

Suzuki® Violin School

VIOLIN PART

VOLUME 9



Suzuki Method International

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.

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VOLUME 9

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Concerto in A Major

コンチェルト

イ長調

Wolfgang Amadeus Mozart
Joachim - Suzuki

Allegro aperto ($\text{♩} = 132\text{--}144$)

Tutti

5

9

13

17

21

25

29

33

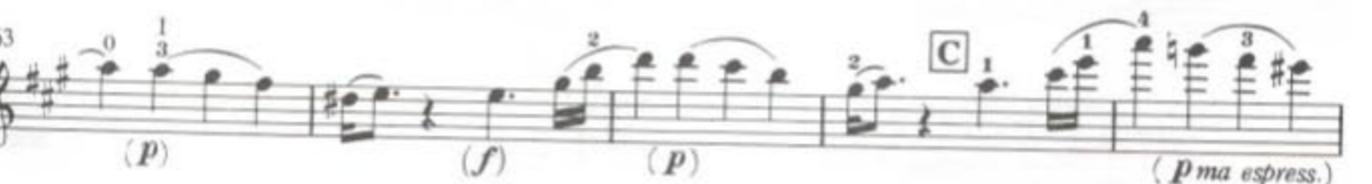
36

allacca

Adagio ($\text{♩} = 80-100$)



Allegro aperto



74 Solo 

(mf) (p) 4 3 2 0(mf)

77 

81 

III..... (mf) V 2

85 (legg.) 

89 f 0 3 0 1 p 4 0 2 0 3 0 f p 4 0 2 0 f

92 

(mp)

96 

(f) V

99 (fp) 4 0 0 4 0 1 0 2 0 3 0 4 0 1 0 2 0 (espress.)

102 

107 E cresc. brillante Solo (f) 

Tutti 

(f espress.)

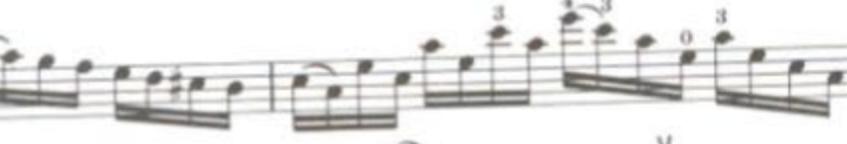
111 

(p) (p)

120 

125 Tutti Solo 
(f) (p)

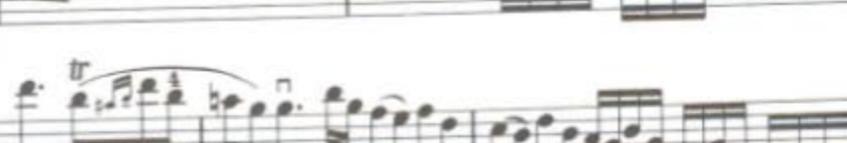
130 
(cresc.)

135 **F** 
(f)

137 
(p) (legg.)

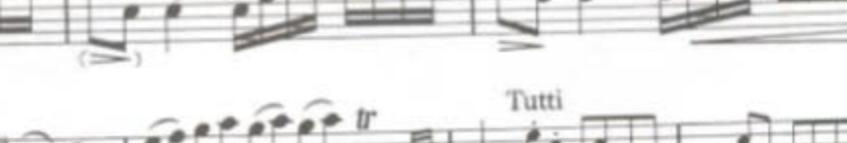
142 **G** 
f (dim) (f)

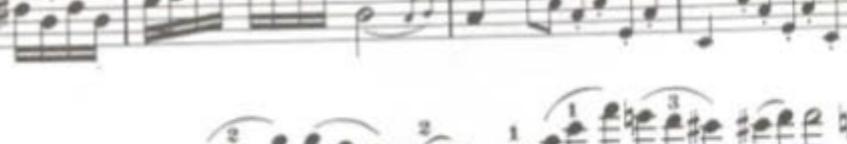
145 

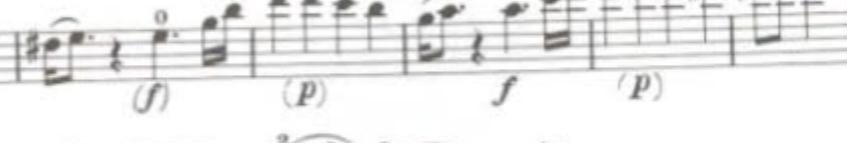
148 
Solo

152 Tutti 
p

157 

160 
Tutti

164 Solo 
(p) (f) (p) f (p)

171 

176 [H] Solo
(mf) (p) (mf)
179 (p)
183
187 mf
191 f p f p f
194 f (mp)
198 J (f)
201 (p)
203 (espress.)
207 K cresc.
211 (brillante) 1
214 roll Tutti

218 [Cadenza] di Joseph Joachim
Solo

222 cresc.

226

229 dim. 3 calando

233 espress. dolce

237 largamente

241 cresc. c string.

245 ff con fuoco

249

252 rit. flungo

255 Tutti

258

This page contains ten staves of musical notation for violin, starting at measure 218. The notation is dense with various bowing and plucking techniques, dynamic changes (from ff to p), and performance instructions. Key markings include 'Cadenza' by Joseph Joachim, 'Solo', 'cresc.', 'dim.', 'calando', 'espress.', 'dolce', 'largamente', 'cresc. c string.', 'ff con fuoco', 'rit.', 'flungo', and 'Tutti'. Measure numbers 218 through 258 are marked at the beginning of each staff.

Adagio ($\text{♩} = 72 - 80$)

Tutti

Solo

(dolce)

A

(soavamente)

B

(espress.)

C

(lusingando)

Sheet music for piano, page 9, featuring 15 measures of musical notation. The key signature is A major (no sharps or flats). The time signature varies between common time and 3/4.

The music begins at measure 48 with a dynamic of *fp*, followed by *f* and *p*. Measure 51 starts with *f*, followed by *p*. Measure 53 features a melodic line with a bass note labeled '6' and a treble note labeled 'V'. Measure 63 includes a bass note labeled '2'. Measure 67 is marked *(espress.)*. Measure 70 begins with a dynamic of *cresc.* Measure 74 includes dynamics *f*, *p*, *f*, *p*, *(mf)*, and *(=p)*. Measure 79 features a bass note labeled '1'. Measure 85 includes a bass note labeled 'II'. Measure 90 includes a bass note labeled 'I'. Measure 95 includes a bass note labeled 'II'. Measure 98 concludes the page.

