

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.

CONTENTS

	Exercises	4
1	La Folia, M. Marais.	6
2	Allegro, G.H. Fiocco . . . . .	.10
3	Suite in G Major, J.S. Bach . . . . .	.12
4	Arioso, J.S. Bach . . . . .	.15
	Exercises . . . . .	.16
5	Adagio and Rondo in D, W.A. Mozart . . . . .	.18
	Adagio . . . . .	.18
	Rondo . . . . .	.19
6	Hungarian Dance No. 5, J. Brahms . . . . .	.22
	Position Etudes. . . . .	.24
7	Concerto for Two Violins, J.S. Bach. . . . . .	.25
8	Concerto in B minor, G.F. Handel/Casadesus . . . . .	.29
	I. Allegro moderato. . . . .	.29
	II. Andante ma non troppo . . . . .	.35
	III. Allegro molto . . . . .	.36

Tonalization

S. Suzuki

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

Four staves of tonalization exercises in 3/4 time. Each staff shows a sequence of notes with fingerings (1-4) and a corresponding chord name (G, D, C) below. The exercises are in G major, D minor, and C major.

Exercises for finding exact intonation

Four numbered exercises (1-4) for finding exact intonation on the G string. Each exercise shows a sequence of notes with fingerings and a dashed line indicating the G string.

Shifting exercises for #4

Two staves of shifting exercises for the fourth fret. Each staff shows a sequence of notes with fingerings (1, 4) and a dashed line indicating the first fret.

Exercises in Octaves

D. Preucil

①

②

etc.

Also practice #2
with overlap bowing:

etc.

③

Keep fingers 1 and 4 down
when shifting

Also practice #3
with this variant:

etc.

Exercises in Sixths

Practice as follows:

①

②

③

1 La Folia

M. Marais

Realized and arranged by Doris Preucil

Allegro moderato (♩ = 76)

1 Theme

6

11

f

mf

rit.

VAR.I - Dolce (♩ = 76)

17

p

21

25

p

cresc.

29

mf

tr

rit.

p

VAR. II Risoluto (♩ = 100)

33 *f marcato* (simile)

37

41 *detache*

44 (4) (2) (4)

46 *attacca*

VAR. III Energico (♩ = 104)

49 *f* *tr*

53

57 *p* *tr* 3 2

61 *f* *rit.*

VAR IV *Espressivo* (♩ = 76)

65 *p*

69

73 *p*

77 *p* *attacca*

VAR V (♩ = 72)

81 *Pizz.* *mf*

85

89 *mf*

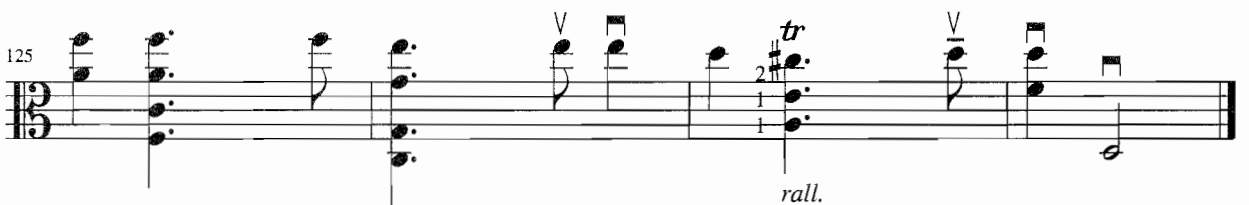
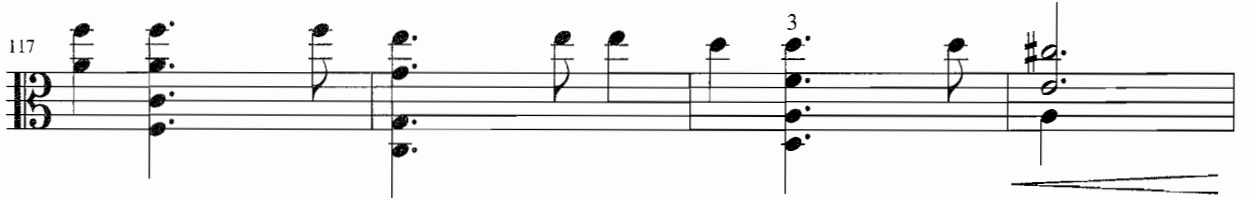
93 *rit.*

