# Suzuki® Viola School

## VIOLA PART
## VOLUME 6

Suzuki Method International

# 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 piano accompaniment 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 Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 NW 48th Avenue, Miami, FL 33014 for current Associations' addresses.

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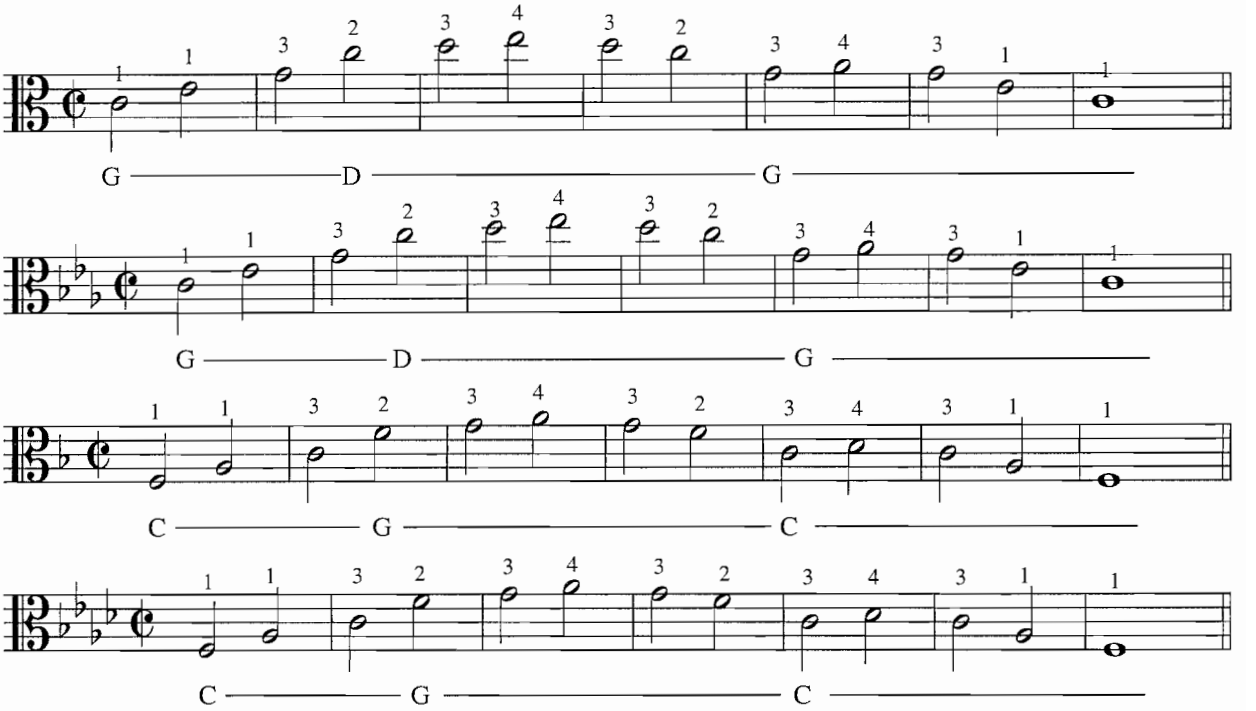
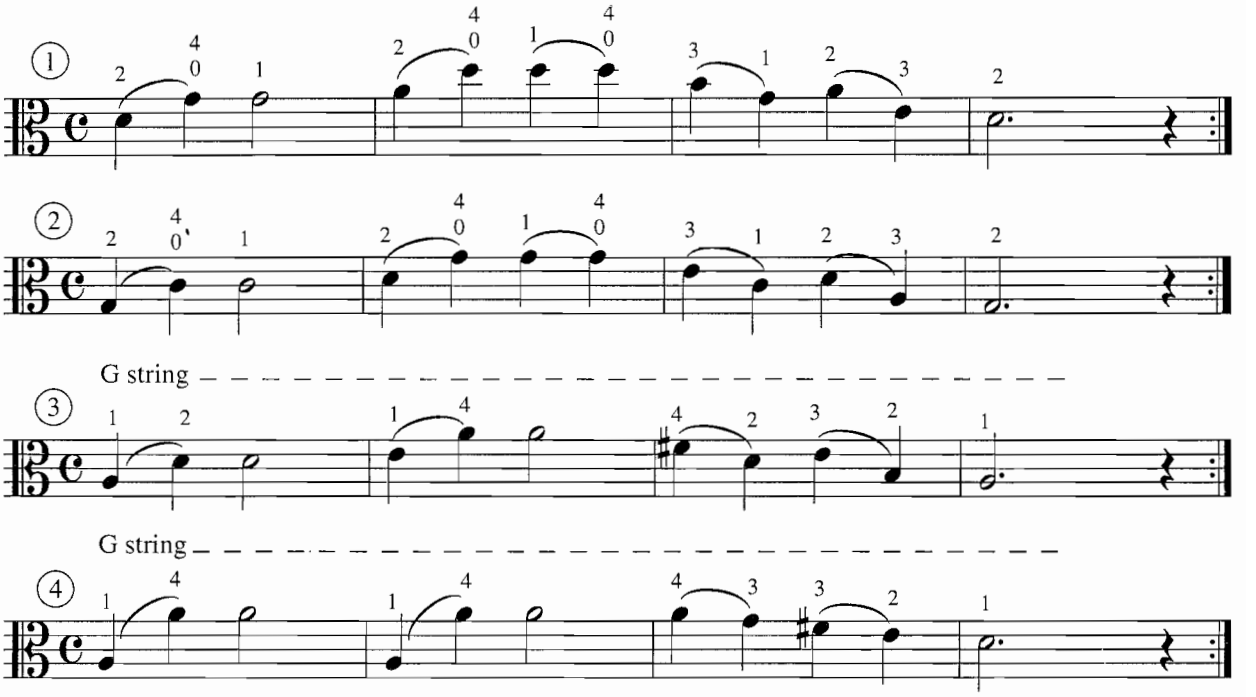
# Tonalization

S. Suzuki

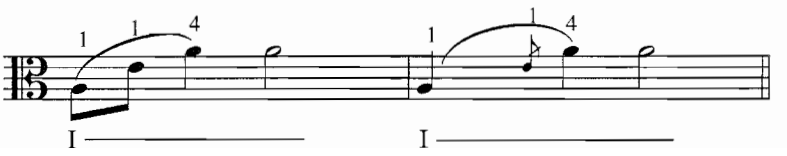
Tonalization exercises should be practiced at each lesson.
Exercise for beautiful tone and vibrato.




## Exercises for finding exact intonation

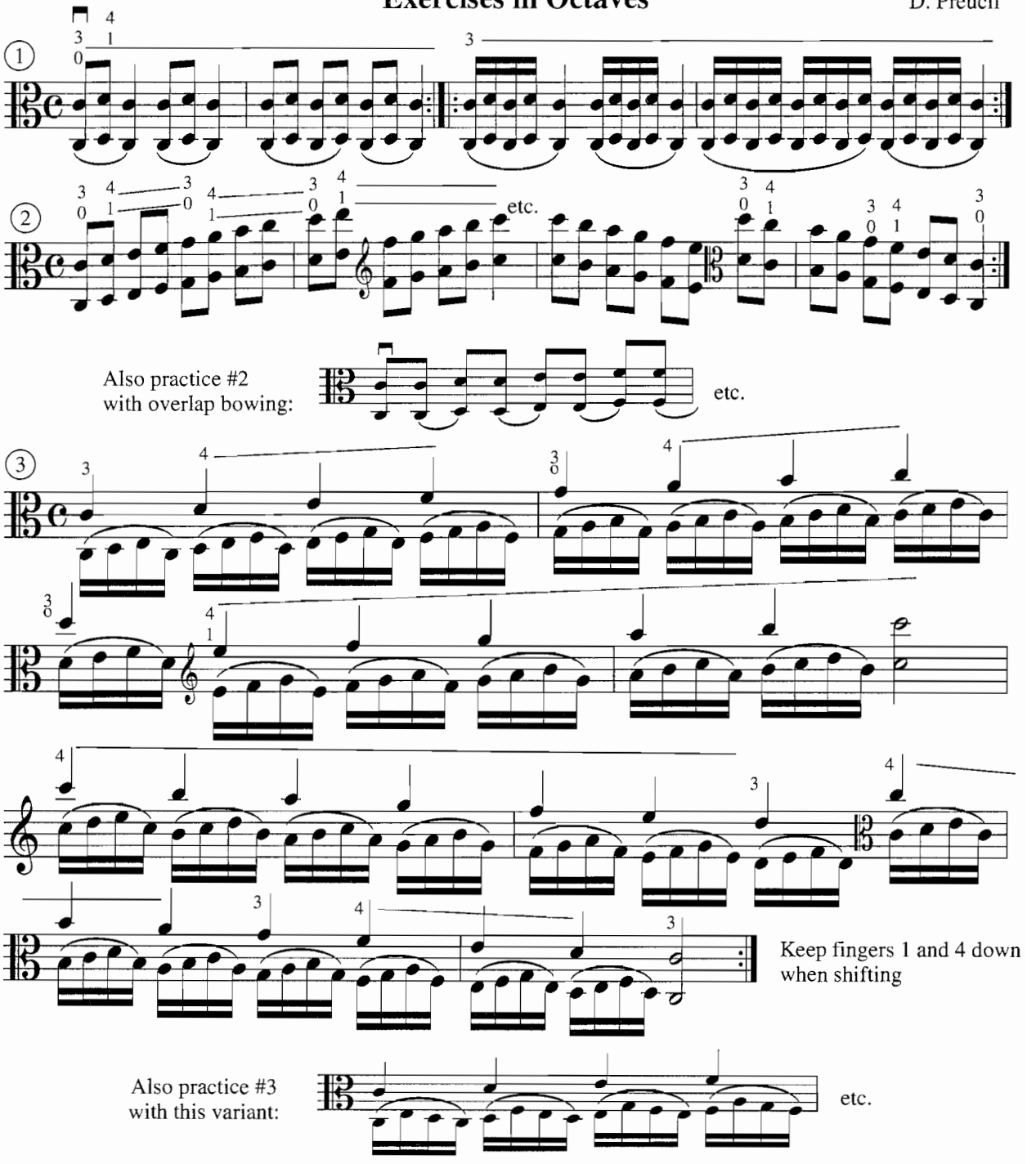



Shifting exercises for #4

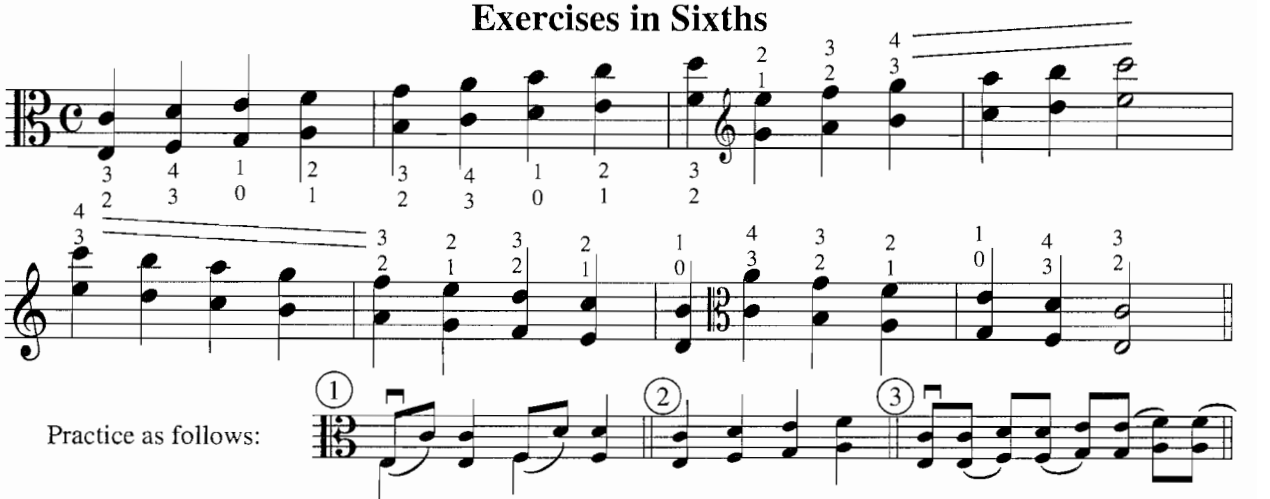


# Exercises in Octaves

D. Preucil



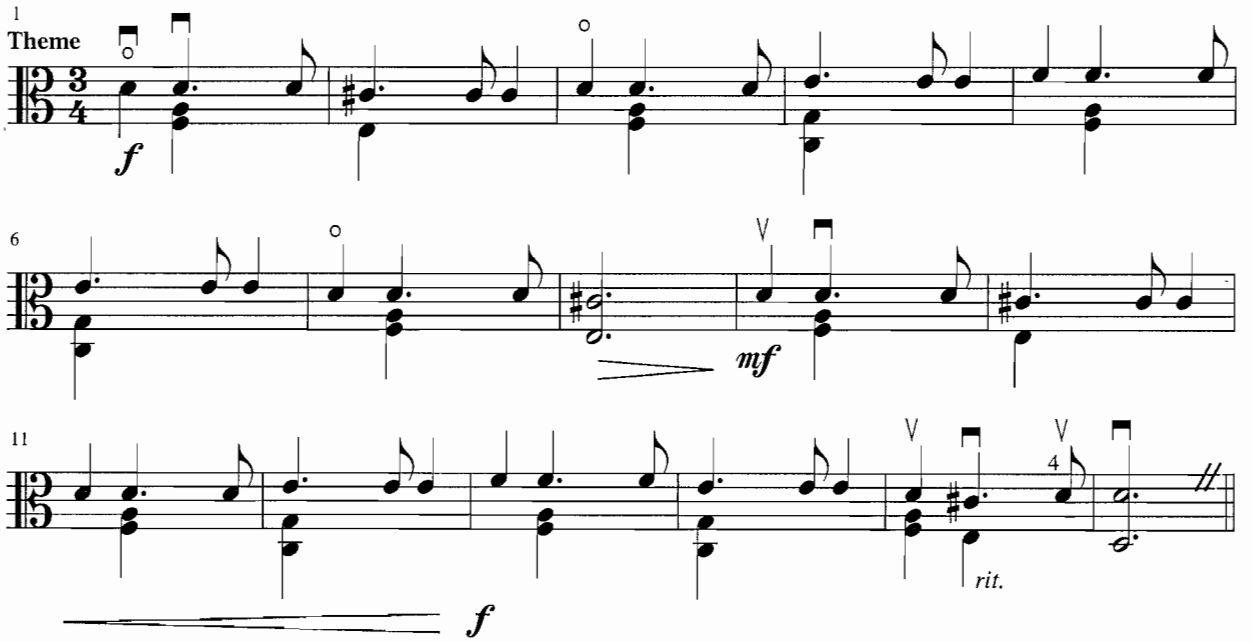

# Exercises in Sixths



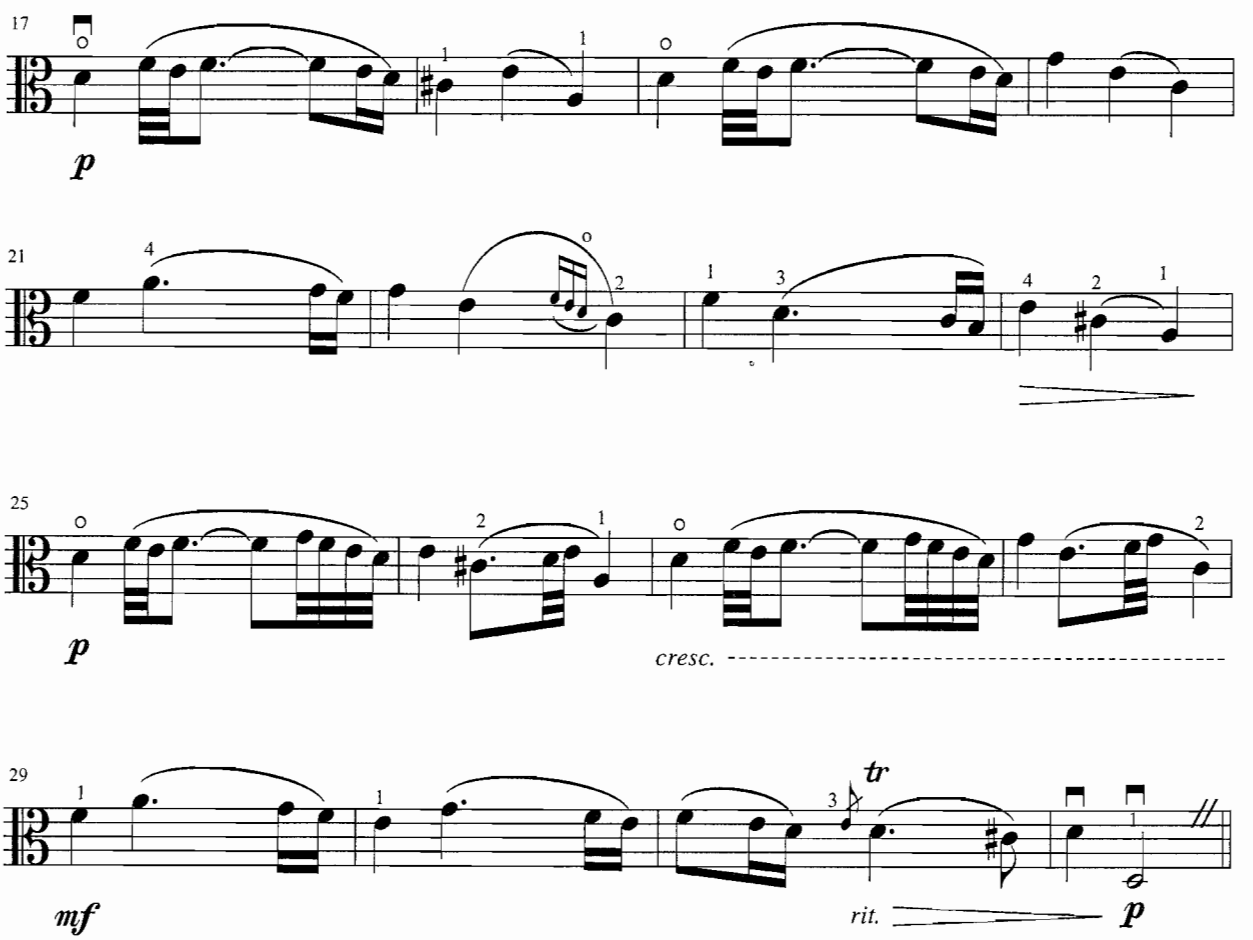
# 1 La Folia

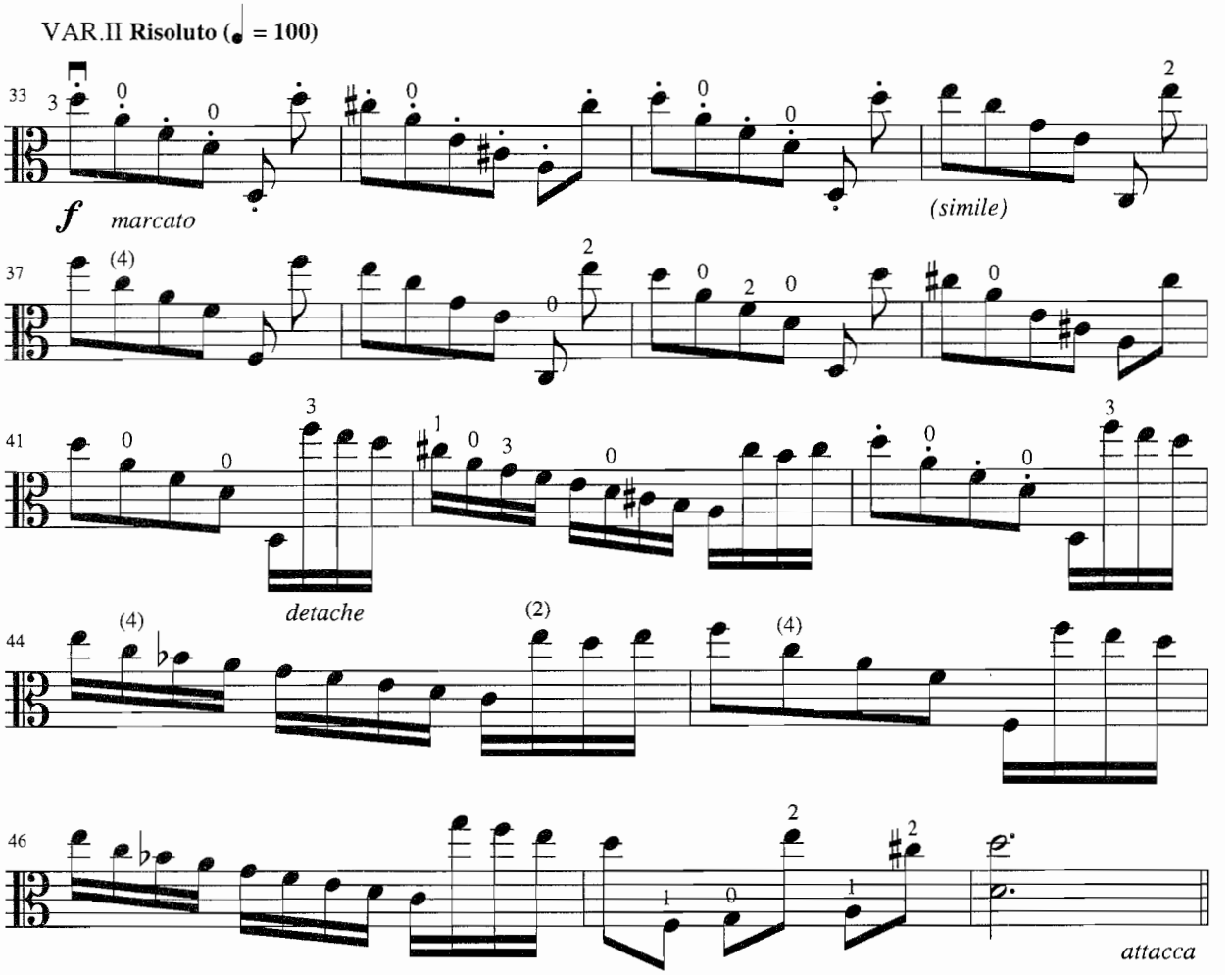
M. Marais
Realized and arranged by Doris Preucil

