

Suzuki[®]

Viola School

Volume 3 Viola Part Revised Edition

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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.

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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 $\square$ and ∇ for beginning each exercise.

1. $\text{♩} = 60$
 $\square \nabla$

2. $\square \nabla$

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

A *mf*

5 *mp* **B**

10 *p* *mf*

15 *sf sf* *p dolce* **A**

20 *f* **C**

25 *p*

30 *mf* **A**

35

40 *f* *p* *f* **D**

45 *ff* **A** *mp*

50 *mf*

55 **E** *f* *p* *sf* *sf*

60 *mf*

64 **A** *mf*

69 **F** *p*

74 *cresc.* *f poco*

79 **A** *rit.* *p a tempo*

84 *mf* *f rall.*

Detailed description: This is a musical score for a single melodic line, likely for a piano or violin, in 3/4 time. The score consists of nine staves, numbered 45 to 84. The key signature has one flat (B-flat). The score includes various dynamics: *ff* (fortissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), *p* (piano), *sf* (sforzando), *cresc.* (crescendo), *f poco* (forn poco), *rit.* (ritardando), *p a tempo* (piano a tempo), and *rall.* (rallentando). There are also articulations such as accents (>), slurs, and breath marks (//). Specific measures are marked with letters in boxes: **A** at measures 45, 64, and 79; **E** at measure 55; and **F** at measure 69. Fingerings are indicated by numbers 0, 1, 2, 3, 4. Some measures have a 'V' above them, possibly indicating a vibrato or a specific articulation. The score ends with a double bar line at measure 84.

2

Minuet

J.S. Bach

Allegretto

mf con grazia

piu p

rinf.

p

p

rinf.

p

44 0 4 0 *p*

49 *dolce* 0

55 *dolce* 0

61 *rinf.* 0

67 *p*

74 3 3 2 1 3 1 0 *mf* *molto rit.* *pp*

81 *Tempo I* *p con grazia* 4

86

91 4 *mp* *calando* 0 *rit.* *p*

3

Gavotte in G Minor

Allegretto

J.S. Bach

Sheet music for Gavotte in G Minor, J.S. Bach, Allegretto. The score is written for a single melodic line in G minor, 3/4 time, and consists of 32 measures.

The score is divided into two main sections, A and B, with repeat signs and first/second endings.

Section A: Measures 1-15. It begins with a first ending (marked 'A' and 'V 0') and a second ending (marked 'V 1'). The first ending is marked *p* (piano) and the second ending is marked *mf* (mezzo-forte). The first ending is repeated twice, and the second ending is repeated once.

Section B: Measures 16-32. It begins with a first ending (marked 'B' and 'V 1') and a second ending (marked 'V 1'). The first ending is marked *p* and the second ending is marked *mf*. The first ending is repeated twice, and the second ending is repeated once.

The score includes various musical notations such as slurs, ties, and dynamic markings (*p*, *mf*). The key signature is G minor (two flats) and the time signature is 3/4.

32 **C** *mf* *f*

36 *mf* *p*

40 **A** *p* *mf*

44 *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.

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

Poco lento e grazioso

A. Dvorák

p leggiero

p

mf

f

p a tempo

rit. e dim.

f a tempo

f

poco rit.

frog

rit.

rit.