Suzuki® Viola School

VIOLA PART
VOLUME 4

Suzuki Method International

INTRODUCTION

This transposition of the SUZUKI VIOLIN SCHOOL makes available to the intermediate 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.

The two Telemann concertos have been edited for the performance level of this volume by William and Doris Preucil. Fingerings were chosen to employ basic shifting patterns. The many intentional string crossings, which conform with Baroque performance style, also develop bowing facility.

Study Points for Volume 4

1. At the beginning of every lesson, have the student practice the tonalization and position etudes step by step to master the techniques.

2. Begin teaching vibrato when the student studies the Vivaldi D Minor Concerto.

3. Introduce trill practice (page 31) when you decide the student is ready for this.

4. The position game (page 31) gives the student pleasure and helps him to improve his skills at the same time.

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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.

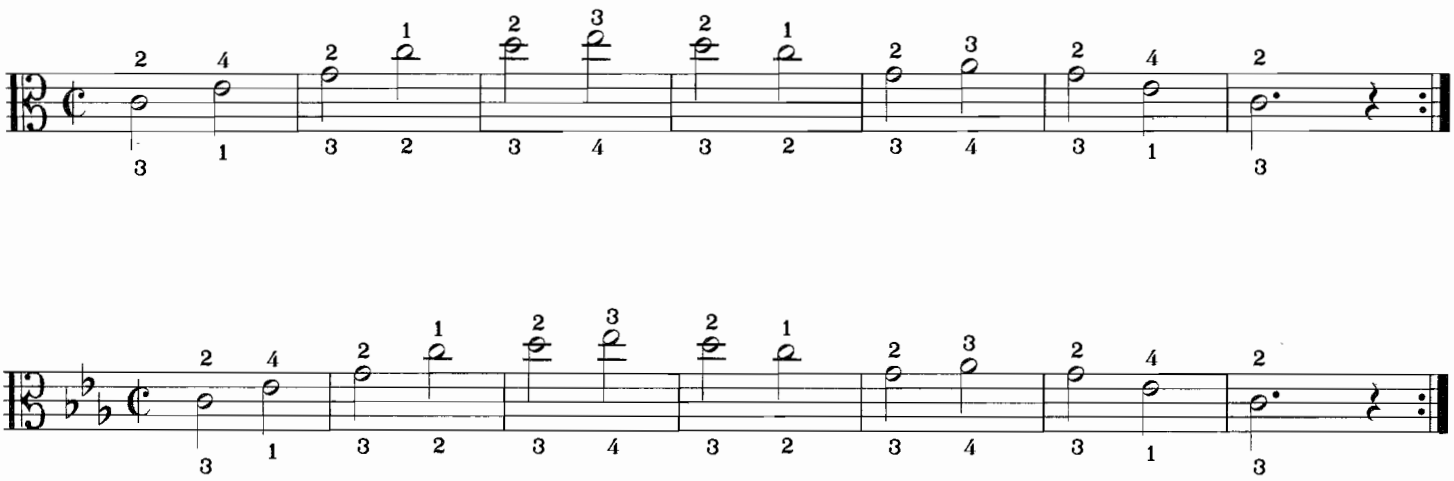
FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering 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 N.W. 48th Avenue, Miami, FL 33014, for current Associations' addresses.

Tonalization

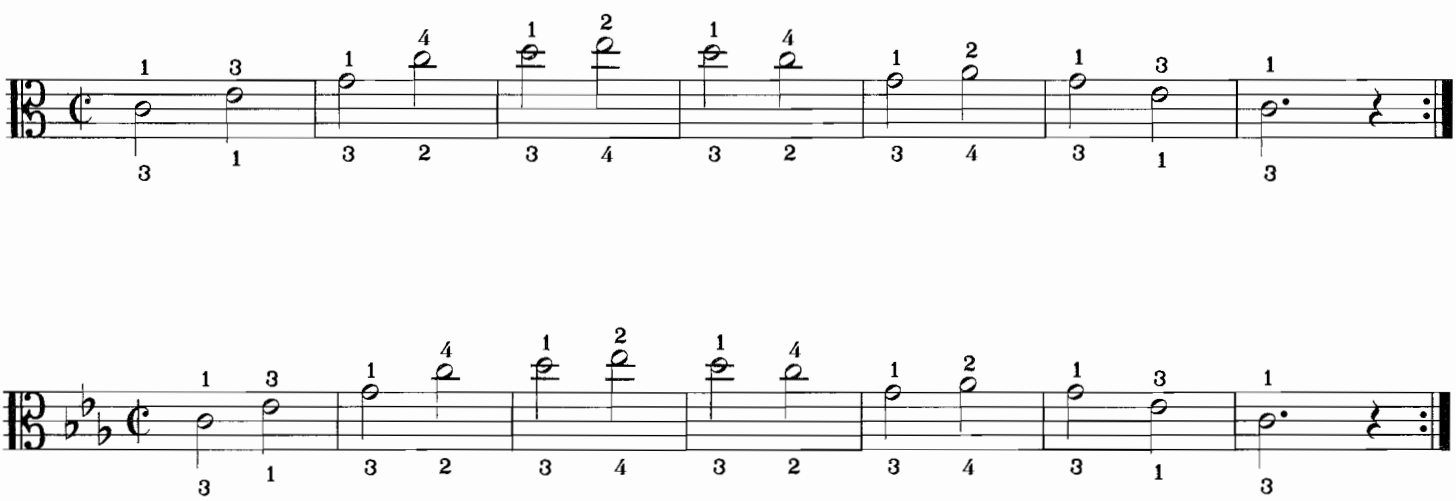
2nd Position

Always practice as follows:
Play the two lines below in 1st position, then in 2nd position.



3rd Position

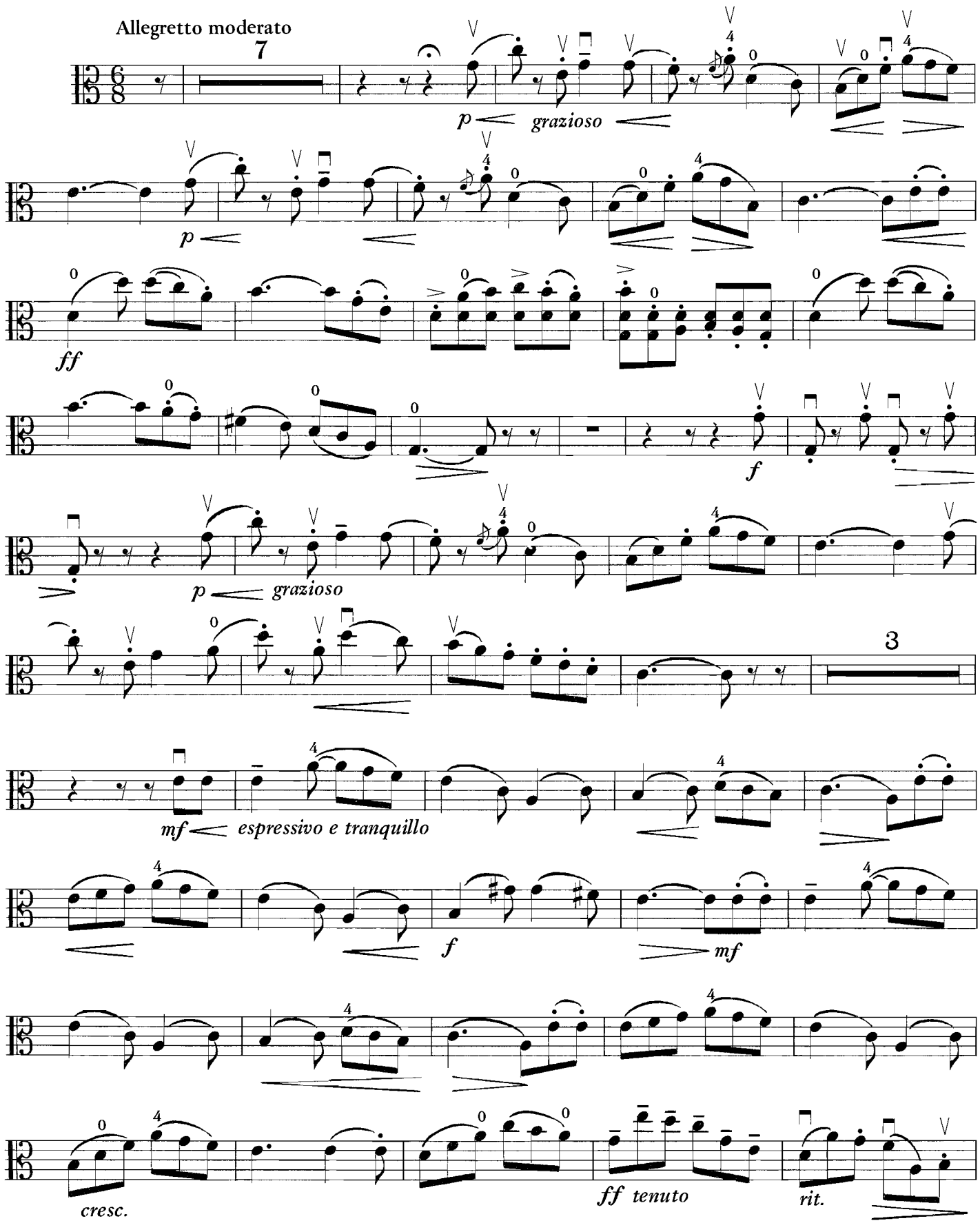
Play the two lines below in 1st position, then in 3rd position.

