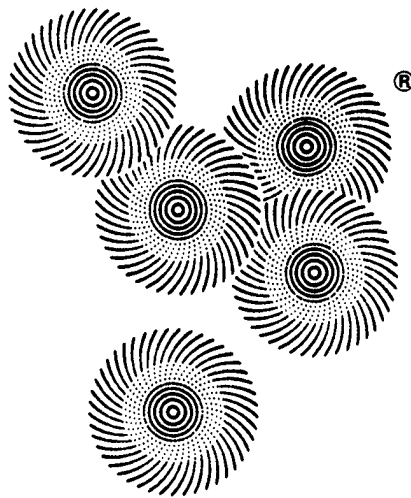


Suzuki[®] Violin School

VIOLIN PART

VOLUME 1



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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. In addition, there are piano accompaniment books that go along with this material.

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 and long term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing 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, 1900 Folsom #101, Boulder Colorado 80302 or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014.

Suzuki violin method

Principles of Study and Guidance

Four Essential Points for Teachers and Parents

1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.
4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home.

Through the experience I have gained in teaching young children for over thirty years, I am thoroughly convinced that musical ability can be fully cultivated in every child if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. Any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. For the happiness of children, I hope these four essential points will be carefully observed and put to continual use in the home and studio.

Guidance for music reading will begin in Vol. 4. Just as the alphabet is not taught when children first learn their mother language, so music reading should not be included in violin study until children have sufficiently developed their musical sensitivity, playing skill, and memory. In the Suzuki Violin School this should occur by the end of Vol. 3. Even after acquiring the ability to read music, however, the children should, as a rule, play from memory during lessons.

Education for musical sensitivity

Every day, children should listen to the recordings of the music they are currently studying. This listening helps them make rapid progress. It is the most important factor in the development of musical ability. Those children who have not had enough listening will lack musical sensitivity.

Tonalization for beautiful tone

Just as vocalization is studied in vocal music, so I have introduced tonalization into violin study as a new method of education. It has proved to be most effective. Tonalization should always be included at each lesson and should be a part of the daily practice at home.

Group lessons

The adoption of a new kind of group lesson in which more advanced and younger students play together is extremely effective. The students progress remarkably while enjoying the lessons. I recommend that group lessons be held once a week or at least twice a month.

Private lessons to develop ability

A child should not proceed to a new piece simply because he has learned the fingering and bowing of the present one. His ability must be cultivated further as he plays his piece. I would say to the child, "Now that you know the notes, we can start very important work to develop your ability," and then I would proceed to improve his tone, movements, and musical sensitivity.

The following point is also important. When the child can perform piece A satisfactorily and is given a new piece, B, he should not drop A but should practice both A and B at the same time. Continuously reviewing pieces that he knows as new pieces are added will develop his ability to a higher degree.

Mothers and children should always observe the private lessons of other children. Lessons should vary in length according to the needs of the child. Sometimes a child may have a short lesson, stop and watch another child, and then return for more instruction.

