

Suzuki[®]

Piano School

Volume 1

Revised Edition

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INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications.

FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short-term programs and long-term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher you choose. We recommend you ask your teacher for his or her credentials, especially those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association; the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan; The Suzuki Association of the Americas, P.O. Box 17310, Boulder, Colorado 80308; or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

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鈴木ピアノメソード

新しい教育法（１）

どの子どもにも優れた音楽的センスを育てる教育法
（才能の教育法）

どのベビーでも、音程のひどくはずれたレコードを毎日聞かせて育てれば、子どもはそれをほとんど身につけ、音痴の人間に育ってしまいます。ちょうど、方言のある地方の子どもが、みなその方言で話すのと同じことです。

音楽的なセンスや能力も、生まれつきのものではなく、生まれて後の環境、すなわち、育て方によって進歩していくものであるということが明らかになりました。私は過去30年にわたる数多くの経験から、このことを知るとともに実証してきたのです。

音楽センス豊かな人間に育てるために、先生も親も、毎日何回でもレコードを聞かせ練習する教育に着眼し指導することが、いかに子どもたちが早く育っていくものであるかを、知っていただきたいと思います。家庭において、毎日レコードを聞かせる回数が多いほど、進歩の速度が早いことも事実です。そうすることによって、子どもたちは、ひけるようになった曲をますますよく聞いて、レコードに負けないくらい立派にひこうと努力することでしょう。

この指導方法によって子どもたちに、すばらしい音楽的感覚が養われるのです。これがもっとも重要な私の教育法です。

新しい教育法（２）

トナリゼイション
Tonalization について

この言葉は、3年ほど前に生まれた新しい言葉です。声楽の教育における発声法(Vocalization)と同じ意味で、器楽においてもこの教育法を新しくはじめたわけです。声楽において発声法が指導されなかったとしたら、どのようなひどいことになるでしょうか。これは器楽の場合も同じことです。

美しい音を、立派な表現を！ とつねにレッスンの曲とともに指導し学習させるのがトナリゼイションです。

これはバイオリンの教育においては、たいへんに大きな効果が生まれています。

ピアノにおいても同じことだと思えます。この教育法こそ、美しい音への耳を育て、美しい音を出す奏法を追求し、ピアノの大家たちのあの美しい音やその表現の立派さをねらって育てる教育法です。

付記

このピアノ教本は、鈴木メソードによる才能教育ピアノ科の指導者鈴木静子先生、および片岡治子先生が、過去20年にわたり実際に指導された経験から、今回これをまとめて編集したものです。

指導の要点

1. たのしくおけいこする心を育てる

「たのしく、よくおけいこする心」を育てるにはどうしたらよいか。これは先生と親にとって一番大きい課題です。それによって、子どもが正しく家庭でおけいこすることができるかどうかということになるからです。両者とも、いろいろな場合を考え検討し、さらに子どもの心を十分に感じなければいけません。「おけいこしなさい」という毎日の要求は、もっともよくない教育法で、やがておけいこをいやがる子どもにしてしまうにまっています。

2. レコードを聞かせる

家庭において毎日学習曲のレコードを聞かせ、よく学習する習慣をつけることを守らせると上達が早くなります。週1回あるいは2回のレッスンよりも、家庭における6日間の学習の多寡によって、能力の育ちや上達の速度が決定されていきます。

3. 読譜の能力

レッスンはいつも暗譜で行なわれます。この方法は、子どもの記憶力を高め、同時に進歩を早めるからです。

読譜の学習は年齢と能力の育ちによって指導が行なわれます。読譜能力は重要ですが、しかしいつも譜を見て育ったものは、楽譜がないと不安を感じ、能力が十分発揮できなくなっています。それは、毎日の習

慣のとおり能力は育っていくからです。

母国語の言葉の教育では、話すことから始まりやがて文字を読む能力を育てていきます。それと同様に、暗譜でひく能力をつくり、それから読譜能力を育てます。ただしそれは、暗譜で演奏するために読譜能力を育てるのであることを忘れてはいけません。

4. 能力を育てる教育法

学習している曲をまちがひなくひけるようになったときが、すなわち、能力を育てるための準備ができたときです。私はそのとき“さあ、準備ができたね、それではこれからはりっぱな能力を育てるレッスンにはいりましょう”とあって、いっそう美しい音、立派な表現などのレッスンにはいります。指導の上での先生のこの仕上げの指導能力の優劣が、生徒の育ちの優劣となっていきます。

もうひとつ大事なことは、たとえばAの曲がよくできてきたら、新しいBの曲を加え、AとBをともに学習させていきます。この方法は新しい曲がはいったときいつでも行なわれます。このようにして能力をより高く伸ばしていきます。

5. 個人レッスンによる育て方

親も子どもも、他の子どもたちのレッスンを観察しなければいけません。よい刺激になり、子どもはそれによって、もっとじょうずにもっと多く練習しようとします。

レッスンの時間は子どもの集中力の長さを考慮にいられて必要に応じて変えられます。小さい子どもほど短かくなり、場合によっては5分のときもあれば、30分のときもあります。

Suzuki Piano Method

New and Effective Educational Method

Through the experience I have gained by conducting experiments in teaching young children for over thirty years, I have come to the definite conclusion that musical ability is not an inborn talent but an ability which can be developed. Any child, properly trained, can develop musical ability just as all children in the world have developed the ability to speak their mother tongue. Children learn the nuances of their mother tongue through repeated listening, and the same process should be followed in the development of an ear for music. Every day children should listen to the recordings of the music which they are studying or about to study. This listening helps them to make rapid progress. The children will begin to try their best to play as well as the performer on the recording. By this method the child will grow into a person with fine musical sense. It is the most important training of musical ability.

Tonalization

The word "tonalization" is a new word coined to apply to violin training as an equivalent to vocalization in vocal training. Tonalization has produced wonderful results in violin education. It should be equally effective in piano and all instrumental education.