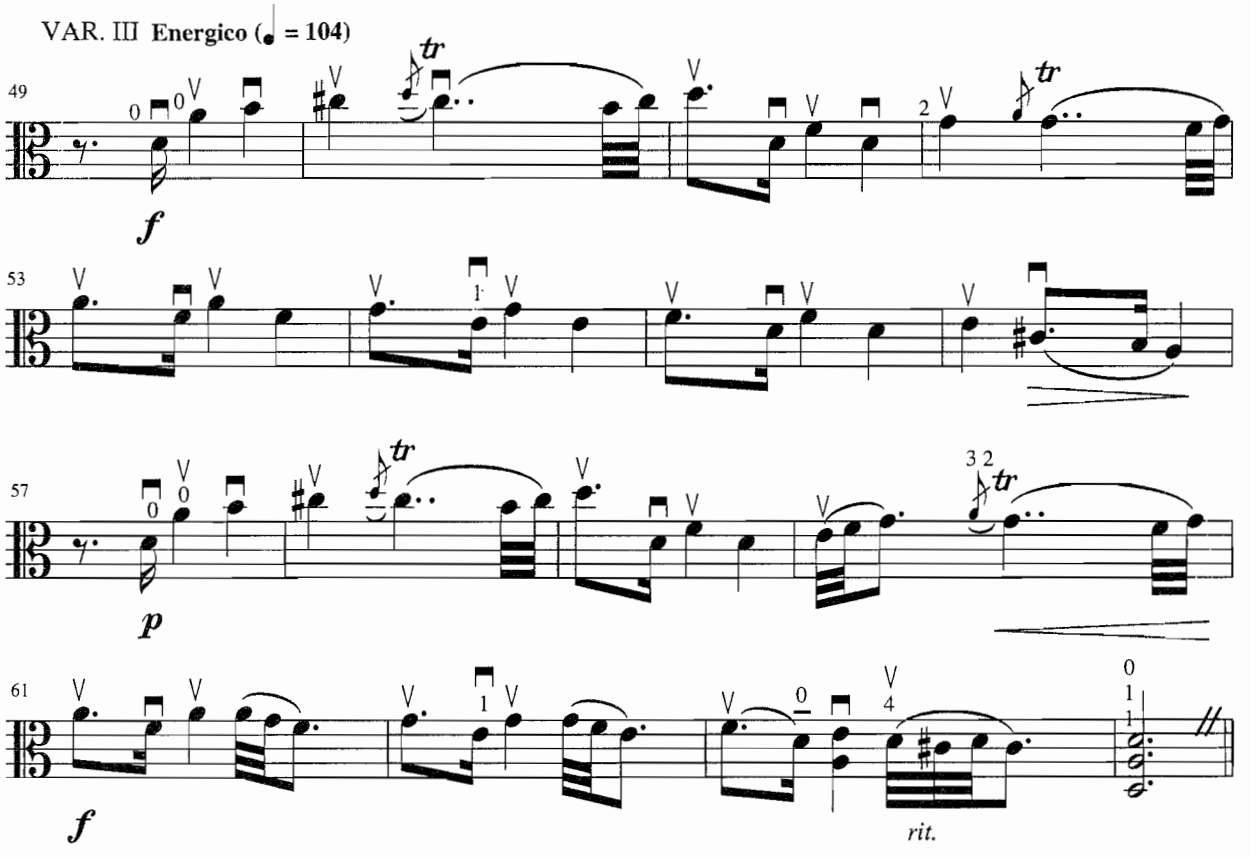
Allegro moderato (♩ = 76)

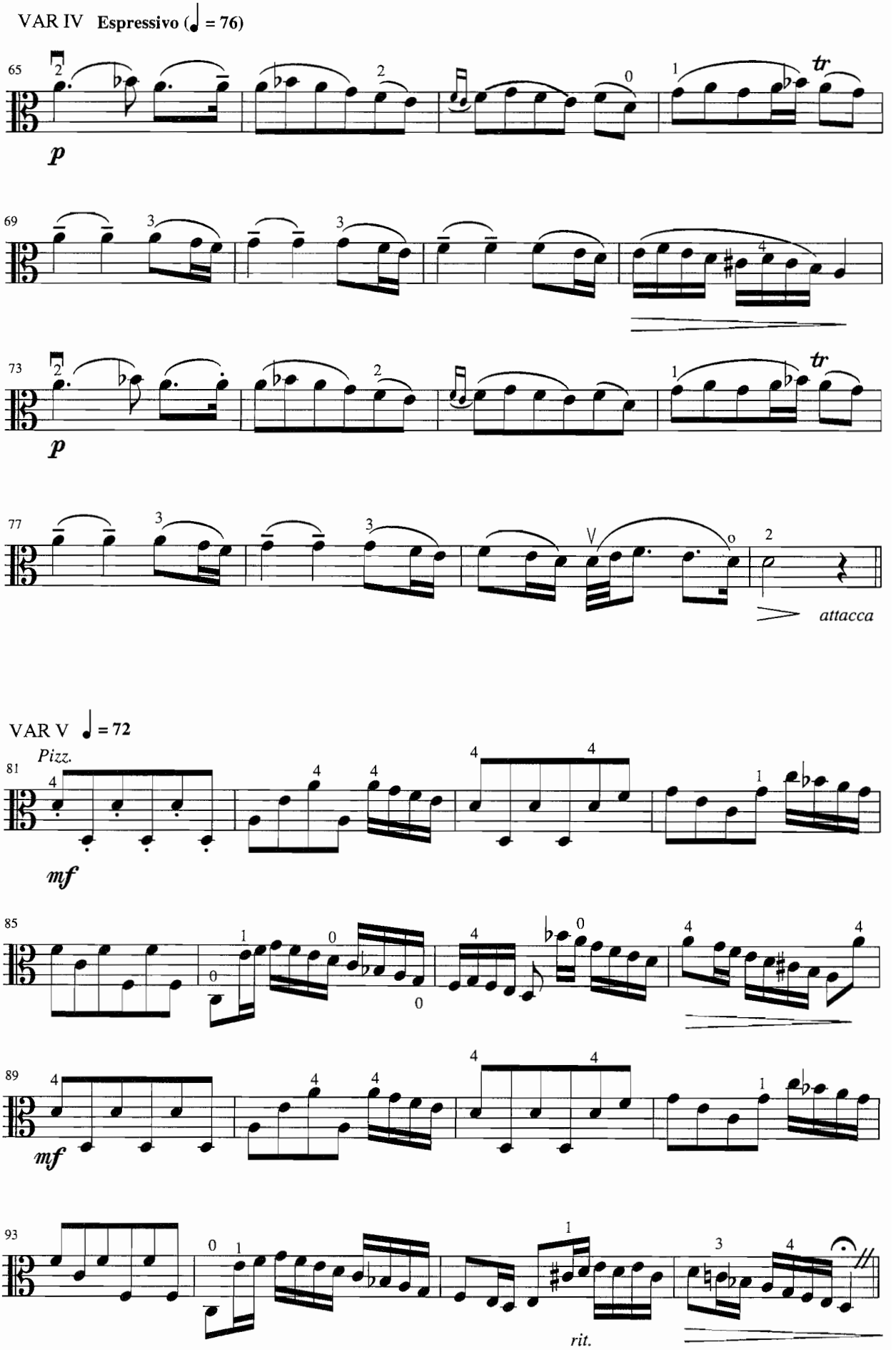


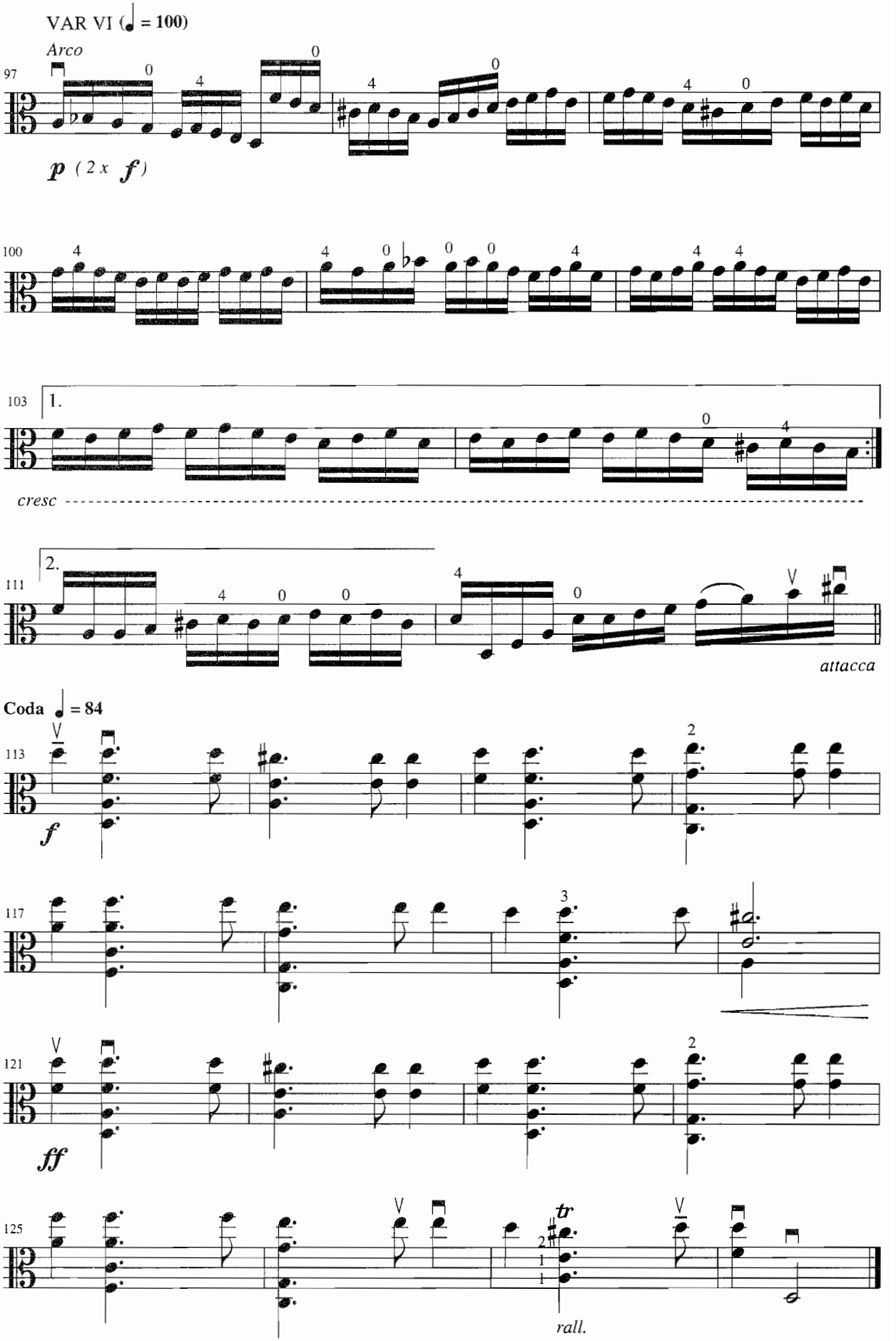

VAR.I - Dolce (♩ = 76)




VAR.II Risoluto (♩ = 100)
33
f
marcato
(simile)
37
41
detache
44
46
attacca


VAR. III Energico (♩ = 104)
49
f
53
57
p
61
f
rit.

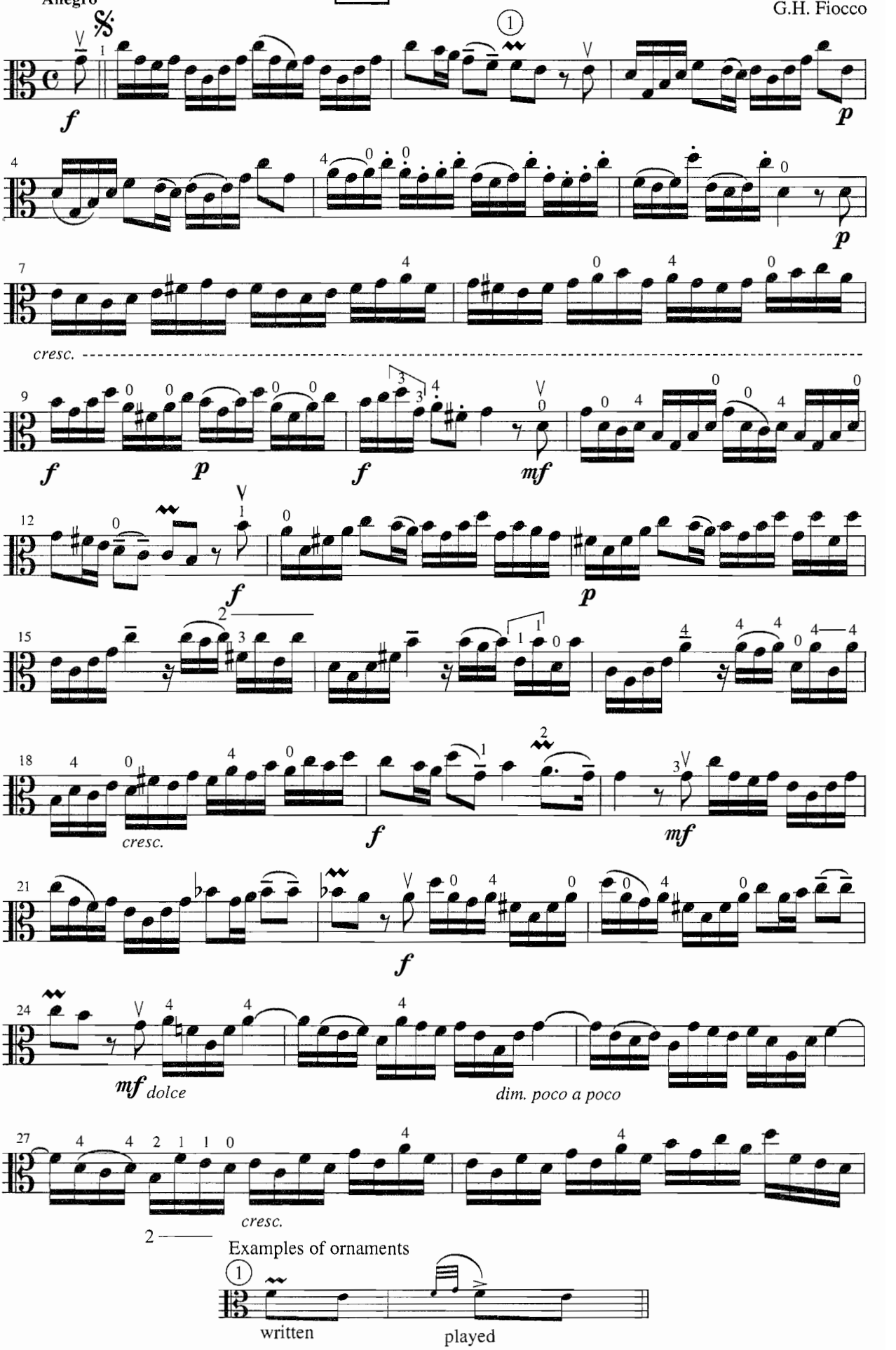

VAR IV Espressivo (♩ = 76)
65
p
69
73
p
77
attacca
VAR V ♩ = 72
81
Pizz.
mf
85
89
mf
93
rit.

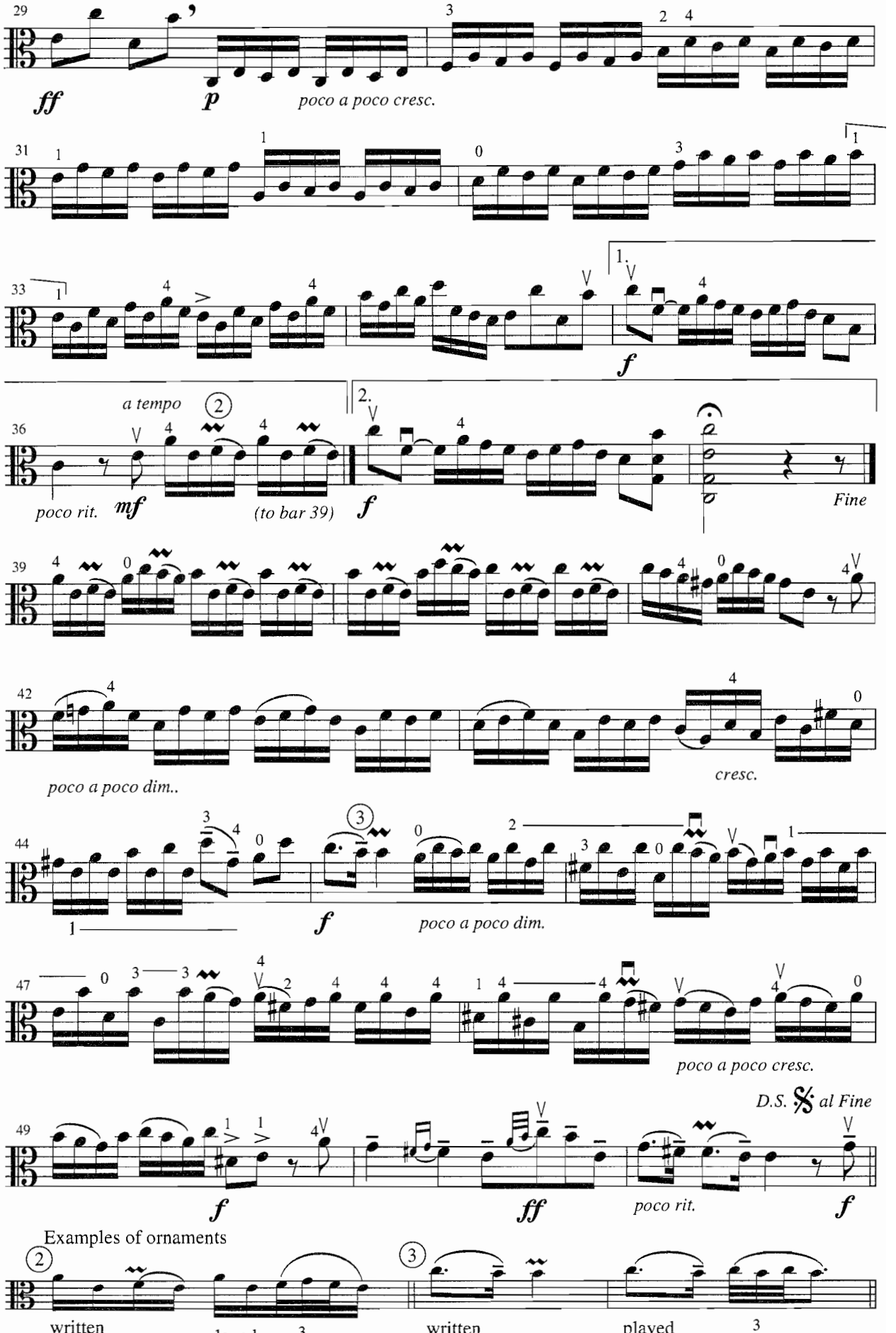

VAR VI (♩ = 100)
Arco
97
p ( 2 x f )
100
103
1.
cresc
111
2.
attacca
Coda ♩ = 84
113
f
117
121
ff
125
tr
rall.

