Suzuki® Viola School

VIOLA PART
VOLUME 5

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ACKNOWLEDGEMENTS

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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 Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' address.

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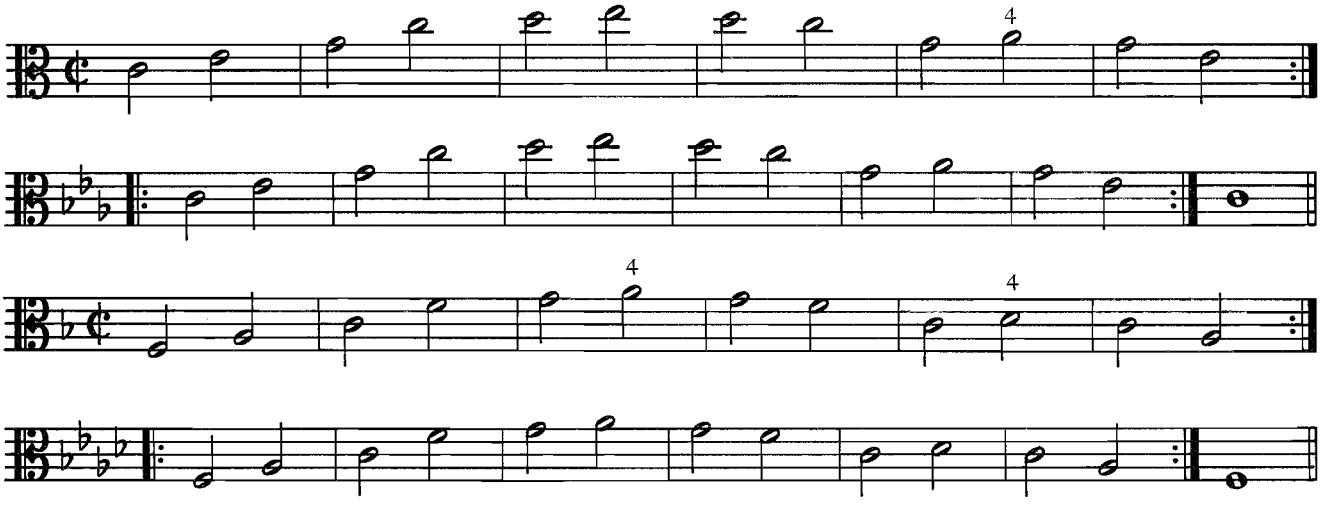
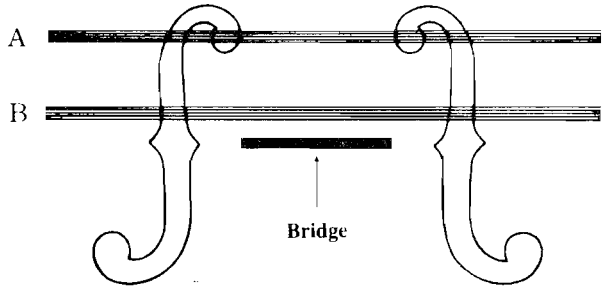
Tonalization

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

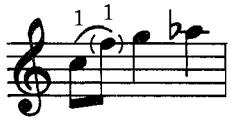
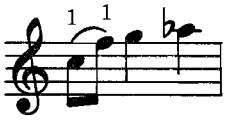
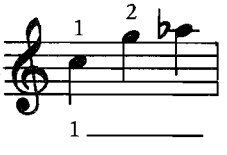


Exercise for *Forte* and *Piano*

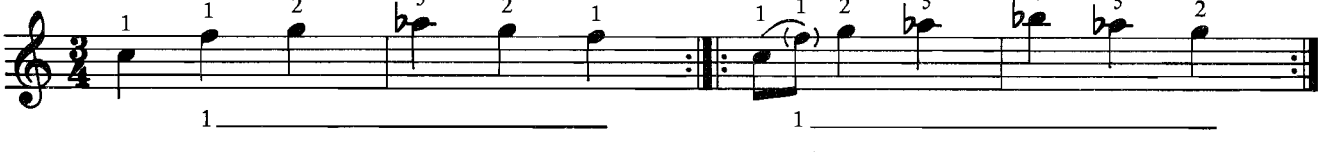
1. For *forte:* Place the bow near the bridge (B) and use a whole, straight bow.
2. For *piano:* Place the bow away from the bridge (A) and use a whole, straight bow.

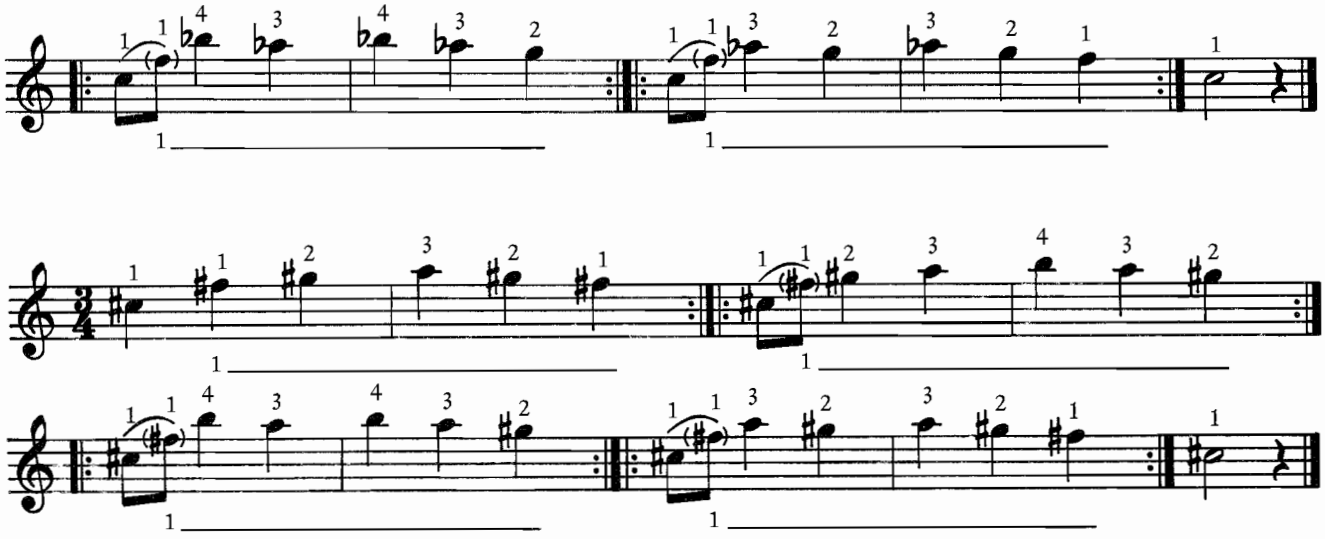


Position Etudes - 5th Position

The indication  means that pupils should first play  and then 

A string:





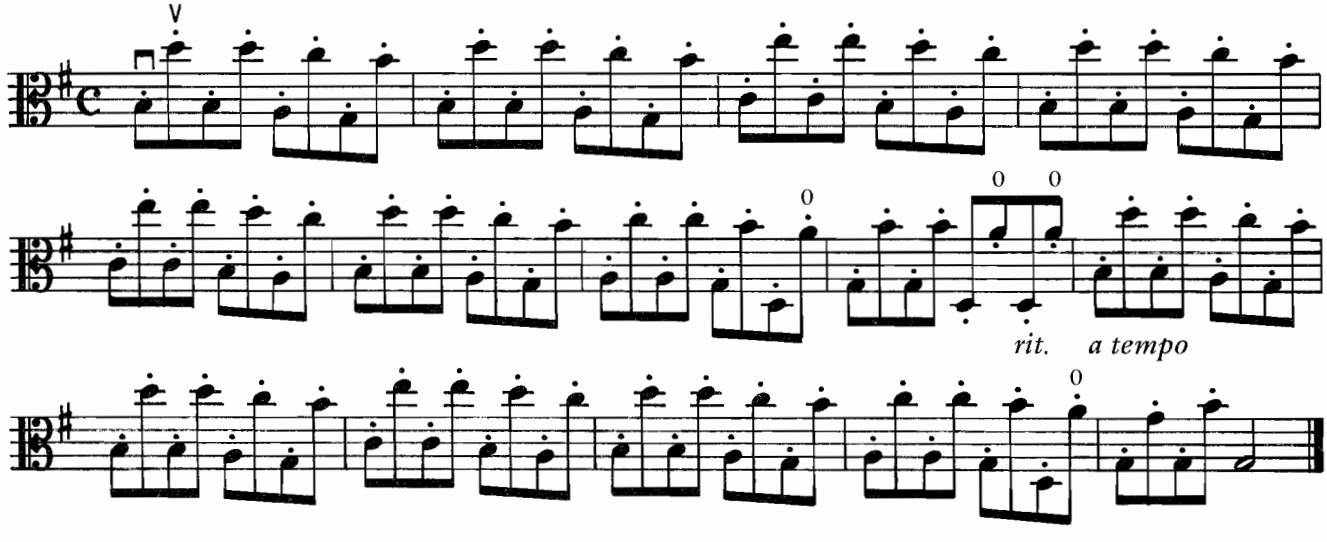
The first finger should always stay down in such practice. Try stopped bows on the slurs at first.

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

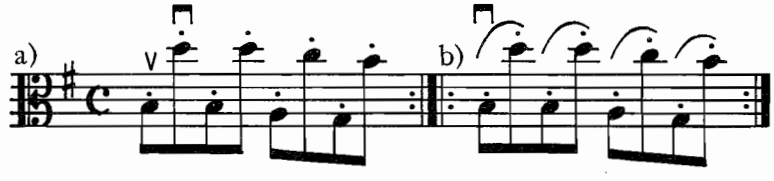
Please review Etudes for 2nd, 3rd, and 4th position in Suzuki Viola Volumes 3 and 4.

Etude for Changing Strings

Try to maintain a constant tone and tempo, taking care not to get too fast.



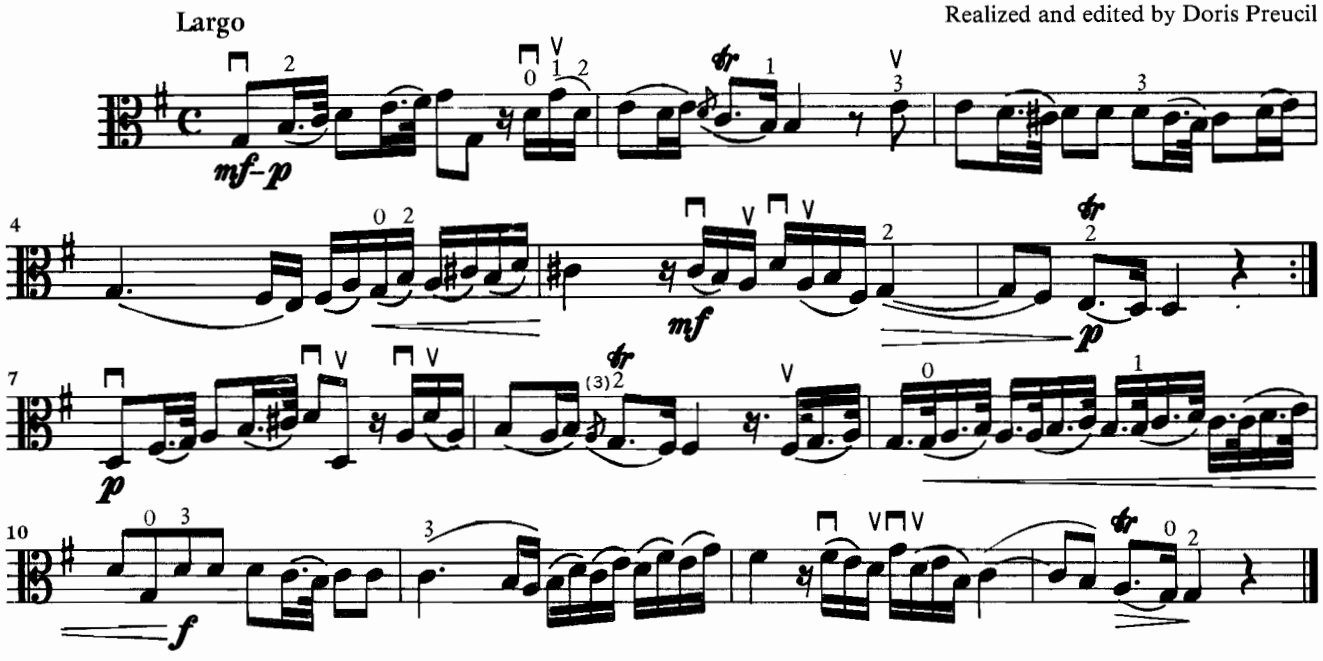
Bowing variants:

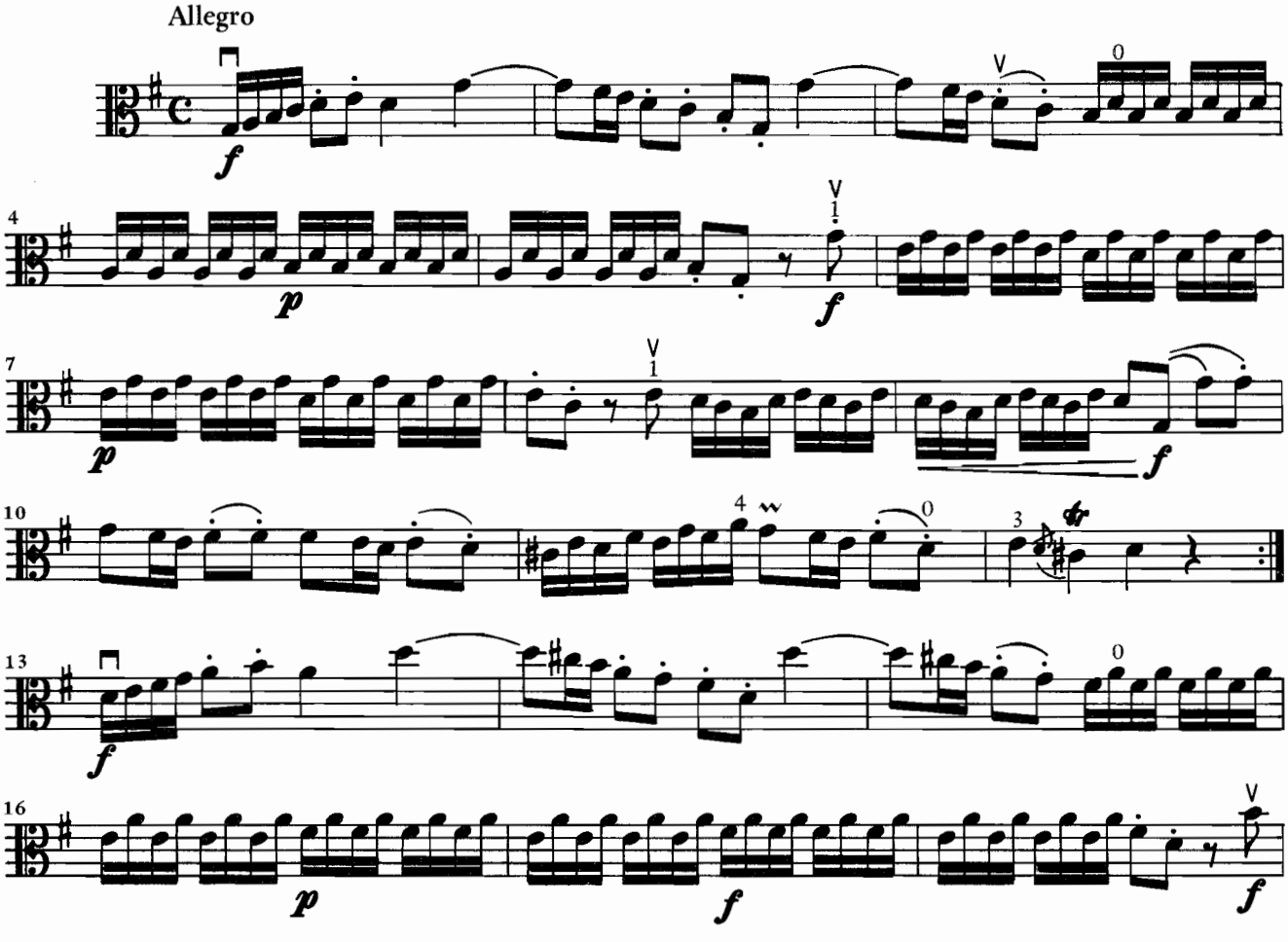


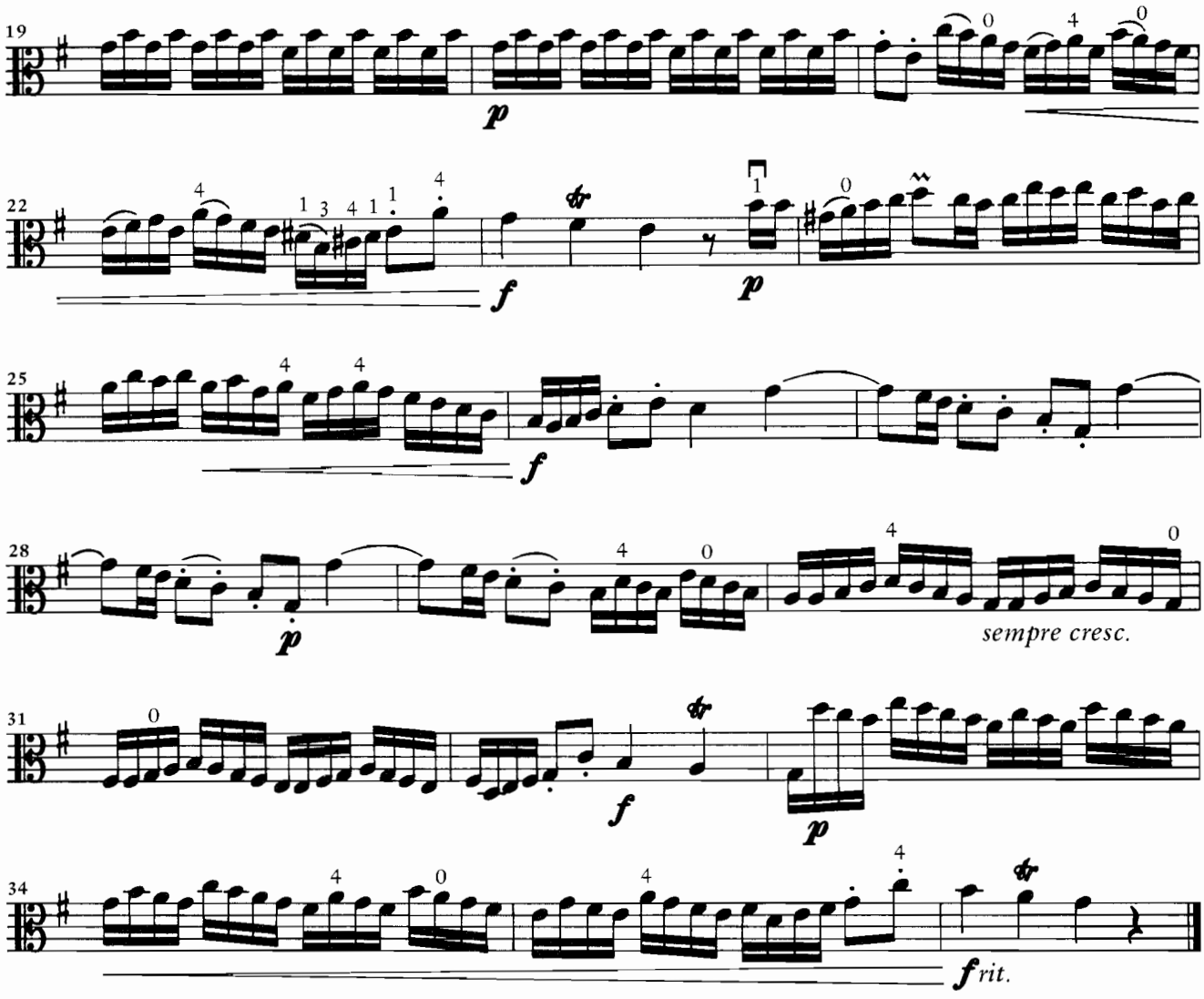
1 Sonata in G major

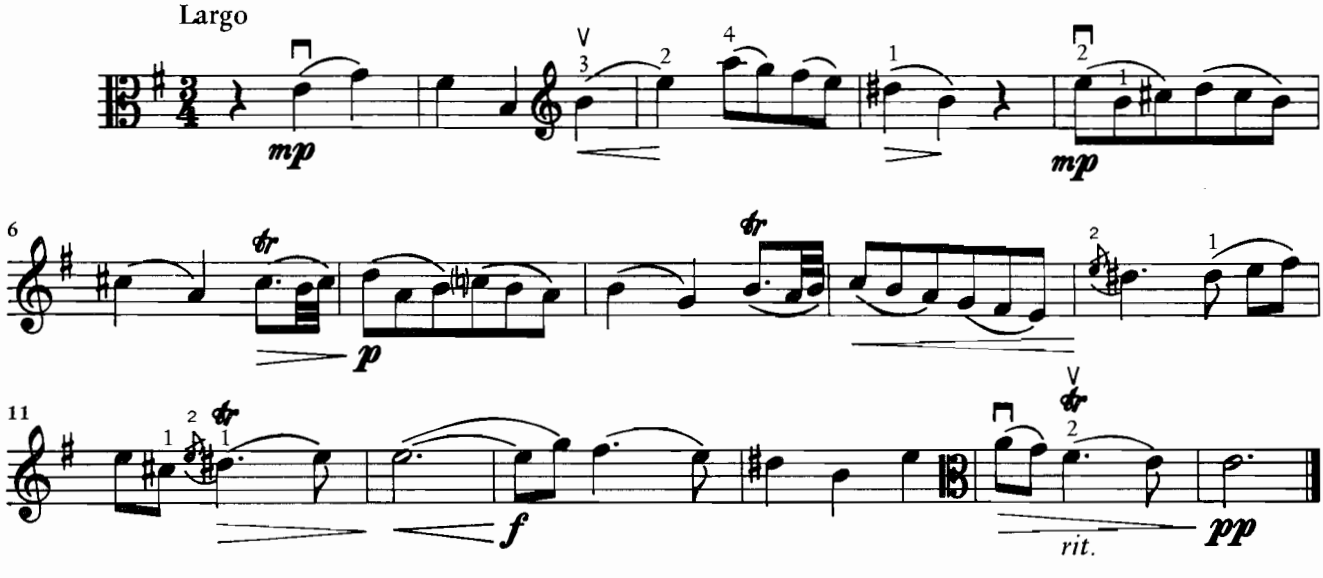
B. Marcello

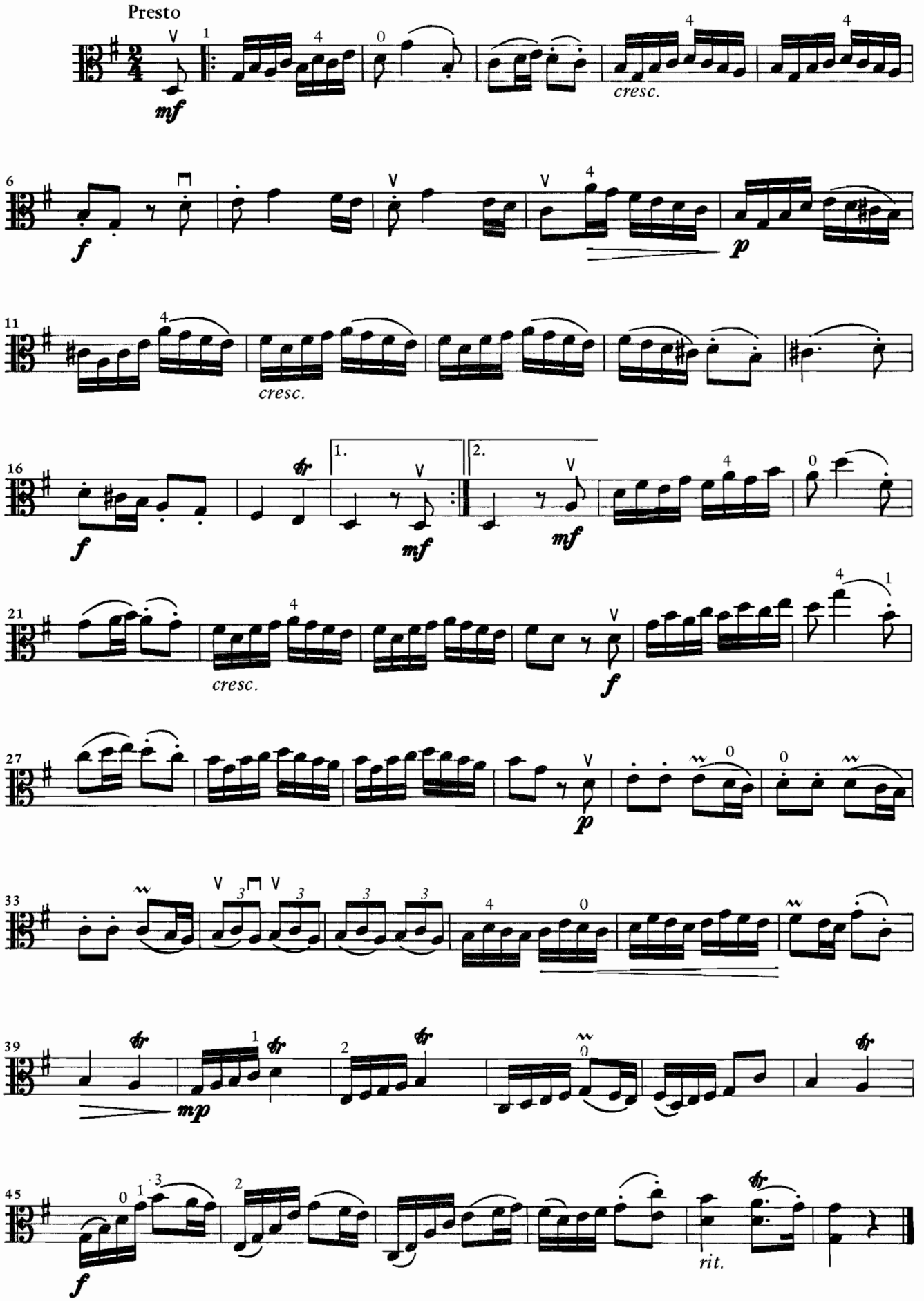
Realized and edited by Doris Preucil





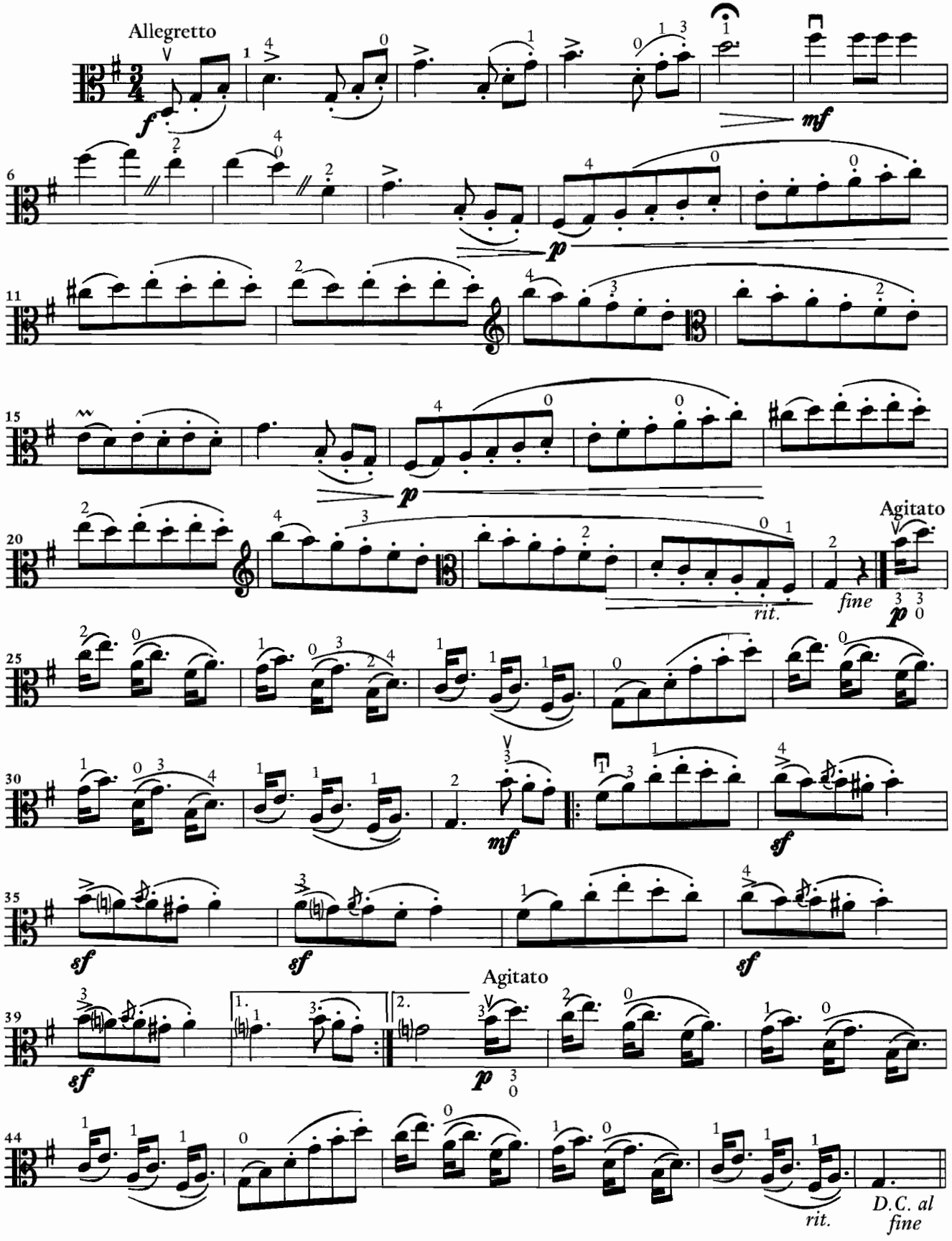

19
p
22
f
p
25
f
28
p
sempre cresc.
31
f
p
34
f rit.