VAR VI (♩ = 100)

Arco

*p* (2x *f*)*cresc.**attacca*

Coda ♩ = 84

*rall.*

2 Allegro

G.H. Fiocco

Allegro

Musical score for '2 Allegro' by G.H. Fiocco. The score is in 3/8 time and consists of 27 measures. It features various dynamics including *f*, *p*, *mf*, and *cresc.*, along with technical markings such as *V* (accents), *4* (fingerings), and *0* (fingerings). A circled '1' is placed above the first measure of the second line.

Examples of ornaments

Two examples of ornaments. The first is labeled "written" and shows a circled "1" above a note with a wavy line. The second is labeled "played" and shows a circled "1" above a note with a wavy line and a greater-than sign (>) indicating an accent.

written

played

29 *ff* *p* *poco a poco cresc.*

31

33 *f*

36 *a tempo* *poco rit.* *mf* *f* *Fine*

39

42 *poco a poco dim..* *cresc.*

44 *f* *poco a poco dim.*

47 *poco a poco cresc.*

49 *f* *ff* *poco rit.* *f*

D.S. at Fine

Examples of ornaments

(2) written played 3

(3) written played 3

3 Suite in G Major

Allemande (♩ = 60)

J.S. Bach

mf *cantabile*

mf

p

p *poco a poco cresc.*

f *poco a poco dim.*

p *f*

ten. *p*

Detailed description of the musical score: The score is written for a single staff in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as quarter note = 60. The piece begins with a *mf* dynamic and a *cantabile* instruction. It features a variety of musical techniques including slurs, trills, and dynamic markings. The score is divided into measures, with measure numbers 3, 5, 7, 9, 11, 13, and 15 indicated. The piece concludes with a *ten.* (ritardando) and a *p* dynamic.

17 *mf*

19 *p* *mf*

21

23 *f* *mf*

25 *cresc.* *f*

27 *mf* *p cresc.*

29 *mf*

31 *f* *p* *poco rit.*

Minuet I (♩ = 120)

1 *f* *tr* *V* *V*

5 *f* *V* *V*

9 *mf* *V*

13 *mf* (0 2 4 2 4 2 1 0 3)

17

21 *p* *cresc.* *poco* *a* *poco* *Fine*

Minuet II

25 *V* *V*

29 *p* *V* *V*

33 *mp* *p*

37 *mp* *p*

41

45 *mp* *p* (4 1)

4 Arioso

Adagio

J.S. Bach

1 *mf* *espress. molto*

3 *mf*

5 *tr*

7 1. 2. *mf* (2) (4)

9 *cresc.* *f* *tr*

11 *con molto espress.* *mp*

13 *cresc.* *p* *cresc.*

15 *pp*

17 *poco rit.* *remain in 2nd pos.* *a tempo*

19 *cresc.* *f* *molto rit.*

Chromatic Scale Exercises

D. Preucil

①

0 1 1 2 2 3 3 4 4 3 3 2 2 1 1 0

0 1 1 2 2 3 3 4 4 3 3 2 2 1 1 0

0 1 1 2 2 3 3 4 4 3 3 2 2 1 1 0

0 1 1 2 2 3 3 4 4 3 3 2 2 1 1 0

②

0 1 1 2 2 3 4 0 1 1 2 2 3 4 0 1 1 2 2 3 4 0 1 1 2 2 3 4 0 1 1

2 1 1 0 4 3 2 2 1 1 0 4 3 2 2 1 1 0 4 3 2 2 1 1 0 4 3 2 2 1 1 0

③

0 1 2 1 2 3 4 0 1 2 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2 3 4 0 1 2