# 2 Allegro

Allegro

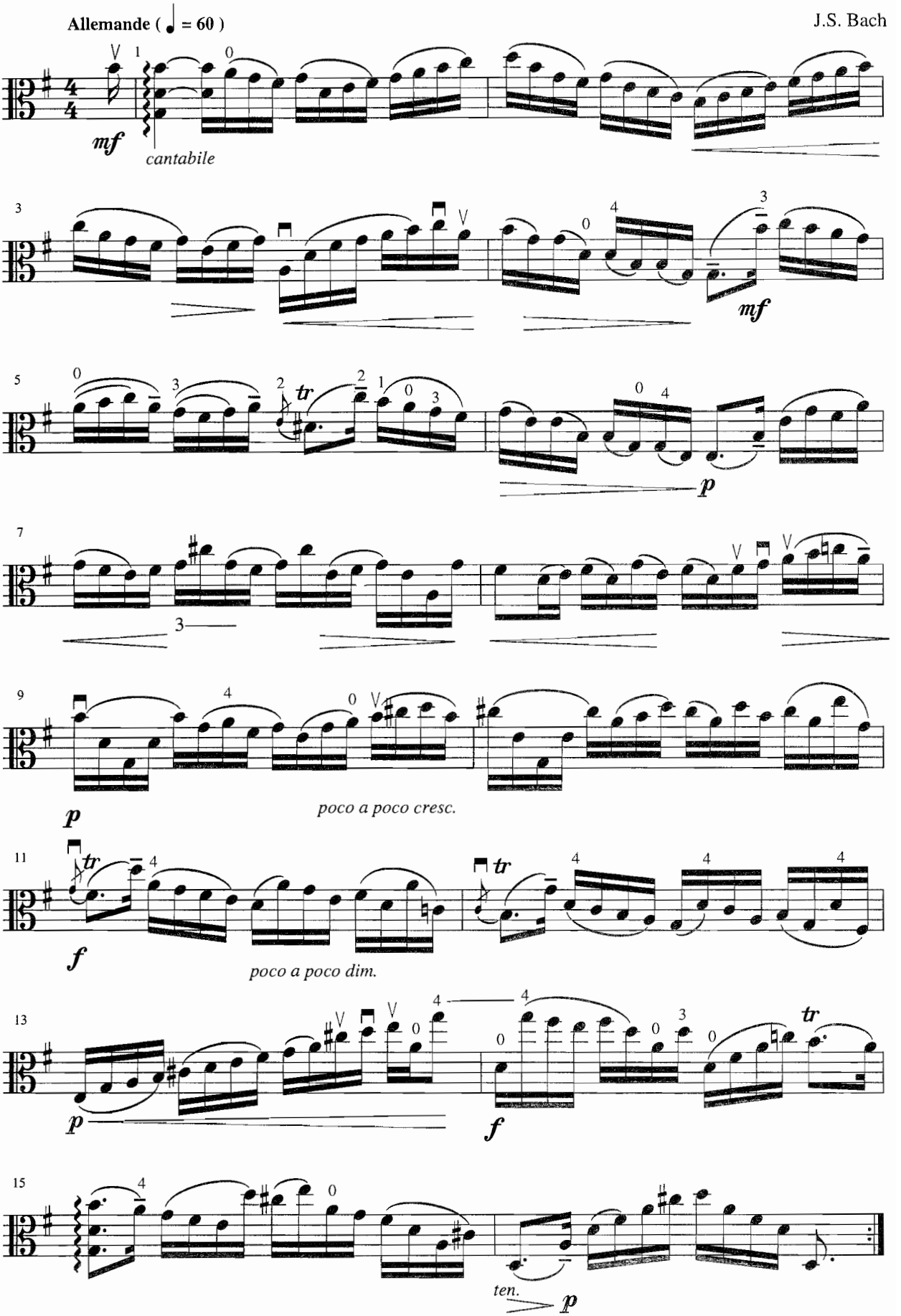
G.H. Fiocco

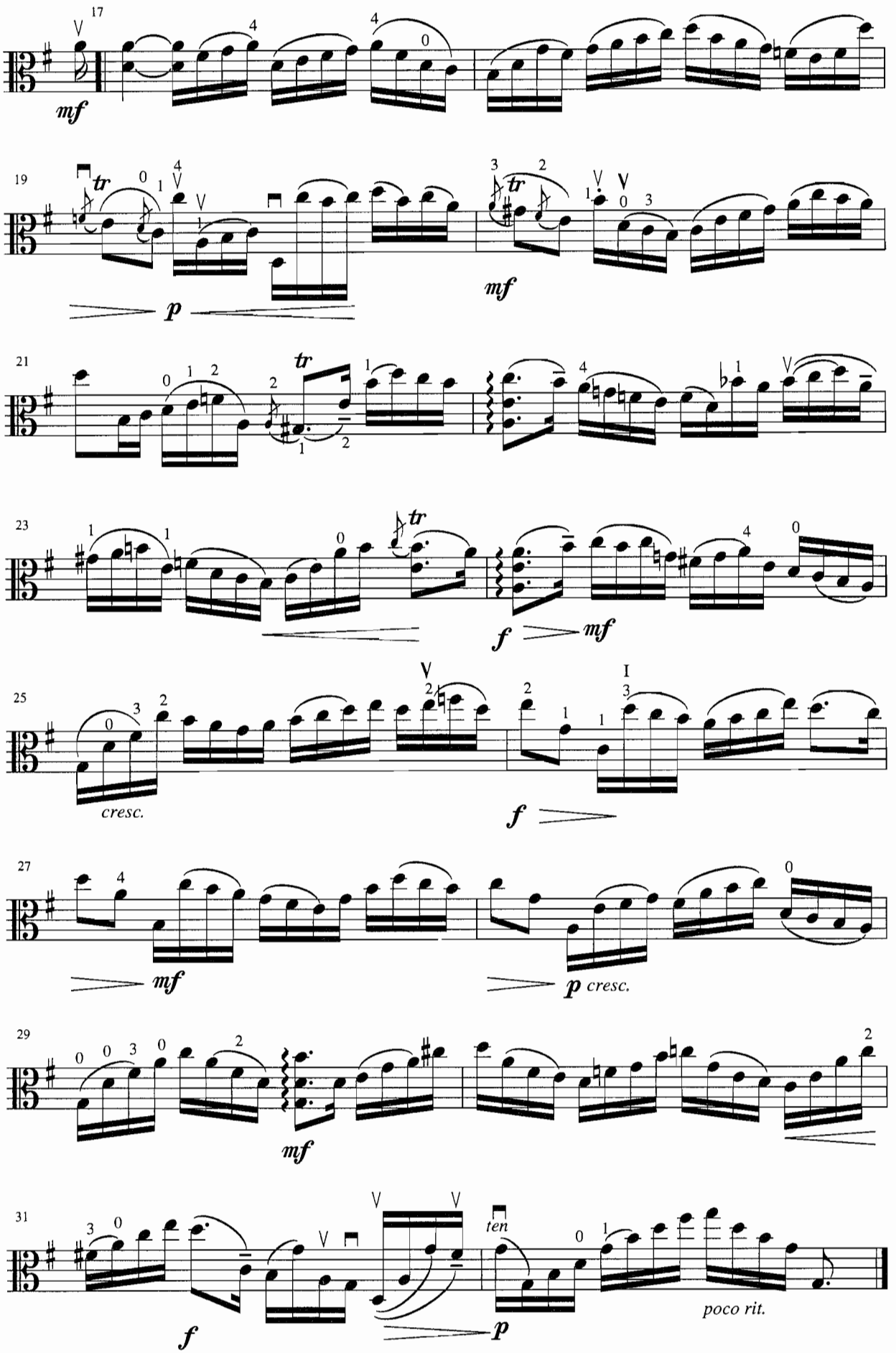


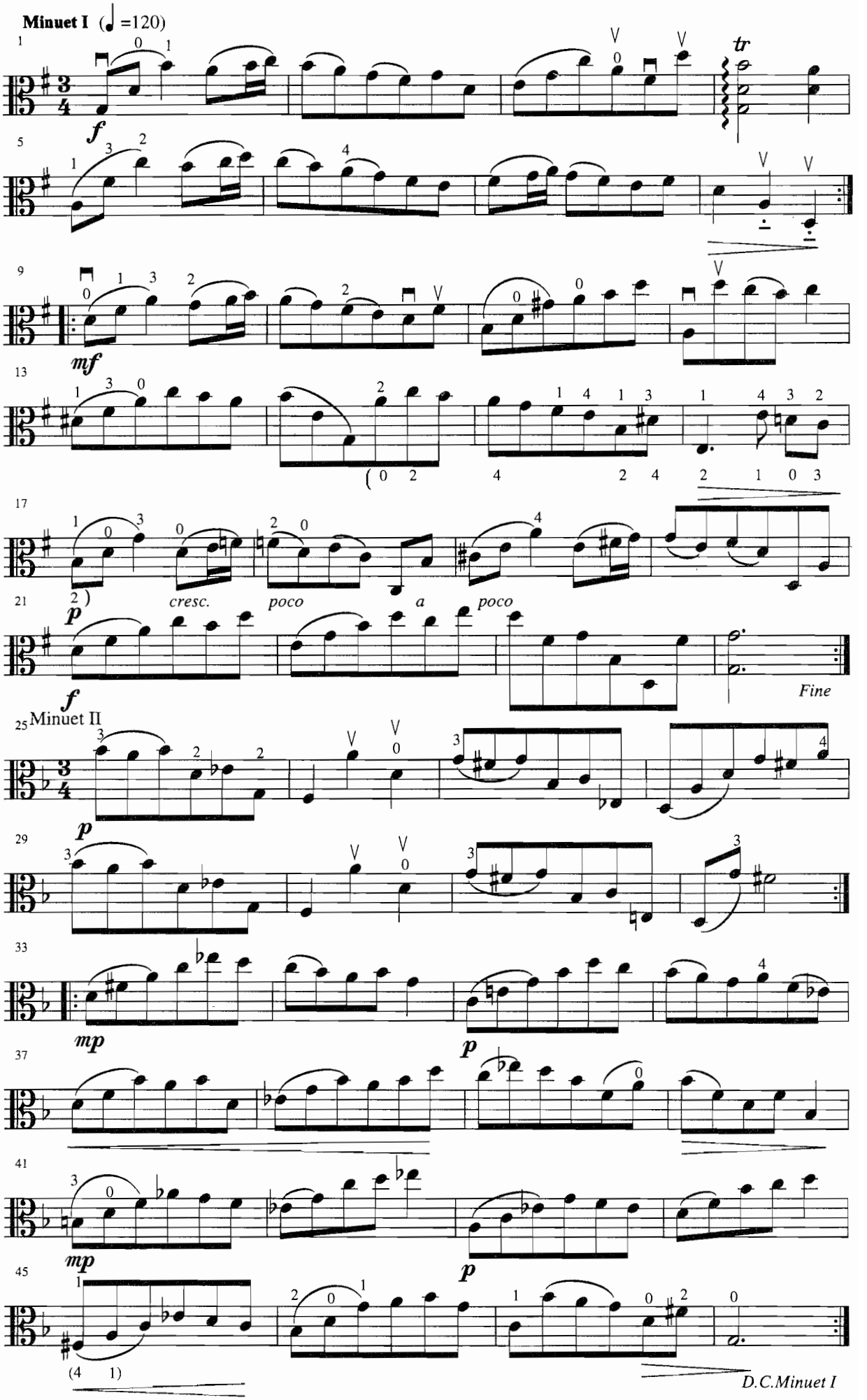

29
ff
p
poco a poco cresc.
31
33
1.
f
a tempo
36
poco rit.
mf
(to bar 39)
2.
f
Fine
39
42
poco a poco dim..
cresc.
44
f
poco a poco dim.
47
poco a poco cresc.
D.S. 𝄋 al Fine
49
f
ff
poco rit.
f
Examples of ornaments
written
played
written
played

# 3 Suite in G Major

**Allemande ( ♩ = 60 )** J.S. Bach



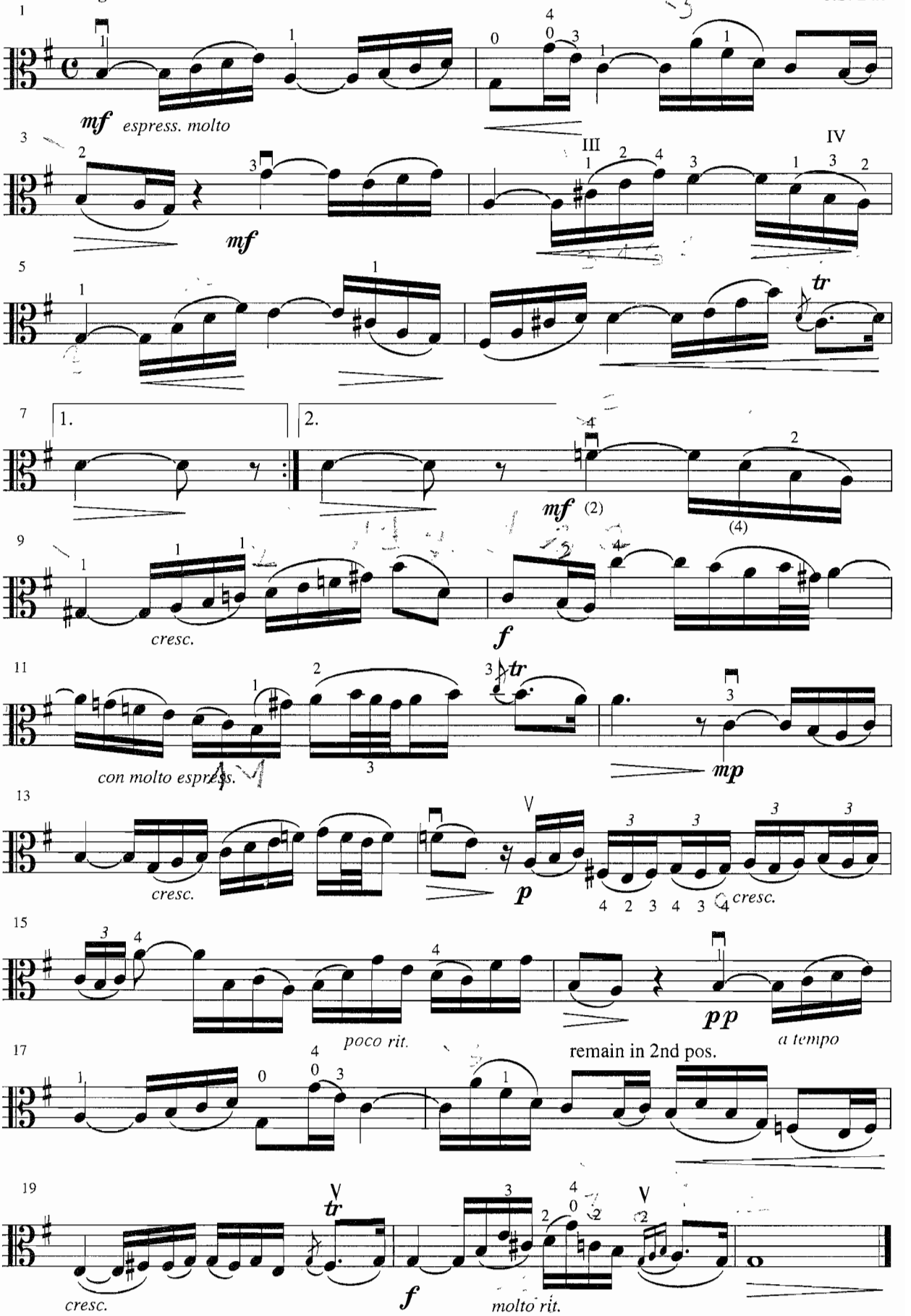

17
mf
19
tr
p
mf
21
tr
23
tr
f
mf
25
cresc.
f
27
mf
p cresc.
29
mf
31
f
ten
p
poco rit.


Minuet I (♩=120)
tr
cresc.
poco
a
poco
Fine
Minuet II
D.C.Minuet I

# 4 Arioso

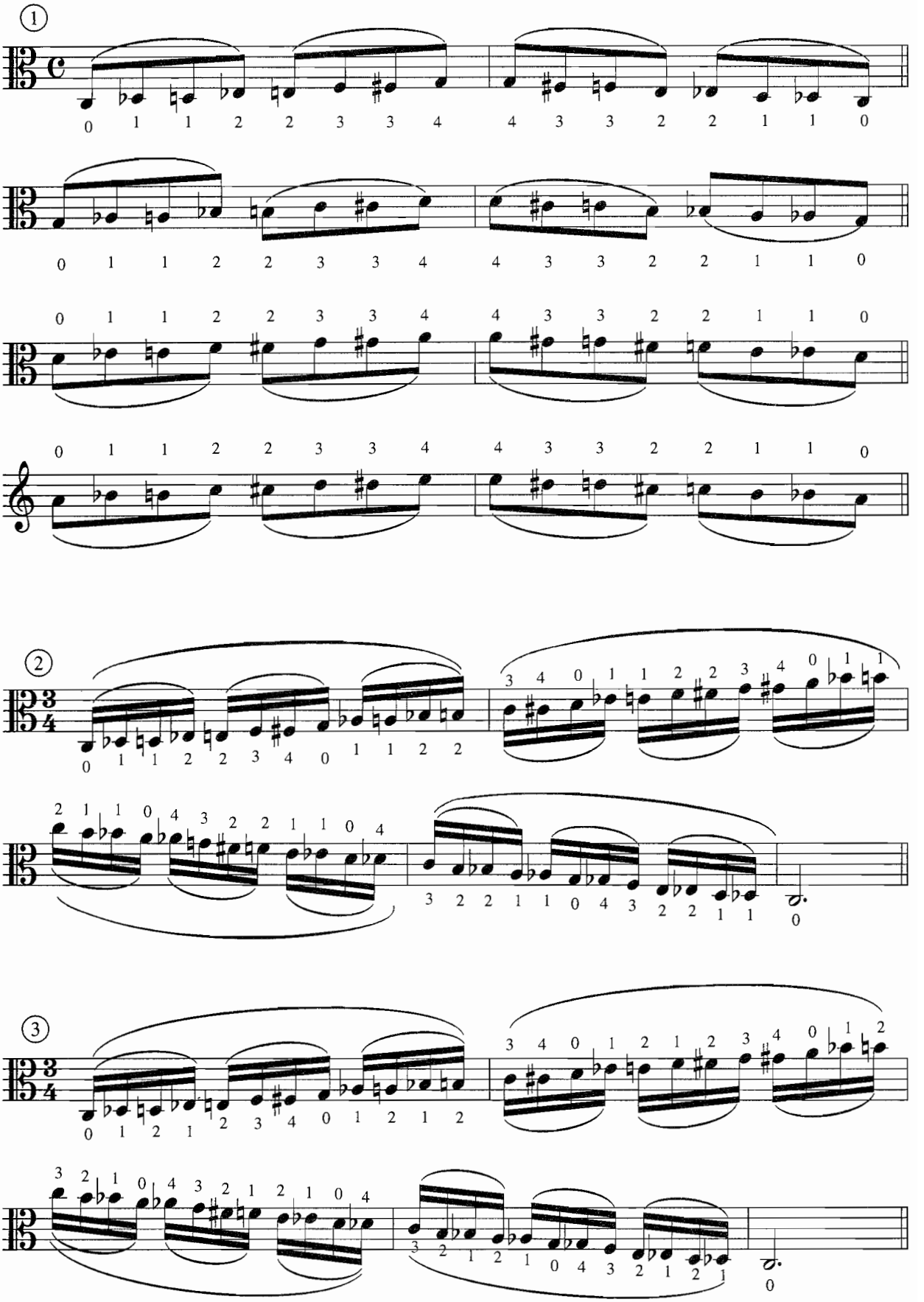
Adagio

J.S. Bach



# Chromatic Scale Exercises

D. Preucil

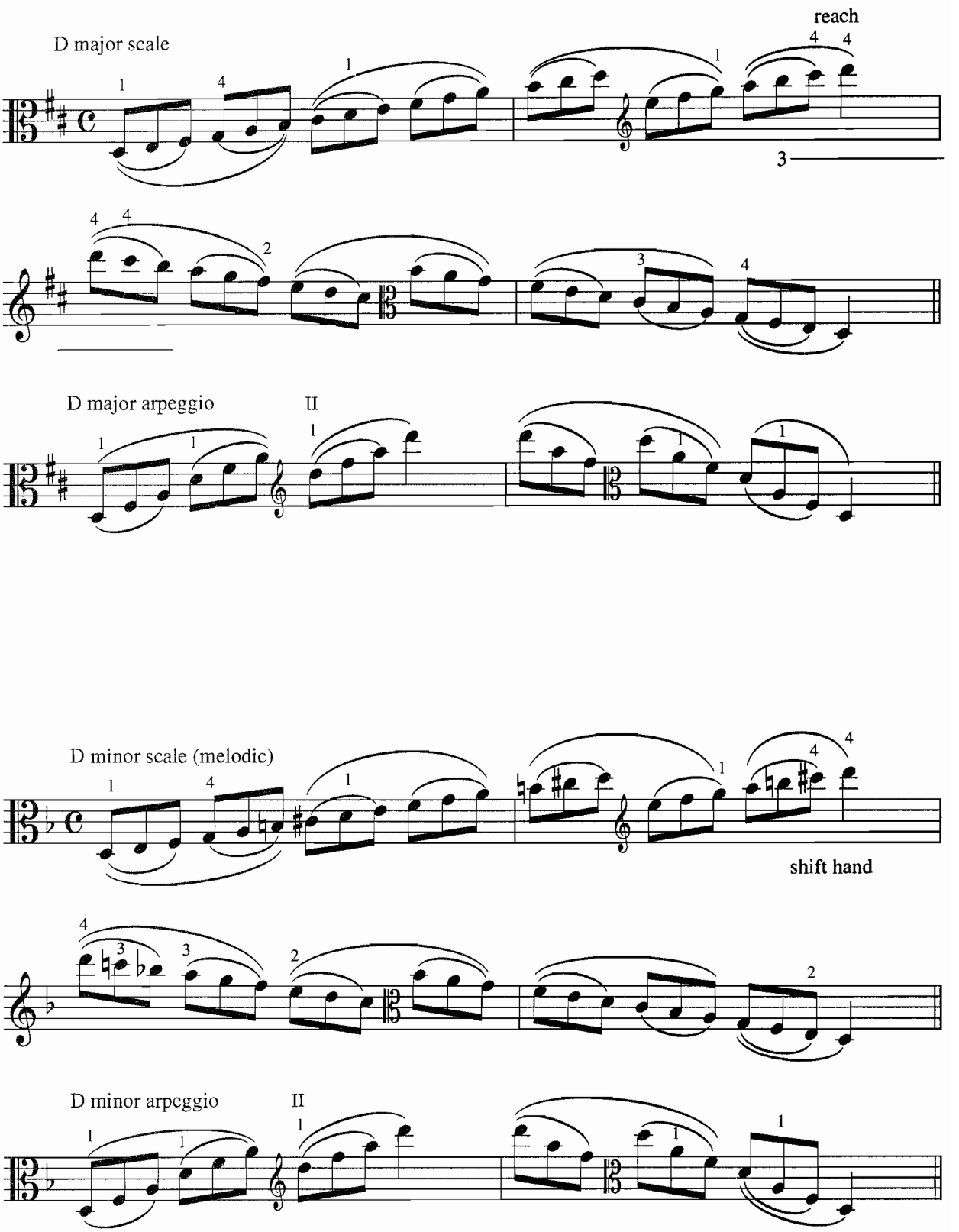



First practice slurring one beat. Then practice with one bow for each measure.