Largo
mp
mp
6
p
11
f
rit.
pp


Presto
mf
cresc.
f
p
cresc.
f
1.
mf
2.
mf
cresc.
f
p
mp
f
rit.

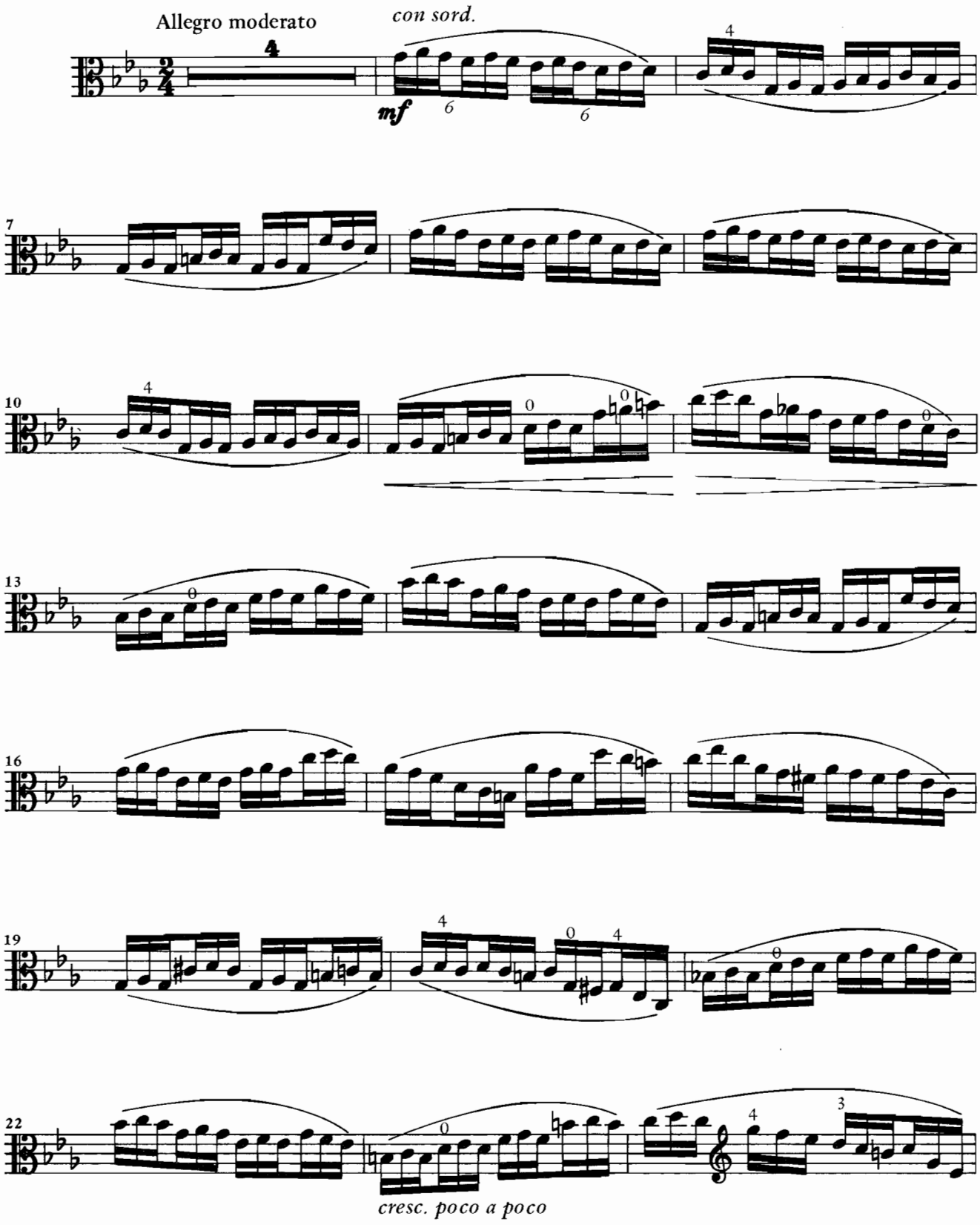
2 Country Dance

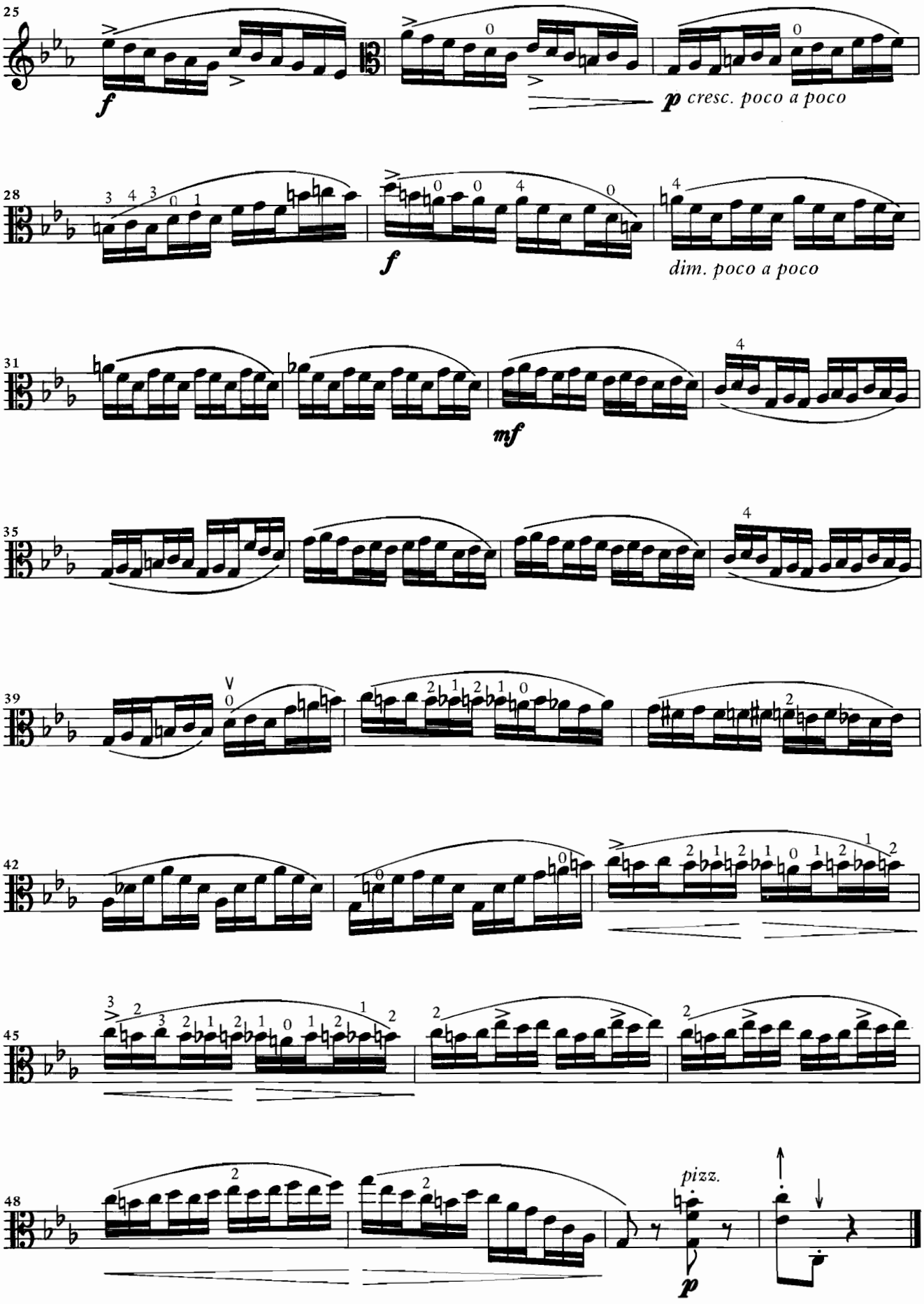
C. M. von Weber



3 Spinning Wheel

N. Rubinstein

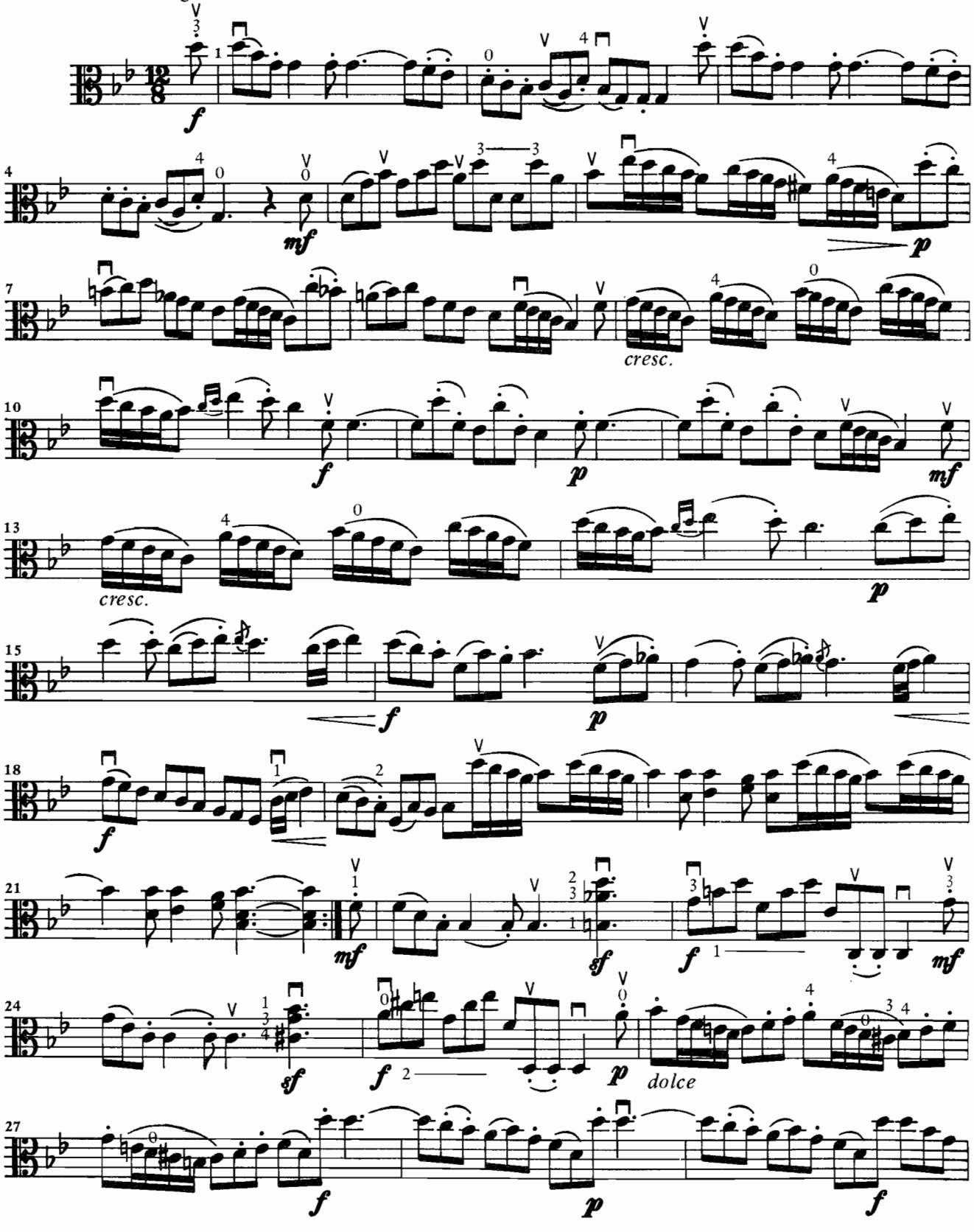


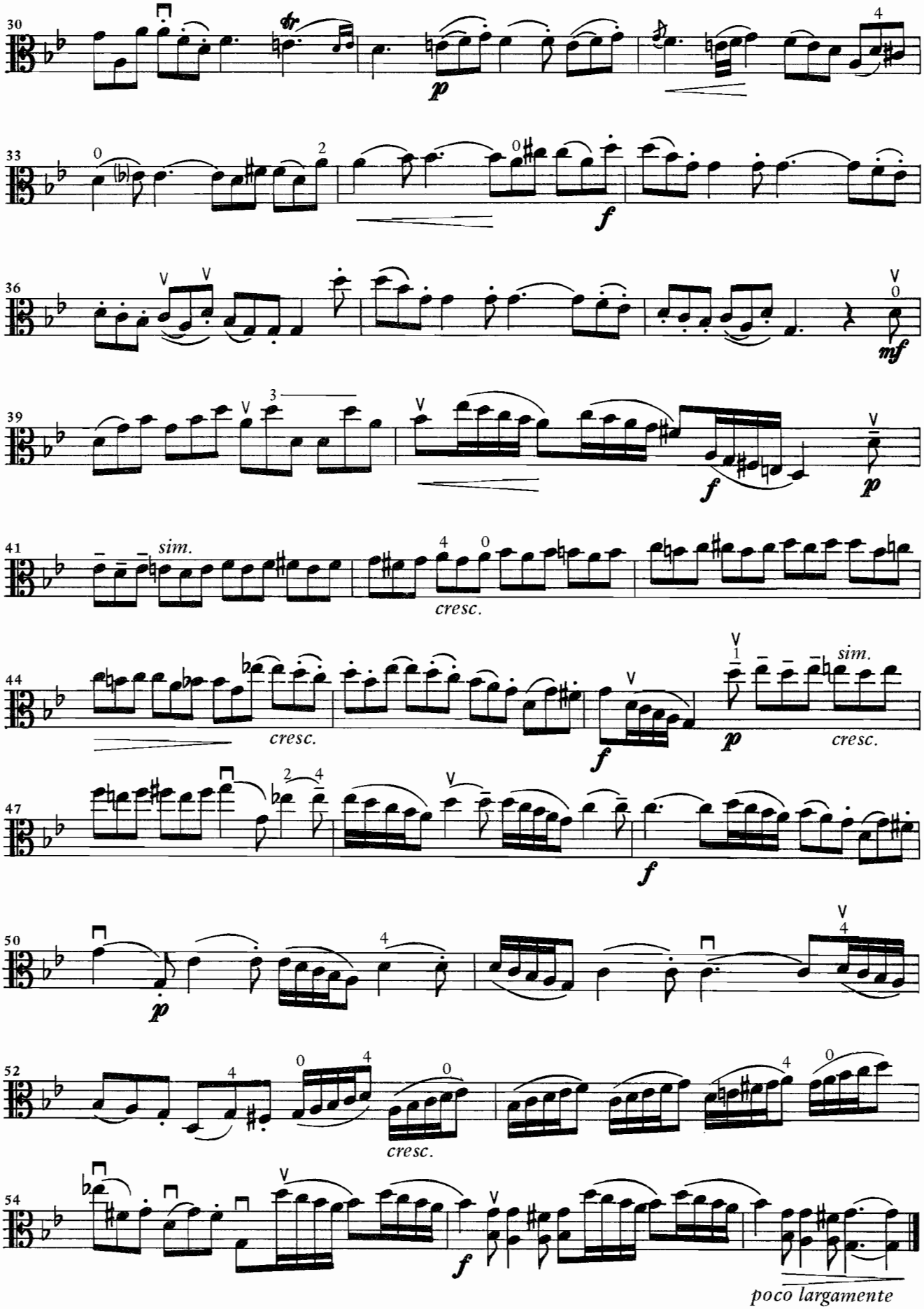

25
f
p cresc. poco a poco
28
f
dim. poco a poco
31
mf
35
39
42
45
48
pizz.
p

4 Gigue

Allegro vivace

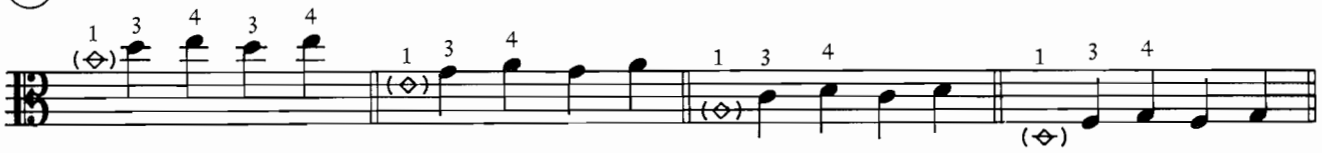
F. M. Veracini



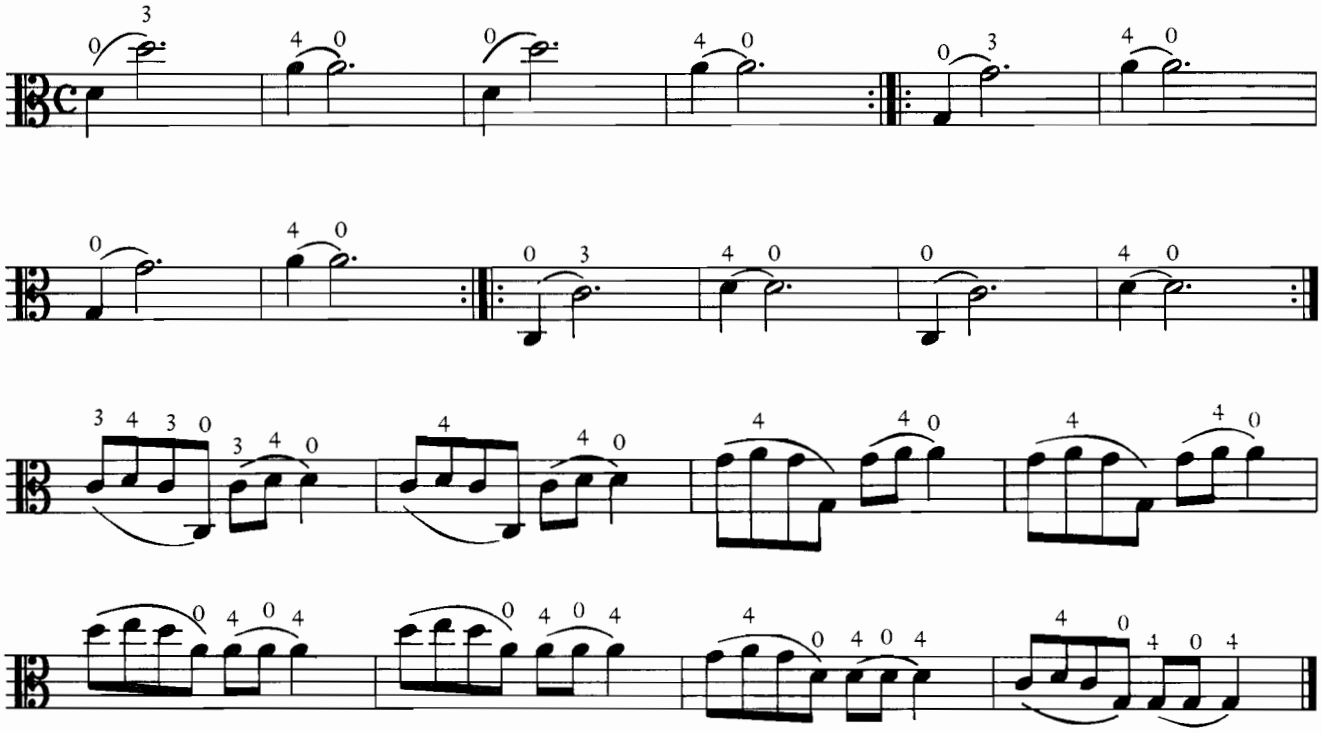

30
p
33
f
36
mf
39
f
p
41
sim.
cresc.
44
cresc.
f
p
sim.
cresc.
47
f
50
p
52
cresc.
54
f
poco largamente

Exercises for Shaping the Left Hand*

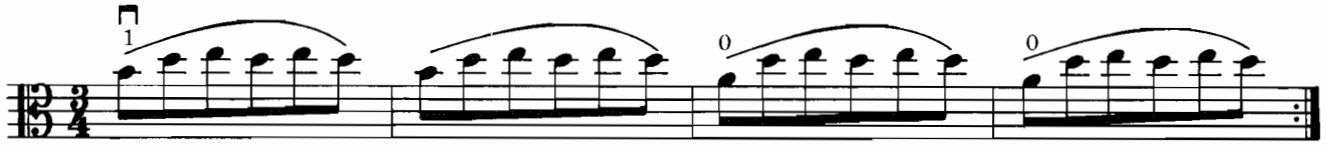
1 Place 1st finger as indicated. Touch first finger to neck without gripping.



