Suzuki® Violin School

VIOLIN PART
VOLUME 8

Suzuki Method International

Suzuki® Violin School

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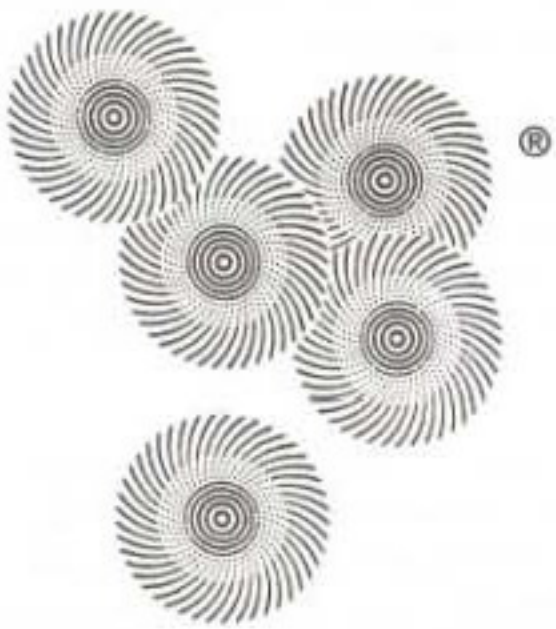

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INTRODUCTION

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.