# Three Octave Scales and Arpeggios in D major and D minor.

**Use full bows with smooth bow and string changes.**

D. Preucil

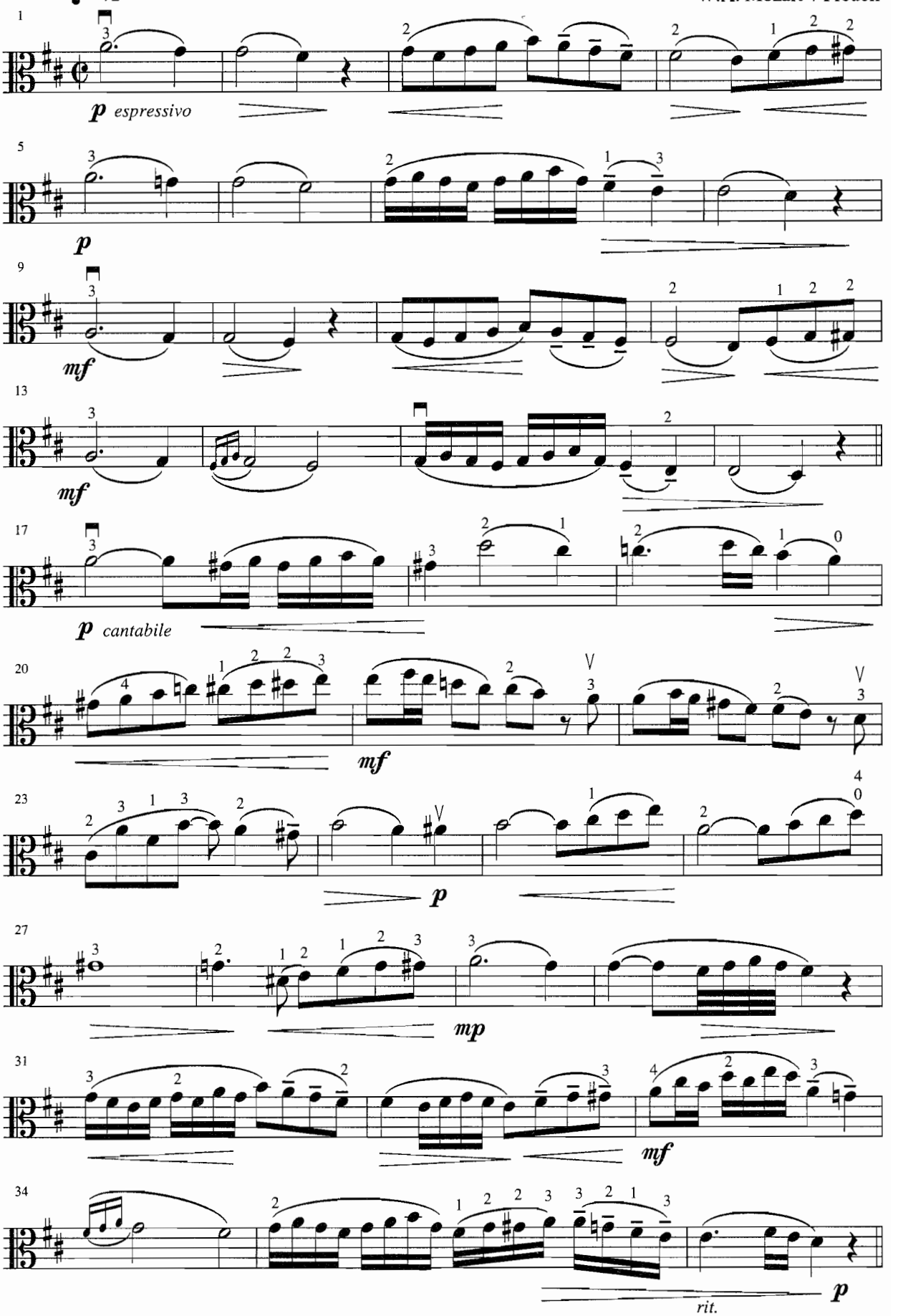


# 5 Adagio and Rondo in D

Adagio (K 356)

♩ = 72

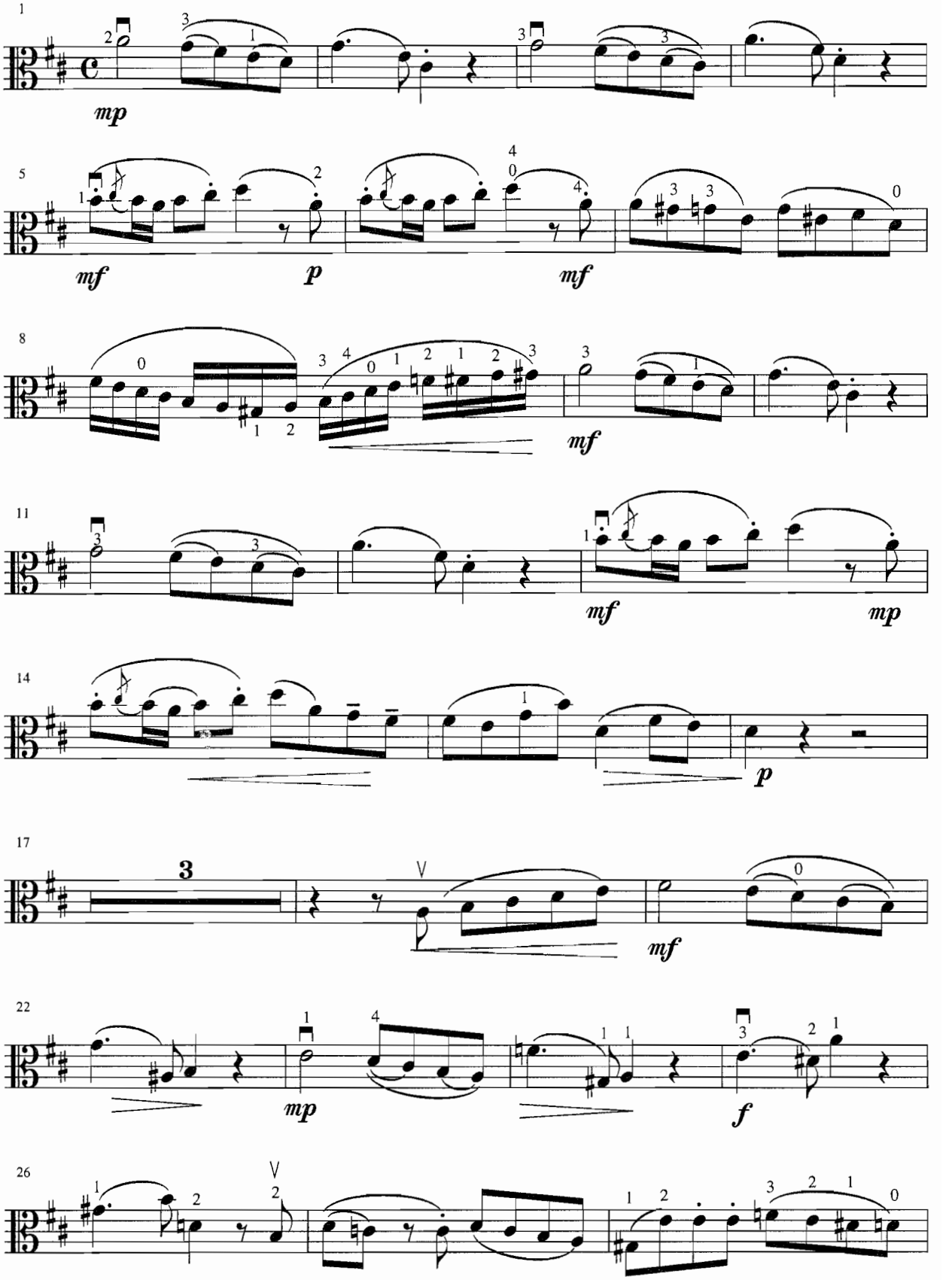
W.A. Mozart / Preucil

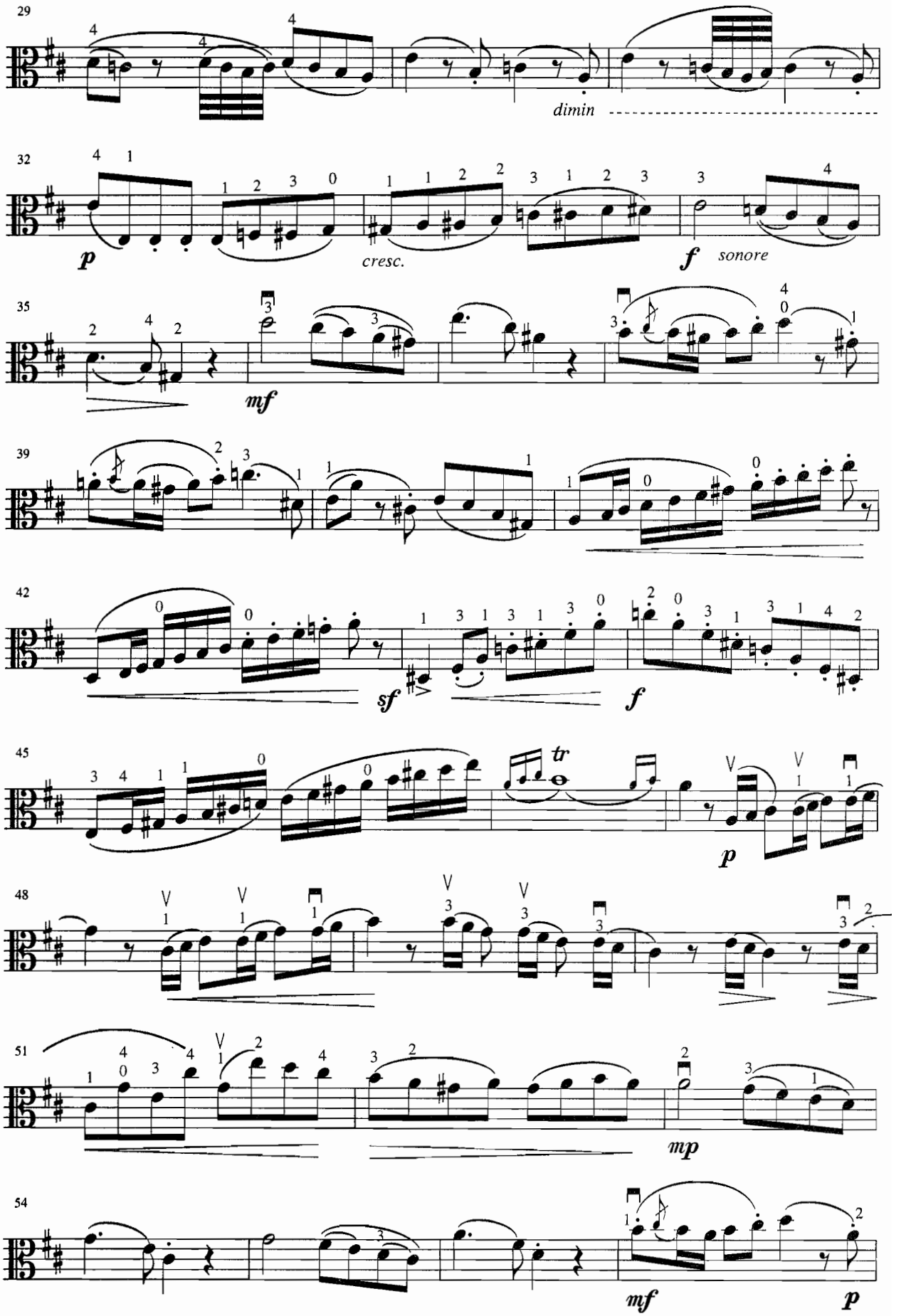


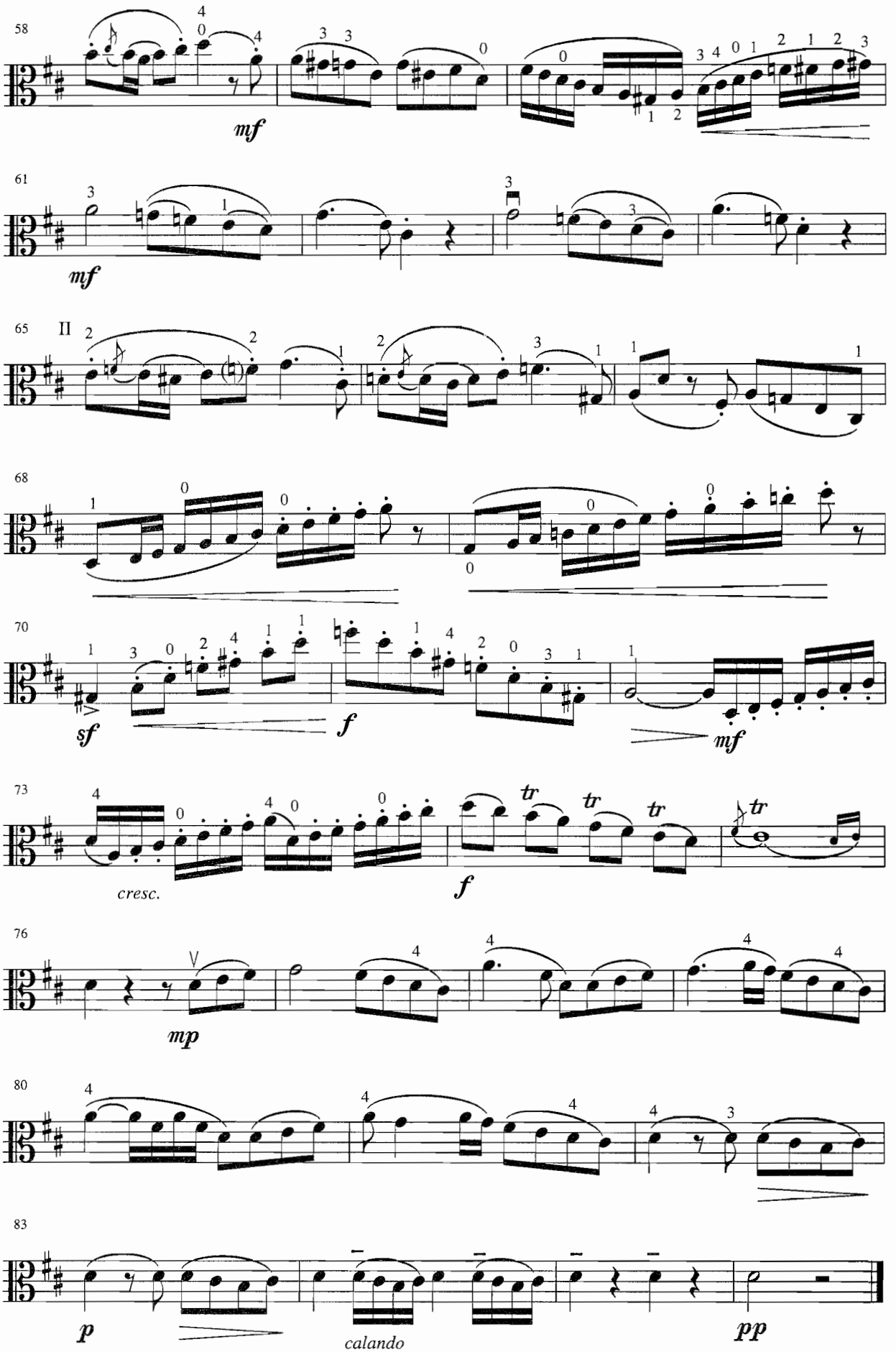
W.A. Mozart / Preucil

Rondo ( K 485 )

Allegro ( ♩ = 132 )