2 As the pitch of the 3rd or 4th finger is the same as, or an octave from its neighboring string, produce the same pitch by listening for resonance. Do not use vibrato so that the resonance can easily be heard. Keep fingers from touching neighboring strings to allow the resonance to sound.



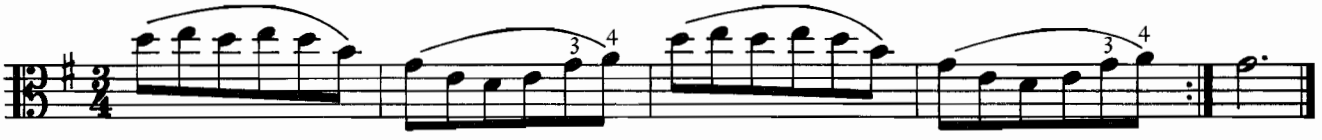
3 Observe carefully the form of the hand and fingers.



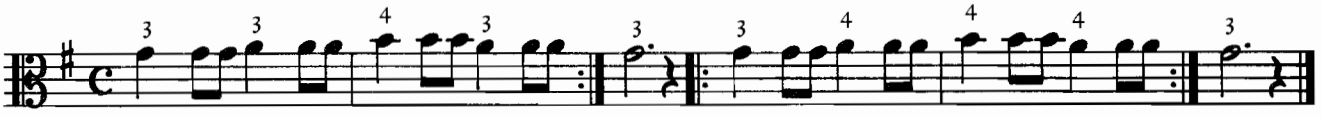
Repeat many times.
Also play this finger pattern on the D, G, and C strings.

* From Suzuki Violin School Quint Etudes

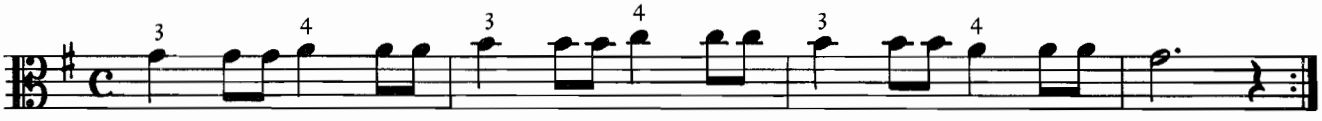
4 Test for exact pitch of the 4th finger. Also practice this starting on the D and G strings.



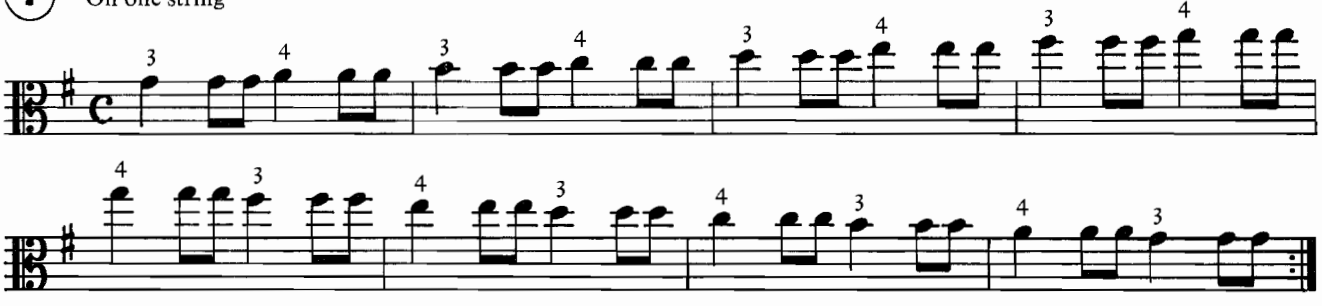
5 Second Position



6 Third Position



7 On one string

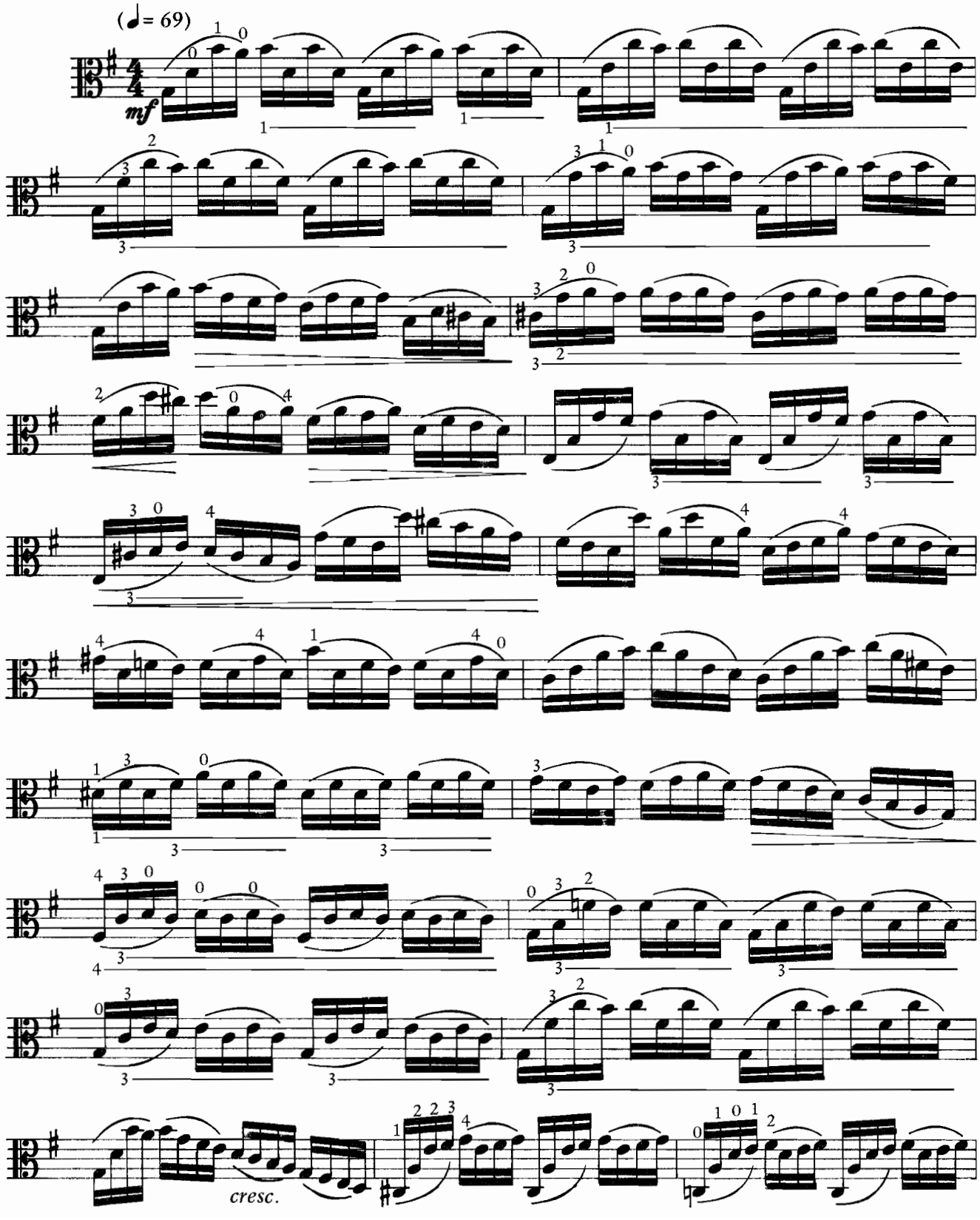


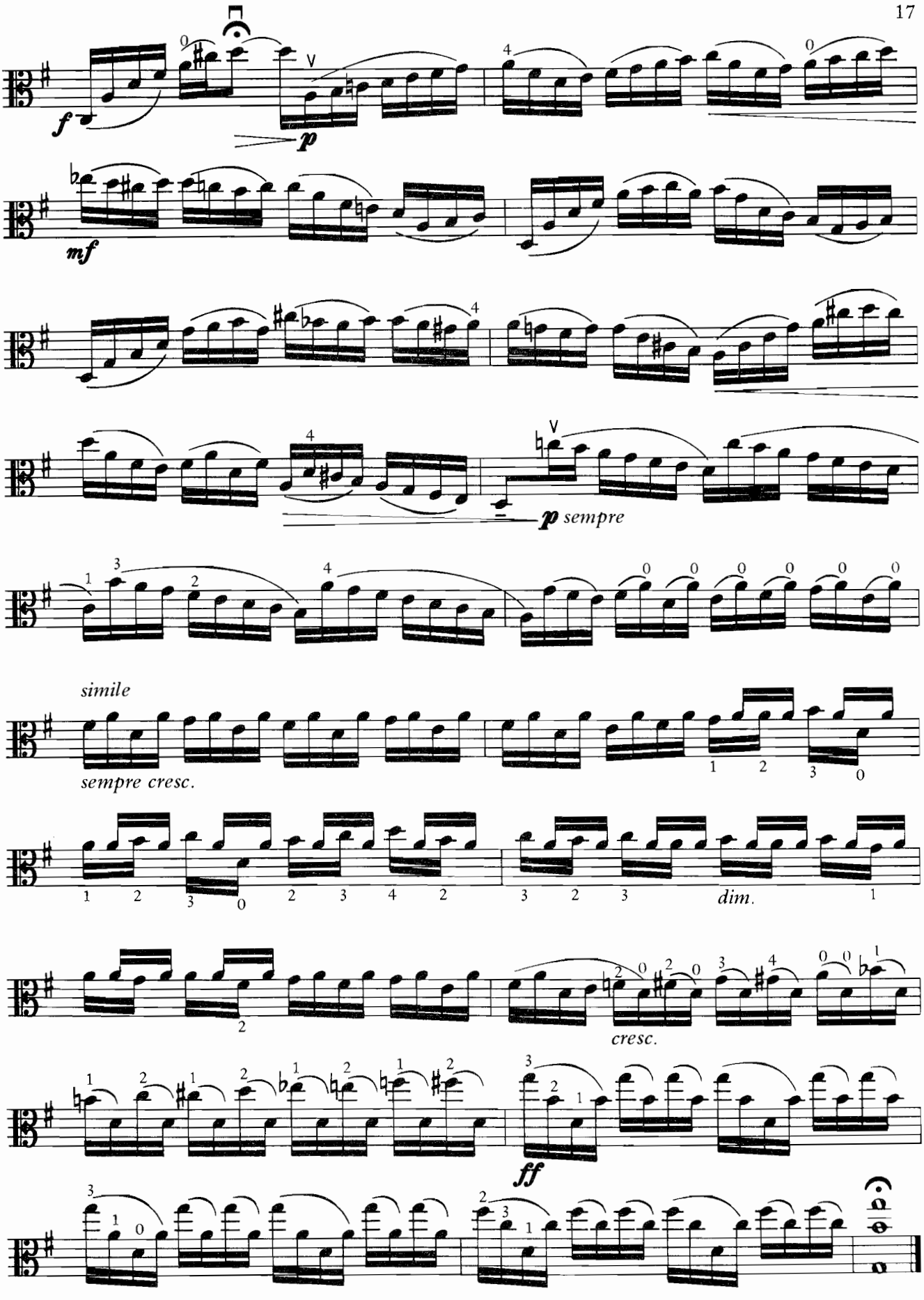
The downward shift of the
left hand will be difficult
if the viola is not held properly.