The image shows a page of sheet music for violin and piano, numbered 101 to 143. The music is in 2/4 time, with various dynamics and performance instructions. The violin part features six staves of music with fingerings (1-4), slurs, and grace notes. The piano part is mostly implied by pedaling and occasional harmonic hints. Key changes are marked with Roman numerals (I, II, F) and sharps. Performance instructions include '(<> espress.) I', '(--)', 'fp', 'f', 'p', 'Tutti', 'Cadenza di Joseph Joachim', 'Solo', 'poco animato', 'espress.', 'dim.', 'in tempo', 'rit.', 'espress.', 'p lusingando', 'rit.', 'tr.', 'tr.', 'p', 'Tutti', and 'tranq.'. Fingerings like '2 1', '4 1 2', '3', '4 3', '0', '1 1', '3 4 3', '3 4 2', '0 4', and '1' are also present.

Rondo
Tempo di Minuetto (\downarrow - 112-126)

Solo **A**
(*amabile*)

6

Tutti

13 Solo **B** *(graz.)*

19 **C** *(graz.)* *(V)* *(V)*

35 **D** *(mf)*

40 *(p lusingando)*

44

50 *f* *dim.* *p (graz.)*

56 Cadenza di Joseph Joachim
molto rit.
dim. *in tempo*
D.....

61 Tutti

67 Solo
E IV

75 Tutti Solo

80 (p)

83 F

87 Tutti Solo

92 (p)

98 mf) p

103 G

106 Cadenza di Joseph Joachim riten. a tempo dim.

110

116 Tutti

123 Solo *f* (p)

128

Allegro ($\text{♩} = 138-160$) Tutti [I] $\begin{smallmatrix} \text{V} \\ 0 \end{smallmatrix}$

7 *fp* (*mf*)

12 *p*

19 $\begin{smallmatrix} \text{V} \\ 0 \end{smallmatrix}$ (*mf*)

25

31 Tutti

39

47 *cresc.* $\begin{smallmatrix} \text{J} \\ 2 \end{smallmatrix}$ *(p)*

53 *f*

The musical score consists of ten staves of music. Staff 1 (top) starts at measure 123 in common time, key signature of two sharps, with a solo section indicated by a bracket above the first two measures. Staff 2 (second from top) starts at measure 128. Staff 3 (third from top) starts at measure 7 with a dynamic of *fp*, followed by *mf*. Staff 4 (fourth from top) starts at measure 12. Staff 5 (fifth from top) starts at measure 19. Staff 6 (sixth from top) starts at measure 25. Staff 7 (seventh from top) starts at measure 31. Staff 8 (eighth from top) starts at measure 39. Staff 9 (ninth from top) starts at measure 47 with a dynamic of *cresc.* and a rehearsal mark *J* with a superscript 2. Staff 10 (bottom) starts at measure 53. Various dynamics such as *f*, *p*, *mf*, and *cresc.* are used throughout the score. Tempo markings include *Allegro* with a tempo of $\text{♩} = 138-160$ and a dynamic of *f* for the solo section. Rehearsal marks include *I* and *J*.

58 Tutti

67 *tr* (fp) *tr* (fp) *tr* (fp) *tr* (fp) *tr* (fp)

73 *f* (p) *mf* (p)

79 *tr* (p) *tr* (p) *tr* (p) *tr* (p) *tr* (p) *tr* (p)

86 *V*

92 *V* Tutti

97 *V* Solo (mf)

105 *p*

109 *p* *Cresc.* *f* *p* *Cresc.*

116 Solo *f* *p* *Cresc.* *f* *p* *Cresc.*

123 *L* IV

127

M Cadenza di Joseph Joachim

135

142

148

153

157

161

167

171

175

179

183

183 (graz.) (V) (V) N

188 (mf)

193 p V

197 O

201 f dim. p

205 mf

Cadenza di Joseph Joachim

210 a tempo
dim. rit.

211 dolce Q III tr

215 Tutti

221 ff

229 Solo

235 (p)

The First Movement

17

第一樂章

Allegro aperto

A



Point of Practice

Many pupils, when they have learned to play, are apt to become self-satisfied and give up further practice. But if they ever want to cultivate superior ability, they still need to continue their daily practice, always trying to improve their performance, even if they already can play 'correctly'. One should never forget that one's ability will be fostered in proportion to the amount of one's diligent and steady practice.

学習の仕方

どうにか弾けるようになると、多くの人は安心して訓練をやめてしまいがちです。高い能力を得た人はまちがいなく弾けるようになってからも、さらによりよくなるために毎日繰り返しているのです。

本当の能力というものは、どれほどそれを繰り返したかによって育っていくものなのです。

Fundamental Exercise 基本練習



Practise each exercise over and over, and do not proceed to the next section before you are sure of playing this one well. Each succeeding repetition should be practised in this way.

Note: play slowly and accurately.

リピートのあるところを納得のいくまで繰り返し、つづいて次の小節へ弾きつづけていくやり方をしてください。
以下全部このやり方で行ない、毎日繰り返す。

注意：ゆっくりと、正しく弾ける速さで。



In this placing of fingers, the descending movement of the fourth finger (4-4) is likely to become unsteady if it is done by moving the fourth finger independently. In order to give it stability, learn to change position with the first finger following together with the fourth.

この抑え方は、単に4-4だけで下ると不安定です。そのため1の指をつけたままでポジションの移動を訓練し安定感をつくります。



4の指を押えたとき、2をはなして1-4の形にし、そして1-4のままで下っていきます。

When you have placed the fourth finger, raise the second finger to form the shape 1-4, and continue to descend with this shape unchanged.

Note: Where the indication tr. is given, first practise without the ornament, and then practise as designated.

注意：トリル記号のあるものは、はじめトリルをつけないで、まず上記のように原形を練習して、その後に装飾をつけること。



Note: Make sure that the two fingers are prepared in place before you start to play the trill.



Point of Practice



For detailed explanation, the position of the right hand to play should be slightly raised toward the position of double stopping on the E and the A strings. Then change strings by slightly raising the right hand fingers (which hold the bow) when the third finger is moved to the A string. The wrist should not be raised.



Preparation of the First Finger

The following instruction for practice will serve further to improve you in executing downward changes of position.