Shinichi Suzuki

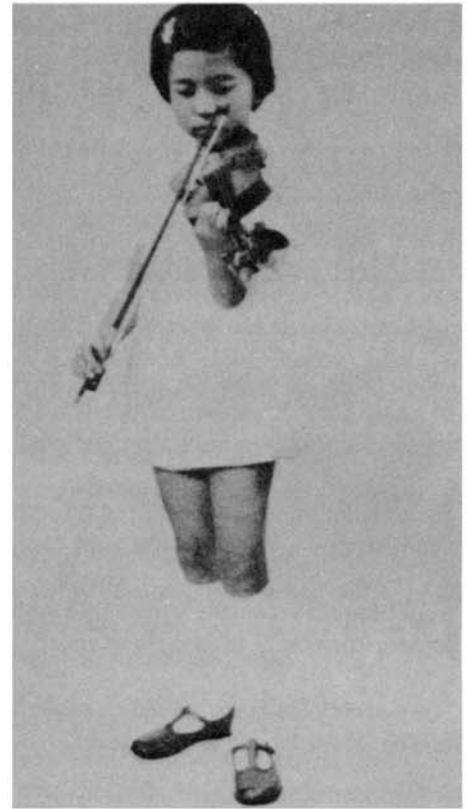
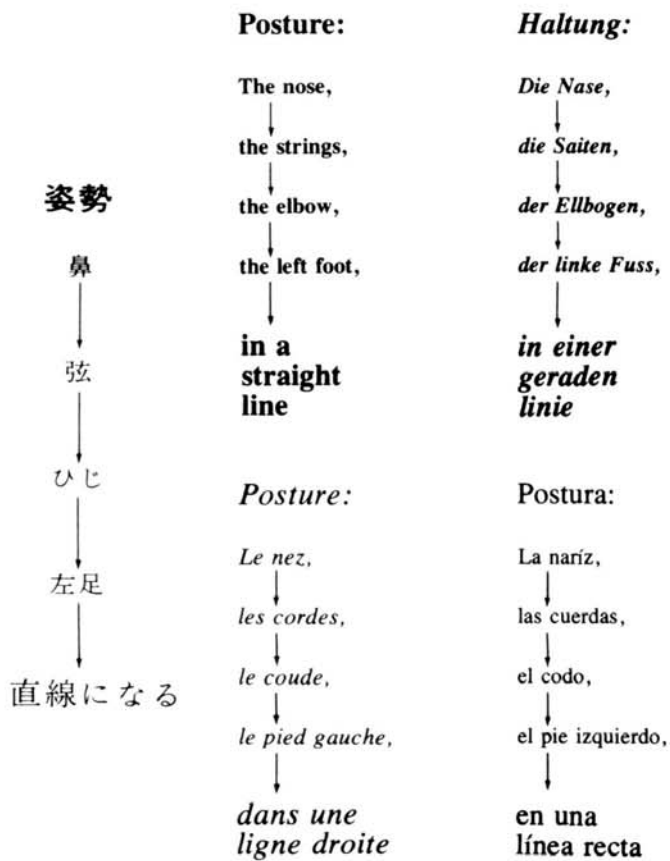


Fig. 1

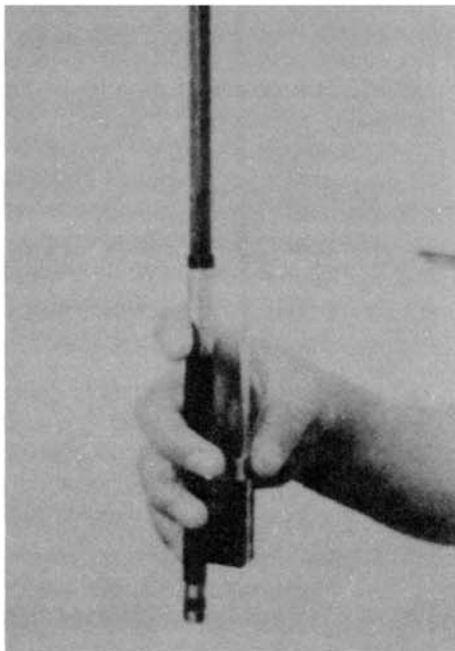


Fig. 2

幼い子どもたちには弓の杵を親指で持たせる。
Beginner's bow hold. Thumb below frog.
Tenue de l'archet pour les débutants. Le pouce sous le talon.
Bogenhaltung des Anfängers. Den Daumen unterhalb des Frosches.
 Manera de sujetar el arco para principiante. El pulgar bajo del talón.

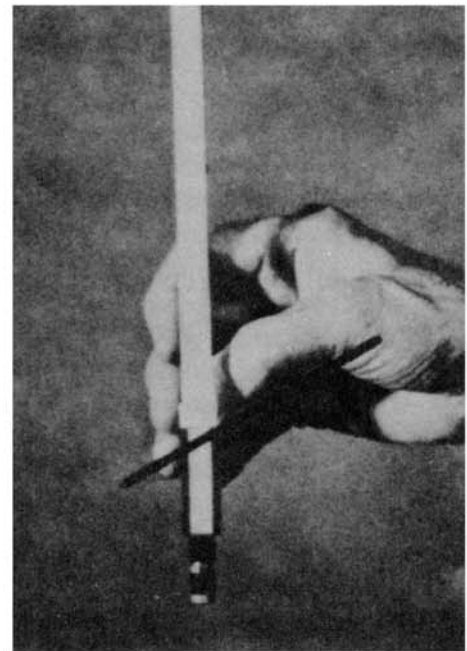


Fig. 3

親指は弓に対して斜めになるように持つ。
The thumb and the bow make an oblique angle.
Le pouce et l'archet forment un angle oblique.
Der Daumen und der Bogen formen einen schrägen Winkel.
 El pulgar y el arco forman un ángulo oblicuo.



