

Suzuki® Violin School

**VIOLIN PART
VOLUME 10**



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Sole publisher for the entire world except Japan:
Summy-Birchard Inc.
exclusively distributed by
Warner Bros. Publications
15800 N.W. 48th Avenue, Miami, FL 33014
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ISBN 0-87487-226-X

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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.

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CONTENTS

Concerto in D Major, W.A. Mozart	5
Allegro	5
Andante cantabile	12
Rondeau	15
Points of Practice	20

Concerto in D Major

5

コンチェルト
二長調

Wolfgang Amadeus Mozart
Joachim - Suzuki

Allegro ($\text{J} = 120 - 144$)

Tutti

6

10

14

18

22

26

31

35

38

42 **A** Solo (f) (p)

46

49 tr.

52 **B**

55 tr. (p) (espr.)

60 p

63 tr. (2) 2

66 **C** (mf) 2

69 (p)

72 **D** (legg.) (espr.) (mf)

75

This page contains eleven measures of sheet music for piano, starting at measure 77. The music is in common time and uses a treble clef. Measure 77 begins with a dynamic of $\frac{4}{4}$, followed by a trill over the next two measures. Measure 80 starts with a dynamic of (p) . Measures 83 and 90 introduce slurs and grace notes. Measure 94 features a dynamic of p and includes a section labeled 'F'. Measure 97 is marked '(brillante)' and includes a section labeled 'G'. Measures 101 and 104 show complex sixteenth-note patterns. Measure 107 begins with a dynamic of f and is labeled 'Tutti'.

Solo

115

151

155

p

(*mf*)

159

0 1

4 2

tr

162

V

3 (mf)

J (legg.)

167

0

4 1 3

169

1

0 1

f

p

K

173

175

2

espr.

181

0 4

IV

f

p

185

II

f

p

189

V

0 2

0 2

192 L V
 (brillante) A.....

196 V 3
 (p)

199 tr 4 3
 (—) #

202 0 4 (—)

204 V 3 1 3 1 1 cresc.

207 Tutti

211 Solo Cadenza V 4 2 3 1 4 dim.

215 delicatamente expr.

219 calando in tempo

222 8 2 3 0 0

225 p scherzando 3

This page of sheet music for violin contains 14 staves of musical notation. The key signature is three sharps. The music includes dynamic markings like 'brillante' and 'p' (pianissimo), articulations such as 'tr' (trill), 'V' (vibrato), and 'cresc.' (crescendo). Performance instructions include 'Tutti' (all together), 'Solo Cadenza', 'delicatamente', 'expr.', 'calando', 'in tempo', and 'p scherzando'. Fingerings are indicated above the notes throughout the piece.

228

Andante cantabile ($\text{♩} = 52 - 63$)

Tutti

6

9

14

18

22

26

30

33

36

cresc.

Solo

(A.....)

sfp

(3 2 2 3)

(espr.)

(1)

IV

(dolce)

V

3

2

1

tr

V

2

3

3

2

1

tr

V

3

2

1

tr

Sheet music for violin and piano, page 10, measures 40-72. The music is in 2/4 time, key signature of A major (no sharps or flats). The violin part is written in treble clef, and the piano part is implied by harmonic suggestions in the score.

Measures 40-43: Violin part consists of sixteenth-note patterns. Measure 40 starts with a melodic line (1, 4) followed by a harmonic section (2, 3). Measure 41 shows a harmonic section (2, 3) followed by a melodic line (4, 5). Measure 42 is a harmonic section (crescendo). Measure 43 begins with a melodic line (1, 2) followed by a harmonic section (3, 4).

Measure 44: Violin part continues with sixteenth-note patterns. The dynamic is *sfp*.

Measures 45-47: Violin part continues with sixteenth-note patterns. Measure 45 starts with a melodic line (0, 1). Measures 46 and 47 show harmonic sections (2, 3), (4, 5), and (3, 4).

Measures 48-50: Violin part continues with sixteenth-note patterns. Measure 48 starts with a melodic line (3, 4). Measures 49 and 50 show harmonic sections (5, 6), (7, 8), and (9, 10).

Measures 51-54: Violin part continues with sixteenth-note patterns. Measure 51 starts with a melodic line (1, 2). Measures 52 and 53 show harmonic sections (3, 4), (5, 6), and (7, 8).

Measures 55-58: Violin part continues with sixteenth-note patterns. Measure 55 starts with a melodic line (1, 2). Measures 56 and 57 show harmonic sections (3, 4), (5, 6), and (7, 8).

Measures 59-62: Violin part continues with sixteenth-note patterns. Measure 59 starts with a melodic line (1, 2). Measures 60 and 61 show harmonic sections (3, 4), (5, 6), and (7, 8).

Measures 63-65: Violin part continues with sixteenth-note patterns. Measure 63 starts with a melodic line (1, 2). Measures 64 and 65 show harmonic sections (3, 4), (5, 6), and (7, 8).

Measures 66-69: Violin part continues with sixteenth-note patterns. Measure 66 starts with a melodic line (1, 2). Measures 67 and 68 show harmonic sections (3, 4), (5, 6), and (7, 8).

Measures 70-72: Violin part continues with sixteenth-note patterns. Measure 70 starts with a melodic line (1, 2). Measures 71 and 72 show harmonic sections (3, 4), (5, 6), and (7, 8).