Tonalization is the instruction given the pupil, as he learns each new piece of music, to help him produce a beautiful tone and to use meaningful musical expression. We must train the pupil to develop a musical ear that is able to recognize a beautiful tone. He must then be taught how to reproduce the beautiful tone and fine musical expression of the piano artists of the past and present.

Important Points in Teaching

1. Getting Children to Enjoy Practicing

"What is the best way to make a pupil enjoy learning and practicing?" This is the principal problem for the teacher and parents: motivating the child properly so that he will enjoy practicing correctly at home. They should discuss this matter together, considering and examining each case in order to help the child enjoy the lessons and practice. They should be sensitive to the feelings of the child. Forcing the child every day, saying, "Practice, practice, practice," is the worst method of education and only makes the child hate practicing.

2. Having the Child Listen to the Records

If in addition to daily practice at home, the pupil listens to the recording of the piece he is learning, every day and as often as possible, progress will be rapid. Six days a week of practice and listening at home will be more decisive in determining the child's rate of advancement than one or two lessons a week.

3. Instruction in Reading Music

The pupil should always play without music at the lessons. This is the most important factor in improving the pupil's memory. It also speeds the pupil's progress.

Instruction in music reading should be given according to the pupil's age and capability. It is very important for the pupil to learn to read music well, but if the child is forced to read music at the very outset of his study, and always practices with music, he will, in performance, feel quite uneasy playing from memory and therefore will not be able to show his full ability.

In acquiring a skill, ability grows through daily habit. In learning his mother tongue, the child begins to read only after he is able to speak. The same approach should be followed in music.

Suzuki Méthode d'Etude du Piano

Méthode d'Enseignement Nouvelle et Efficace

De par l'expérience que j'ai acquise en enseignant la musique à de jeunes enfants pendant plus de trente ans, je suis tout à fait convaincu que l'habileté musicale n'est pas un talent inné mais une habileté qui peut être développée. Tout enfant correctement entraîné peut développer un talent musical de la même manière que tous les enfants du monde développent peu à peu une habileté à parler leur langue maternelle. Les enfants apprennent les nuances de leur langue maternelle à force d'écouter bien des fois cette langue, et le même procédé devrait avoir lieu dans le développement de leur oreille musicale. Tous les jours, les enfants devraient écouter les enregistrements des morceaux qu'ils sont en train d'étudier ou qu'ils vont étudier. Cette audition les aide à faire de rapides progrès. Les enfants commenceront à essayer de leur mieux à jouer aussi bien que l'exécutant au disque. Avec cette méthode l'enfant développera un sens musical raffiné. Ceci est l'élément le plus important dans la formation de l'habileté musicale.

Tonalisation

Le mot "tonalisation" est un nouveau mot introduit dans l'étude du violon, comparable au mot "vocalisation" dans l'étude du chant. Les exercices de tonalisation ont donnés de très bons résultats dans l'étude du violon. Ils devraient être aussi efficaces dans l'étude du piano ou de tout autre instrument.

La tonalisation est l'instruction donnée à l'élève chaque fois qu'il apprend un nouveau morceau de musique; instruction destinée à l'aider à produire un beau ton et une expression musicale intelligente et expressive. Nous devons former l'élève afin qu'il développe une oreille musicale apte à reconnaître un beau ton. On doit alors lui enseigner à reproduire les beaux tons et les expressions musicales de qualité des pianistes virtuoses du passé et du présent.

Music reading should be taught only after the child's musical sensitivity, playing skill, and memory have been sufficiently trained. It must not be forgotten, however, that reading music is taught in order to be able to play without it. Even after they have acquired the ability to read music, the children as a rule play from memory at all lessons.

4. The Educational Method To Develop Ability

When a pupil gets to the stage where he can play a piece without a mistake in notes or fingering, the time is ripe for cultivating his musicianship. I would say to the child, "Now you are ready. We can start very important work to develop your ability," and then I would proceed to teach a beautiful tone, fine phrasing, and musical sensitivity. The quality of the pupil's performance depends greatly on the teacher's constant attention to these important musical points.

The following point is very important. When the child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but practice both A and B at the same time. This procedure should continue as new pieces are added. He should always be reviewing pieces that he knows well in order to develop his ability to a higher degree.

5. Private Lessons

Mothers and children should always watch private lessons of other children. This is an added motivation. When the child hears music played well by other children, he will want to be able to play as well, and so his desire to practice will increase.

Lessons should vary in length according to the needs of the child. The attention span of the child should be taken into account. If the small child is able to concentrate only for a short time, it is better to shorten the lesson time. At one time the lesson may be only five minutes, at another, thirty minutes.

Shinichi Suzuki

Enseignement: Points Importants

1. Comment Faire les Enfants Prendre Plaisir à Pratiquer

Quelle est la meilleure façon un élève prendre du plaisir à apprendre et à pratiquer? Ceci est le problème principal pour les professeurs et les parents: motiver l'enfant de telle sorte qu'il prenne du plaisir à pratiquer correctement à la maison. Ils devraient discuter de ce sujet ensemble en considérant et en examinant chaque cas particulier, ceci afin d'aider l'enfant à prendre du plaisir aux leçons et aux exercices. Ils devraient considérer les sensibilités de l'enfant. Pousser l'enfant tous les jours en disant "fais tes exercices, fais tes exercices," est la pire méthode et ne fait que rendre l'étude plus désagréable à l'enfant.

2. L'Importance de l'Audition des Disques

Si l'élève, en plus de son travail quotidien à la maison, écoute tous les jours et aussi souvent que possible, l'enregistrement des morceaux qu'il apprend, les progrès seront rapides. Six jours par semaine de pratique et d'audition à la maison seront plus déterminants pour les progrès de l'enfant qu'une ou deux leçons par semaine.

3. L'Instruction dans la Lecture des Notes

Pendant les leçons l'élève devrait toujours jouer sans partition. Ceci est très important pour le développement de la mémoire de l'élève et accélère les progrès.

