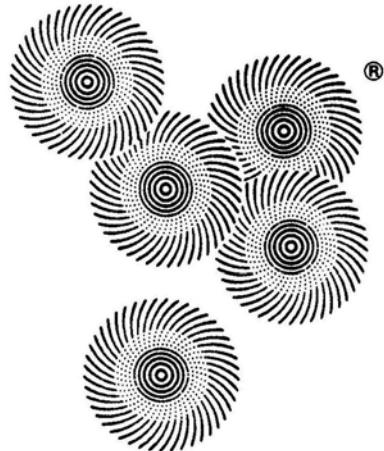


Violin

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

Posture:

The nose,
↓
the strings,
↓
the elbow,
↓
the left foot,
↓
**in a
straight
line**

Haltung:

Die Nase,
↓
die Saiten,
↓
der Ellbogen,
↓
der linke Fuss,
↓
**in einer
geraden
linie**

Posture:

Le nez,
↓
les cordes,
↓
le coude,
↓
le pied gauche,
↓
**dans une
ligne droite**

Postura:

La nariz,
↓
las cuerdas,
↓
el codo,
↓
el pie izquierdo,
↓
**en una
línea recta**

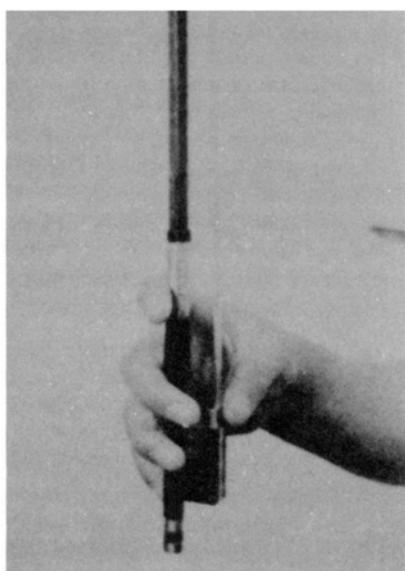


Fig. 2

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.

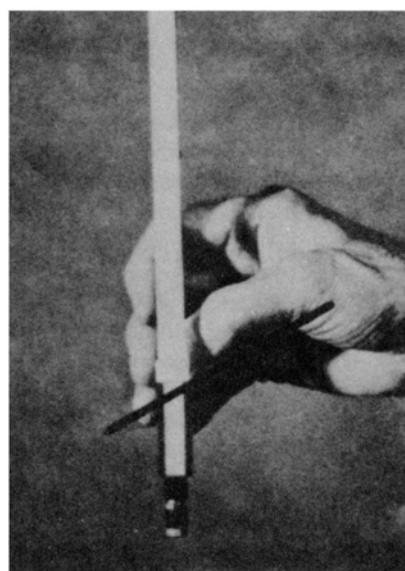


Fig. 3

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.

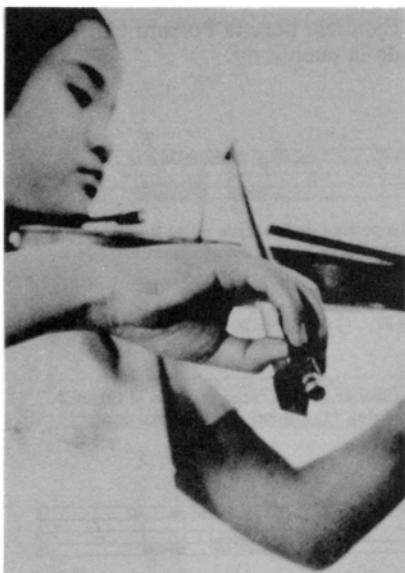


Fig. 4

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

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

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

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

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

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

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

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

Übung für die richtige E-Saiten Haltung.

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

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

Ejercicio para la Postura Correcta de la cuerda mi.

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

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



Exercise for Changing Strings

S'exercer pour le changement des cordes

Übung für Wechsel der Saiten

Ejercicio para Cruzar Cuerdas

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

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.

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

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



Variation B

etc.
etc.
usw.
etc.

Variation C

etc.
etc.
usw.
etc.

Variation D

etc.
etc.
usw.
etc.