3 2 1 0 4 3 2 1 2 1 0 4 3 2 1 2 1 0 4 3 2 1 2 1 0 4 3 2 1 2 1 0 4 3 2 1 2 1 0

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

D major scale

reach

D major arpeggio

II

D minor scale (melodic)

shift hand

D minor arpeggio

II

5 Adagio and Rondo in D

Adagio (K 356)

♩ = 72

W.A. Mozart / Preucil

1 *p* *espressivo*

5 *p*

9 *mf*

13 *mf*

17 *p* *cantabile*

20 *mf*

23 *p*

27 *mp*

31 *mf*

34 *rit.* *p*

Rondo (K 485)

W.A. Mozart / Preucil

Allegro ($\text{♩} = 132$)

1

mp

5

mf *p* *mf*

8

mf

11

mf *mp*

14

p

17

mf

22

mp *f*

26

V

29

dimin

32

p *cresc.* *f* *sonore*

35

mf

39

sf

42

f

45

p

48

p

51

mp

54

mf *p*

58 *mf*

61 *mf*

65 II *mf*

68 *mf*

70 *sf* *f* *mf*

73 *cresc.* *f*

76 *mp*

80 *mp*

83 *p* *calando* *pp*

6 Hungarian Dance No.5

Allegro

J. Brahms

1 *f* *fieramente*

7

13 *p* *leggiero* *sf* *f*

19

25 *p* *leggiero*

31 *sf* *f* *sf*

37 *sf* *p poco ritenuto*

43 *a tempo* *sf* *f* *sf*

Vivace

49 *f* at the nut

55 *f*

61 *p* poco ritenuto *p* a tempo *p* poco ritenuto

67 *p* a tempo *f* Allegro

80

87 *p* leggiero *sf*

93 *f* *sf*

99 *sf* *p* poco ritenuto

105 *sf* *f* *sf* *ff*

a tempo

Detailed description of the musical score: The score is for guitar and consists of nine staves. The first staff (measures 49-54) is in treble clef, marked 'Vivace' and 'f' (forte), with the instruction 'at the nut'. It features a series of eighth notes with slurs and accents, and some triplets. The second staff (measures 55-60) continues in treble clef, marked 'f', with similar rhythmic patterns and slurs. The third staff (measures 61-66) is in treble clef, marked 'p' (piano) and 'poco ritenuto', followed by 'p' and 'a tempo', and then 'p' and 'poco ritenuto'. It includes first and second endings. The fourth staff (measures 67-79) is in treble clef, marked 'p' and 'a tempo', followed by 'f' and 'Allegro'. It features a key signature change to one flat and a 3/8 time signature. The fifth staff (measures 80-86) is in bass clef, with various dynamics and slurs. The sixth staff (measures 87-92) is in bass clef, marked 'p' and 'leggiero', followed by 'sf' (sforzando). The seventh staff (measures 93-98) is in bass clef, marked 'f' and 'sf'. The eighth staff (measures 99-104) is in bass clef, marked 'sf' and 'p' and 'poco ritenuto'. The ninth staff (measures 105-110) is in bass clef, marked 'sf', 'f', 'sf', and 'ff', with the instruction 'a tempo' at the end. It includes a key signature change to one sharp and a 4/4 time signature.

Position Etudes

S. Suzuki

Practice these exercises on all strings

The indication



means that pupils should first play



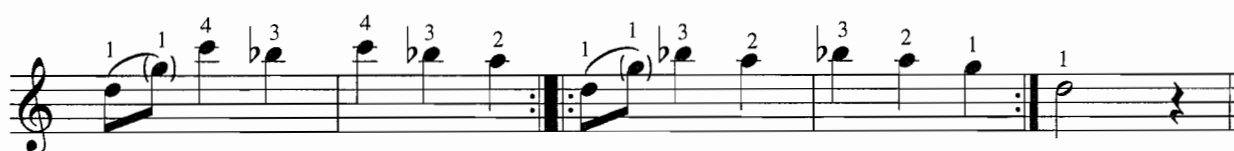
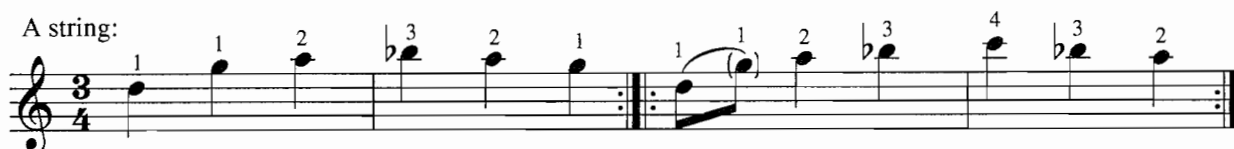
and then