5 Suite I in G major

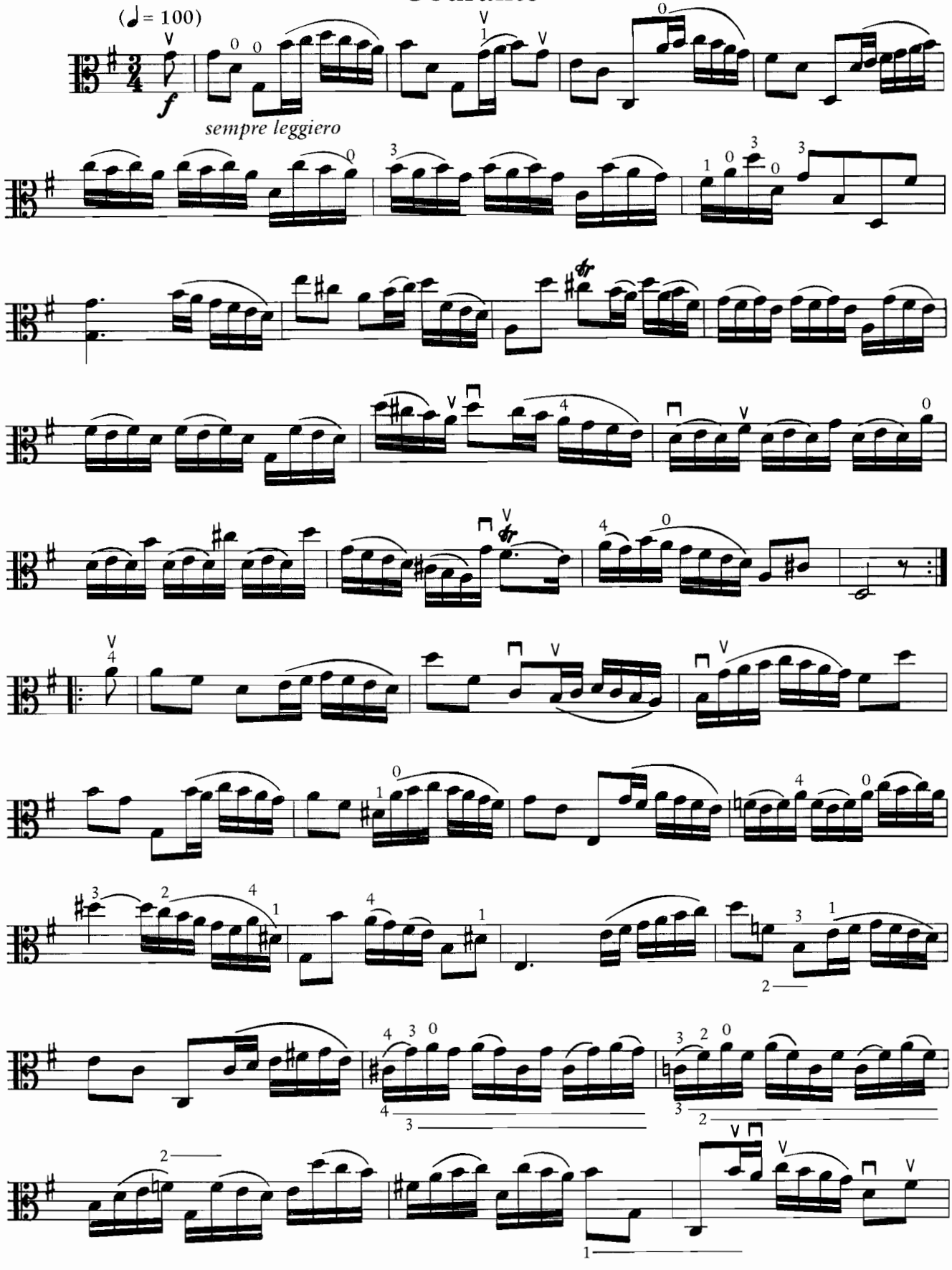
Johann Sebastian Bach

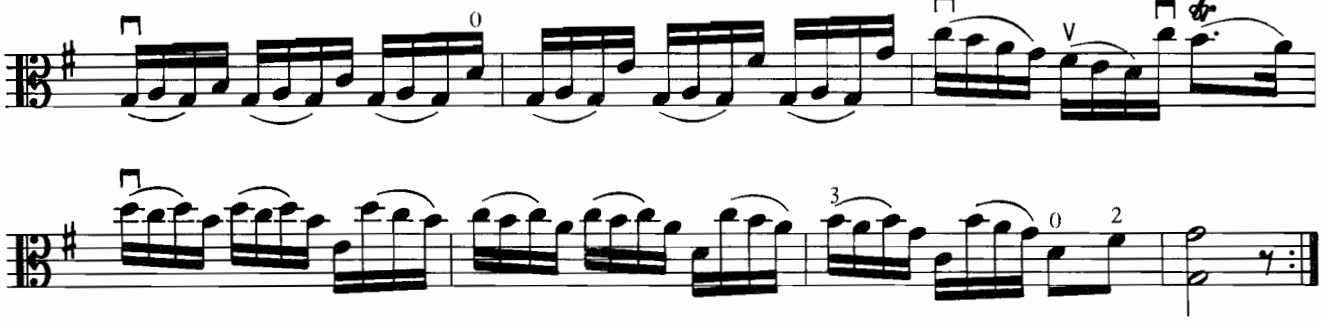
Prelude



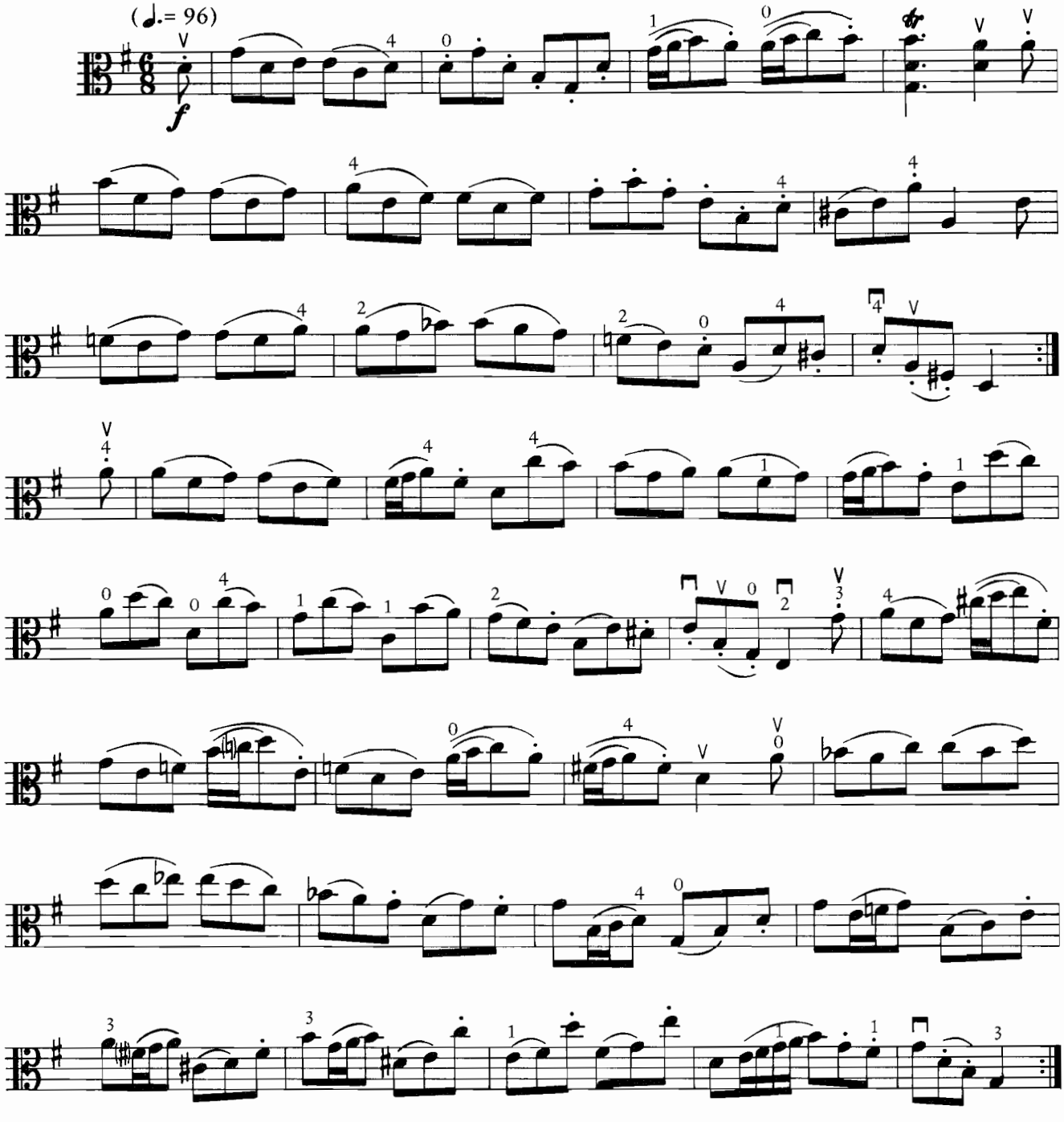

f
p
mf
p sempre
simile
sempre cresc.
dim.
cresc.
ff

Courante



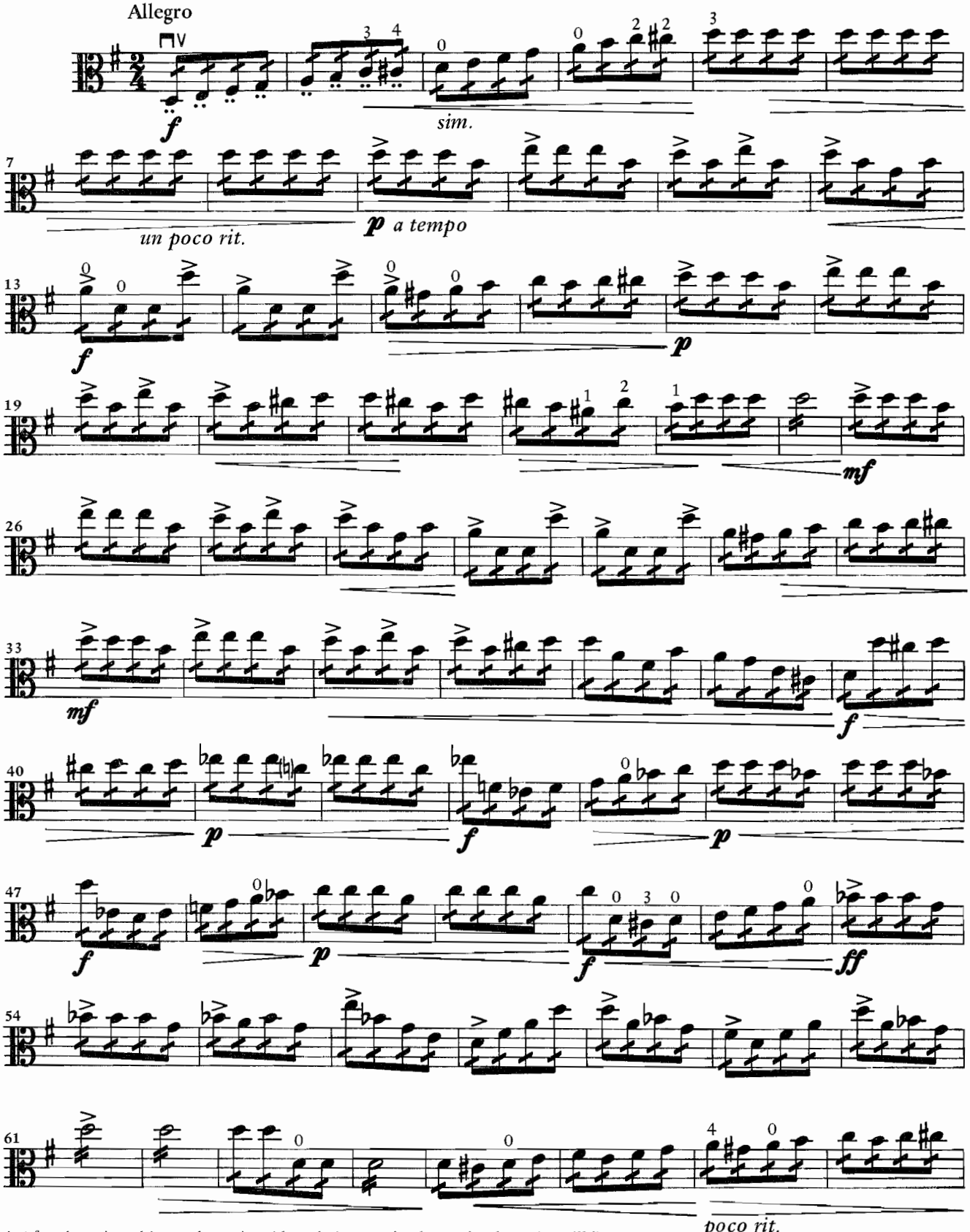


Gigue

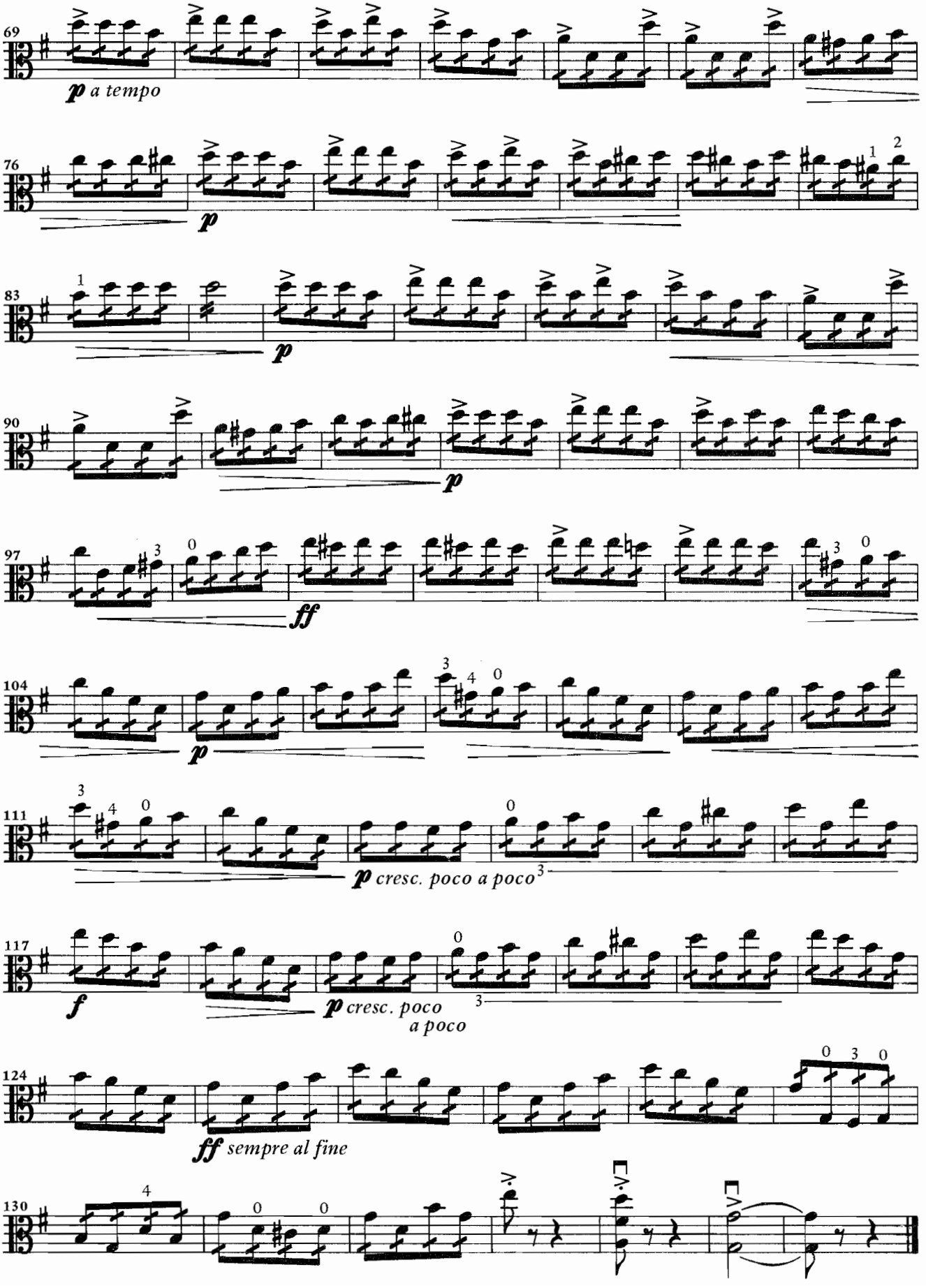


6 Moto Perpetuo*

Carl Bohm



* After learning this on the string (detaché), practice bouncing bow (sautillé).

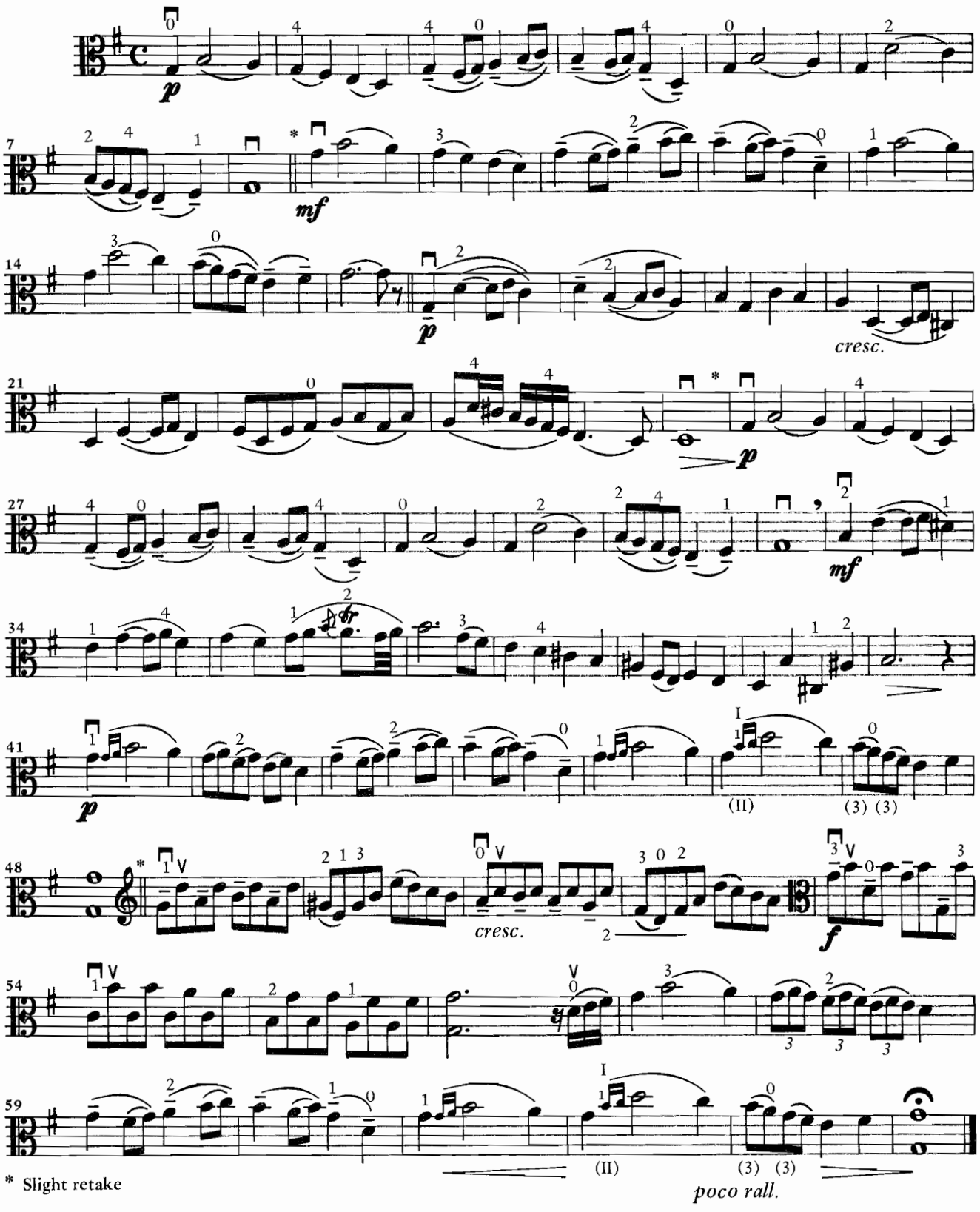

69
p a tempo
76
p
83
p
90
p
97
ff
104
p
111
p cresc. poco a poco
117
f
p cresc. poco
a poco
124
ff sempre al fine
130