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CONTENTS

1 **Sonata in G Minor,** *H. Eccles* 5

2 **Tambourin,** *A.E. Grétry* 10

3 **Largo,** *J.S. Bach* 12

4 **Allegro,** *J.S. Bach* 13

5 **Largo Espressivo,** *G. Pugnani* 18

6 **Sonata,** *F.M. Veracini* 19

1 Sonata in G Minor

ソナタ ト短調

H. Eccles
エックレス

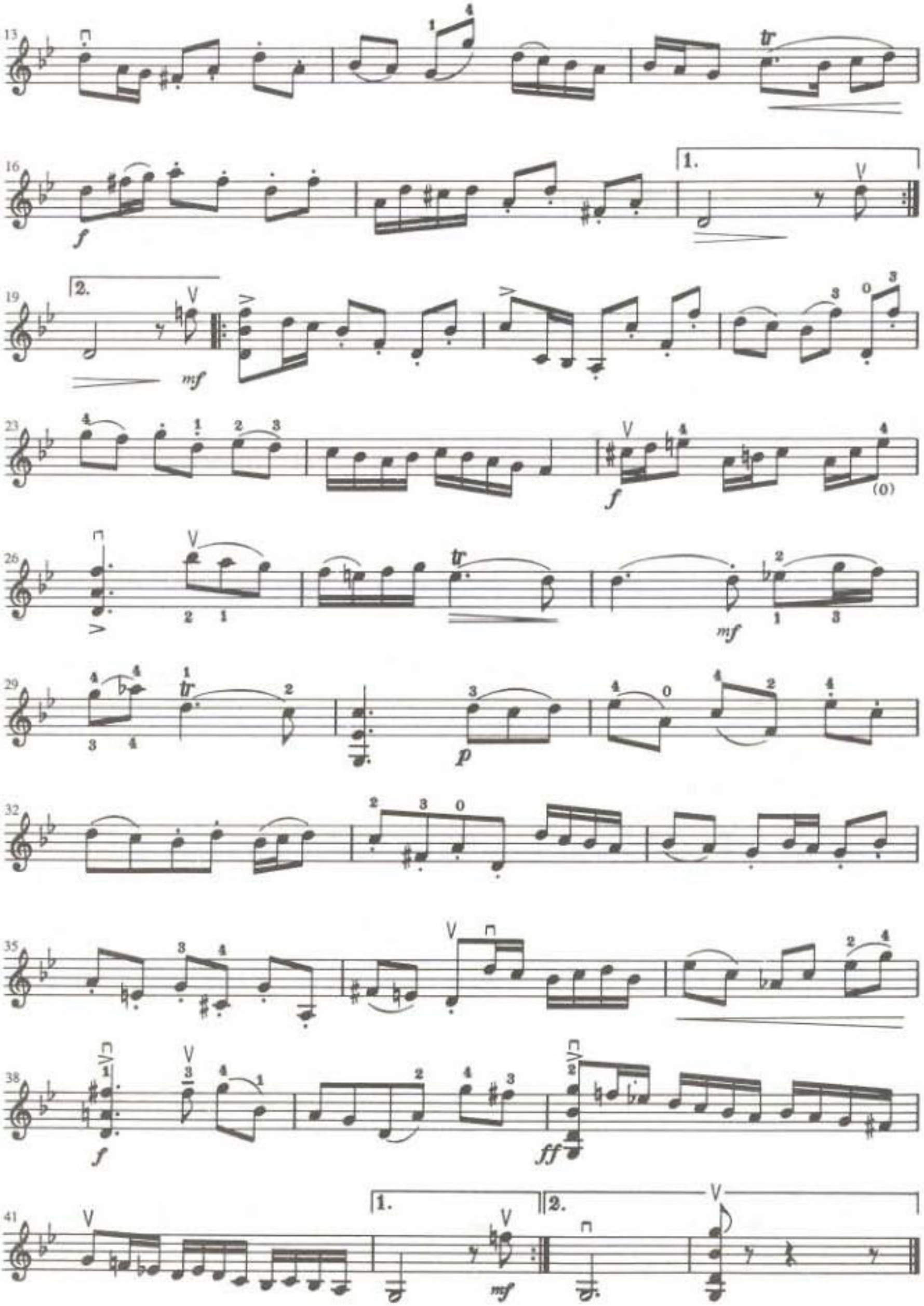
Grave

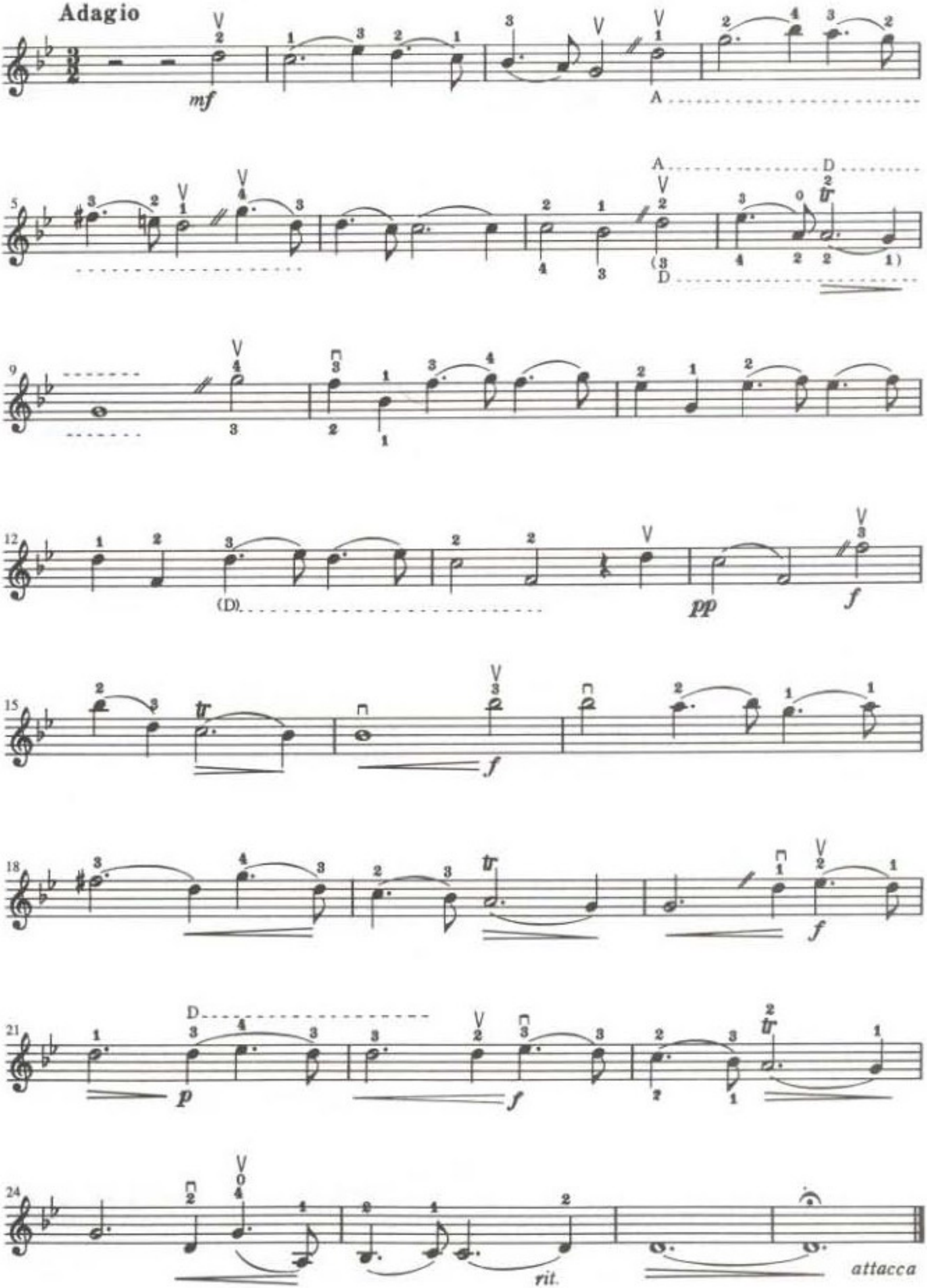
p *cresc.* *f* *p* *p*

Courante
Allegro con spirito

f *mf* *f* *rit.*

Sonate en sol mineur ***Sonate in G-Moll*** Sonata en sol menor


13
16
1.
19
2.
mf
23
f
(0)
26
mf
29
p
32
35
38
f
ff
41
1.
2.
mf


Adagio
mf
A
D
(D)
pp
f
p
rit.
attacca

Vivace

mf

p

mf

f

p

cresc.