L'Enseignement de la lecture des notes devrait être donné en fonction de l'âge et de l'aptitude de l'élève. Il est très important pour l'élève d'apprendre à lire correctement la musique, mais si l'enfant est forcé à lire la musique dès le début de son étude, et s'il pratique toujours avec une partition, il se sentira mal à l'aise quand il faudra jouer de mémoire et par conséquent ne pourra pas montrer son habileté au maximum.

Dans tout apprentissage l'habileté croît grâce à un entraînement journalier. Lorsque l'enfant apprend sa langue maternelle, il ne commence à lire que lorsqu'il est capable de parler. La même approche devrait être suivie en musique.

La lecture de la musique devrait seulement être enseignée lorsque la sensibilité musicale de l'enfant, son habileté à jouer et sa mémoire sont suffisamment entraînés. Il faut surtout se rappeler qu'on apprend à lire les notes afin qu'on puisse, finalement, se débarrasser des notes. Même après avoir appris à lire la musique, les enfants devraient toujours jouer de mémoire à toutes les leçons.

4. La Méthode d'Enseignement pour Développer l'Habileté

Quand un élève atteint un niveau où il peut jouer un morceau sans erreur de doigter ou de note, il est mûr pour développer l'art musical. Je dirais à l'enfant, "maintenant que tu es prêt, nous pouvons commencer le travail très important qui consiste à développer ton habileté," puis je lui apprendrais à trouver un beau ton, un phrasé de qualité et une bonne sensibilité musicale. La qualité des exécutions de l'élève dépend largement de l'attention constante portée par le professeur à ces points musicaux essentiels.

Le point suivant est très important. Quand l'enfant peut jouer de manière satisfaisante un morceau A et qu'il reçoit un nouveau morceau B, il ne devrait pas abandonner le morceau A, mais il devrait pratiquer les deux morceaux à la fois. Ceci devrait continuer quand de nouveaux morceaux sont ajoutés. Il devrait toujours répéter les morceaux qu'il connaît afin de développer son habileté à un plus haut degré.

5. Leçons Particulières

Les mères et les enfants eux-mêmes devraient toujours assister aux leçons particulières des autres enfants. Ceci constitue une autre motivation. Quand un enfant entend une musique bien jouée par un autre enfant, il voudra être capable de la jouer aussi bien, ainsi son désir de pratiquer augmentera-t-il.

La durée des leçons devrait varier en fonction des besoins de l'enfant, on devrait considérer la faculté d'attention de l'enfant. Si un jeune enfant ne peut se concentrer que pendant un court moment, il vaut mieux raccourcir la durée de la leçon. Une leçon peut parfois durer cinq minutes et d'autres fois trente minutes.

Shinichi Suzuki

Suzuki Klavier Methode

Neue und wirkungsvolle Lehrmethode

Durch die Erfahrung, die ich in über dreissig Jahren in Lehrversuchen mit jungen Kindern gewonnen habe, bin ich zu dem definitiven Schluss gekommen, dass musikalische Fähigkeit kein angeborenes Talent ist sondern eine Fähigkeit, die entwickelt werden kann. Jedes Kind kann mit richtiger Anleitung musikalische Fähigkeit entwickeln, geradeso wie alle Kinder dieser Welt die Fähigkeit entwickelt haben, ihre Muttersprache zu erlernen. Kinder lernen die Nuancen ihrer Muttersprache durch wiederholtes Lauschen, und der gleiche Vorgang sollte für die Entwicklung des musikalischen Gehöres befolgt werden. Jeden Tag sollten die Kinder Tonbandaufnahmen von der Musik, die sie gerade studieren oder demnächst studieren werden, anhören. Dieses Zuhören hilft ihnen zu besonders schnellem Fortschritt. Die Kinder werden ihr Bestes im Versuch, so gut zu spielen wie der Spieler auf der Tonwiedergabe, hergeben. Durch diese Methode wird das Kind zu einer Person mit feinem musikalischen Gehör heranwachsen. Dies ist das wichtigste Training für musikalische Fähigkeit.

Tonführung

Das Wort "Tonführung" ist ein neues Wort, geschöpft zur Anwendung im Geigenunterricht, so wie "Stimmführung" im Stimmunterricht verwendet wird. Tonführung hat wundervolle Resultate in der Geigen-Erziehung hervorgebracht. Sie sollte im Unterricht für Klavier und alle Instrumente ebenso wirksam sein.

Tonführung ist die Anweisung, die dem Schüler bei der Erlernung jedes neuen Musikstückes gegeben wird, um ihm zu helfen, einen schönen Klang und sinnvollen musikalischen Ausdruck hervorzubringen. Wir müssen den Schüler trainieren, das musikalische Gehör, das ihn befähigt, einen schönen Klang zu erkennen, zu entwickeln. Danach muss er gelehrt werden, wie er den schönen Klang und den feinen musikalischen Ausdruck alter und gegenwärtiger Klavierkünstler selbst wieder hervorbringen kann.

Wichtige Punkte für den Unterricht.

1. Die Kinder dazu anzuregen, dass ihnen das Üben Spass macht

"Was ist der beste Weg, dass ein Schüler mit Freude lernt und übt?" Dies ist das grundlegende Problem für Lehrer und Eltern: wie man das Kind richtig motivieren kann, so dass es mit Freude in der richtigen Weise daheim übt. Sie sollten diese Frage gemeinsam besprechen, wobei jeder Fall insbesondere betrachtet und berücksichtigt werden muss, um dem Kind zu helfen, die Stunden und Übungen mit Freude zu betreiben. Sie sollten ein Gefühl für den Geisteszustand des Kindes haben. Es ist die schlimmste Methode der Erziehung, wenn man das Kind jeden Tag zwingt, indem man sagt: "Übe, übe, übe," und es macht dem Kind das Üben bloss verhasst.

2. Den Kindern Schallplatten hören lassen

Wenn, zusätzlich zu dem täglichen Üben daheim, das Kind die Tonaufnahmen von dem Stück, das es gerade lernt, jeden Tag und so oft wie möglich anhört, so wird der Fortschritt schnell sein. Sechs Tage die Woche an Übung und Zuhören daheim wird wesentlich mehr entscheidend für die Geschwindigkeit des Fortschrittes des Kindes sein als ein oder zwei Unterrichtsstunden die Woche.