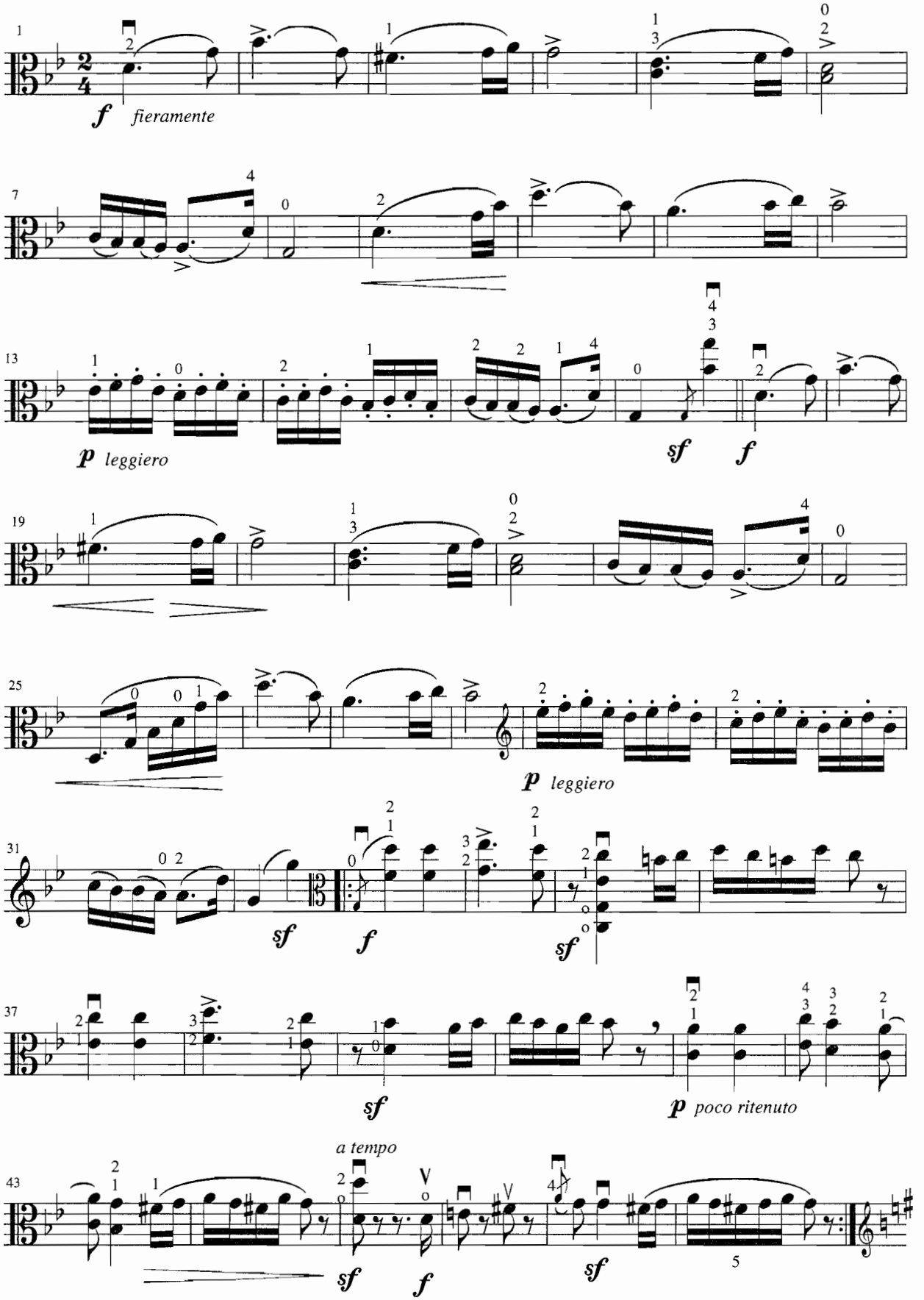

29
dimin
32
p
cresc.
f
sonore
35
mf
39
42
sf
f
45
tr
p
48
51
mp
54
mf
p

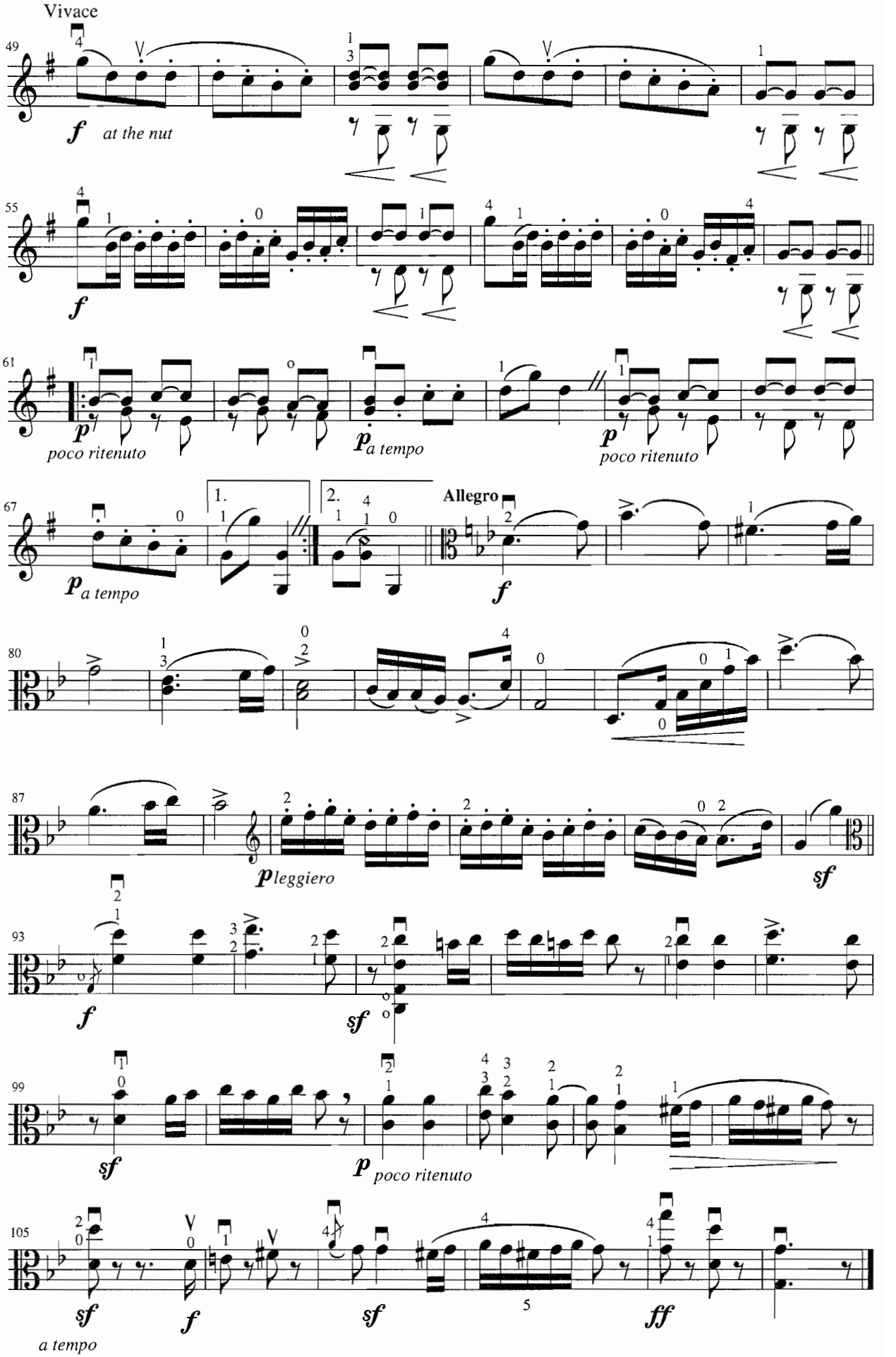

58
mf
61
mf
65
II
68
70
sf
f
mf
73
cresc.
f
tr
76
mp
80
83
p
calando
pp

# 6 Hungarian Dance No.5

Allegro

J. Brahms



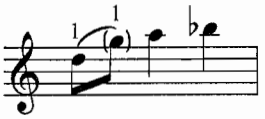

Vivace
49
f at the nut
55
f
61
p poco ritenuto
p a tempo
p poco ritenuto
67
p a tempo
1.
2.
Allegro
f
80
87
p leggiero
sf
93
f
sf
99
sf
p poco ritenuto
105
sf
f
sf
5
ff
a tempo

# Position Etudes

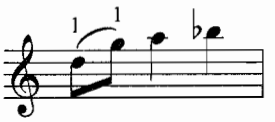
S. Suzuki

**Practice these exercises on all strings**

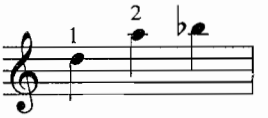
The indication



means that pupils should first play



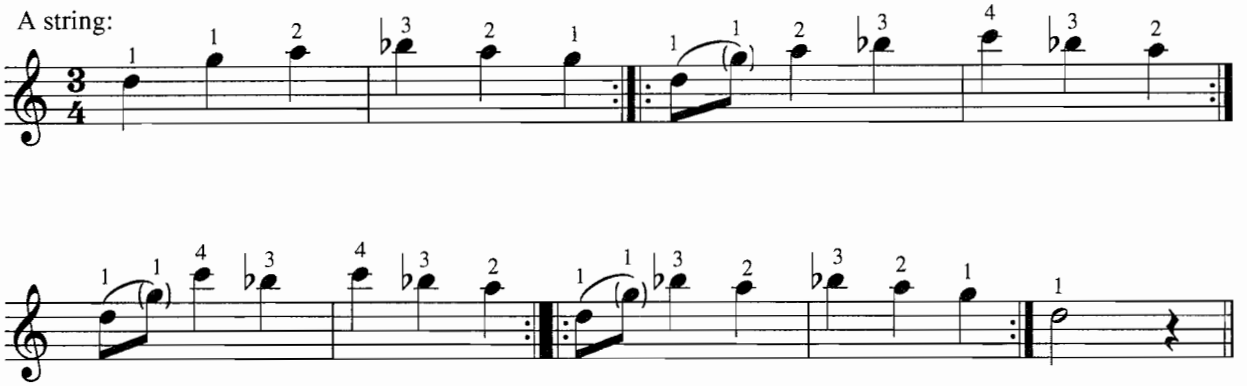
and then



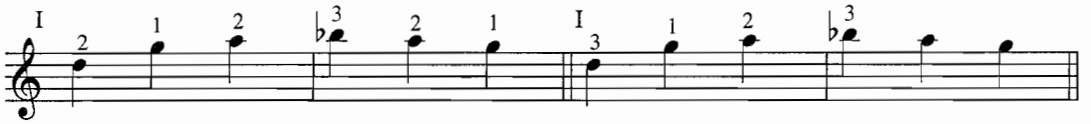
The first finger should always stay down in such practice. Try stopped bows on the slurs at first.

## 6th Position

A string:

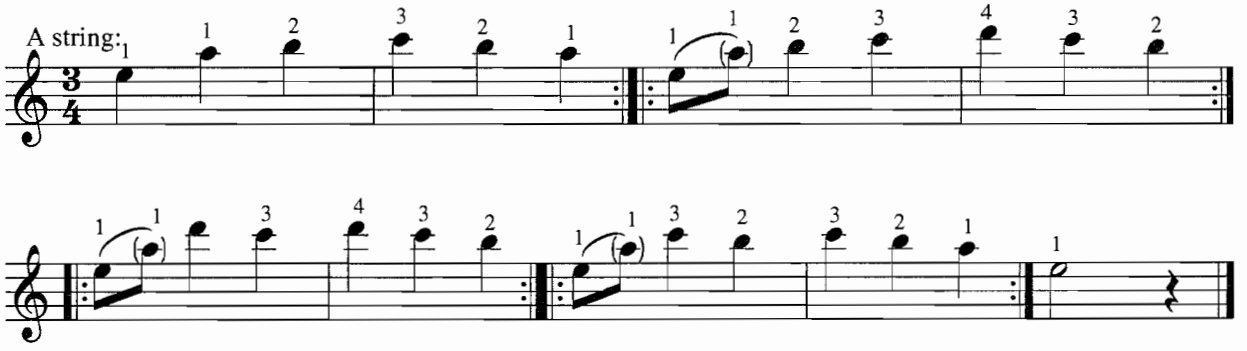


Also practice shifting from 2nd and 3rd fingers as shown in the following examples:



## 7th Position

A string:



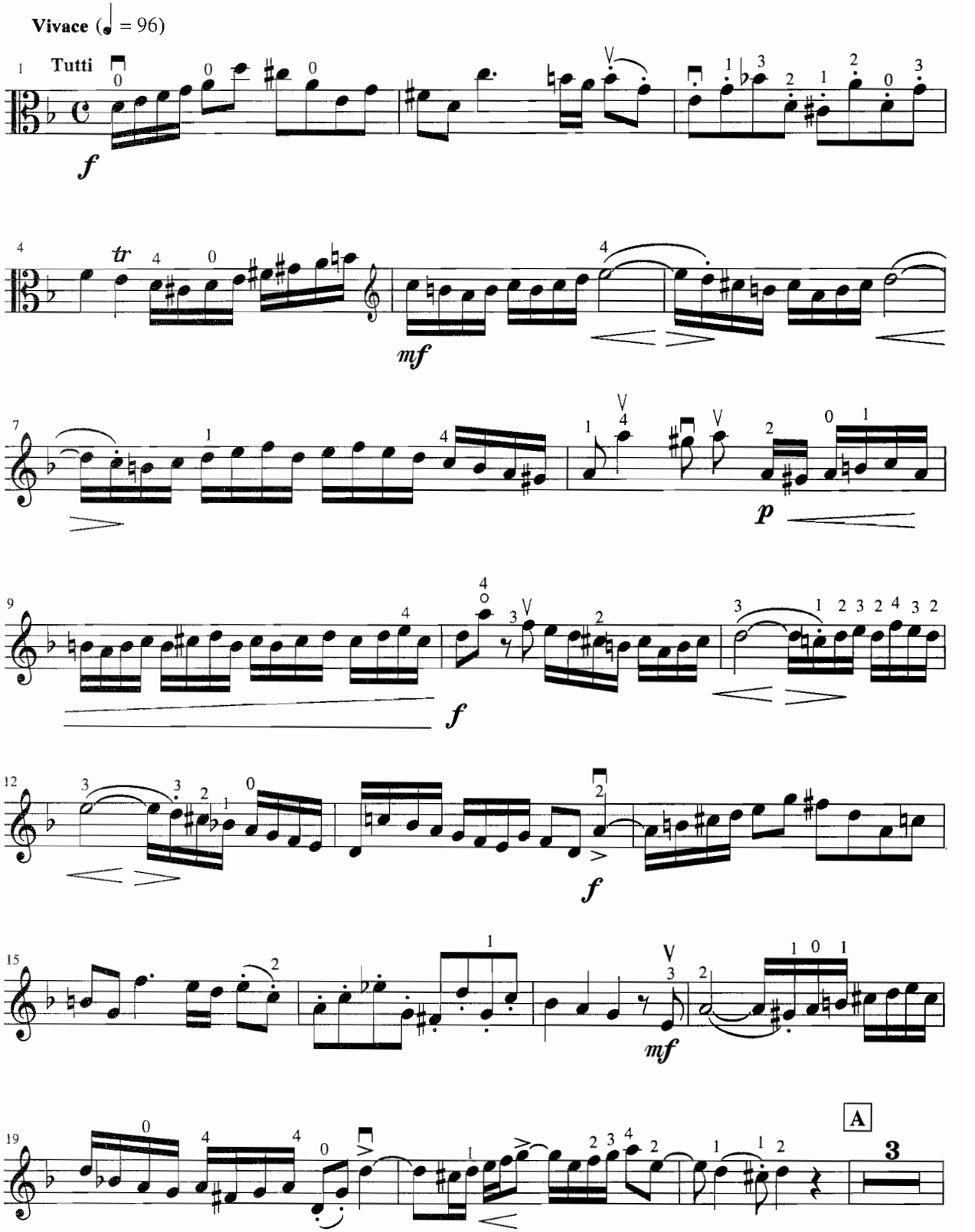
Also practice shifting from 2nd, 3rd, & 4th fingers as in example above

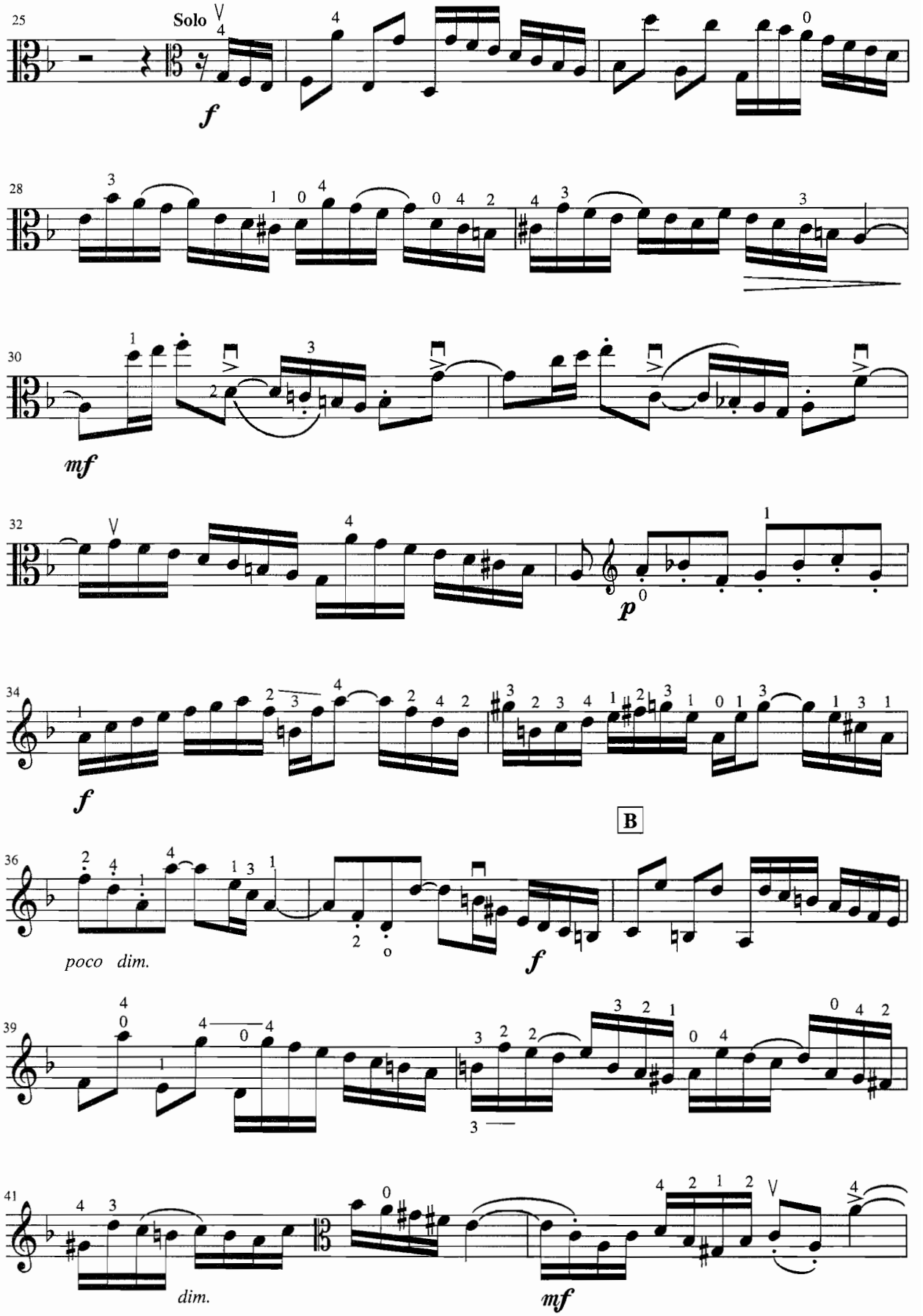
# 7 Concerto for Two Violins

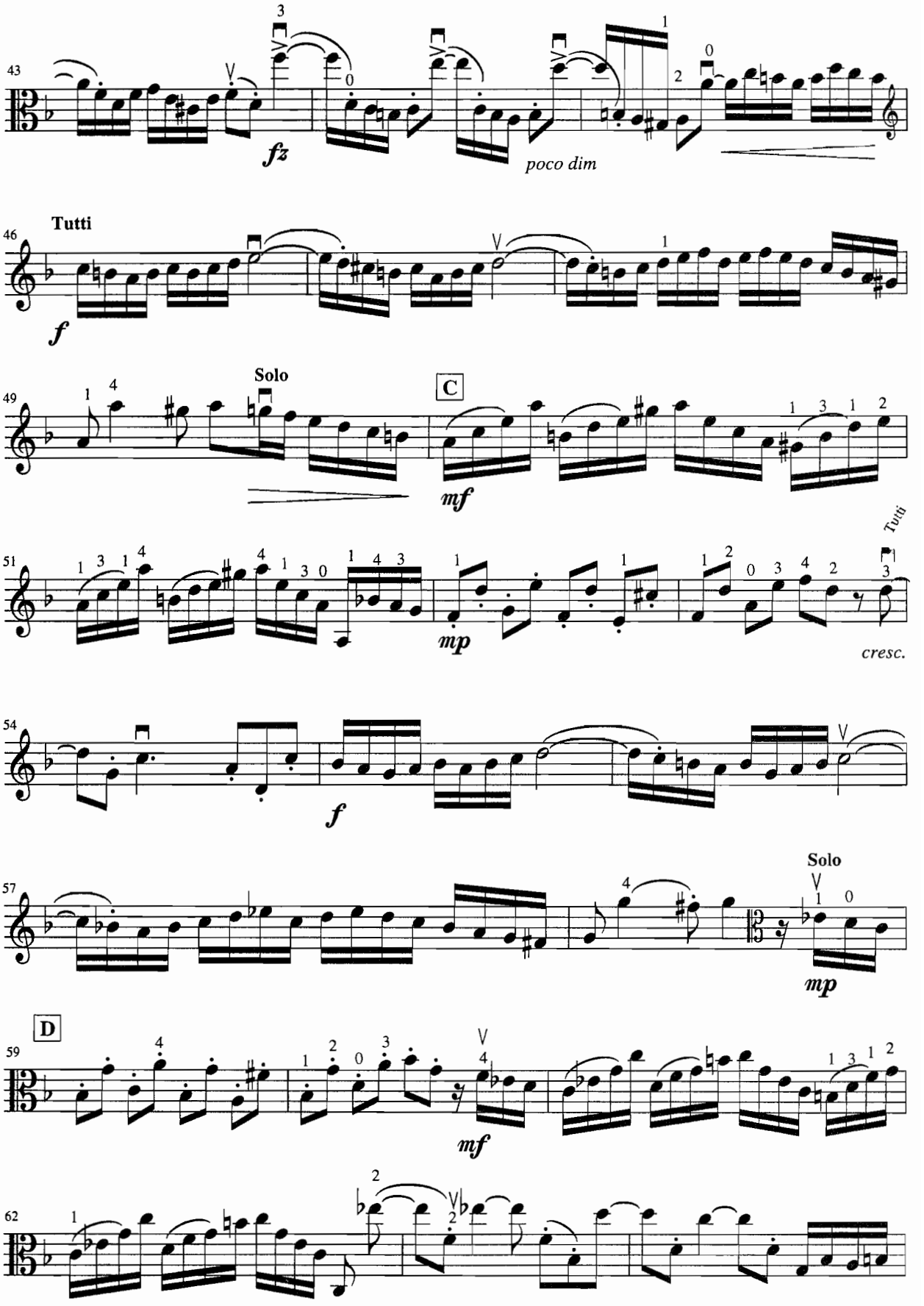
## 1st movement

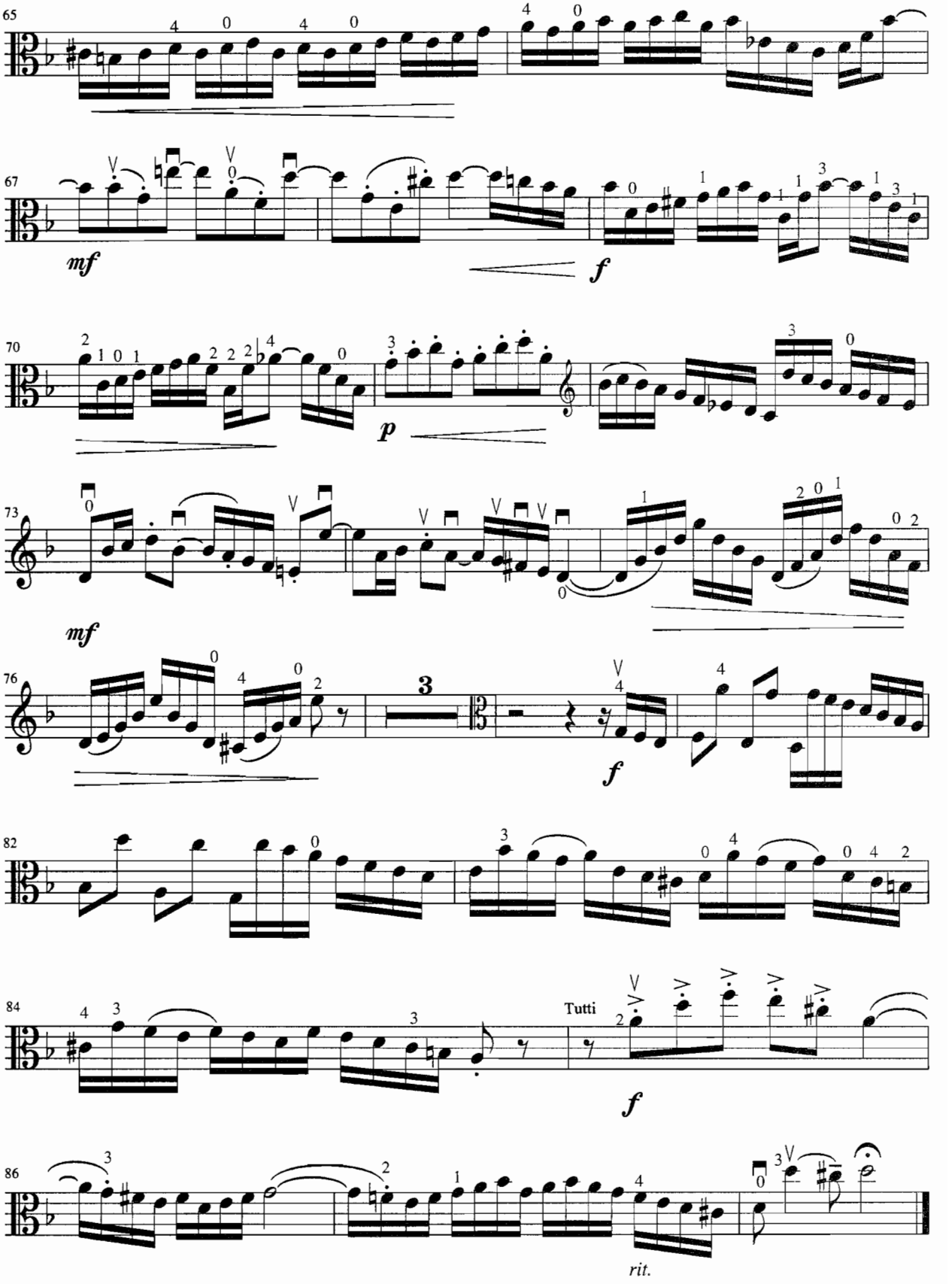
(Violin II arranged for Viola)