76

Cadenza

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

Rondeau
Andante grazioso (♩-ca. 63)

Sheet music for piano, page 10, featuring 14 staves of musical notation. The music includes dynamic markings such as *p*, *pp*, *mf*, *graz.*, *Tutti*, *solo*, and *f*. Articulation marks like *V* and *tr* are also present. Performance instructions include *(1)*, *(2)*, *(3)*, *(A)*, *(B)*, and *(--)*. The music consists of two systems, each starting with a treble clef and a key signature of one sharp. Measures 51-64 and 65-79 are shown in the first system, followed by a section labeled "Andante grazioso" (measures 70-74). The second system begins with measure 75 and ends with measure 94, labeled "Allegro ma non troppo". Measure numbers 51, 55, 58, 61, 65, 70, 75, 80, 85, 89, and 94 are indicated at the start of their respective staves.

97

124 Andante grazioso ($\text{d} = \text{ca. } 60$)

129

134 D

140

203 *tr.*

208 **G**

213 *cresc.*

218 *l'istesso tempo*

224 *poco ritenuto* *Andante grazioso*
pp in tempo
Allegro ma non troppo

230 *fp* *fp*

235 *fp* *fp*

239

244 **H** *cresc.*

247 *decresc.*

251 *p* *pp*

The First Movement

Allegro

第一楽章
アレグロ

Musical score for the first movement, Allegro. Measure A starts with a forte dynamic (f) and features sixteenth-note patterns. Measure B starts with a piano dynamic (p) and includes a trill.

Point of Practice 学習の仕方

Musical score for practice, featuring a trill exercise. It consists of two measures of sixteenth notes starting with the first finger (1), followed by a trill over two measures.

Shape the left hand properly (see B of the Third Movement), and use the bow a little distance from the frog, always keeping the right elbow moving correctly.

It is important to obtain beautiful sound not only in the contrasting *f* and *p* parts but also in bringing out the theme.

I would like to suggest to those who cannot play a trill correctly, that if the first finger is held down unconsciously, the second and third fingers will not move quickly enough. It is out of the question to try to play a trill with the first finger fixed firmly on the string. For the purpose of practice, raise the first finger and then place the second and third fingers on the string before starting to play the trill. This practice is also very effective for a trill starting with the second finger.

左手の正しい形に注意。弓の元の少し上方で弾き、正確なひじの動きを忘れてはならない。(第3楽章Bを参照)

*f*のところと*p*のところの美しいコントラストを表現する練習。工夫が大切で、また主題を力強く美しい音にする練習が必要。

トリルのうまくできない人のために私の経験を記して置こう。気がつかぬままに1の指を押えたままでトリルするのは、2、3の指の動きをにぶらせる。ましてや1の指を強く押えたままでトリルを弾こうとしてもできない。ここは弾く前に1の指を離して2、3の指を押え、トリルをするように練習をしてみてください。2の指から音を出す場合でもこの練習は鮮かなトリルをつくるよい方法です。

Musical score for preparation, featuring a trill exercise. It consists of two measures of sixteenth notes starting with the second finger (2), followed by a trill over two measures.

指の準備



Point of Practice 学習の仕方

In the beginning, practice at about half speed.

最初は倍くらいテンポをおそく練習をはじめること。



指の準備（準備とともに1の指をはなす）

Prepare the fingers and immediately raise
the first finger.

Somewhat advanced pupils, beginning to play up to speed are likely to fluctuate in tempo and in pitch. This means that there has been insufficient practice and still more careful study is necessary.

少し熟練して本來のテンポで弾きはじめるとき。多くの人の欠点として、拍子がせき込みがちになってくることと、音程が不正確になりやすいことです。この2つのことをマスターできないかぎりまだ練習不足ですから、よく注意して学習すること。



Point of Practice

Start bowing with the upper part of the bow.
The fingering given above the score is Joachim's indication, and the fingering below is that based on my own practice. Whichever fingering is adopted must be practiced carefully.

Shifting Exercises for Second and Third Positions.

学習の仕方

弓の上部で弾きはじめる。
音符の上に記した指づかいはヨアヒムの示したもので、五線の下の指づかいは私が試みている指づかいです。熟練すればいずれでもよいかと思う。

3 および 2 ポジションの移り方の訓練。



The image shows four staves of musical notation for piano, labeled 'D'. The first staff begins with a treble clef, two sharps, and a common time signature. It features sixteenth-note patterns with dynamic markings like 'f' and 'p'. The second staff starts with a forte dynamic 'f' and includes a trill instruction. The third staff contains a series of eighth-note chords. The fourth staff concludes with a dynamic 'f'.

Point of Practice

Even if pupils have learned the notes, they should remember that, without good tone and rhythm they cannot claim to be able to play. With this in mind, they should listen carefully to all aspects of virtuosos' performances.

The sixteenth notes should be played evenly and with beautiful tone. Most pupils are inclined to play too fast.

学習の仕方

音符が一応弾けるようになっても、音の表現が鈍かで、テンポがしっかりしていないうちはまだ弾けないので、ということを忘れてはならない。このことをいつも自分に言いきかせ、名人達の演奏を部分的によく観察して聞く

このところはテンポを正しく、16分音符が美しく楽しく鳴ることが必要です。多くの人ははやくなりがちに弾いています。

Raise the first finger.



この場合はピアノで弾くために1の指を離して弾くこと。左手の形を正しくた
まち、指はなるべく ~~→~~ よりも ~~←~~ の方向で押える。

For the purpose of vibrato, play this note with the first finger raised. Shape the left hand correctly. The left hand fingers should be placed on the string like this:  rather than like this: 

美しいビブラートとトリルの訓練を正しいテンポで試みる。
Try to play vibrato and trill beautifully at the correct tempo.

テンポを正しく弾く練習。
Keep the tempo steady.

音符の下の指づかいは私の試みている指づかいです。
The fingering shown below the notes is based on my own practice.