While the second finger in third position is playing this passage, keep the first finger attached to the second finger, and the moment you place the fourth finger, lift the second finger alone, leaving the first finger where it is. In other words, the movement which starts with the fourth finger should proceed downward led by the first finger, thus changing to the first position through shifting from the first to the second finger. If the second finger of the third position were given the initiative in such change of position, (that is, the fourth, the third and the second fingers were placed separately one after another centering around the second finger), the pitches would easily become faulty because you will then have to place the first finger anew, which in turn must be immediately shifted to the second finger of the first position.

This should always be kept in mind as it is applicable to many cases appearing later.

このとき1の指をあらかじめ押ておくこと。

To play this figure, the first finger should be placed beforehand.

トリルを弾く前に3の指を迅速に押える練習をすること。このとき前以って1の指が押してあることは最も効果的である。

Before actually playing the trill, go through the exercise for rapid placing of the third finger. This figure can be executed most effectively if the first finger is placed in advance.

注意：トリルは事前に2つの指の準備完了を行なうこと。

前列と同じように2のときに1の指をつけることと、トリルのための3の指を速く準備する練習が必要です。

In playing this figure, you again need to place the first and second fingers together and rapidly get the third finger prepared for the trill.



学習の仕方

E弦からA弦へ移るときの左手の練習で、A弦→D弦、D弦→G弦の場合も同じです。

Train the left hand for changing strings from E to A. Also practise change of strings from A to D, and from D to G.

くわしく説明すると、 のときに右手の位置がE弦、A弦の重音を弾く位置へかすかにあげられ、3の指でA弦に移るときに右手指（弓をもつ指）がわずかに上へあがることによって移弦をする。手首が上へあがるのはいけない。

同じようにそれぞれの移弦の練習をゆっくりと練習する。

In the same way practice changing strings carefully on each pair of strings.

1の指の準備



下向へのポジション移動の熟練のために、練習の仕方を参考に記しておきましょう。

譜のように、サード・ポジションの2の指を弾いているときに2の指に1の指C#をつけておき、4の指を弾くと同時に1の指だけを残して2の指を離す。すなわち4の指からの進行を、1の指を基本として下行して、1から2の指（ファースト・ポジション）へ移す練習をする。サード・ポジションで2の指を基本にして4・3・2と弾いていくと、1の指を新たに押さなければならず。押さえるとすぐにまたファースト・ポジションの2の指へ戻っていくことになり、不安定になるからです。

このことは今後いろいろな場合に応用ができます。

C

Fundamental Exercise 基本練習

19

The image shows a musical score for guitar. On the left, there is a large letter 'D' in a black-bordered box. The music consists of two staves. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. It features a melodic line with sixteenth-note patterns, slurs, and grace notes. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains sixteenth-note patterns and slurs. Various performance markings are present, including 'V' with a circled '2' above the first measure, '2' above the second measure, '2' above the third measure, 'tr' with circled '1' and '2' above the fourth measure, and '1' above the fifth measure.

Fundamental Exercise 基本練習 4

2の指は迅速に移動し、弾く以前に準備完了する。

Move the second finger quickly to get it prepared in advance.

The image shows two measures of sheet music for guitar. The first measure starts with a V chord (root position) followed by a 2nd inversion A major chord. The second measure begins with a 2nd inversion C major chord, followed by a 2nd inversion E major chord, and concludes with a trill over a 1st inversion G major chord. The strumming pattern consists of eighth-note chords with specific fingerings indicated above the notes.

While playing the second finger, be sure to attach the first finger to it.

2の指を握っている間に1の指をつける練習をする。

A musical staff in G major (one sharp) shows a melodic line. The notes are connected by a curved line above them, with the numbers 2, 3, 4, and 2 placed above the notes to indicate a specific fingering pattern.

4の指を正確に押える練習。このときの2の指を押えたとき4の指も押えてみる。小指が高いところに位置する習慣を少しても正していく。

Place the fourth finger accurately.
When you place the second finger to play this note, also put the fourth finger down by way of trial just to avoid forming the bad habit of letting it play sharp.

The image shows a musical score for a six-string guitar. The staff begins with a treble clef and a key signature of two sharps. The first measure consists of a single note with a '2' above it. The second measure contains two notes: the first is a '2' over a note with a vertical bar below it, and the second is a '4' over a note with a vertical bar above it. The third measure is a blank space indicated by a horizontal line. The fourth measure contains four notes with fingerings: '2', '3', '4', and '2'. The fifth measure contains three notes with fingerings: '2', '3', and '4'. The sixth measure contains two notes with fingerings: '2' and '3'. The score concludes with a double bar line and repeat dots.

E**Point of Practice**

学習の仕方

F

五度を押える練習。
Practise accurate fingering for the fifth.

Point of Practice

学習の仕方

**Exercise of Changing Strings,
Which Corresponds with **B****

Do not strain the right wrist. This is especially important for those who are liable to pull back their elbow. You must not allow the bow to bounce and must play legato. In practising change of strings, it is essential to play slowly and repeatedly.

****B**と同じ移動の訓練**

右手首をかたくならないようにし、とくに右のひじがうしろへひき気味の人は注意すること。また弓をはずませないでレガートで弾きます。とくに移弦の練習は、ゆっくりと繰り返し行なうことがたいせつです。

21

G

V 3 0
dim.

Point of Practice 学習の仕方

1 1を離さずに移動。
Shift the first finger without raising it.

3 4 2 1 3 4 1
1は押えたままで、
3に2をつける。
Attach the second finger to the third finger, keeping the first finger placed on the string.

2 3 1 2 3 2
1は離さず1に
2をつける
Keep the first finger down.

3 4 1 3 4 1
3に2をつける。
Attach the second finger to the third finger.

2 3 1 2 3 1 2 3 1 2
1に2をつける。
Attach the second finger to the first finger.

H

4 1 2 3 1 2 3 1 2
A.....

Point of Practice

Practise the whole passage every day, repeating the fundamental figures until you can play them with confidence.

弓をA弦の位置に安定させてから次をひく。
(Put the bow firmly on the A string before proceeding to the next notes.)

mf

学習の仕方

基本的な練習を納得のいくまで繰り返しながら、毎日通してひく。

Prepare the first finger beforehand.



あらかじめ1の指を準備する。



While playing the open E string, put the first finger at its proper place on the A string, and prepare it in advance so that the 1-4 fingering may be fixed accurately. Always try to obtain exact pitches, aiming at still more improved and refined performance.