7 Old French Dances

M. Marais

I. L'Agréable

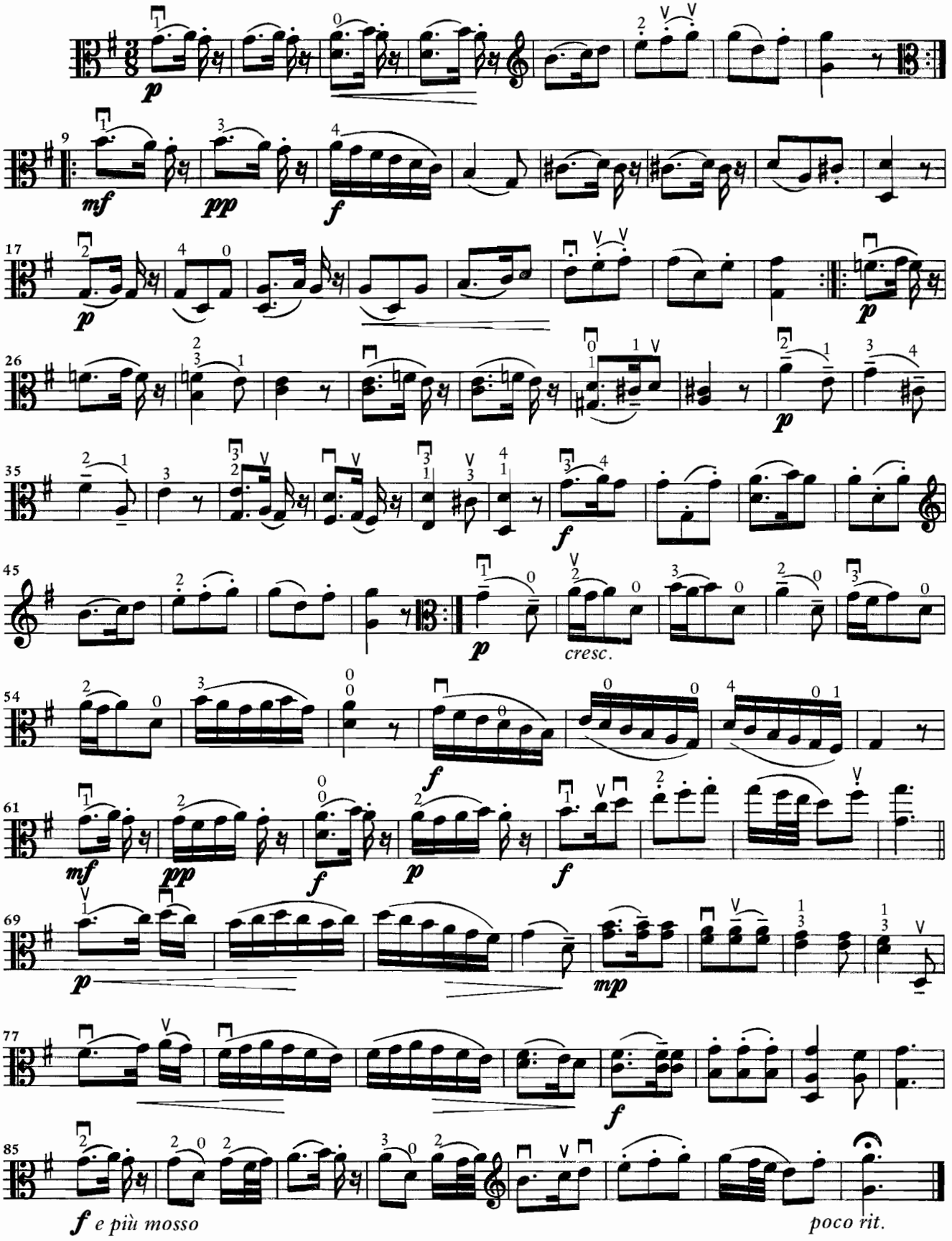
Moderato



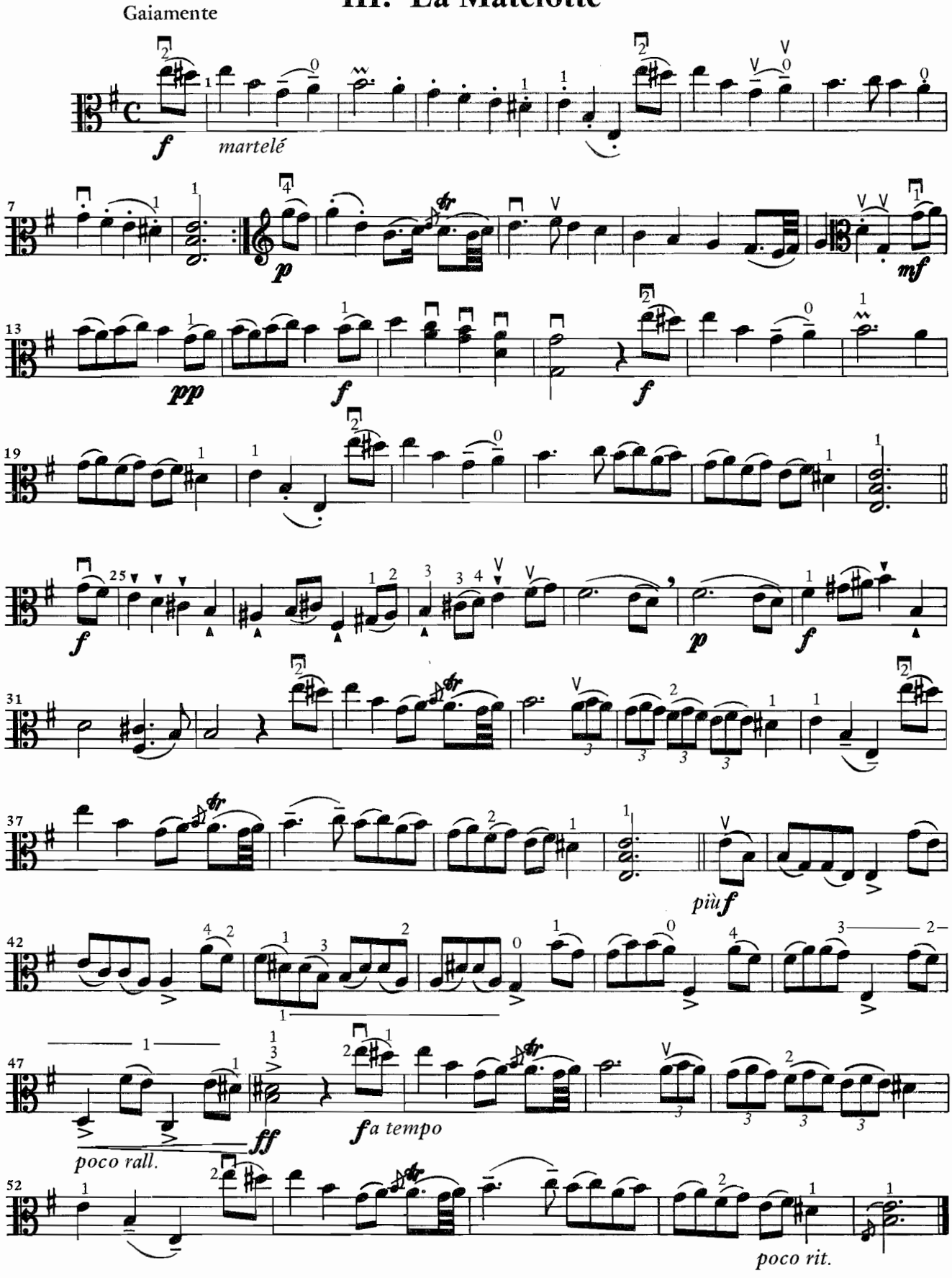
* Slight retake

II. La Provençale

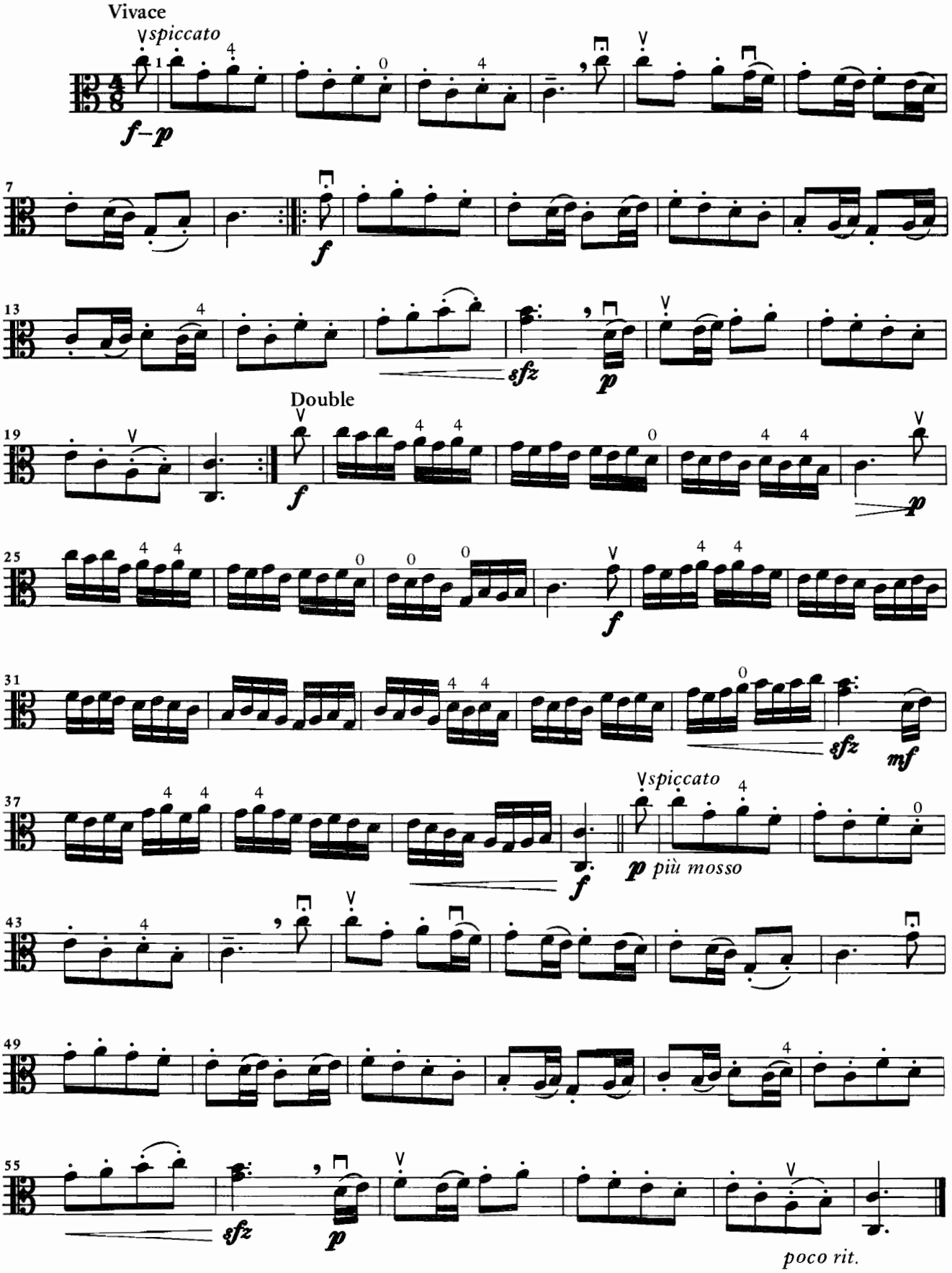
Gaiamente



III. La Matelotte



IV. Le Basque

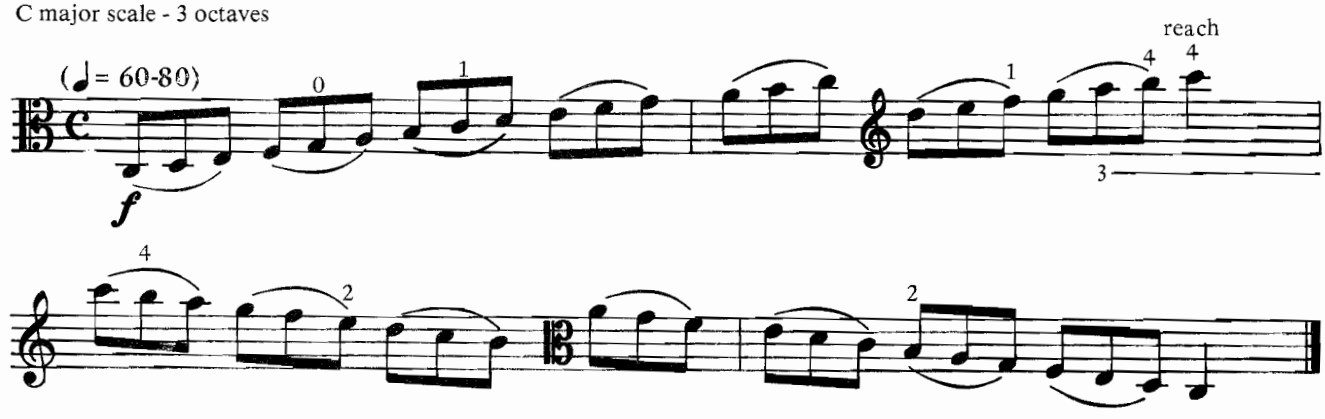

Vivace
spiccato
f–p
7
f
13
sfz
p
Double
19
f
p
25
f
31
sfz
mf
37
spiccato
f
p più mosso
43
49
55
sfz
p
poco rit.

Tonalization

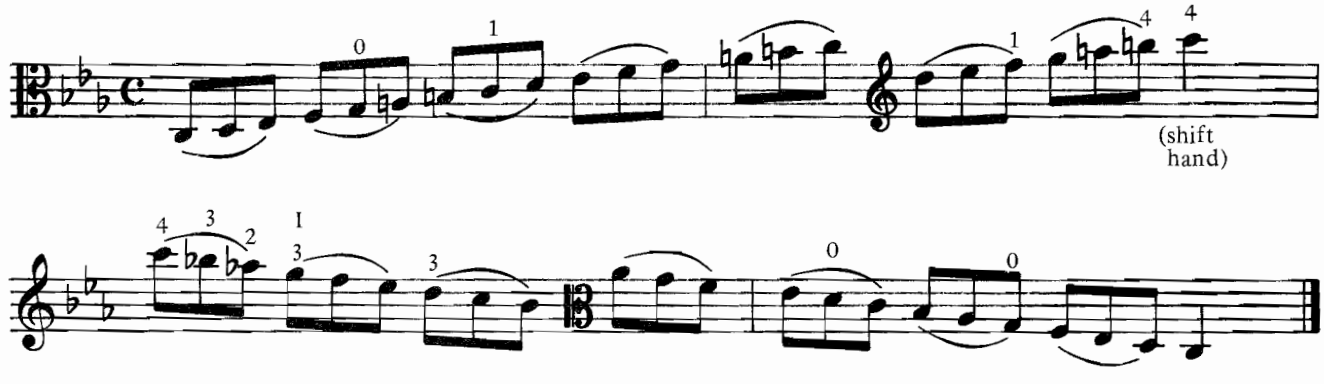
Use full bows with smooth bow and string changes.

I - A string
II - D "
III - G "
IV - C "

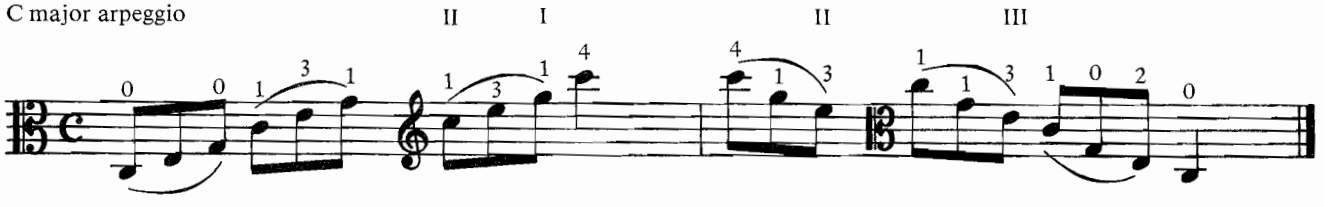