33 *f* *tr* 1. 2. *mf*

37 2 *p*

41

45 *mf*

49 *f* *p*

53 4 1 2 4

57 2 *tr* 1 3 1 4 *f* 1 3 1 1 3 1 0 0 4

61 3 1 0 2 0 2 0 1 3 1 4

2 Tambourin
タンブラン

A.E. Grétry
グレトリー

Allegretto

p grazioso

p *f*

p *mf*

p *mf* *f*

35

mf

f

39

3 3 3 3

42

ff

45

p

50

54

Con fuoco

f

58

ff

61

3 Largo

ラルゴ

J.S. Bach
バッハ

Cantabile ed espressivo

dolce

p

f

p

pp

f

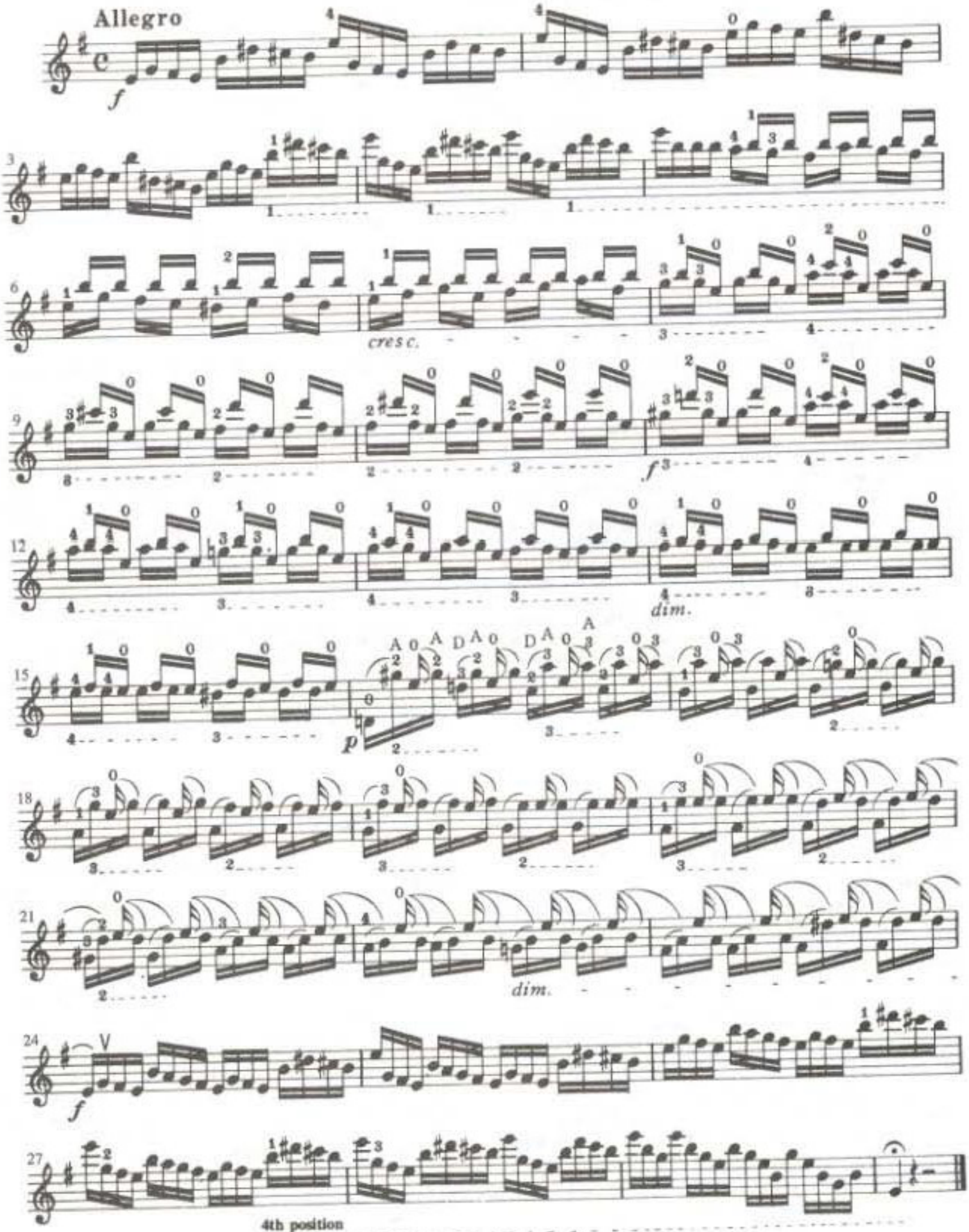
dim.

p espressivo

4 Allegro

アレグロ

J.S. Bach



4th position
4ème position
vierte Lage
4th posición

トリルの新しい練習の仕方

トリルはつぎの２つの条件によってりっぱな装飾音となり、すぐれた演奏になります。１つは正しい弓使いですそしてもう１つは指の正確な動きです。トリルは強い指の訓練が第１と考えやすく、指の訓練だけが行なわれがちですが、しかしりっぱな音を出すための正しい弓使いがないかぎり、どんな指の訓練をしても無駄です。トリルは弓使いの研究を進めることによって、はじめてりっぱなものになることがわかります。さらにもっと速い指の動きが必要なトリルになると、あいかわらずうまくできません。その原因は"準備がおそい。つまり指の準備がおそいということです。この１つの欠点のためにトリルが不得意になっているのです。つぎに示すのはこの欠点をなくすためのもっともよい方法です。

New Method for Trill Practice

Trills are not only expressive ornaments but also serve as excellent technical exercises, provided that the bow coordinates with finger action at exactly the right time. Pupils are often too ready to believe that the most important factor in playing trills is well-trained, strong fingers. Consequently, they are likely to devote themselves solely to finger training exercises. However, without a correct bow technique that enables them to produce beautiful sound, the whole process of training fingers is totally useless. If trills are to be executed perfectly, a careful study of bowing is crucial. Even so, pupils may still not be able to execute perfectly those trills which require very rapid motion of the fingers. This is due primarily to a "too late preparation," that is, the fingers are not prepared soon enough. This defect alone is enough to make for a weakness in executing trills. What I am going to suggest here is the most effective means to rid oneself of this weakness.

Nouvelle méthode pour l'exercice des trilles

Les trilles ne sont pas seulement des indications d'expression, elles sont aussi d'excellents exercices techniques pourvu aue l'archet et l'action des doigts coordonnent exactement au bon moment. Les élèves sont beaucoup trop souvent prêt à croire que le plus important dans l'exécution des trilles est d'avoir des doigts forts et bien entraînés. Ils se consacrent par consèquent uniquement aux exercices de doigter. Cependant sans un technique correct de l'archet qui leur permet d'obtenir de beaux sons, tout le travail de doigter reste complètement inutile. Une étude soigneuse du travail de l'archet est cruciale à l'exécution parfaite des trilles. Néanmoins, il se peut que les élèves ne parviennent pas à exécuter parfaitement ces trilles qui demandent un déplacement très rapide des doigts. Ceci est dû principalement à une "préparation trop tardive", c'est à dire que les doigts ne sont pas préparés assez tôt. Et ce défaut à lui seul est suffisant pour affaiblir l'exécution des trilles. Ce que je vais suggérer ici est la façon la plus efficace de se débarrasser de cette faiblesse.

Neue Methode für Triller-Übung.

Triller sind nicht nur ausdrucksvolle Verzierungen, sondern dienen auch als ausgezeichnete technische Übungen, vorausgesetzt dass der Bogen mit der Fingertätigkeit in genau richtiger Zeiteinhaltung koordiniert wird. Schüler glauben oft zu leicht, dass das Wichtigste für das Triller-Spielen wohltrainierte, starke Finger sind. Folglich geben sie sich ausschliesslich dem Training der Finger hin. Jedoch, ohne die korrekte Bogenführung, die die schöne Klangfarbe ermöglicht, ist das ganze Finger-Training umsonst. Um vollendete Triller hervorzubringen, ist ein sorgfältiges Studium der Bogenführung unerlässlich. Trotzdem mögen Schüler nicht fähig sein solche Triller perfekt auszuführen, welche sehr grosse Fingerfertigkeit erfordern. Dies beruht hauptsächlich auf "zu später Bereitschaft", das heisst, dass die Finger nicht rechtzeitig bereitgehalten werden. Und dieser Defekt allein ist genug, eine Schwäche in der Trillerdurchführung hervorzurufen. Was ich hiermit vorschlage, ist der erfolgreichste Weg diese Schwäche los zu werden.