E

Point of Practice 学習の仕方



この2箇所のテンポが速すぎて乱れる人が多い。落ちついて弾けるように熟練すること。G線の1の指を離さないように。
Many pupils play these pairs of notes too fast to keep the tempo steady.
Learn to play them without haste.
Do not raise the first finger off the G-string.

F

Point of Practice

Practice for smooth change of strings with beautiful tone and good intonation by using the upper third of the bow.

学習の仕方

弓の上部を使い、弓巾せまくはっきりとした音で、鮮かな移弦の練習と美しい表現の練習をすること。

After the above practice, proceed to the following exercise.

以上のような練習を経て次のように練習を試みるのがよいでしょう



Continue to practice until you achieve exact pitches instantaneously with the first, second and third fingers. In moving the fingers, concentrate on the second finger and fix the first finger according to the position of the second finger.

1, 2, 3の指を瞬間に押えて正しい音程であるように訓練する。感覚は2の指を中心位置として移し、1の指は2の指にしたがって位置をつくる。



H

Point of Practice

Make the aim of practice here to fix the second position steadily, to change strings accurately and to produce refined sound in the *p* passages.

学習の仕方

第2ポジションの確実性をやしなうことと移弦の訓練、および*p*のときの音形の美しさを訓練することの2つを目標に努力すべきである。

四度を正確にひくこと。
Try to play the fourths accurately.

I

弓の練習

Exercise for Bowing.

Point of Practice

学習の仕方

Practice the notes exactly as they are printed, to attain perfect accuracy in playing each note so that the whole passage is executed correctly however often it may be repeated.

音符のとおりひき。1音づつ立派に熟練した上、正しく何回でもひけるように試みること。

Practice without the trill at first.

最初ト リルなしで正しく弾けるように。

この3の指の準備がおそらくいちであるから、Dを弾いた瞬間に3の指を準備する練習を行なう。この訓練ができるればト リルができる第一歩に入る。

Train the third finger to be prepared the moment D is played. This practice is the first step in playing trills.

Exercise for Accurate Tempo.

正しいテンポを守る練習。

Pupils are apt to hurry and accordingly find difficulty in playing. It would be easier by far to play strictly at the correct tempo.

一般にテンポがはやくなりやすく、そのためにはむずかしくなる。正しいテンポを守ればはるかに弾きやすくなります。

A musical score for piano, featuring two staves. The top staff begins with a key signature of one sharp (F#) and includes dynamics *p* and *f*. Measure 11 consists of six measures of eighth-note patterns with various slurs and grace notes. Measure 12 begins with a dynamic *f*. The bottom staff continues from measure 11, ending with a dynamic *f*.

Point of Practice 学習の仕方

Musical score page 10, measures 11-12. The key signature changes to A major (no sharps or flats). Measure 11 starts with a forte dynamic. Measure 12 begins with a forte dynamic and includes a trill instruction.

A musical staff in treble clef with two sharps. The first measure starts with a quarter note 'A' followed by a fermata. A slur covers the next two notes, a eighth note and a sixteenth note, which are both marked with a grace note symbol (a small 'g'). Above the eighth note is a circled '2' and above the sixteenth note is a circled '1'. The measure ends with a repeat sign and a circled '2'.

このトリルへの移り方がなかなかむずかしい。Gの2の指のあと瞬間に2、3のトリルの指の準備をする練習をしなければいけません。そのためには次の練習をすすめます。

It is rather difficult to go into this trill. Sufficient practice is necessary to prepare the second and third fingers for the trill, immediately after playing G with the second finger. The following exercise is recommended for this purpose:

はじめゆっくり Play slowly in the beginning.

The image shows four staves of piano sheet music. The first three staves are in treble clef and the last staff is in bass clef. The key signature is two sharps. Measure 12 starts with a forte dynamic. Measures 13 and 14 show eighth-note patterns with grace notes. Measure 15 begins with a forte dynamic and includes slurs and grace notes. The letter 'A' appears at the end of each measure.

Point of Practice

学習の仕方

A musical score for piano, showing two measures of music. The key signature is A major (two sharps). Measure 11 starts with a forte dynamic (F) and ends with a half note. Measure 12 begins with a forte dynamic (F) and ends with a measure ending (double bar line).

この練習が正しく弾けなければいけません。どのポジションでも美しくそろうようになってからトリルの練習に進んでください。

摘要を以下に示す。

ポジションを移ったときのトリルがきれいにできないのは、多くの場合、まずポジションを移る手の速さが定まらないということ、それから左手の形が移る以前の形と変わってしまうという2つの欠点が原因です。このような比較的やさしい譜で、鮮かさ、美しさを学んではしいと思います。

A musical score page showing a melodic line. The first measure consists of six eighth-note pairs connected by slurs, with a 'tr' (trill) instruction above the first pair. The second measure shows a similar pattern with a 'tr' above the first pair. The third measure begins with a 'tr' above the first pair. The fourth measure features a sixteenth-note cluster followed by a fermata and a dynamic marking '(tr)'.

It is important to be able to play this exercise correctly. Do not proceed to the trill exercise before beautiful sound is achieved in every position.

sound is achieved in every position.
Practical advice for this exercise:

Practical advice for this exercise:
Imperfect trills after a position change are often due to two causes: the hand doesn't shift positions quickly enough; and the left hand is not shaped properly when the position change is made. Relatively easy exercises such as the above example would be helpful in attaining brilliant and beautiful expression.

Cadenza

カデンツ

Point of Practice 学習の仕方

Pay special attention to the shape of the left hand and fingers at the position shift. (See B of the Third Movement.)

