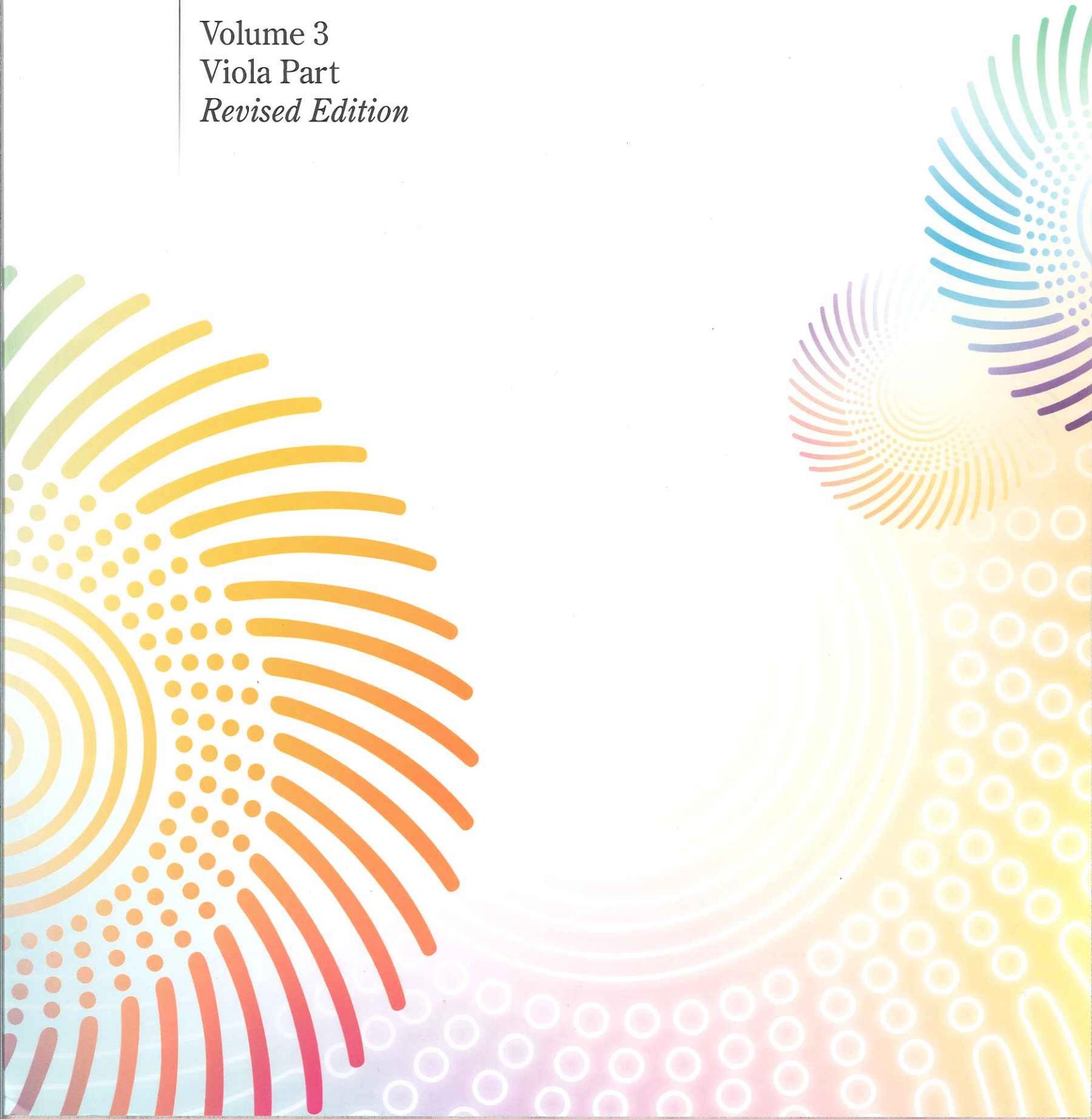


Suzuki®

VIOLA SCHOOL

Volume 3
Viola Part
Revised Edition



INTRODUCTION

FOR THE STUDENT: This volume is part of the worldwide Suzuki Method of teaching. The companion recording should be used along with this publication. A piano accompaniment book is also available for this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, ongoing education is encouraged. Each regional Suzuki association provides teacher development for its membership via conferences, institutes, short-term and long-term programs. In order to remain current, you are encouraged to become a member of your regional Suzuki association, and, if not already included, the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any Suzuki teacher you choose. We recommend you ask your teacher for his or her credentials, especially those related to training in the Suzuki Method. The Suzuki Method experience should foster a positive relationship among the teacher, parent and child. Choosing the right teacher is of utmost importance.

