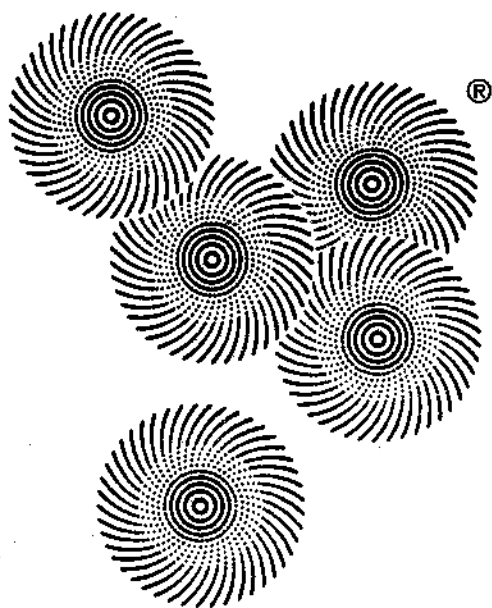


Suzuki[®] Violin School
VIOLIN PART
VOLUME 3



Suzuki Method International

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第3巻の学習の要点

1. 家庭で毎日学習用のレコードを聞かせて音楽的センスを育てる。それによって上達も早い。
2. トナリゼイションを毎レッスン指導して音をりっぱに育てる。
3. 正確な音程が身につくように育てる。
4. 特にこの第3巻では、フレーズの表現の指導を行なうことをめざし、フレーズをピアノで美しくひけるようにする。

Instructions for the Study of Vol. 3

1. Have the children listen daily to the recordings of the music they are currently studying. This listening helps them make rapid progress.
2. Tonalization should always be included at each lesson and should be a part of the daily practice at home.
3. Constant attention should be given to accurate intonation.
4. In Vol. 3, particular emphasis should be placed on the study of phrasing. Children should learn to end each phrase *pianissimo*.

Instructions pour l'étude du Vol. 3

1. *Veillez à ce que les enfants écoutent quotidiennement les enregistrements des morceaux qu'ils sont en train d'étudier. Cette audition les aide à faire de rapides progrès.*
2. *La tonalisation devrait toujours faire partie des leçons et des exercices quotidiens à la maison.*
3. *Une attention constante devrait être donnée afin d'obtenir une intonation correcte.*
4. *Dans le Vol. 3 on devrait mettre l'accent sur l'étude du phrasé. Les enfants devraient apprendre à finir chaque phrase *pianissimo*.*

Anweisung für das Studium von Band 3

1. *Die Kinder sollten die Tonwiedergaben der Stücke, die sie augenblicklich lernen, täglich anhören.*
2. *Tonführung sollte in jede Unterrichtsstunde immer eingeschlossen werden und sollte auch ein teil der täglichen Übung daheim sein.*
3. *Ständige Aufmerksamkeit sollte auf die genaue Intonierung gerichtet werden.*
4. *In Band 3 soll besonderer Nachdruck auf das Studium der Phrasierung gelegt werden. Kinder sollten lernen, jede Phrase *pianissimo* (ganz leise) zu beenden.*

Instrucciones para el Estudio del Tomo 3

1. Haga que los niños escuchen diariamente los discos de la música que están estudiando en el momento. Esta audición les ayuda a efectuar un progreso rápido.
2. La sonidización debe ser incluida en cada lección y debe ser parte de la práctica diaria en casa.
3. Se debe prestar constante atención a una correcta afinación.
4. En el Tom. 3 se debe prestar un énfasis particular en el estudio del fraseo. Los niños deben aprender a terminar cada frase *pianissimo*.

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 \square 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 (\square 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 maintien de l'archet (\square 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 (\square 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 (\square 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.

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.

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.

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. *3 3 2 3*

2. *3 0 1 2 3 3 4 0 1*

3. *3 1 0 1 3 1 0 1*

4.

5.

6. *2 3 1 3 0 2 0*

7. *0 2 0 3 1 3 2*

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, 3/4 time. The tempo is marked 'Allegro moderato'. The score includes various dynamics such as *mf*, *p*, *sf*, and *p dolce*, along with accents and breath marks. Fingering is indicated by numbers 1-4 and 0 (open string). The piece concludes with a double bar line and repeat signs.

Staff 1: *mf*, dynamics *mf*, *p*, *mf*. Includes accents and breath marks.

Staff 2: *p*, dynamics *p*, *mf*. Includes accents and breath marks.

Staff 3: *mf*, dynamics *mf*. Includes accents and breath marks.

Staff 4: *sf*, *sf*, *p dolce*. Includes accents and breath marks.

Staff 5: *f*. Includes accents and breath marks.

Staff 6: *p*. Includes accents and breath marks.

Staff 7: *mf*. Includes accents and breath marks.

Staff 8: *mf*. Includes accents and breath marks.