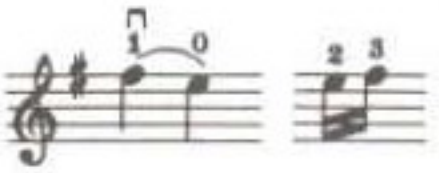
Neuvo Método para la Práctica de Trinos

Los trinos no sólo son adornos expresivos sino que también sirven como excelentes ejercicios técnicos, siempre que el arco coordine con la acción de los dedos en el exacto tiempo correcto. Los alumnos están a menudo listos para creer que lo que es de mayor importancia para ejecutar trinos es la presencia de dedos fuertes y bien entrenados. Consecuentemente están prontos a dedicarse solamente al entrenamiento de los dedos. Sin embargo, la práctica del entrenamiento de los dedos sería totalmente en vano, sin un correcto arqueo que les permita obtener un bello sonido. Si se van a ejecutar los trinos de una manera perfecta, es esencial un cuidadoso estudio del arqueo. Aun así, puede que los alumnos no logren aquellos trinos que requieren un movimiento rápido de los dedos. Ello se debe principalmente a una «preparación muy tardía,» o sea, que los dedos no están preparados en el tiempo indicado. Este defecto, por sí solo, es suficiente para causar debilidad al ejecutar sus trinos. Lo que voy a sugerir es la manera más eficaz para libertarse de esta debilidad.

How To Practice

練習の方法

Comment s'exercer **Wie man üben soll** Como se practica



Eの開放弦をひくと同時に，
2・3の指をA弦のサード
ポジションの正しい音程の
位置に押える。音は出さな
くともよい。

While playing the open E-string silently shift the left hand to the 2nd and 3rd fingers in 3rd position on the A-string.

Auf der offenen E-Saite lasse die linke Hand lautlos zu den zweiten und dritten Fingern in der dritten Lage auf der A-Saite gleiten.

Pendant la corde libre du mi, placez (silencieusement) le 2ème et le 3ème doigt en 3ème position sur la corde du la.

En el mi al aire silenciosamente cambie la mano izquierda al segundo y tercer dedo en la tercera posición de la cuerda la.

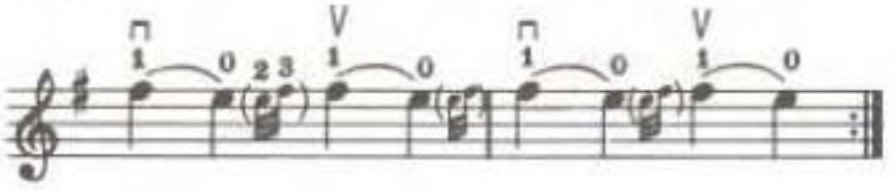
これをゆっくりひきなさい。
Eの開放弦の音と同時にテンポがみだれないようにA弦
を2・3の指で押える練習です。

Practice the following at a slow tempo. While bowing the E-string, put the 2nd and 3rd fingers down on the A-string without changing the tempo.

Übe das folgende in langsamem Tempo. Während die E-Saite gestrichen wird, setze den zweiten und dritten Finger auf die A-Saite nieder, ohne das Tempo zu verändern.

Effectuer les exercices suivants dans un tempo relativement lent. Pendant que vous travaillez l'archet sur la corde du mi, placez le 2ème et le 3ème doigt sur la corde du la sans changer le tempo.

Practique lo siguiente en tempo lento. Mientras arquea la cuerda mi, coloque los dedos segundo y tercero sobre la cuerda la, sin perturbar el tempo.



つぎに，2・3の指で速く押えるだけでなく，トリルを
行なう練習です。前と同じようにE弦はひいていなけれ
ばなりません。

Then execute the trill silently on the A-string, while still bowing on the open E-string.

Dann führe den Triller tonlos auf der A-Saite aus, während die offene E-Saite noch mit dem Bogen gestrichen wird.

Puis exécutez silencieusement la trille sur la corde du la, tout en continuant le travail de l'archet sur la corde libre du mi.

Entonces ejecute silenciosamente el trino el la cuerda la, mientras que arquea en la cuerda mi abierta.

AD弦の場合も同じように練習する。

Practice in the same way on the A- and D-strings.

Exercez-vous de la même façon sur les cordes du la et du ré.

Übe in der gleichen Weise auf den A- und D-Saiten.

Practique de la misma forma en las cuerdas la y re.

DG弦の場合も同じように練習する。

Practice in the same way on the D- and G-strings.

Exercez-vous de la même façon sur les cordes du ré et du sol.

Übe in der gleichen Weise auf den D- und G-Saiten.

Practique de la misma forma en las cuerdas re y sol.

上の訓練が十分にできてから同じようにつぎのトリルの
練習を正しく行なう。

When all this has been well practiced, work at the following trill exercise in the same way.

Quand tout ceci est bien exercé, travaillez l'exercice de trille suivant de la même façon.

Wenn dies alles gut geübt worden ist, arbeite in der gleichen Weise an den folgenden Triller-Übungen.

Cuando todo esto se haya practicado, trabaje en el siguiente ejercicio de trinos de la misma forma.

2・3の指を同時に押え，2の指の音からひきはじめる。

Put the 2nd and 3rd fingers down together, then lift the 3rd finger and start bowing with the 2nd finger down.

Posez ensemble le 2ème et le 3ème doigt, puis relevez le 3ème doigt et commencez le travail de l'archet, le 2ème doigt toujours en place.

Setze den zweiten und dritten Finger zusammen nieder, dann hebe den dritten Finger und beginne zu streichen mit dem zweiten Finger niedergehalten.

Coloque los dedos segundo y tercero juntos, entonces levante el tercer dedo y comience el arqueo con el segundo dedo bajo.