訓練は常に細心の注意と合理的の上に行なわれなければならぬ。

I

**Point of Practice**

Practise each fundamental exercise twenty times every day, and as you get skilful, gradually increase the speed.

学習の仕方

それぞれの基本練習は毎日20回くらい繰り返して弾き、熟練するにしたがって速度を速くする。

This is how I usually study a piece of music myself. Daily repetition will make it seem easier and easier, and that means genuine ability is being developed. If you continue to practise every day even after you have learned to play fairly well, you will certainly gain substantial proficiency, which then will grow to be superior capability applicable to any piece of music.

私が学習するときはいつもこのようにやっています。毎日繰り返してやっている間にだんだんやさしく感じられてくるようになり、それが実力の育った証拠です。一応演奏できてもなお毎日繰り返している間に、本当の能力が高められ、他の曲の場合においても応用できる、すぐれた能力へ育っていくわけです。

J

Point of Practice

While Joachim gave the above fingering to this passage, the second position, as shown below, was indicated by Karl Klingler, my old teacher. The merit of the latter might be that there is no positional unsteadiness in the first and the second beats of the third measure.

学習の仕方

上の譜の指使いはヨアヒムのものであるが、私の師事したカール・クリンクラーはセカンド・ポジションを示したので、参考に記しておく。3小節目の1、2拍のポジションの不安定感がないのが特徴といえるであろう。

クリンクラーの指使い
(Klingler's fingering)

Play the second measure *p*, and study how to make obvious the contrast between *f* and *p*
Play accurately in pitch.

2小節目の最初の一音を*p*でひく練習を行ない、*f*と*p*のはっきりした差をつくる訓練を行なう。
音程を正しくすること。

Play slowly at first with accurate intonation, and then gradually increase speed.

おそらくでも正しい音程で弾きながら、しだいに速度をあげる。



Point of Practice 学習の仕方

Fundamental Exercise 基本練習

音程を正確に。
Accurate intonation

ゆっくり正確に。
Slowly and accurately

この音程が正しくとれるように訓練する。
Practise these intervals with accurate intonation.

To secure correct pitch, place the first finger accurately and then play the fourth, the third, the second and the first fingers in this order.

音程を正しくとるために1の指を正確に押えて4321と練習する。

Cadenza

カデンツ

Point of Practice 学習の仕方



Play slowly and accurately, making contrast between *f* and *p* ゆっくり正確にひき、*f*と*p*の差の練習を行なう。



In order to obtain the exact pitch, the fourth finger should be played while the first finger is kept on the string. Learn to place the fourth finger almost in advance.

音程を正しくとるために、1を押えたまま4を弾く練習。
4の指を先に押えるくらいに練習すること。





ゆっくり音程の練習。
Play slowly with accurate pitch.



2に1の指をつける。
Keep the first finger close
to the second finger.

$\frac{2}{3}$ で押える音を正確にすること。
The pitches of $\frac{2}{3}$ should be
accurate.

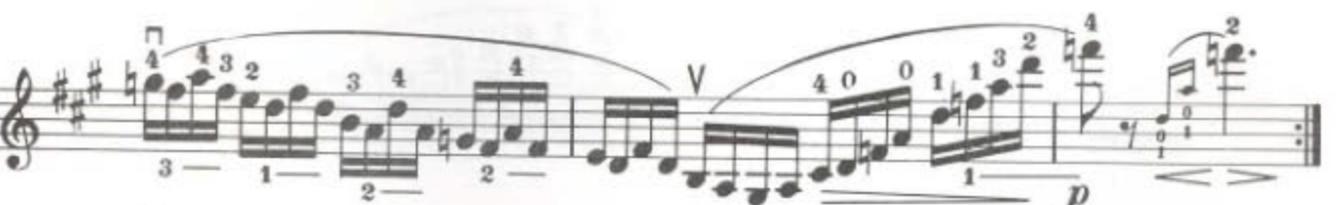


洗練された音を出す練習。
Try to produce refined tone.



Count exactly, and play the slur with moderate bow.

拍子を正しくとり、スラーで弾くときの弓は余裕をもって弾く。



トリルの基本練習——トリルを弾くまえに2, 3の指を迅速に押える。

Fundamental Trill Exercise: Place the second and the third fingers rapidly before playing the trill.



音程の練習
Exercise for
Exact Intervals

Sheet music for piano, page 28. The music consists of two staves. The left staff begins with a melodic line of eighth notes, with fingerings 4, 3, 4, 3, 3, 3, 1, 4. The right staff begins with a melodic line of eighth notes, with fingerings 1, 0, 2, 4. A dynamic marking 'dolce' is placed below the right staff. The music is in common time, with a key signature of four sharps.

Learn to place fingers at the correct interval, and play slowly at first without slurring. After you have learned to play the slur, there shouldn't be the least unevenness.

最初にスラー無しでゆっくり練習し、指と音程の練習をする。拍子に乱れがあってはいけません。

A musical score page showing two measures of music for orchestra and piano. The score consists of five staves. The first three staves are for the orchestra, featuring violins, violas, and cellos. The fourth staff is for the piano. The fifth staff is for the bassoon. Measure 11 begins with a forte dynamic. Measure 12 starts with a piano dynamic. The piano part includes a dynamic instruction 'cresc.' and a measure number '(3)'. The bassoon part has a dynamic instruction '(b)'.

largamente

A musical score for piano featuring a treble clef staff. The key signature is A major (three sharps). The tempo is marked as Allegro. The dynamic is forte (f). The score consists of two measures of music. Measure 1 starts with a half note followed by a sixteenth-note pattern of eighth notes. Measure 2 continues the sixteenth-note pattern. The title "音程訓練" and subtitle "Exercise for Correct Intervals" are written in Chinese and English respectively at the bottom right.

音程訓練 Exercise for Pitch Intervals

1, 2 の指をつける。

Keep the first and second fingers close together.

The image shows two measures of sheet music for piano. The key signature is A major (three sharps). Measure 1 starts with a forte dynamic (F) and ends with a half note. Measure 2 starts with a piano dynamic (p) and ends with a half note. The music consists of eighth-note patterns and sixteenth-note chords.

rresc. e *stringendo*

1の指を離さない。
Do not lift the first finger.

A musical score page featuring a single staff in treble clef. The key signature is A major (three sharps). The time signature is common time. The melody consists of eighth-note pairs connected by slurs. Grace notes are indicated by small sixteenth-note heads placed before the main notes. Dynamic markings include '1' under two slurs and '3' over a slur. The right hand part of the score is shown.

