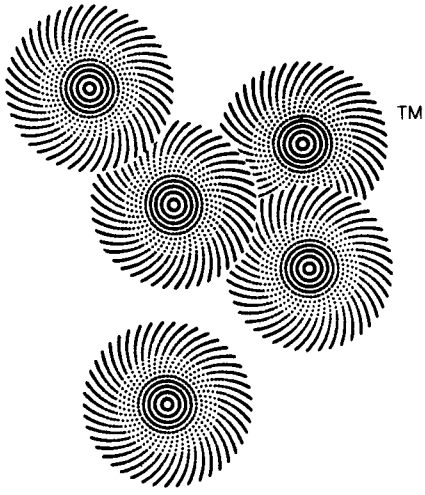
Suzuki™ Viola School

VIOLA PART
VOLUME 2



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Introduction

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

This volume is also recommended for violinists who wish to become familiar with the viola and reading of the alto clef. For this reason, finger numbers have been kept to a minimum in order that reading will progress by note rather than by finger. The teacher is urged to stress knowledge of names of first-position notes on the viola before note reading progresses to the higher positions.

Many of the solos in this volume are written in the same keys as those in the corresponding SUZUKI CELLO SCHOOL repertoire; also, some solos can be played with the compositions in the SUZUKI VIOLIN SCHOOL.

Doris Preucil

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, or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 265 Secaucus Road, Secaucus, New Jersey 07096, for current Associations' addresses.

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Study Points for Volume 2

1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.

2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.

3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.

4. Parents and teachers should strive to motivate the child so he will enjoy practicing correctly at home.

Suggestions for Tone Production

Basic preparations for tone production have stressed: finger, bow, then play. "Stop, think, then play" should now be an established practice technique which will result in a clear sound on each note.

Throughout this book, the pieces afford opportunity to develop a smoother tone and stylistic variety by increased use of the whole bow and its various parts.

Four basic factors in bowing are always at work in relationship to each other:

1. the speed of the bow stroke
2. the weight exerted on the bow-hair
3. the distance of the bow from the bridge (contact point)
4. the amount of hair in contact with the string

Constant attention to all four factors is necessary for proper control and variety of tone production.

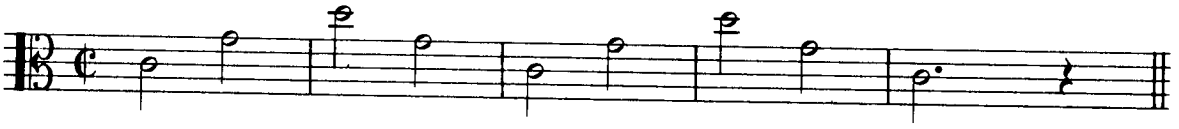
The lower, thicker strings are more difficult to set into vibration than the higher strings. Feel the bow engage the string before playing. Try a slower speed, with more weight, and adjust the contact point by listening carefully to the "purchase" of the tone.

Extensive use of the open strings in this book is a positive measure to encourage an approach to tone production — a way of moving the bow on the string so that each tone has the clarity and purity of an open string.

43

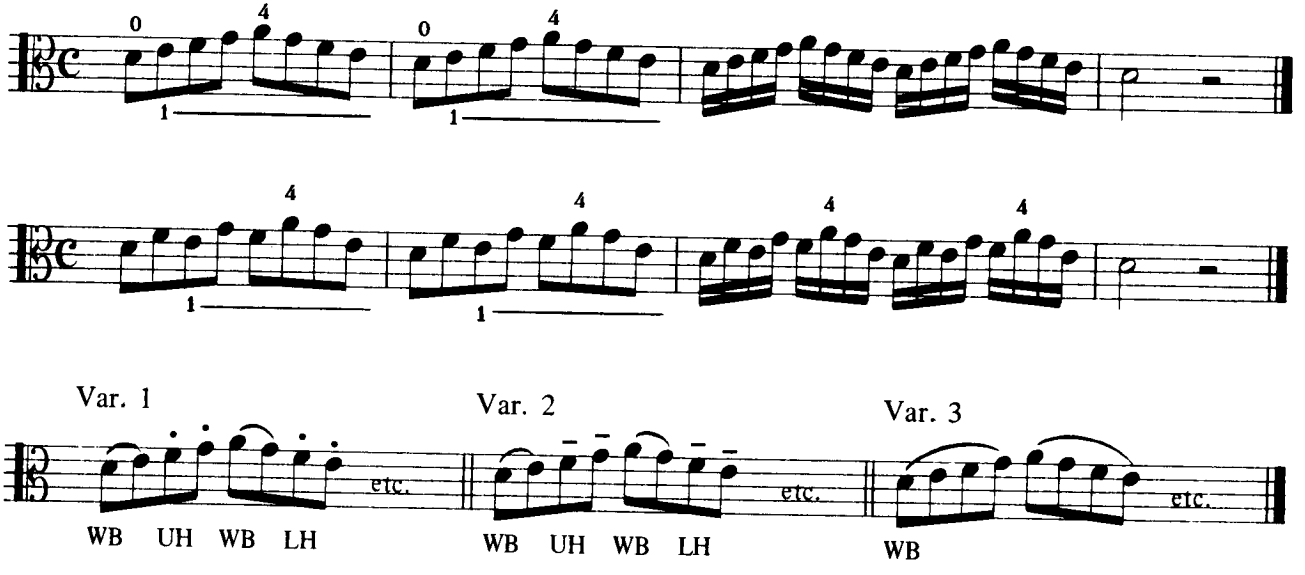
Tonalization

Each lesson should begin with tonalization.
Try to produce a beautiful tone. Use full bows.



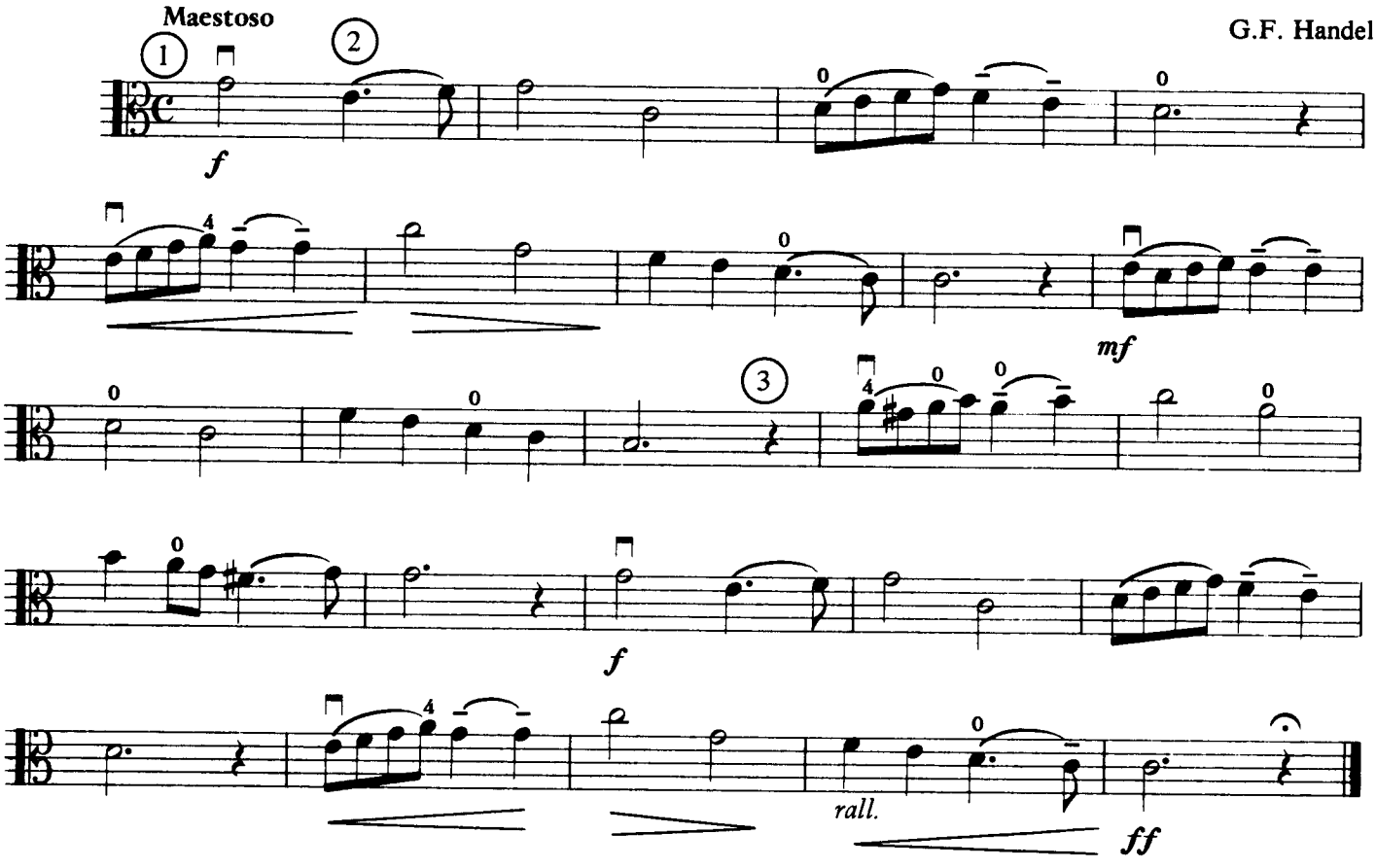
Exercises for the close 1 – 2 finger pattern

Play these studies on all strings.
Use proportionately less bow in faster speed.