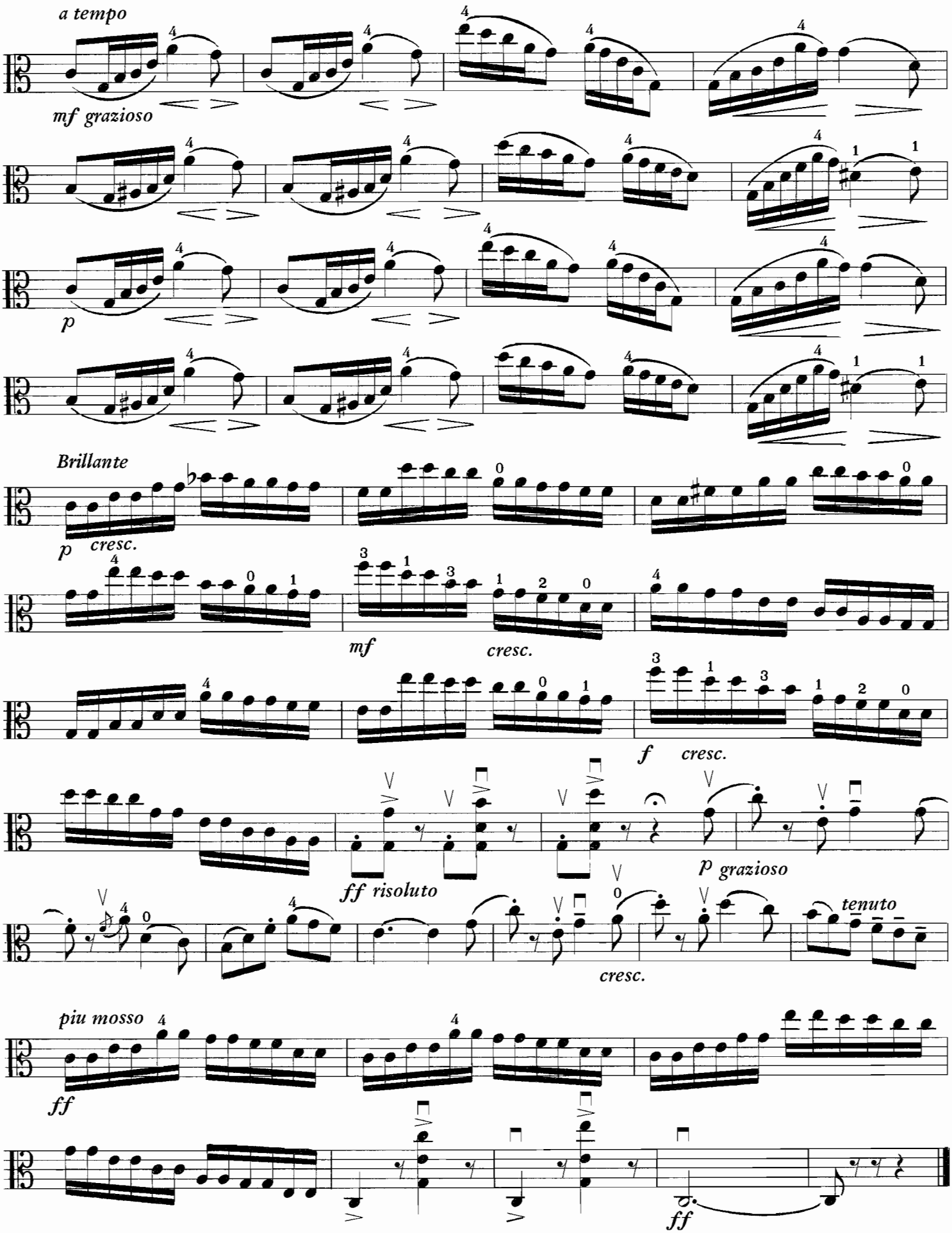


1. Concerto No. 2

3rd Movement

F. Seitz

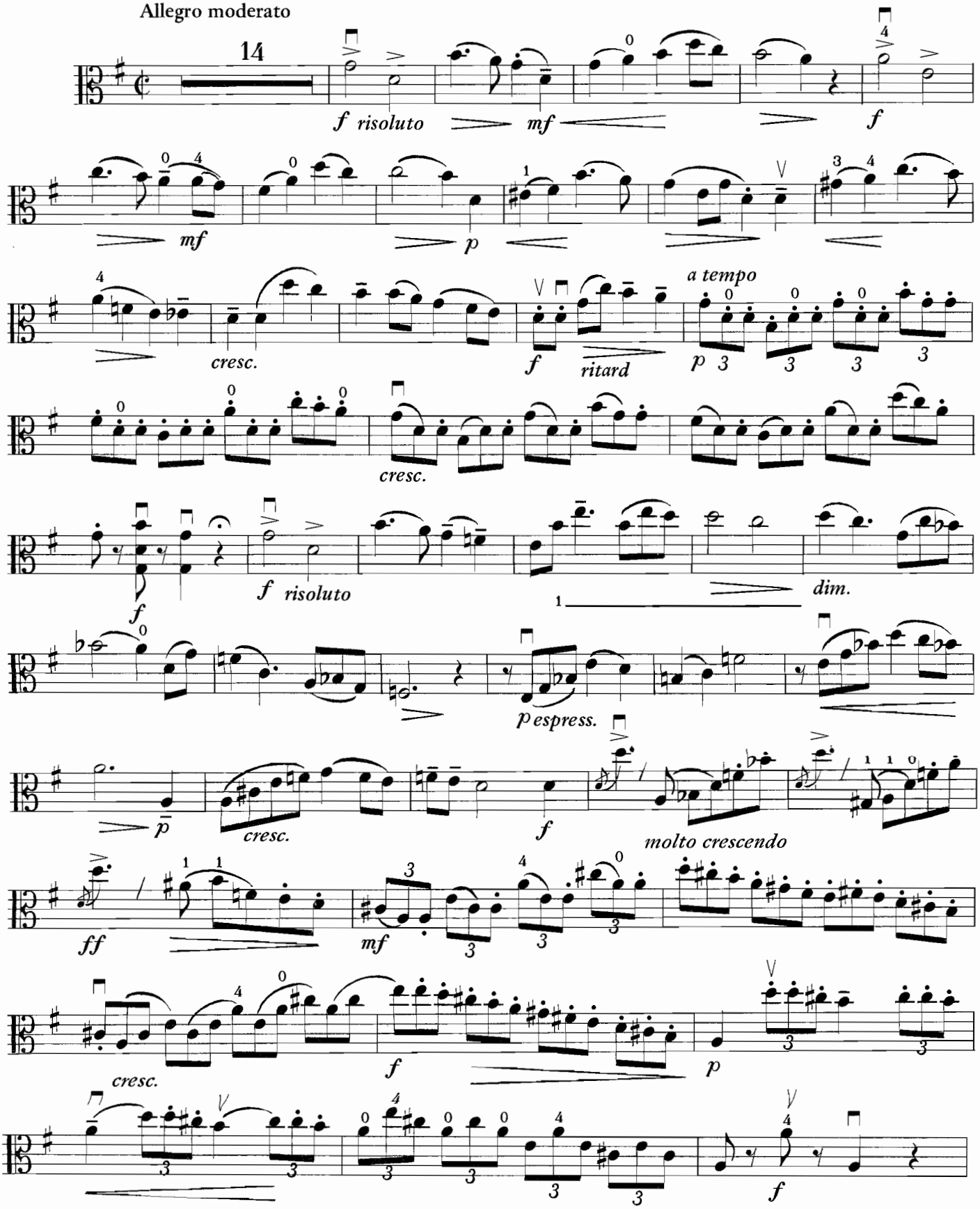


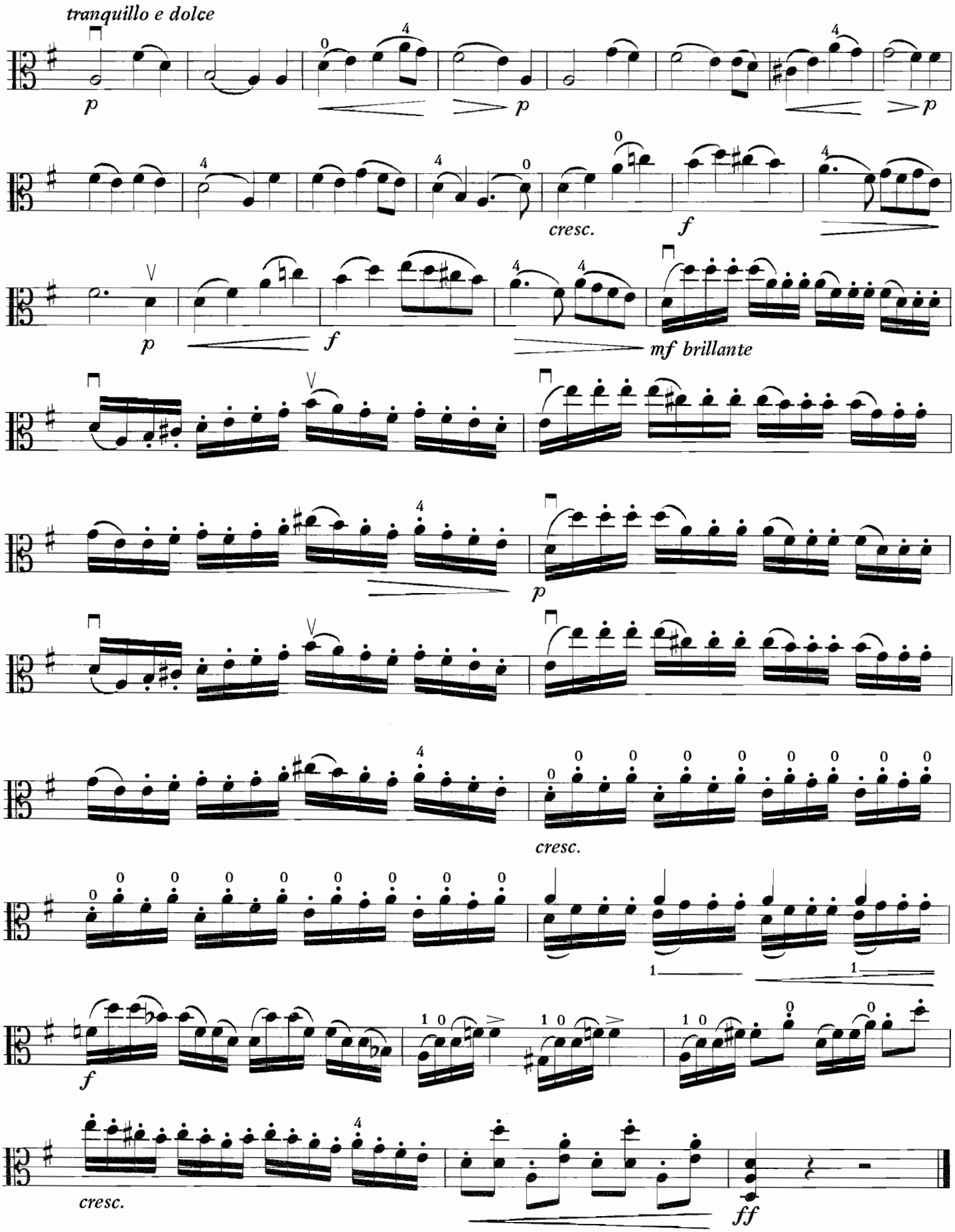

a tempo
mf grazioso
p
Brillante
p cresc.
mf
cresc.
f cresc.
ff risoluto
p grazioso
cresc.
tenuto
piu mosso
ff
ff