ポジションを移るときに左手の形、指の形に注意。(第3楽章Bを参照のこと)

Exercise for the Fourth Finger and Shape of the Left Hand. (The first finger should be raised.)

4の指と左手の形の訓練。(1の指を離す)

この2の指で押えた音Dが開放弦にひびいて鳴るようにし、その余韻が次の音を彈くまではほしい。
The second finger should place D where the open string resonates so that the sound continues until the next note is played.

To make the intervals accurate, practice slowly at first, omitting the slurs.

音程を正しくするためにはじめはスラーをとってゆっくり練習すること。

Try to produce beautiful legato sound with accurate intervals.

レガートで美しく、音程がそろうように。



余韻が美しく鳴るように訓練。
Make the tones vibrate beautifully.

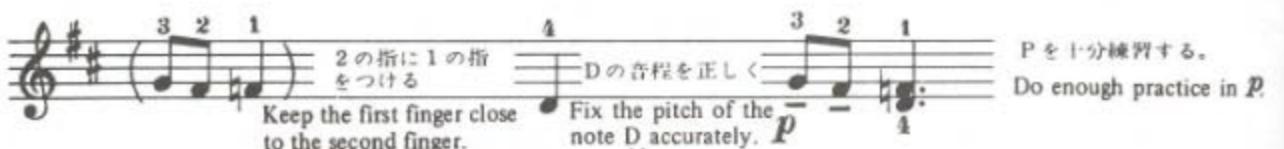


速くひきがちなので、滑らかに本来のテンポで弾くことができるよう注意。
Be careful about the tempo, which is likely to get too fast, and try to play smoothly in tempo.



静かに
Softly.
calando

p



2の指に1の指
をつける
Keep the first finger close to the second finger.

Dの音程を正しく
Fix the pitch of the D note accurately.

Pを十分練習する。
Do enough practice in P.

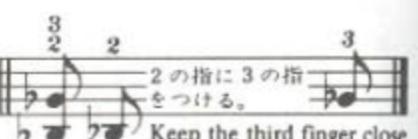


美しい歌うように。
Play beautifully as if singing.

in tempo



レガートに弾けるように。
Learn to play legato.



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



重音は美しい音のバランスを練習。
Try to balance the beautiful tones of the double stop.

It is necessary to acquire, through training, the technique and security for shifting quickly from the first position to the fifth position. Shape the left hand correctly in the fifth position. (See [B] of the Third Movement.)

第1ポジションから第5ポジションへの敏速な移動と安定性を訓練し獲得することが必要です。このとき第5ポジションの左手の形を正しくするように。(第3楽章図参照)



In changing positions, make sure to place the first finger close to where the second finger was placed.

This applies to both ascending and descending figures.

このポジション移動のとき1の指が2の指についているかどうかを見るように。これは上行、下行とも同じことです。



上行: BからCへ上行する前に1の指が2の指についているかどうかを調べる。

Ascending: Before ascending from B to C, make sure that the first finger is close to the second finger.



下行: G♯へ下行の際、1の指に2の指がついているかどうか調べる。

Descending: When descending to G♯, make sure that the second finger is close to the first finger.

p scherzando

四度を正しく練習すること。
Practice the fourth accurately.

Fix the intonation of the fourth accurately.

四度の音程を正しく。 基本

この音を正しく
Play this note accurately.

cresc.

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

1の指を正しく
Place the first finger correctly.

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

Practice the following with the left hand shaped correctly. 左手の形を正しくし、そのまま弾く練習。

五度 Fifth

五度 Fifth

五度 Fifth

五度 Fifth

基本：押えた指を離さないように。

Do not raise the finger.

五〇

Fifth



A musical staff with a treble clef, a key signature of one sharp, and a common time signature. The melody consists of eighth-note pairs connected by slurs. Grace notes are indicated by small vertical strokes before the main notes. The first measure ends with a forte dynamic (F) and a repeat sign. The second measure begins with a piano dynamic (P). The third measure ends with a forte dynamic (F).

(※押えている3の指へ2の指をつける)
(*Keep the second finger close to the third finger.)



The musical score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F#). Measure 1 starts with a dynamic *f* and a tempo marking *in tempo*. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue the sixteenth-note patterns. Measures 8-9 show eighth-note patterns again. Measures 10-11 conclude the section with sixteenth-note patterns.

— くり返し練習し確実な音程を得ること。
— Continue practice until intervals
are accurate.



 移弦の練習を行なう。
Practice the change of strings.

くり返し練習し確実な音程を得ること。
Continue practice until intervals
are accurate.



Sheet music for piano, page 34, featuring multiple staves of musical notation. The music includes fingerings (e.g., 1, 2, 3, 4), dynamics (e.g., p , tr), and performance instructions in Japanese and English. The Japanese text provides guidance on finger placement:

- 2の指に1の指をつける (Keep the first finger close to the second finger.)
- 3の指に2の指をつける (Keep the second finger close to the third finger.)

The music is divided into sections labeled "Fundamental Exercise" and "Basic Practice". The notation uses a treble clef and a key signature of two sharps.

The Second Movement Andante Cantabile

第二樂章 アンダンテ カンタービレ

Point of Practice 学習の仕方

A musical score for piano featuring a treble clef, a key signature of one sharp (G major), and a common time signature. The score consists of five measures. Measures 1-4 begin with a forte dynamic (f) and end with a piano dynamic (p). Measure 5 begins with a forte dynamic (f) and ends with a piano dynamic (p). Fingerings are marked above the notes: measure 1 has a 2 over the first note; measure 2 has a 1 over the first note and a 4 over the second; measure 3 has a 1 over the first note and a 2 over the second; measure 4 has a 1 over the first note and a 2 over the second; measure 5 has a 1 over the first note and a 4 over the second. Measure 5 concludes with a double bar line and a repeat sign.