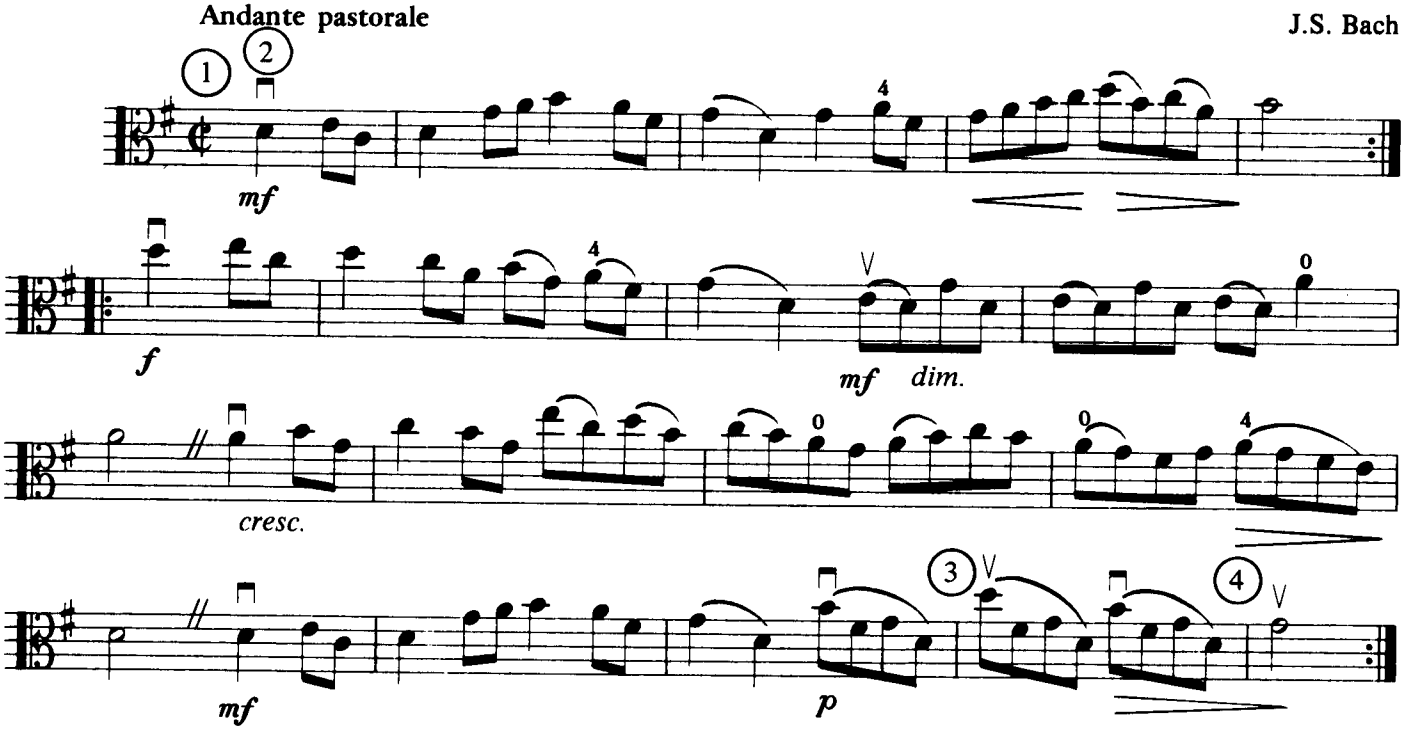


WB — whole bow UH — upper half LH — lower half

1 Chorus from "Judas Maccabaeus"



2 Musette

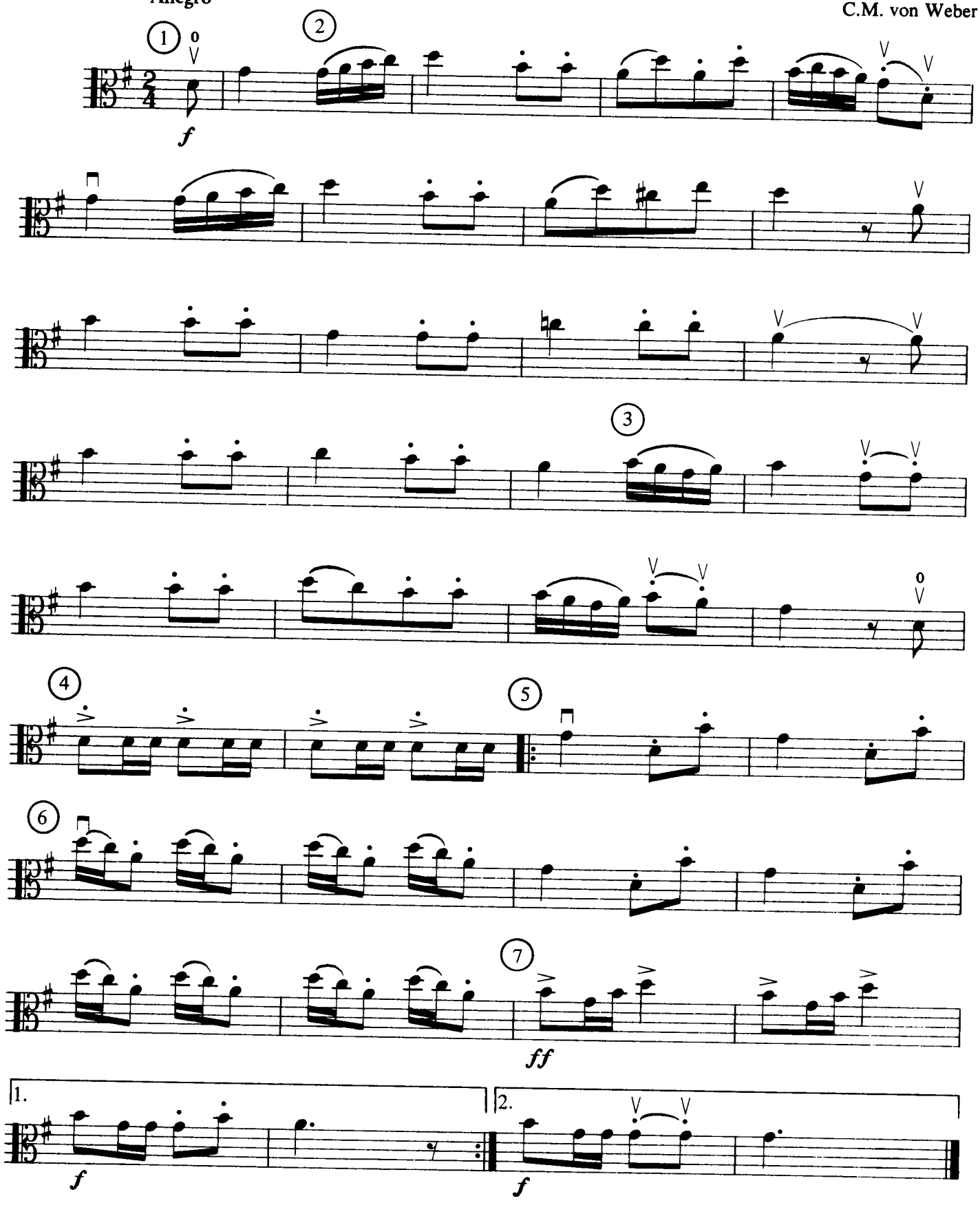


Circled numbers refer to corresponding numbers in practice suggestions.

3 Hunters' Chorus

Allegro

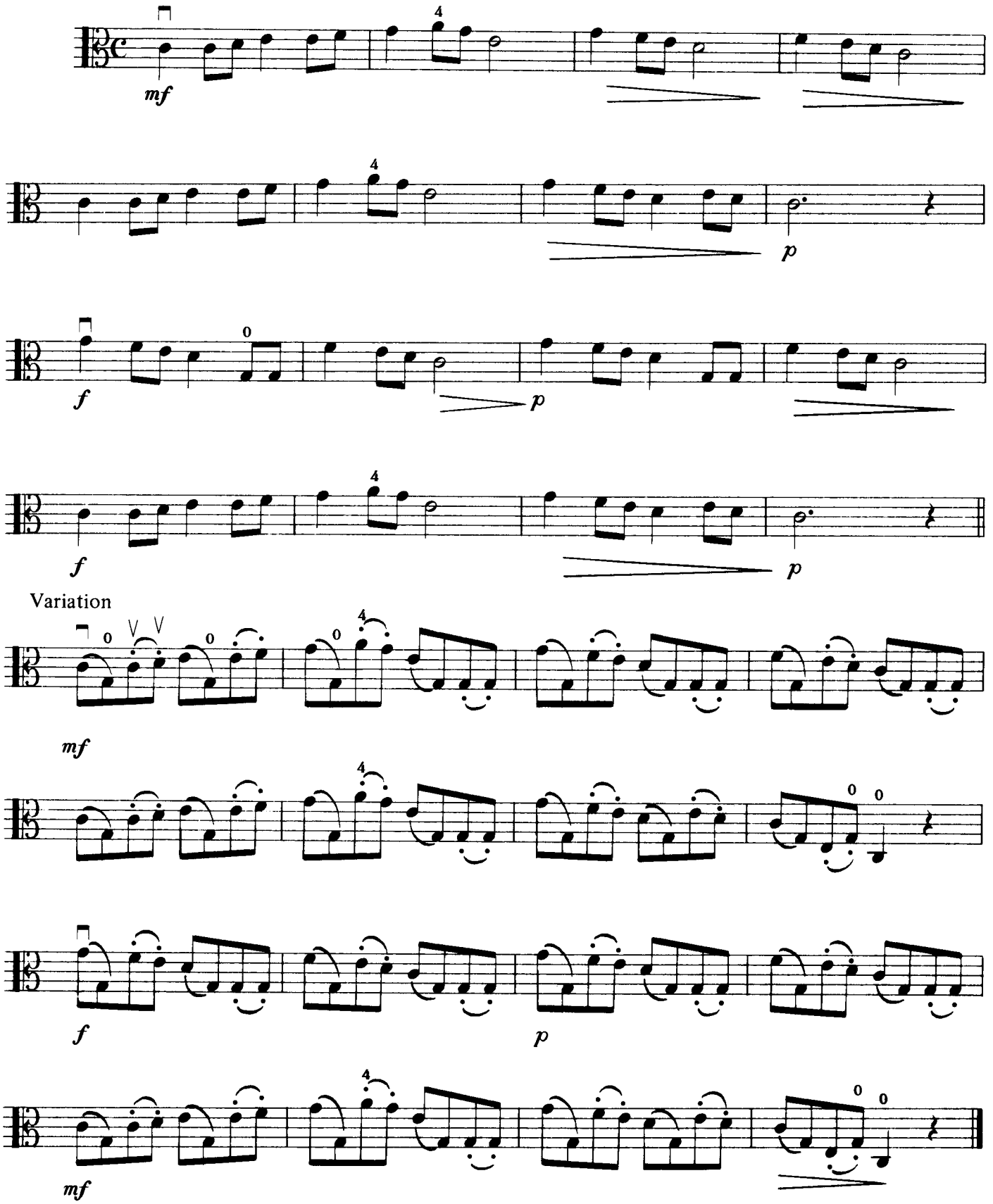
C.M. von Weber



4 Long, Long Ago

Moderato

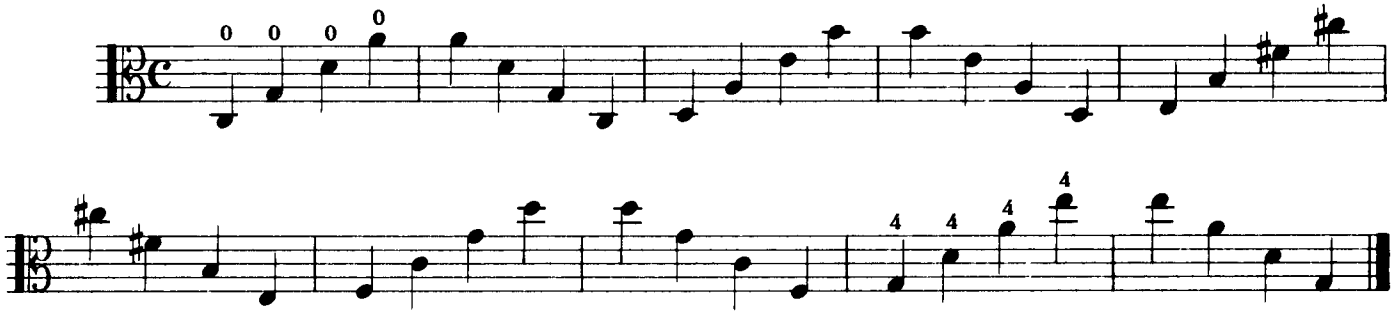
T.H. Bayly



Finger Placement Studies

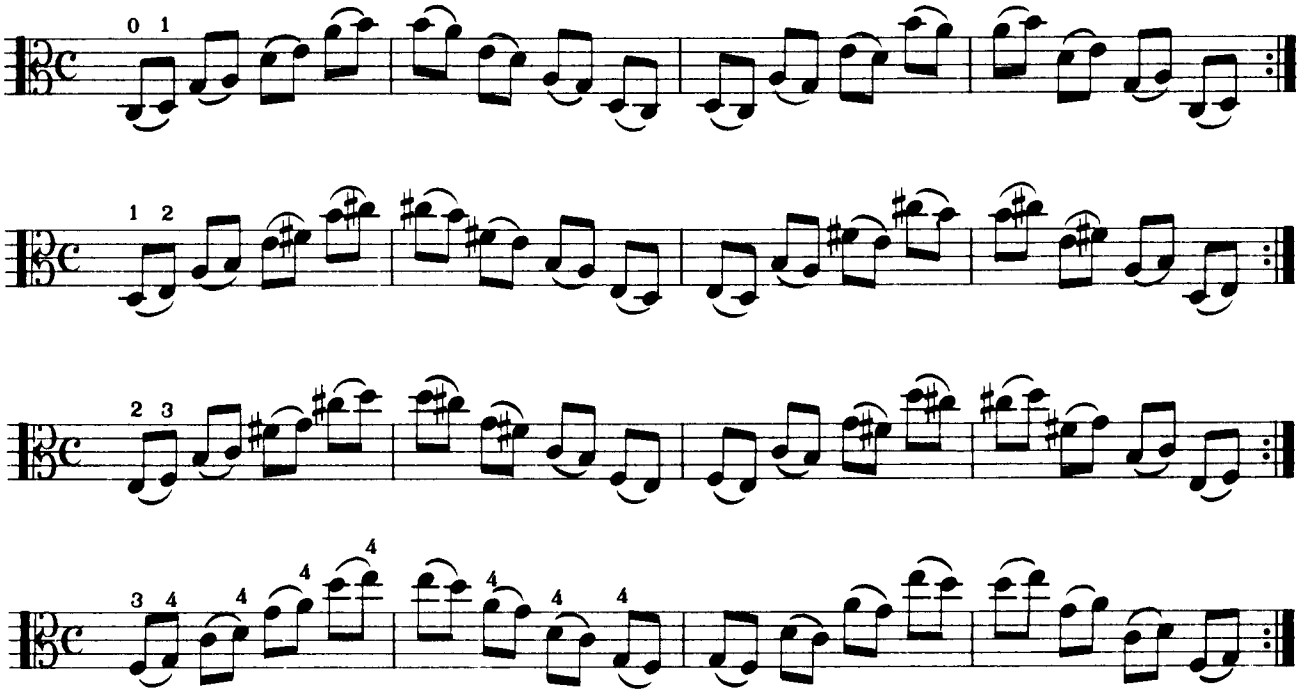
Ex. 1 Practice resetting the finger firmly on each single string. Keep left elbow flexible, swinging in under the viola for the C string, and back to the left for A string notes.