Fig. 4

弓をもったとき親指と中指は円になる。

The thumb and the middle finger form a circle when holding the bow.

Le pouce et le majeur forment un cercle quand la main tient l'archet.

Der Daumen und der Mittelfinger formen beim Halten des Bogens einen Kreis.

El pulgar y el dedo medio forman un círculo cuando sujetar el arco.



Fig. 5

E弦をひく基本的な姿勢。

The basic posture is the E-String posture.

La posture de base est la position sur la corde du mi.

Die Grundhaltung ist die E-Saiten Haltung.

La postura básica es la postura de la cuerda mi.



Fig. 6

左手のよい形をつくるように。

Correct hold of the left hand.

Position correcte de la main gauche.

Korrekte Haltung der linken Hand.

Posición correcto de la mano izquierda.

Exercise for Proper E-String Posture

E弦による正しい姿勢の練習

S'exercer afin d'obtenir la position correcte sur la corde du mi.

Übung für die richtige E-Saiten Haltung.

Ejercicio para la Postura Correcta de la cuerda mi.

The E-string posture is fundamental and should be completely mastered.

E弦をひく姿勢を基本に、よい姿勢を徹底して指導する。

La posture sur la corde du mi est fondamentale et devrait être parfaitement maîtrisée.

Die E-Saiten Haltung ist grundlegend und sollte völlig gemeistert werden.

La postura de la cuerda mi es fundamental y debe ser dominada completamente.

Place bow as in Figure 5, page 11. Use a short bow stroke.

11 ページの写真を参照。弓はばを小さく取る。

Placer l'archet comme indiqué sur la figure 5, page 11. Donner un coup d'archet court.

Setze den Bogen wie in Figur 5, Seite 11, Nimm kurzen Bogenstrich.

Coloque el arco como se ve en la Figura 5, página 11. Use un golpe de arco corto.



Exercise for Changing Strings

移弦の練習

S'exercer pour le changement des cordes

Übung für Wechsel der Saiten

Ejercicio para Cruzar Cuerdas

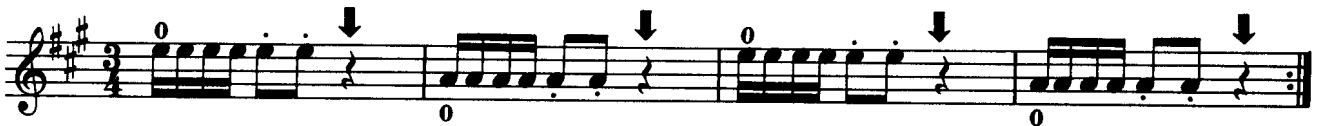
ここで速く移弦。

Change strings quickly here.

Changer rapidement les cordes.

Die Saiten hier schnell Wechseln.

Cambie cuerdas en forma rápida, aquí.



Exercises for Quick Placement of Fingers

速く指を準備する練習

S'exercer pour un placement rapide des doigts.

Übungen für schnelle Fingersetzung.

Ejercicios para colocación Rápida de Dedos.



Place fingers 1, 2, 3 quickly and accurately during the rests.

1 . 2 . 3 の休符のところで正確に速く指を置きます。

Pendant les silences, placer correctement et rapidement les doigts 1, 2, et 3.


Setze die Finger 1, 2, 3 schnell und genau während der Pausen.


Coloque los dedos 1, 2, 3 rápidamente y en forma exacta durante los silencios.





Twinkle, Twinkle, Little Star Variations


キラキラ星 変奏曲

 のひき方=各8分音符は弓を押えつけずレガートに、1弓ごとにとめる。(B.Cも同じ)

To play  stop the bow without pressure after each eighth note. Bow smoothly and unhurriedly, with a short pause between bow strokes.

