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 violin part 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 Sunny-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, Florida 33014 for current Associations’ addresses.
## CONTENTS

**Table des Matières**  
*Inhaltsverzeichnis*  
**Tabla de Materiales**

### Volume 6

<table>
<thead>
<tr>
<th>Piece</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Folia, A. Corelli</td>
<td>11</td>
</tr>
<tr>
<td>Sonata No. 3, G.F. Handel</td>
<td>21</td>
</tr>
<tr>
<td>Allegro, J.H. Fiocco</td>
<td>31</td>
</tr>
<tr>
<td>Gavotte, J. Ph. Rameau</td>
<td>37</td>
</tr>
<tr>
<td>Sonata No. 4, G.F. Handel</td>
<td>40</td>
</tr>
</tbody>
</table>

### Volume 7

<table>
<thead>
<tr>
<th>Piece</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minuet, W.A. Mozart</td>
<td>53</td>
</tr>
<tr>
<td>Courante, A. Corelli</td>
<td>56</td>
</tr>
<tr>
<td>Sonata No. 1, G.F. Handel</td>
<td>58</td>
</tr>
<tr>
<td>Concerto No. 1, J.S. Bach</td>
<td>66</td>
</tr>
<tr>
<td>Allegro, A. Corelli</td>
<td>83</td>
</tr>
</tbody>
</table>

### Volume 8

<table>
<thead>
<tr>
<th>Piece</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sonata in G minor, H. Eccles</td>
<td>85</td>
</tr>
<tr>
<td>Tambourin, A.E. Grétry</td>
<td>94</td>
</tr>
<tr>
<td>Largo, J.S. Bach</td>
<td>97</td>
</tr>
<tr>
<td>Allegro, J.S. Bach</td>
<td>99</td>
</tr>
<tr>
<td>Largo Espressivo, G. Puganini</td>
<td>101</td>
</tr>
<tr>
<td>Sonata, F.M. Veracini</td>
<td>103</td>
</tr>
</tbody>
</table>
Volume 9

Concerto in A Major, W.A. Mozart ................................. 123
Allegro aperto .................................................. 123
Adagio ............................................................. 138
Rondo .............................................................. 146

Volume 10

Concerto in D Major, W.A. Mozart ............................... 161
Allegro ............................................................. 161
Andante cantabile ............................................... 174
Rondeau .......................................................... 179
Four Essential Points for Teachers and Parents

1. Children should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.
4. Parents and teachers should strive to motivate children so they will enjoy practicing correctly at home.

Through the experience I have gained in teaching young children for over thirty years, I am thoroughly convinced that musical ability can be fully cultivated in all children if the above four points are faithfully observed.

Musical ability is not an inborn talent but an ability that can be developed. All children who are properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. For the happiness of children, I hope these four essential points will be carefully observed and put to continual use in the home and in the studio.

Shinichi Suzuki
"Man is a son of his environment.

Shin'ichi Sugawara"
* The dynamic marks are given by the composer.
* Les indications dynamiques sont données par le compositeur.
* Die dynamischen Zeichen werden von Komponisten gegeben.
* Las marcas dinámicas son indicadas por el compositor.
Gavotte  ガポット

Gavotte I  
Allegretto

J. Ph. Rameau

Allegretto
Sonata No. 4 ソナタ 第4番

G.F. Handel

Affettuoso (p = 60)

f serioso

Affettuoso

energico p cresc.

f p

cresc

f
Minuet メヌエット
from Quartet in d minor, K.421

W.A. Mozart

Allegretto

5

11

15

cresc.
Courante クーラント

Vivace

A. Corelli
Courante
Allegro con spirito
Minuet D.C. senza replica
sin' al Fine, poi attacca
Adagio (80–100)

con espressione

Allegro aperto
Tempo di Menuetto (♩ = 112–126)

Play asterisked ornaments on the beat as 8th notes to conform to the suggested interpretation in the violin part. All other ornaments should be short.
Cadenza di Joseph Joachim

Andante grazioso

Allegro ma non troppo
ESSENTIAL Suzuki Texts

SHINICHI SUZUKI:
THE MAN AND HIS PHILOSOPHY
by Evelyn Herrmann (0539)

THE SUZUKI APPROACH
by Louise Behrend (0768)

EVERYTHING DEPENDS ON HOW WE RAISE THEM
(EDUCATING YOUNG CHILDREN BY THE SUZUKI METHOD)
by Shigeki Tanaka
translated by Kyoko Selden (0999)

TECHNIQUE and Ensemble Material

THE SOLOS WITH ORCHESTRA SERIES
arranged by Doris Preuss

This exciting new series was created to fill the needs of string instrumentalists everywhere. Each piece includes a score plus parts for Violin I parts, six Violin II parts, and six Violin III, Viola, Cello, and Bass parts. The themes used here will give students a chance to expand their performance opportunities.

CONCERTO NO. 3 IN MINOR
(FOR STRING ORCHESTRA WITH SOLO VIOLA)
by A. Segui
arranged by Doris Preuss
(24400)

SUITE IN A
(FOR ORCHESTRA OR STRING ORCHESTRA AND SOLO VIOLA)
by César de Heberlé
arranged by Doris Preuss
(23010)

SOUNDS OF THE SYMPHONY SERIES
arranged by William and Constance Starr

The Sounds of the Symphony Series is a collection of works by well-known symphony composers that are intended to enrich the repertoire of Suzuki violin groups. Teachers are using the arrangements both for the enjoyment and musical development of children and for a variety of programming ideas for group performers.

"TAKA TAKA" POLKA AND "HAPPY TIMES" POLKA
arranged by William and Constance Starr
(00144)

INTERMEZZO FROM CAVALLERIA RUSTICANA
arranged by William and Constance Starr
(00135)

THE TOREADORS
FROM CARMEN
arranged by William and Constance Starr
(00146)

SUZUKI VIOLIN SCHOOL MIDI DISC
ACC./CD-ROM
recorded by Linda Perry
Here is the perfect tool to get students to practice more frequently, piano accompaniment MIDI files for the Suzuki Violin School Books 1–6. These performances were recorded without reference to a metronome and have a human feel to them. MIDI files are very flexible to use—you can control the tempo, transpose, add a metronome click, and cancel the playback of the left- and right-hand parts. The enhanced CD-ROM contains all of the piano accompaniments plus an exclusive version of "Home Concert" that will show the music on your computer screen, follow along with it, and turn the pages for you!
(34050)

SCALES FOR ADVANCED VIOLINISTS
by Barbara Barber

Scales for Advanced Violinists is a technical source book for violinists compiled and edited by Barbara Barber. It presents practice suggestions and ideas to take the monotony away from scale practice and to develop and improve evenness, clarity, agility, speed, and intonation. The circle of fifths is presented with both-position finger patterns. Scales and arpeggios are written out with rhythmic variations and different combinations of bowings. Octaves, thirds, sixths, fretted octaves, and sextas as well as harmonics, broken thirds, and chromatic scales are also presented with practice suggestions.
(8019)