Ex. 2. Practice staccato first, then legato. Set finger first, then bow, then play.

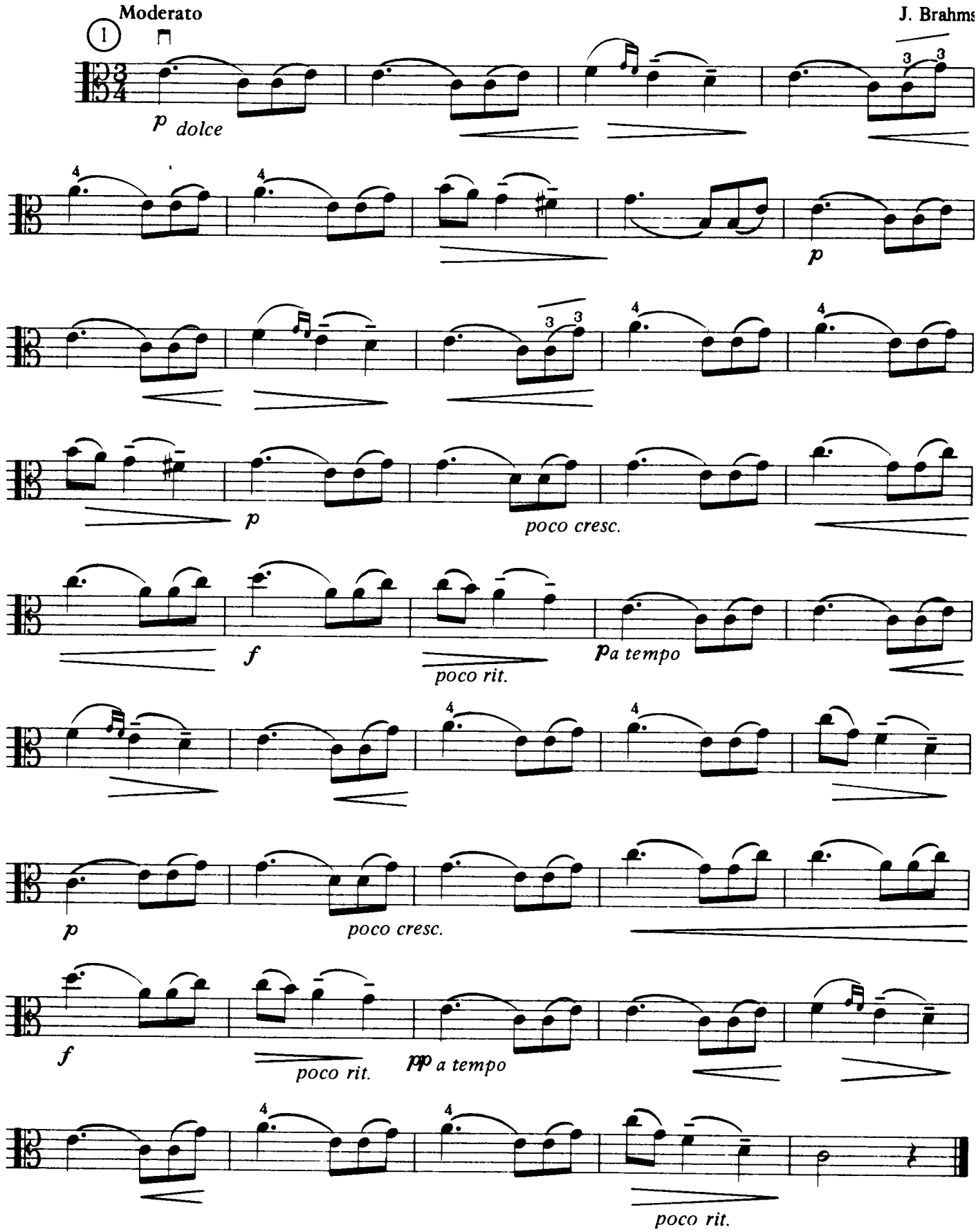


Walking Finger Studies

Take care that the fingers are released with as much vitality as when they are placed.



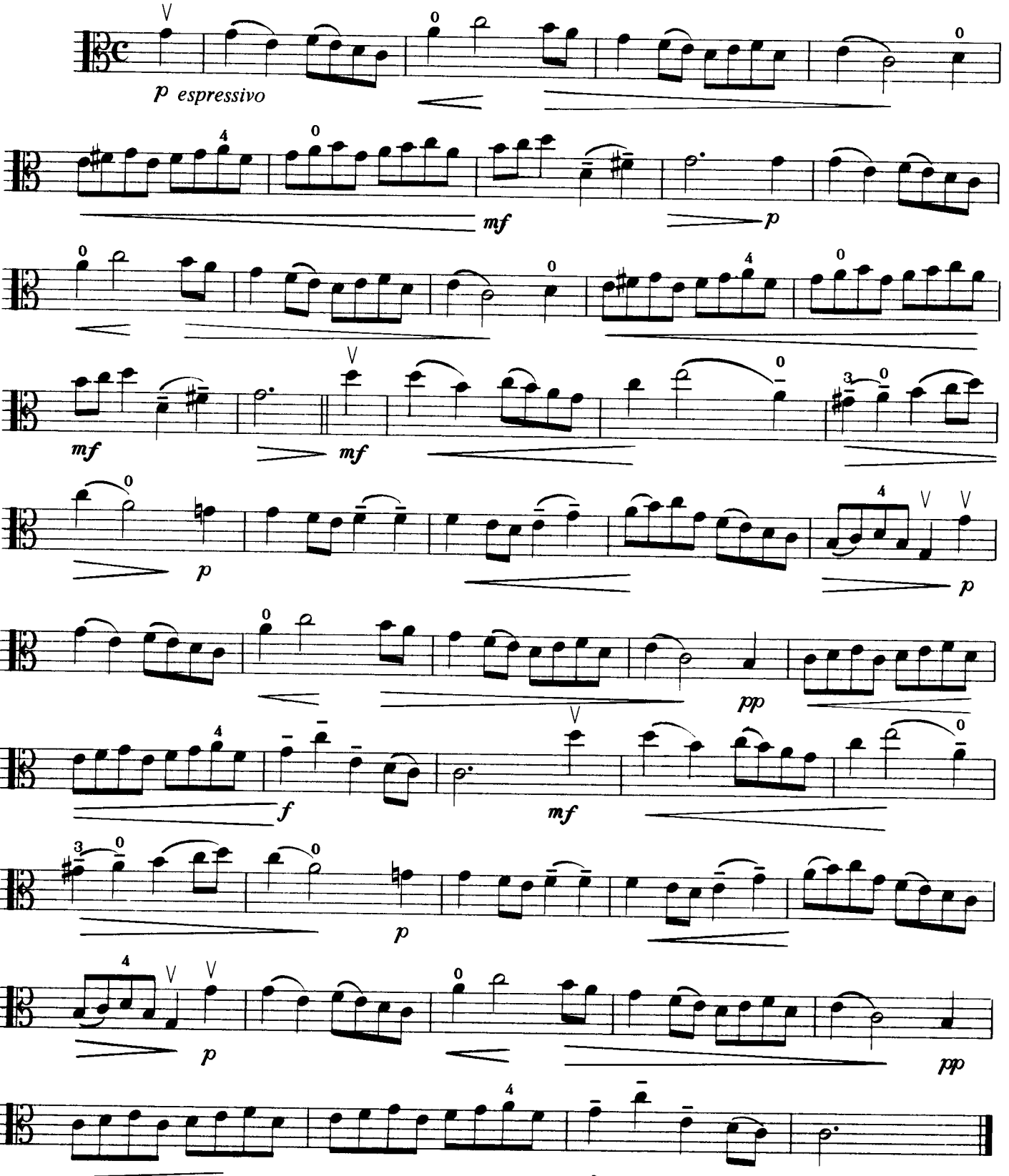
5 Waltz


Moderato
J. Brahms
1
p dolce
p
poco cresc.
f
poco rit.
p a tempo
p
poco cresc.
f
poco rit.
pp a tempo
poco rit.

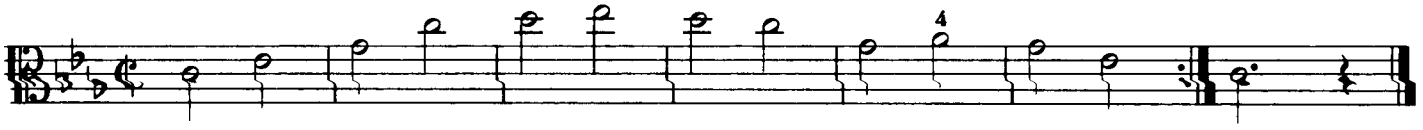
6 Bourrée

Allegretto

G.F. Handel

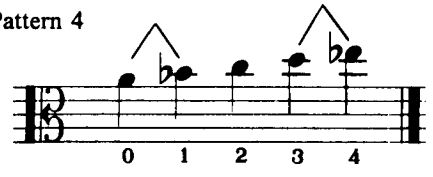


Tonalization

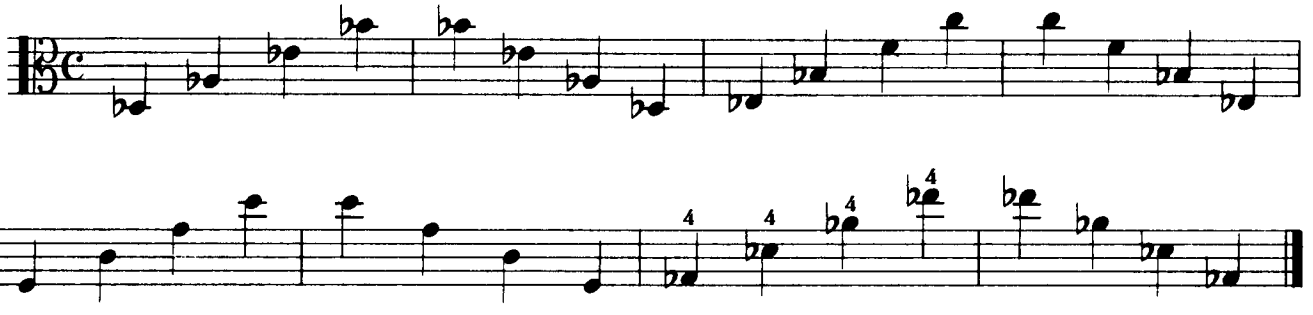


Exercises for New Finger Pattern (Pattern 4)

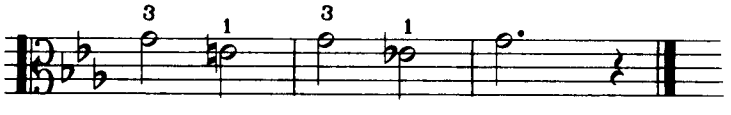
Finger Pattern 4



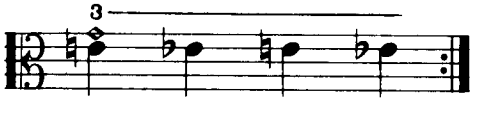
1st finger is close to nut (½ step higher than open string.)
3rd and 4th fingers also are close.