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

Lightly Row

Moderato

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Doucement à l'Aviron Rudere Sanft Remando Suavemente

Song of the Wind

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Chanson du Vent Windgesang Canción del Viento

Go Tell Aunt Rhody

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Sheet music for 'Go Tell Aunt Rhody' in G major, common time. The music consists of three staves of sixteenth-note patterns. The first staff starts with a dynamic 'mf'. The lyrics are: 'Vas le Dire á Tante Rhody', 'Geh, erzähl es Tante Rody', and 'Ve y Dile a Tía Ródi'.

O Come, Little Children

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Sheet music for 'O Come, Little Children' in G major, common time. The music includes dynamics 'Andante', 'mf', 'cresc.', and 'f'. The lyrics are: 'Venez, Petits Enfants', 'Ihr Kinderlein kommet', and 'Venid, Pequeños Niños'.

Tonalization

Tonalisation

Tonführung

Sonidización

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.



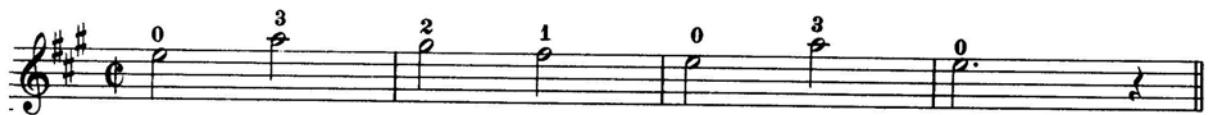
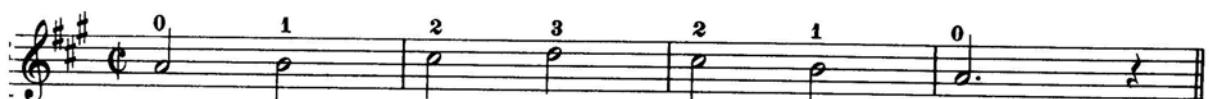
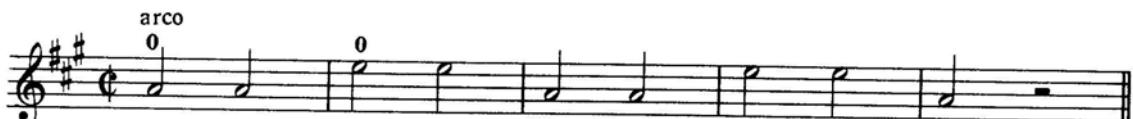
美しい弦のひびきをよく聞いて鳴らす。

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.



May Song

Folk Song
Chanson populaire
Volkslied
Canción Folklórica

Allegro Moderato

Sheet music for 'May Song' in G major, 2/4 time. The music is divided into three staves. Fingerings (0, 2, 3, 1) are indicated above the notes. Dynamic markings include *f*, *mf*, and *p*. The third staff ends with the instruction *2da volta poco rit.*

Chanson de Mai Mai Gesang Canción de Mayo

Long, Long Ago

T. H. Bayly

Moderato

Sheet music for 'Long, Long Ago' in G major, 2/4 time. The music is divided into four staves. Fingerings (0, 1, 2, 3) are indicated above the notes. Dynamic markings include *mf*, *f*, and *mp*. The first and second staves have a '1' below them.

Il y a Très, Très Longtemps

Lang, Lang ist's her

Hace Mucho, Mucho Tiempo

Allegro

The musical score for 'Allegro' is written in G major (two sharps) and 2/4 time. It features four staves of music. The first staff starts with a dynamic *f*. The second staff begins with a dynamic *f*. The third staff is marked *dolce* and includes a dynamic *rit.*. The fourth staff starts with a dynamic *f* and includes a dynamic *a tempo*.

Perpetual Motion in A major

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.*

Spiele 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

The musical score for 'Perpetual Motion in A major' is written in A major (no sharps or flats) and 2/4 time. It features two staves of music. The first staff starts with a dynamic *mf*. The second staff continues the pattern.