3. Anweisung in Notenlesen

Der Schüler soll immer während der Unterrichtsstunde ohne Notenblatt spielen. Dies ist der wichtigste Faktor für die Gedächtnis-Stärkung des Schülers. Es beschleunigt gleichzeitig des Schülers Fortschritt.

Anweisung in Notenlesen sollte dem Alter und der Fähigkeit des Schülers angepasst werden. Es ist sehr wichtig, dass der Schüler das Notenlesen gut lernt, aber wenn das Kind gleich am Anfang seines Studiums gezwungen wird, Noten zu lesen und immer nach Noten zu üben, so wird er sich bei der Vorführung aus dem Gedächtnis sehr unbehaglich fühlen und wird seine volle Fähigkeit nicht zeigen können.

In der Erwerbung einer Geschicklichkeit wächst die Fähigkeit durch tägliche Gewohnheit. In der Erlernung seiner Muttersprache beginnt das Kind mit Lesen erst nachdem es sprechen kann. Der gleiche Vorgang sollte in der Musik befolgt werden.

Notenlesen sollte erst gelehrt werden, wenn des Kindes musikalische Empfindsamkeit, seine Geschicklichkeit im Spielen und sein Gedächtnis genügend trainiert worden sind. Man darf dabei jedoch nicht übersehen, dass das Notenlesen gelehrt wird, so dass die Schüler ohne Noten zu spielen lernen. Selbst nachdem sie die Fähigkeit des Notenlesens erworben haben, spielen die Kinder in der Regel im Unterricht aus dem Gedächtnis.

4. Die Lehrmethode zur Entwicklung der Geschicklichkeit

Wenn ein Schüler die Stufe erreicht, wo er ein Stück ohne Fehler in Noten oder Fingersatz spielen kann, dann ist die Zeit reif, seine Künstlerschaft zu kultivieren. Ich würde zu dem Kinde sagen: "Jetzt bist Du bereit. Wir können nun mit der sehr wichtigen Aufgabe beginnen, deine Geschicklichkeit zu entwickeln." Und ich würde dann dazu übergehen, ihm einen schönen Klang, feine Wiedergabe und musikalische Empfindsamkeit zu lehren. Die Qualität in des Schülers Vorführung hängt weitgehend von des Lehrers ständiger Aufmerksamkeit auf jene wichtigen musikalischen Punkte ab.

Der jetzt folgende Punkt ist sehr wichtig. Wenn das Kind Stück A zufriedenstellend spielen kann und ein neues Stück B zu spielen bekommt, so sollte er A nicht fallen lassen, sondern beide Stücke A und B zur gleichen Zeit weiter üben. Dieses Vorgehen sollte beibehalten werden, wenn immer neue Stücke hinzugefügt werden. Er sollte immer Stücke, die er gut kennt, wiederholen, um seine Fähigkeit in höherem Grade zu entwickeln.

5. Privatunterricht

Mütter und Kinder sollten immer die Privatstunden anderer Kinder beobachten. Dies erhöht die Motivierung. Wenn das Kind andere Kinder gut spielen hört, so möchte es auch so gut spielen können, und auf diese Weise wird sein Wunsch zu üben verstärkt. Die Dauer der Unterrichtsstunden sollte je nach Bedarf des Kindes wechseln. Die Aufmerksamkeits-Spanne des Kindes sollte dabei in Betracht gezogen werden. Wenn das kleine Kind sich nur für kurze Zeit konzentrieren kann, ist es besser, die Stunde zu kürzen, bis es sich besser anpassen kann. Einmal mag der Unterricht nur fünf Minuten dauern, und ein andermal dreissig Minuten.

El Método de Piano Suzuki

Método Educativo Nuevo y Eficaz

Através de la experiencia que he ganado efectuando experimentos en la enseñanza de niños pequeños, por más de treinta años, he llegado a la conclusión de que la habilidad musical no es un talento innato, sino una habilidad que puede ser desarrollada. Cualquier niño, con el entrenamiento adecuado, puede desarrollar habilidad musical, de la misma forma en que todos los niños del mundo han desarrollado la habilidad de hablar su lengua materna. Los niños aprenden los matices de su lengua natal a través de una audición repetida, y el mismo proceso se debe seguir en el desarrollo de un oído para la música. Cada día los niños deben escuchar los discos de la música que están estudiando o van a estudiar. Esta audición les ayuda a efectuar un progreso rápido. Los niños comenzarán a esmerarse en ejecutar tan bien como el artista en el disco. De esta forma el niño se convertirá en una persona con un buen sentido musical. Esto es el entrenamiento más importante de la habilidad musical.

Sonidización

La palabra «sonidización» es una nueva palabra acuñada para aplicarse al entrenamiento de violín como un equivalente a la vocalización en el entrenamiento vocal. La sonidización ha producido resultados maravillosos en la educación de violín. Debería ser igualmente eficaz en el entrenamiento de piano y toda educación instrumental.

La sonidización es la instrucción que se le da al alumno, a medida que aprende cada nueva pieza de música, para ayudarlo a producir un bello tono y usar una expresión musical significativa. Debemos entrenar al alumno para que desarrolle un oído musical que sea capaz de reconocer un tono hermoso. Se debe enseñarle entonces como producir el bello tono y la hermosa expresión musical de los artistas del pasado y del presente.

Puntos Importantes en la Enseñanza

1. Para Conseguir que a los Niños les Guste Practicar

«¿Cuál es la mejor forma de hacer que un alumno goce de aprender y practicar?» Este es el problema principal para el maestro y los padres, el de motivar a los niños correctamente de tal modo que a él le gusta practicar en forma apropiada en casa. Ellos deben tratar con este tópico conjuntos, considerando y examinando cada caso para ayudar al niño a gozar las lecciones y a practicar. Deben ser atentas a los sentimientos del niño. Forzar al niño cada día, diciéndole: «Práctica, práctica, práctica» es el peor método de educación y sólo hace que el niño odie practicar.