In order to obtain more information about the Suzuki Association in your region, please contact:

International Suzuki Association
www.internationalsuzuki.org

Suzuki®

VIOLA SCHOOL

Volume 3
Viola Part
Revised Edition



© 2009, 1999, 1983 Dr. Shinichi Suzuki
Sole publisher for the entire world except Japan:
Summy-Birchard, Inc.
Exclusive print rights administered by Alfred Publishing Co., Inc.
All rights reserved. Printed in USA.

ISBN 0-7579-2475-1
ISBN-13: 978-0-7579-2475-0

The Suzuki name, logo and wheel device
are trademarks of Dr. Shinichi Suzuki
used under exclusive license by Summy-Birchard, Inc.

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

INTRODUCTION

This transposition of the SUZUKI VIOLIN SCHOOL makes available to the viola student the carefully structured repertoire of The Suzuki Method™ — a method that teaches basic playing skills and develops listening and memorizing ability through the playing of beautiful music.

Regardless of the age of the student, it is hoped that Dr. Suzuki's principles of learning by listening, training the memory, and concentrating on producing a beautiful tone will be observed. Remember that ability develops after a composition has been learned — in the mastering process. The practice suggestions emphasize the need to isolate technical and musical problems, and encourage the teacher to use all the opportunities inherent in the repertoire for orderly growth toward mastery of the instrument.

Doris Preucil

STUDY POINTS FOR VOLUME 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 Volume 3, particular emphasis should be placed on the study of phrasing. Children should learn to end each phrase pianissimo.

SUGGESTIONS FOR TONE PRODUCTION

It is best to hold the bow with the right corner of the thumb tip placed opposite the middle and ring fingers. The power of the thumb pressing at this location is an important factor in tone production.

The student should always play with the bow held firmly so that the tip of the bow remains steady. A superior tone depends on this bow hold.

CONTENTS

1	Gavotte, P. Martini.....	6
2	Minuet, J. S. Bach.....	8
3	Gavotte in G Minor, J. S. Bach.....	10
4	Humoresque, A. Dvořák	12
5	Gavotte, J. Becker.....	14
6	Minuet, K. 439B, W. A. Mozart, arr. D. Preucil	17
7	Gavotte (from Orchestral Suite No. 3), J. S. Bach	18
8	Bourrée, J. S. Bach	20
9	Practice Suggestions, Doris Preucil	22

Transcribed for Viola and Piano by Doris Preucil

Tonalization

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 □ and √ for beginning each exercise.

$\text{d} = 60$

1. 

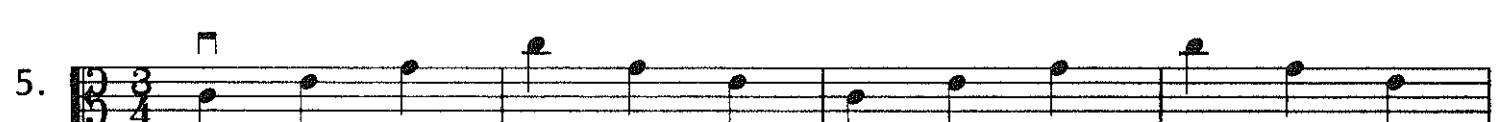
2. 

3. 

S. C. Foster

Exercises for Changing Strings

These exercises should be taught at each lesson, and practiced very slowly at first. Increase the speed as the child's ability develops. As the speed increases, the bow strokes should become shorter.

1. 
2. 
3. 
4. 
5. 
6. 

1

Gavotte

P. Martini

Allegro moderato

The sheet music consists of 12 staves of bassoon music. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, G major, F major, and E major. The time signature is mostly common time. Various dynamics are indicated: *A (measures 1-4), mf (measures 1-4), mp (measures 5-10), p (measures 10-15), mf (measures 10-15), p (measures 15-20), f (measures 20-25), p (measures 25-30), mf (measures 25-30), and f (measures 35-40). Performance markings include slurs, grace notes, and fingerings (e.g., 0, 1, 2, 3, 4). Measure numbers are present at the beginning of each staff.

*See practice suggestions on page 22.