This is the first time the lowered 1st finger is used.

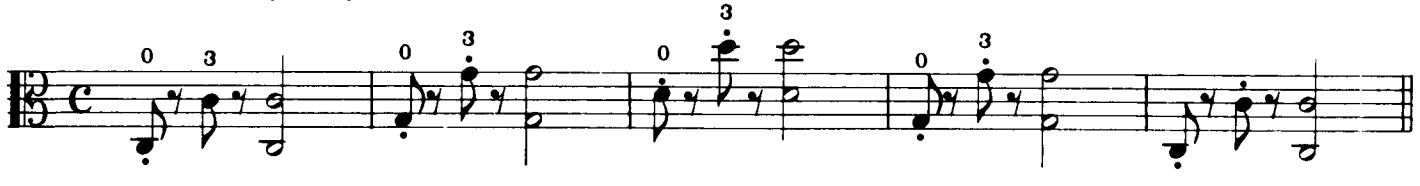


To avoid pulling the 3rd finger out of proper position, practice the following silent exercise. Keep the 3rd finger in place as the 1st finger slides back from E♮ to E♭.



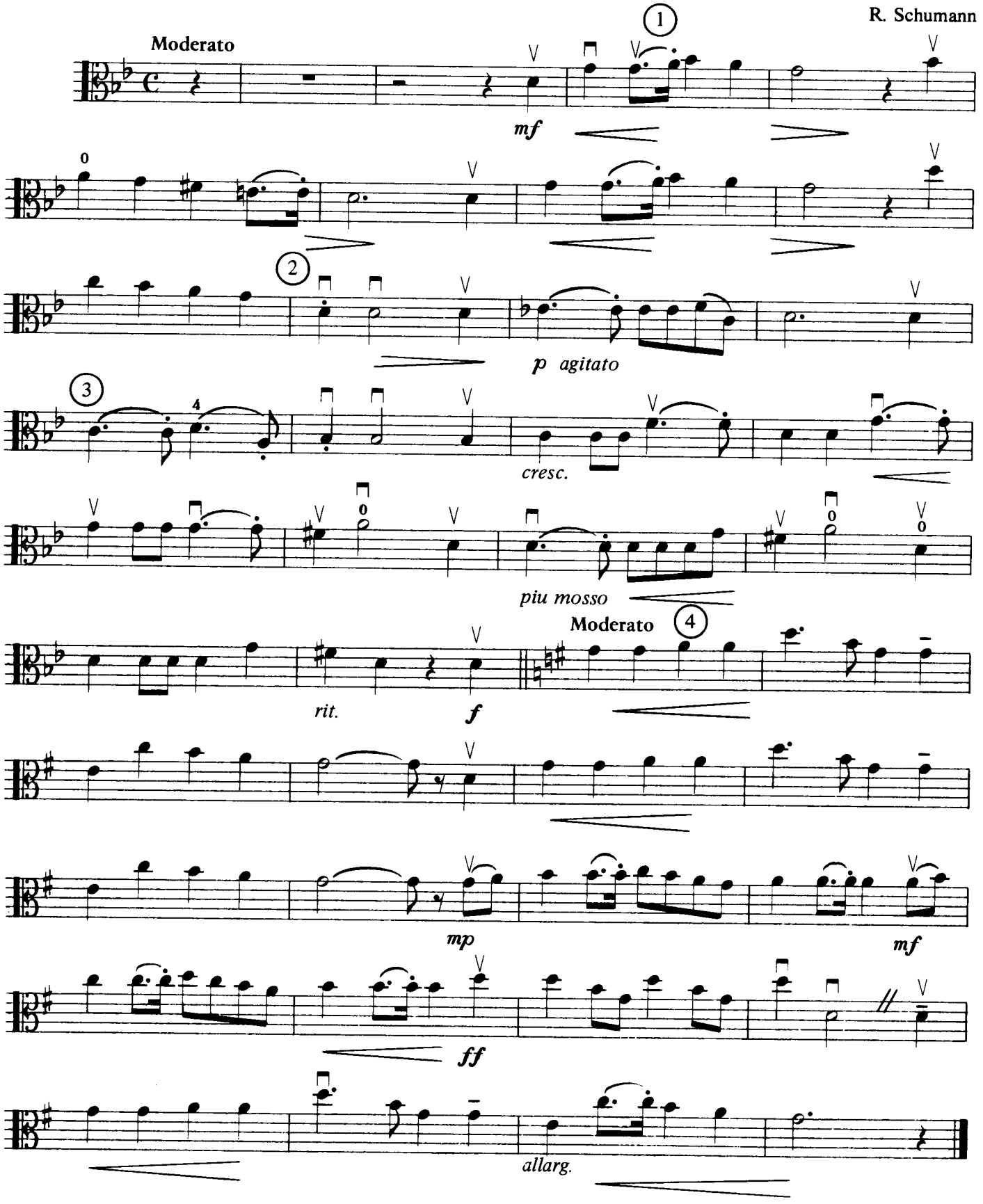
Ear Training

Exercises for perfect octave intonation.
Listen to the resonance of the open C, G and D strings, and try to match the octave pitches perfectly.



7 The Two Grenadiers

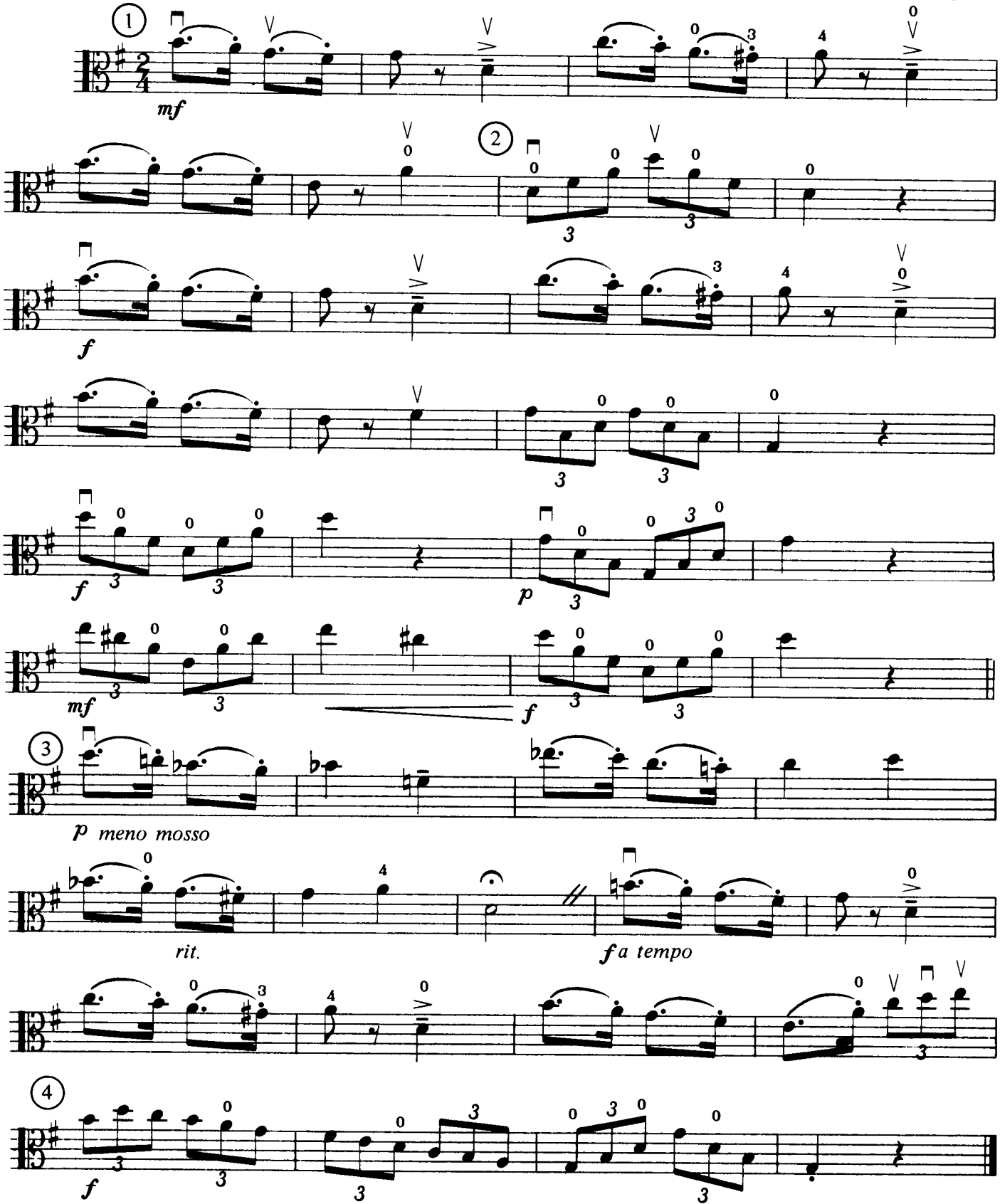
R. Schumann



8 Theme from "Witches' Dance"

Andante

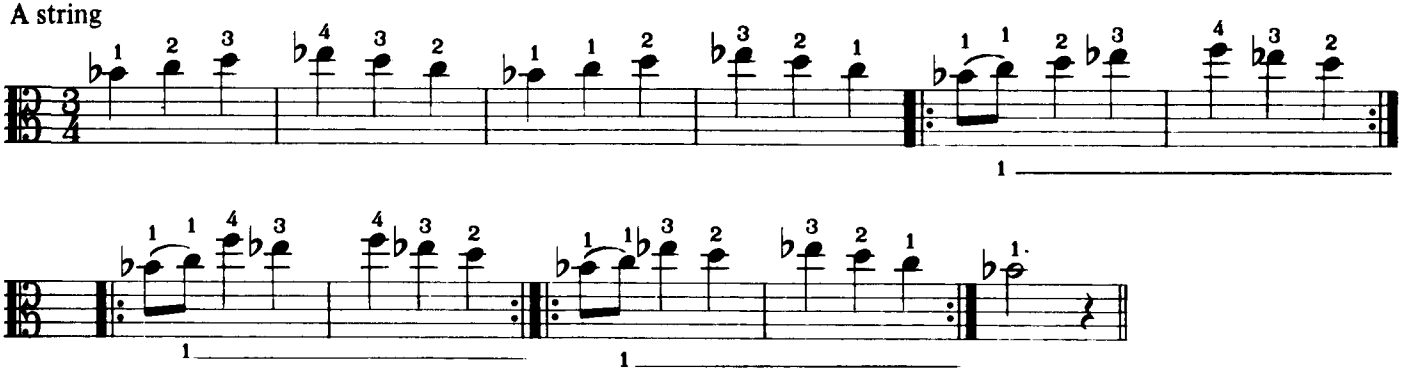
N. Paganini



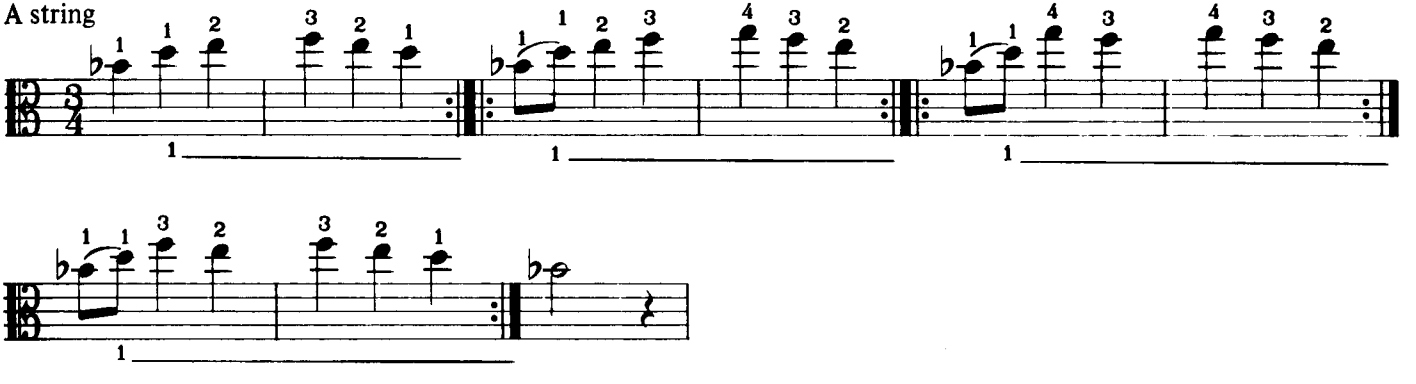
Position Etudes

The student should continue practicing until he becomes skillful at these etudes.
At the beginning, practice the position etudes on one string at a time. When they are mastered on one string, practice on the next string.