*Ständige Bewegung in A-Dur
Mouvement perpétuel en la majeur Movimiento Perpetuo en la mayor*

Variation

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

B

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

Exercise for the 4th Finger

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

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

Tonalisation

Tonführung

Sonidización

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

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



Perpetual Motion in D major

*Mouvement Perpétuel en
ré majeur*

*Ständige Bewegung in
D-Dur*

*Movimiento Perpetuo en
re mayor*

A 

Variation

Variation Variation Variación

B 

Allegretto

mf 

Andantino

The musical score for 'Andantino' is composed of four staves of music in G major (two sharps) and 4/4 time. The first three staves begin with a dynamic of *mf*. The fourth staff begins with *a tempo* and *mf*. Fingerings are indicated above the notes: (4) over a group of four notes in the first staff; 2 3 0 over a group of three notes in the second staff; 3 2 1 over a group of three notes in the third staff; 2 1 0 over a group of three notes in the fourth staff; 2 3 0 over a group of three notes in the fifth staff; 1 2 3 over a group of three notes in the sixth staff; 3 2 1 over a group of three notes in the seventh staff; and 0 over a note in the eighth staff. The music includes various slurs and grace notes.

Tonalization

Tonalisation

Tonführung

Sonidización

This should be taught at each lesson.

Ceci devrait être enseigné à chaque
leçon.

Sie sollte in jeder Stunde gelehrt werden.

Esto debería ser enseñado en cada lección.

The musical score for 'Tonalization' is composed of two staves of music in G major (two sharps) and 4/4 time. The tempo is marked $d = 60$. Fingerings are indicated above the notes: 3 over a note in the first staff; 1 over a note in the second staff; 3 over a note in the first staff; 2 over a note in the second staff; 3 over a note in the first staff; 2 over a note in the second staff; 3 over a note in the first staff; and 1 over a note in the second staff. The music consists of eighth-note patterns.

G Major Scale

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

A musical staff in G major (one sharp) with a common time signature. It consists of ten notes. Fingerings are indicated above the notes: (1) over the first note, (2)* over the second, (3) over the third, (1) over the fourth, (2)* over the fifth, (2) over the sixth, (1) over the seventh, (0) over the eighth, (3) over the ninth, and (2) over the tenth. The staff ends with a double bar line.

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

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

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

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

A musical staff with a treble clef, a key signature of one sharp, and a common time signature. The staff consists of ten vertical stems, each with a numerical value above it: 0, 1, 2, 3, 0, 1, 2, 3, 3, 2, 1, 0, 3, 2, 1, 0. The stems are grouped into pairs by vertical dashed lines.

Etude

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**

The image shows three staves of musical notation for a solo instrument, likely a flute or recorder. The music is in common time (indicated by 'C') and consists of measures 1 through 11 of the national anthem of the United States. The first staff begins with a dynamic of *mf*. Fingerings are indicated above the notes, such as '0 3 0', '1 3 2 1', and '2 0 0 1'. The second staff starts with a dynamic of *f*, followed by '(4)' in parentheses. The third staff continues the sequence. Measures 1-11 are followed by a repeat sign and a colon at the end of the page.

Variation

Variation Variation Variación

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**

A musical score fragment labeled 'B' at the beginning of a staff. The staff starts with a treble clef, followed by a key signature of one sharp (F#), and a common time signature (C). The music consists of six eighth-note groups, each starting with a vertical stem and ending with a vertical bar line.

Minuet 1

Allegretto $\text{J}.=66$

J. S. Bach

The sheet music consists of six staves of musical notation for a solo instrument, likely a flute or recorder. The key signature is one sharp (F#). The time signature varies between common time (indicated by 'C') and 2/4 time (indicated by '2'). The tempo is Allegretto, with a tempo marking of $\text{J}.=66$. The dynamics include *mf*, *p*, and *mf*. The first staff begins with a dynamic *mf*. The second staff starts with a dynamic *p*. The third staff ends with a dynamic *mf*. The fourth staff begins with a dynamic *p*. The fifth staff begins with a dynamic *mf*. The sixth staff concludes with the instruction *2da volta rit.* (Second ending, ritardando).