C major scale - 3 octaves



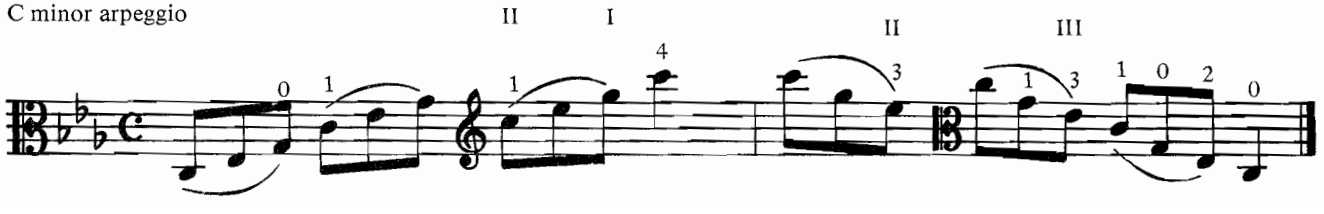
C minor scale (melodic)



C major arpeggio

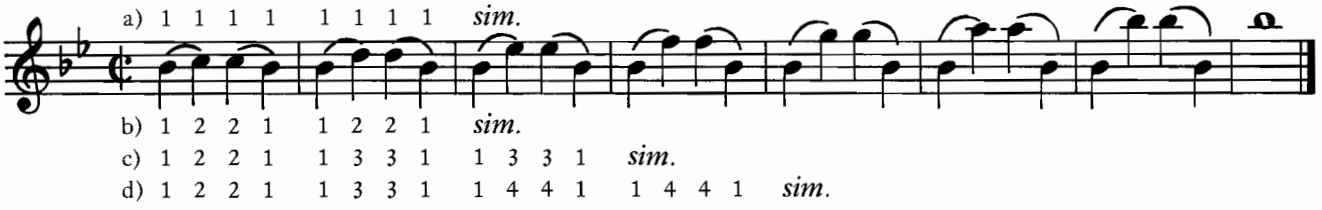


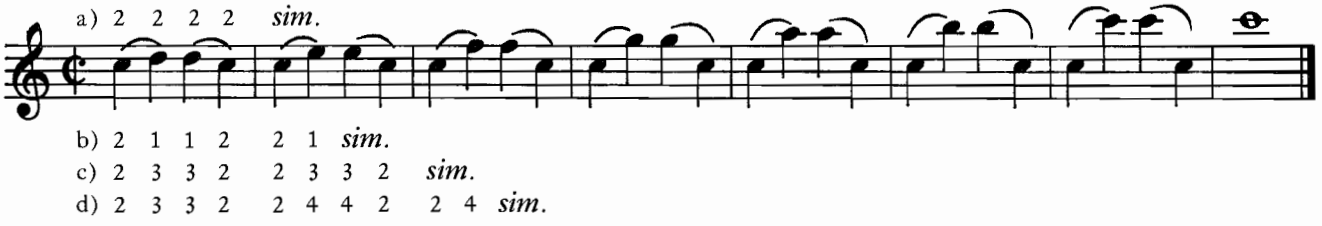
C minor arpeggio

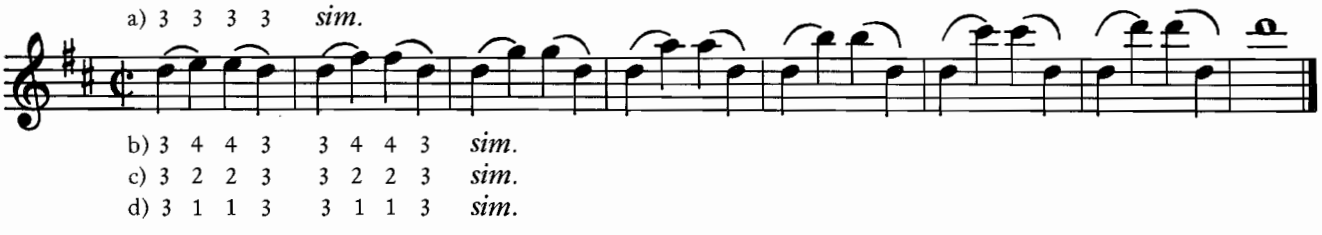


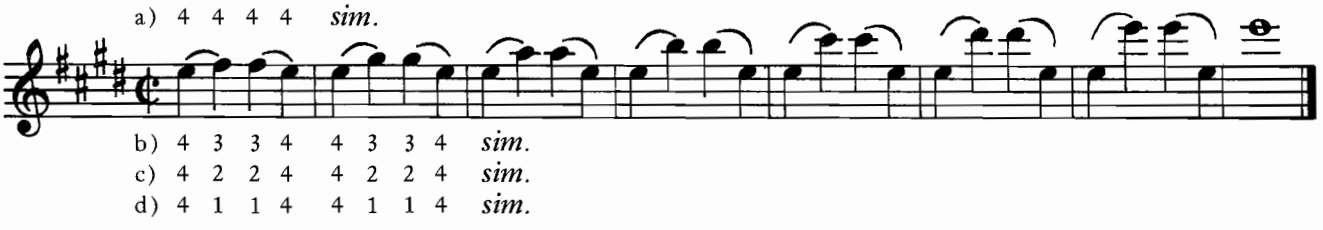
Shifting Studies

1) Practice each exercise with the various finger combinations indicated.
2) Practice without vibrato, then with vibrato.
3) Also practice using dotted rhythm (♩.♪ ♩.♪).
4) After learning these studies on the A string, transpose to the other strings.







