

NEW OLD IDEAS

No.2

After we had been looking through Variations A and C we could go on to do the same with Variation B and D. This article will be a bit more colloquial, than the first one was. While I was writing it, I often thought at a discussion. It is a pity, that you can not give me directly your comment. Unfortunately you can not interrupt, when I tell rubbish and you can not put a question, when something is unclear. Fortunately, there are now many ways, to do this electronically. I hope again, that you enjoy reading the following pages. I promise, that for most of you there won't be anything new at all, but hopefully you might enjoy seeing new old staff again.

*“Dr. Suzuki, he made us, to practice,
to practice, to practice, until we are crazy!”*
anonymous

Variation 2



In my opinion, the 2nd rhythm is often the most difficult rhythm for the kids – and even more for the parents. Why that? The Variation B is the only one (for us stringed instruments) who is irregular; that means once we start with an down bow and once with an up bow. I recently talked to a guitar teacher and he told me that the guitarists have the same difficulty, because the also have to change the fingers: once they “start” with 2nd finger and then with the 3rd finger. Maybe for the pianists it is a bit easier but they sure have other difficulties, which stringed instruments don't have. Let's go on. It is very important that the kids can develop a good feeling for this variation. In fact it is the basis of the syncopated notes. (In the Suzuki Guitar School I saw, that Variation B is already written with syncopated notes!)



The next passage out of the Vivaldi Concerto in a minor is a new and very important bow stroke. We will find it in many passages in this movement, but also in the 3rd movement and in the Vivaldi Concerto in g minor in book 5. Are you wondering, what this has to do with Variation B? Look at the bowing without the melody (it is even clearer when you do eighths instead of sixteenths!)

Some more passages out of the Bach Double Concerto. Looking through this piece, you will find many, many more passages based on the variations. Sometimes there can not be seen directly, because as we already said, the variations are simplified versions of difficult passages, especially of the Bach Double Concerto, the Vivaldi Concertos and the Bach a minor Concerto.



Exactly the same syncopated rhythm as in the Boccherini Minuet we find again in "La Follia":



And now a passage of the Bach Concerto: We have to be aware, that the b's and the g in the first measure, and the g's and the e are "fill-up" notes to get a kind of melody. Remember, that this is still baroque music, where the harmony and the structure dominates the "melody".



The slurs I took from the Suzuki edition. In the famous Lenzewsky version edited by Peters (Konzertsonate) they are a bit different and in the so called "original" editions they are maybe also different. I know that many Suzuki teachers are doing the "original" versions for years, sometimes mixed with personal bowings... Compared with the original version ("Sonata academica") I admit that I like the romantic, bombastic (1st movement) version very much, also if nowadays it is not allowed to play "not original".



But come on, is this still Variation B or does the author just want to write as much as possible? The sixteenths you have to take as chords or melodic notes (instead of 6 sixteenths we actually have 3 eighths; that's not magic that's practical music theory by the way....)



“Kindergarten, Kindergarten?”

Variation 4



When you look at the Bourrées in the Partitas for Violin Solo (there is one in the 1st and one in the 3rd), they are written in two times and not in four. You could also feel it in four times, but in my opinion it loses a lot of the dancing character. While playing *and* teaching we should always be aware that the Bourrées (so as the Gavottes, the Giges and the Menuets) originally were danced. So these four eight's correspond to the four sixteenths of our Variation D.



Compare the following passage (Gavotte by Thomas) with the passage out of the Bach Double Concerto, we will see later on. Isn't this amazing?



But before, we first have to go to book 4. One of several passages of the Seitz Concertos:



Last but not least: a very delicate passage out of the Mozart Concerto No.5. What is now more difficult: for a kid to play Variation D, or for a professional player to play the following passage? Or....