移弦の鮮明さを出す。
Change strings as clearly
as possible.

3つに分れている弓の位置を正確に。
Learn the exact positions of these three stages in bowing.

Sheet music for piano, page 29, featuring five staves of musical notation. Fingerings are indicated above the notes, such as '0' or '4'. The music includes dynamic markings like *sf* (fortissimo) and *p* (pianissimo). Several text annotations provide performance guidance:

- 4, 3, 2 の指をつける。** The fourth, the third and the second fingers are close together.
- ※の音が正しいか確認する** Make sure that the tone marked with * is accurate in pitch. A comparison is shown between a note with a cross (*) and a note with a circled 3.
- 2 の指に 3, 4 をつける音程練習。** Keep the third finger close to the second finger, and the fourth finger close to the third finger for an accurate interval.
- rit.** ritenando (slow down)

largo largo (widely spaced notes)

Practise the fundamental exercises every day, especially concentrating on such passages as you find difficult. First try to play accurately even in the slowest tempo according to your own ability at the moment, and then gradually accelerate till you get to the required speed.

基本的な訓練を毎日繰り返し、とくにむずかしいと感ずるところを重点的に行なう。速度は自分の能力に応じて、はじめはなるべくゆっくり正確に弾き、しだいに速度をあげ、必要な速さにまで達する。

The Second Movement

Adagio

第二樂章 アダージョ

A



Point of Practice 学習の仕方

2, 3 の指の準備
Prepare the second and the third fingers properly.

B



Point of Practice 学習の仕方

ヨアヒムの指使いです。3—3の移り方を美しくうたうように練習する。
This is Joachim's fingering. Try to make the 3-3 shift sing beautifully.

C

2の指に1の指をつける練習。
(2の指の位置を先に)
Keep the first finger close to the second finger.
(Place the second finger in advance.)

A.

E.

A.

A musical score page for piano, page 31. The key signature is A major (three sharps). The melody consists of eighth-note patterns. Fingerings are indicated above the notes: 2-2-1-4, 1-2, 1-3-1-2-3-4, tr., 2, 2-3, 1-4. Slurs group the notes in eighth-note pairs.

A musical score page featuring a treble clef staff with a key signature of four sharps and a common time signature. The melody consists of eighth-note patterns with various fingerings (1, 2, 3, 4, 0) above the notes. A bass staff is present below the treble staff, showing eighth-note patterns with fingerings (1, 2, 3, 4). The page number '1' is located at the bottom center.

D#を弾くときには、E弦とA弦のEの正確な音を確かめてから。

Before playing D \sharp make sure that the E's on the E string and the A string are a perfect unison.

2の指を3の指につける。
Keep the second finger close to the third finger.

A musical score for piano, showing two staves. The left staff uses a treble clef and the right staff uses a bass clef. Both staves have a key signature of four sharps. Measure 11 starts with a eighth note followed by a sixteenth note. Measure 12 begins with a eighth note followed by a sixteenth note. The score includes dynamic markings such as 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). Fingerings are indicated above the notes, such as '3 4' and '1 4'. Measure 12 ends with a repeat sign and a 'V' above it.

D

Measure 1: Treble clef, key signature of A major (three sharps). Dynamics: *p*, *f*. Fingerings: 3, 2, 3, 1; 3. Measure 2: Dynamics: *p*. Fingerings: 4, 2.

Point of Practice

学習の仕方

子音の注力

p

A musical score page featuring a treble clef staff with a key signature of four sharps. The music consists of two measures followed by a repeat sign, then two more measures. Fingerings are indicated above the notes: measure 1 has a 1 over the first note and a 3 over the second; measure 2 has a 1 over the first note and a 3 over the second; measure 3 has a 1 over the first note and a 3 over the second; measure 4 has a 1 over the first note and a 3 over the second. Measure 5 starts with a dynamic 'p' (piano) over a 1, followed by a 3 over a 4. Measure 6 starts with a dynamic 'f' (forte) over a 1, followed by a 3 over a 4. Measure 7 starts with a dynamic 'z' (acciaccatura) over a 1, followed by a 2 over a 3. Measure 8 starts with a dynamic 'f' (forte) over a 1, followed by a 2 over a 3.

A musical score for piano in G major (three sharps) and common time. The melody is played in the right hand, starting with a dynamic of f (fortissimo). Fingerings are indicated above the notes: 1, 3, 2, 1; 1, 1, 2, 1; 1, 2, 1; 1, 1; 1, 1; 1, 4, 3, 2; 1, 4, 3, 2; 1. The left hand provides harmonic support with sustained notes. The score consists of two staves and includes a repeat sign with a brace, indicating a return to a previous section.

Point of Practice

学習の仕方

Musical notation for measures 2-5 of the first system, showing a treble clef, a key signature of four sharps, and a common time signature. The notes are: measure 2 (two eighth notes), measure 3 (one eighth note followed by a sixteenth note), measure 4 (one eighth note followed by a sixteenth note), and measure 5 (one eighth note followed by a sixteenth note).

音程を正しくとる。2の指に1の指をつける。

Play with accurate pitch. Keep the first finger close to the second finger.

A musical score page showing two measures of music. The first measure starts with a sharp sign over the staff, followed by a grace note, a quarter note with a sharp, and a half note with a sharp. The second measure begins with a sharp sign over the staff, followed by a half note with a sharp, a quarter note with a sharp, and a grace note with a sharp. Measure numbers '2' and '1' are written above the notes.

2の指に1の指をつける。

Keep the first finger close to the second finger.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Various fingering and performance instructions are present, such as 'tr' (trill) and 'rit' (ritardando). Measures 11 and 12 conclude with a repeat sign and a double bar line.

3の指を押えたときに1の指を押える練習をする。
When you place the third finger, be sure to keep the first finger down.

上の指をつけて上下するときの音程の正しさを得る練習。

The musical score consists of four staves of piano music. The first three staves are continuous, while the fourth staff begins with a large square bracket labeled 'F'. The music includes various dynamics such as *f*, *p*, and *mf*, and fingerings like 1, 2, 3, 4, and 0. The key signature is A major (three sharps).

Point of Practice 学習の仕方

Fundamental Exercise 基本練習

This section contains four staves of piano music, each starting with a double bar line. The music features fingerings (1, 2, 3, 4) and dynamics (e.g., *p*, *f*, *mf*). The key signature changes between G major (one sharp) and A major (three sharps). The notation includes various note heads and stems.