2nd Position



3rd Position



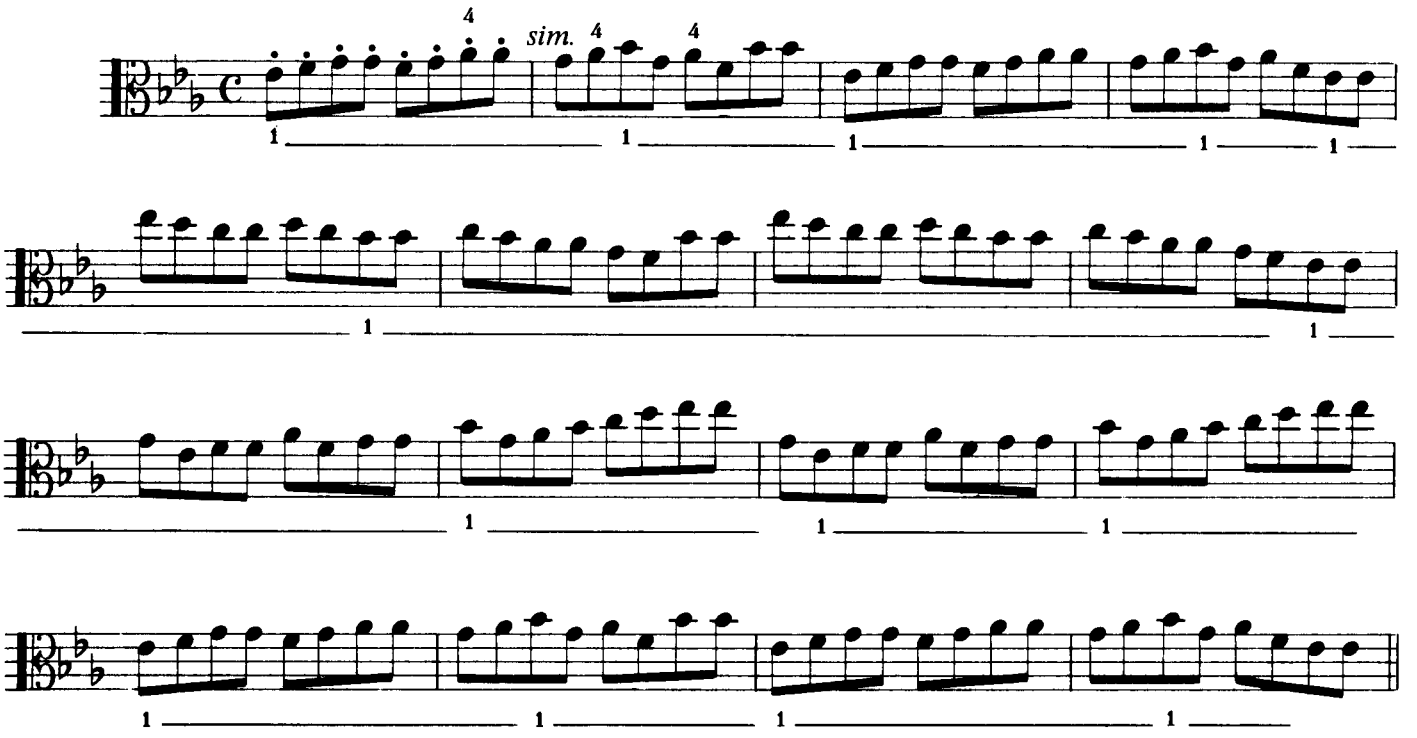
The left thumb should keep the same relative position with the rest of the hand on both upwards and downwards shifts in these exercises. Hold the viola firmly on the shoulder, but avoid excessive "squeezing" at all times, and particularly on downward shifts.

Introduction to Positions

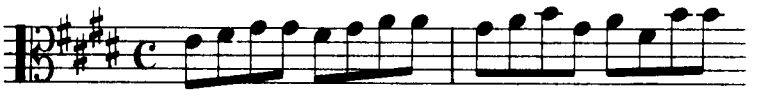
To familiarize the student with 2nd and 3rd positions, review the melody of Perpetual Motion by Suzuki and then transpose it upward, step by step.

Perpetual Motion

E flat Major

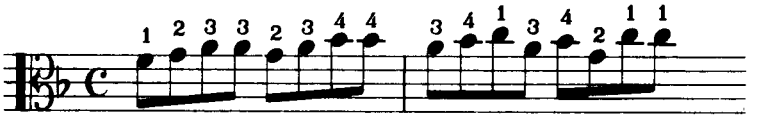


E Major



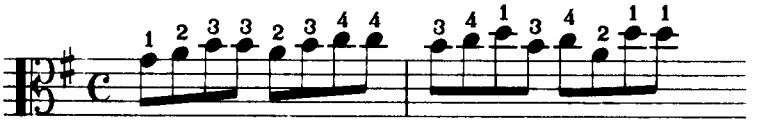
etc.

F Major — 2nd position



etc.

G Major — 3rd position



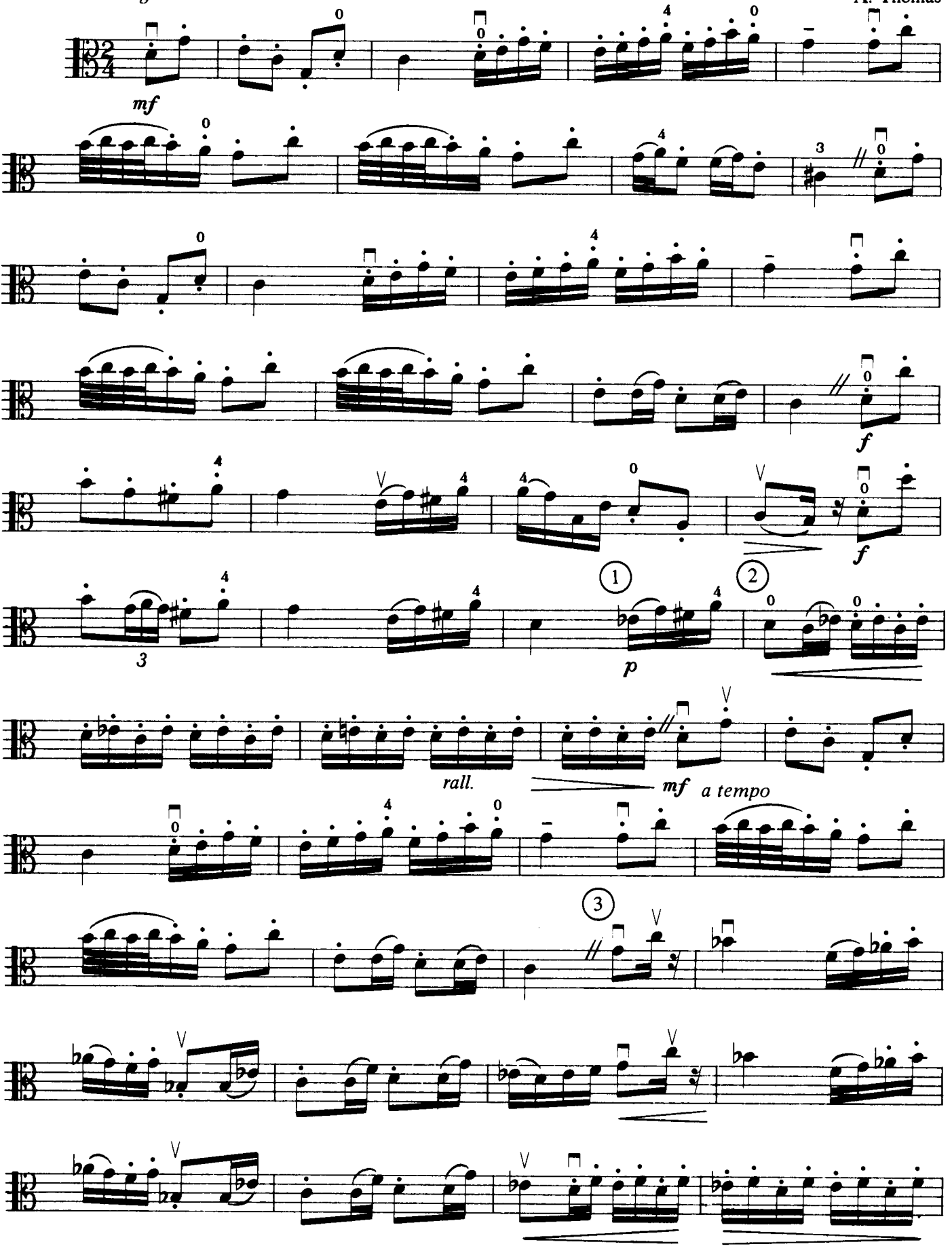
etc.

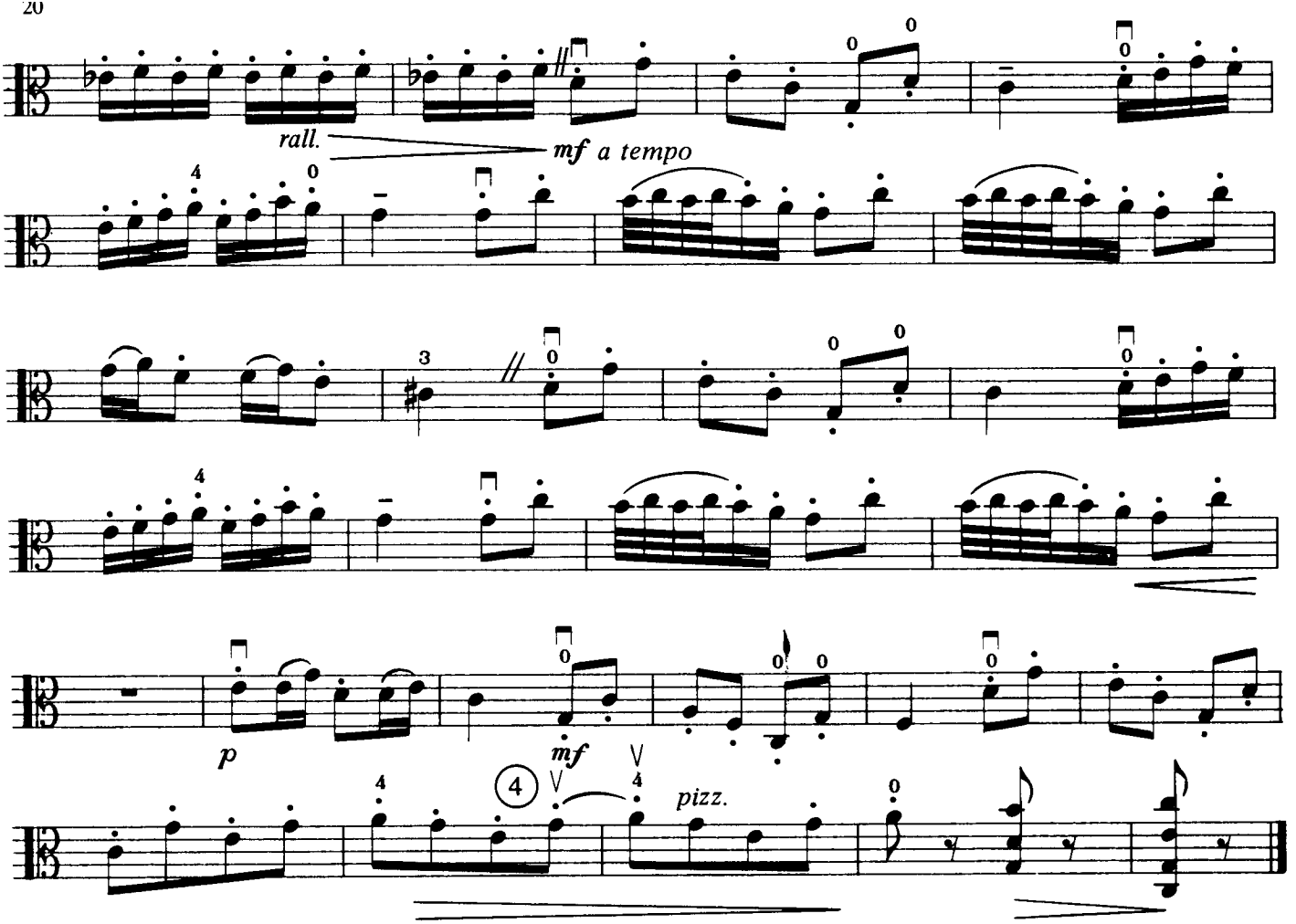
Also practice these exercises beginning on the G and C strings.