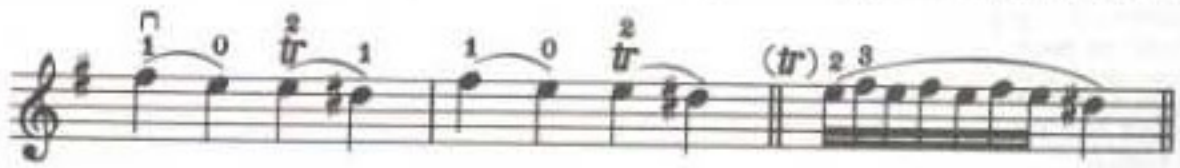
以上の練習がすんだらつぎをおこなう。

After enough practice of the above, advance to the following.

Après avoir suffisamment pratiqué les exercices précédents, passez aux exercices suivants.

Nach genügender Übung des Obigen, schreite zu dem folgenden fort.

Después de una práctica suficente, avance a lo siguiente.



注意：2本の指のうち上の音の指がおくれてはいけません。
以上のことをどの指の場合でもできるように，いつもよく訓練して，速く準備できる習慣をつくること。

Note: Of the two fingers, that for the upper tone should react immediately.

Through steady practice, try to make it a rule to get fingers prepared quickly enough so that any finger may be able to perform the above motion.

Remarque: à propos des deux doigts, celui pour l'exècution du ton supèrieur doit réagir immédiatement.

Grâce à pratique régulière, essayez de préparer les doigts suffisamment rapidement de manière à ce que tous les doigts soient préparés à exécuter le mouvement ci-dessus.

Beachtung: von den beiden Fingern, soll der für den oberen Ton sofort reagieren.

Durch regelmässige Übung versuche es zur Regel zu machen, die Finger schnell genug bereit zu haben, sodass jeder Finger die obige Bewegung ausführen kann.

Nota: De los dos dedos, el que corresponde al tono superior debe reaccionar inmediatamente.

A través de una práctica constante, trate como regla de que los dedos estén preparados lo suficientemente rápido, de tal forma que cualquier dedo sea capaz de ejecutar el movimiento de arriba.

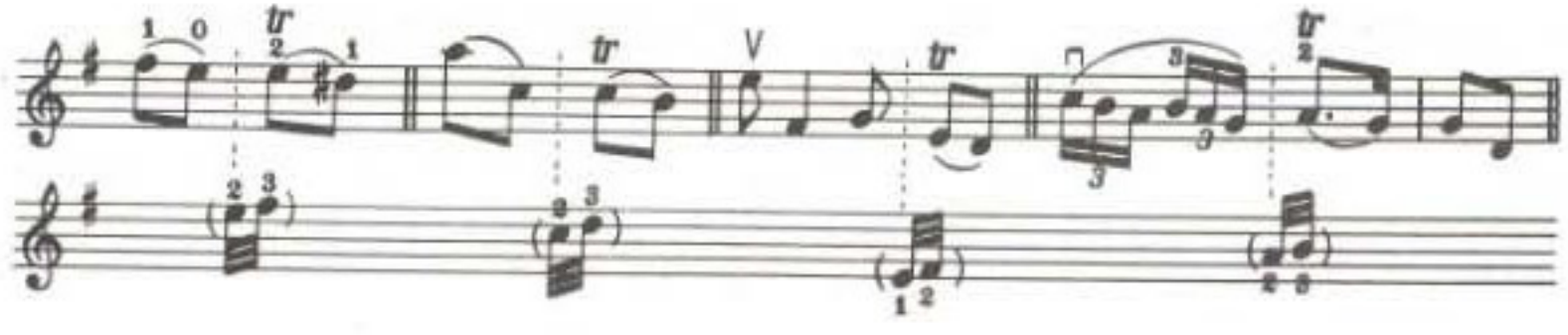
Exercises for Trills Appearing in Veracini Sonata

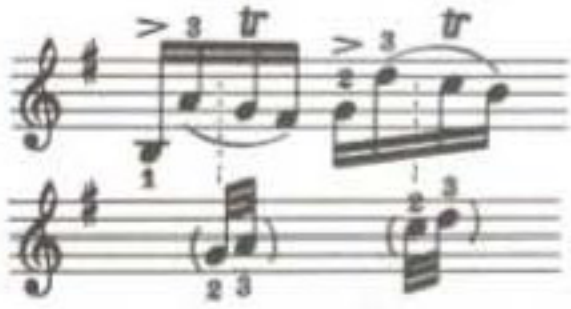
コンチェルトーソナタに出てくる トリルの練習

Exercices pour exécuter les trilles de la Sonate de Veracini

Übungen für Triller, die in der Veracini Sonate vorkommen

Ejercicos para los trinos que aparecen en la Sonata de Veracini





このトリルは

This trill should be played like this:

Cette trille devrait etre jouée comme suit:

Dieser Triller sollte wie folgt gespielt werden:

Este trino debe ser ejecutado como sigue:

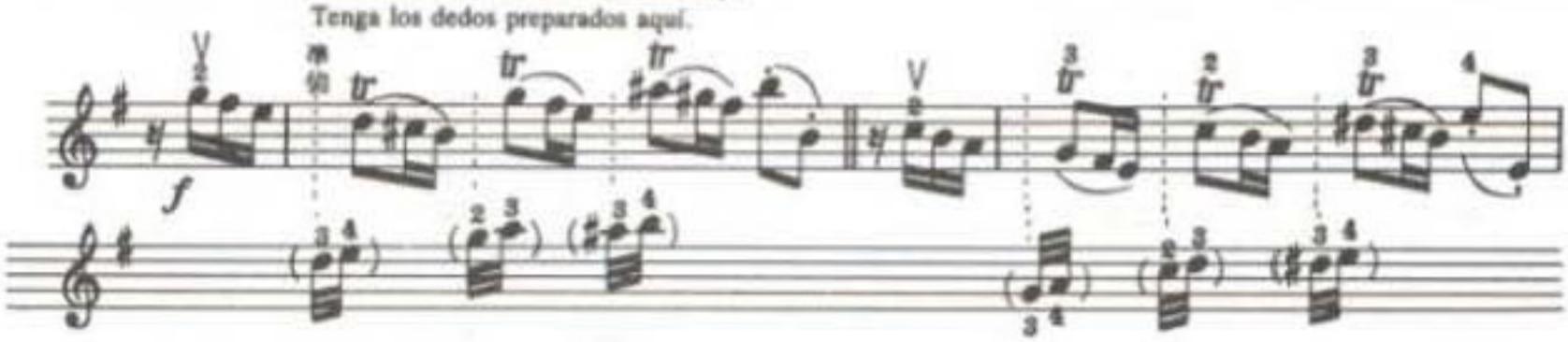
とひく。

Get fingers prepared here

Préparez les doigts

Halte die Finger hier in Bereitschaft

Tenga los dedos preparados aquí.