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

6th Position

A string:

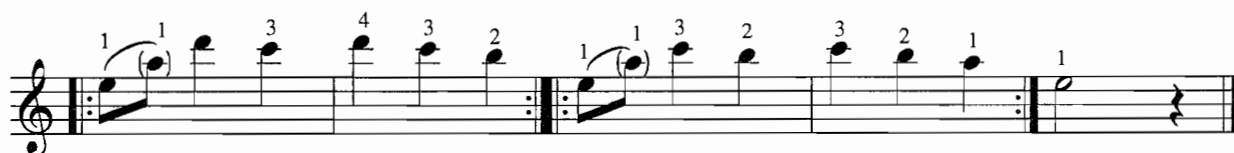


Also practice shifting from 2nd and 3rd fingers as shown in the following examples:



7th Position

A string:



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

25 Solo $\frac{V}{4}$ f

28

30 mf

32 p

34 f **B**

36 *poco dim.* f

39

41 *dim.* mf

Detailed description of the musical score: The score is for a guitar piece, likely in a minor key. It begins at measure 25 with a 'Solo' section marked with a 'V' and a '4' above the staff, indicating a 4-measure rest. The first staff (bass clef) contains measures 25-27, marked with a forte (f) dynamic. Measure 28 continues in the bass clef with complex fingering (3, 1, 0, 4, 0, 4, 2, 4, 3, 3). Measure 30 is marked mezzo-forte (mf) and includes accents over several notes. Measure 32 is marked piano (p) and features a 'V' above the staff. Measure 34 is marked forte (f) and contains a section marker 'B'. Measure 36 is marked 'poco dim.' and then returns to forte (f). Measure 39 continues with complex fingering. Measure 41 is marked 'dim.' and then mezzo-forte (mf), ending with a 'V' above the staff.

43 *fz* *poco dim*

46 **Tutti** *f*

49 **Solo** **C** *mf*

51 *mp* *cresc.* **Tutti**

54 *f*

57 **Solo** *mp*

59 **D** *mf*

62 *mp*

65

67

mf *f*

70

p

73

mf

76

f

82

84

f Tutti

86

rit.

8 Concerto in B minor

I

Allegro moderato (♩ = 96)

G.F. Handel / Casadesus

1 **Solo**

6 **f**

9 **V**

11 4 4 4 **V V**

13 3 **mp** **p**

16 3V **mf** **mf**

18 0 2 1 3

20 1 4 4 1 **p** **cresc.**

22 1 1 **f**

24 2 1 **mp**

27 *cresc.*

29 *mf* *dim.* *p* *cresc. poco a poco* -----

31 *f*

33 *mf* *dim.* *p* *cresc. poco a poco* -----

35 *f*

37 *mf* *dim.* *p* *cresc. poco a poco* -----

39 *mf* *dim.* *p* *cresc. poco a poco* -----

45 *mf*

47 *p*

49 *f* *cresc.*

51 *allarg.*

58 *a tempo* *mf*

60 *mp* *cresc.*

62 *f* *mf*

64 *cresc.*

66 *f*

68

Detailed description of the musical score: The score is for guitar and consists of nine staves of music. The key signature has one sharp (F#) and the time signature is 4/4. Measure 47 starts with a piano (*p*) dynamic and features a triplet of eighth notes. Measure 49 includes a forte (*f*) dynamic and a crescendo (*cresc.*) marking. Measure 51 is marked *allarg.* (ritardando). Measure 58 is marked *a tempo* and *mf*. Measure 60 is marked *mp* and *cresc.*. Measure 62 is marked *f* and *mf*. Measure 64 is marked *cresc.*. Measure 66 is marked *f*. Measure 68 concludes the piece with a final chord. The score includes various guitar techniques such as triplets, vibrato (V), and dynamic markings.