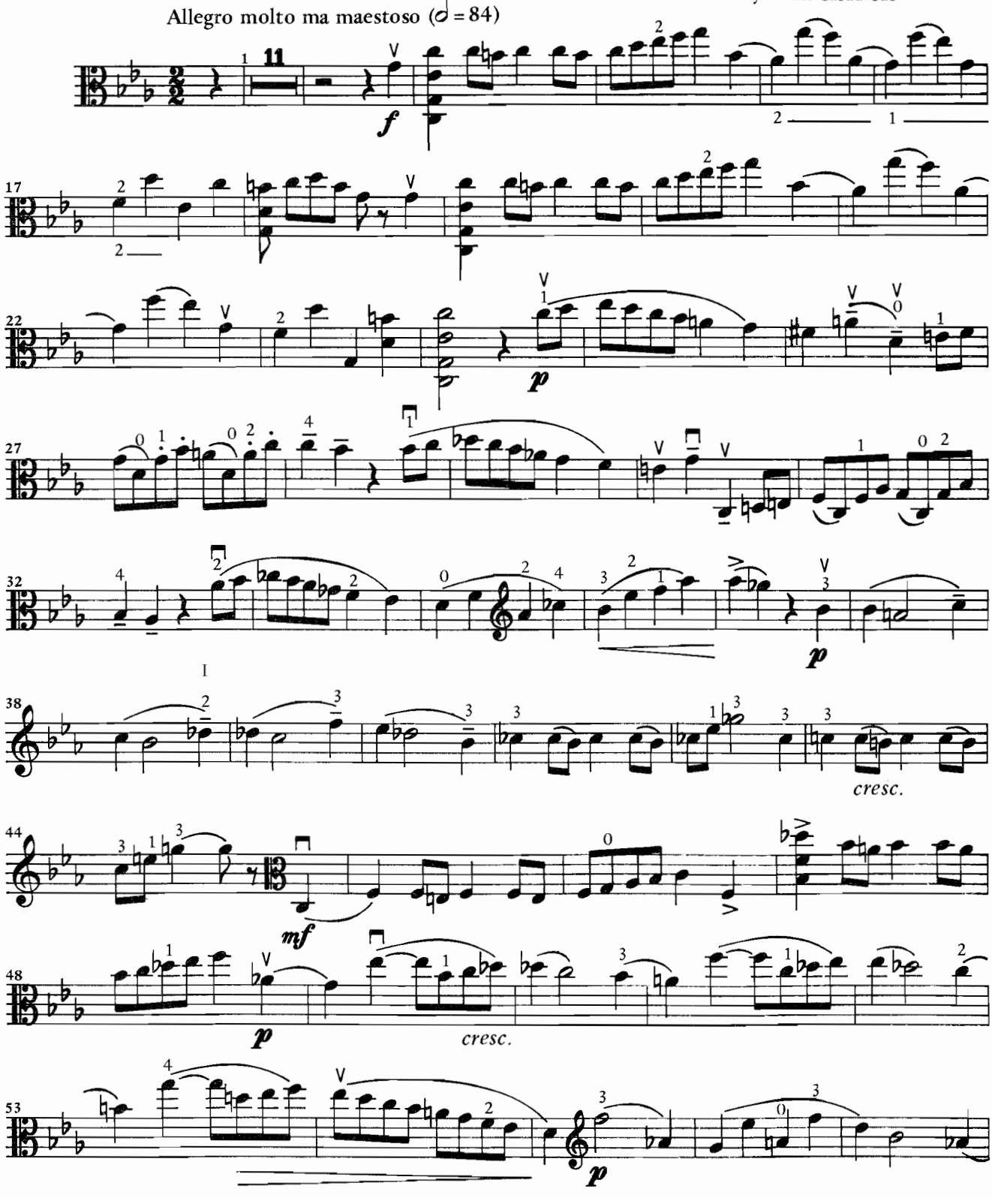


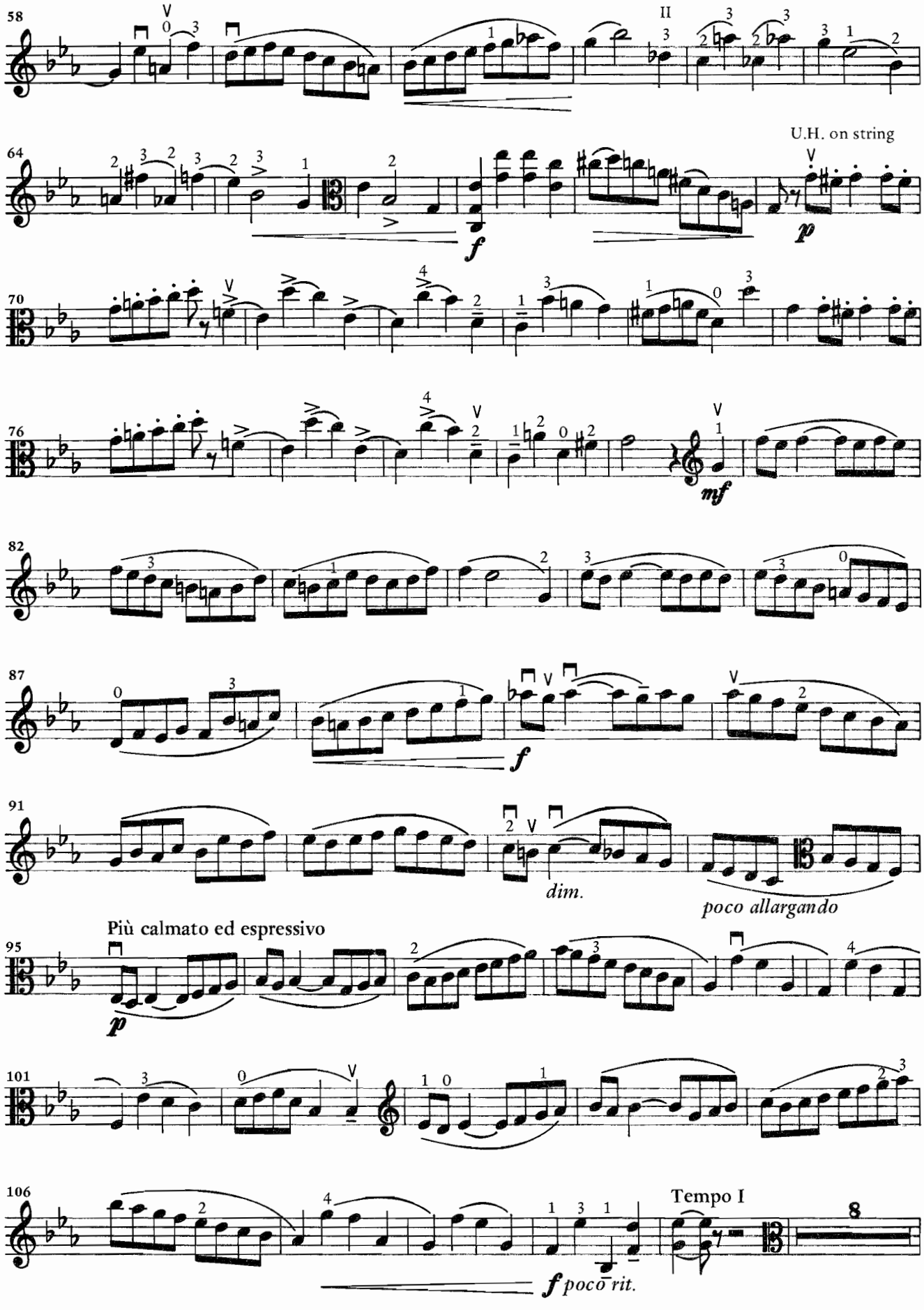
Always shift on the finger last used.

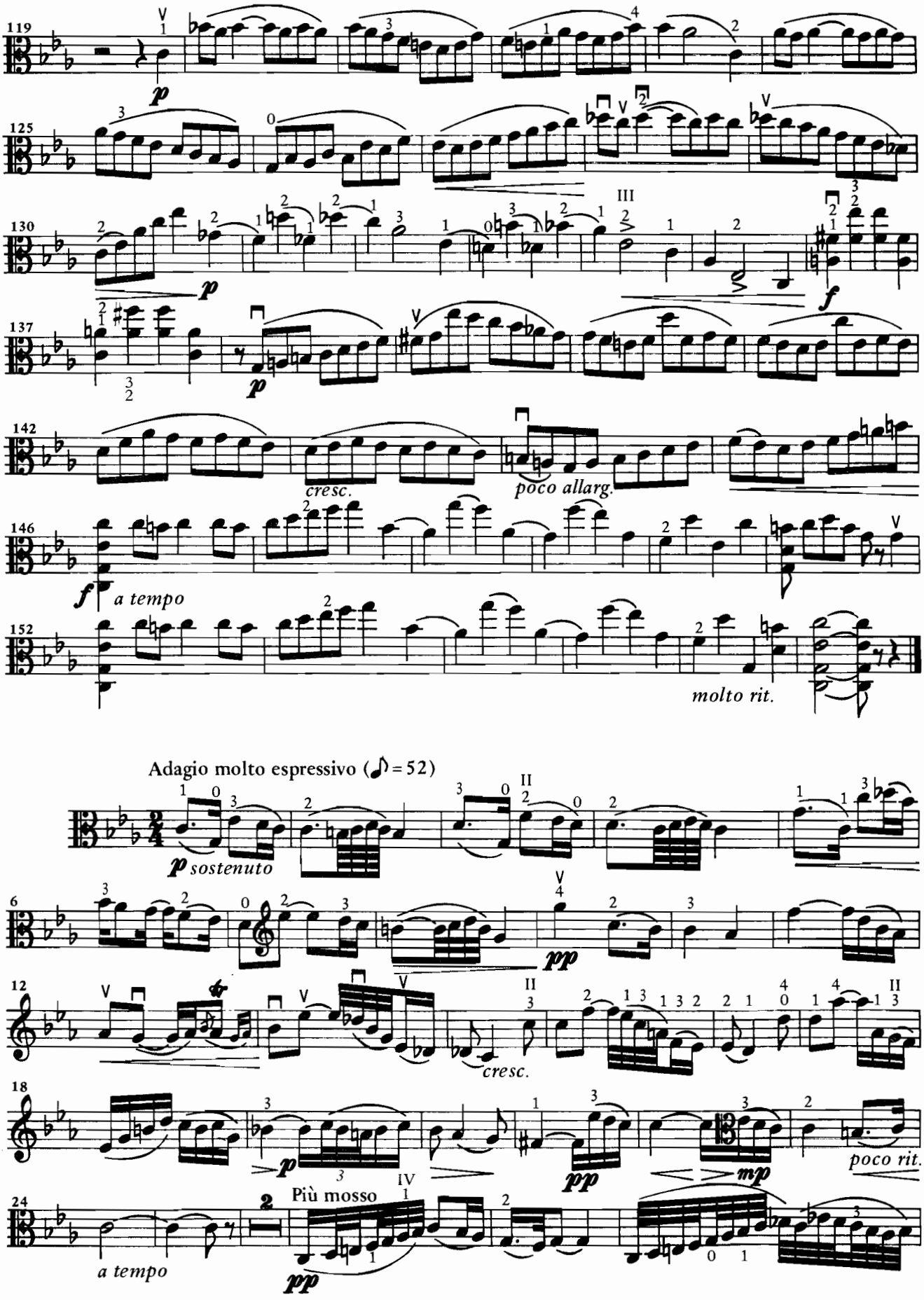
8 Concerto in C minor

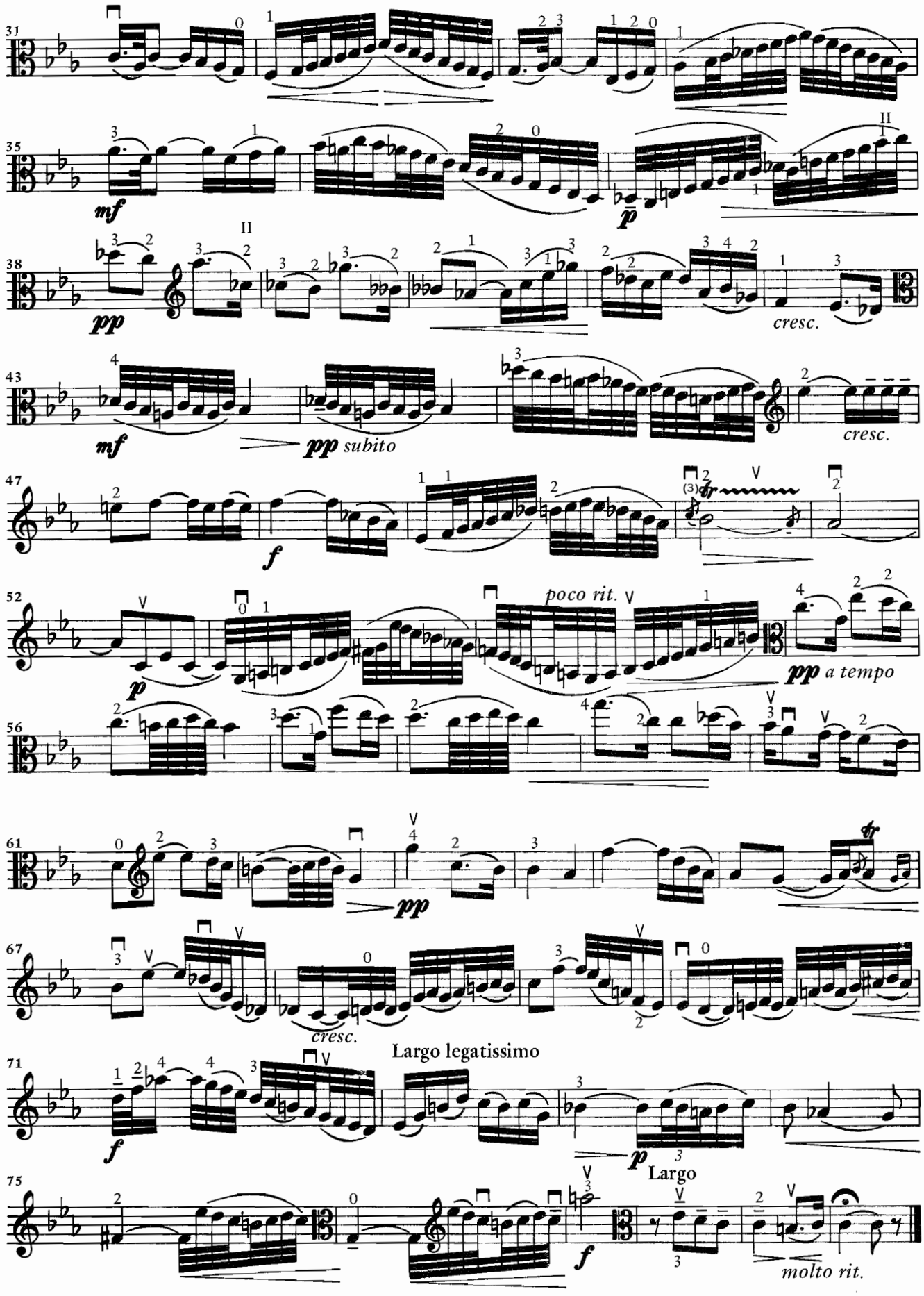
J. C. Bach

Reconstituted and harmonized by Henri Casadesus




58
64
U.H. on string
70
76
82
87
91
dim.
poco allargando
Più calmato ed espressivo
95
101
106
Tempo I
8
f poco rit.


119
p
125
130
p
f
137
p
142
cresc.
poco allarg.
146
f
a tempo
152
molto rit.
Adagio molto espressivo (♪ = 52)
p sostenuto
6
pp
12
cresc.
18
p
pp
mp
poco rit.
24
a tempo
Più mosso
pp


31
35
mf
p
38
pp
cresc.
43
mf
pp subito
cresc.
47
f
52
p
poco rit.
pp a tempo
56
61
pp
67
cresc.
71
Largo legatissimo
f
p
Largo
75
f
molto rit.

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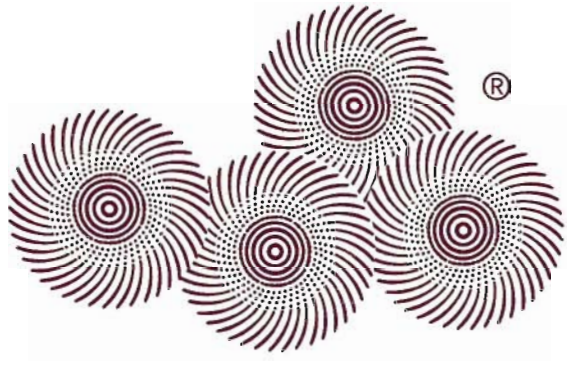

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