2. Concerto No. 5
1st Movement

F. Seitz

Allegro moderato



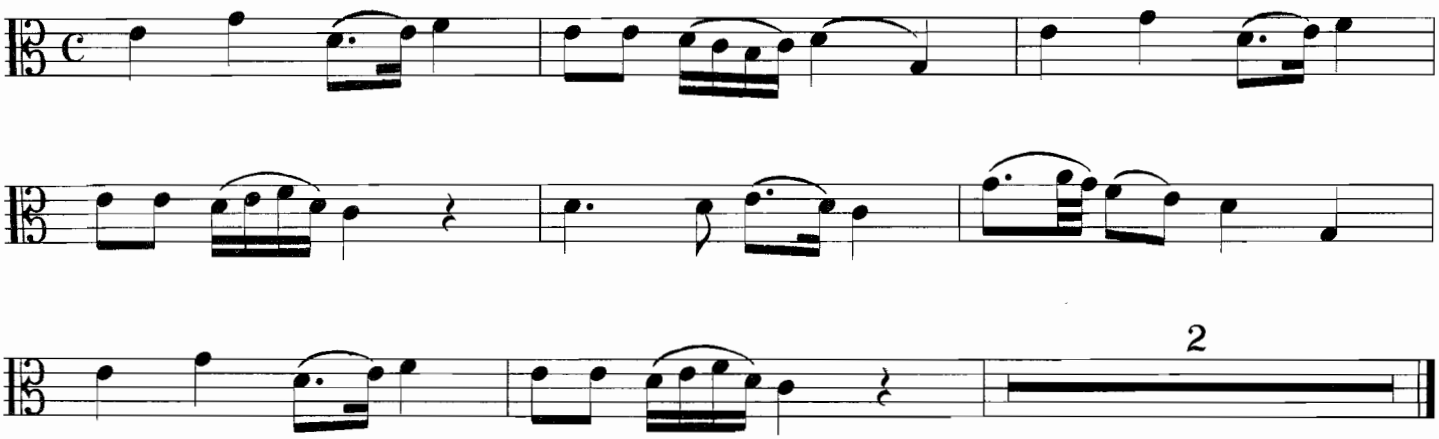

tranquillo e dolce
p
p
p
cresc.
f
p
f
mf brillante
p
cresc.
f
cresc.
ff

Tonalization

Lullaby

F. Schubert

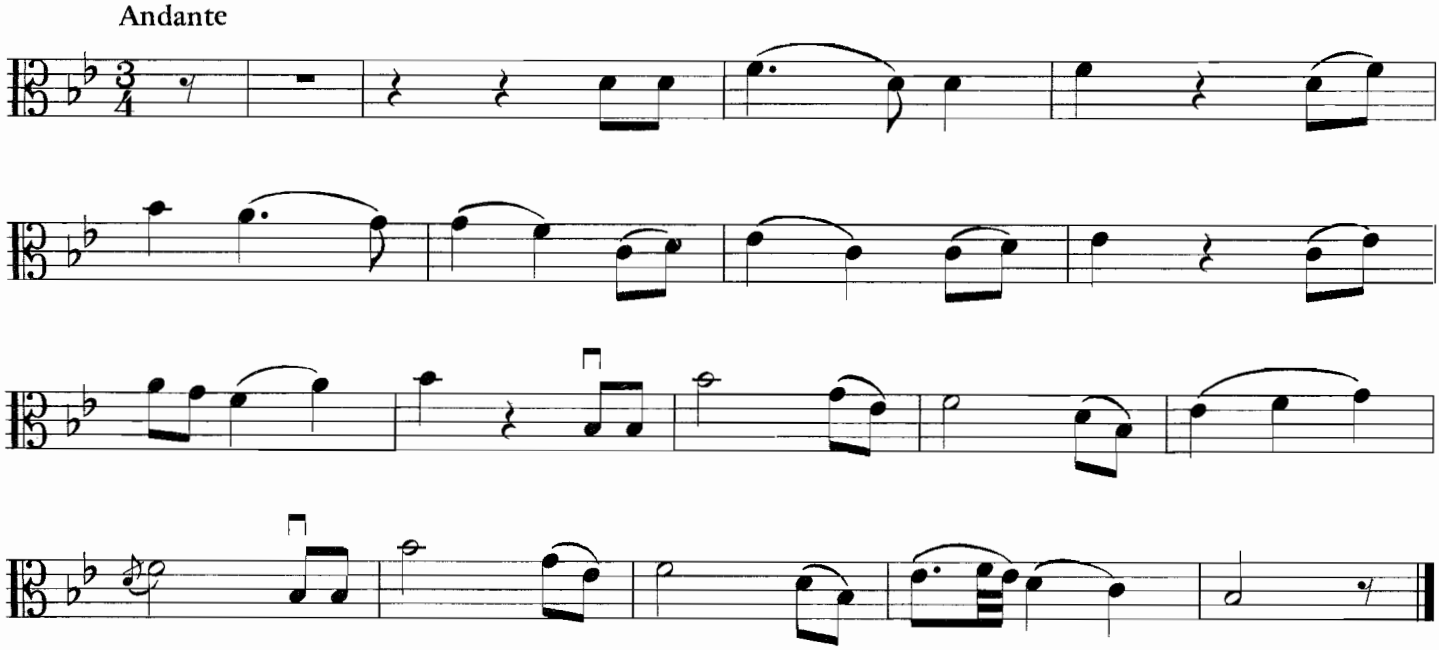
Andante



Lullaby

J. Brahms

Andante

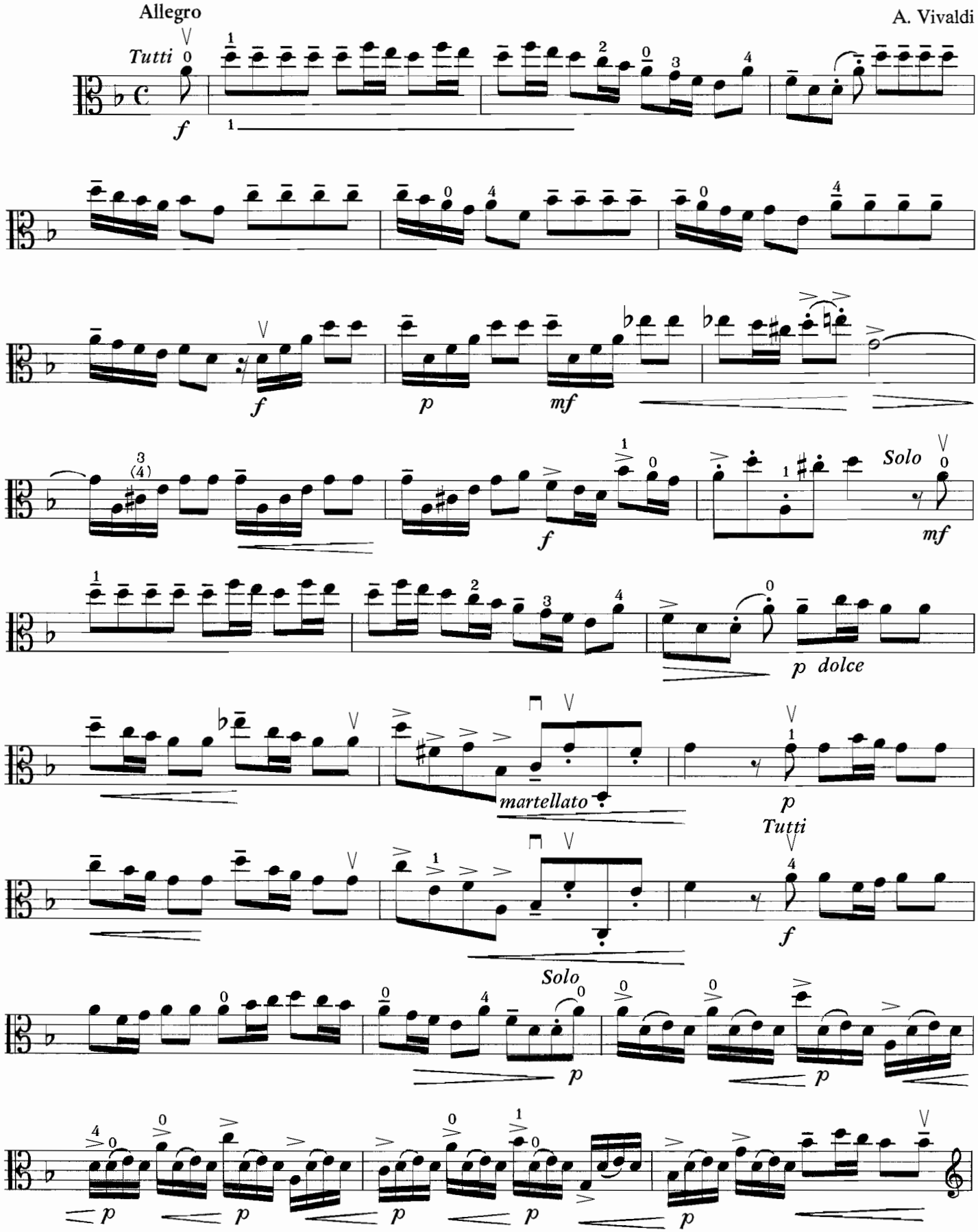


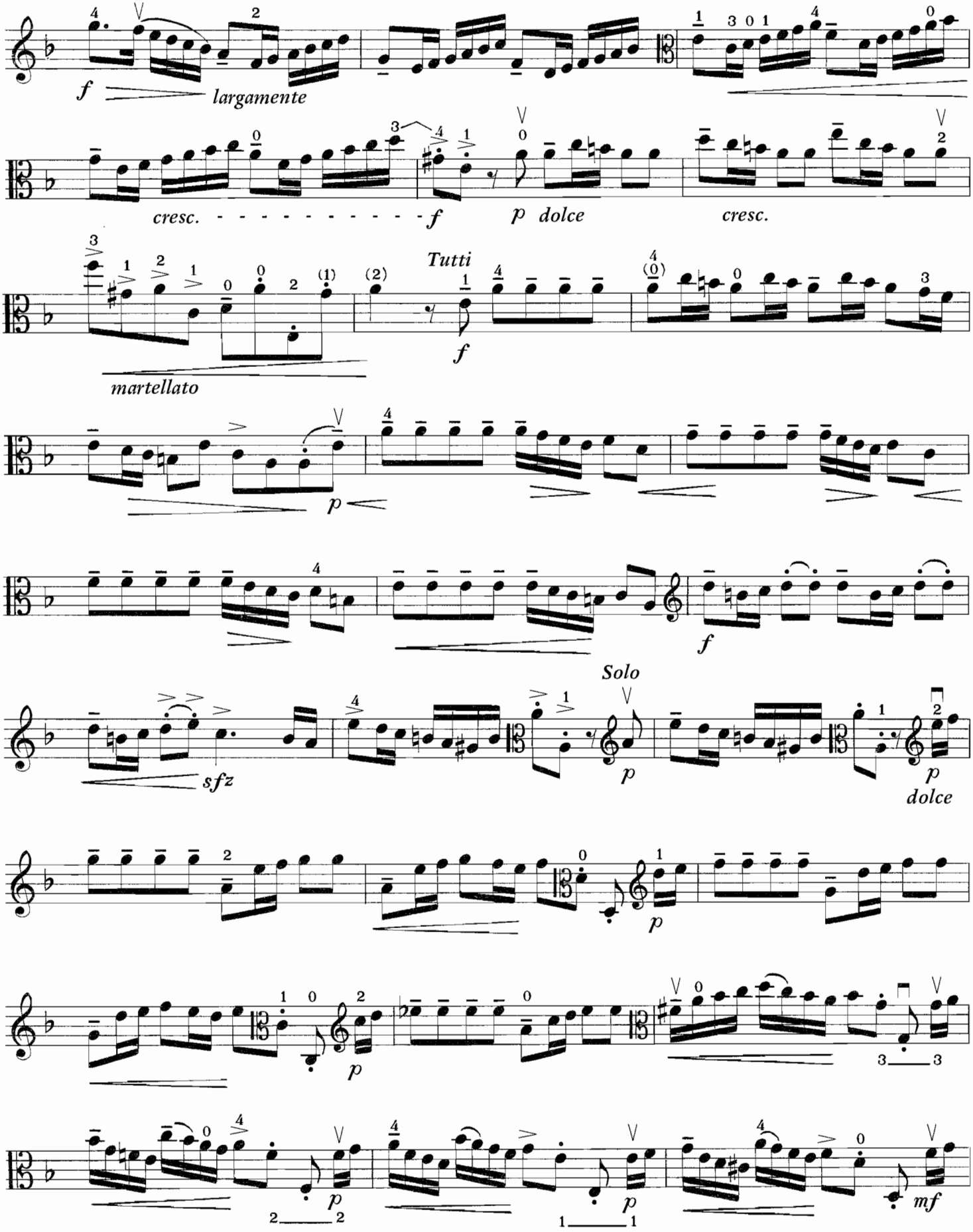
Fingerings, bowings, and phrasing have purposely been omitted in these Lullabies in order to give the instructor an opportunity to indicate his own ideas. These pieces may also be practiced with vibrato.

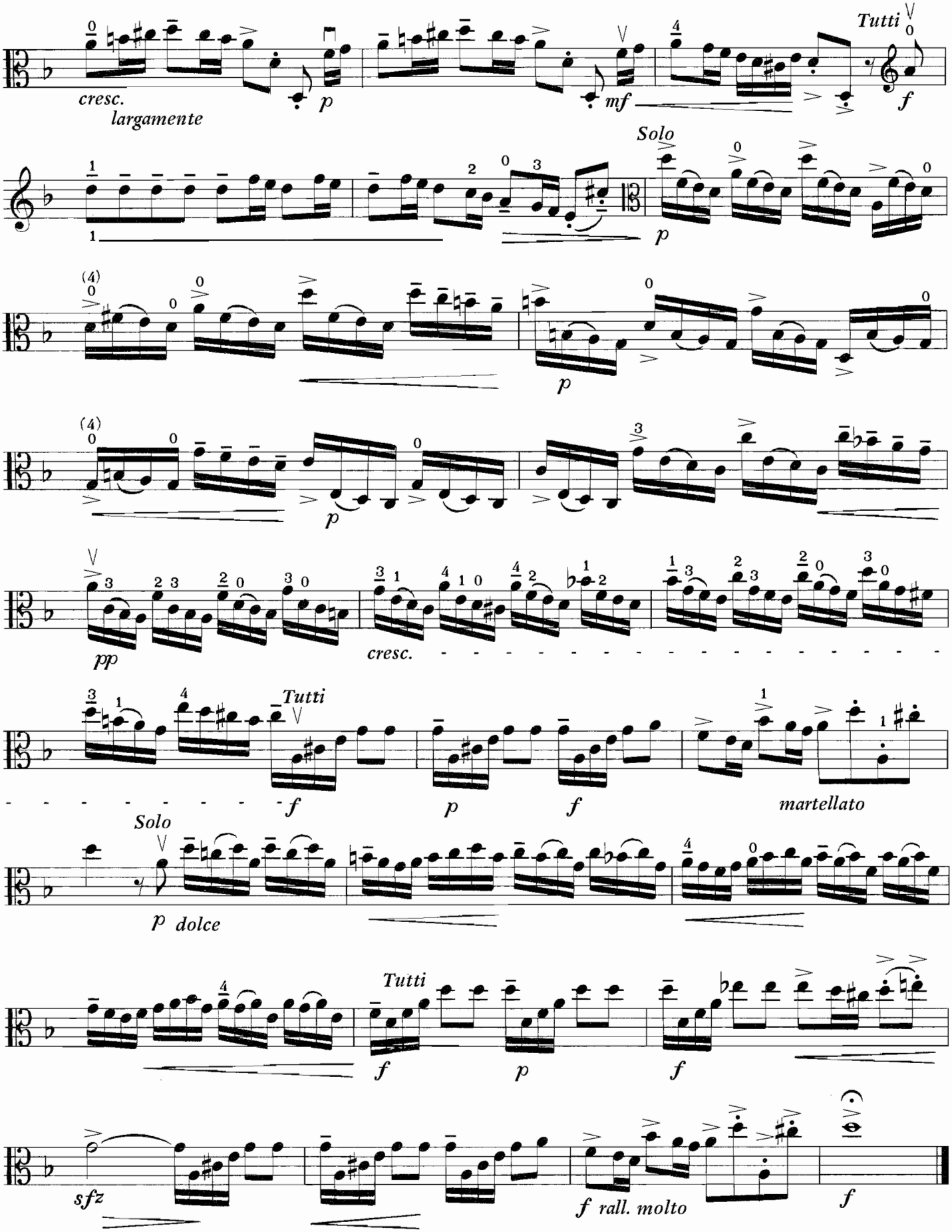
3. Concerto in D Minor

(transcribed from Concerto in A Minor, Op. 3 No. 6 for violin)

1st Movement



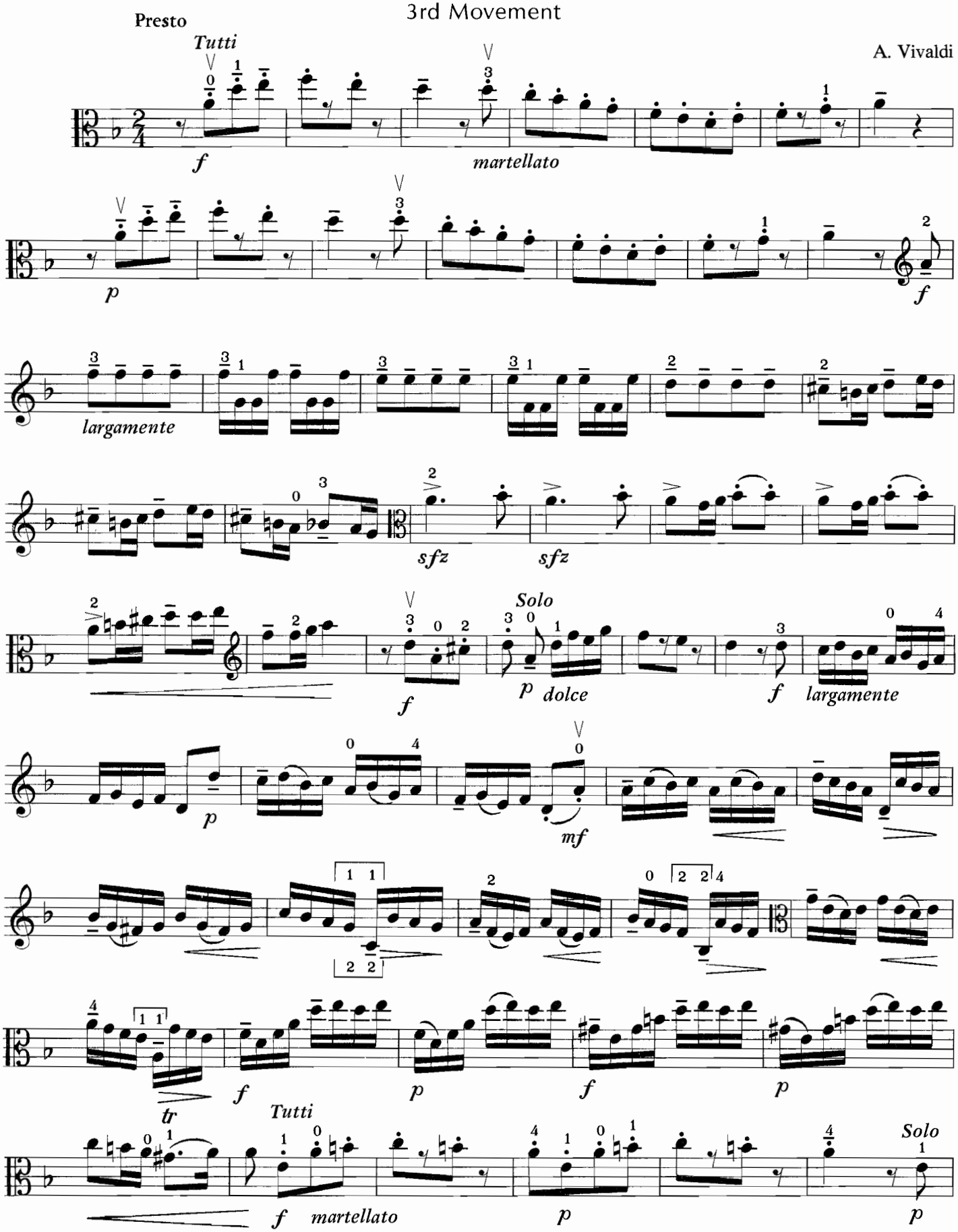

f
largamente
cresc.
f
p dolce
cresc.
Tutti
f
martellato
p
f
sfz
Solo
p
p
dolce
p
p
p
mf