Pour jouer  arrêter l'archet sans appuyer après chaque croche. Manier l'archet avec souplesse et lentement avec une courte pause entre chaque coup d'archet.

Um  zu spielen, halte den Bogen ohne Druck nach jeder Achtelnote an. Streiche ebenmässig und ohne Eile mit einer kurzen Pause zwischen den Bogenstrichen.

Para tocar  detenga el arco sin presionar después de cada corchea. Use el arco en forma ligada y sin prisa, con una pausa corta entre los golpes de arco.

Variation A

Shinichi Suzuki
鈴木 鎮 一



“Glitzre, glitzre, kleiner Stern”-Variationen

“Ah, Vous Dirais-je, Maman” variations

Variaciones de “Centellea, Centellea, Pequeña Estrella”

Variation B

etc.
etc.
usw.
etc.

Variation C

etc.
etc.
usw.
etc.

Variation D

etc.
etc.
usw.
etc.

それぞれの音は、弓を押えつけることなくとめる。

Stop the bow without pressure after each note.
Arrêter l'archet sans appuyer après chaque note.

Den Bogen nach jeder Note ohne Druck anhalten.
Detenga el arco sin presionar después de cada nota.

Theme

Thème Thema Tema

f

2

Lightly Row

ちようちよう

ドイツ民謡

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Moderato

Musical score for 'Lightly Row' in G major, 4/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The tempo is marked 'Moderato' and the dynamics 'mf'. The melody is simple and consists of quarter and eighth notes. Fingering numbers (0, 1, 2, 3) are placed above the notes. A 'V' (Vibrato) marking is above the first note of the second staff. The piece ends with a double bar line.

*Doucement à l'Aviron**Rudere Sanft**Remando Suavemente*

3

Song of the Wind

こぎつね

ドイツ民謡

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Musical score for 'Song of the Wind' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'mf'. The melody is more rhythmic, featuring eighth and sixteenth notes. Fingering numbers (0, 1, 2, 3) are placed above the notes. A '1' marking is placed below the first note of the second staff. The piece ends with a double bar line.

*Chanson du Vent**Windgesang**Canción del Viento*

Go Tell Aunt Rhody

むすんでひらいて

フランス民謡
Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Musical score for 'Go Tell Aunt Rhody' in G major, 2/4 time. The score consists of three staves of music. The first staff begins with a *mf* dynamic marking. The music features a simple melody with fingerings indicated by numbers 0-3 above the notes. The key signature has two sharps (F# and C#).

Vas le Dire à Tante Rhody Geh, erzähl es Tante Rody Ve y Dile a Tía Ródi

5

O Come, Little Children

クリスマスの歌

ドイツ民謡
Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Musical score for 'O Come, Little Children' in G major, 2/4 time. The score consists of four staves of music. The tempo is marked 'Andante'. The first staff begins with a *mf* dynamic marking. The second staff has a *cresc.* marking. The third staff has a *f* marking. The music features a simple melody with fingerings indicated by numbers 0-3 above the notes. The key signature has two sharps (F# and C#).

Venez, Petits Enfants Ihr Kinderlein kommet Venid, Pequeños Niños

Tonalization

トナリゼイション

Tonalisation

Tonführung

Sonidización

ひいたあとのひびきをよく聞いて。

This should be taught at each lesson.

Pluck the open string and listen to the sound of the vibrating string.

Ceci devrait être enseigné à chaque leçon.

Pincer la corde libre et écouter le son de la corde qui vibre.

Sie sollte in jeder Stunde gelehrt werden.

Zupfe die offene Saite und lausche dem Klang der vibrierenden Saite.

Esto debe ser enseñado en cada lección.

Tire la cuerda al aire y escuche el sonido de la cuerda vibrante.



美しい弦のひびきをよく聞いて鳴らす。

With the bow, try to play tones with the same resonance.

Avec l'archet, essayer de jouer des tons qui ont la même résonance.

Versuche mit dem Bogen Töne mit der gleichen Resonanz zu spielen.

Con el arco, trate de tocar tonos con la misma resonancia.

arco

指導の要点

家庭で毎日学習曲のレコードをきかせているか。

美しい音に進歩しているか。

よい姿勢を保っているか。

弓の持ち方は正しいか。

Questions teachers and parents must ask every day:

Are the pupils listening to the reference records at home every day?