左手の指の形が丸くそして弦に対して直角に近いくらいに抑える。

Curve the third finger and place it almost at a right angle to the string.

Study and improve the shape of the left hand. (See [B] of the Third Movement.)

左下の形の研究と修正を行なう。(第3楽章再奏用)

Point of Practice 学習の仕方

A musical score for piano, showing two staves. The top staff uses a treble clef and has a key signature of two sharps. The bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (F) and includes a grace note instruction 'CVCSC.' Measure 12 begins with a dynamic 'G.'. Both measures feature eighth-note patterns.

A musical score for piano, showing two measures of music. The key signature is A major (three sharps). Measure 11 starts with a forte dynamic (F) and consists of six eighth-note chords. Measure 12 begins with a half note (D) followed by a dotted half note (E), then continues with eighth-note chords. The piano pedal is indicated at the end of measure 12.

sfp は、*sf* スフォルツァンド（特に強く）の後すぐ *p* で弾くという意味です。*sf* の音の強さはその曲の感覚をよく考えて適切に弾くべきです。

sfp means that *p* must be played immediately after *sf* (sforzando; especially with force). The degree of *f* should be determined according to the character of the passage.



Point of Practice

Play this passage as expressively as you can. Compare your performance with those of virtuosos and study their tempo as well as their beautiful sound and vibrato. One of the surest ways to improve is to study excellent performances, comparing them with your own performance in four aspects: tempo, tone, pitch and vibrato. By constantly studying virtuosos' recordings, comparing them with your own performance in these four points, you will come to realize after what careful study they attained their accuracy and beauty. I expect pupils to understand step by step their execution, such as handling of the bow, speed of bowing and action of the right elbow.

学習の仕方

この美しいメロディーをどれだけ美しい音とテンポで弾けるかを試してください。テンポ、音の美しさ、ビブラートの美しさの研究など、名人達の演奏を聞いて自分と比較してみてください。常に優れたものと自分とを、テンポ、音色、音程、ビブラートの4つの点に分けて比較して研究するのが上達の1つの道です。すぐれたレコードをこのように部分的に比較して聞いているうちに、名人達がどのように細心な研究をして、正しく美しく弾いているかを知るようになるでしょう。また、彼らの弓の扱かい方、スピードの具合、右ひじの運びなどまで、その奏法をだんだんに感じようになってください。



この2オクターブの音を正しくひく。
Play this two-octave interval accurately.



D

Point of Practice 学習の仕方

(弦) D - A - D - E (2の指に3の指をつける)
Strings: D-A-D-E (Keep the third finger close to the second finger.)

音程を正確にするために練習
Exercise for Correct Intervals.

E

Point of Practice

Note: 1) Pupils are apt to press the bow too firmly on the string when they play the notes in higher positions on the G string. Enough care must be taken so that the bow is used on the string in the same way as if tuning on the open string. Many pupils usually produce excellent sound in tuning, and they should apply the same control of the bow and sound to all the notes they play.

Note: 2) Left hand fingers should be rounded on the fingerboard, almost at a right angle to the string. The relation of the string and the finger should be rather than , and in higher positions the angle must be .

学習の仕方

注意:(1)G弦の高いポジションの音を弾くとき、一般的に弾く弓で弦を押さえすぎるようです。十分注意して開放弦で調弦するときの弓と同じように弦を鳴らすべきです。調子を合わせるとき多くの人が実に上手に弦を鳴らしており、そのときの弓の加減、弦の鳴り方をそのままにすべての音の鳴り方に用いることが必要です。

(2)左手の指の形が指板の上で、まるく、指の方向がなるべく弦に向って直角に近づくくらいに心がけるべきです。よりもの方がよく、高いポジションのときはさらにとなる。

Be careful about the shape of the left hand while practicing. (See **B** of the Third Movement.)

左手の形に注意し練習すること。(第3楽章図を参照)

Cadenza

カデンツ

Point of Practice 練習の仕方

p

ff

espressivo

2, 4 の指に 1, 3 の指をつける。
(Keep the first and the third fingers close to the second and fourth fingers.)

音程を正確にする
The intervals must be made accurate.

を押えたとき同時に左手指の形を熟練する。
When the fingers are placed for these notes, also try to improve the shape of the left hand.

1 を押える訓練をする。
Learn to place the finger properly for this note.

できるだけ練習をおこらないように。
Continue to practice till you can play well.

半音 半音

くり返し練習する
Practice repeatedly.

(1) 半音 (1) 半音 (1) 半音 (1) 半音

f

mf *calando*

in tempo

mf *dolce*

注意：重音はゆっくり正確な音程で練習する。弓圧は少
なくてよく、弓で弦を押つけぬこと。

Note: Practice double stops slowly with accurate inter-
vals. Play with short bowing and do not press the string
with the bow.

(4)

(Fixing of the first finger for G♯ is made easier by keep-
ing the third finger on the string.)

3の指を離さないようにすればG♯の1の指が正確につ
かみやすい。

ritenuto *f*

弦を押つけないよう。
Do not press down on the string.

G

左手の指の形を正しくし、弦を
押つけず美しい音を出す練習。
Form the correct shape of the
left hand fingers, and try to
produce beautiful sound with-
out pressing down on the string.

(1) 3 4 4 4 4 1

40

2, 3, 4 の指を順次つける。次の 1, 2, 3 の指も同じ。
Join the second, third and fourth fingers one after the other. Do the same with the first, second and third fingers in the following figure.