2. La Importancia de Escuchar los Discos

Quando, además de la práctica diaria en casa, el alumno escucha el disco de la pieza que está aprendiendo, cada día, tan a menudo como sea posible, el progreso será rápido. Seis días por semana de práctica y audición en casa serán más decisivos en determinar la velocidad de avance del niño que una o dos lecciones por semana.

3. La Instrucción para Leer la Música

El alumno debe siempre tocar sin música en las lecciones. Este es el factor más importante en mejorar la memoria del alumno. También acelerará su progreso.

La instrucción en la lectura de música se debe administrar de acuerdo a la edad del niño y su capacidad. Es muy importante para el niño aprender bien a leer música, pero si se fuerza al niño a leer música al comienzo de su estudio y siempre practica con música, él se sentirá durante la ejecución bastante incómodo tocando de memoria y de esta forma no será capaz de mostrar todo su éxito.

Al adquirir una nueva habilidad, la aptitud crece con el hábito diario. Al aprender su lengua materna, el niño comienza a leer sólo después de que él puede hablar. Este mismo método se debe seguir en música.

La lectura de música debe ser enseñada solamente cuando la sensibilidad musical del niño, su destreza de ejecución, y su memoria hayan sido suficientemente entrenadas. No se debe olvidar que se aprende a leer música para poder tocar sin usarla. Aún después de que los niños han adquirido la habilidad de leer música, ellos tocan de memoria en todas las lecciones, por lo general.

4. El Método Educativo para Desarrollar la Habilidad

Cuando un alumno llega al estado en que puede tocar una pieza sin un error en las notas o en la digitación, se ha llegado al tiempo de cultivar su maestría de música. Yo le diría al niño «Ahora tú estás listo. Podemos comenzar un trabajo muy importante para desarrollar tu habilidad» y entonces, procedería enseñarle un tono hermoso, un bello fraseo y sensibilidad musical. La calidad de la ejecución del alumno depende en gran parte de la constante atención del maestro a estos importantes puntos musicales.

El siguiente punto es muy importante. Cuando el niño puede tocar la pieza A en forma satisfactoria y se le da una nueva pieza B, él no debe dejar A sino debe practicar A y B, ambas al mismo tiempo. Este procedimiento debe continuar a medida que se agregan nuevas piezas. Él debe repasar siempre las piezas que él conoce bien para desarrollar su habilidad a un grado más alto.

5. Lecciones Privadas

Las madres y los niños deben siempre observar las lecciones individuales de otros niños. Ésta es una motivación agregada. Cuando el niño escucha música bien ejecutada por otros niños, él querrá ser capaz de tocar de tal manera, y su deseo de practicar crecerá.

Las lecciones deben variar en longitud de acuerdo a la necesidad del niño. Se debe tener en cuenta el lapso de atención del niño. Si puede concentrar sólo por un corto tiempo, es mejor acortar el tiempo de la lección. En un día la lección puede ser de solamente cinco minutos, y otra vez puede ser de treinta minutos.

Twinkle, Twinkle, Little Star Variations

キラキラ星 変奏曲

Shinichi Suzuki

鈴木 鎮一

Variation A

The musical notation for Variation A consists of six staves of music in C major, 4/4 time. Each staff contains four measures of music. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fingering for each measure is indicated by a number above the first note: 1, 4, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2.

Right hand optional fingering for all the Twinkle variations: 1 4 | 5 4 | 3 2 | 1 1 | 5 4 | 3 2 | etc.

"Ah, Vous Dirais-je, Maman" Variations

"Glitzre, Glitzre, kleiner Stern"-Variationen

Variaciones de «Centellea, Centellea, Pequeña Estrella»

The image displays six staves of musical notation for the left hand, each representing a different variation of the 'Twinkle' exercise. The notation is in bass clef with a common time signature (C). Each staff contains a sequence of notes with fingerings indicated by numbers 1 through 5 above the notes. The variations are numbered 1 through 6 at the beginning of each staff.

- Staff 1 (Variation 1): Starts with a 5-fingered note, followed by a 2-fingered note, a 1-fingered note, and a 2-fingered note.
- Staff 2 (Variation 2): Starts with a 3-fingered note, followed by a 2-fingered note, a 3-fingered note, a 4-fingered note, and a 5-fingered note.
- Staff 3 (Variation 3): Starts with a 5-fingered note, followed by a 1-fingered note, a 2-fingered note, a 3-fingered note, and a 4-fingered note.
- Staff 4 (Variation 4): Starts with a 7-fingered note, followed by a 1-fingered note, a 2-fingered note, a 3-fingered note, and a 4-fingered note.
- Staff 5 (Variation 5): Starts with a 9-fingered note, followed by a 5-fingered note, a 2-fingered note, a 1-fingered note, and a 2-fingered note.
- Staff 6 (Variation 6): Starts with an 11-fingered note, followed by a 2-fingered note, a 3-fingered note, a 4-fingered note, and a 5-fingered note.

Left hand optional fingering for all the Twinkle variations: 5 | 2 | 1 | 2 | 3 | 4 | 5 | 5 | 1 | 2 | 3 | 4 | etc.

Variation B

Musical notation for Variation B, Treble Clef, measures 1-10. The piece is in common time (C). The notation consists of four staves of music. Fingerings are indicated by numbers 1-5 above the notes. The sequence of notes is: 1, 4, 5, 4, 4, 4, 3.

Musical notation for Variation B, Bass Clef, measures 1-10. The piece is in common time (C). The notation consists of four staves of music. Fingerings are indicated by numbers 1-5 above the notes. The sequence of notes is: 5, 2, 1, 2, 2, 3.

Variation C

The musical score for Variation C is presented in two systems. The first system consists of four staves in treble clef, and the second system consists of four staves in bass clef. Each staff contains a sequence of notes with specific fingerings indicated by numbers 1 through 5. The notation includes various rhythmic values and articulation marks.