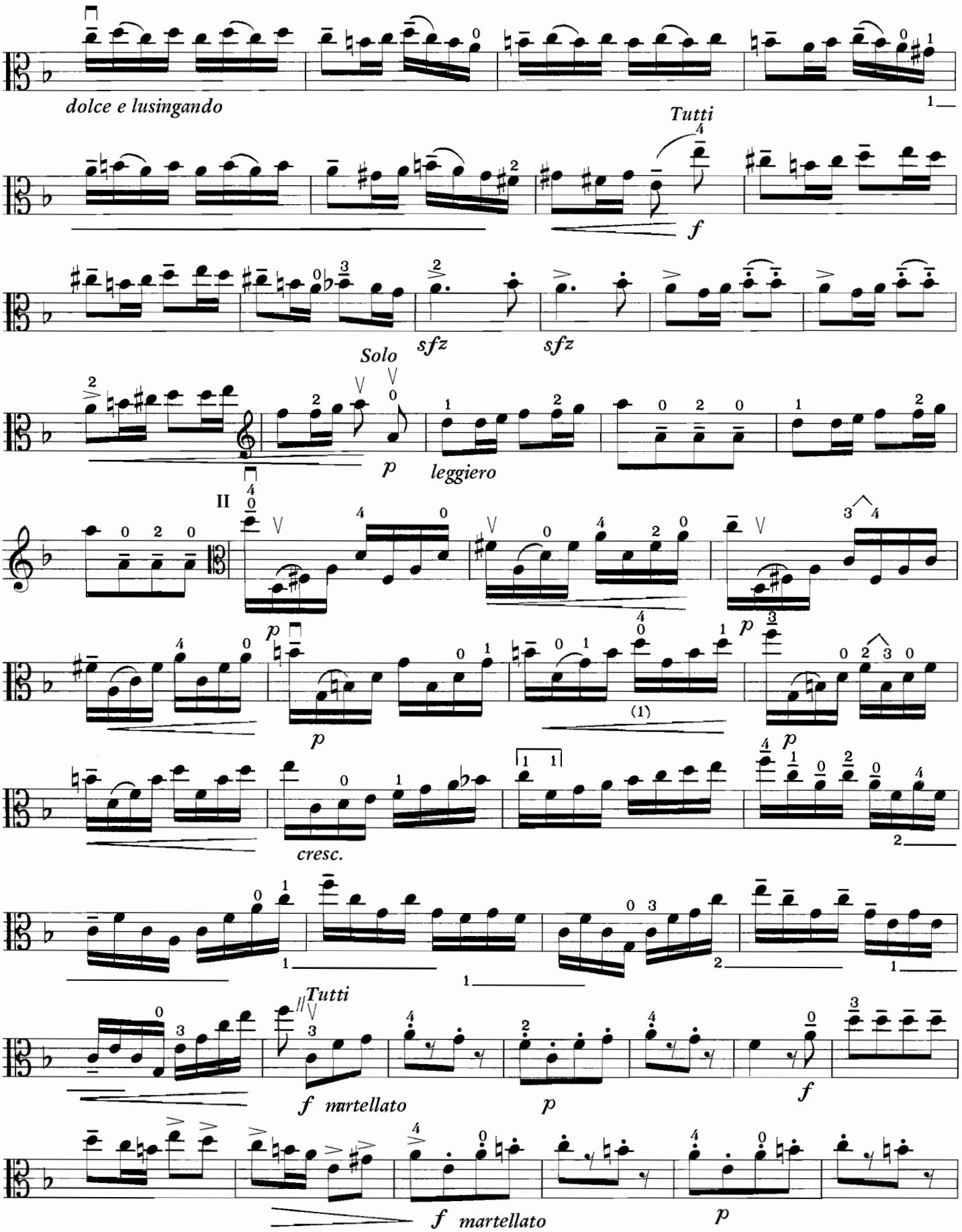

cresc.
largamente
p
mf
Tutti
f
Solo
p
p
p
pp
cresc.
Tutti
f
p
f
martellato
Solo
p dolce
Tutti
f
p
f
sfz
f rall. molto
f

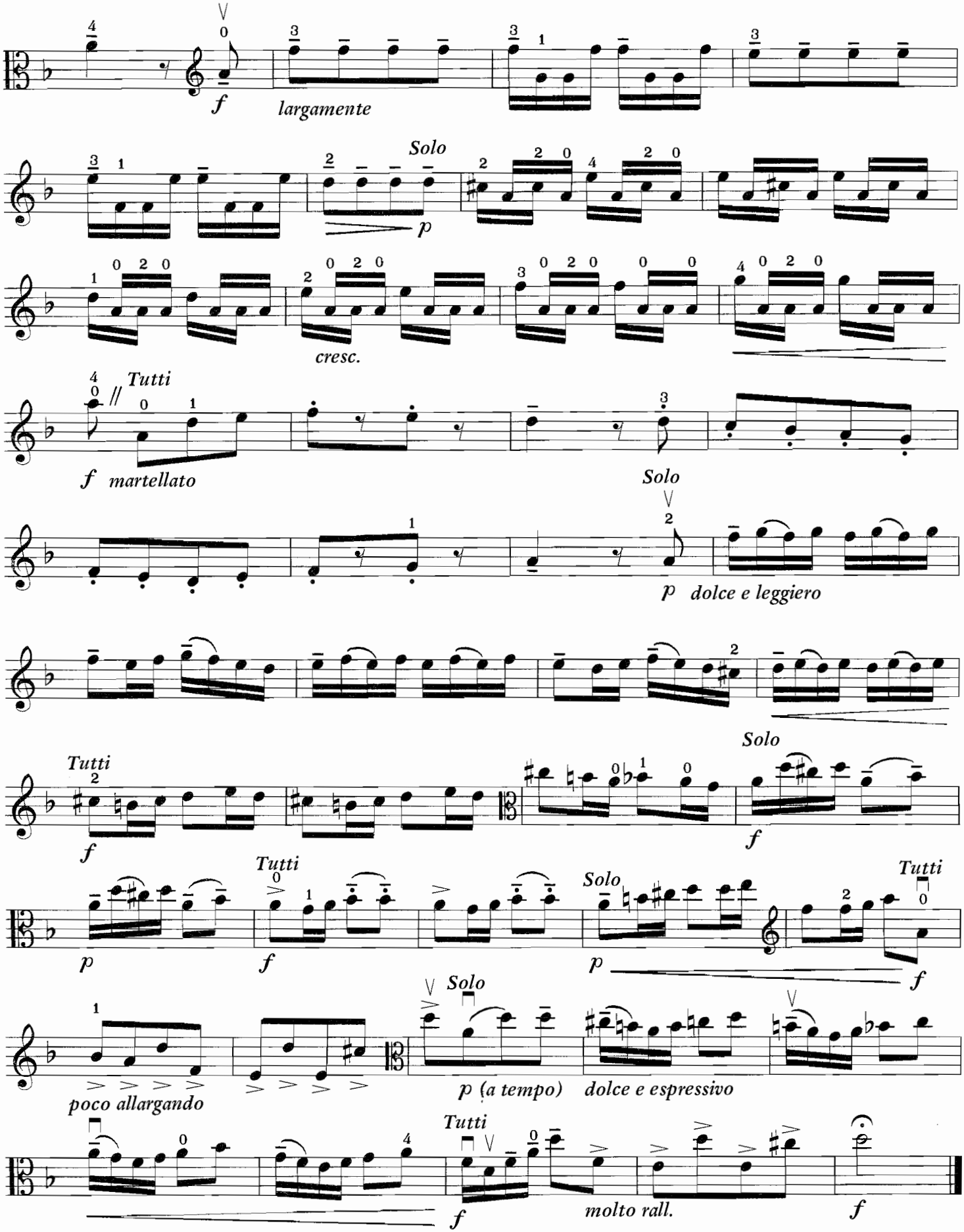
4. Concerto in D Minor

(transcribed from Concerto in A Minor, Op. 3 No. 6 for violin)

3rd Movement



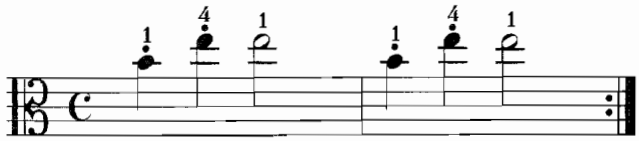

dolce e lusingando
Tutti
f
sfz
sfz
Solo
p
leggiero
II
p
p
(1)
p
cresc.
Tutti
f martellato
p
f
f martellato
p

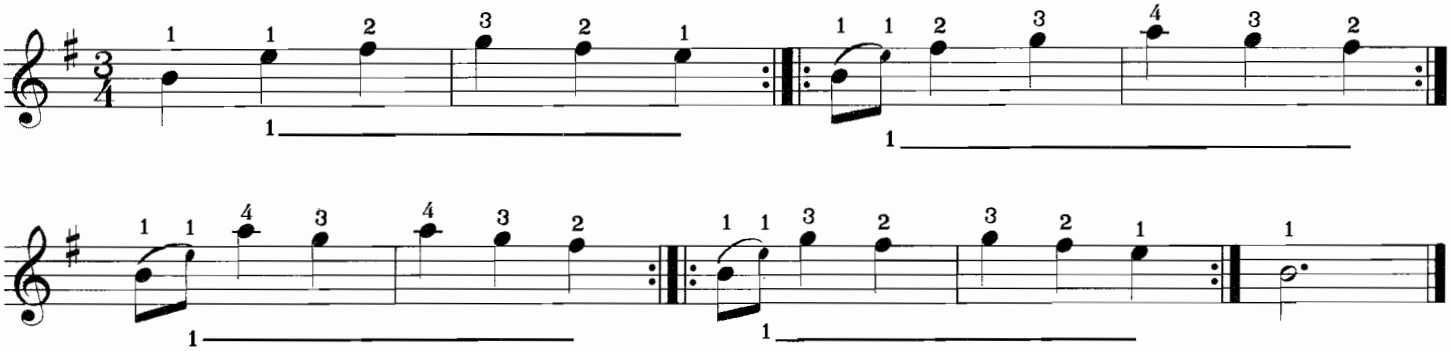

f
largamente
Solo
p
cresc.
Tutti
f martellato
Solo
p dolce e leggiero
Tutti
f
Solo
f
Tutti
p
f
Solo
p
Tutti
f
poco allargando
Solo
p (a tempo)
dolce e espressivo
Tutti
f
molto rall.
f

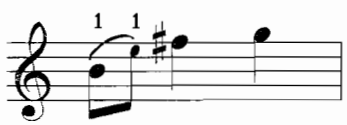
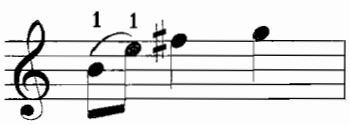
Position Etude

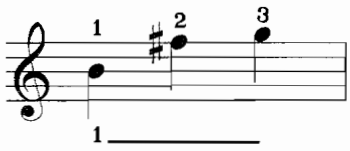
4th Position

Preliminary exercise for each string:





The indication  means that pupils should first play 

and then 

The 1st finger should always stay down in such practice. Try stopped-bows on the slurs at first.

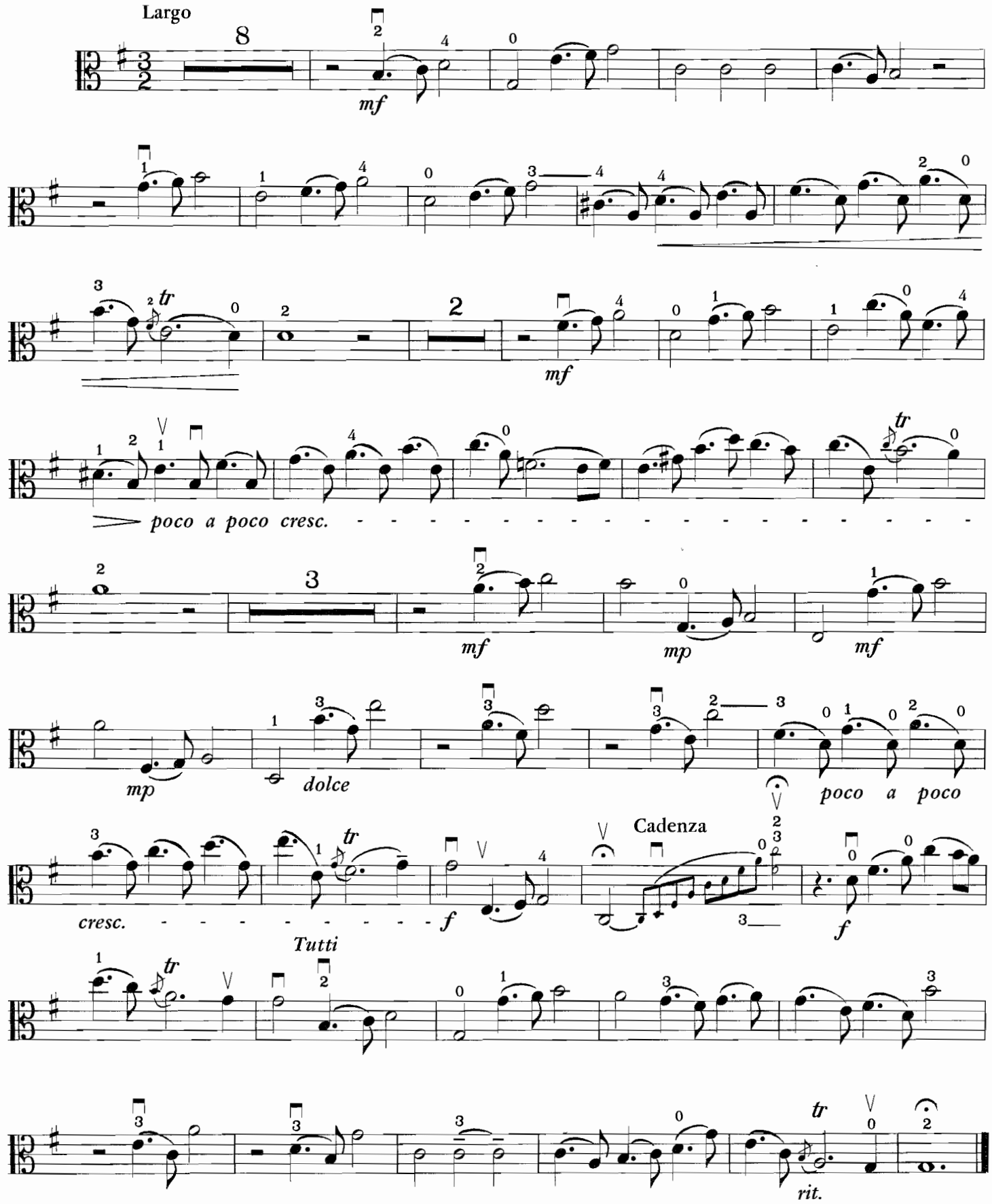
When this exercise is mastered on one string, practice on the next string.
Position practice should always be done by memory.

