

INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method® of teaching. The companion recording should be used along with this publication.

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

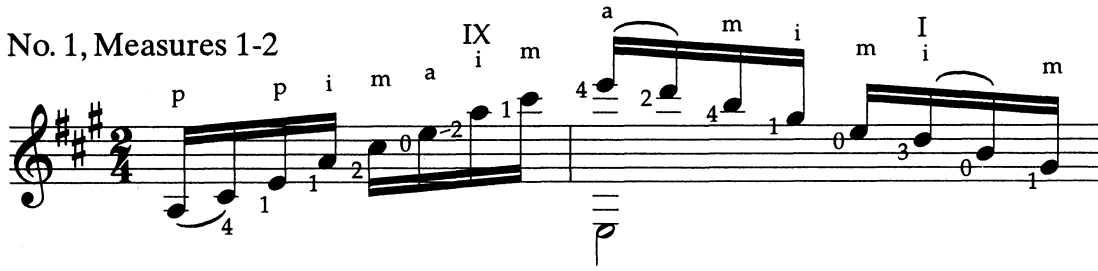
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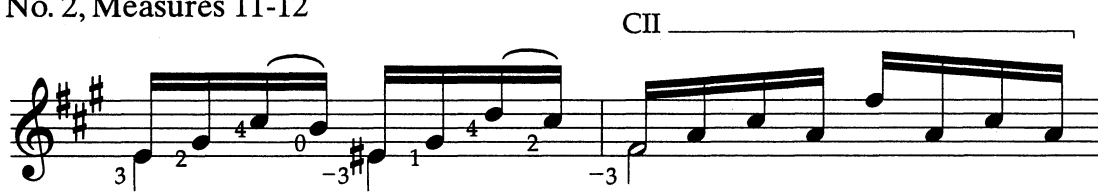
Preliminary Exercise

Etude by Damas

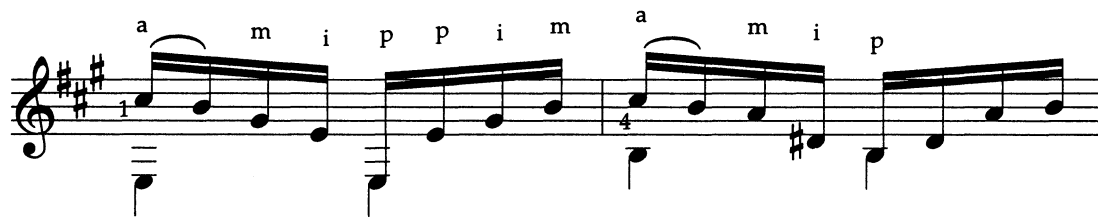
No. 1, Measures 1-2



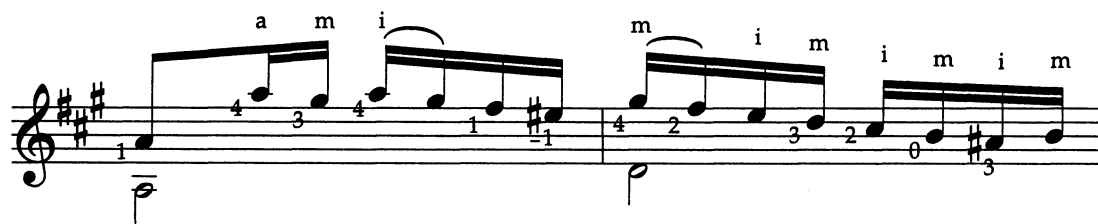
No. 2, Measures 11-12



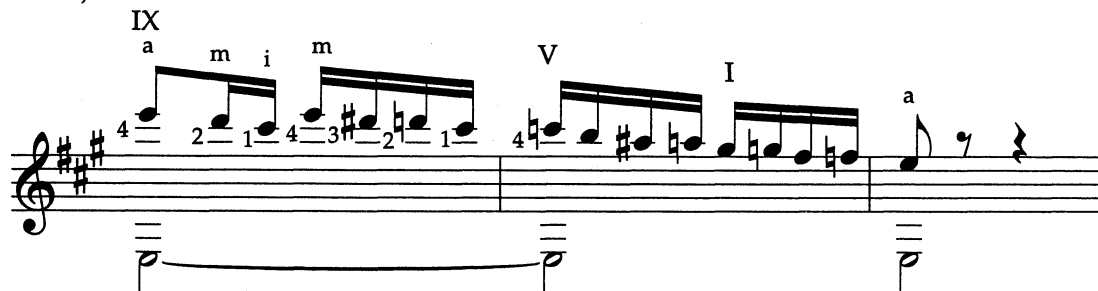
No. 3, Measures 21-22



No. 4, Measures 33-34



No. 5, Measures 40-41



Harm. XII

Rondo

from Op. 48

F. Sor

9

Allegretto

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (F# and C#). The tempo is marked *Allegretto*. The score consists of eight staves, each containing a single melodic line with various ornaments and fingerings. The ornaments are labeled with letters: 'i' (finger), 'm' (mouth), 'a' (accidentals), 'CII' (C major), 'IV' (F# major), and 'IX' (A major). The fingerings are indicated by numbers 1 through 4. The score is divided into measures by bar lines, with measure numbers 5, 11, 17, 23, 29, 35, 41, and 47 marked at the beginning of their respective staves. The notation includes various note values, rests, and accidentals, with some notes being beamed together. The overall structure is a Rondo, with the main theme (CII) appearing in measures 1-4, 11-14, 23-26, and 41-44, and the contrasting themes (IV and IX) appearing in measures 17-22 and 45-48.