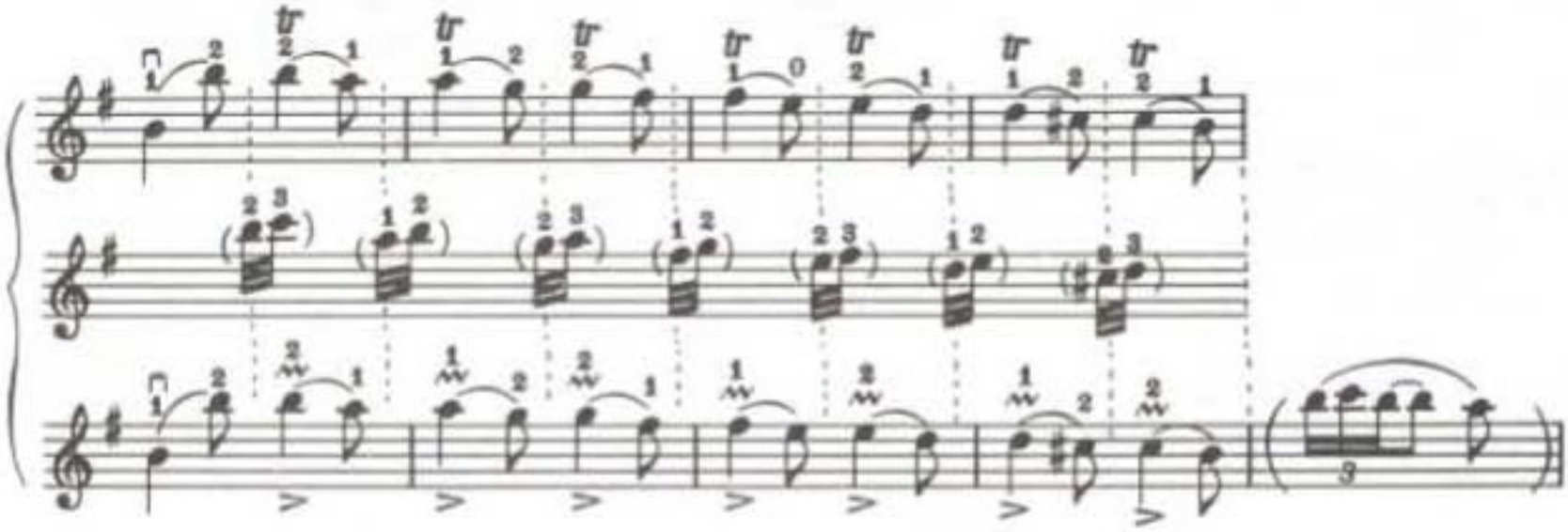
指の準備がいかに速くできるかを訓練の目的とする。

Practice the above, preparing fingers as quickly as possible.

Pratiquez l'exercice ci-dessus en preparant les doigts aussi vite que possible

Übe das Obige, und habe die Finger so schnell wie möglich bereit.

Practique lo de arriba, preparando los dedos tan rápido como sea posible.



この指の準備の問題はトリルだけの問題ではなく、1指2弓3発車の原理にすぎないわけですから、すべての場合にこのことを応用すべきです。

The preparation or readiness of fingers is not simply an exercise to develop the trill. It is based on the principle: "Fingers first, bow on string second, then start" in order to develop a clear, clean attack at the bow change.

La préparation des doigts n'est pas seulement un exercice destiné à développer les trilles. Ceci est basé sur le principe: "Les doigts d'abord, l'archet sur la corde ensuite, puis commencer" afin de développer une attaque claire et nette au moment du changement d'archet.