Has the tone improved?

Is the intonation correct?

Has the proper playing posture been acquired?

Is the bow being held correctly?

Questions que les professeurs et les parents doivent poser tous les jours:

Est-ce-que les élèves écoutent tous les jours à la maison les disques de références?

Est-ce-que le ton a été amélioré?

Est-ce-que l'intonation est correcte?

Est-ce-que la posture correcte a été acquise?

Est-ce-que l'archet est tenu correctement?

Fragen, die Lehrer und Eltern täglich stellen müssen:

Hören die Schüler täglich die diesbezüglichen Schallplatten?

Hat sich der Ton verbessert?

Ist die Intonierung richtig?

Wird die richtige Haltung beim Spielen eingenommen?

Wird der Bogen richtig gehalten?

Preguntas que los padres y maestros deben preguntar cada día:
¿Están escuchando los alumnos los discos de referencia en sus casas cada día?

¿Ha mejorado el tono?

¿Es correcta la afinación?

¿Ha sido adquirida la postura correcta de ejecución?

¿Se sujeta correctamente el arco?

May Song

かすみか雲か

ドイツ民謡
Folk Song
Chanson populaire
Volkslied
Canción Folklorica

Allegro Moderato

Musical score for 'May Song' in G major (one sharp), 2/4 time. The score consists of four staves of guitar tablature. The first staff starts with a forte (*f*) dynamic and includes a 'V' marking above the second measure. The second staff has a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic marking. The third staff returns to forte (*f*). The fourth staff ends with a '2da volta poco rit.' instruction. Fingerings are indicated by numbers 0-3 above the notes.

Chanson de Mai Mai Gesang Canción de Mayo

7

Long, Long Ago

ロング ロング アゴー

T. H. Bayly

Moderato

Musical score for 'Long, Long Ago' in G major (one sharp), 2/4 time. The score consists of four staves of guitar tablature. The first staff starts with a mezzo-forte (*mf*) dynamic and includes a 'ベ-リー' (Berry) marking above the first measure. The second staff has a forte (*f*) dynamic. The third staff has a mezzo-piano (*mp*) dynamic. The fourth staff returns to forte (*f*). Fingerings are indicated by numbers 0-3 above the notes, and first positions are marked with '1' below the staves.

Il y a Très, Très Longtemps

Lang, Lang ist's her

Hace Mucho, Mucho Tiempo

8

Allegro

アレグロ

Shinichi Suzuki
鈴木 鎮一

9

Perpetual Motion
in A major

無窮動 イ長調

弓の中央で、弓はばを小さくにとってひく。弓は1音ごとにおさえつけないでとめる。

はじめはゆっくりおけいこし、子どもの能力にあわせてしだいに速くひかせる。

Play this piece at the middle of the bow using a very short stroke. Stop the bow after each note. Play slowly at first and then gradually speed up the tempo.

Jouer ce morceau au milieu de l'archet avec un coup très court. Arrêter l'archet après chaque note. Jouer lentement au début puis accélérer petit à petit le tempo.

Spielen dieses Stück mit der Mitte des Bogens unter Anwendung eines ganz kurzen Striches. Halte den Bogen nach jeder Note an. Spiele erst langsam und dann beschleunige das Tempo allmählich.

Toque esta pieza en el medio del arco usando un golpe muy corto, Detenga el arco después de cada nota. Toque lentamente al principio y luego en forma gradual apresure el tempo.

Allegro

Shinichi Suzuki
鈴木 鎮一

Ständige Bewegung in A-Dur

Mouvement perpétuel en la majeur Movimiento Perpetuo en la mayor

2 3 0 2 3 1 0 3 2 1 2 1 0 1 0 3 2 1 0

3 2 1 2 1 0 1 0 3 2 1 0 2 0 1 3 1 2

(4) 0 2 3 0 1 2 3 2 0 1 3 1 2 (4) 0 2 3 0 1 2 3

0 1 2 1 2 3 2 3 0 2 3 1 0 0 1 2 1 2 3 2 3 0 2 3 1 0

Variation

変奏

2 回目には B のようにひく。

After A, play B. *Après A, jouer B.* *Nach A spiele B.* Después de A la toque B.