Please review 2nd and 3rd Position Etudes in Suzuki Viola Volume 3.

5. Concerto in G Major

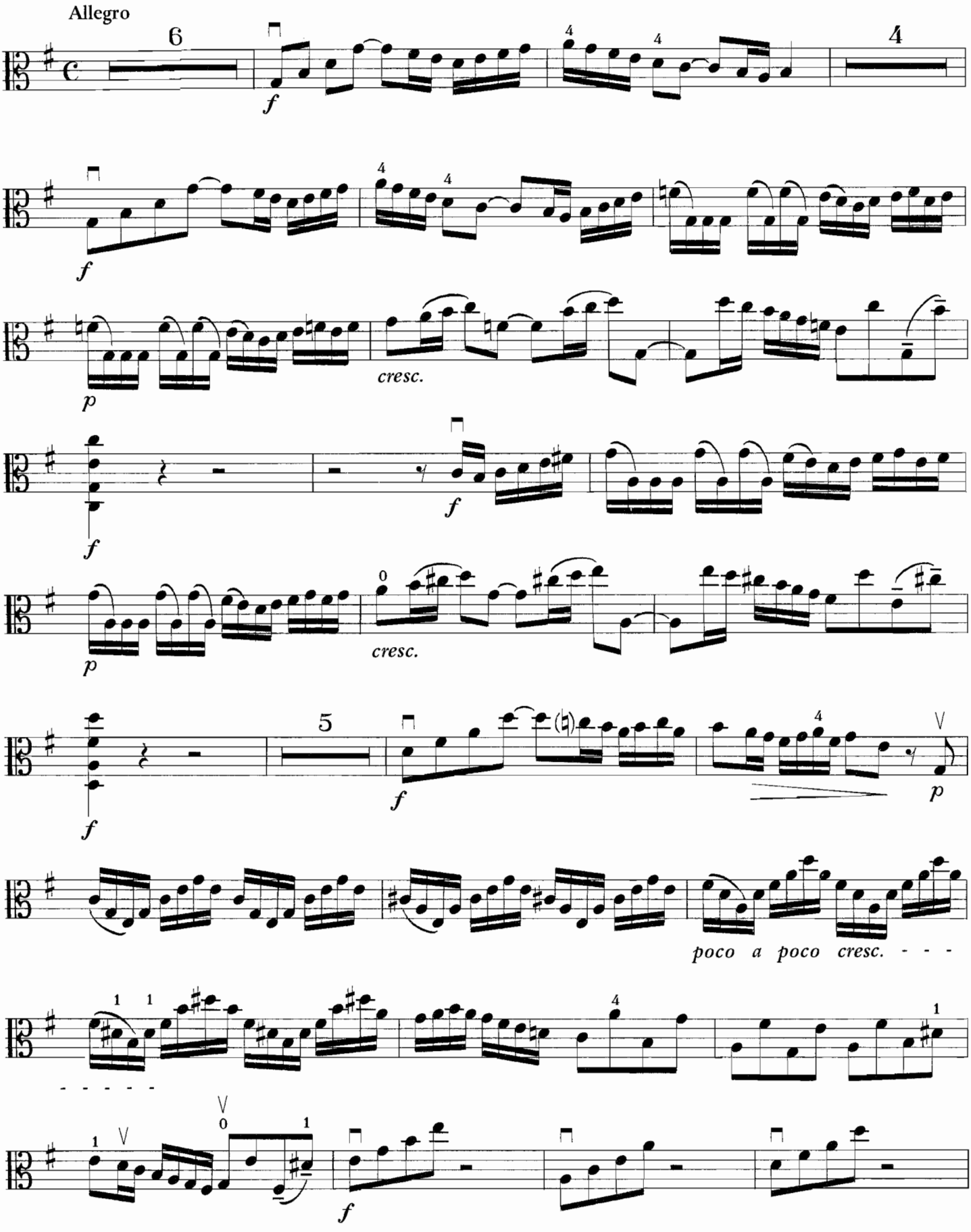
I

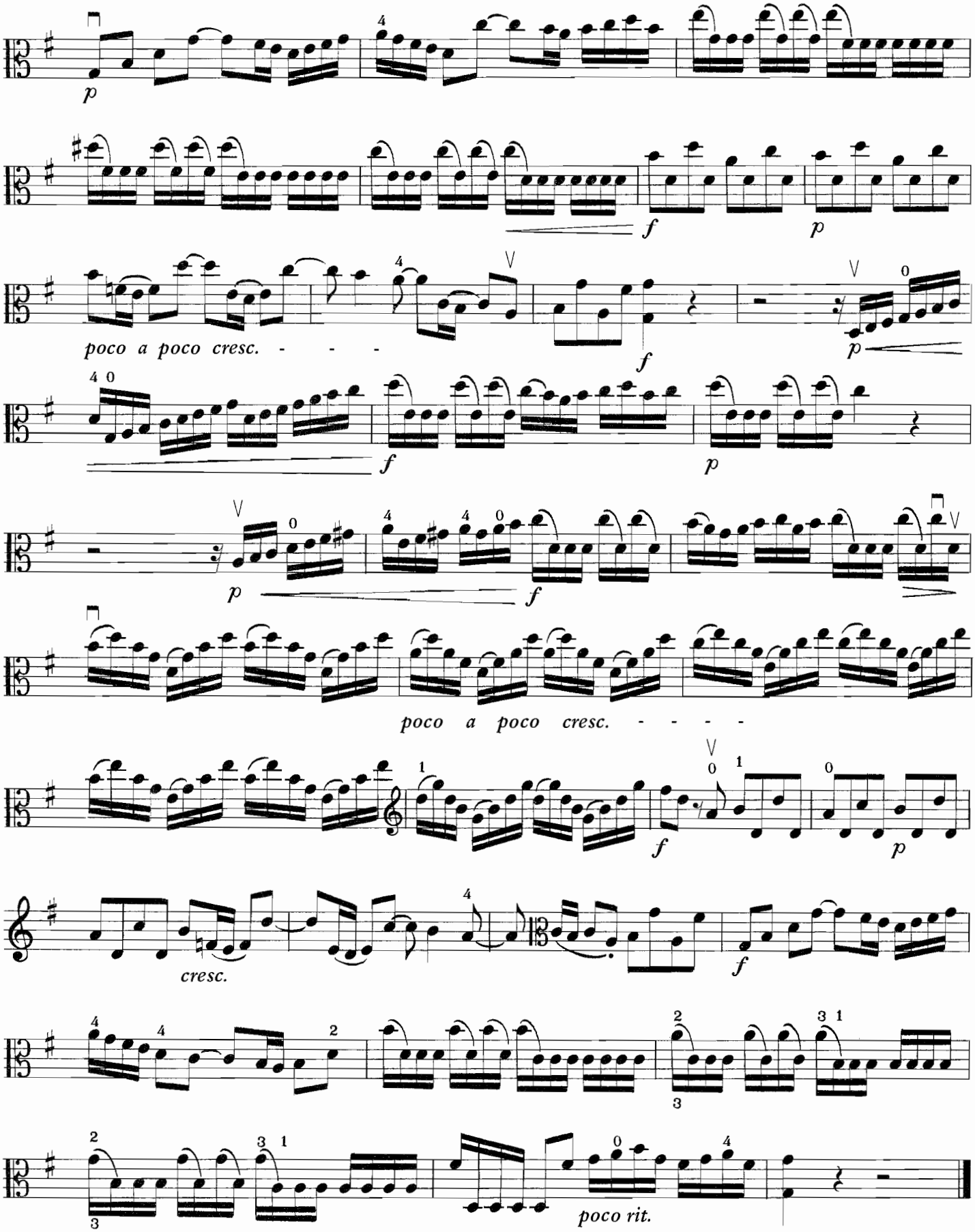
G.P. Telemann



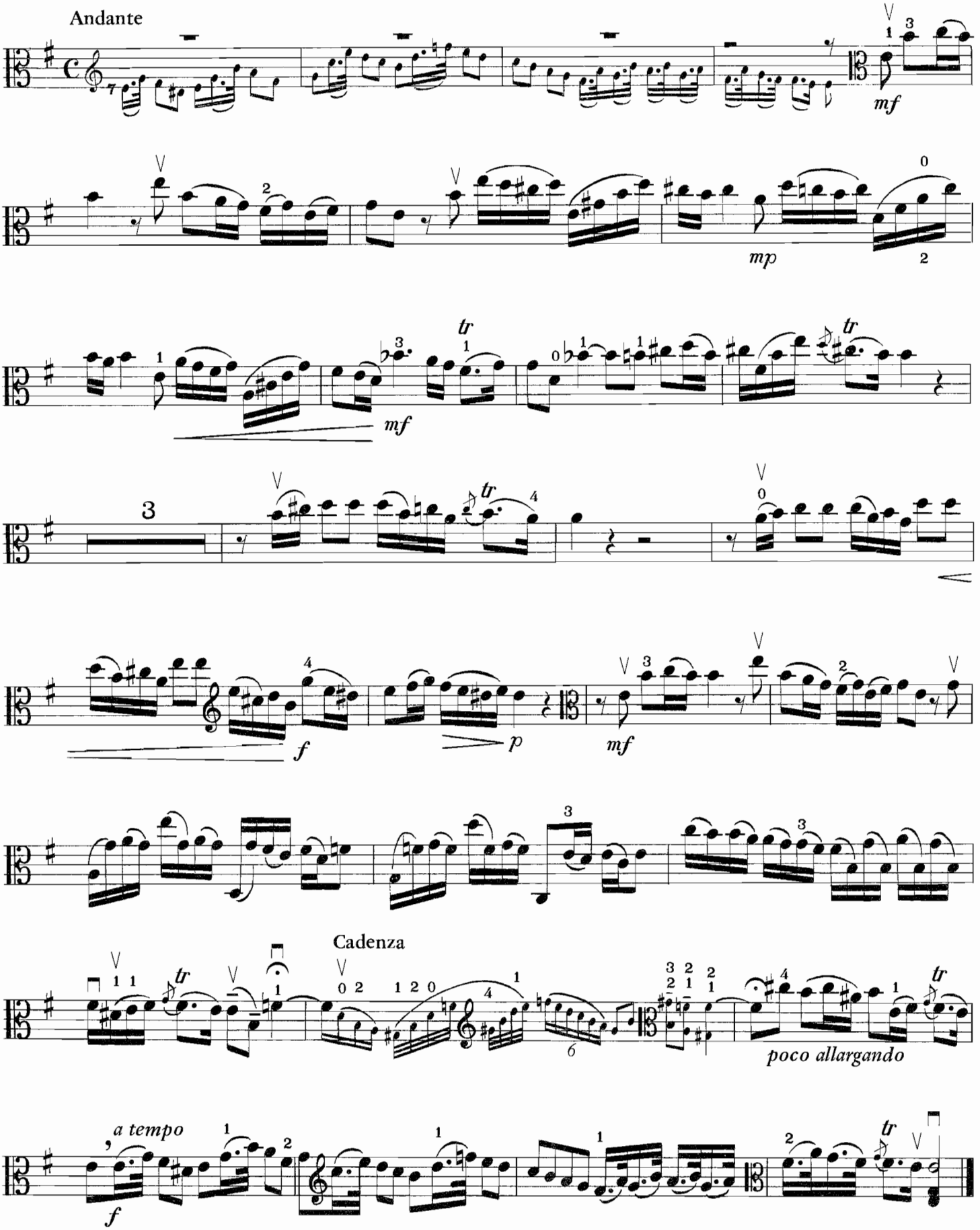
*Viola solo part originally ends here. It is suggested that the following tutti be played when performing with piano accompaniment.

II

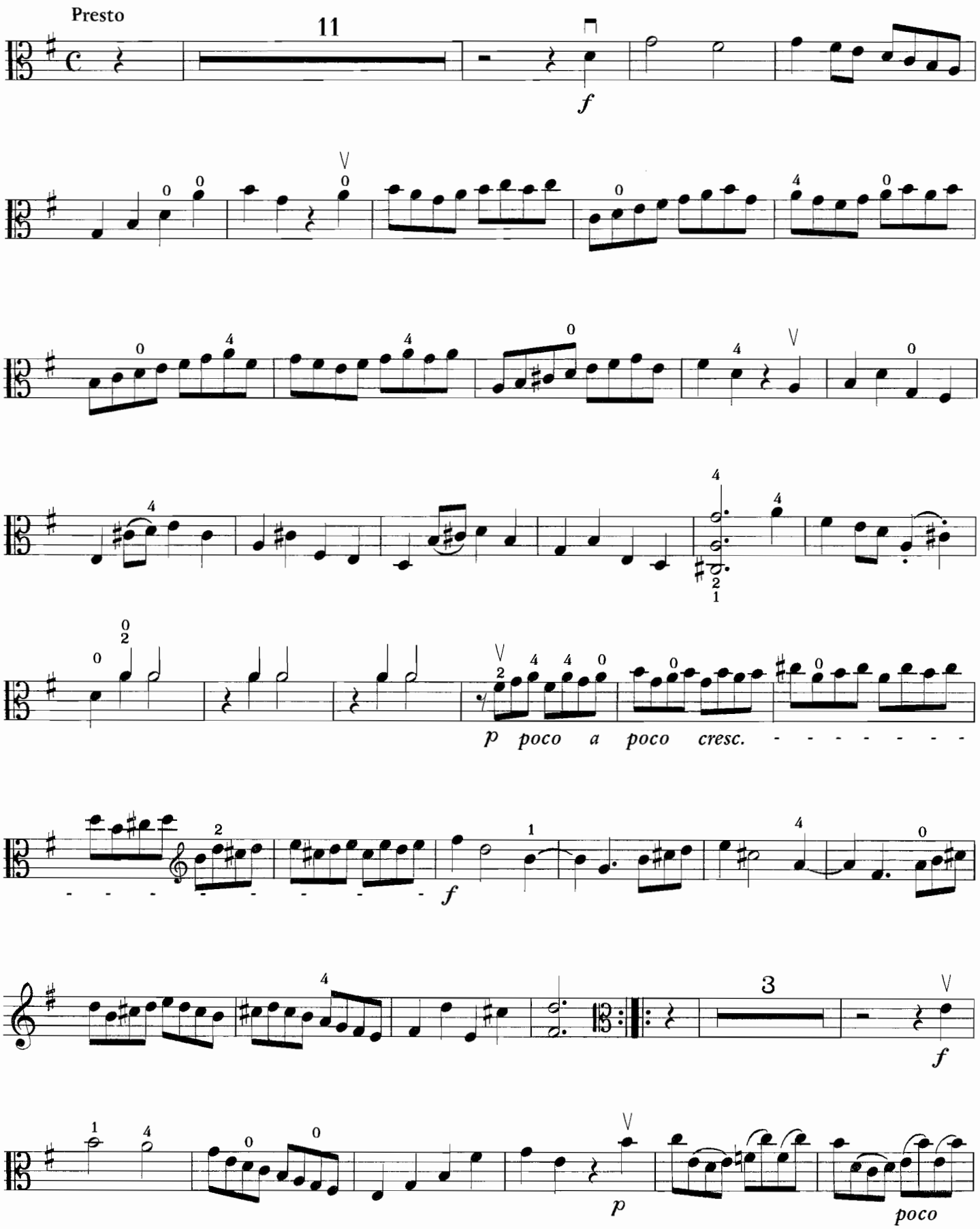

Allegro
6
f
4
4
4
f
4
4
p
cresc.
f
f
0
cresc.
p
5
f
4
V
p
f
poco a poco cresc. - - -
1
1
4
1
- - - - -
1
V
V
0
1
f