9 Gavotte from "Mignon"

Allegretto

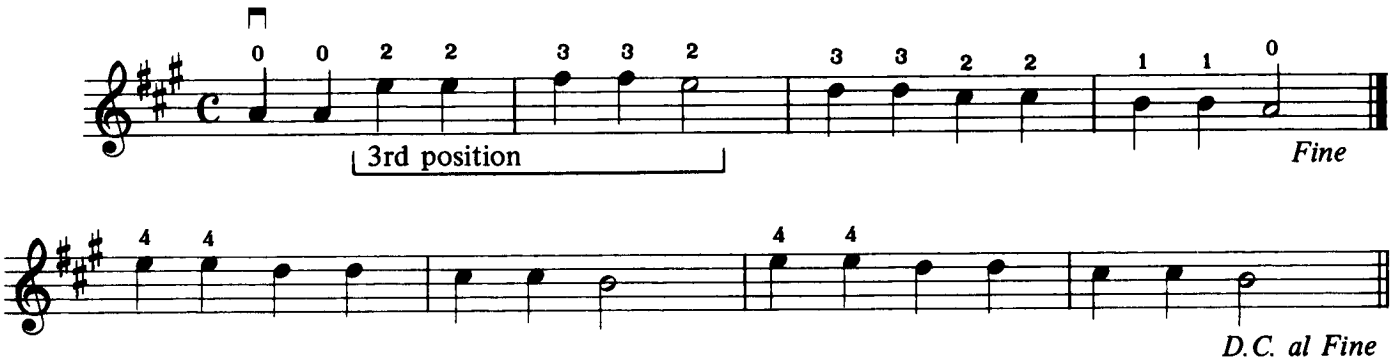
A. Thomas





Twinkle, Twinkle, Little Star
(On the A String)

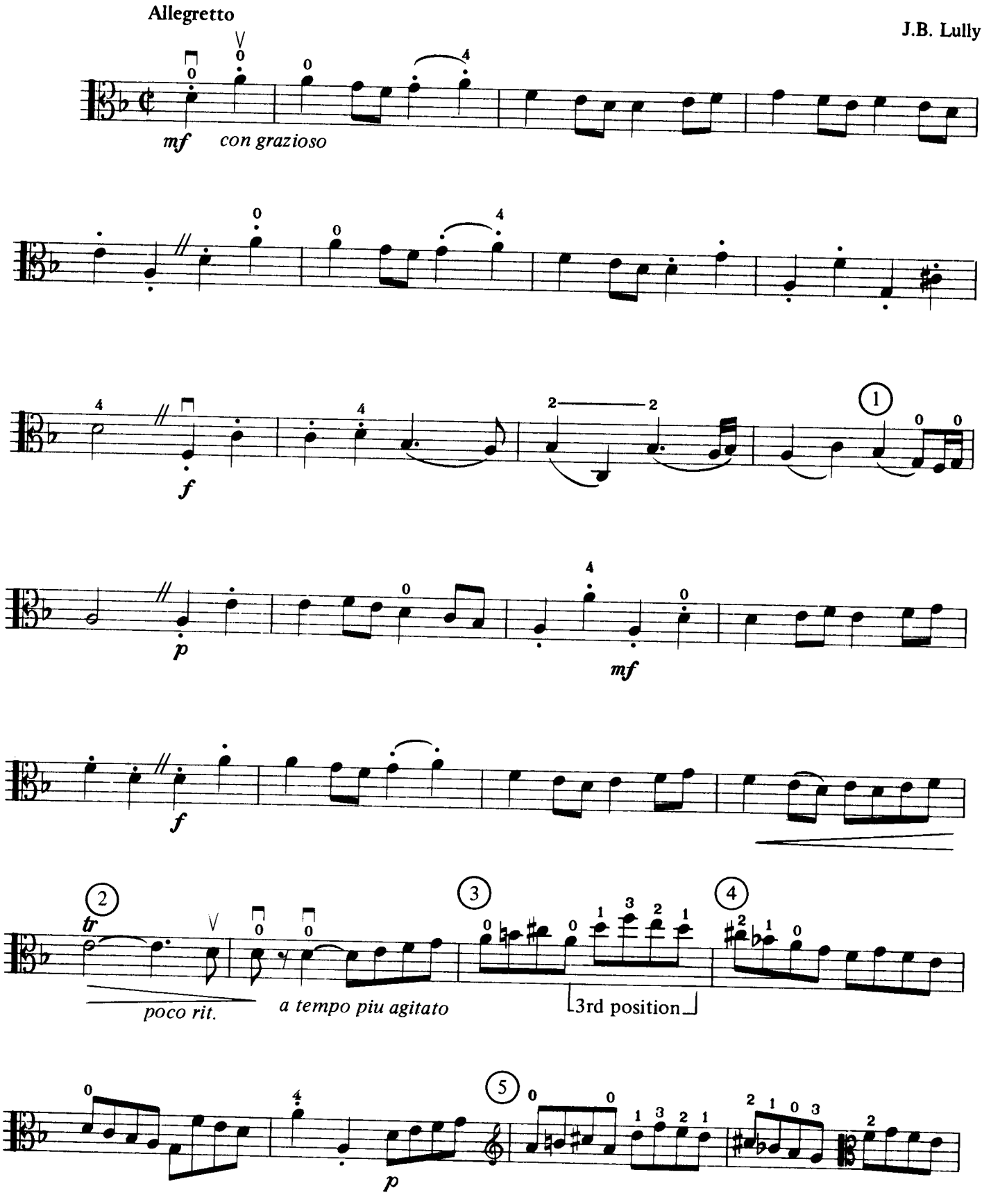
Note that only the first and last sections shift into 3rd position.
This is the key in which the violins generally play this piece.
Try rhythmic variants as before.

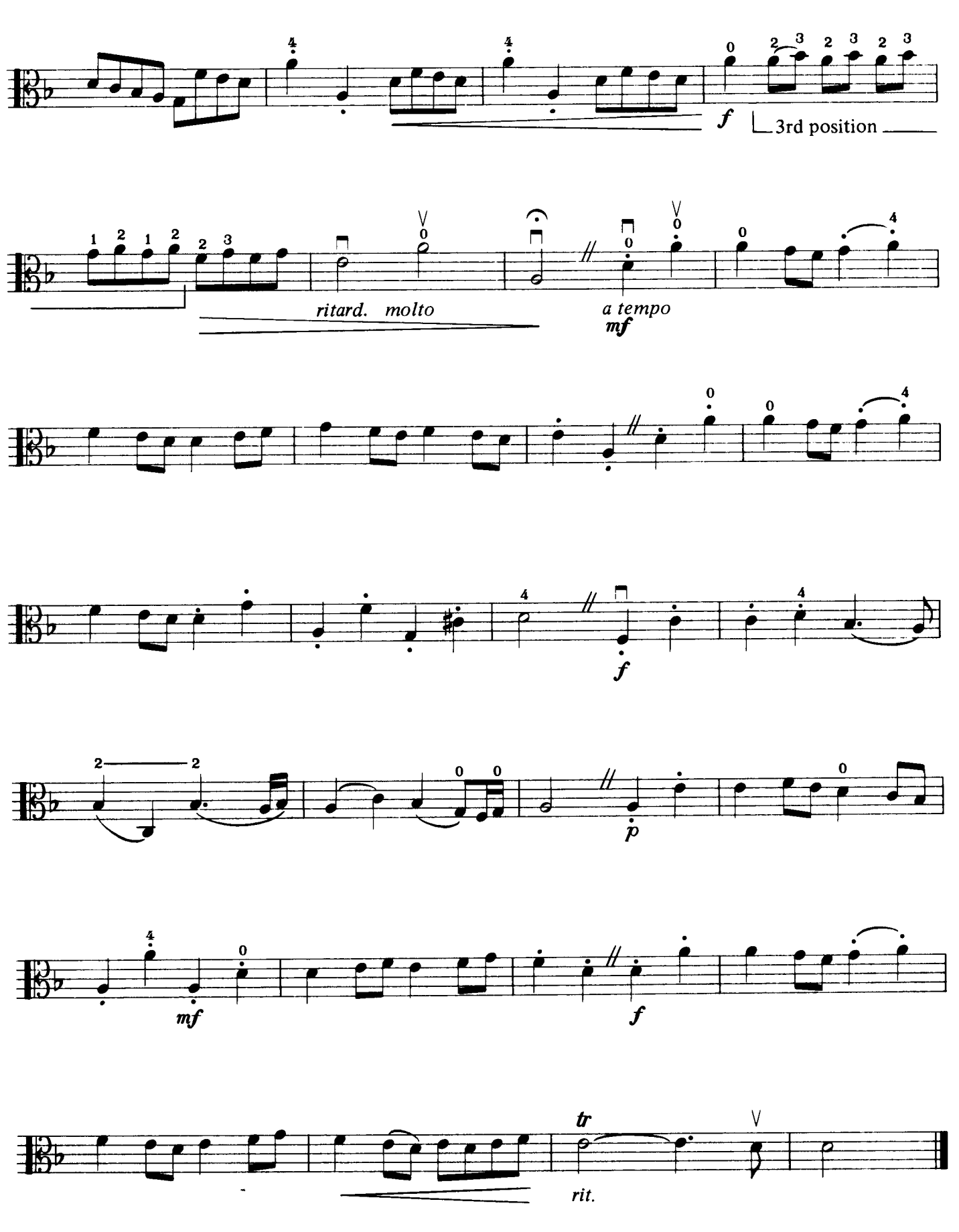


10 Gavotte

Allegretto

J.B. Lully




f
3rd position
ritard. molto
a tempo
mf
f
p
mf
f
tr
rit.

