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.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302 or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.
CONTENTS

Concerto in D Major, W.A. Mozart ...................... 5
Allegro ............................................. 5
Andante cantabile .................................... .12
Rondeau ............................................. .15
Points of Practice ..................................... .20
Andante cantabile (\( \text{j} = 52 - 63 \))

Tutti

Solo

\( \text{(A \ldots \ldots)} \)

\( \text{sfp} \)

\( \text{(expr.)} \)

\( \text{\( \text{(3 \ldots 1)} \)} \)

\( \text{(dolce)} \)

\( \text{\( \text{(1 \ldots 3)} \)} \)
Andante grazioso

Allegro ma non troppo
The First Movement
Allegro

Shape the left hand properly (see 2 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.
Point of Practice

In the beginning, practice at about half speed.

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.

Prepare the fingers and immediately raise the first finger.

Point of Practice

Start bowing with the upper part of the bow.

The fingering given above the score is Juochun’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.
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 virtuoso's performances.

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

Raise the first finger.

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:   

学習の仕方

音符が一応弾けるようになっても、音の表現が遅くで、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必要がある。

このところはテンポを正しく、16分音符が美しく速しく鳴ることが必要です。多くの人はやや早くからに弾いています。
Try to play vibrato and trill beautifully at the correct tempo.

Keep the tempo steady.

The fingering shown below the notes is based on my own practice.

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.

Practice for smooth change of strings with beautiful tone and good intonation by using the upper third of the bow.
Point of Practice 学習の仕方

Practice without the trill at first.

Continue to practice until both the ascending and descending notes are performed accurately. Keep the descending notes steady.

4. 3 指の正確な音程がとれるようにすること。Learn to get the exact interval between the fourth and third fingers.

Before practicing, silently prepare the second and third fingers.

Fine performance can never be expected unless constant training is continued every day for at least a month. Do not forget that virtuoso’s brilliant performances are the result of many years’ persevering efforts.

Pattern of Practice.

Place the second and third fingers together on the string without using the bow, and test the pitch of each note. If all pitches are found to be accurate in five successive trials, correct intonation can be expected. Then try to play the actual trill.
After the above practice, proceed to the following exercise.

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.

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がら移弦の訓練。
および$MP$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。

Try to play the fourths accurately.
Point of Practice

Exercise for Bowing.

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.

Exercise without the trill at first.

This 3-finger preparation is essential, D being the only note prepared for the trill. 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.

Pupils are apt to hurry and accordingly find difficulty in playing. It would be easier by far to play strictly at the correct tempo.
This trill is not easy to achieve. 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:

Point of Practice

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. 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

Point of Practice

**Fundamental Exercise**

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

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

The second finger should place D where the open string resonates so that the sound continues until the next note is played.

**delicatamente**

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

Try to produce beautiful legato sound with accurate intervals.
Make the tones vibrate beautifully.

Be careful about the tempo, which is likely to get too fast, and try to play smoothly in tempo.

Fix the pitch of the note D accurately.

Keep the first finger close to the second finger.

In tempo

Learn to play legato.

Keep the third finger close to the second finger.

In tempo

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 10 of the Third Movement.)

Try to balance the beautiful tones of the double stop.

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.
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.

V

p scherzando

Fix the intonation of the fourth accurately.

この音を正しく
Play this note accurately.

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

Exercise for Correct Placement of Fingers without Raising the First Finger.

Keep the second finger close to the first finger.

Practice the following with the left hand shaped correctly.
基本：押えた指を離さないように。
Do not raise the finger.

Fifth

(*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.)

in tempo

Continue practice until intervals are accurate.

Practice the change of strings.

1st Position

Learn to play accurately and beautifully.
The Second Movement
Andante Cantabile

Point of Practice

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

$\textit{sf}$ means that $P$ must be played immediately after $\textit{sf}$ (forzando, especially with force). The degree of $\textit{sf}$ 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.

---

この美しいメロディーをどれだけ美味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、ピアラートの美しさの研究などで、名人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を比べ、テンポ、音色、音程、ピアラートの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。すぐにレコードをこのように部分的に比較して聴いているうちに、名人達がどのように細かく研究をし、正確さで弾いているかを知るようになりましょう。また、彼らの弓の使い方、スピードの具合、弓ひじの運動などまで、その効果をただただに感じるようにしてください。

---

この2オクターブの音を正しくひく。

Play this two-octave interval accurately.
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 .

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

Point of Practice

(Keep the first and the third fingers close to the second and fourth fingers.)

The intervals must be made accurate.

When the fingers are placed for these notes, also try to improve the shape of the left hand.

Learn to place the finger properly for this note.

Continue to practice till you can play well.
Practice repeatedly.

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

(Fixing of the first finger for G4 is made easier by keeping the third finger on the string.)

Do not press down on the string.

Form the correct shape of the left hand fingers, and try to produce beautiful sound without pressing down on the string.
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.

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

静かにトリルを始める練習をする

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:

この曲のフレーズがトリルに注意。これもジョアヒ

Place the first finger accurately on the D string.
The Third Movement

Point of Practice

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

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

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.

Start playing with the lower third of the bow.

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

Adequate practice is necessary.
Point of Practice 学習の仕方

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.

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.
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 leggiero. 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 $fp$ で、これらの間が緊張するように演奏する必要がある。この表現はすぐに練習が必要です。同じスキャットでも $f$ の場合には弓を大きくつかい、高音を出し、$P$ の場合は弓を少なく、スピッカートに近いような弾き方をする。つまり弓出し方の体勢をよくつかい、$f$ のときはそれより少し את、レガートに近いような弾き方です。$fp$ は $f$ のすぐあとも $P$ で弾くことで、これにより一際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.
Play slowly and learn to attain an accurate position.

Joachim gave an alternative indication here. This part may be played as follows:

After accurate placement of fingers is attained, then play with $\textit{fp}$ at first and try to make the leggiere smooth.

Note: Carefully read the note at $\textit{fp}$ and pay attention to the shape of the left hand.

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.

Training is especially necessary for the following part:
Point of Practice

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

Start playing with the upper end of the bow.

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

学习の仕方

Learn to play accurately.

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.

Prepare the first finger for this note.

Then learn to play this figure.

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、絶え言語的ない技術的にして
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 so that they may play well both musically and technically.
Point of Practice

Training for changing strings is necessary for, in 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、音を大きく出なくするのを考慮して、速度がおさえぬしやすいのです。

次に移弦の練習のために他の fourteen を参考に試しておきます。旋律をよく表現するためにこの十四も良いのではないかと思います。