B

0 1 2 1 2 3 2 3 0 2 3 1 0

練習の仕方

Procedure for practice *Comment s'exercer.* *Verfahren zur Übung.* Procedimiento para práctica.

0 1 2 1 2

etc.
etc.
usw.
etc.

Variation Variation Variación

Exercise for the 4th Finger

第4指の練習

Exercer le quatrième doigt. Übung für den vierten Finger. Ejercicios para el cuarto dedo.

1の指を弦からはなさないように。

Do not raise the 1st finger from the string.
Ne pas relever le premier doigt de la corde.

Hebe den ersten Finger von der Saite nicht.
No levante el primer dedo de la cuerda.

Tonalization

トナリゼイション

Tonalisation

Tonführung

Sonidización

毎レッスン指導

さらに美しくひびく音になるように練習する。

This should be taught at each lesson. Pupils should always strive for a more beautiful and resonant tone.

Ceci devrait être enseigné et répété à chaque leçon. Les élèves devraient s'efforcer d'obtenir un ton toujours plus beau et plus résonant.

Sie sollte in jeder Stunde gelehrt werden. Die Schüler sollten immer nach einem schöneren und klingenderem Ton streben.

Esto debería ser enseñado en cada lección. Los alumnos. deben siempre esforzarse por obtener un tono más hermoso y resonante.

D Major Scale

二長調の音階練習

Gamme de ré majeur D-Dur Tonleiter Escala de re mayor

Perpetual Motion

in D major

無窮動ニ長調

A. D弦で練習

Mouvement Perpétuel en ré majeur

Ständige Bewegung in D-Dur

Movimiento Perpetuo en re mayor

A

Variation

変奏

Variation Variation Variación

B

10

Allegretto

アレグレット

Shinichi Suzuki

鈴木 鎮一

11

Andantino

楽しい朝

Shinichi Suzuki
鈴木 鎮一

Tonalization

トナリゼイション

Tonalisation

Tonführung

Sonidización

毎レッスン指導

This should be taught at each lesson.

Sie sollte in jeder Stunde gelehrt werden.

Ceci devrait être enseigné à chaque leçon.

Esto debería ser enseñado en cada lección.

G Major Scale

ト長調の音階練習

Gamme du sol majeur G-Dur Tonleiter Escala de sol mayor.



*2の指を1の指につけておさえる。

*Place the 2nd finger close to the 1st finger. Keep the 1st finger down.

*Setze den zweiten Finger dicht neben den ersten Finger. Halte den ersten Finger heruntergedrückt.

*Placer le deuxième doigt près du premier doigt. Garder le premier doigt sur la corde.

*Coloque el segundo dedo cerca del primer dedo. Mantenga el primer dedo en la cuerda.



12

Etude

習作

Shinichi Suzuki
鈴木 鎮一

それぞれの音をひいたあと弓をとめる。

Stop the bow after each note. Arrêter l'archet après chaque note. Den Bogen nach jeder Note an halten. Detenga el arco después de cada nota



Variation

変奏

Variation Variation Variación

2回目はBをAにつづけて演奏する。

Second time play B following A. La deuxième fois, jouez B après A. Zum zweitenmal, spiele B nach A. La segunda vez, toque B siguiendo A.



13

Minuet 1
メヌエット第1

Allegretto ♩ = 66

J. S. Bach

バッハ

The musical score consists of five staves of music in G major, 3/4 time. The tempo is marked 'Allegretto' with a quarter note equal to 66 beats per minute. The score includes various dynamics such as *mf* (mezzo-forte), *p* (piano), and *rit.* (ritardando). Fingering is indicated by numbers 1-3 and (4) above notes. A trill is marked with a square symbol and a '3' above it. A repeat sign with first and second endings is present. A 'V' marking indicates a trill. The piece concludes with a *rit.* marking and the instruction *2da volta rit.*

14

Minuet 2

メヌエット第2

Andantino

J. S. Bach

バッハ

Musical score for Minuet 2 by J.S. Bach, featuring ten staves of music. The score includes various dynamics such as *f*, *p*, and *mf*, and articulations like accents and slurs. Fingerings are indicated by numbers 1-3 and 0. A specific instruction is provided for a short stroke:

弓はばをせまく
 Use a short stroke.