11 Minuet in G

Allegretto

L. van Beethoven

p con grazia

1. 2.

mf espress. *f*

Trio

1. 2. *Fine*

p *mf* *mf piu mosso*

f

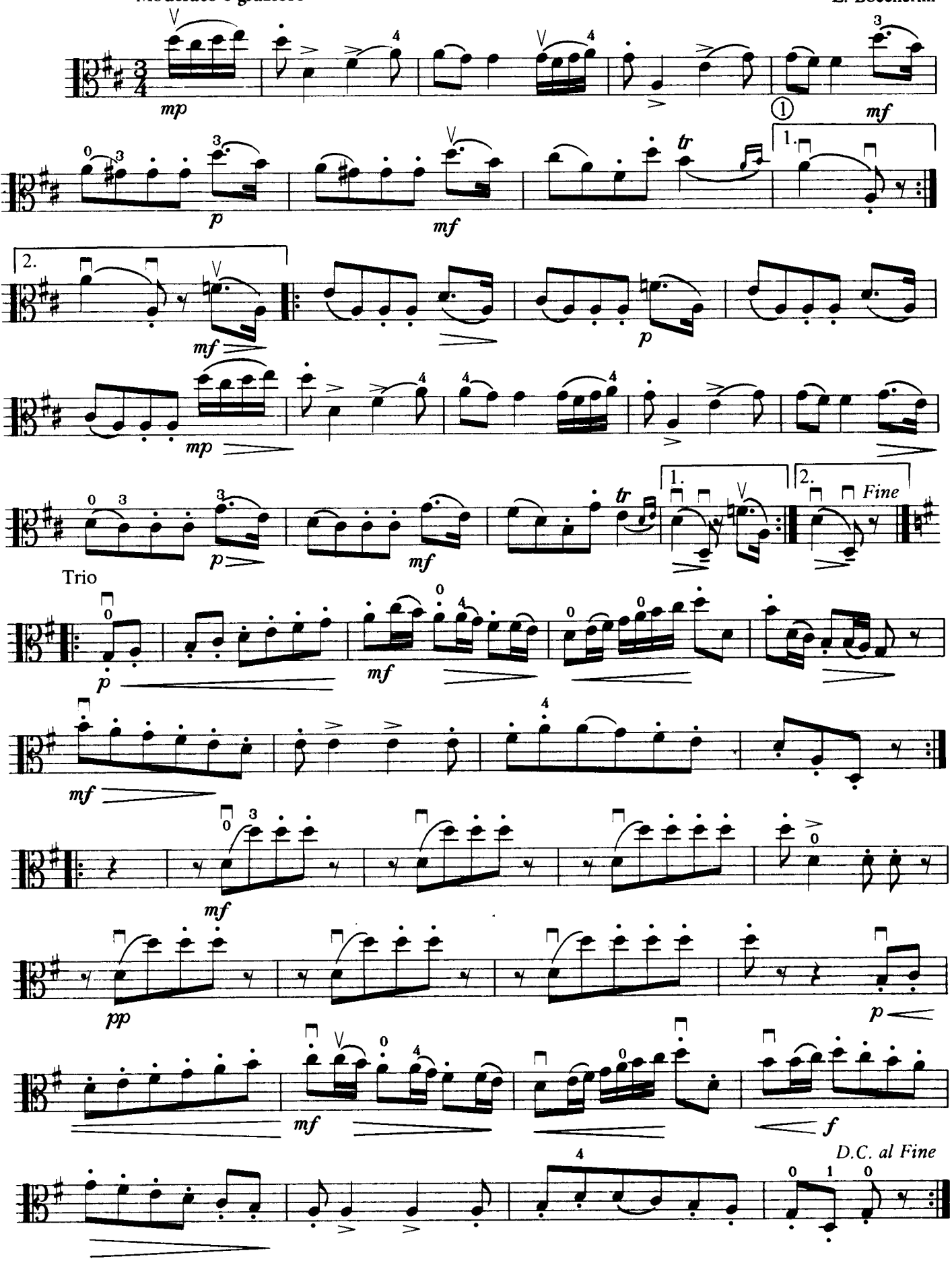
p

1. 2. *D.C. al Fine*

12 Minuet

Moderato e grazioso

L. Boccherini



13 Practice Suggestions

Circled numbers refer to corresponding numbers in the composition.

(Chorus from "Judas Maccabaeus")

(1) Check the potential sound of the first note by plucking it. To make the tone ring clearly, use firm finger pressure.

(2) When playing slurred, dotted rhythms (as in measure 1), listen for a smooth legato sound.

(3) Set fingers 3 and 4 on the D string to prepare G♯ and A.

(Musette)

(1) Note that Musette has only two pulses in a measure.

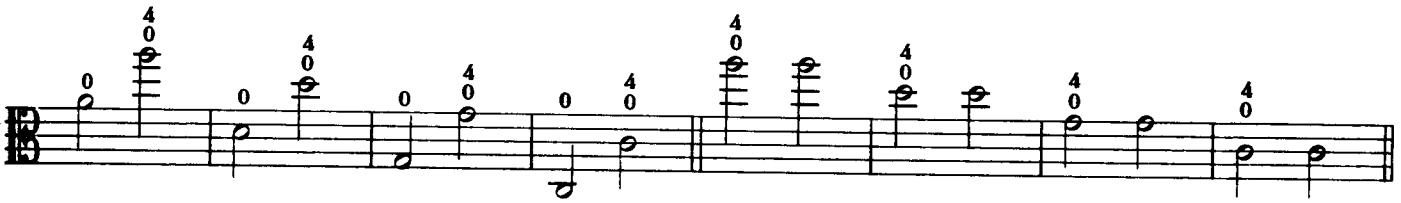
(2) Distribute the bow carefully (alternating bowing).

(3) Go directly from one finger to another (walking fingers).

(4) This note sounds well as a harmonic on the G string. The practice of harmonics will prepare shifting into positions and later vibrato study.

Harmonics

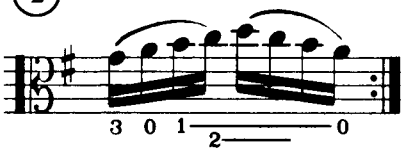
Practice shifting the hand up along the neck until it hits the shoulder of the viola. Extend the 4th finger without curving it, and touch the string lightly. Your teacher will help you discover other harmonics on your viola.



(Hunters' Chorus)

(1) Practice "lift and set" silently in the middle of the bow until the bow can be placed securely on the string without tremor. Then play the first two notes, coming off the string on the V bow, setting in lower half for the ⊓ bow, and gripping the string before playing. Place only the 3rd finger on the D string.

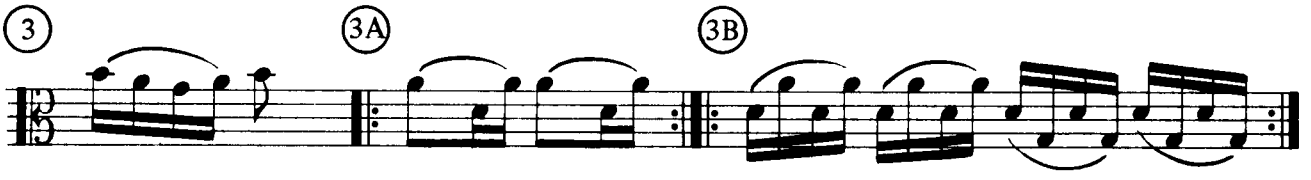
(2)



Practice runs ascending and descending slowly, and then twice as fast. Place only the 3rd finger on the lower string.

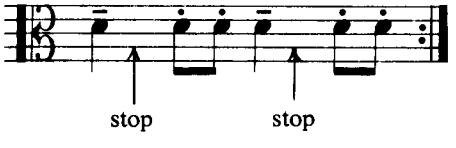
Practice using only hand motion to change strings, keeping arm on the level of the higher string.

(3) (3A) (3B)



(4) To prepare for the accent, lift and set the bow, experimenting to find the exact amount of weight to give the hair on the string. Make the accent by speeding the bow stroke. Release weight after the initial attack.

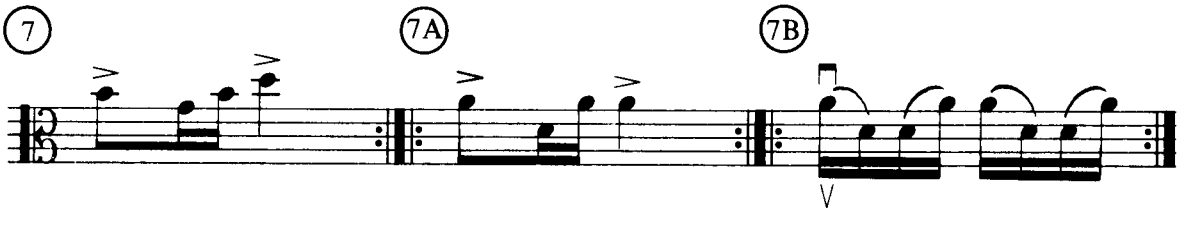
(5)



Use full bow on 𝅗𝅥 and two equal short strokes on ♫ sounding alike at frog and point.
Relax bow arm slightly to release weight after the quarter notes.

(6) Use lower part of bow. Lift slightly after each up-bow.

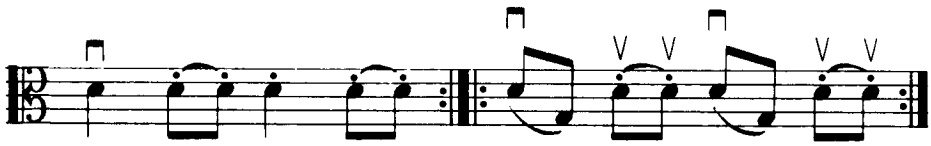
(7) (7A) (7B)



As in ex. 4, speed the bow on the accent.
To clarify the string crossing, practice this exercise until the quick upward motion of the hand feels comfortable.

(Long, Long Ago)

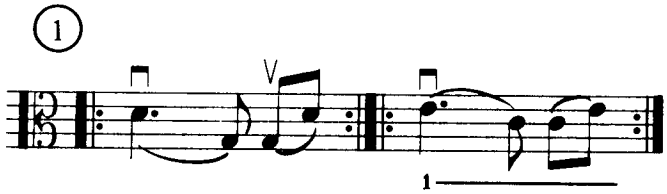
The double up-bow is like that in the Minuets of Bach.
Keep bow on the string. Use small bow strokes.



Hold down the melody fingers on the D string (in the variation) while crossing the bow to the G string.

(Waltz)

Practice a long down-bow, releasing weight and lessening the bow speed when approaching the tip.



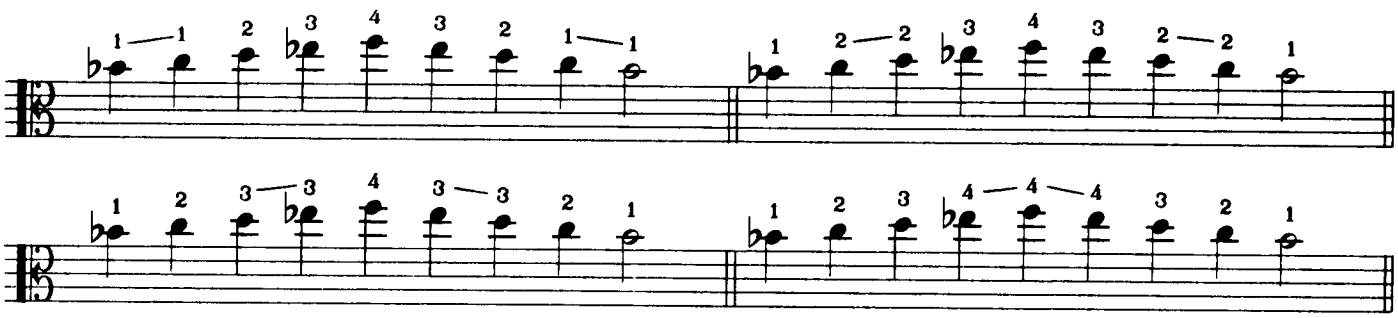
Release weight during the dotted quarter, applying new weight to the slurred eighth notes.
Use faster, lighter stroke for up-bow.

Supplementary Shifting Studies

These are various shifting patterns, to be selected for practice as they appear in the student's repertoire.

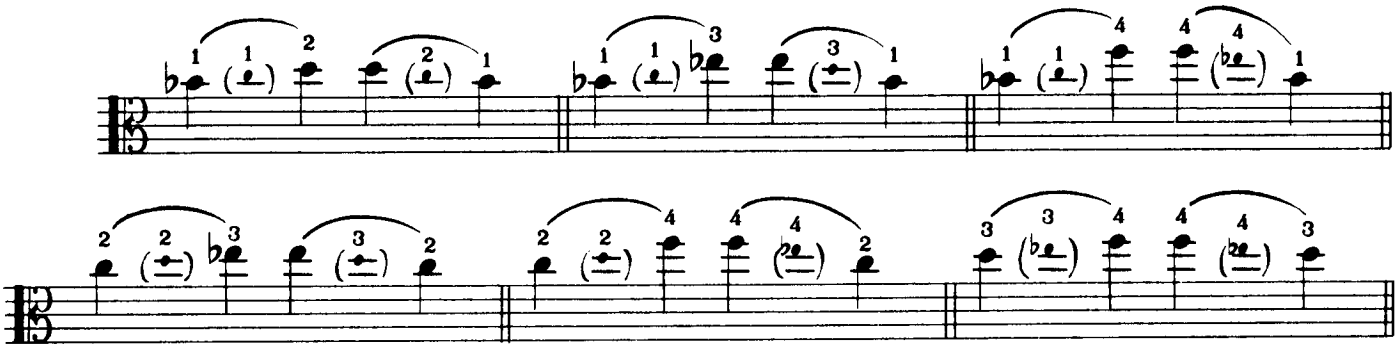
2nd Position – Shifting on One Finger

The basic rule in moving the hand from one position to another is to shift on the finger last used. This is a continuation of the other basic fingering rule: go directly from one finger to another whenever possible.