J. S. Bach




25
Solo
f
28
30
mf
32
p
34
f
B
36
poco dim.
f
39
41
dim.
mf


43
fz
poco dim
46
Tutti
f
49
Solo
C
mf
51
mp
Tutti
cresc.
54
f
57
Solo
mp
D
59
mf
62

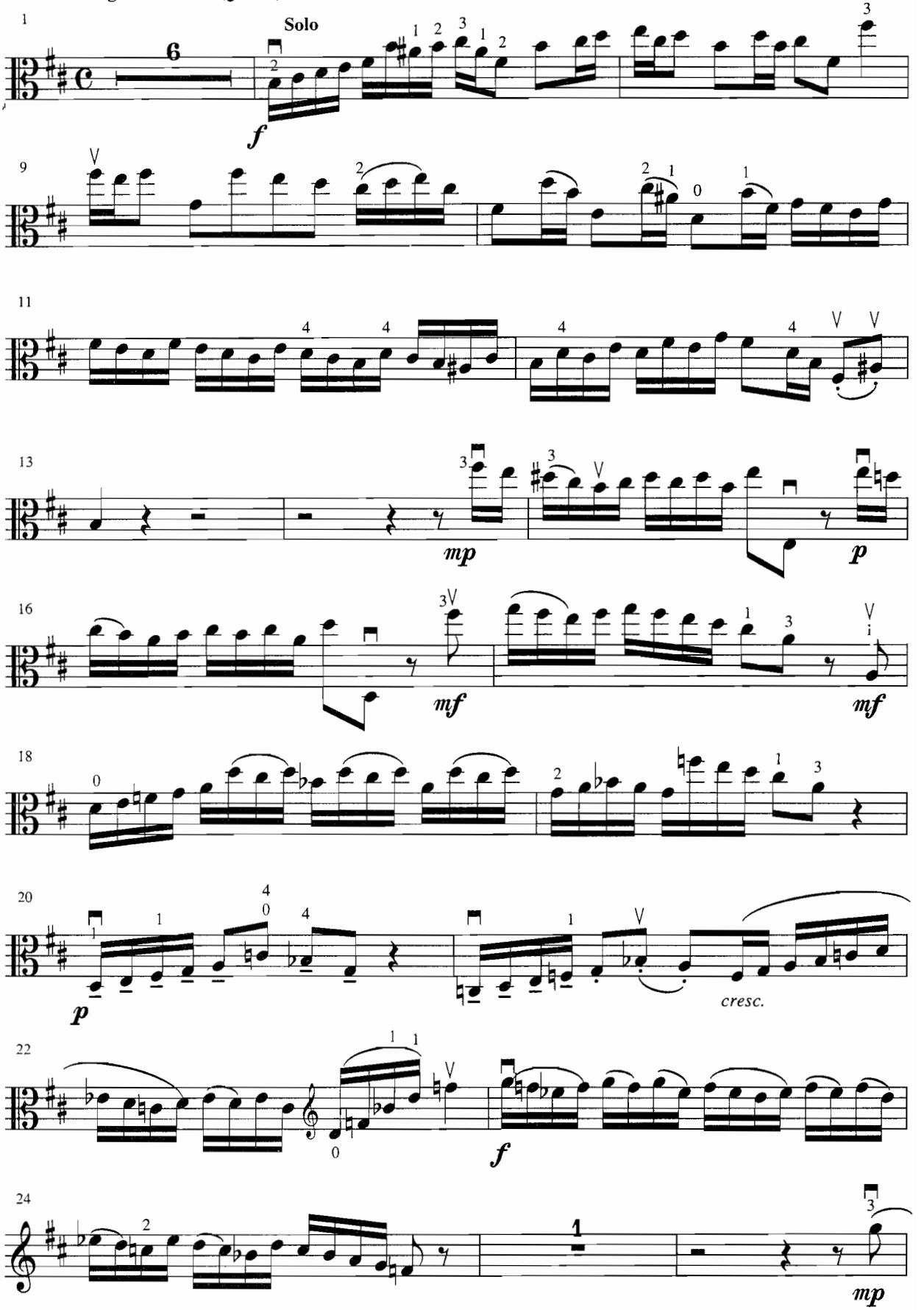

65
67
mf
f
70
p
73
mf
76
f
82
84
Tutti
f
86
rit.

# 8 Concerto in B minor

## I

Allegro moderato (♩ = 96)

G.F. Handel / Casadesus

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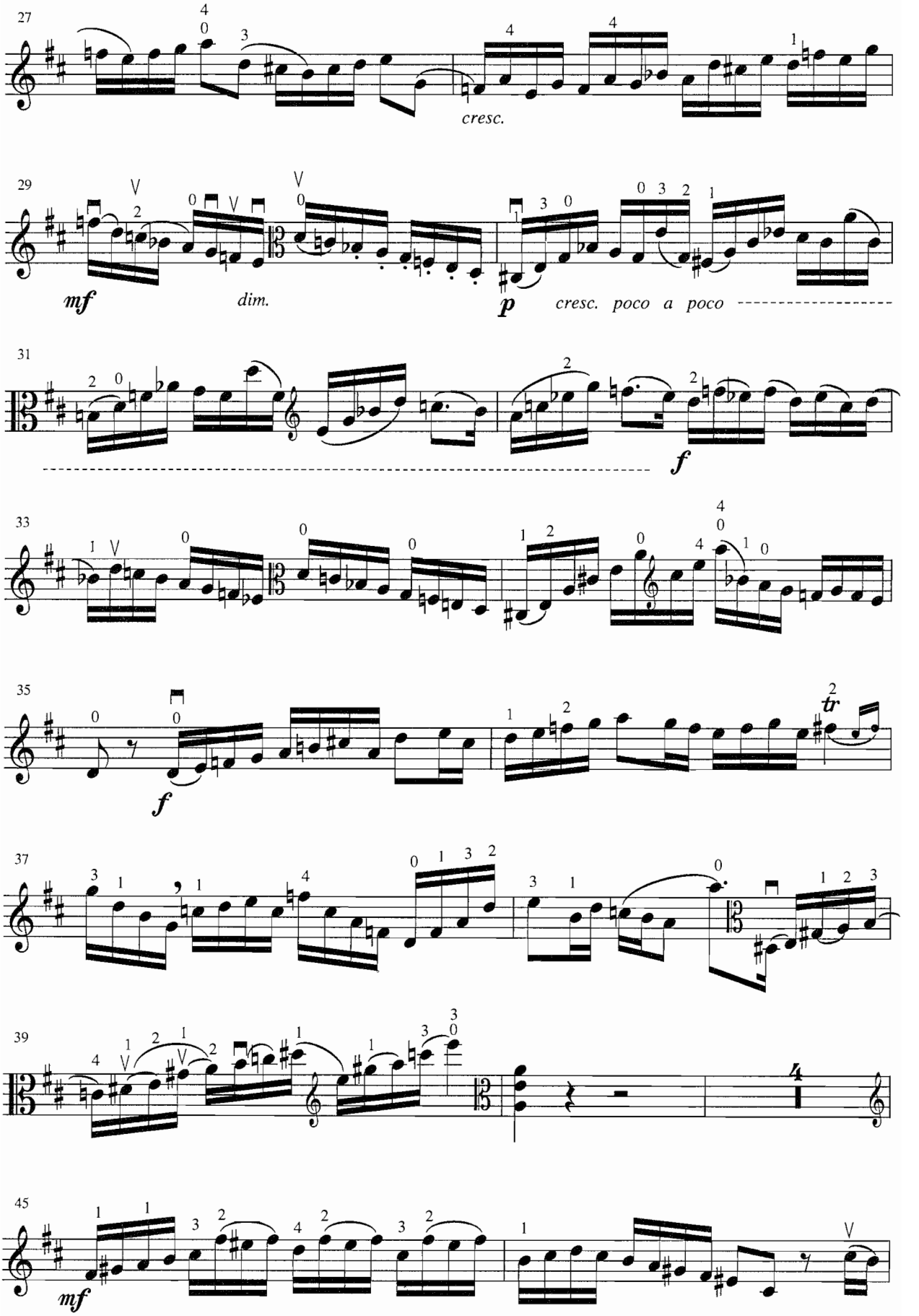
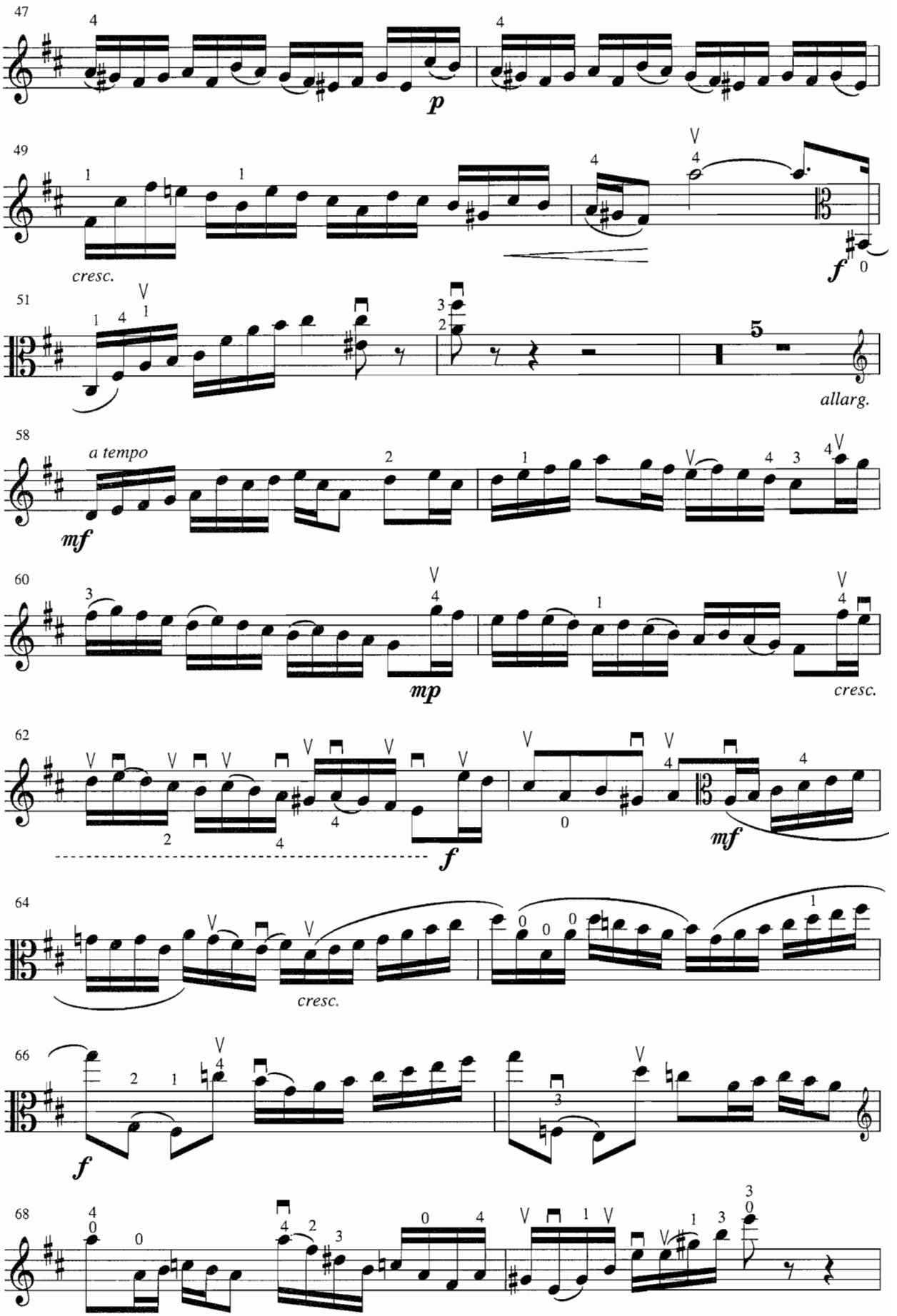
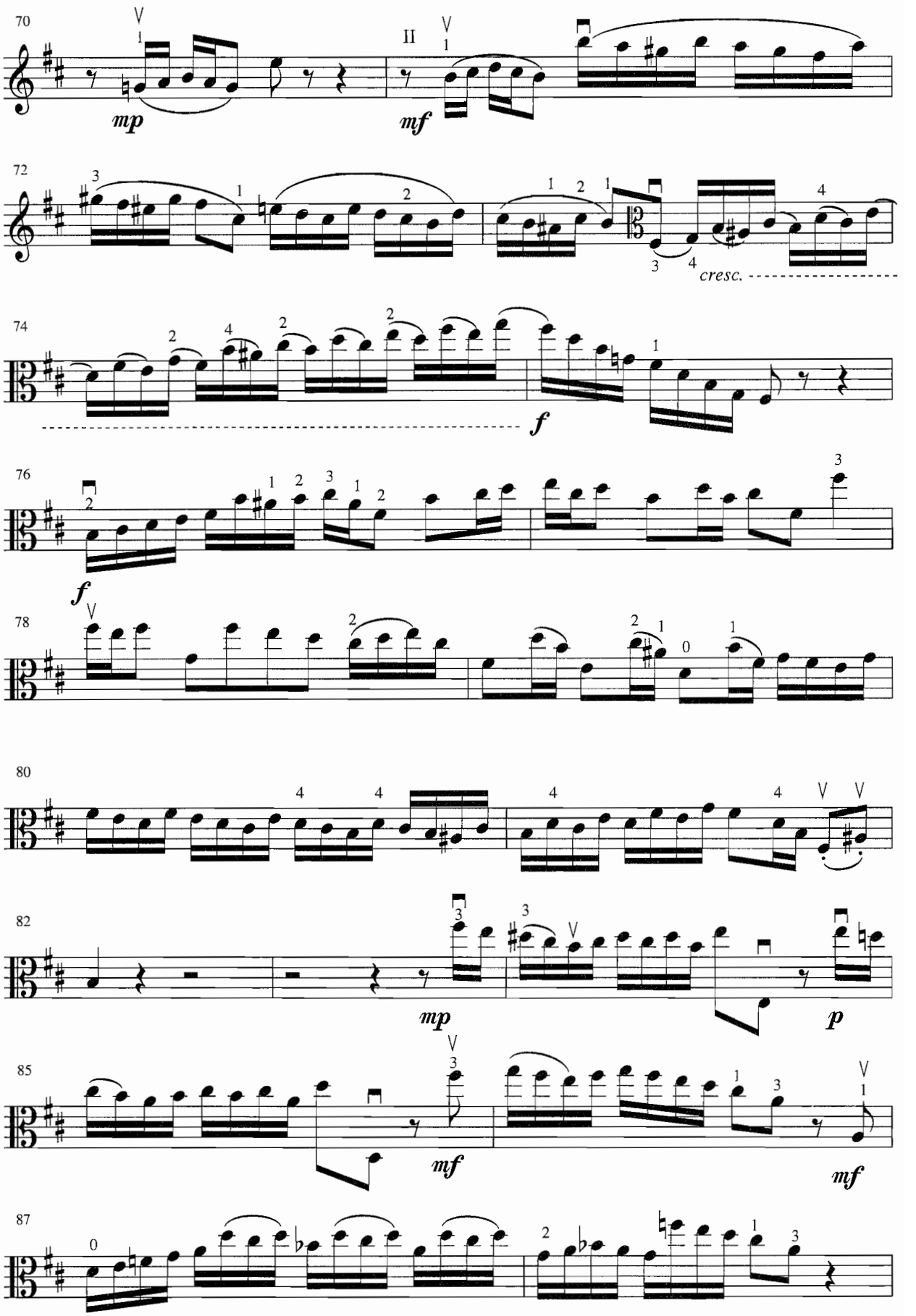
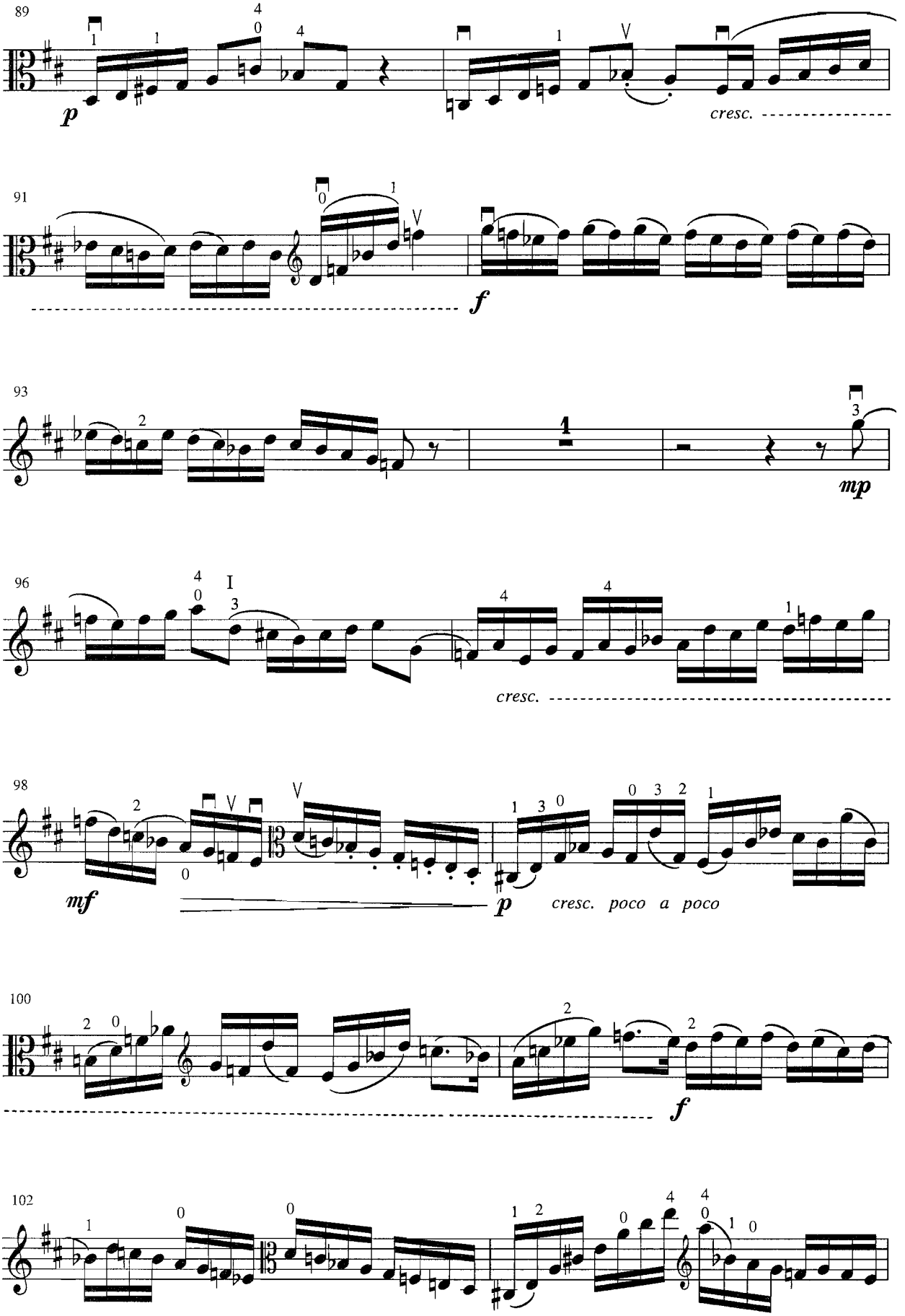
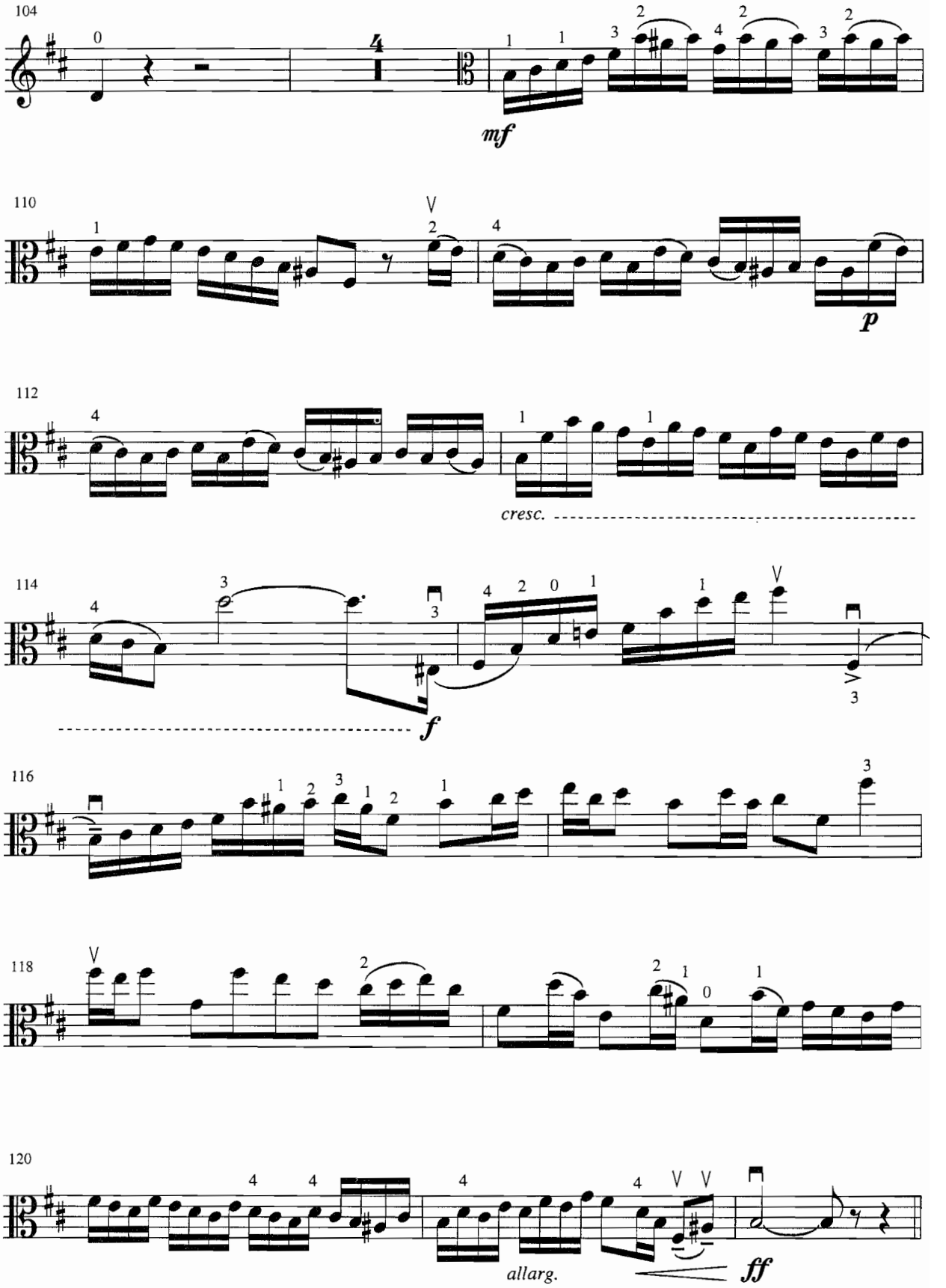