Donner un coup d'archet court.
 Wende kurze Striche an.
 Use un golpe corto.

15

Minuet 3

メヌエット第3

Allegretto $\text{♩} = 66$

J. S. Bach

バッハ

The musical score consists of seven staves of music in G major, 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto' with a quarter note equal to 66 beats per minute. The first staff is marked *mf* and contains the first six measures. The second staff continues with measures 7-12. The third staff contains measures 13-18. The fourth staff is marked *f* and contains measures 19-24. The fifth staff contains measures 25-30. The sixth staff is marked *p* and contains measures 31-36. The seventh staff contains measures 37-42 and ends with a double bar line and repeat dots. Fingerings are indicated by numbers 1-4 and 0 (fingerless). Some notes have a box above them, possibly indicating a specific fingering or articulation. There are also some asterisks and a sharp sign (#) above notes in the fourth and fifth staves.

*4の指を正確な位置に、2の指を1の指につける。

*Place the 4th finger accurately. The 2nd finger should touch the 1st finger.

*Placer correctement le quatrième doigt. Le deuxième doigt devrait toucher le premier.

*Setze den vierten Finger genau. Der zweite Finger sollte den ersten Finger berühren.

*Coloque el cuarto dedo en forma exacta. El segundo dedo debe tocar al primer dedo.

16

The Happy Farmer

楽しき農夫

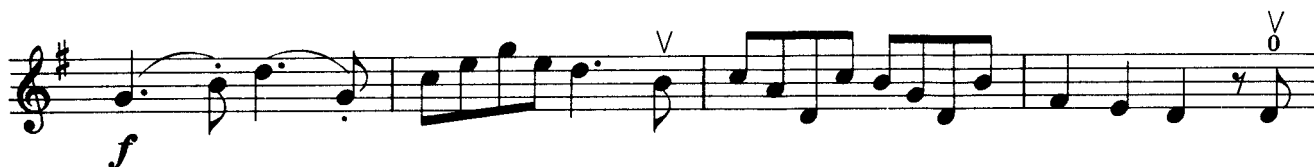
Allegro giocoso

R. Schumann

シューマン



f sempre



f



f



f

Le Gai Laboureur Fröhlicher Landmann El Granjero Feliz

17

Gavotte

ガボット

Allegretto

F. J. Gossec

ゴセック

più cantabile

(arco)

練習の仕方

音程を正しくひくこと。

練習の方法＝弓はばを小さくつかう。弓を弦上において音をはっきりと。

Procedure for Practice.

Listen carefully to the intonation. Use a short stroke. Place the bow on the string, then play, keeping the bow on the string during the rest.

Verfahren zur Übung.

Lausche aufmerksam auf die Intonierung. Wende einen kurzen Strich an. Setze den Bogen auf die Saite, dann spiele; lasse den Bogen während der Pause auf der Saite.

Comment s'exercer.

Ecouter attentivement l'intonation. Donner un coup d'archet court. Placer l'archet sur la corde, puis jouer, en gardant l'archet sur la corde pendant le silence.

Procedimiento para práctica.

Escuche cuidadosamente la afinación. Use un golpe corto. Coloque el arco en la cuerda, entonces toque, manteniendo el arco sobre la cuerda durante el silencio.

The musical score consists of two staves in G major. The first staff has two measures of eighth-note patterns. The first measure contains notes G4 (fingering 1), A4 (fingering 2), B4 (fingering 2), and C5 (fingering 3), with a bowing mark 'V' above the first note. The second measure contains notes D5 (fingering 1), E5 (fingering 2), F#5 (fingering 3), and G5 (fingering 0), with a bowing mark 'V' above the first note. The second staff has two measures of quarter-note patterns. The first measure contains notes G4 (fingering 1), B4 (fingering 3), D5 (fingering #2), and G4 (fingering 3). The second measure contains notes A4 (fingering 4), G4 (fingering 3), F#4 (fingering #2), and G4 (fingering 1). A slur is placed over the final two notes of the second measure.