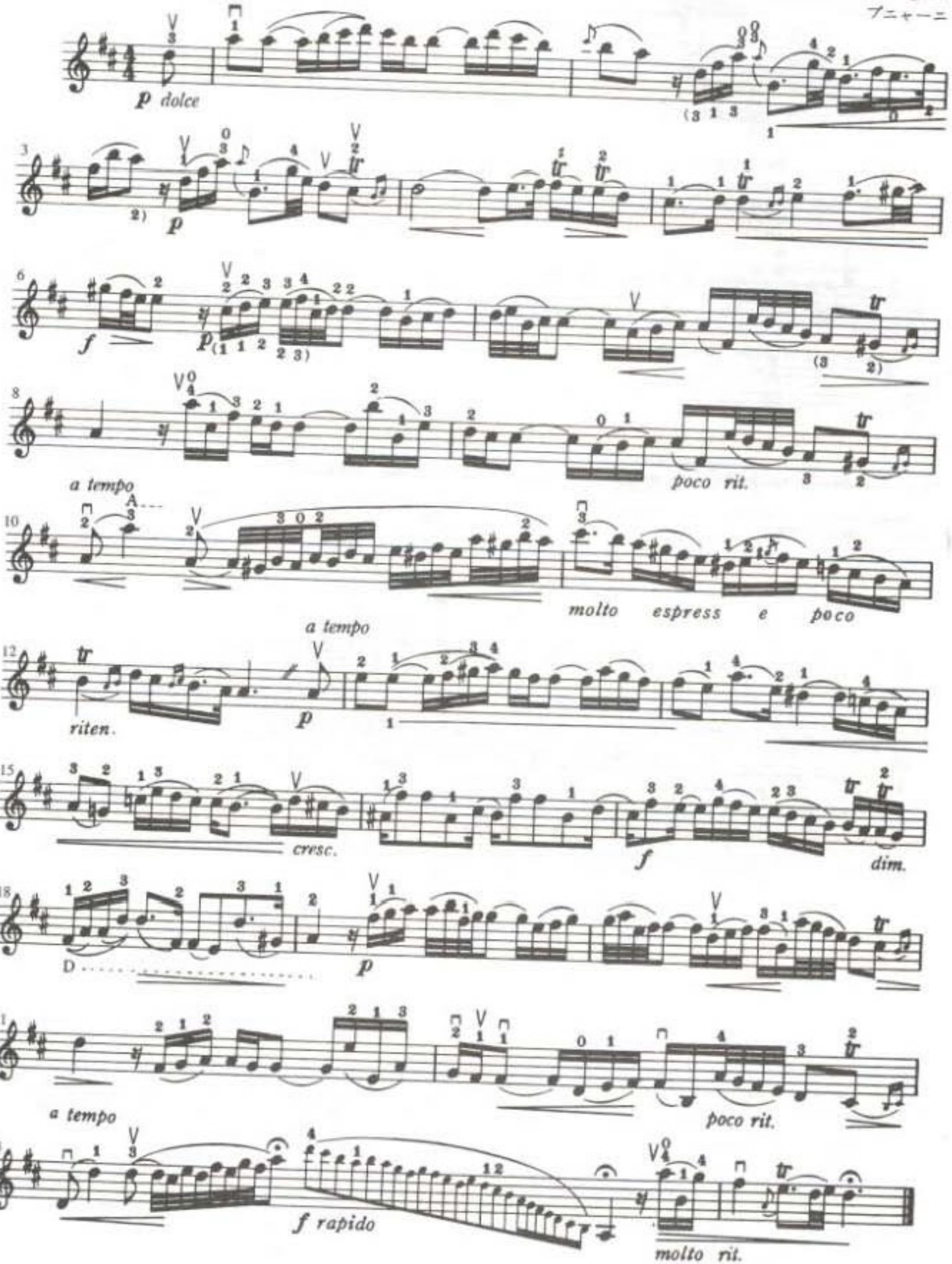
Die Vorbereitung oder Bereitschaft der Finger ist nicht nur eine Übung um Triller zu entwickeln, sondern sie basiert auf dem Prinzip: "Erst die Finger, dann den Bogen auf die Saite als Zweites, und dann beginnen" – um einen klaren, sauberen Ansatz beim Bogenwechsel zu entwickeln.

La preparación o prontitud de los dedos no es solamente un ejercicio para desarrollar los trinos. Está basada en el principio «dedos primero, arqueo en las cuerdas, y entonces comience» para desarrollar un ataque claro y limpio en el cambio del arqueo.