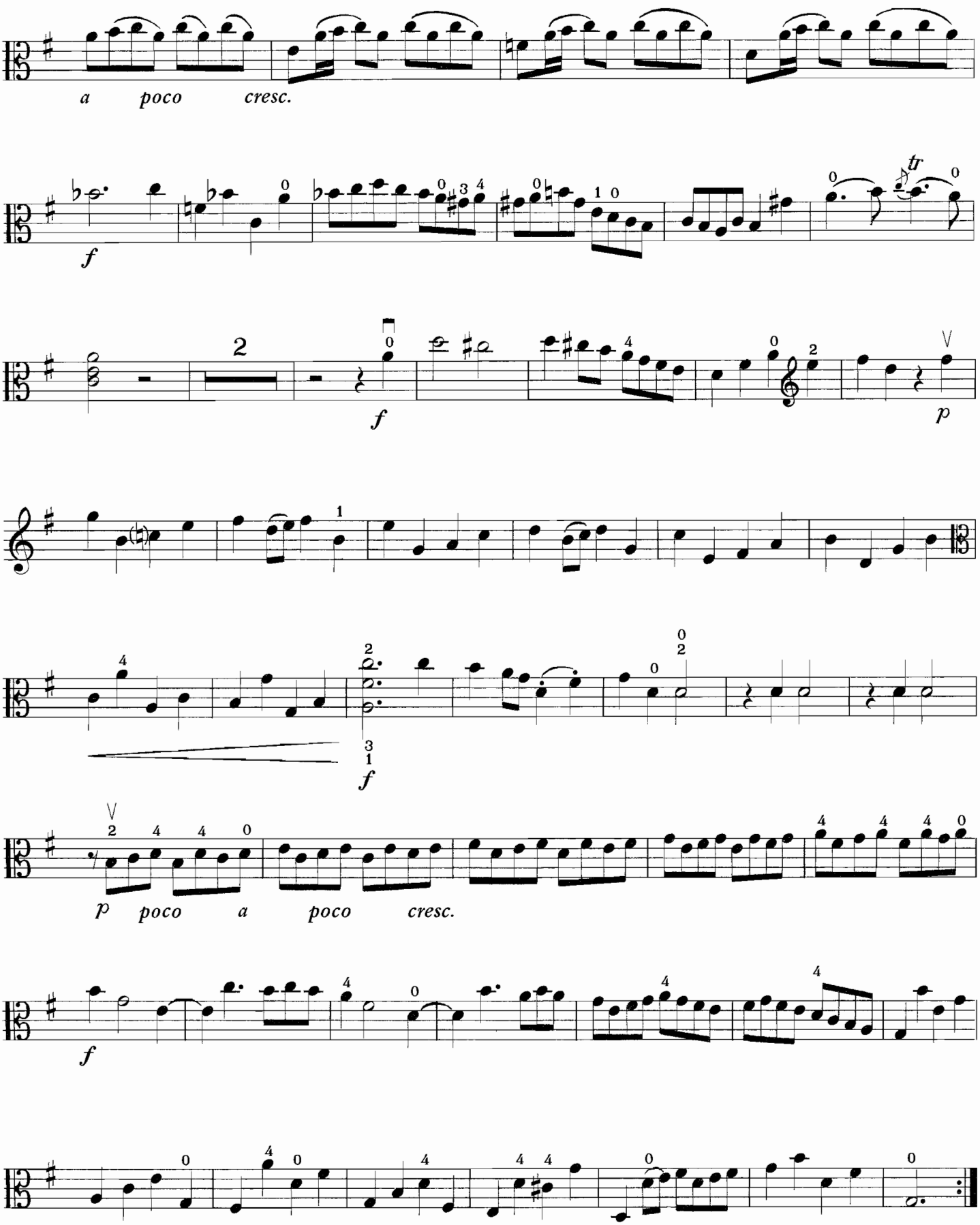

p
f
p
poco a poco cresc. - - -
f
p
f
p
p
f
poco a poco cresc. - - - -
f
p
cresc.
f
poco rit.

