

Suzuki[®] Violin School

VIOLIN PART

VOLUME 3

Tonalization

トナリゼイション

Tonalisation Tonführung Sonidización

毎レッスン指導

声楽における発声法の教育と同じように、器楽でも音を
りっぱに育てる新しい教育を行なう。

音をりっぱに育てる教育

指導には□と▽との2種を指導する。

Each lesson should begin with tonalization. Tonalization should be stressed constantly in order to improve and refine the tone.

At the lesson use both bowing alternatives (□ and ▽) for beginning each exercise.

Chaque leçon devrait commencer par la tonalisation. On devrait toujours insister sur la tonalisation afin d'améliorer et d'affiner le ton.

Pendant la leçon utiliser les deux alternatives de maniement de l'archet (□ et ▽) pour commencer chaque exercice.

Jede Stunde sollte mit Tonführung beginnen. Tonführung sollte ständig hervorgehoben werden, um den Ton zu verbessern und zu verfeinern.

Beide Bogenstrich-Möglichkeiten (□ und ▽) am Anfang jeder Übung im Unterricht benutzen.

Cada lección debe comenzar con sonidización. La sonidización se debe enfatizar en forma constante para mejorar y refinar el tono.

En la lección use los dos arcos alternativos (□ y ▽) para comenzar cada ejercicio.

1. 

2. 

3. 

S. C. Foster
フォスター

Exercises for Changing Strings

移弦の練習

Exercices pour le Changement des Cordes

Übungen für Saitenwechsel

Ejercicios para Cambiar las cuerdas

毎レッスン指導

つぎの練習は、はじめゆっくり行なう。

熟練したらしだいにテンポを速めて練習する。

テンポが速くなるにつれて、弓はばを小さくひく。

These exercises should be taught at each lesson, and should be practiced very slowly at first. Increase the speed as the child's ability develops. As the speed increases, the bow strokes should become shorter.

Diese Übungen sollten in jeder Stunde gelehrt werden und sollten im Anfang sehr langsam geübt werden. Mit Entwicklung der Fähigkeit des Kindes soll die Geschwindigkeit erhöht werden. In dem Maße wie die Geschwindigkeit zunimmt, sollten die Bogenstriche kürzer werden.

Ces exercices devraient être enseignés à chaque leçon et devraient être pratiqués très lentement au début. Puis plus rapidement lorsque l'habileté de l'enfant s'est développée. Plus le tempo est rapide, plus les coups d'archet devraient être courts.

Estos ejercicios deben ser enseñados en cada lección y deben ser practicados muy lentamente al principio. Aumente la rapidez a medida que la habilidad del niño se desarrolle. Al tiempo que la velocidad aumenta, los golpes de arco deberán hacerse más cortos.

1.

2.

3.

4.

5.

6.

1

Gavotte

ガボット

Allegro moderato

P. Martini
マルティニーニ

The musical score consists of ten staves of music in G major (one sharp). The tempo is marked 'Allegro moderato'. The score includes various dynamics such as *mf*, *p*, *sf*, and *p dolce*. Fingerings are indicated by numbers 1-4 above notes, and breath marks (V) are placed above several notes. The piece concludes with a final *f* dynamic.

First musical staff in treble clef, key signature of one sharp (F#). It begins with a dynamic marking of *ff* and ends with *p*. The staff contains eighth and sixteenth notes with various fingerings (2, 3, 2) and accents.

Second musical staff in treble clef, key signature of one sharp (F#). It features a dynamic marking of *mf* and contains eighth and sixteenth notes with slurs.

Third musical staff in treble clef, key signature of one sharp (F#). It starts with a dynamic marking of *f* and ends with *p*. It includes fingerings (1, 3, 0, 4) and accents.

Fourth musical staff in treble clef, key signature of one sharp (F#). It begins with a dynamic marking of *mf* and contains complex fingerings (2, 0, 3, #2, 3, 0, 1, 4) and accents.

Fifth musical staff in treble clef, key signature of one sharp (F#). It starts with a dynamic marking of *mf* and contains eighth and sixteenth notes with slurs and accents.

Sixth musical staff in treble clef, key signature of one sharp (F#). It begins with a dynamic marking of *p* and contains fingerings (11, 0, 0, #3) and accents.

Seventh musical staff in treble clef, key signature of one sharp (F#). It starts with a dynamic marking of *mf* and ends with *f*. It includes fingerings (4, 1, 4, 0, 4, 11, 4, 3, 11) and accents.

Eighth musical staff in treble clef, key signature of one sharp (F#). It begins with a dynamic marking of *p* and contains fingerings (11, 0, 11) and accents.

Ninth musical staff in treble clef, key signature of one sharp (F#). It starts with a dynamic marking of *mf* and ends with *rall.* It includes fingerings (11, 0, 11) and accents.

2

Minuet

メヌエット

Allegretto

J. S. Bach

バッハ

mf con grazia

più p

rinf.

p

p

rinf.

p

The musical score consists of eight staves of music in G major and 3/4 time. It includes various dynamics such as *mf con grazia*, *più p*, *rinf.*, and *p*. The score is annotated with numerous fingering numbers (0-4) and includes a trill in the final measure of the eighth staff.