この 1 の指を離さないようとする訓練が必要。
It is necessary to learn not to raise the first finger.

1 の指を離さないことがここで効果を示す。
This can be played effectively by not raising the first finger.

速くならないようテンポを正しく練習。
Practice at the proper tempo without getting too fast.

静かなトリンから始める練習をする。
Start the trill softly.

トリンを強いアクセントで大きな音からはじめると D の音を弾いたとき貧弱な感じとなる。
ヨアヒムは次のように指示しています。
If the trill is begun with a big sound and strong accent, the note D will sound weak when it is played. Joachim's indication is as follows:

アコードの弾き方はこのようにします。
The chord should be played like this:

この部分もクレシエンドのトリンに注意。これもヨアヒムの指示です。
Be careful about the crescendo in the trill. This is also Joachim's indication.

F

V
pp
restez (そのポジションのまま)
Keep the same position.

Point of Practice 学習の仕方

この D 弦の 1 の指の位置を正確に。
Place the first finger accurately on the D string.

The Third Movement

第三樂章

A

Point of Practice 学習の仕方

This solo part must be studied very carefully with beautiful and cheerful expression in mind. Start playing with the middle part of the bow.

このソロの部分は、美しくかつ軽快な表現を十分に研究しなければならない。弓の中央あたりから弾きはじめるのがよいと思う。

Play each of these notes lightly and try to express the contrast between the delicate legato and staccato.

この1つずつの音を美しく軽快な音で弾き。デリケートなレガートと美しいスタッカートとのコントラストを出すようにしてほしい。

Staccato in Allegro ma non troppo and staccato in Andante grazioso are so different in character that they must be made clearly contrasted in tone color.

アレグロ マ ノン トロッポのときのスタッカートとアンダンテ グラツィオーソのときのスタッカートはその性質が違うので音色などに変化をつけなければならぬ。

弓の下音あたりから弾きはじめる。

Start playing with the lower third of the bow.

要熟練

Adequate practice is necessary.

Practice this eighth note with short bowing, using the middle part of the bow.

この8分音符は弓引せまく、弓の中央で練習して確実にすること。



またはスラーをつける。
or with a slur.

Point of Practice 学習の仕方

A technical exercise for the left hand, consisting of three measures. The first measure has fingerings: 3, 1, 1, 3, 2. The second measure has fingerings: 3, 1, 2. The third measure has fingerings: 3, 1, 2. The exercise is enclosed in brackets with the number '3' below them.

Note: When the first finger is shifted from the third position to the fifth, pay attention to the shape of the left hand. If the angle of the little finger to the fingerboard is not like this: but like this: , it means that the correct position is not secured yet.

A wrong shape of the left hand will prevent the fingers from moving freely. Training of the left hand for the correct shape should be considered of prime importance.

注意：1の指が第3ポジションから第5ポジションへ移ったときの左手の形に注意してください。小指が指板に對してのような角度ではなくの形にならなければ正しい形ではなく。正しいポジションの位置にならないのです。

左手の形が悪い人は、指の動きが悪く、思うように弾けません。左手の形の矯正をまず第一とすべきです。



Those who play this figure faster than the correct tempo will also play the following part too fast. Learn to play at the correct tempo.

これが正しいテンポではなく、速くなってしまう人は次のところでも速くなり、乱れて弾けなくなります。正しいテンポで弾く練習をしてください。

A short musical phrase consisting of six eighth notes, grouped by a slur.

A musical score excerpt for piano, showing a slurred eighth-note pattern starting with a sharp sign. The notes are grouped by a slur, with the number '4' above the first group and '3' above the second group.

C

Point of Practice

Notice that *f* is indicated for the first two measures and *fp* leggiero for the following two measures. Training is especially necessary here. Although the indication is staccato for both pairs of measures, *f* should be played loudly with long bowing while *p* must be played with short bowing almost like spiccato. In other words, for *p* there is more elasticity of the bow with short bowing, and in the case of *f* the bowing should be more like legato. The indication *fp* means that *f* should immediately be followed by *p*, thus amounting to a kind of accent.

学習の仕方

注意：表現上の注意としては、はじめの2小節が*f*で、その後の2小節が*fp* leggiero（軽く、やわらかく）という指示がしてあることです。この表現はとくに訓練が必要です。同じスタッカートでも*f*の場合は弓巾を大きくつかい音量を出し、*p*の場合は弓巾をせまく、スピッカートに近いような弾き方にする。つまり弓巾せまくかつ弓の弾力をよけいつかい。*f*のときはそれよりもよけいレガートに近いような弾き方です。*fp*は*f*のすぐあと*p*で弾くことで、これにより一種のアクセントが生まれるわけです。



Only the first D and F# are played *f*, immediately followed by *p*. Then the succeeding figure, which descends gradually, should be played decrescendo. Read the score as groups of four measures.

はじめのD、F#だけを*f*で弾いて、次からすぐ*p*にし、しだいに下行音型ですからデクリエッシュンドして弱めていく。楽譜4小節ずつ見てください。



ゆっくり弾き正確なポジションの練習をする。
Play slowly and learn to attain an accurate position.



ここでヨアヒムは次のように弾いててもよいと
いう指示をしている。
Joachim gave an alternative indication here.
This part may be played as follows:



After accurate placement of fingers is attained, then play
with *fp* at first and try to make the *leggiero* smooth.

正確に押さえられるようになった後、最初に*fp*をつけ、
*leggiero*で美しい表現の練習をしてください。

Note: Carefully read the note at [B] and pay attention
to the shape of the left hand.