Minuet 2

J. S. Bach

Andantino

The sheet music consists of ten staves of musical notation for a bowed instrument, likely cello or bassoon. Each staff is in common time with a key signature of one sharp. Fingerings are indicated above the notes, and dynamic markings (f, mf, p) are placed below the staves. The first staff begins with a forte dynamic (f). The second staff starts with a piano dynamic (p). The third staff starts with a piano dynamic (p). The fourth staff starts with a piano dynamic (p). The fifth staff starts with a piano dynamic (p). The sixth staff starts with a piano dynamic (p). The seventh staff starts with a piano dynamic (p). The eighth staff starts with a piano dynamic (p). The ninth staff starts with a piano dynamic (p). The tenth staff starts with a piano dynamic (p). The music includes various弓法 (bowing) instructions such as "Donner un coup d'archet court.", "Use a short stroke.", "Wende kurze Striche an.", and "Use un golpe corto.".

Minuet 3

Allegretto $\text{d} = 66$

J. S. Bach

The sheet music consists of six staves of musical notation for a single instrument, likely a violin or cello. The key signature is one sharp (F#). The time signature changes between common time (indicated by a 'C') and 3/4 time (indicated by a '3'). Fingerings are indicated above the notes, such as '3 0 1 2' or '(4) 0'. Dynamics include 'mf', 'f', and 'p'. The music is divided into measures by vertical bar lines.

*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.

The Happy Farmer

Allegro giocoso

R. Schumann

The musical score consists of five staves of music for a single instrument, likely a guitar or mandolin, given the fingerings. The key signature is one sharp (F#). The time signature varies between common time and 2/4 time. The tempo is Allegro giocoso. The dynamics include **f** (fortissimo) and **f sempre**. Fingerings are indicated above the notes, such as 0, 1, 2, 3, 4, 5, and 7. The lyrics at the bottom are *Le Gai Laboureur*, *Fröhlicher Landmann*, and *El Granjero Feliz*.

Gavotte

Allegretto

F. J. Gossec

The sheet music consists of six staves of musical notation for a bowed instrument, likely a cello or double bass. The music is in common time and G major.

- Staff 1:** Fingerings: 3 4 3 1 2 3 2 0, 3 1 2* 3, 2 3 2 0, 1 2 1 3, 0 1 2 3* 0. Dynamics: *mf*.
- Staff 2:** Fingerings: 3 4 3 1 2 3 2 0, 3 1 2 3, 1 3 4 3 1 (4) #3, 0 1 2 3 0.
- Staff 3:** Fingerings: 0 2 1 3 2 1 0 3, 2 0 2, 1 3 2 0 3 2 1 0, 3 1 3.
- Staff 4:** Fingerings: 4 3 3 2 2 1 0, 0 2 0, 3 1 2 3 2 0 1 2, 3 1 2 3. Dynamics: *mf*, *rit.*, *p a tempo*. Text: *Fine*.
- Staff 5:** Fingerings: 1 2, 3 2 1 2 3, 3 0, ** 4, 0 0 2 0. Dynamics: *mf*.
- Staff 6:** Fingerings: 1 3 1 0 1 0, 3 0, 2 0 1 0, 0 1 2 1 0. Dynamics: *p*.
- Staff 7:** Fingerings: 2 1 0 3 2, 1 2 0 3 2, 2 1 0 3 2, 1 2 3 1. Dynamics: *mf*. Text: (*arco*).
- Staff 8:** Fingerings: 1 3 2 1 0 3 (4) 0, 0 0 1 0 3 2, 3 2 4 3 2 1 0, 1 2 3 1. Dynamics: *pizz.* Text: *D.C. al Fine*.

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.

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.*

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.*

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 of music for violin. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, each with a vertical bar line. The first measure has a '1' under the first note and a '2' above it. The second measure has a '1' under the first note and a '2' above it. The third measure has a '2' under the first note and a '3' above it. The fourth measure has a '2' under the first note and a '3' above it. The fifth measure has a '1' under the first note and a '2' above it. The sixth measure has a '3' under the note. The bottom staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains four measures of music, each with a vertical bar line. The first measure has a '1' under the first note and a '3' above it. The second measure has a '#2' under the first note and a '3' above it. The third measure has a '4' under the first note and a '3' above it. The fourth measure has a '3' under the first note and a '2' above it. The notes are represented by small circles with stems, and the弓 (bow) is indicated by a curved line above the notes.