Staff 9: *f*, *p*, *f*. Includes accents and breath marks.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings: 2, 3, 2, 2. A dynamic marking of *ff* is present. A breath mark (V) is above the staff, and a dynamic marking of *p* is below it.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings. A dynamic marking of *mf* is present.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings: 1, 3, 0, 4. A dynamic marking of *f* is present. A breath mark (V) is above the staff, and dynamic markings of *p*, *f*, and *f* are below it.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings: 2, 0, 3, #2, 3, 0, 1, 4. A dynamic marking of *mf* is present. A breath mark (V) is above the staff.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings. A dynamic marking of *mf* is present. A breath mark (V) is above the staff.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings: #11, 0, 0, #3. A dynamic marking of *p* is present.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings: 4, 1, 4, 0, 4, #11, 4, 3, #11. Dynamic markings of *mf*, *p*, and *f* are present.

Musical staff 8: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings: #11, 0, #11. A dynamic marking of *p* is present. A breath mark (V) is above the staff.

Musical staff 9: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings. Dynamic markings of *mf*, *f*, and *rall.* are present. A breath mark (V) is above the staff.

2

Minuet

メヌエット

Allegretto

J. S. Bach

バッハ

mf con grazia

piu p

p

rinf.

p

p

rinf.

p

dolce

dolce

rinf.

p

mf *rit.* *pp*

Tempo I

p con grazia *mp*

mp *calando* *rit.* *p*

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 consists of eight staves of music. The tempo is marked 'Allegretto'. The score includes various musical notations such as fingerings (e.g., 3 0 1 2, 3 2 1 0, 1 2, 1 0 3, 3 2, 2 1 1 0, 4 3 3 4, 3 1 2 1 0, 3), dynamics (p, mf), and articulation marks (accents, slurs). The piece is identified as 'Gavotte in G Minor' by J.S. Bach.

Gavotte en sol mineur

Gavotte in G-Moll

Gavota en sol menor

*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. Exercez 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

Tonalisation Tonführung Sonidización

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.

Humoresque

ユーモレスク

Poco lento e grazioso

A. Dvořák

ドヴォルジャーク





準備練習

弓はばをきわめて小さく。休符の間も弓を弦につけて。

Preliminary Practice

Use a very short bow stroke.
Keep the bow on the string
during the rest.

Pratique préliminaire

Donnez un coup d'archet très
court. Gardez l'archet sur la
corde pendant la silence.

Vorläufige Übung.

Verwende einen ganz kurzen
Bogenstrich. Halte den Bogen
während der Pause auf den
Saiten.

Práctica Preliminar

Use un golpe de arco muy corto.
Mantenga el arco sobre la cuerda
durante el silencio.



5

Gavotte

ガボット

Jean Becker
ベッカー

The musical score consists of ten staves of guitar notation in 3/4 time. The key signature is one flat (B-flat major or D minor). The score includes various dynamics: *p* (piano), *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). Techniques such as triplets, slurs, and vibrato are indicated. Fingering numbers (1-4) and fret numbers (0-11) are provided for many notes. The piece concludes with a final cadence in the key of D major.

1 b1 11 1 2 1 #3 4 13 2 1 0 3 #2 3 0 1

mf

p

cresc.

ff

p

f

6

Gavotte in D Major

ガボット (ニ長調)

Gavotte I

Allegro

J. S. Bach

バツハ

The musical score for Gavotte I in D Major by J.S. Bach is presented on a single treble clef staff. The key signature is D major (two sharps) and the time signature is common time (C). The piece is marked 'Allegro'. The score consists of eight lines of music. The first line begins with a forte (*f*) dynamic and includes a fermata over the first measure. The second line starts with a forte (*f*) dynamic and features a trill (*tr*) over the first measure. The third line begins with a mezzo-forte (*mf*) dynamic and includes a fermata over the first measure. The fourth line starts with a piano (*p*) dynamic and features a trill (*tr*) over the first measure. The fifth line begins with a forte (*f*) dynamic and includes a fermata over the first measure. The sixth line starts with a piano (*p*) dynamic and features a trill (*tr*) over the first measure. The seventh line begins with a piano (*p*) dynamic and features a trill (*tr*) over the first measure. The eighth line starts with a forte (*f*) dynamic and features a trill (*tr*) over the first measure, concluding with a double bar line and the word 'Fine'. The score is annotated with various fingering numbers (0-4) and articulation marks such as slurs and accents.

Gavotte II

ff p f marc. f p cresc. f p f D. C. Gavotte I

ガボット I, II をつづけてひいて, I にもどって終わる。

I にもどったときは, くり返しをしない。

Play Gavottes I and II in succession, then repeat Gavotte I.

Spieler Gavotten I und II nacheinander, dann wiederhole Gavotte I.

Jouez successivement les Gavottes I et II, puis répétez la Gavotte I.

Toque las Gavotas I y II en sucesión, luego repita la Gavota I.

Bourrée

ブーレ

Allegro (♩ = 84)

J. S. Bach

バツハ

The musical score consists of ten staves of music in G major, 3/4 time. The tempo is Allegro (♩ = 84). The score includes various dynamics such as *mf*, *cresc.*, *f*, *p*, and *dolce*. It features numerous fingerings and articulation marks like accents and slurs. The piece concludes with a *Fine* marking and a key signature change to E minor.

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.

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.

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.

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.