27
cresc.
29
mf
dim.
p
cresc. poco a poco
31
f
33
35
f
tr
37
39
45
mf


47
p
49
cresc.
f
51
allarg.
58
a tempo
mf
60
mp
cresc.
62
f
mf
64
cresc.
66
f
68

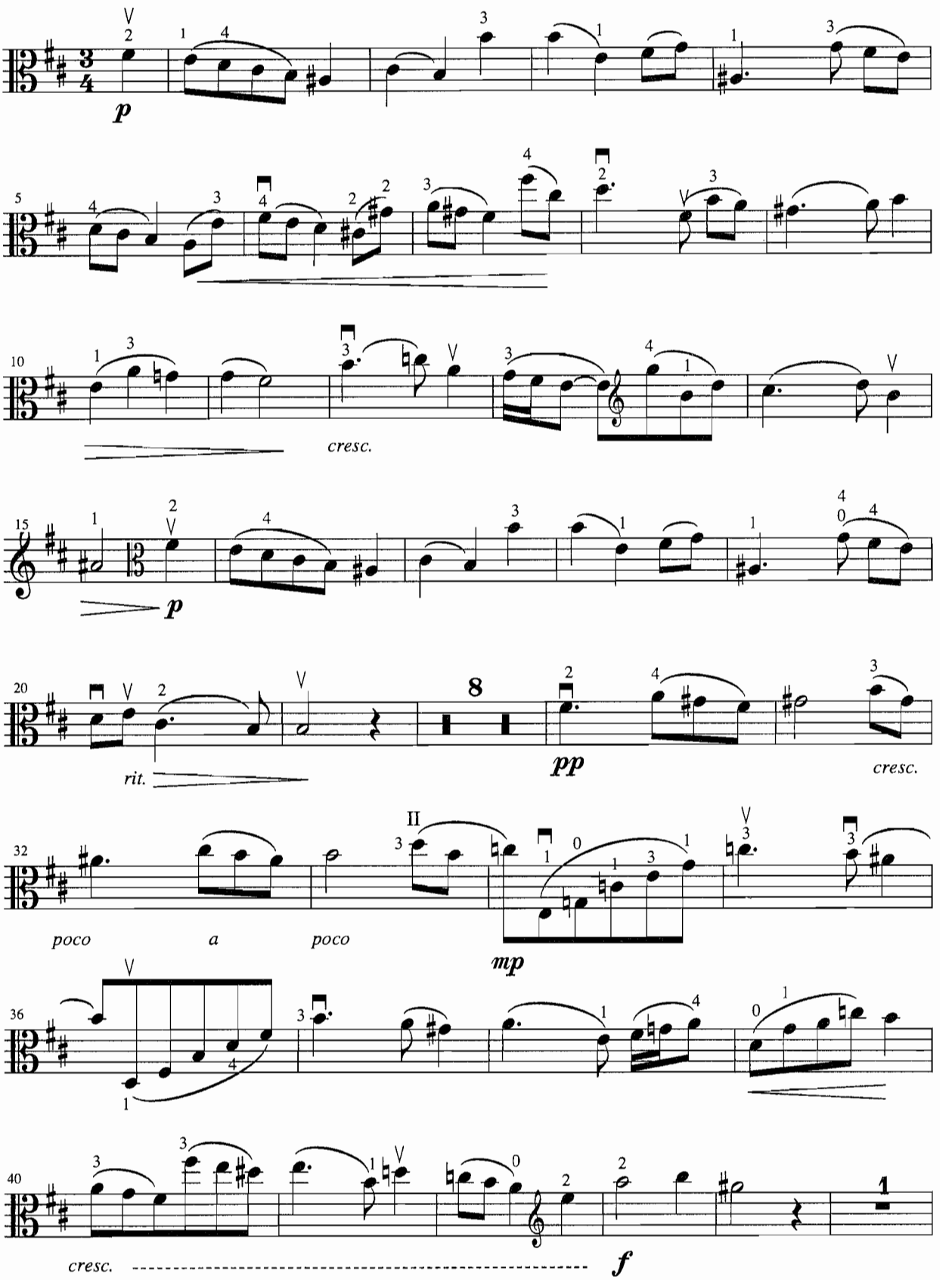

70
mp
II
mf
72
cresc.
74
f
76
f
78
80
82
mp
p
85
mf
mf
87

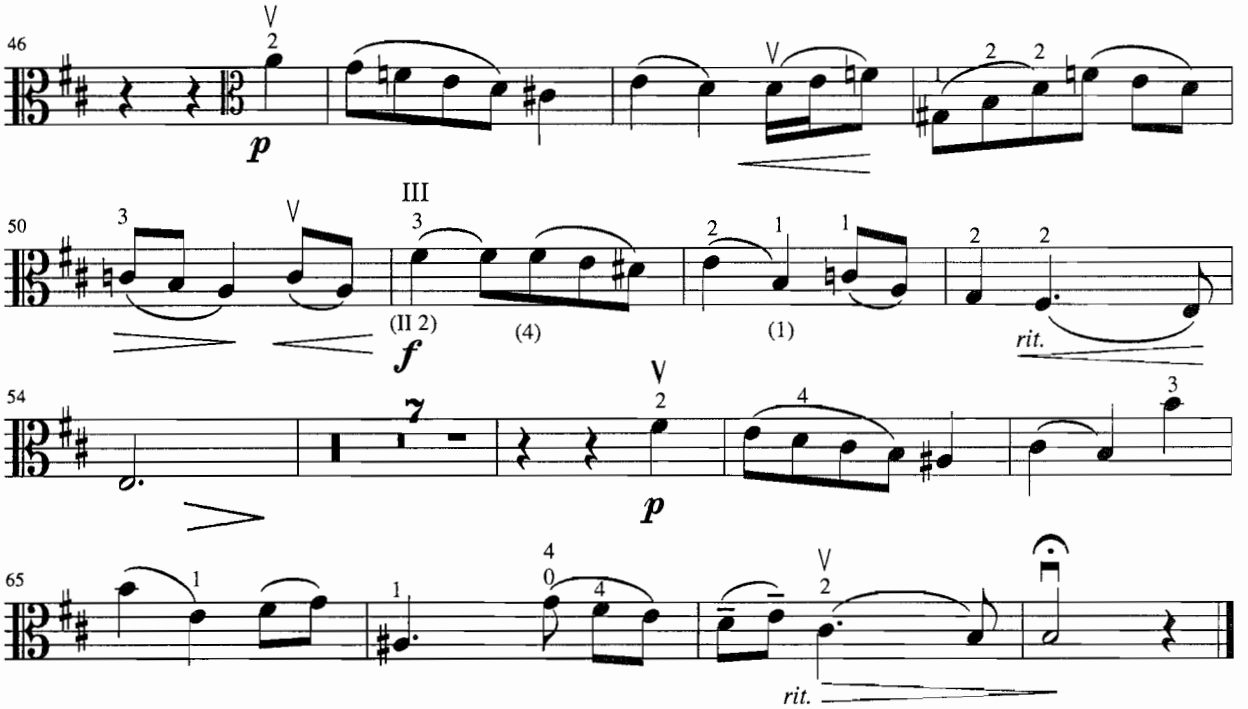

89
p
cresc.
91
f
93
mp
96
cresc.
98
mf
p
cresc. poco a poco
100
f
102


104
mf
110
p
112
cresc.
114
f
116
118
120
allarg.
ff

# II

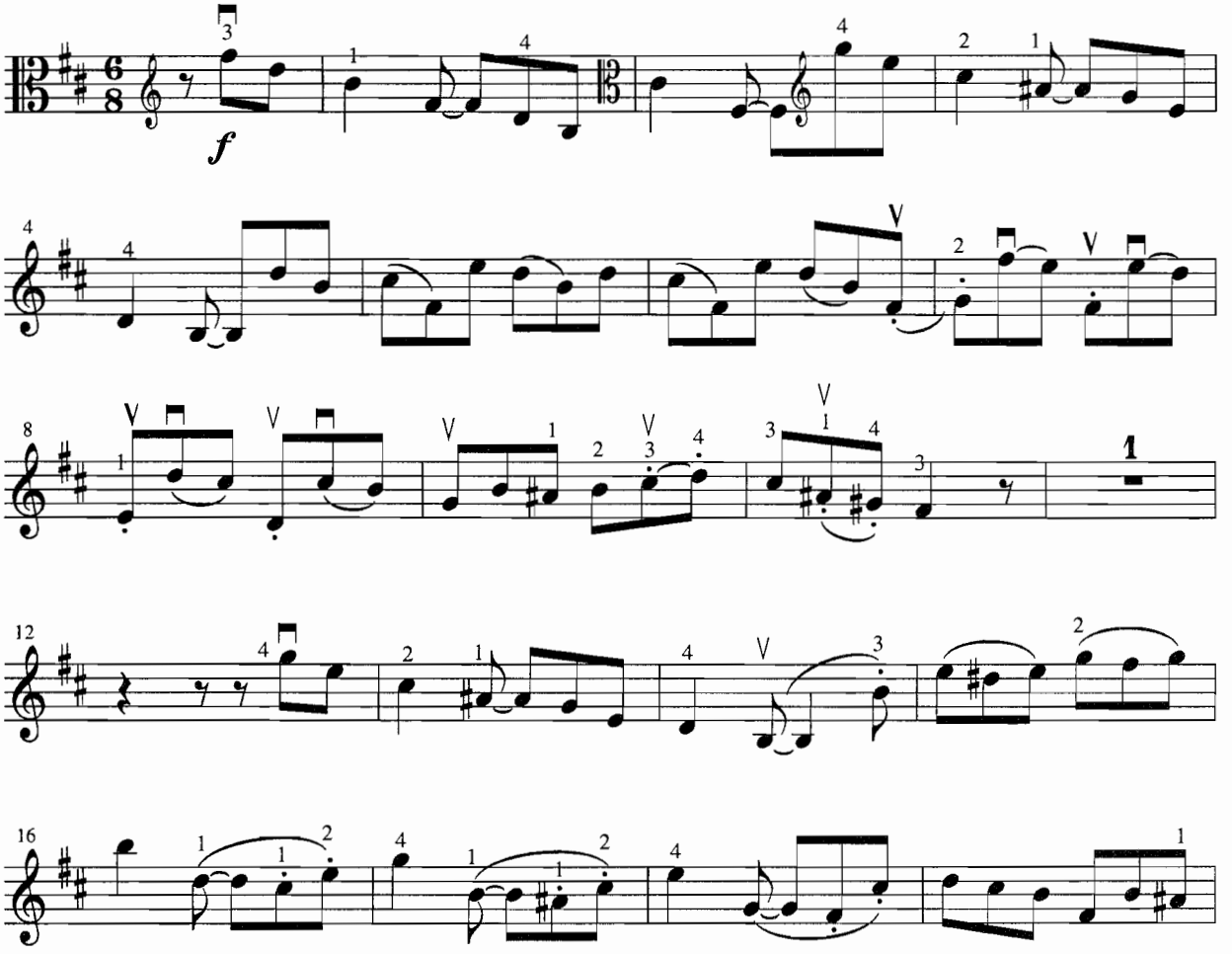
**Andante ma non troppo** (♩ = 60)