注意：ポジション下行の場合に図の注意事項をよく読んで左手の形に注意すること。

D

Point of Practice

Practice this melody on the D string correctly.
Pay special attention to the position of the left hand
and to the shape of the fingers. Don't start to play
before you have learned to fix the left hand firmly
after the position shift.

次は一番訓練の必要なところです。
Training is especially necessary for the following part:

学習の仕方

D弦上のこの美しいメロディーを単音で正しく弾く訓練
を行ないます。
左手の位置、指の形に特に注意し、ポジションの移動で
左手がしっかりと定まらないうちに弾かないようにしてく
ださい。





Point of Practice 学習の仕方

The note G pressed by the third finger is likely to be played too high in pitch. Try to get accurate pitches.

3の指で押えるGの音が高くなりやすいから注意し、正確にする訓練。

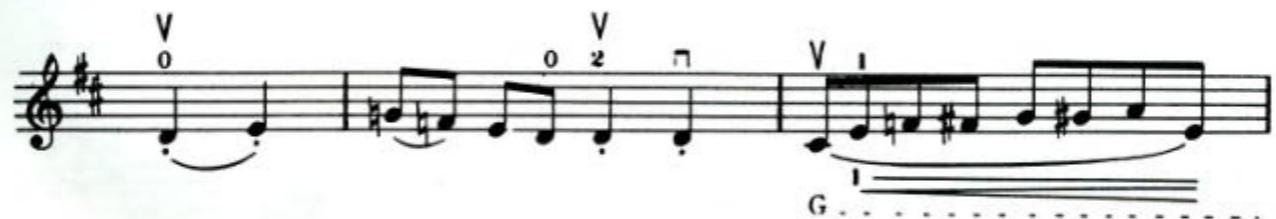


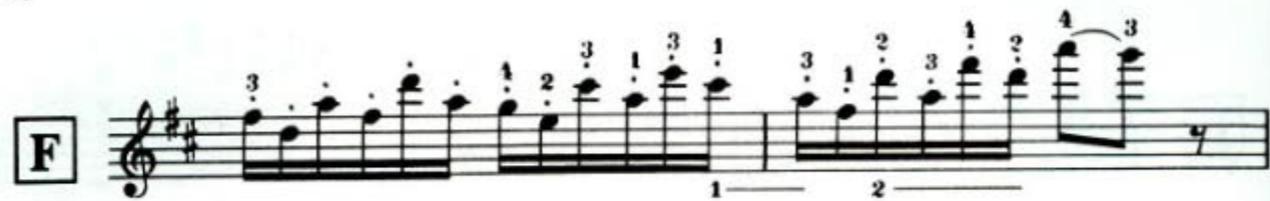
Start playing with the upper end of the bow.

弓の方で弾きはじめる。

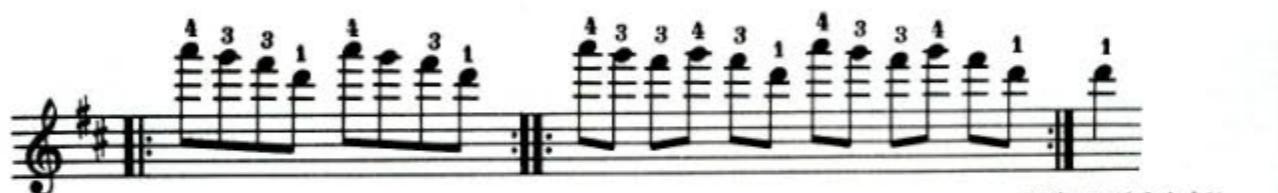
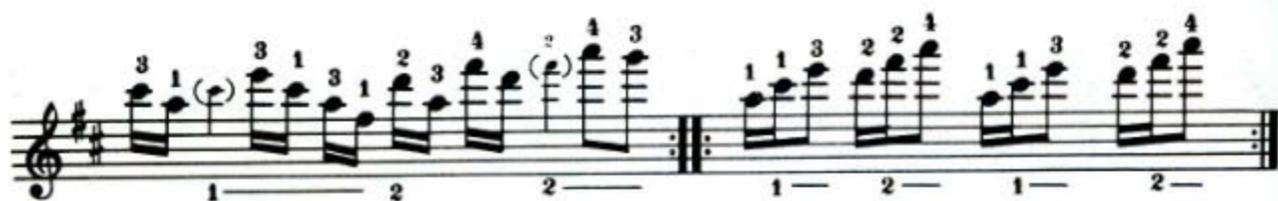
This bowing is indicated by Joachim, but here I give my own bowing for reference because I find his indication causes me some difficulty.

これはヨアヒムの弓づかいですが、私の弓には少し表現上の無理があり、次のように試みているので参考までに記しておきます。

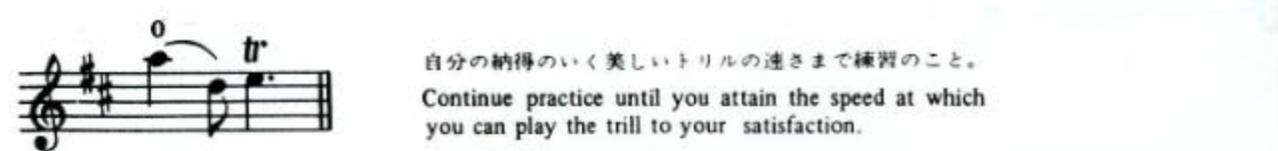
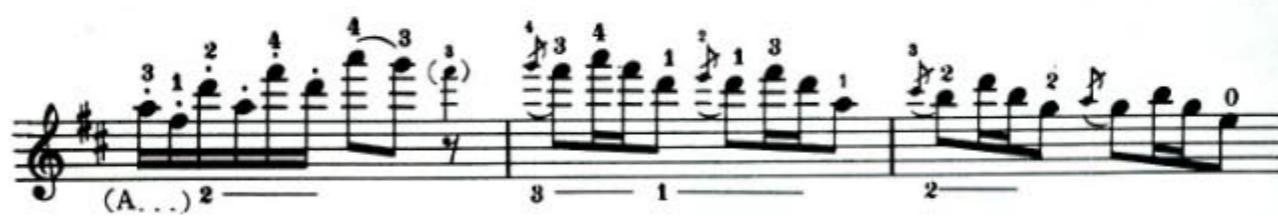