70 *mp* *mf*

V I II V I

72 *cresc.*

74 *f*

76 *f*

78

80

82 *mp* *p*

85 *mf* *mf*

87

89

Musical notation for measures 89-90. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 89 starts with a piano (*p*) dynamic and features a sequence of eighth notes with fingerings 1, 1, 4, 0, 4. Measure 90 continues with eighth notes and includes a breath mark (V) and a crescendo (*cresc.*) leading to a dashed line.

91

Musical notation for measures 91-92. Measure 91 continues with eighth notes and includes a breath mark (V). Measure 92 features a sequence of eighth notes with fingerings 0, 1 and a forte (*f*) dynamic. A dashed line is present below the staff.

93

Musical notation for measures 93-94. Measure 93 features eighth notes with fingerings 2 and 1. Measure 94 includes a sequence of eighth notes with fingerings 1 and 3, and a mezzo-piano (*mp*) dynamic. A dashed line is present below the staff.

96

Musical notation for measures 96-97. Measure 96 features eighth notes with fingerings 4, 0, 3, 1 and a breath mark (V). Measure 97 continues with eighth notes and includes a breath mark (V) and a crescendo (*cresc.*) leading to a dashed line.

98

Musical notation for measures 98-99. Measure 98 features eighth notes with fingerings 2, 0, 1 and breath marks (V). Measure 99 continues with eighth notes and includes fingerings 1, 3, 0, 0, 3, 2, 1 and a mezzo-forte (*mf*) dynamic. A dashed line is present below the staff.

100

Musical notation for measures 100-101. Measure 100 features eighth notes with fingerings 2, 0 and a breath mark (V). Measure 101 continues with eighth notes and includes a breath mark (V) and a forte (*f*) dynamic. A dashed line is present below the staff.

102

Musical notation for measures 102-103. Measure 102 features eighth notes with fingerings 1, 0, 0, 1, 2 and a breath mark (V). Measure 103 continues with eighth notes and includes fingerings 0, 4, 4, 0, 1, 0 and a breath mark (V).

104

mf

110

p

112

cresc.

114

f

116

118

120

allarg. *ff*

II

Andante ma non troppo (♩ = 60)

Musical score for a piece in 3/4 time, key of D major. The score consists of nine staves of music. The first staff starts with a piano (*p*) dynamic and includes fingering numbers 2, 1, 4, 3, 1, 1, 3. The second staff continues with fingering 4, 3, 4, 2, 2, 3, 4, 2. The third staff has a crescendo (*cresc.*) marking and includes fingering 1, 3, 3, 3, 4, 1, 4. The fourth staff starts with a piano (*p*) dynamic and includes fingering 1, 2, 4, 3, 1, 1, 4. The fifth staff has a ritardando (*rit.*) marking, a piano-piano (*pp*) dynamic, and includes fingering 2, 4, 3. The sixth staff has a *poco a poco* marking and a mezzo-piano (*mp*) dynamic, including a double bar line with a fermata and the Roman numeral II. It includes fingering 3, 1, 0, 1, 3, 1, 3, 3. The seventh staff includes fingering 1, 4, 0, 1. The eighth staff includes fingering 3, 3, 1, 0, 2, 2. The ninth staff ends with a crescendo (*cresc.*) marking and a forte (*f*) dynamic, including fingering 3, 3, 1, 0, 2, 2, 1.