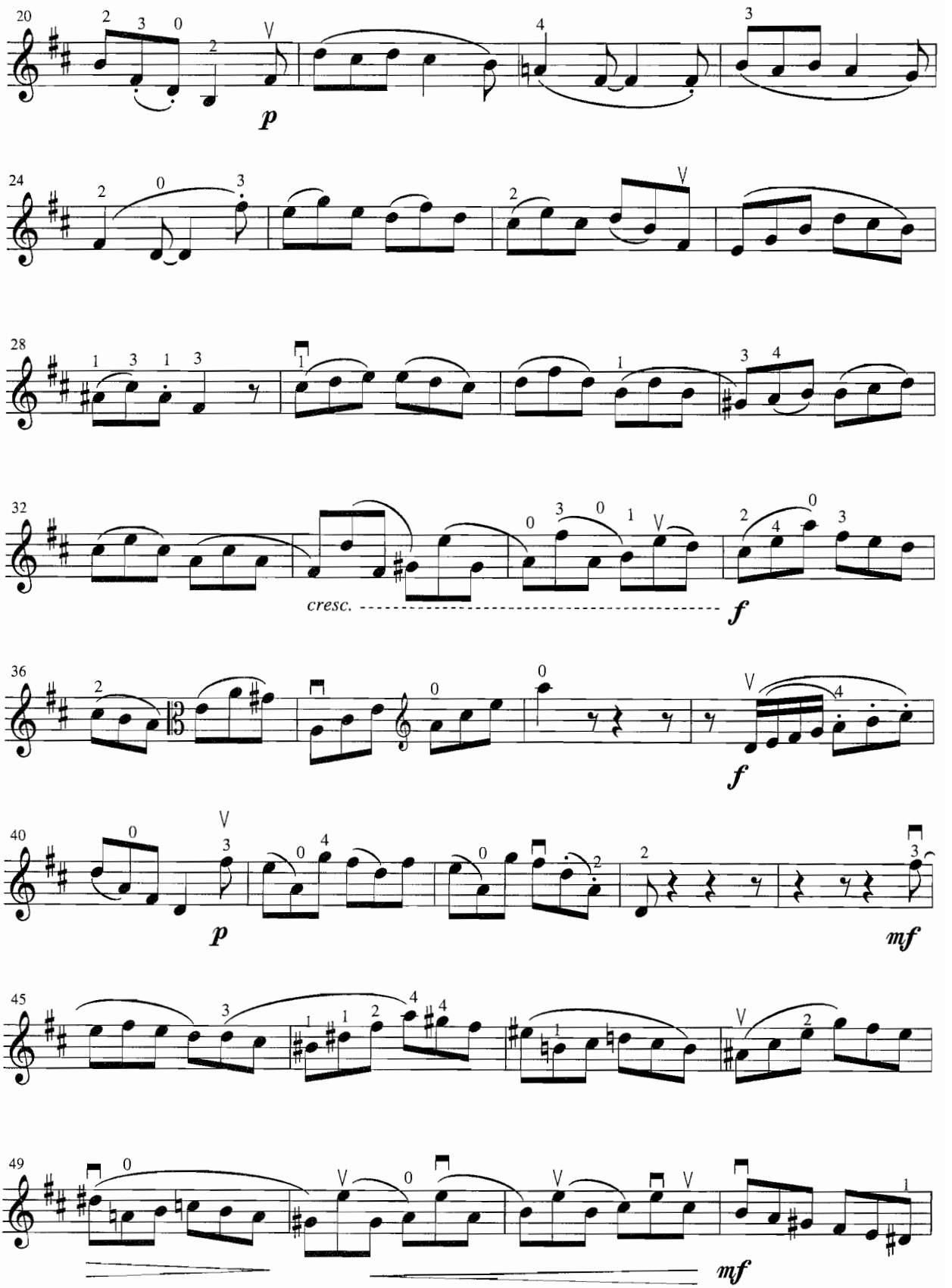


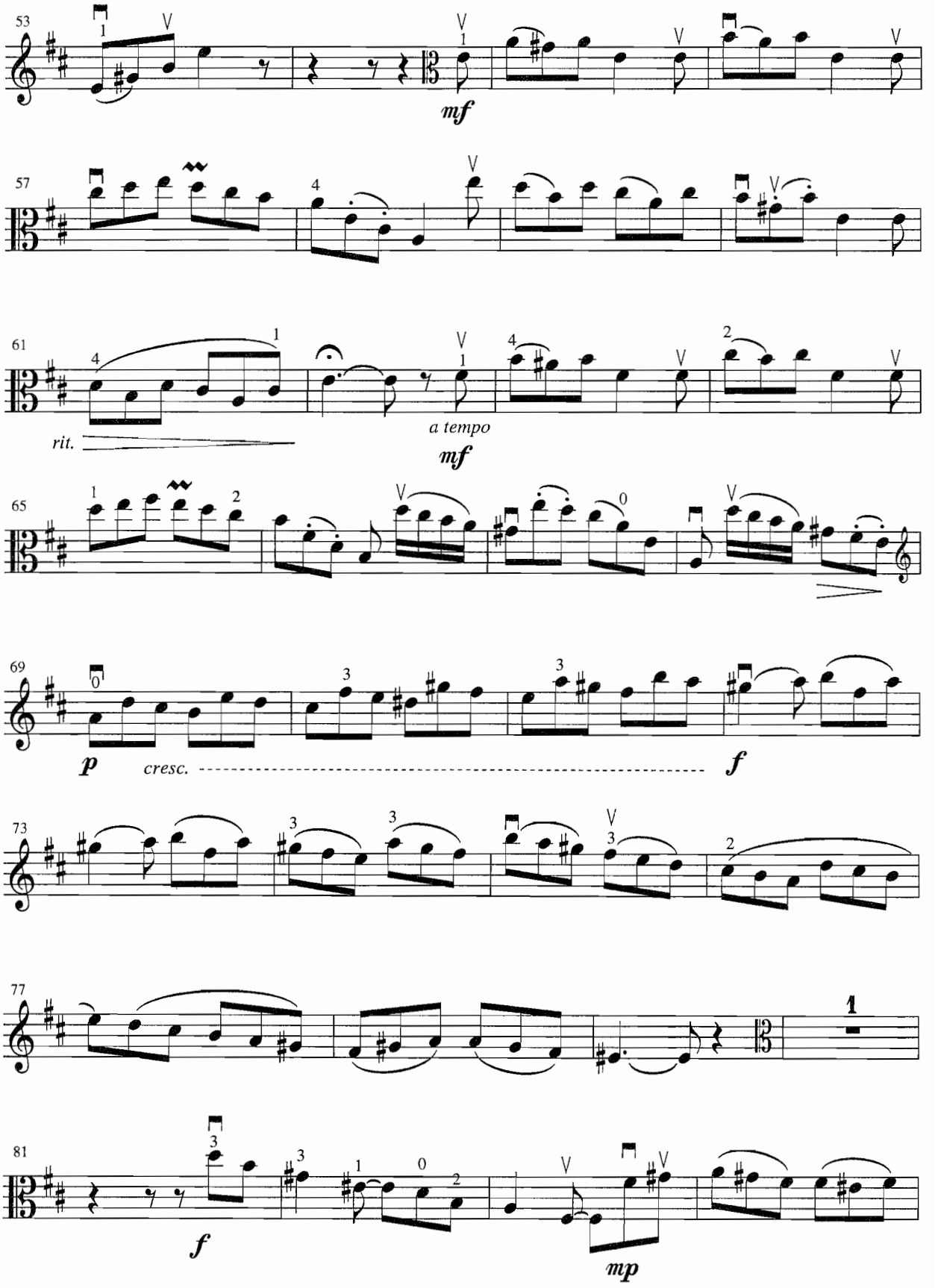


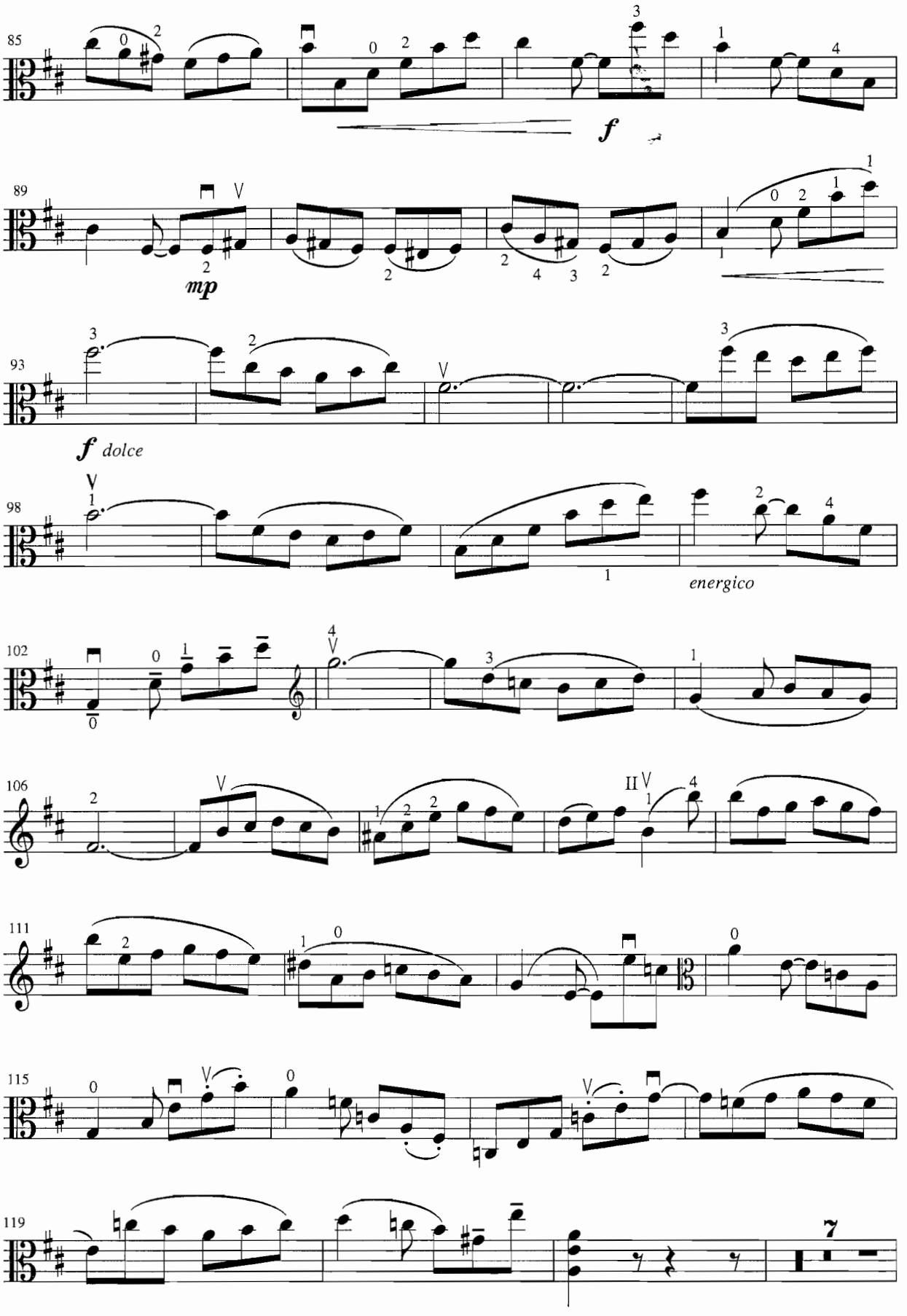

# III

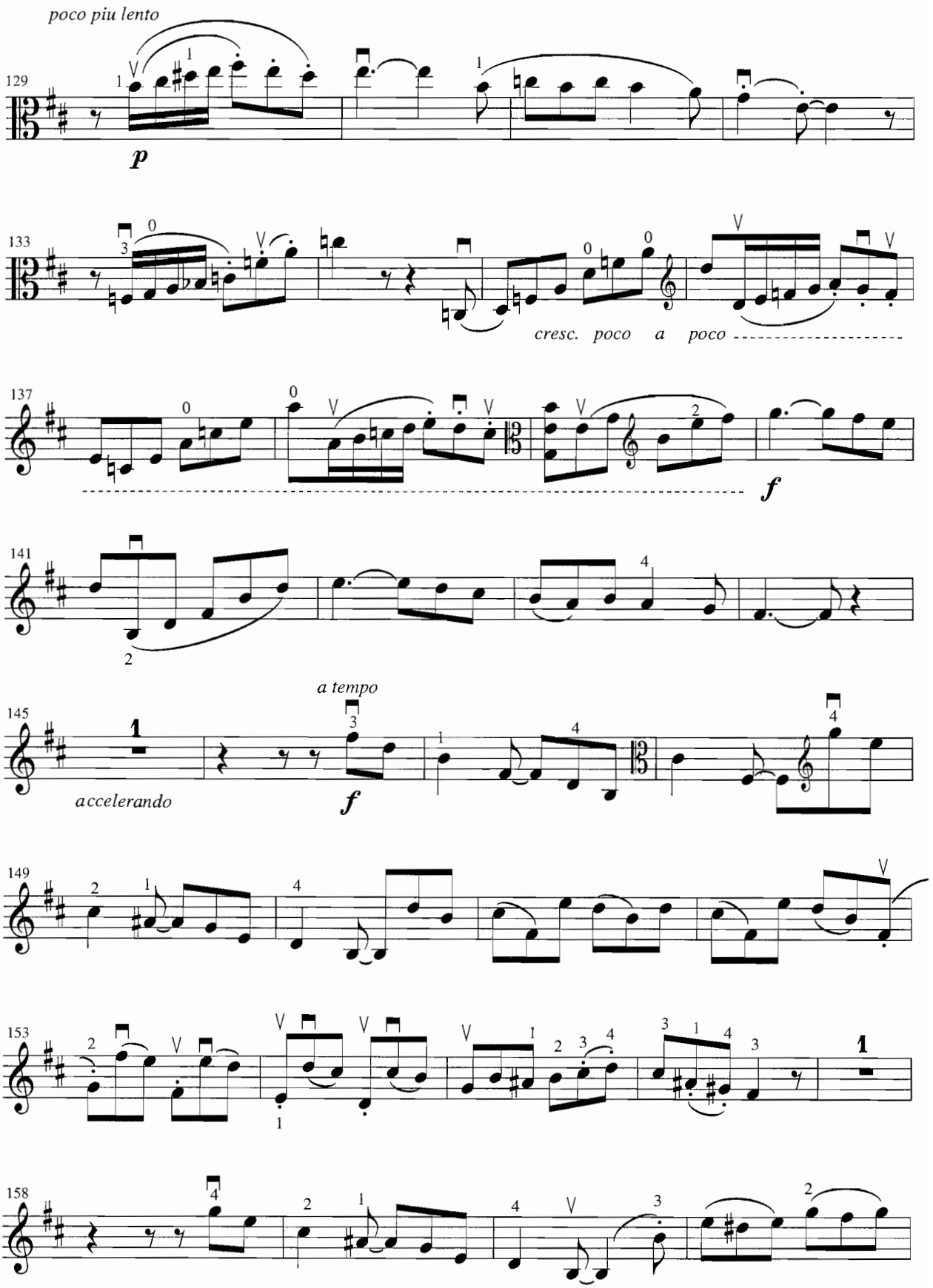
**Allegro molto (♩. = 108)**

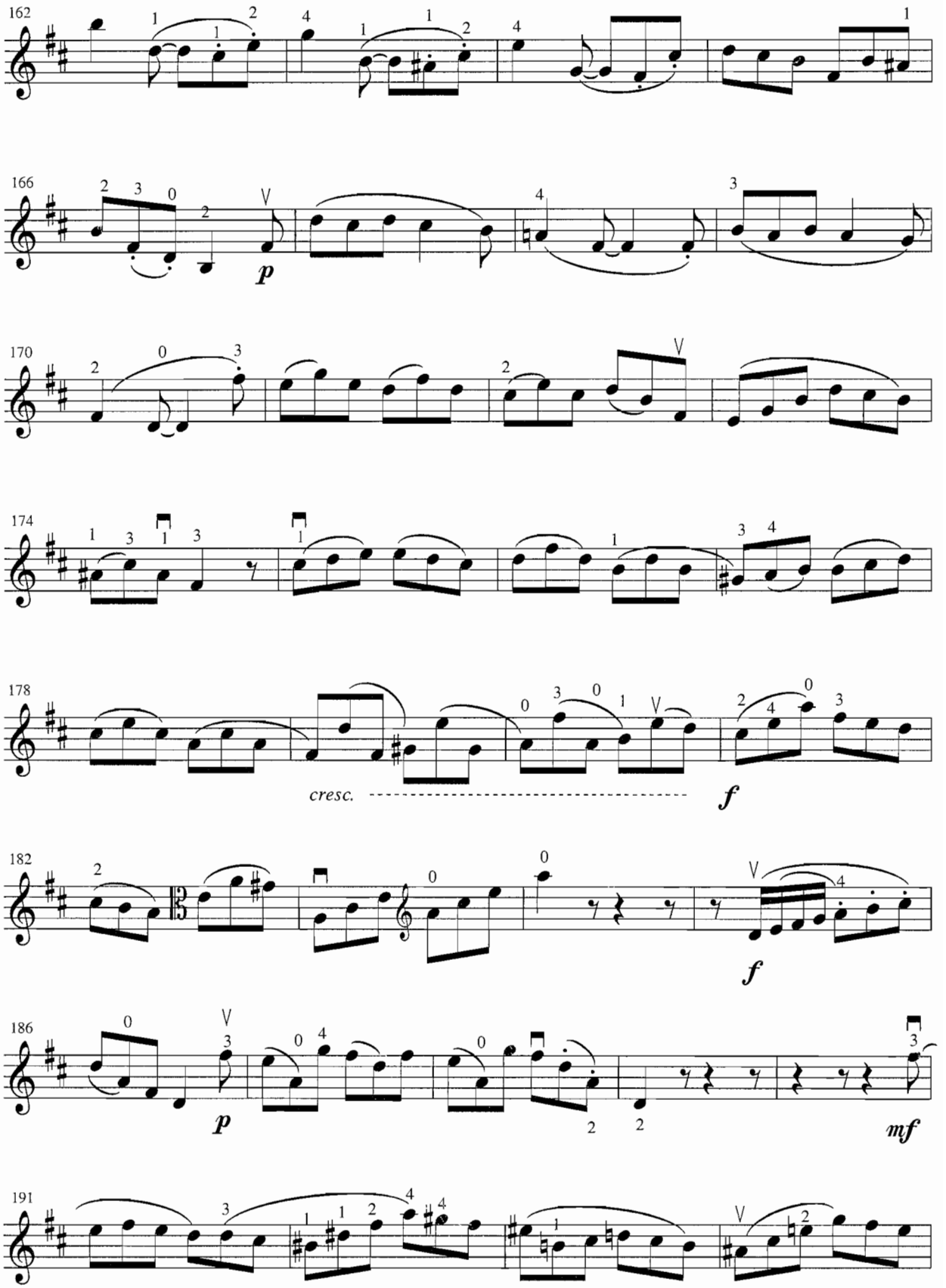


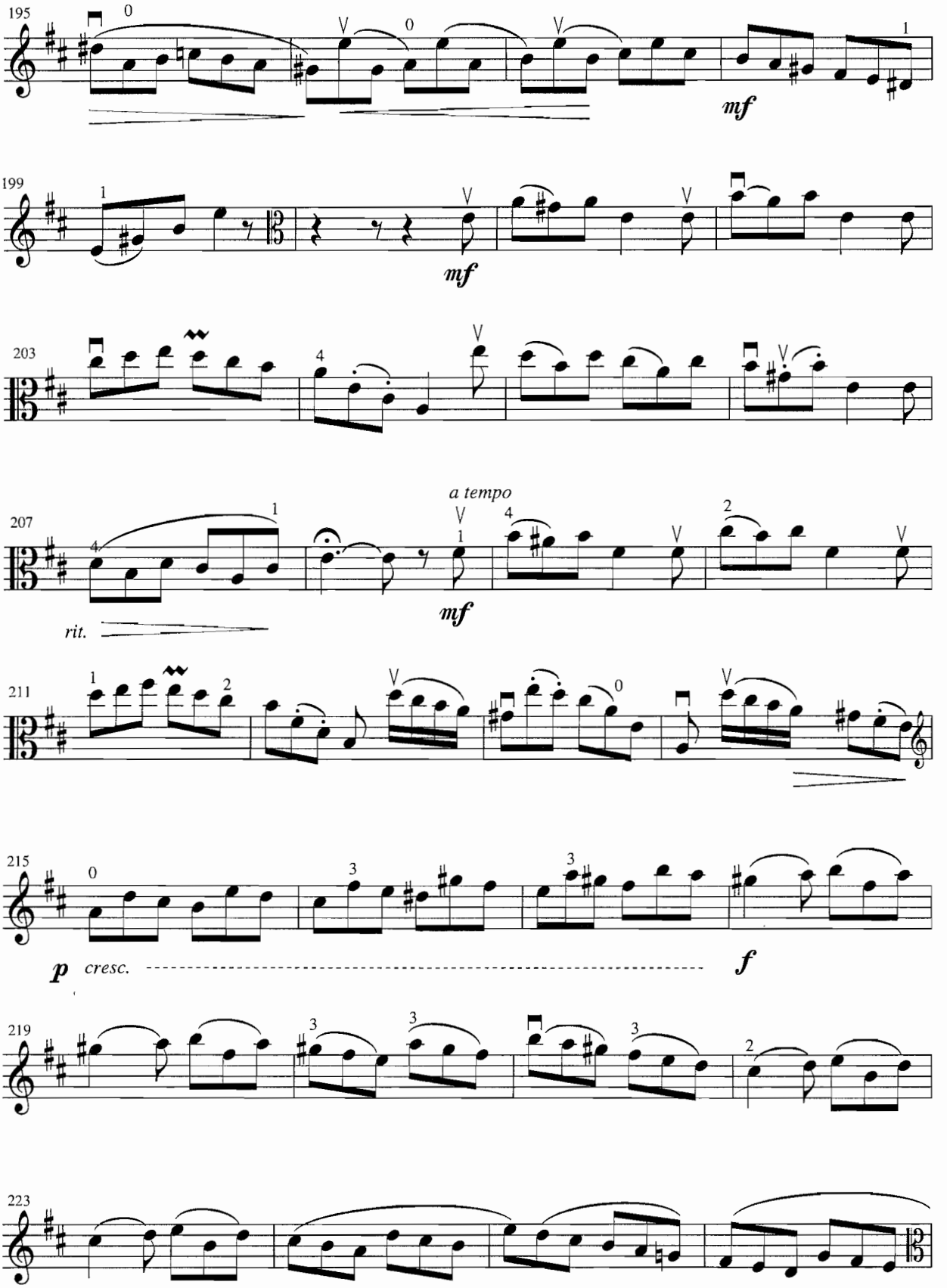

20
p
24
28
32
cresc.
f
36
f
40
p
mf
45
49
mf

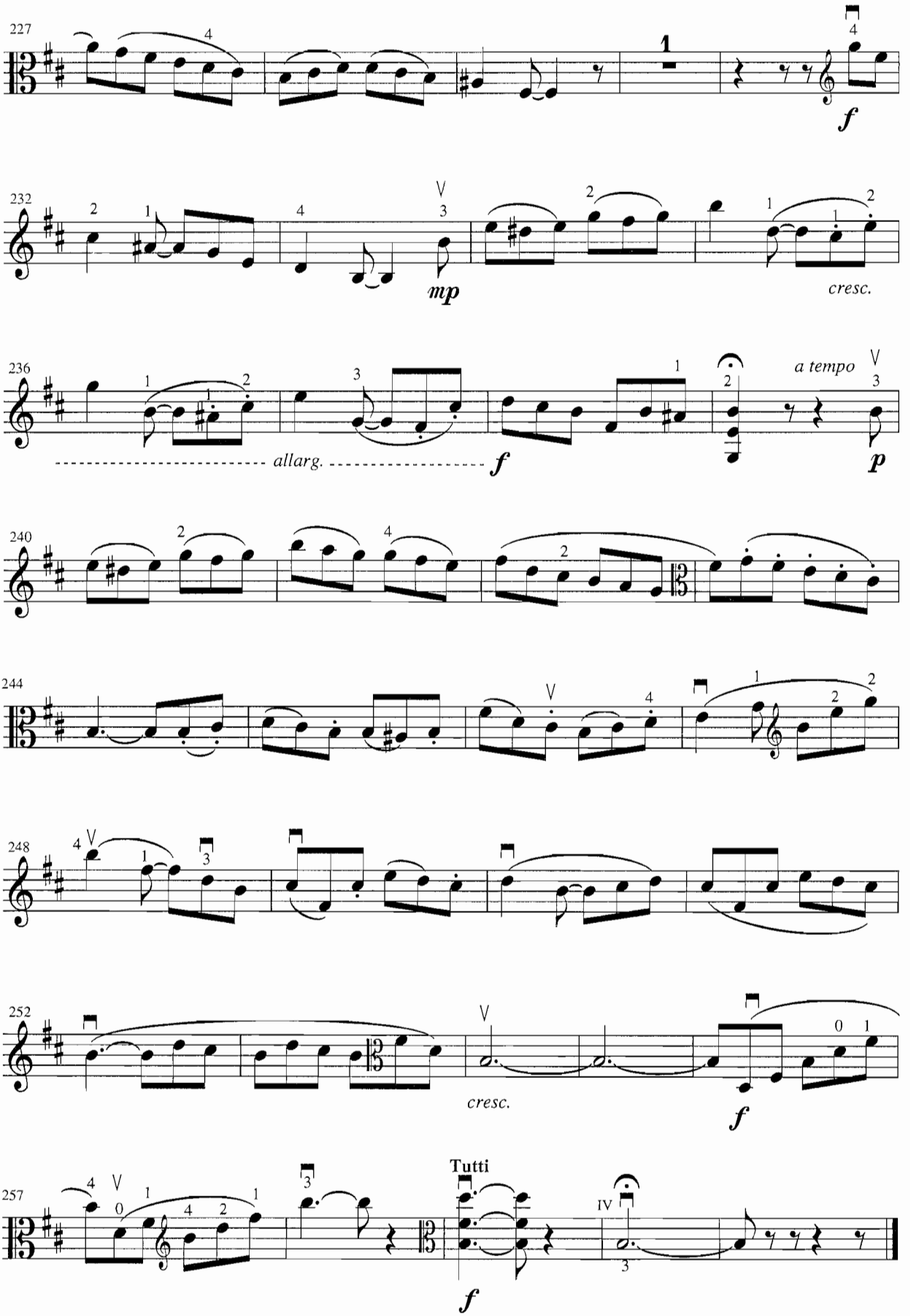

53
mf
57
61
rit.
a tempo
mf
65
69
p
cresc.
f
73
77
1
81
f
mp


85
f
89
mp
93
f dolce
98
energico
102
106
111
115
119
7


poco piu lento
129
p
133
cresc. poco a poco
137
f
141
a tempo
145
accelerando
f
149
153
158


162
166
p
170
174
178
cresc.
f
182
f
186
p
mf
191


195
mf
199
mf
203
207
a tempo
mf
rit.
211
215
p cresc.
f
219
223


227
232
236
allarg.
a tempo
240
244
248
252
cresc.
257
Tutti

# Suzuki® Viola School

## VIOLA PART
## VOLUME 6

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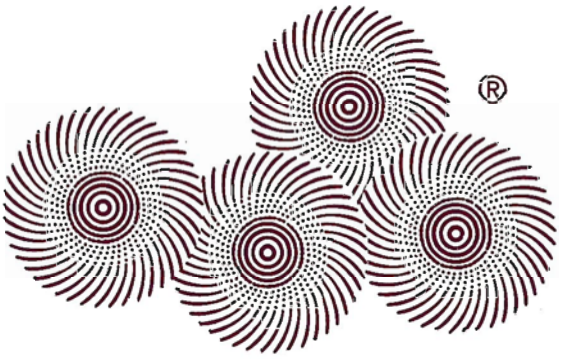

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