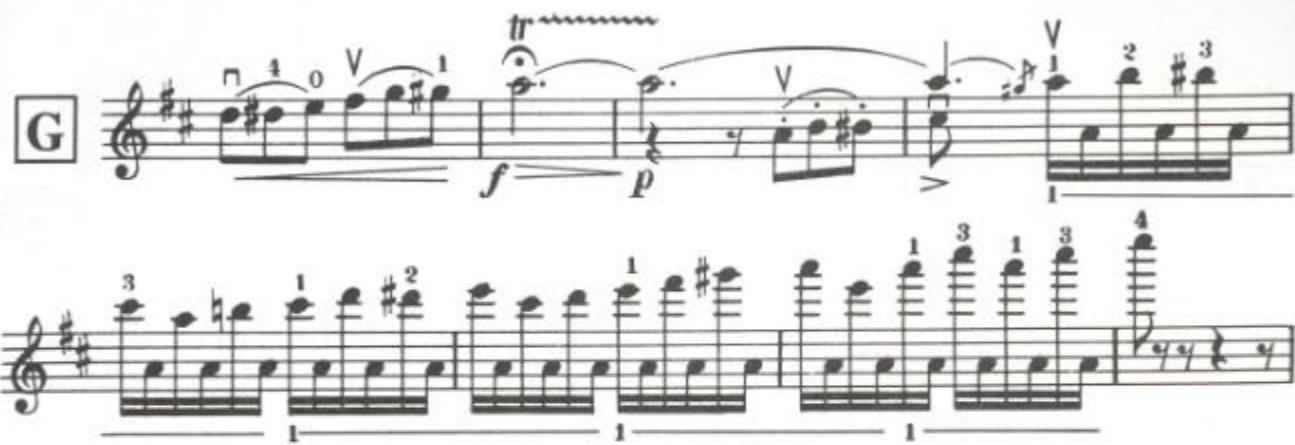
Point of Practice 学習の仕方



正確にひけるように。
Learn to play accurately.



自分の納得のいく美しいトリンの速さまで練習のこと。
Continue practice until you attain the speed at which
you can play the trill to your satisfaction.



Point of Practice

Learn to place the first finger accurately without raising the second finger.

学習の仕方

2の指を押えたままで1の指を正確に押える練習。



この形を押えるように1の指を準備する
Prepare the first finger for this note.

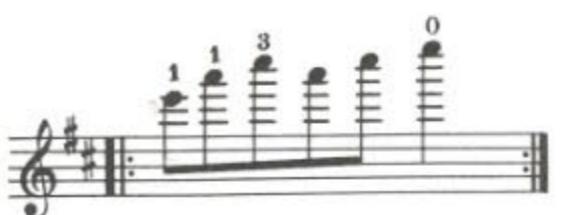


次にこの形を弾けるようにする訓練が必要。
Then learn to play this figure.



このポジションのときの左手の正しい形を忘れず、親指はバイオリンの胸の肩のところに位置する。

In this position, with the correct shape of the left hand in mind, place the thumb at the shoulder of the body of the violin.



以上十分熟練したのち、曲を音楽的にも技術的にも立派に弾く練習をしてください。

Pupils must acquire enough skill for the above points before proceeding to practice G so that they may play well both musically and technically.



Point of Practice

Training for changing strings is necessary for this part. If excessively long bowing is used, beautiful sound cannot be expected and speed cannot be attained. A different bowing is given below for study of changing strings. This bowing may be adequate for expressing the melody effectively.

学習の仕方

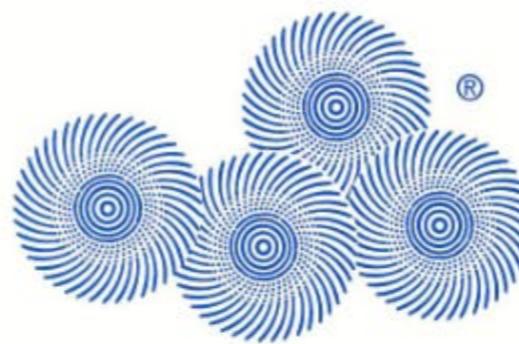
ここでは移弦の訓練が必要です。また弓巾を大きく使いすぎるとよい音が出ませんし、速度がおそくなりやすいのです。

次に移弦の練習のために他の弓づかいを参考に記しておきます。旋律をよく表現するためにこの弓づかいも良いのではないかと思います。

ISBN 0-87487-226-X

A standard linear barcode used for book identification.

9 780874 872262



SUZUKI METHOD INTERNATIONAL



SUMMY-BIRCHARD INC.
Distributed by
WARNER BROS. PUBLICATIONS
Warner Music Group
An AOL Time Warner Company
15800 NW 48th Avenue • Miami, Florida 33191

A standard linear barcode used for book identification.

\$8.50
In USA

0226