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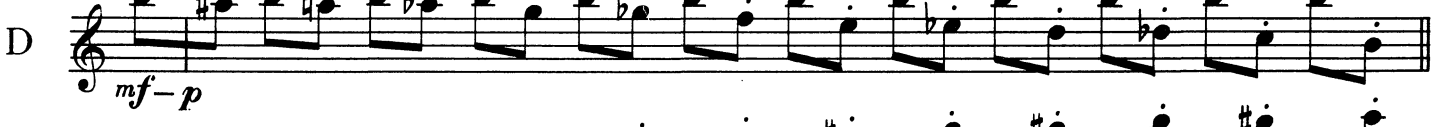
# Tonalization トナリゼイション


## Attack Exercises アタックの練習

A  *p-mf* Take care of the sonority and intonation of C# C#の音色と音程に注意

B  *p-mf*

C  *p*

D  *mf-p*


E  *mf-p*


## Long tone Exercises ロングトーンの練習


A  *mf-p* keep the same sonority in very legato できるだけレガートで同じ音質を保つように *relax* リラックス

B  *mf-p*

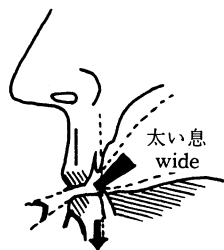
## Slurring Exercises 音の連結の練習

A  *f-p*

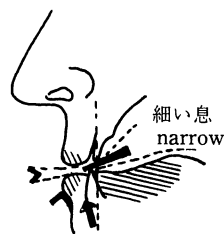
B  *f-p*

C  *f-p*

# Dynamics Exercises ダイナミックスの練習



太い息が *p* より下向に出る。  
 あごをおとし上下の歯の間隔を広くする。  
 Wide air jet goes a little downward.  
 Observe the position of lower teeth.  
 The distance between both teeth is wide.



細く水平な息が出る。上下の歯の間隔がせまい。  
 下の歯の位置は *f* より前にある。  
 Fine air jet goes forward.  
 Observe the position of lower teeth.  
 The distance between both is narrow.

A *f* *f > p* *f > p < f > p* *f > p < f > p* simile

B *f > p < f > p* simile

*f > p < f > p* simile *f*

B *fp* *fp fp fp* simile *fp fp* simile

# Hard fingering Exercises 難かしい指使いの練習


Practice upper exercises in high register.  
 At first, practice slowly and then quickly.

上記の練習を1オクターブ上で練習しなさい。  
 はじめはゆっくり、それからはやく。

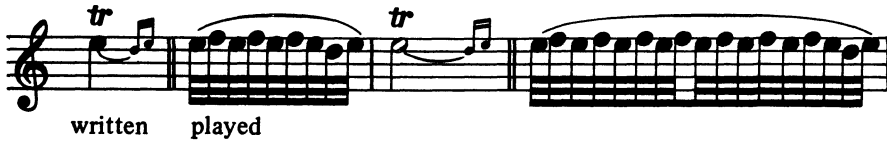
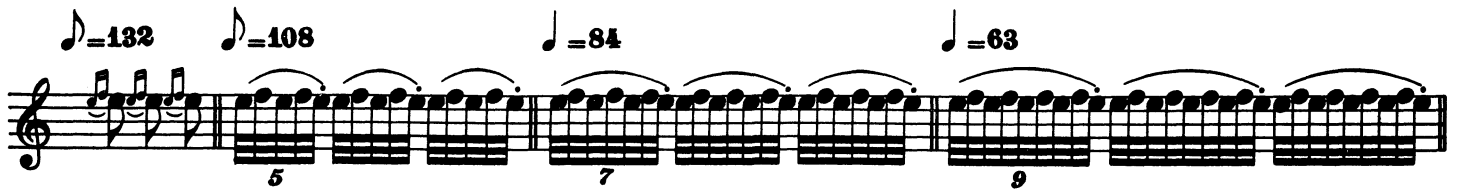
# F Major Scale and Arpeggio Exercises へ長調のスケールとアルペジオの練習

The musical score is divided into two main sections. The first section, spanning the first three staves, contains the F major scale in C major (one flat). The second section, spanning the next two staves, contains the F major scale in F major (two flats). The final two staves contain the F major arpeggio in C major and F major, respectively. Each staff includes slurs and fingering numbers to guide the performer.

(Note) Practice slowly by using duplet articulation to make sure of the fingering. Then practice fingering evenly with legato.

(注) はじめは指を確めるために  のアーティキュレーションでゆっくり練習し、次に2つずつのグループをスラーをとってレガートで連動して動く速さで十分に練習すること。

## Trill Exercises II トリルの練習 2



- あごをおとす。
- 唇と息の圧力に注意。
- 指をよく曲げる。
- よいアタックで。
- 2音をよく口内で共鳴させる。

- Thrust jaw downward, and keep the suitable horizontal tension in the center of lips and keep suitable air pressure behind the lower lip.
- Fingers should be well arched.
- Start with good attack, reverberating well in the mouth and throat.

## Arpeggio Exercises アルペジオの練習



The same observation as for trill.  
Reverberate the harmony in the mouth and throat.

- トリルのときと同じ注意で。
- 和音を口の中で響かすように。

## Double tonguing Exercises ダブルタンギングの練習



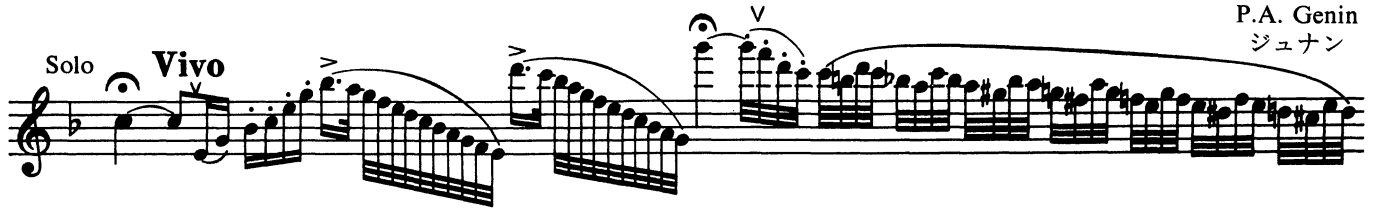
t=twho (トゥフォ)  
k=kwho (クフォ)



- Almost the same observation as for the trill exercises.
- Keep mouth cavernous and throat open.
- Exercise also in middle H.

- あごを常におとすこと。
- 唇と息の圧力に常に集中していること。
- 舌のつけ根をおろすこと。
- 口喉でよく共鳴させること。
- 中音のHの音でも練習すること。

## 1. Carnaval de Venice ベニスの謝肉祭

P.A. Genin  
ジュナン**Thema****Allegretto** ♩ = 152

## 2. By The Brook 小川のほとり Idylle

Paul. Wetzger Op. 33  
ウェツガー

**Andante**  
Piano

*p*

*Solo*

*p molto espress.*

*pp*

*f energico*

*pp ad lib.*

*f a tempo*

*p tremolando*

*rit.*

*pp a tempo*

*mf a tempo*

*f con affetto*

*dim. poco a poco*