Cadenza

カ テンツ

Point of Practice 学習の仕方

正確な移弦と音程の訓練
Play interval accurately.

正確な移弦と音程の訓練
Play interval accurately.

A弦の1の指を押えたままD弦の4の指を正確に押える練習。
Place the fourth finger on the D string accurately, keeping the first finger on the A string.

はじめはゆっくり正確に音程をとる。
しだいに速く繰り返す。
First play slowly in correct pitch. Play over again gradually increasing speed.

3の指にD弦の4の指をつける。
Keep the fourth finger on the D string close to the third finger,

3, 4の指で押える音を正確にする。
Be sure to place the third and the fourth fingers accurately.

3の指を2の指につける。
Keep the third finger close to the second finger.

2, 3の指で押える音の正確さを練習する。
Be sure to make the pitches of the $\frac{2}{3}$ fingering accurate.

1, 3指とも半音の移動。
Simultaneous half-step progression with both the first and the third fingers.

2, 4指とも全音の移動。
Whole-step ascending fingering by the second and the fourth fingers.

3の指が低くなりやすいので注意。
Be careful not to let the third finger play flat.



Make sure that the E tone on the A string and that of the open E string are exactly in the same pitch. Keep the second finger close to the first finger, and the fourth finger to the third finger.

A弦のEの音がE弦と同じであるように確かめる。
1の指に2の指を、3の指に4の指をつける練習。



Keep the $\frac{2}{4}$ fingers close to the $\frac{1}{3}$ fingers for correct intervals.
Practise without raising the first and the third fingers.

$\frac{1}{3}$ の指に $\frac{2}{4}$ の指をつけ、音程を正しくとる。1と3の指を押えたまままで行なう。



重音を正しく美しく弾くこと。
Try to play the double stops accurately and beautifully.



The above fingering is Joachim's indication. Also practise the alternative fingering given below. It will serve as a good exercise for playing without letting the fingers slide.

以上はヨアヒムの指使いです。終りの部分のもう1つの指づかいを示して置くので、この方も練習するように。指をずらせることなく弾く指づかいです。



3の指をDの1の指につける。
Keep the third finger close to the first finger on the D string.



Keep the three fingers close together, with the first and the second fingers down.

3本の指をつける。1, 2の指を押えたまま。
D弦の3の指によるファ音の音を正確に。

Play the F# note on the D string accurately with the third finger.



The image shows three staves of piano sheet music. The top staff, labeled 'B', starts with a treble clef, a key signature of four sharps, and a common time signature. It contains four measures of music with fingerings: 2-1-3, 3-2-1, 2-1-3, and 3-2-1. The middle staff continues the pattern with fingerings 2-1-3, 3-2-1, 1-0-2, and 2-2-0. The bottom staff, labeled 'C', begins with a treble clef, a key signature of three sharps, and a common time signature. It features four measures with fingerings: 2-1-3, 2-1-3, 2-3-1, and 1-0-2-2-0.

練習 A, B, C を順に仕上げていくこと。

音程を確かめて、音程を正しく。
Be careful to make each interval exact.

Fundamental Exercise 基本練習

Practice this exercise with accurate time and pitch. Play slowly at first according to your ability, and gradually add speed. Unreasonable acceleration will cause unevenness.

この練習では、拍子を正しく、音程を確実に練習します。速度は自分の能力に応じて、はじめはゆっくりひき、だんだん速く練習する。無理をすると乱れのもとになります。

in tempo

A..... E.....

Fundamental Exercise 基本練習

A..... E.....

小さいスラーを1つずつ弓を止めて練習。

For exercise, divide the legato slur into pairs of notes
and play each small slur with interrupted bow.

Practise very carefully, counting the four beats strictly,
until you can play the double-note trill perfectly.
Diligent daily practice will surely enable you to play
it well.

拍子を4つ正しくとって重音トリルができるまでていね
いに練習する。毎日繰り返している人は必ずできるよ
うになります。

拍子を4つとりながら行なうトリルの練習。
Practise these trills, counting four beats accurately.

The Third Movement

Rondo

第三樂章 ロンド

A

Fingerings: 1, 2, 3, 4, 5
Dynamic: D.

Point of Practice 学習の仕方

Fundamental Exercise 基本練習

Fingerings: 2, 1, 1, 4, 3, 2, 1; 1, 2, 4, 3, 2, 1
Dynamic: D., D.

Do not lift the first finger. Move the first finger accurately to the fifth position.

1の指を離さない。第5ポジションへの1の指の正確な移動を練習する。

Fingerings: 1, 2, 3, 4, 2, 1, 1, 2, 3, 2, 1, 2, 1
Dynamic: D.

注意：最後の音が大きくならないように。

Note: Be careful not to let the last note sound too loud.

B

Fingerings: 1, 2, 3, 4, 2, 1, 1, 2, 3, 2, 1, 2, 1
Dynamic: A.

Point of Practice 学習の仕方

Fundamental Exercise 基本練習

Fingerings: 1, 2, 2, 1, 1, 2, 1, 2, 1, 2, 1, 2, 1
Dynamic: A.

2の指に1をつける。

Keep the first finger close to the second finger.

弓の元の方で。

Use the lower third of the bow.

Fingerings: 1, 2, 3, 2, 1, 1, 2, 3, 2, 1, 2, 1
Dynamic: A.

Fingerings: 1, 2, 3, 2, 1, 1, 2, 3, 2, 1, 2, 1
Dynamic: A.



正確なセカンド・ポジション
をとるように。
Fix the second position exactly.



この音の正しい音程を
確かめる。
Make sure that the pitch
is correct.



Fundamental Exercise 基本練習



Point of Practice

Direct your attention to *grazioso* performance in practising this passage, and aim at beautiful expression.

Consider for yourself whether the figure  should be played like  or otherwise, after actually listening to various excellent performances.

The above fingering is Klingler's indication, and the following is Joachim's. Either fingering will result in fine bowing, depending on how it is executed.

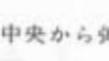


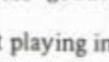
学習の仕方

grazioso (優美に) を学習の目標とし、美しい表現を練習する。

この音形を <> のように弾くか。
どのように演奏すべきかについては、いろいろ名演奏を聞き、自分でも考えてみてください。

上に記した弓使いは、クリンクラーの示したものであり、下に記したのはヨアヒムのものです。弾き方によってはそのいずれもよい弓使いであると思う。

弓の中央から弾きはじめて  を速い弓の動きで表現する練習。*grazioso*を忘れないように。

Start playing in the middle of the bow, and try to execute the ornament  with a swift motion. Keep in mind the indication *grazioso*.