5 Largo Espressivo

ラルゴ エスプレッシーボ

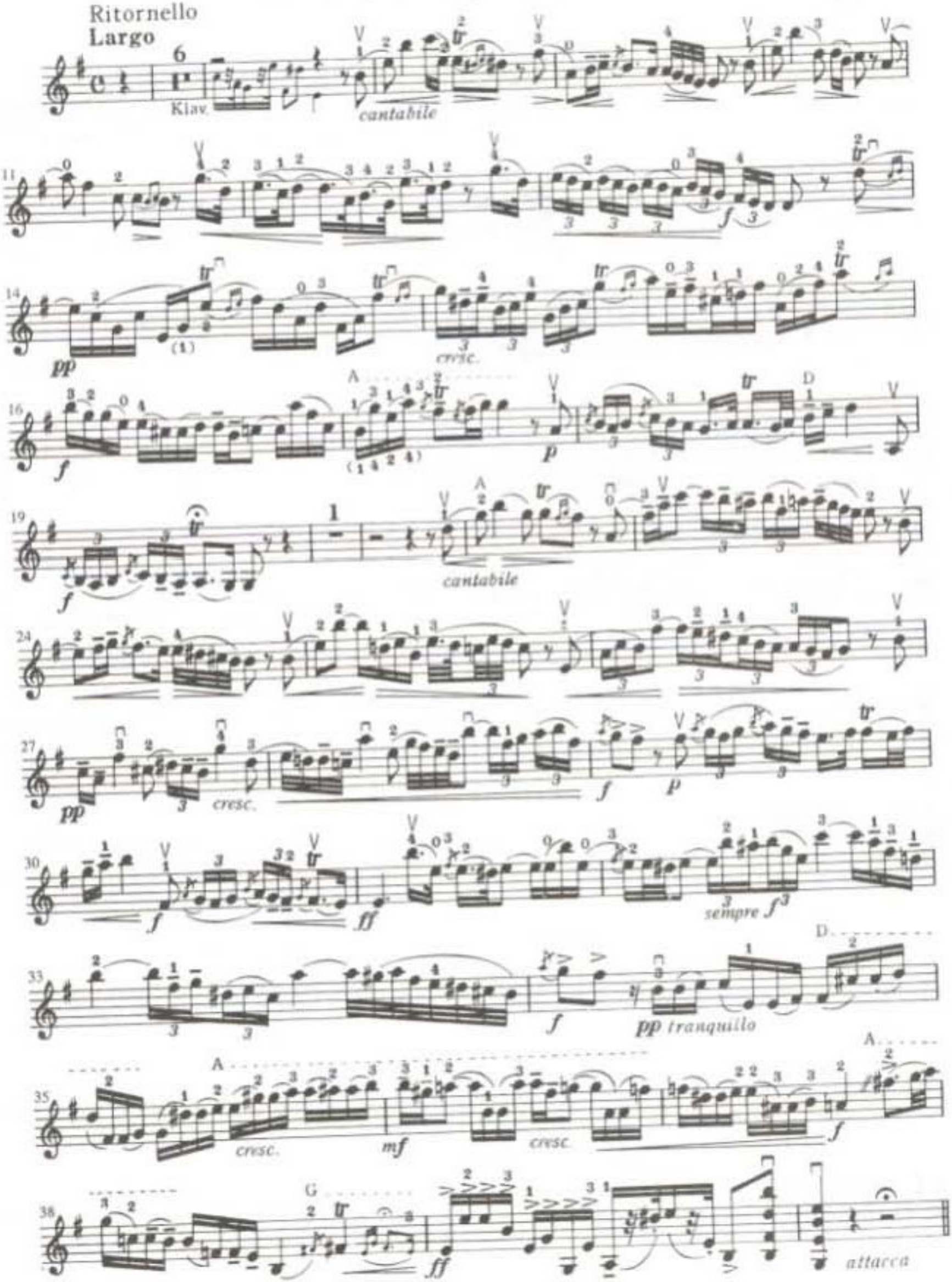
G. Pugnani
プニャーニ



6 Sonata

コンチェルト ソナタ

F.M. Veracini
ベラチーニ



Allegro con fuoco

f *sf* *sf* *sf* *sf* *sf*

sf *mf*

· *cresc.* *f* *sf* *ff* *sf* *sf*

sf *sf* *p* *dim.*

pp *f* *f* *p* *ff*

sf *sf* *sf*

p *cresc.*

f *ff* *f* *sf* *sf*

sf *p*

1

cresc. *ff* *sf* *sf* *sf*

38 *p* *dim.*

42 Fr. *pp* *f* *sf* *sf* *sf* *sf*

45 *sf* *cresc.* *ff* *sf* *sf*

48 *sf* *mf* *cresc.*

51 *ff* *sf* *sf* *pp* *cresc.*

54 *ff* *pp* *cresc.* *ff* *p*

57 *cresc.* *f* *p*

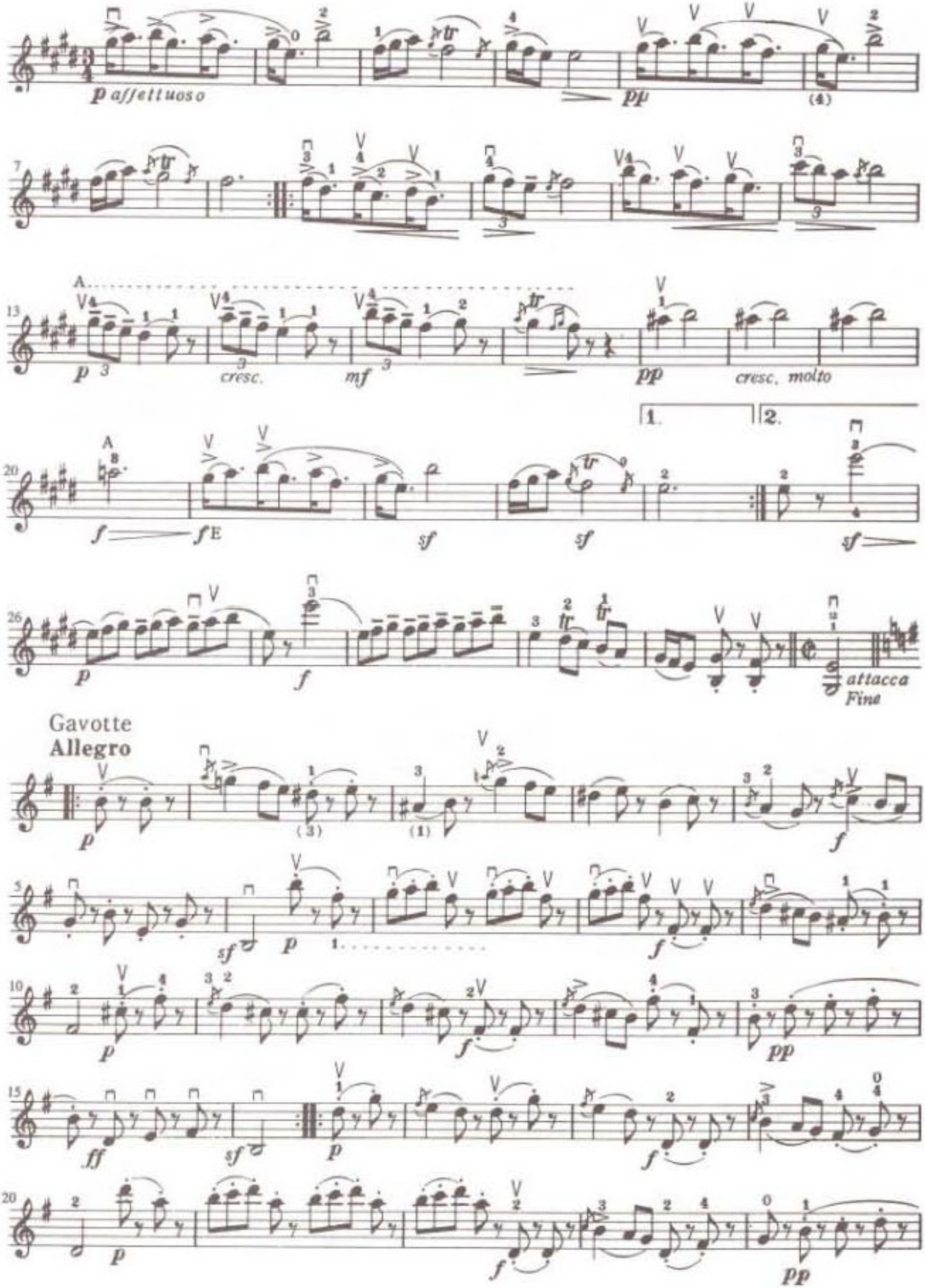
60 *dim.* *pp* *f* *sf* *sf* *sf*

64 *sf* *p* *sf*

67 *cresc.*

70 *sf* *f* *sf* *cresc.* *ff* *attacca*

Minuet



Gavotte
Allegro

Minuet D. C. senza replica sin' al Fine, poi attacca

Gigue
Presto

47 *f* *sf* *sf* *p* *f* *sf* *sf* *p*

53 *f* *sf* (1) *cresc.*

59 *f* *sf* *sf* *f* *sf*

65 *f*

71 *p* *f* *sf* *sf* *p* *f* *sf*

77 *sf* *p* *f* *sf*

83 *f*

89 *p* *cresc.* *f*

95 *cresc.* *ff*

101 *f* *p* *p* (3)

106 *f*

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