III


Andante
mf
mp
mf
3
tr
f
p
mf
Cadenza
poco allargando
a tempo
f
tr

IV

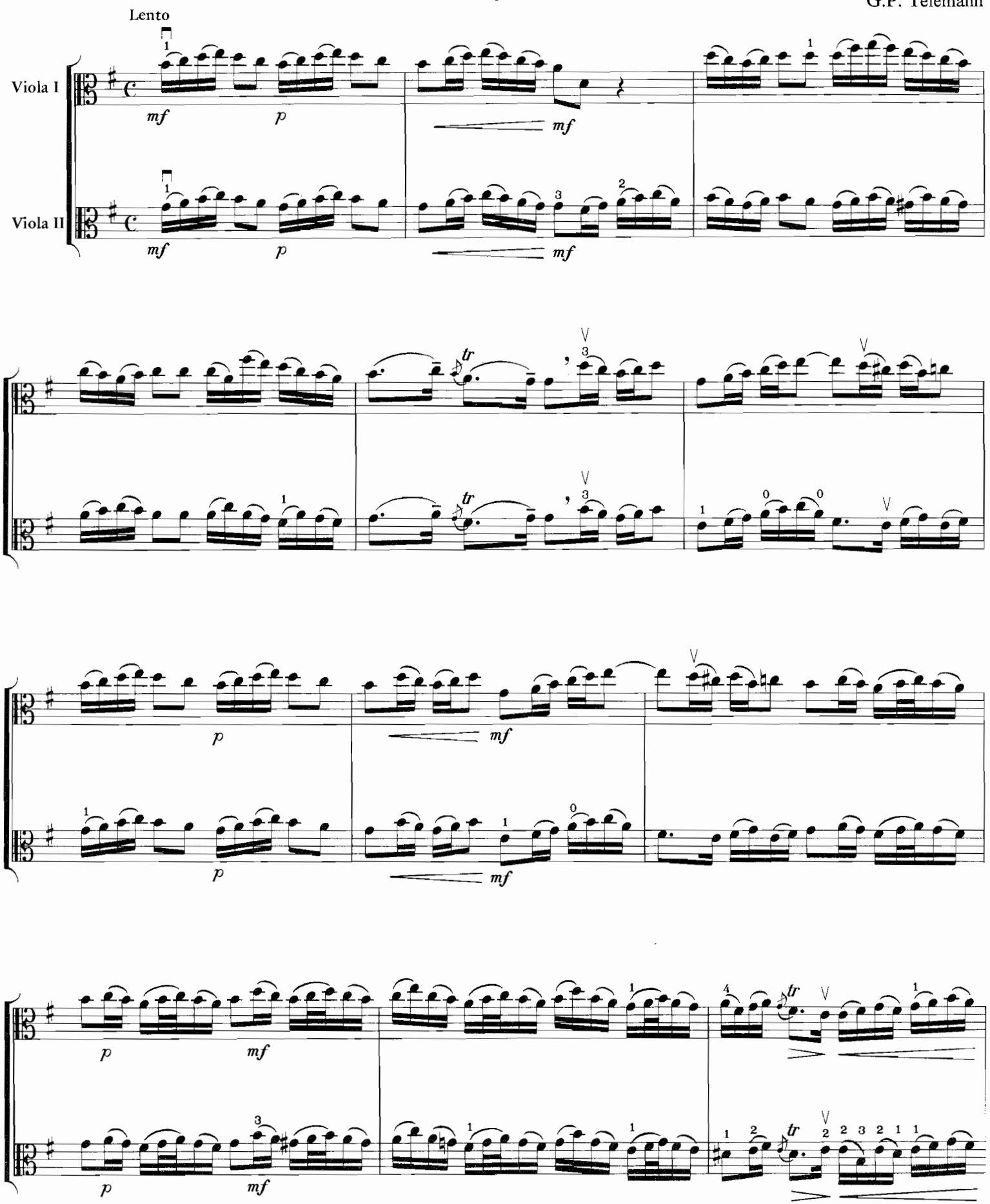


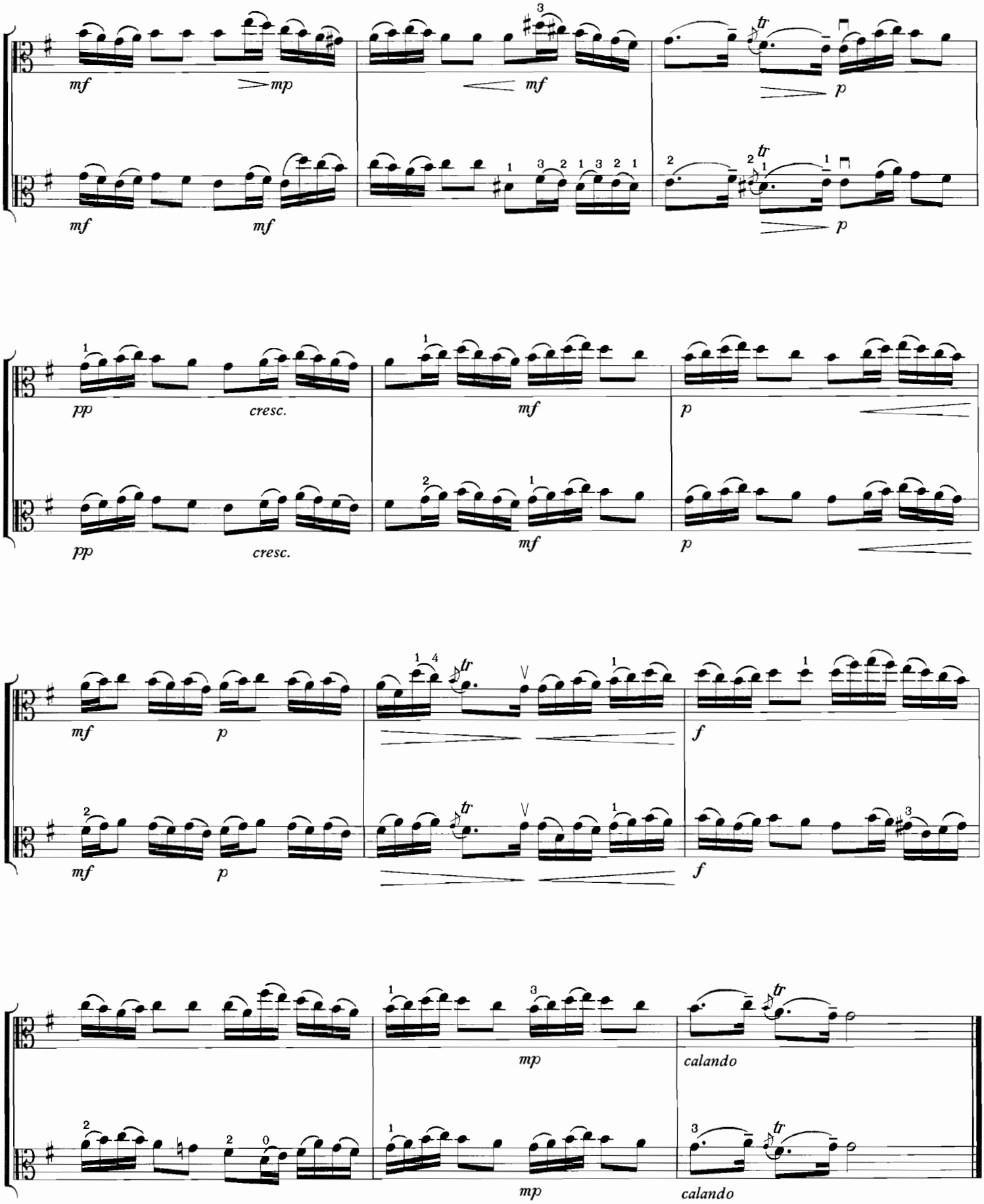

a poco cresc.
f
tr
2
f
p
f
p poco a poco cresc.
f

6. Concerto in G Major for Two Violas

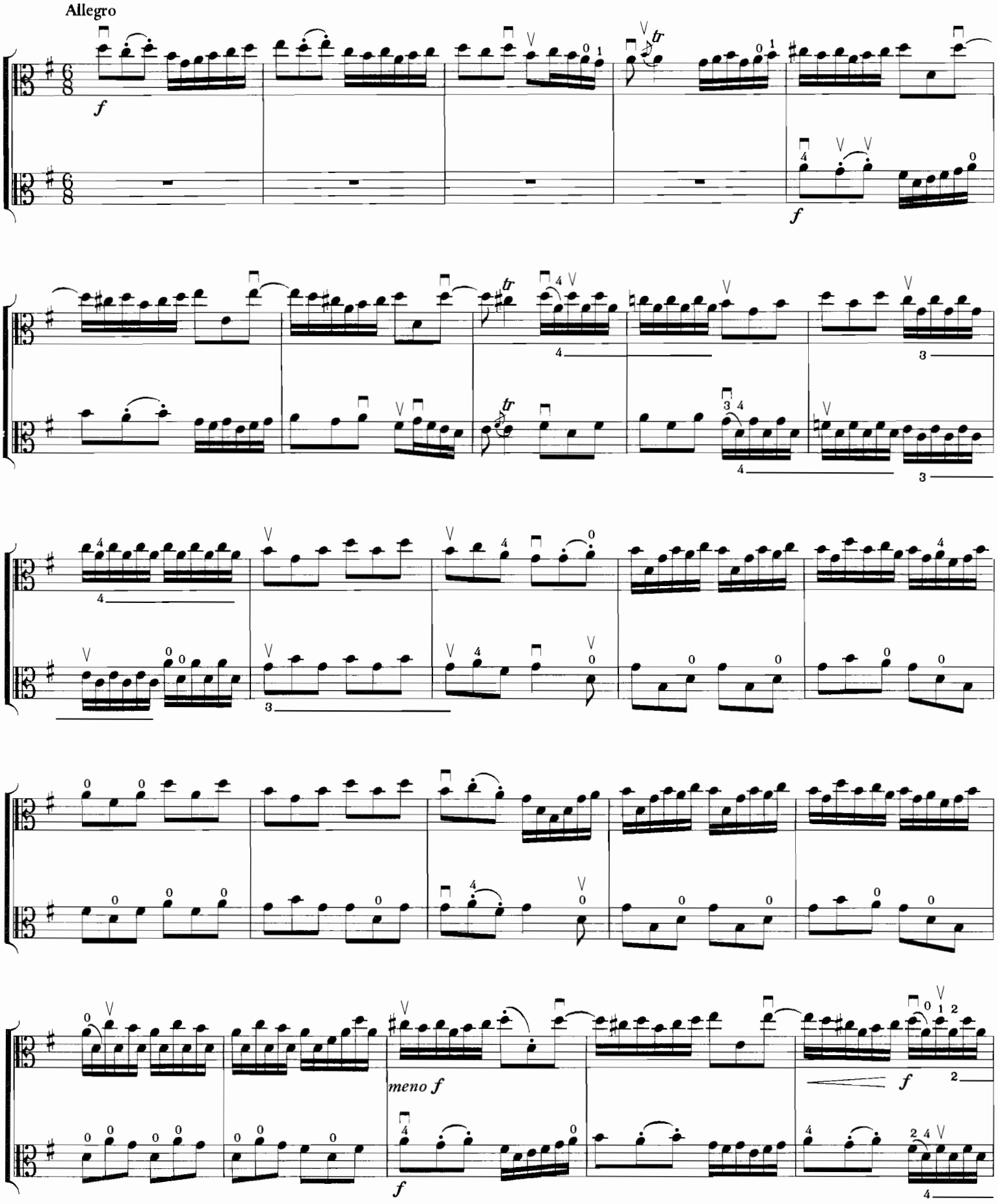
I

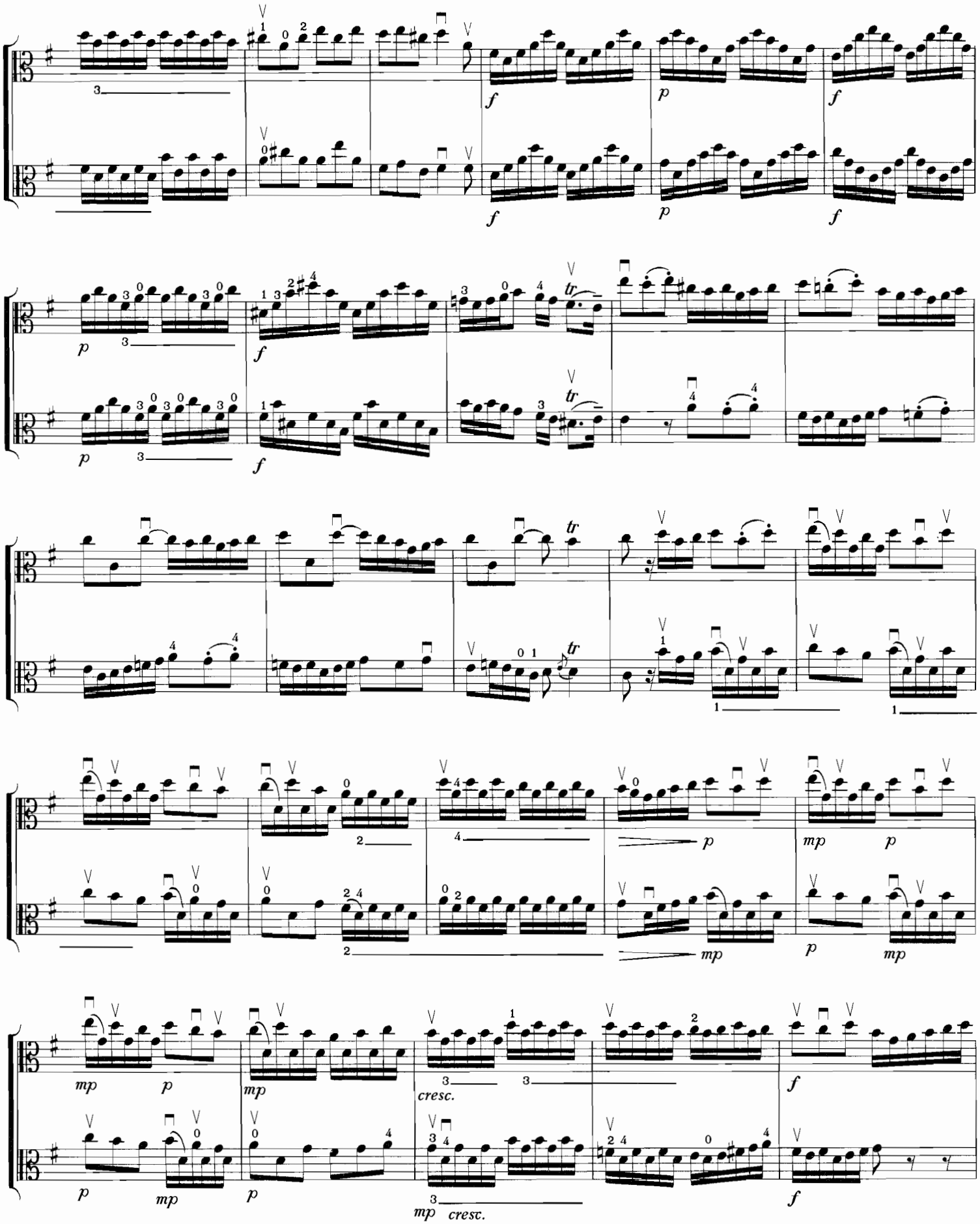
G.P. Telemann

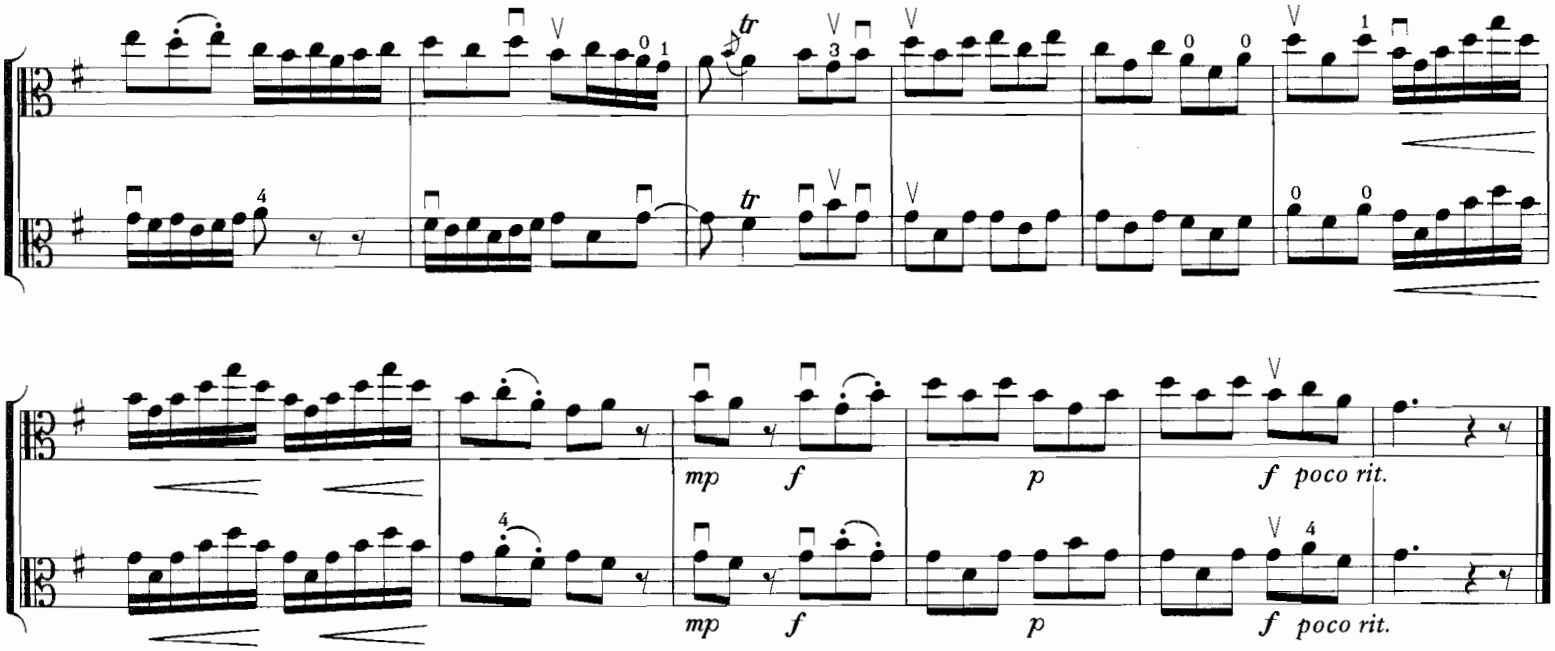



mf
mp
mf
p
mf
mf
p
pp
cresc.
mf
p
pp
cresc.
mf
p
mf
p
f
mf
p
f
mp
calando
mp
calando