D

p lusingando

Point of Practice

While this passage is not necessarily as difficult to play as it looks, there are very few pupils who play it beautifully and perfectly. The most important point in practice is to have sufficient drill on such passages if you are to attain the finest possible performance. Listen carefully to virtuosos' performances and try to realize how they achieve their exquisite niceties.

However hard you may practice every day, it would be impossible to become skilful in a month or so. This passage will provide a great deal of study material.

学習の仕方

楽譜どおりに弾くことはそれほどむずかしいことではない。しかしこれを美しく立派に弾く人は極めて少ない。名手達の演奏に注意し、いかに妙味を發揮して弾いているかに気づかなければならない。たとえ毎日練習しても短期間の訓練で立派になり得るわけがありません。この所は最も学習のために役にたつよい小節であると思う。

Fundamental Exercise 基本練習

The bowing indication at *lusingando* (p) is what Joachim designated. Try it.

We should always appreciate and carefully study what has been recommended by Joachim, a great musician of profound and varied attainments.

lusingando (p) のところの楽譜の下に示した弓はヨアヒムの示した弓です。試みてください。極めて博学であり深い研究をなしたヨアヒムの示すところのものを深く味わい研究すべきです。

E

Point of Practice 学習の仕方

Fundamental Exercise 基本練習

G線上の音階 Scale on the G string

Point of Practice

Pitches are likely to become inaccurate at the shift, for example, from the third position to the second. Strict training is required to obtain exact pitches.

学習の仕方

サード・ポジションからセカンド・ポジションへの移動など、音程が不正確になり易いところですから、訓練によって正確さを獲得すべきです。

Fundamental Exercise 基本練習

The image shows two staves of sheet music for piano. The top staff uses a treble clef and has a key signature of two sharps. It contains ten measures of music, numbered 1 through 10 above the notes. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measures 2-4 show eighth-note patterns. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns. The bottom staff uses a treble clef and has a key signature of one sharp. It contains ten measures, numbered 11 through 20 above the notes. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show sixteenth-note patterns. Measures 19-20 show eighth-note patterns.

2と1の指をつける。
Keep the second and first fingers close together.

G

A musical score for piano, page 1, featuring two staves. The top staff shows a treble clef, a key signature of four sharps, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 1 begins with a forte dynamic (F) and consists of six eighth-note chords. Measure 2 continues with six eighth-note chords. Measure 3 begins with a forte dynamic (F) and consists of six eighth-note chords. Measure 4 concludes with a forte dynamic (F) and consists of six eighth-note chords.

Point of Practice

学習の仕方

Fundamental Exercise 基本練習

The image shows a musical score for a right-hand exercise on a treble clef staff. The key signature is A major (three sharps). Measure 11 starts with a grace note followed by a eighth note (4) and a sixteenth note (3). Measures 12 and 13 continue with eighth-note patterns (3, 1, 3; 1, 3, 1) with slurs. Measure 14 concludes with a sixteenth-note pattern (1, 3, 1, 3) and ends with a fermata over the last note.

Musical score for piano, page 42, section H. The score consists of two staves. The top staff starts with a forte dynamic (f) and a cadenza instruction. The bottom staff begins with a dynamic marking "in tempo". Various performance instructions like "rit.", "V", and "rit." are placed above the notes.

Point of Practice

Pierre Rode's Chromatic Fingering

Pierre Rode, noted for his violin concertos, was born in 1744 at Bordeaux, France and died in 1830 near Damazan. He was a pupil of Viotti and was a professor at the Paris Conservatoire. The excellent chromatic fingering he developed has now come to be accepted by many people.

Basically it is made up as follows:

(Ascending) 1 2 3 2 3 4 0
(Descending) 0 4 3 2 3 2 1 0

学習の仕方

ピエール・ロード (Pierre Rode) の Chromatic Fingeringについて。

バイオリン協奏曲でピエール・ロードの名前はよく人に知られている。彼は Viotti の弟子で1774年フランスのボルドーで生まれ、パリ音楽院の教授になり、1830年ダマゾンで没した大家である。彼の考案したすぐれた半音階の指使いは、現在多くの人々に用いられるようになってきた。

上行 123 2340 } を基本としたものである。
 下行 0432 3210 }

The chromatic fingering is characterized by the clarity of each tone, which is produced without letting fingers slide, and which is as clear as if the chromatic scale were played on the piano keyboard.

半音階使いの特長は、指をすらせることなく各音鮮明に、ちょうどピアノの鍵盤上で半音階を弾くように鮮かであること。

The image shows three staves of musical notation for the piano keyboard. The first staff begins with a treble clef, a key signature of two sharps, and a tempo marking of 120 BPM. Fingerings are indicated above the notes: 1, 2, 3 // 2, 3, 4, 0, 1, 2, 3 // 2, 3, 4, 0, 1, 2, 3. The second staff starts with a treble clef, a key signature of one sharp, and a tempo marking of 100 BPM. Fingerings include 3, 1, 2, 3, 2, 3, 4, 0, 1, 2, 3, 2, 3, 4, 0, 1, 2, 3, 2, 3. The third staff begins with a treble clef, a key signature of one sharp, and a tempo marking of 80 BPM. Fingerings are 4, 2, 3, 2. Dynamics 'dim.' and 'rit.' are written below the staff. The music consists of eighth-note patterns.

I

Point of Practice

The change of strings is so difficult here that many pupils become desperate or confused. To gain sufficient skill, it is particularly necessary to learn how to count correctly and to attain enough technique for changing strings.

Do the exercise every day carefully and repeatedly, and try to avoid unevenness.