45 **A**
ff *p*

50
> mf

55
E *f* *p*

60
= mf

64
A *>* *>*

69
F *p*

74
mf *p* *f poco*

79
rit. *p a tempo*

84
mf *f* *rall.*

2

Minuet

Minuet I

Allegretto

J. S. Bach

**mf con grazia*

6

mp

11

ff

17

ff

22

ff

28

ff

33

ff

38

ff

*See practice suggestions on pages 22-23.

44 4 0 **p**

Minuet II

49
dolce

55
dolce

61
 \ll \gg ***mf***

67
p

74
 $3\ 3\ 2\ 1\ 3\ 1\ 0$ ***mf***
pp *rit.*

Tempo I

81 ***p*** *con grazia*

86

91 4
mp *calando*
p *rit.*

3 Gavotte in G Minor

J. S. Bach

*See practice suggestions on page 23.

32 , **C** 4 V 3 4 0 1 4 f
 (2) (1) (2) (0)
mf

36 4 V 0 1 4 4 4 V 0 1
 (2) (1) (1) (2) (2) (1) (2) (3) (1) (2)
mf **p**

40 , **A** 0 4 0 4 0 4
 (2) **p** <> **mf**

44 4 0 4 0 4 0 4
 <> **mf** **poco rit.** <>

Observe the crescendos and diminuendos by controlling the varying bow speeds (slower bow stroke at the indication **p**, and faster stroke at **f**). Practice finishing each phrase beautifully, pianissimo, using a short and soft stroke.

Tonalization G minor (melodic) scale

Try to make all the tones have the resonance of the open strings.

0

0

Note that the 6th and 7th tones are each raised one half-step in the ascending scale, but appear as in the key signature in the descending scale.

4

Humoresque

A. Dvořák

Poco lento e grazioso

p leggiero

p

mf

rit.

p a tempo

p

rit. e dim.

f a tempo

f

29

f

33

f

37

f

largamente

rit.

41

p a tempo

45

p

rit. e dim.

pp

49

p a tempo

pp meno mosso

53

rit. e dim.

ppp

Preliminary Practice

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

5 Gavotte

Jean Becker

Allegro moderato

Allegro moderato

p

f

mf

f

38

42

46

50

54

58

62

66

70

C Major Scale in Thirds

Two staves of musical notation for C Major Scale in Thirds. The first staff starts with a 16th note followed by eighth notes. The second staff starts with a sixteenth note followed by eighth notes. Fingerings are indicated above the notes: 4, 0, 4, 0, 4, 0, 4, 0.

C Major Triad Exercise

Two staves of musical notation for C Major Triad Exercise. The first staff has numbered circles above the notes: 1, 2, 3, 4. The second staff has numbered circles above the notes: 5, 6, 7, 8. Fingerings are indicated above the notes: 4, 0, 4, 0, 0, 0.

In every bar except bar 7, the first and third notes are a *perfect fifth* apart, and can be fingered directly across from the other. In bar 7, they create a *diminished fifth*, with the second finger one-half step lower on the higher string. The diminished fifth occurs in every key between the 7th and 4th tones of the scale.

Chromatic Scales

Slide the finger without moving the hand.

Two staves of musical notation for Chromatic Scales. The first staff shows a chromatic scale with fingerings: 0, 1, 2, 2, 3, 3, 4, 4, 3, 2, 1, 1, 0. The second staff shows a chromatic scale with fingerings: 0, 1, 1, 2, 2, 3, 3, 4, 4, 3, 2, 1, 1, 0. Below each staff are three horizontal lines labeled 1, 2, and 3, corresponding to the fingers.

6

Minuet in D

* Allegretto

W. A. Mozart, K. 439 B
D. Preucil

Sheet music for Minuet in D, movement 6. The score consists of ten staves of bassoon music. Staff 1 starts at measure 4 with dynamic *f*. Staff 2 starts at measure 5 with dynamic *mf*. Staff 3 starts at measure 9 with dynamic *mp*. Staff 4 starts at measure 13 with dynamic *f*. Staff 5 starts at measure 17 with dynamic *f*, followed by *rit. last time*. Staff 6 starts at measure 21 with dynamic *f*, labeled "Trio". Staff 7 starts at measure 25 with dynamic *f*. Staff 8 starts at measure 29 with dynamic *f*. Staff 9 starts at measure 33 with dynamic *f*. The music features various dynamics, articulations like slurs and grace notes, and a key signature of D major (two sharps). The score concludes with "Minuet D.C. senza rep."