System 1 (Treble Clef):

- Staff 1: Measures 1-6. Fingerings: 1, 4, 5, 4, 4, 3.
- Staff 2: Measures 7-12. Fingerings: 2, 1, 5, 4, 3, 2.
- Staff 3: Measures 13-18. Fingerings: 5, 4, 3, 2, 1, 4.
- Staff 4: Measures 19-24. Fingerings: 5, 4, 4, 3, 2, 1.

System 2 (Bass Clef):

- Staff 5: Measures 25-30. Fingerings: 5, 2, 1, 2, 2, 3.
- Staff 6: Measures 31-36. Fingerings: 4, 5, 1, 2, 3, 4.
- Staff 7: Measures 37-42. Fingerings: 1, 2, 3, 4, 5, 2.
- Staff 8: Measures 43-48. Fingerings: 1, 2, 2, 3, 4, 5.

Variation D

Musical notation for Variation D, consisting of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in common time (C) and features a sequence of eighth and quarter notes with various fingering numbers (1-5) above the notes.

Teacher may play accompaniment with students for all the Twinkle variations.

きらきら星の伴奏に合わせて弾くことも可能。

2

The Honeybee

ぶんぶんぶん

ボヘミア民謡
Bohemian Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Musical notation for "The Honeybee", consisting of two systems of grand staff notation (treble and bass clefs). The music is in common time (C) and features a sequence of eighth and quarter notes with various fingering numbers (1-5) above the notes. The piece is titled "The Honeybee" and includes the Japanese title "ぶんぶんぶん".

L'Abeille *Die Honigbiene* *La Abeja*

Tonalization

Tonführung

Sonidización

指導 美しい音と抑揚の指導。フレーズを静かに美しく。

Note: This melody should be played with excellent tone quality and sensitive phrasing.

Bemerkung: Diese Melodie sollte mit ausgezeichneter Tonqualität und empfindsamer Phrasierung gespielt werden.

Remarque: Cette mélodie devrait être jouée avec un ton d'une excellente qualité et un phrasé sensible.

Nota: Esta melodía debe ser ejecutada con una calidad excelente de tono y un sensible fraseo.

3

Cuckoo

かっこう

ドイツ民謡
German Folk Song
Chanson populaire
Volkslied
Canción Folklórica

The first system of musical notation for 'Cuckoo' is in 3/4 time. It consists of a treble and bass staff. The treble staff has a melody with a slur over the first six notes, and a final note on the eighth measure. The bass staff provides a simple accompaniment. Fingerings are indicated by numbers 1-5 above or below notes.

The second system of musical notation continues the melody. It features a treble and bass staff. The treble staff has a slur over the first five notes of the system. The bass staff continues the accompaniment. Fingerings are indicated by numbers 1-5.

The third system of musical notation continues the melody. It features a treble and bass staff. The treble staff has a slur over the first four notes of the system. The bass staff continues the accompaniment. Fingerings are indicated by numbers 1-5.

The fourth system of musical notation concludes the piece. It features a treble and bass staff. The treble staff has a slur over the first five notes of the system. The bass staff continues the accompaniment. Fingerings are indicated by numbers 1-5.

Le Coucou

Kuckuck

El Cuco

Lightly Row

ちょうちょう

ドイツ民謡
 German Folk Song
 Chanson populaire
 Volkslied
 Canción Folklórica

The musical score is presented in four systems, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece consists of 13 measures. Fingerings are indicated by numbers 1-5 above or below notes. The score is as follows:

- System 1 (Measures 1-4):** Treble clef starts with a 5-fingered G4, followed by a 3-fingered A4, a whole rest, and a 4-fingered B4. Bass clef starts with a 5-fingered G3, followed by a 1-fingered A3, a 3-fingered B3, a 1-fingered C4, a 5-fingered D4, a 1-fingered E4, a 3-fingered F4, a 1-fingered G4, a 5-fingered A4, a 1-fingered B4, a 3-fingered C5, a 1-fingered D5, a 5-fingered E5, a 1-fingered F5, a 3-fingered G5, and a 1-fingered A5.
- System 2 (Measures 5-8):** Treble clef starts with a 5-fingered G4, followed by a 5-fingered A4, a 3-fingered B4, a 4-fingered C5, a 2-fingered D5, a 1-fingered E5, a 3-fingered F5, a 5-fingered G5, and a 3-fingered A5. Bass clef continues with a 1-fingered B4, a 1-fingered C5, a 1-fingered D5, a 1-fingered E5, a 1-fingered F5, a 1-fingered G5, a 1-fingered A5, a 1-fingered B5, a 1-fingered C6, a 1-fingered D6, a 1-fingered E6, a 1-fingered F6, a 1-fingered G6, a 1-fingered A6, and a 1-fingered B6.
- System 3 (Measures 9-12):** Treble clef starts with a 2-fingered G4, followed by a 2-fingered A4, a 3-fingered B4, a 4-fingered C5, a 3-fingered D5, a 3-fingered E5, a 3-fingered F5, a 4-fingered G5, and a 5-fingered A5. Bass clef continues with a 1-fingered B4, a 1-fingered C5, a 1-fingered D5, a 1-fingered E5, a 1-fingered F5, a 1-fingered G5, a 1-fingered A5, a 1-fingered B5, a 1-fingered C6, a 1-fingered D6, a 1-fingered E6, a 1-fingered F6, a 1-fingered G6, a 1-fingered A6, and a 1-fingered B6.
- System 4 (Measures 13):** Treble clef starts with a 5-fingered G4, followed by a 3-fingered A4, a 4-fingered B4, a 2-fingered C5, a 1-fingered D5, a 3-fingered E5, a 5-fingered F5, a 3-fingered G5, and a whole rest. Bass clef continues with a 1-fingered B4, a 1-fingered C5, a 1-fingered D5, a 1-fingered E5, a 1-fingered F5, a 1-fingered G5, a 1-fingered A5, a 1-fingered B5, a 1-fingered C6, a 1-fingered D6, a 1-fingered E6, a 1-fingered F6, a 1-fingered G6, a 1-fingered A6, and a 1-fingered B6.