46 *p* V 2

50 3 V III 3 2 1 1 2 2 *f* (II 2) (4) (1) *rit.*

54 V 2 4 3 *p*

65 1 1 4 0 4 V 2 3 *rit.*

III

Allegro molto (♩ = 108)

6 *f* 3 1 4 4 2 1

4 4 V 2 V

8 V V V 1 2 V 3 4 3 1

12 4 2 1 4 V 3 2

16 1 1 2 4 1 2 4 1

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

81 *f* *mp*

85 Musical notation for measures 85-88 in bass clef, key of D major, 3/4 time. Includes fingerings 0, 2, 3, 1, 4 and dynamic marking *f*.

89 Musical notation for measures 89-92 in bass clef, key of D major, 3/4 time. Includes fingerings 2, 2, 2, 4, 3, 2, 0, 2, 1 and dynamic marking *mp*.

93 Musical notation for measures 93-97 in bass clef, key of D major, 3/4 time. Includes fingerings 3, 2, 3 and dynamic marking *f dolce*.

98 Musical notation for measures 98-101 in bass clef, key of D major, 3/4 time. Includes fingerings 1, 2, 4 and dynamic marking *energico*.

102 Musical notation for measures 102-105 in bass clef, key of D major, 3/4 time. Includes fingerings 0, 1, 4, 3, 1.

106 Musical notation for measures 106-110 in treble clef, key of D major, 3/4 time. Includes fingerings 2, 1, 2, 2, 4 and chord markings *V*, *II V*.

111 Musical notation for measures 111-114 in treble clef, key of D major, 3/4 time. Includes fingerings 2, 1, 0, 0.

115 Musical notation for measures 115-118 in bass clef, key of D major, 3/4 time. Includes fingerings 0, 0 and chord markings *V*.

119 Musical notation for measures 119-122 in bass clef, key of D major, 3/4 time. Includes fingerings 7.

poco piu lento

129

p

133

cresc. poco a poco -----

137

f

141

145

a tempo

accelerando

f

149

153

158

162

166

p

170

174

178

cresc. ----- *f*

182

f

186

p *mf*

191

195 *mf*

199 *mf*

203 *mf*

207 *rit.* *a tempo* *mf*

211 *mf*

215 *p cresc.* *f*

219 *mf*

223 *mf*

227 *f*

232 *mp* *cresc.*

236 *allarg.* *f* *a tempo* *p*

240

244

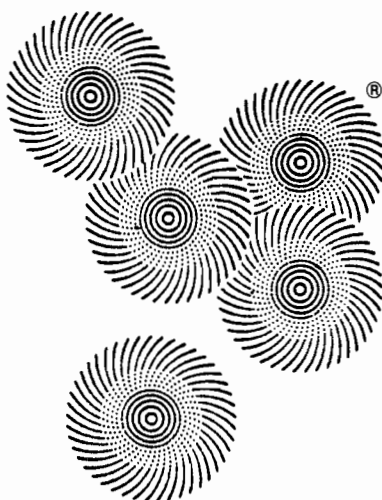
248

252 *cresc.* *f*

257 *Tutti* *f*

Suzuki[®] Viola School

VIOLA PART VOLUME 6

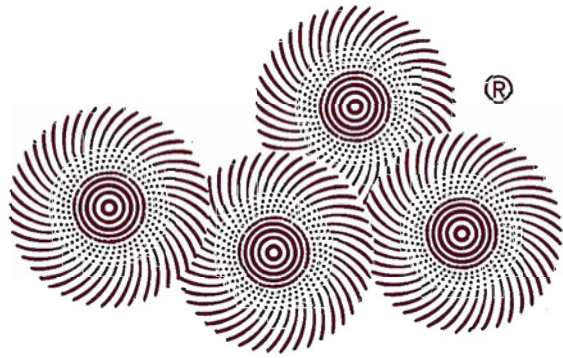


Copyright © 1993 Dr. Shinichi Suzuki
Sole publisher for the entire world except Japan:
Summy-Birchard, Inc.
exclusively distributed by
Warner Bros. Publications
15800 NW 48th Avenue
Miami, Florida 33014
All Rights Reserved Printed in U.S.A.

ISBN 0-87487-491-2

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.



SUZUKI METHOD INTERNATIONAL