*See practice suggestions on page 24.

7

Gavotte
(from **Orchestral Suite No. 3**)

Gavotte I

J. S. Bach

Allegro

1
V 2 0 2 0 4
f mf

4 tr 0 2 0 2
f 2 1 0

8 4 0 4 4 V 4
1 mf

11 2 2 1 2 1 32 tr 1 1 V
1 p

15 4 4 1 1 4 V
f

19 3 3 2 2 0 4 tr V
p

23 4 0 0 4 V tr Fine
1 1 f

Gavotte II

1 ff V 4 0 0
p

4 ff V 4 0 0 p
V V

8 V 4 0 0 f
V 3 3 4

12 sf p f tr
cresc.

16 f 2 sf p cresc.
43 tr V

21 1 sf p cresc.

25 4 0 mf 2 V
V

29 V 4 0 tr D.C. Gavotte I
f

8
Bourrée

J. S. Bach

Bourrée I

Allegro

The sheet music consists of eight staves of bassoon or cello music. Staff 1 starts with a dynamic *mf*. Measures 1-4 show eighth-note patterns with grace notes and slurs. Staff 2 begins at measure 5, with dynamics *cresc.* and *mf*. Staff 3 begins at measure 9, with a dynamic *f*. Staff 4 begins at measure 13, with a dynamic *f*. Staff 5 begins at measure 17, with a dynamic *f*. Staff 6 begins at measure 21, with a dynamic *p*. Staff 7 continues from measure 21. Staff 8 concludes the piece with a dynamic *p* and the word "Fine". Measure numbers are indicated above the staves: 1, 2, 5, 9, 13, 17, 21, and 25.

Bourrée II

The musical score consists of six staves of cello music. Staff 1 starts at measure 29 with a dynamic of *dolce*. Staff 2 starts at measure 33. Staff 3 starts at measure 37 with a dynamic of *mf*. Staff 4 starts at measure 41 with a dynamic of *p*. Staff 5 starts at measure 45 with a dynamic of *f*. Staff 6 starts at measure 49 with a dynamic of *p* and leads to a repeat sign with the instruction *D.C. Bourré I al Fine*.

Trill Exercise: Play with a strong tone. Use a short bow stroke.

This section shows a trill exercise consisting of a series of eighth-note pairs. Fingerings are indicated above the notes: 3, 3, 3, 3, 3, 0, 0, 0. A dynamic marking of *p* is shown below the first pair. Below the staff, there are two horizontal lines with the number '1' under each, indicating the direction of the bow stroke.

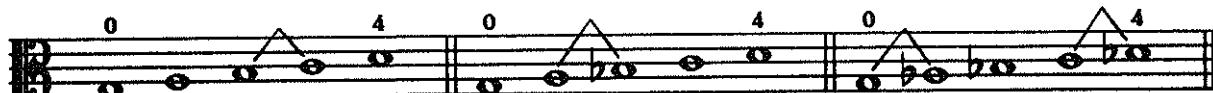
Chord Exercises: Play with the same resonant sound as that produced when tuning. In practicing chords, the forefinger should be lifted off the bow. The bow should be held and controlled principally by the 3rd and 4th fingers.

This section shows a chord exercise consisting of a sequence of chords. Fingerings are indicated above the notes: 1, V, 1, 1, 1, V. A dynamic marking of *f* is shown below the first chord. Below the staff, there are two horizontal lines with the number '1' under each, indicating the direction of the bow stroke.

Practice Suggestions

(Gavotte by Martini)

1. Bowing: Place bow slightly above middle and use entire arm for the repeated up-bows. Remember to use good bow distribution. Quick long bows can be used in loud passages. Use slower and lighter strokes for phrase endings.
2. Fingering: Review the C minor tonalization and the three finger patterns below.



Practice pulling 1st finger back without the hand in this exercise which prepares measure 28. Try it two ways: both holding and picking up the 2nd finger.

3. Memory: The sections of Gavotte have been designated in the music by the use of letters. Note that a varying section always alternates with the A section. Compare B with D, and C with E, to see how they differ. Practice each section separately until independently secure.

(Minuet)

1. Please refer to practice suggestions in Suzuki Viola Volume 1, Minuet No. 3, for the C major portion.
2. At measure 50, note change of key to C minor. Review this finger pattern, keeping 1st and 2nd fingers spread when using 3rd and 4th fingers. Try to keep space open all the way to the base of the fingers.