Students may play this piece in unison also as "The Honeybee."

Doucement à l'Aviron

Rudere sanft

Remando Suavemente

French Children's Song

(Petit Papa)

こどもの歌

ドイツ民謡
 French Folk Song
 Chanson populaire
 Volkslied
 Canción Folklórica

6

London Bridge

ロンドン橋

イギリス民謡
English Folk Song
Chanson populaire
Volkslied
Canción Folklórica

The musical score for 'London Bridge' is presented in two systems. The first system consists of two staves: a treble clef staff with a melody line and a bass clef staff with a bass line. The melody line includes fingerings (4, 5, 4, 3, 2, 3, 4, 1, 2, 3, 2, 3, 4) and a fermata over the final note. The bass line includes fingerings (5, 1, 3, 1, 5, 1, 3, 1, 5, 1, 3, 1). The second system also consists of two staves, with the melody line including fingerings (5, 4, 1, 5, 3, 1) and a fermata over the final note. The bass line continues the accompaniment.

Le Pont de Londres

London Brücke

El Puente de Londres

7

Mary Had a Little Lamb

メリーさんの羊

外国曲
Folk Song
Chanson populaire
Volkslied
Canción Folklórica

The musical score for 'Mary Had a Little Lamb' is presented in two systems. The first system consists of two staves: a treble clef staff with a melody line and a bass clef staff with a bass line. The melody line includes fingerings (3, 2, 1, 2, 3, 2, 3, 5) and a fermata over the final note. The bass line includes fingerings (1, 3, 5) and a fermata over the final note. The second system also consists of two staves, with the melody line including a fermata over the final note. The bass line continues the accompaniment.

Marie Avait un Petit Mouton

Marie hatte ein kleines Lamm

Maria tenia una Ovejita

Go Tell Aunt Rhody

むすんでひらいて

Rousseau
ルソー
Folk Song
Chanson populaire
Volkslied
Cansión Folklórica

The musical score is written in C major and 2/4 time. It consists of three systems of piano accompaniment. Each system has a treble and bass clef staff. Fingerings are indicated by numbers 1-5 above or below notes. Measure numbers 1, 5, and 9 are placed at the start of their respective systems.

Vas le Dire à Tante Rhody

Geh, erzähl es Tante Rhody

Ve Dile a Tía Rodi

9

Au Clair de la Lune

月の光

J.B. Lully
リュリ

Musical notation for measures 1-4. The piece is in common time (C). The right hand (treble clef) starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The left hand (bass clef) starts with a quarter note G3, followed by quarter notes A3, B3, and C4. Fingerings are indicated by numbers 1-5 above or below notes.

Musical notation for measures 5-8. The right hand continues with quarter notes D5, E5, F5, and G5. The left hand continues with quarter notes D4, E4, F4, and G4. Measure 8 ends with a whole note G4 in the right hand and a whole note G3 in the left hand.

Musical notation for measures 9-12. The right hand starts with a quarter note G5, followed by quarter notes F5, E5, and D5. The left hand starts with a quarter note G3, followed by quarter notes F3, E3, and D3. Measure 12 ends with a whole note G4 in the right hand and a whole note G3 in the left hand.

Musical notation for measures 13-16. The right hand starts with a quarter note G5, followed by quarter notes A5, B5, and C6. The left hand starts with a quarter note G3, followed by quarter notes A3, B3, and C4. Measure 16 ends with a whole note G4 in the right hand and a whole note G3 in the left hand.

Au Clair de la Lune

Mondschein

Claro de Luna

Long, Long Ago

ロング ロング アゴー

T.H. Bayly
〜リ〜

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody with fingerings 1, 2, 3, 2, 3, 4, 5, 4, 2, 5, 4, 3, 2, 4, 3, 2, 1. The lower staff is in bass clef and contains a bass line with fingerings 5, 1, 3, 1, 5, 1, 3, 1, 5, 1, 2, 1.

The second system of musical notation consists of two staves. The upper staff continues the melody with fingerings 5, 1, 2, 3, 2, 3, 4, 5, 4, 2, 5. The lower staff continues the bass line with fingerings 3, 2.

The third system of musical notation consists of two staves. The upper staff starts at measure 9 with fingerings 5, 4, 3, 2, 1, 4. The lower staff continues the bass line.

The fourth system of musical notation consists of two staves. The upper staff starts at measure 13. The lower staff continues the bass line.

Il y à Très, Très Longtemps

Lang, Lang ist's her

Hace Mucho, Mucho Tiempo

11

Little Playmates

おともだち

F.X. Chwatal
クワタル

Allegretto

Musical notation for measures 1-4. Treble clef, common time. Measure 1 starts with a first finger fingering '1' above the first note. Dynamics include 'mp'. Bass clef accompaniment includes fingerings '1 3 5' and '1 2 5'.

Musical notation for measures 5-8. Treble clef, common time. Measure 5 starts with a fifth finger fingering '5' above the first note. Dynamics include 'mf marcato'. Bass clef accompaniment includes fingerings '5 3' and '3 1'.

Musical notation for measures 9-12. Treble clef, common time. Measure 9 starts with a dynamic of 'f', which changes to 'p' in measure 10. Bass clef accompaniment continues with chords.

Musical notation for measures 13-16. Treble clef, common time. Measure 13 starts with a dynamic of 'mf marcato'. The piece ends with a double bar line and repeat dots. Bass clef accompaniment continues with chords.

Les Petites Camarades

Kleine Spielfreunde

Pequeños Compañeros de Juego

Chant Arabe

アラビアの歌

Anon.
不明

The first system of musical notation for 'Chant Arabe' is in 3/4 time. The treble clef staff contains a melody starting with a triplet of eighth notes (marked '3') and a quarter note, followed by a half note and a quarter note. The bass clef staff provides a harmonic accompaniment of eighth notes. A first ending bracket is shown below the bass staff.