学習の仕方

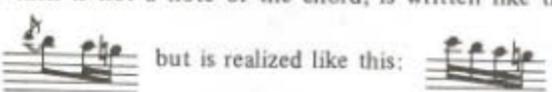
これは移弦のむずかしいところで、多くの生徒はここであせったり混乱したりする。易しそうでけっして易しくなく、十分熟練を要するところです。とくに拍子のとり方、移弦のうまさを自然する必要がある。
毎日ていねいに繰り返し練習し、乱れをなくすように。

J

Point of Practice

学習の仕方

As usual in the old notation, the first note of this figure, which is not a note of the chord, is written like this:



Since Mozart himself did not clearly differentiate this point in his notation, later performers seem to have interpreted this notation according to their idea of how it might have been executed in Mozart's days. Joachim, too, indicated two alternatives;

古典の書法として、このはじめの音は和声外の音から始まる場合に記され、と演奏されます。

モーツアルト自身がこの点をあまり明確に区別して記していないかったために、後から演奏者たちが、実際に演奏されたであろうものを想像して、いろいろ区分して弾いているのではないかと考えられます。
ヨアヒムもこの点について2つを示している。

The notation chosen here is what has been widely adopted among performers.

ここには、今日多くの演奏家が弾いている方法を採り上げた。

K

Point of Practice

学習の仕方



ここで左手の形をととのえ、2と3の指を迅速に動かすトライルの準備練習をする。

Fix the posture of the left hand, and move the second and the third fingers rapidly in preparation for playing the trill.



A musical example in G major (one sharp) and common time. It shows a sixteenth-note pattern consisting of three groups of four notes each. The first group is marked *fp*. Fingerings 1 and 2 are shown above the notes in the first group, and 1 and 2 are shown above the notes in the second group.

A musical example in G major (one sharp) and common time. It shows a sixteenth-note pattern consisting of three groups of four notes each. The first group is marked *fp*. Fingerings 1 and 2 are shown above the notes in the first group, and 1 and 2 are shown above the notes in the second group. To the right, there is Japanese text "はじめはゆっくり弾く。" and English text "Play slowly at first."

A musical example in G major (one sharp) and common time. It shows a sixteenth-note pattern consisting of three groups of four notes each. Fingerings 1 and 2 are shown above the notes in the first group, and 1 and 2 are shown above the notes in the second group.

A musical example in G major (one sharp) and common time. It shows a sixteenth-note pattern consisting of three groups of four notes each. Fingerings 1 and 2 are shown above the notes in the first group, and 1 and 2 are shown above the notes in the second group.

L

A musical example in G major (one sharp) and common time. It shows a melodic line consisting of eighth and sixteenth notes. Fingerings 1, 2, 3, and 4 are indicated above the notes in various positions along the line.

A musical example in G major (one sharp) and common time. It shows a melodic line consisting of eighth and sixteenth notes. Fingerings 1, 2, 3, and 4 are indicated above the notes. A *rit.* (ritardando) marking is placed at the end of the line.

Point of Practice

学習の仕方

A musical example in G major (one sharp) and common time. It shows a melodic line consisting of eighth and sixteenth notes. Fingerings 1, 2, 3, and 4 are indicated above the notes. A *sul* (sulcato) marking is placed above the notes in the second measure.

A musical example in G major (one sharp) and common time. It shows a melodic line consisting of eighth and sixteenth notes. Fingerings 1, 2, 3, and 4 are indicated above the notes.

M Cadenza 45

f

p

tr

tr

tr

Point of Practice 学習の仕方

音程を正確にする訓練。
Play intervals accurately.

Do not proceed to practising the cadenza before you have enough drill in these figures.

First practise without playing the trills, then add them when you have gained sufficient skill.

これらを十分訓練した後にカデンツの練習に入ってください。最初はトリルなしで練習し、熟練したうえでトリルを加える。

N

弓の中央より上から始める。
Start bowing in the upper part of the bow.

O
Point of Practice

学習の仕方

4と2の指に注意し、第5ポジションへの正確な移行を訓練。

Shift accurately to the fifth position giving care especially to the fourth and second fingers.

4と2の指の熟練、とくに3の指を訓練。
Try to make the fourth and second fingers skilled, and train the third finger properly.

P

Cadenza

dim.

rit.

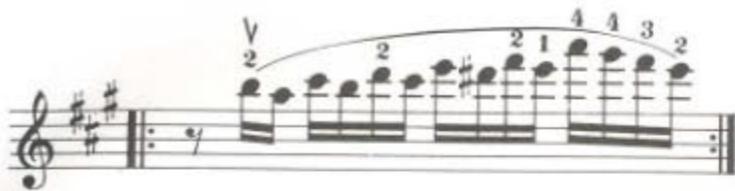
Point of Practice

学習の仕方

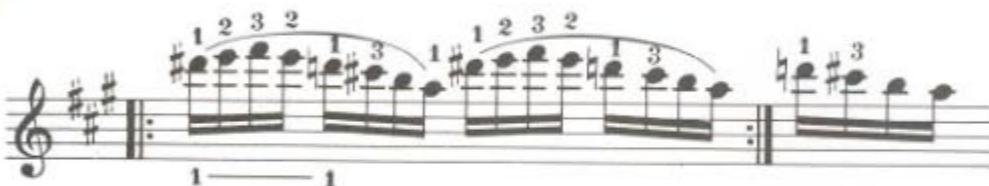
Fundamental Exercise
基本練習

Concentrate on gaining accurate pitches.

正確な音程を得る練習。



拍子を正しくとり、繰り返し練習で弾けるようにならう
Counting accurately, practise this figure until you can repeat it fluently.



Train the first and third fingers for correct pitches, and each finger for accurate shift.

1と3の指の音程と指の移動の練習。

dim. *rit.*

Q

D - - - - - - - -

Point of Practice 学習の仕方

D 1

In playing  , pitches often become inaccurate and the rhythm easily becomes uneven. Since the reason is insufficient practice on the D string, pupils need to do these exercises repeatedly every day.



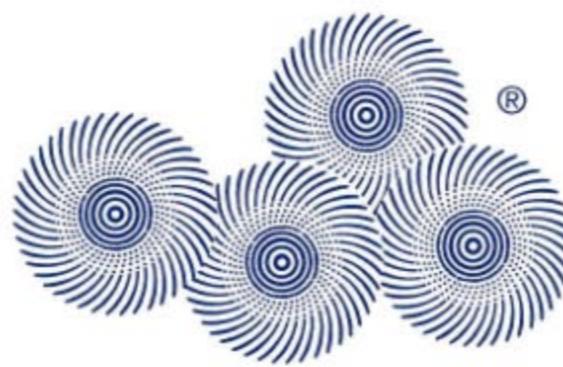
音程が不正確になりやすく拍子がそろいにくい。D弦で弾くためであり、D弦上の練習不足のためであるので毎日繰り返す必要がある。

D 1

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