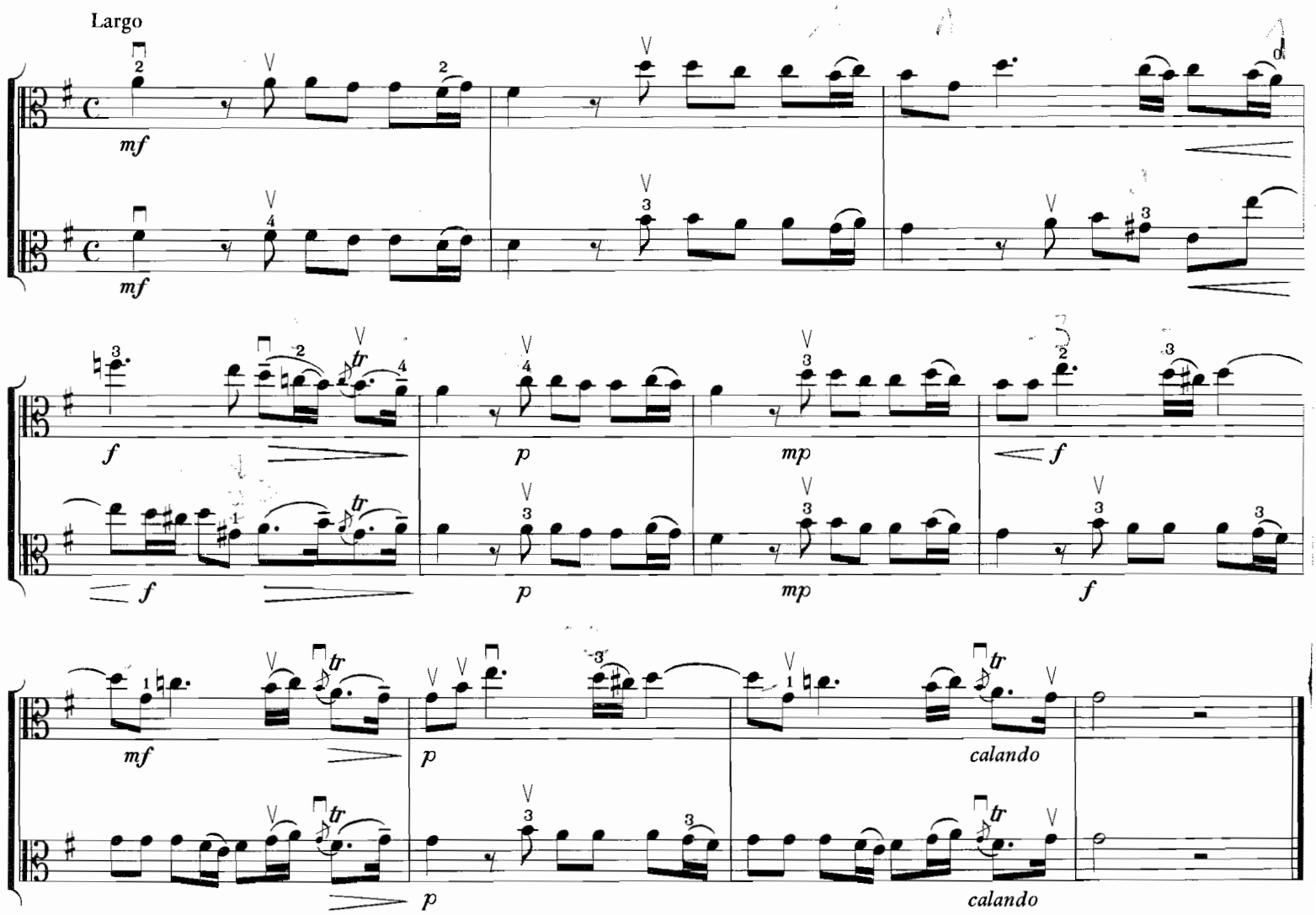
II



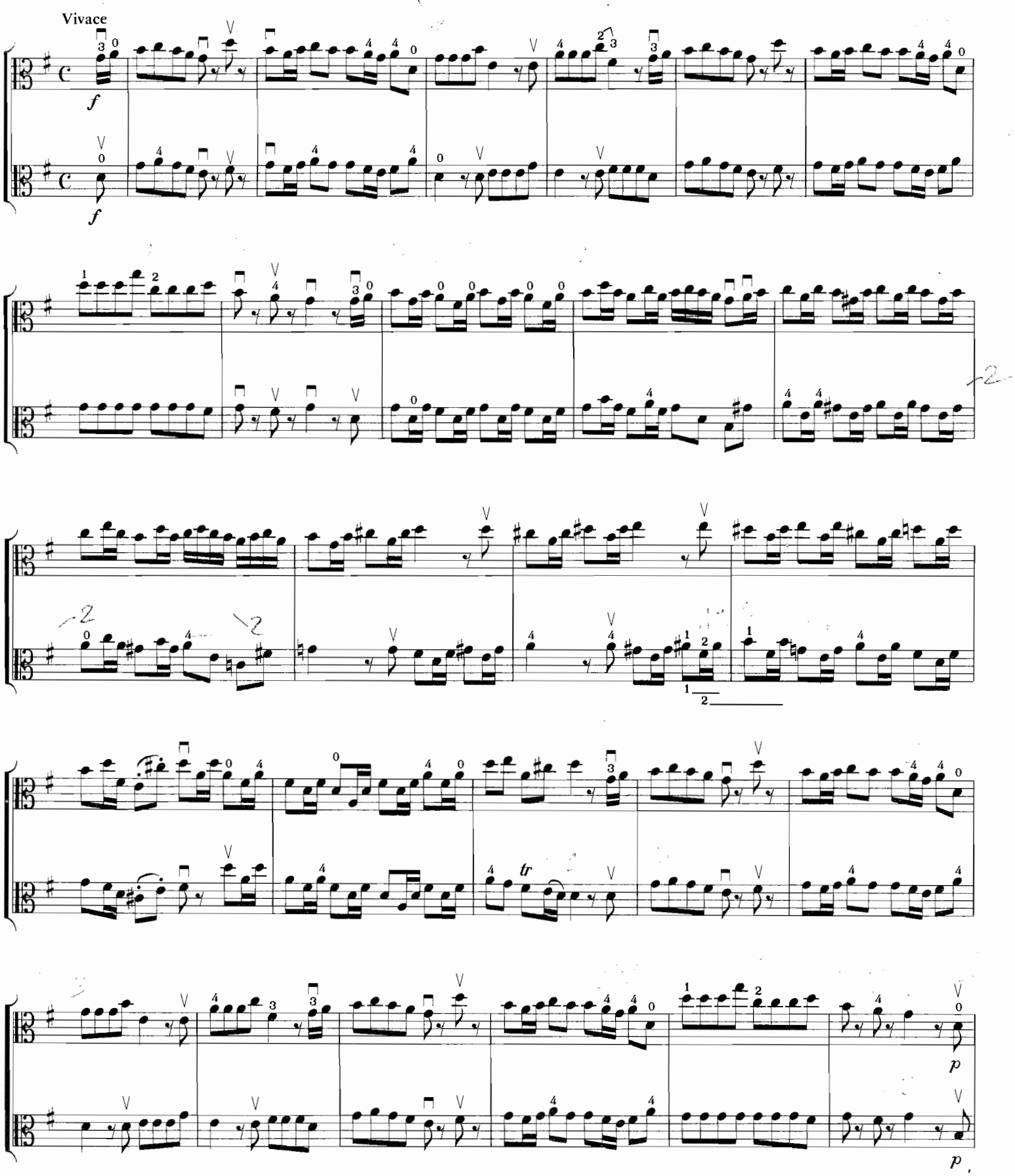

cresc.
cresc.

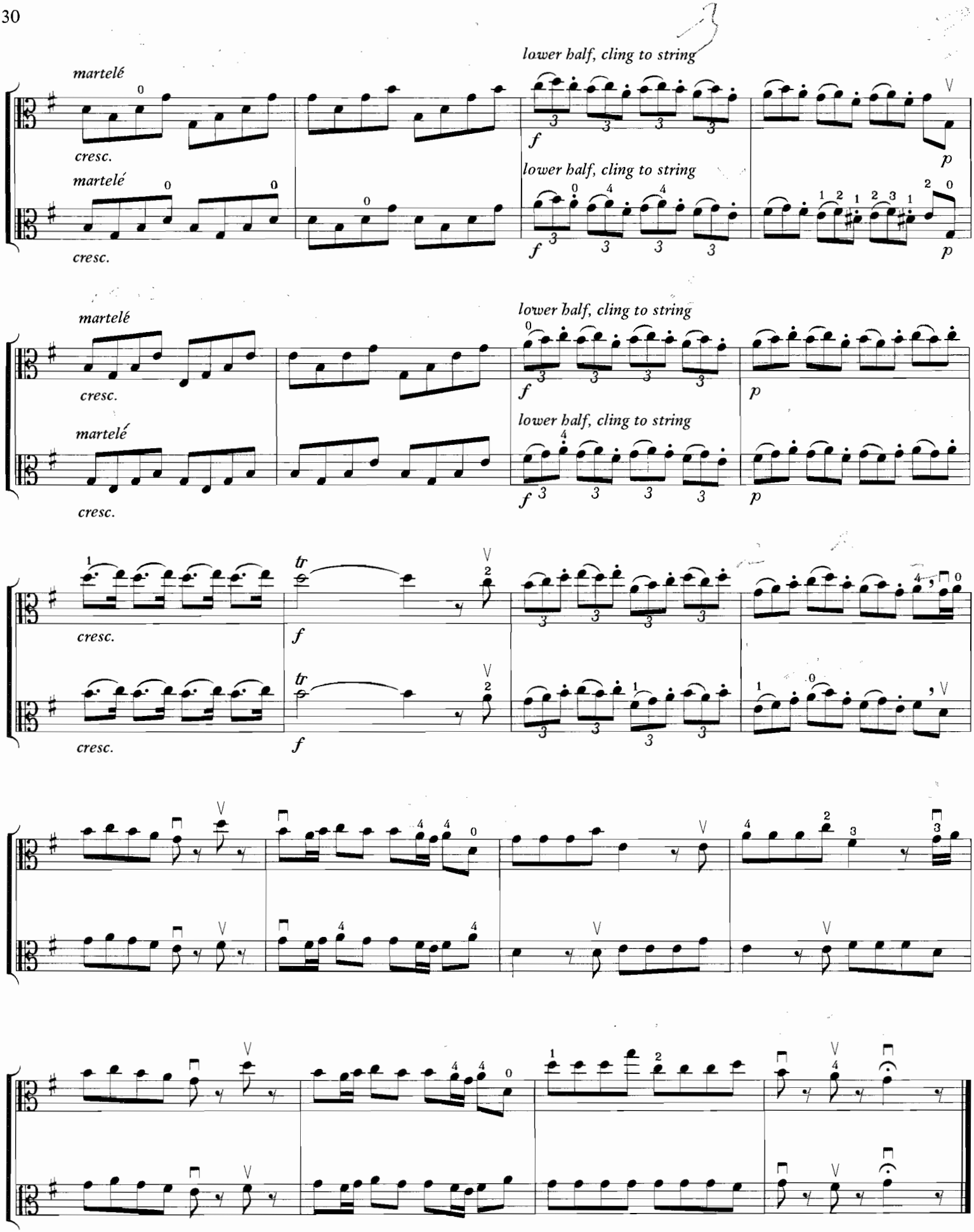

mp f p f poco rit.
mp f p f poco rit.

III

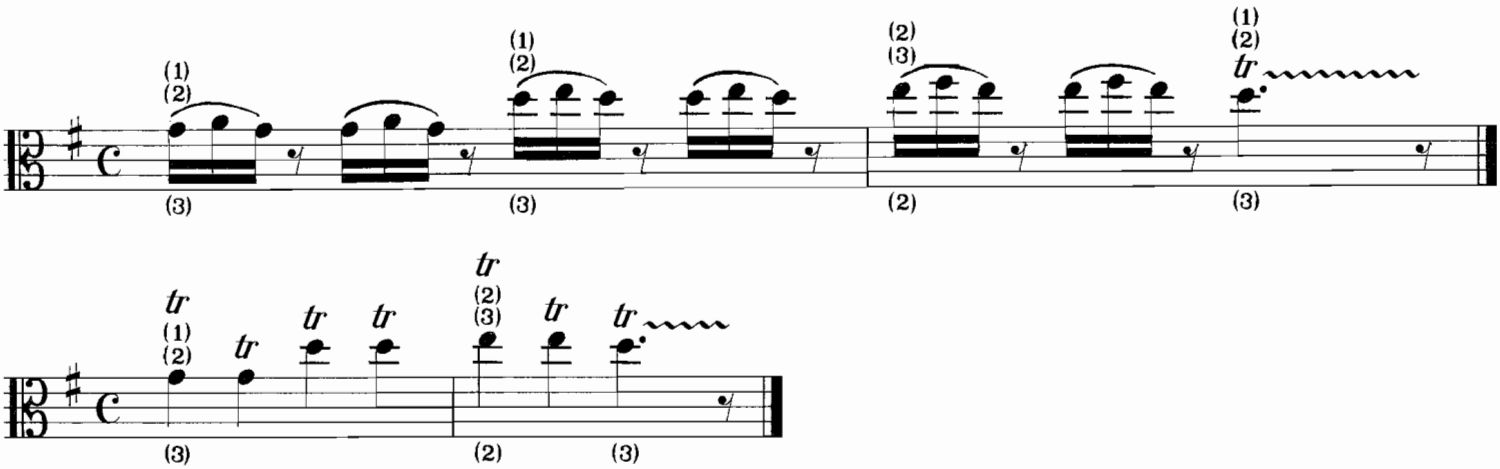

Largo
mf
mf
f p mp f
f p mp f
mf p calando
p calando

IV




martelé
cresc.
lower half, cling to string
f
p
martelé
cresc.
lower half, cling to string
f
p
martelé
cresc.
lower half, cling to string
f
p
martelé
cresc.
lower half, cling to string
f
p
cresc.
tr
f
cresc.
tr
f

Trill Study



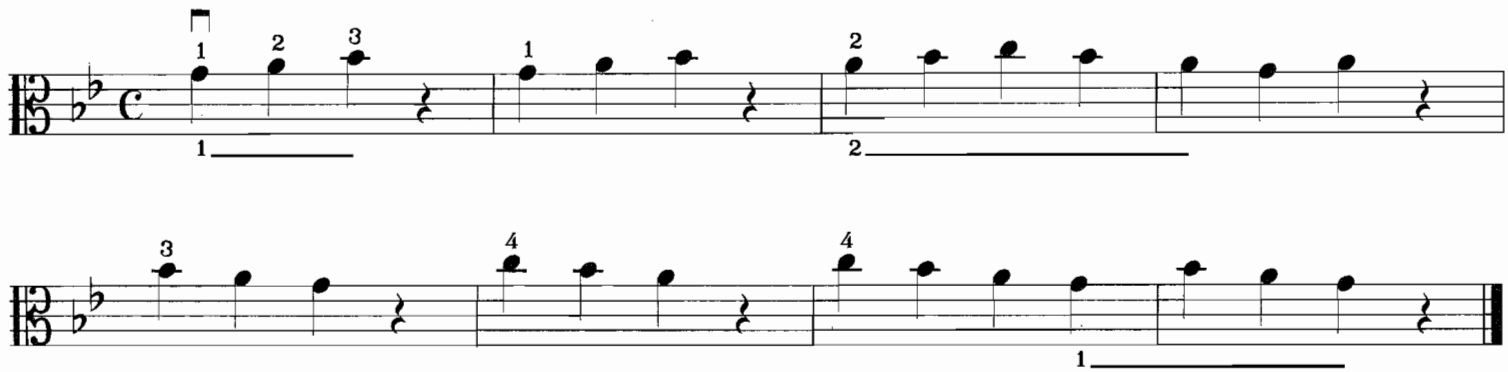
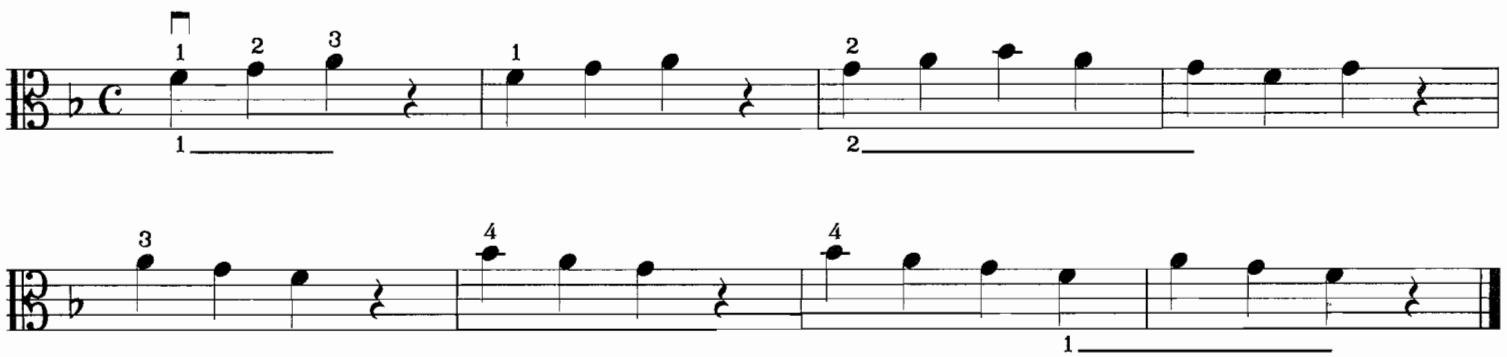
Practice these exercises with all three fingering alternatives.
Also practice them beginning on the G and C strings.

Position Game

This position game is not only enjoyable, but helps the student learn precise hand placement in 2nd and 3rd positions. This game can be used in private or group lessons. The tempo should remain steady throughout each exercise. The student should lower the left arm during the rest, touch the left leg with the left hand, and then try to bring the left hand back up into correct position for the next note.

3rd Position

Play the same melody on each string.



2nd Position