

# NEW OLD IDEAS

To publish something, something that every reader may have known for a long time, probably seems to be nonsense. We always say that Suzuki's Variations are the real basis for playing a particular instrument according to the Suzuki Method and that they are the basis for many pieces in the Suzuki repertoire. After having read the wonderful article of our Swedish colleague Sven Sjögren "The true beauty of repetition", I felt encouraged to show you my small collection of examples of Suzuki pieces based on the Variations "Twinkle, Twinkle little Star." You might enjoy finding "new old ideas", as Dr. Suzuki used to say. I know that not every one agrees with every example, but I am sure you will also find many other examples in the Suzuki books. All examples here are taken out of the Suzuki Violin Books.  
Have fun....

*"In the beginning was the rhythm."*  
Hans von Bülow

## Variation 1



Book 1

A little bit different, but without slur, you will see again the first rhythm.



Book 2

Has the following example really something to do with the first variation, or is it more like the 3rd? Or is it may be something completely different?



Book 3



Book 4

Probably the most popular example for showing an advanced "Variation A":



Book 6

Even in the Bach Concerto, you will find again "mississippi hot-dog". Looking through Book 1 to 8 there are always the pieces from Bach as "points of orientation": the Minuets, the Bourrée, the Double Concerto and the Concerto in a minor.

**Book 7** 

I did the same thing also for the 3rd variation. What was surprising for me first is, that I found much more examples for the 3rd than for the 1st variation. But we should be aware that this rhythm is a typical baroque one (e.g. Telemann G-Major Conc., Vivaldi G Major Conc., etc.)

*"Music and rhythm find their way into the secret places of the of the soul."*  
Plato, Politeia

**Variation 3**



**Book 1** 

Just the inverse rhythm is the next piece (Andantino):



**Book 2** 



Using the whole bow, as maybe already in Book 1 with the same piece...



...and the bow speed are getting faster and faster...



**Book 3** 

The bow division of the following example of Seitz Concerto D Major is exactly what we already learnt with "Variation C" (using more or less bow, depending the level of the student). You will find again such passages in the Mozart Concertos and in many, many other works of Mozart.

**Book 4**

The next example is actually much more comparable with "Oh come little children" (Book 1, piece 5), looking at the upbeat and the bow division. Nevertheless I think that the bow division is based on our third rhythm: you have a long note (two eighths slurred) and two short notes.

**Book 5**

We already had different bow divisions and different bow speeds in our examples based on "Variation C". The rhythm "long note, two short notes" can of course also occur with slurs, which makes first of all not big differences. But for stringed instruments it is always something else if several notes are slurred or not (compared with the piano or the organ for example).

**Book 7**

Even in the Mozart Concertos, you will find this rhythm in some very delicate passages:

**Book 9**

**Book 10**

*"Music creates order out of chaos: for rhythm imposes unanimity upon the divergent, melody imposes continuity upon the disjointed and harmony impose compatibility upon the incongruous."*

Yehudi Menuhin

by Martin Ruettimann, violin teacher and  
President of the Swiss Suzuki Association