3. C melodic minor scale: Note that the 6th and 7th tones are each raised in the ascending scale, but appear as in the key signature in the descending scale.

(Gavotte in G minor)

1. Section B is fingered in second position. Shifting exercises are found in Suzuki Viola Volume 2. Try this game: drop arm during rests, and replace finger precisely in tune. See example below

2. The alternate fingering in 3rd position is advised in section C. In measures 36 and 38, shift up to 3rd position on 1st finger. Always shift on finger last used.

measure 36

measure 38

(Minuet in D)

Match the pitches carefully.

Avoid curling 4th finger.

(Gavotte from Orchestral Suite No. 3)

- 1) Practice holding fingers down as indicated by connecting lines.
- 2) Use alternating bowings.

Exercises are for practice in both holding and lifting fingers. Try to avoid curling 4th finger when placing 3rd finger. Repeat each measure several times.

(Bourrée)

When shifting from an open string feel the distance of the shift in the hand (between thumb and first finger).



Suzuki® AND SUPPLEMENTAL PUBLICATIONS

NOTE READING

Treble Clef for Violists

by Elizabeth Stuen-Walker

Book 00-23160X

TECHNIQUE & PRACTICE

77 Variations on Suzuki Melodies

for Viola

by William Starr

Book 00-0795

Fun Improvisation for Viola

by Alice Kay Kanack

Book 00-0774CD

SOLOS AND ENSEMBLES

ViolaFest

arranged by Joanne Martin

Book 1 00-0957

Book 2 00-0958

Violas in Concert: Classical

Collection Volume 1

by Elizabeth Stuen-Walker

Book 00-0410S

Music Plus! An Incredible Collection

by William Starr

Viola Ensemble or Viola with
Violin and/or Cello 00-14090X

String Quartets for Beginning Ensembles Volume 3

arranged by Joseph Knaus

Book 00-0283S

String Player's Guide to the Orchestra

by Susan C. Brown

Score 00-29978

Violin 1 00-30102

Violin 2 00-30103

Viola 00-30104

Cello 00-30105

Bass 00-30106

Folk Songs of the U.S.A.

arranged by William Starr

Score 00-0796

Violin 1 00-0797

Violin 2 00-0798

Violin 3 00-0956

Viola 00-0799

Cello 00-0838

Bass 00-0839

TEXTBOOKS

Shinichi Suzuki: The Man and His Philosophy

by Evelyn Hermann

Book 00-0589

The Vehicle of Music: Reflections on a Life with Shinichi Suzuki and the Talent Education Movement

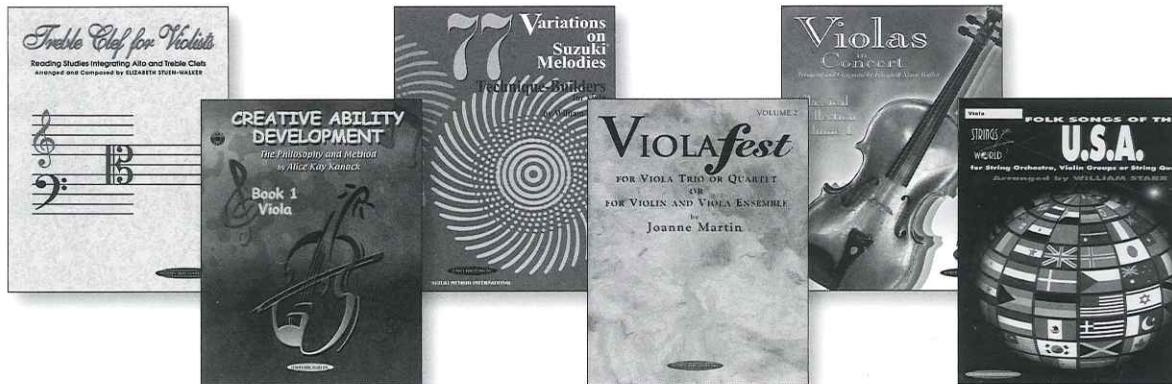
by Masaaki Honda

Book 00-0683

Suzuki Changed My Life

by Masaaki Honda

Book 00-0084



0243S

US \$6.95



alfred.com

SUMMY-BIRCHARD INC.

ISBN-10: 0-7579-2475-1
ISBN-13: 978-0-7579-2475-0