The second system continues the melody from the first system. It features a triplet of eighth notes (marked '3') and a quarter note, followed by a half note and a quarter note. The bass clef staff continues with eighth notes. A first ending bracket is shown below the bass staff.

Fine

The third system of musical notation continues the melody. The treble clef staff features a series of eighth notes with slurs. The bass clef staff continues with eighth notes.

The fourth system of musical notation concludes the piece. The treble clef staff features a series of eighth notes with slurs and a triplet (marked '3'). The bass clef staff continues with eighth notes. A first ending bracket is shown below the bass staff, ending with a double bar line and the instruction 'D.C.'.

Chant Arabe

Arabisches Lied

Canto Arabe

13

Allegretto 1

アレグレット 1

C. Czerny
ツェルニー

The musical score is presented in a grand staff format with two systems of two staves each. The key signature is one flat (B-flat major) and the time signature is 3/4. The piece begins with a mezzo-forte (*mf*) dynamic. The first system (measures 1-6) features a treble clef with a half note G4, a quarter note A4, and a quarter note Bb4, followed by a series of quarter notes in the right hand and eighth notes in the left hand. Fingerings 5, 3, and 1 are indicated for the first three notes. The second system (measures 7-12) starts with a mezzo-piano (*mp*) dynamic. The third system (measures 13-19) includes a repeat sign and a mezzo-forte (*mf*) dynamic. The fourth system (measures 20-25) alternates between mezzo-piano (*mp*) and mezzo-forte (*mf*) dynamics. The fifth system (measures 26-28) concludes the piece with a repeat sign. Fingerings 5, 3, 2, 1, and 5 are indicated throughout the score.

Good-bye to Winter

(Hiver, adieu!)

さようなら

ドイツ民謡
Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melody with slurs and fingerings 3, 2, 1. The left hand provides a bass line with fingerings 1, 5, 1, 2, 3, 5, 3.

Musical notation for measures 5-8. The right hand continues the melody with slurs and fingerings 5, 3. The left hand continues the bass line with fingerings 1, 2, 3, 4, 1, 2, 3, 4, 5, 1.

Musical notation for measures 9-12. The right hand continues the melody with slurs. The left hand continues the bass line with a fingering of 5.

Musical notation for measures 13-16. The right hand continues the melody with slurs. The left hand continues the bass line with slurs. A *rall.* marking is present in the first measure of this system.

Adieu à l'Hiver

Winters Abschied

Adios al Invierno

15

Allegretto 2

アレグレット 2

C. Czerny
ツェルニー

mf

16

Christmas-Day Secrets

クリスマスデイ・シークレット

T. Dutton
デュットン

mp

5

p

Musical notation for measures 5-8. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line. The dynamic is marked *p*. Measure numbers 5, 6, 7, and 8 are indicated at the start of each measure.

9

mf

Musical notation for measures 9-12. The right hand has a more active melodic line with triplets and sixteenth notes. The left hand continues with a bass line. The dynamic is marked *mf*. Measure numbers 9, 10, 11, and 12 are indicated at the start of each measure.

13

p

Musical notation for measures 13-16. The right hand has a melodic line with some rests. The left hand has a bass line. The dynamic is marked *p*. Measure numbers 13, 14, 15, and 16 are indicated at the start of each measure.

17

mp

Musical notation for measures 17-20. The right hand has a melodic line with eighth notes. The left hand has a bass line. The dynamic is marked *mp*. Measure numbers 17, 18, 19, and 20 are indicated at the start of each measure.

21

p

rit.

Musical notation for measures 21-24. The right hand has a melodic line with eighth notes. The left hand has a bass line. The dynamic is marked *p*. A *rit.* marking is present in measure 23. Measure numbers 21, 22, 23, and 24 are indicated at the start of each measure.

Les Secrets de Noël

Weinachtstag Geheimnisse

Los Secretos de la Navidad

Allegro

アレグロ

Shinichi Suzuki

鈴木 鎮一

Allegro (アレグロ) 元気よく、いきいきと。

Allegretto (アレグレット) 軽快に

Note: Allegro means cheerful, lively.
Allegretto means quickly, but not as lively as Allegro.

Remarque: Allegro signifie joyeux, vif.
Allegretto signifie rapide, mais pas aussi vif que Allegro.

Bemerkung: Allegro bedeutet fröhlich, lebhaft.
Allegretto bedeutet schnell, aber nicht so lebhaft wie Allegro.

Nota: Allegro significa alegre, con vivacidad.
Allegretto significa rápido, pero no tan vivaz como Allegro.

Musette

(Oh ma tendre musette!)
ミュゼット

Anon.
不明

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The key signature has one flat (B-flat). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4 and B4, then a quarter note C5. A slur covers the next two measures: a quarter note B4 and a quarter note A4. The system ends with a quarter note G4. The bass line in the lower staff starts with a quarter note G2, followed by quarter notes A2 and B2. A slur covers the next two measures: a quarter note C3 and a quarter note B2. The system ends with a quarter note G2. Fingering numbers are placed above the notes: 1, 3, 5 in the upper staff and 5, 3, 1, 5, 2, 1, 5, 2, 1 in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The key signature has one flat (B-flat). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4 and B4. A slur covers the next two measures: a quarter note C5 and a quarter note B4. The system ends with a quarter note G4. The bass line in the lower staff starts with a quarter note G2, followed by quarter notes A2 and B2. A slur covers the next two measures: a quarter note C3 and a quarter note B2. The system ends with a quarter note G2. Fingering numbers are placed above the notes: 5, 2, 3, 4, 1, 2, 1, 2, 3 in the upper staff and 5, 1, 5, 3, 2, 1, 2, 1, 1, 2, 3, 5 in the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 6/8 time. The key signature has one flat (B-flat). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4 and B4. A slur covers the next two measures: a quarter note C5 and a quarter note B4. The system ends with a quarter note G4. The bass line in the lower staff starts with a quarter note G2, followed by quarter notes A2 and B2. A slur covers the next two measures: a quarter note C3 and a quarter note B2. The system ends with a quarter note G2. Fingering numbers are placed above the notes: 9 in the upper staff.