3

Gavotte in G Minor

ガボット (ト短調)

Allegretto

J. S. Bach

バ ッ ハ

The musical score is written in G minor (one flat) and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above the notes. Dynamics range from piano (p) to mezzo-forte (mf). The score includes several slurs and accents to guide the performer's phrasing and articulation.

Gavotte en sol mineur

Gavotte in G-Moll

Gavota en sol menor

本曲谱上传于 中国曲谱网

*p*のときは弓はばをせまく、*f*のときは弓はばを大きくとる。

各フレーズの終わりは、弓を小さく、かるく、*p*で美しく表現する。

Use a short bow stroke at the indication *p*, and a long stroke at *f*. Practice to finish each phrase beautifully, pianissimo, using a short and soft stroke.

Lorsque vous voyez l'indication *p*, donnez un coup d'archet court, lorsque vous voyez l'indication *f*, donnez un coup d'archet long. Exercer vous à finir chaque phrase élégamment, pianissimo, en donnant un coup d'archet court et doux.

Benutze einen kurzen Bogenstrich beim Zeichen *p*, und einen langen bei *f*. Übe, jede Phrase schön zu beenden, pianissimo, unter Anwendung eines kurzen sanften Striches.

Use un golpe de arco corto cuando se indica *p* y un golpe largo cuando se indica *f*. Practique para terminar cada frase hermosamente, pianissimo, usando un golpe de arco suave y corto.

Tonalization

トナリゼイション

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毎レッスン指導

美しい弦のひびきが得られるように練習する。

Try to make all the tones have the resonance of the open strings.

Essayez de donner à tous les tons la résonance des cordes libres.

Versuche, allen Tönen den Klang der offenen Saiten zu geben.

Trate de hacer que todos los tonos tengan la resonancia de las cuerdas al aire.

4

Humoresque

ユーモレスク

Poco lento e grazioso

A. Dvořák
ドヴォルジャーク



5

Gavotte

ガボット

Jean Becker
ベッカー

The musical score consists of ten staves of music in a single system. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various dynamics such as *p* (piano), *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). Fingerings are indicated by numbers 1-4 above notes, and breath marks (V) are placed above several notes. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some triplet markings. The final staff concludes with a key signature change to one sharp (F# major or D# minor).



6

Gavotte in D Major

ガボット (ニ長調)

Gavotte I

Allegro

J. S. Bach

Musical score for Gavotte I in D Major by J. S. Bach. The score is written in treble clef with a key signature of two sharps (D major) and a common time signature. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic and includes fingering numbers (0, 1, 2, 3, 4) and a trill (*tr*). The second staff continues with a forte (*f*) dynamic and includes a second ending bracket. The third staff features a mezzo-forte (*mf*) dynamic and a repeat sign. The fourth staff is marked piano (*p*) and includes a trill. The fifth staff is marked forte (*f*) and includes a trill. The sixth staff is marked piano (*p*) and includes a trill. The seventh staff is marked forte (*f*) and includes a trill. The eighth staff concludes with a forte (*f*) dynamic and a trill, ending with a double bar line and the word "Fine".

Gavotte en ré majeur Gavotte in D-Dur Gavota en re mayor

本曲谱上传于 中国曲谱网

7

Bourrée

ブーレ

J. S. Bach

Allegro (♩ = 84)

mf

cresc.

mf

p

f

p

f

f

p

Fine

p

dolce

1

1

トリルの練習

小さい弓はばで、シャープにひく。

Trill Exercise

Play with a strong tone. Use a short bow stroke.

Exercice de Trille

Jouez avec un ton fort. Donnez un coup d'archet court.

Triller Übung

Spielen mit einem starken Ton; verwende kurze Bogenstriche.

Ejercicio de Trino

Toque con un tono fuerte. Use un golpe de arco corto.

アコードの練習

調弦のときのように、美しい音と音量でひく。

アコードをひくとき、弓をもつ人さし指をはなしてひく

練習をする。

弓をもつ力の中心は、中指と薬指と親指の3本にある。

Chord Exercises

Play with the same resonant sound as that produced when tuning. In practicing chords, the forefinger should be lifted off the bow. The bow should be held and controlled principally by the third and fourth fingers.

Exercices d'accord

Jouer avec le même son résonant que celui produit quand vous accordez l'instrument. Lorsque vous pratiquez les accords l'index devrait être relevé de l'archet. L'archet devrait être tenu et contrôlé principalement par le troisième et le quatrième doigt.

Akkord Übungen.

Spielen mit dem gleichen resonierenden Klang wie dem, der beim Stimmen der Geige erzeugt wird. Bei der Übung von Akkorden sollte der Zeigefinger vom Bogen weggehoben werden. Der Bogen sollte hauptsächlich mit dem dritten und vierten Finger gehalten und kontrolliert werden.

Ejercicios de Acordes

Toque con el mismo sonido resonante como el producido en afinar el violín. Al practicar los acordes, el dedo índice debe ser levantado del arco. El arco se debe sostener y controlar principalmente por los dedos tercero y cuarto.