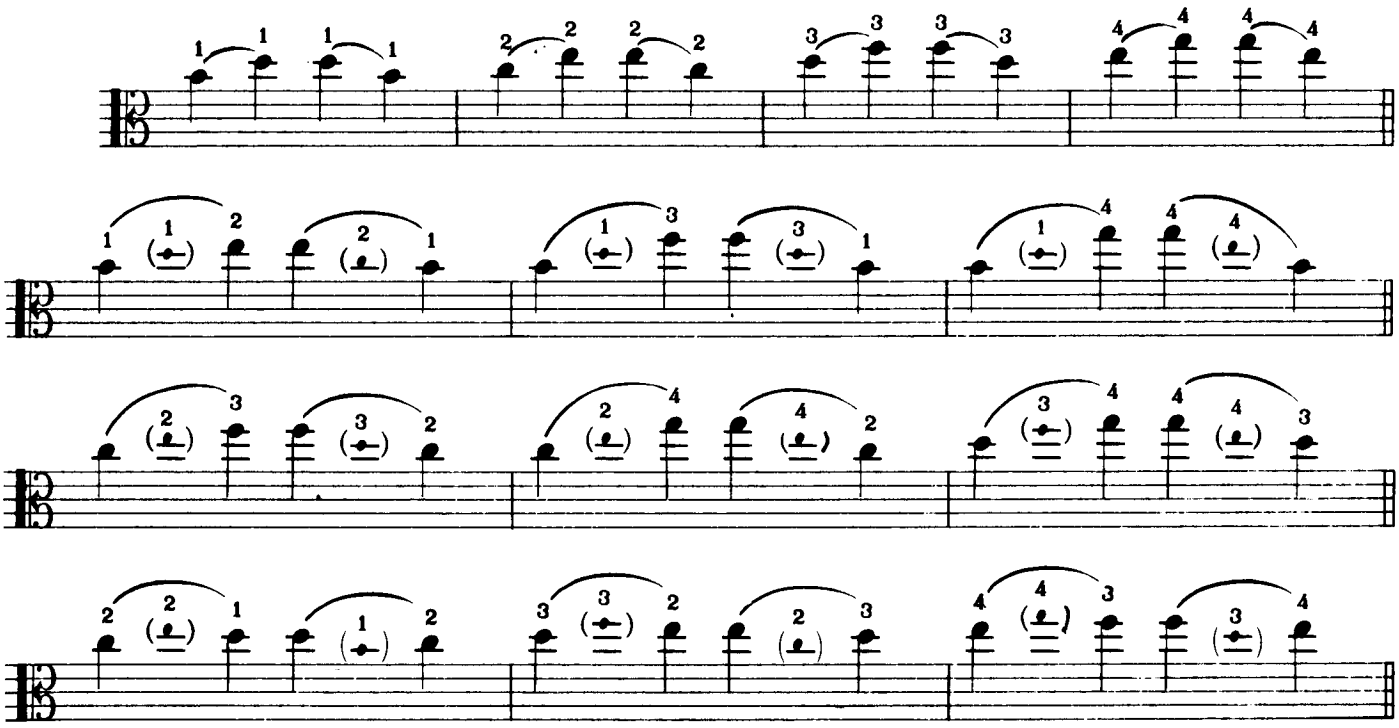


2nd Position – Shifting from One Finger to Another

Always shift on the finger last used. The note in parenthesis indicates the movement of the shifting finger. First practice playing this note audibly. It should not be heard as ability grows.

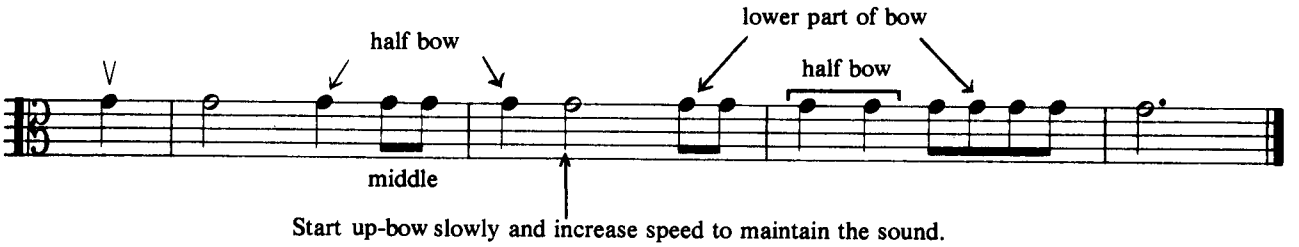


3rd Position



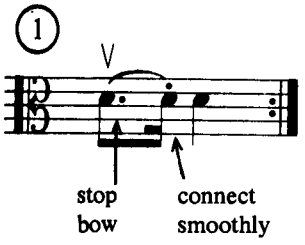
(Bourrée)

Repeat the following pattern (*f* and *p*) until the bow division is controlled, and the changes are smooth. Then adjust the length of the bow strokes and the bow speed for more expressive musical phrasing and dynamics.



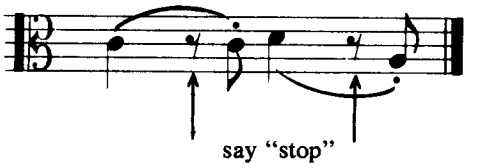
Start up-bow slowly and increase speed to maintain the sound.

(The Two Grenadiers)



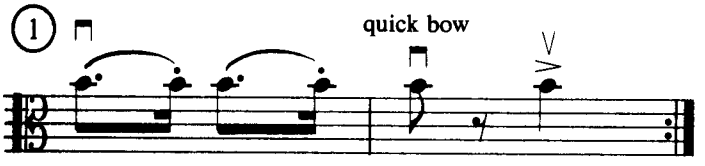
2 After first down bow, lift and reset at frog. Hand makes small, quick circle.

3 Practice first:



Practice with full bow. Begin the bow with enough motion to avoid speeding up in the middle of the stroke.

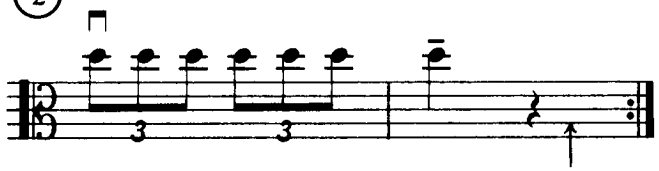
(Witches' Dance)



Begin at middle of bow. Use upper half.

Speed the bow on the attack, then slow the bow. Go back to middle on up-bow.

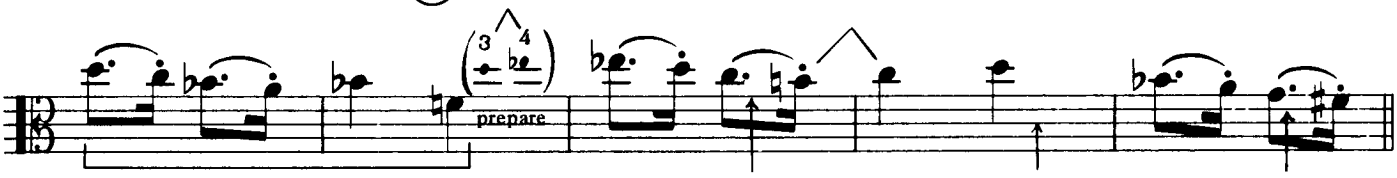
② Play ten times. Repeat until sound is clear and brilliant.
Use broad détaché strokes, smoothly connected.
Sustain quarter note full length.



Begin slightly below middle of bow.

Lift and set in strict rhythm.

③ Watch the changing finger patterns:



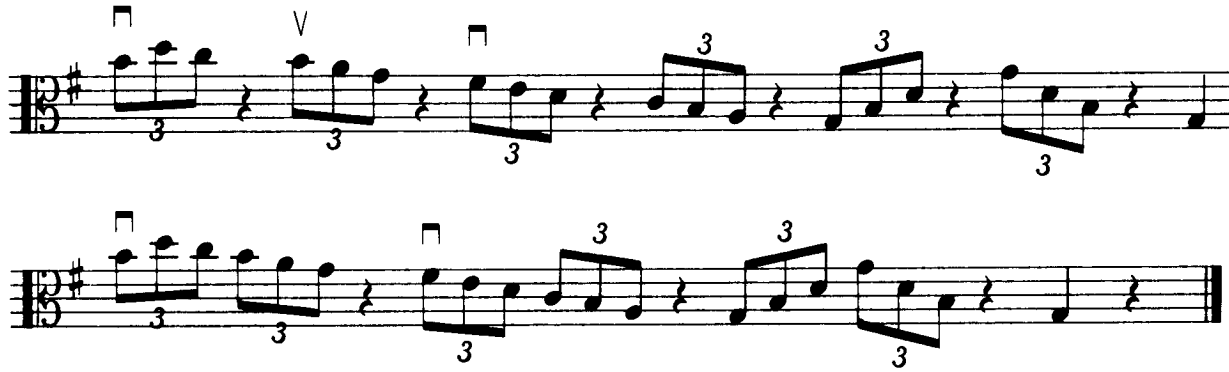
1st finger low, close to nut

Tuck 1 under 2.

Pull 1 back close to nut.

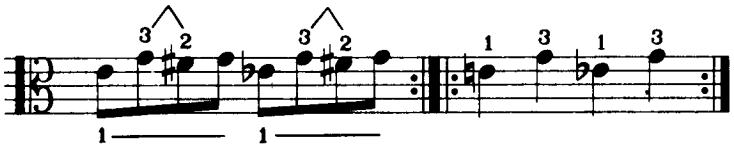
Tuck 2 under 3.

④ To develop speed on the last four measures, practice the following exercise faster than the tempo of the piece. Keep bow lightly on string during the rest. Stop, think the next notes as a group, then play.

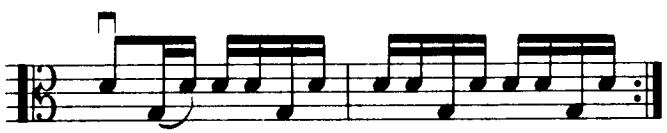


(Gavotte from "Mignon")

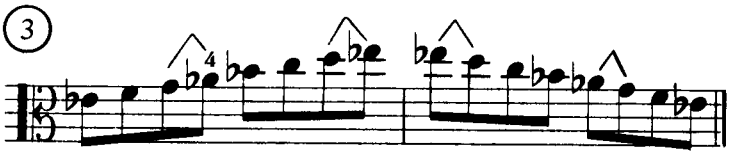
① Do not change the "frame" of the hand, but reach back with the 1st finger for E♭.



② Practice string-crossing on open strings.



③

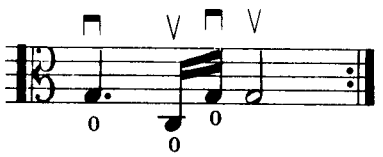


The E♭ major scale shows the finger pattern for the middle section of Gavotte (finger pattern 4). Move hand back, close to nut.

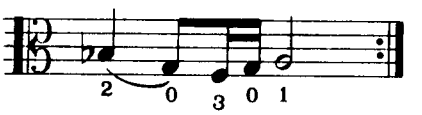
④ After the double up-bow, continue upward motion of the arm to bring the hand to the pizzicato position. Extend 1st finger for the pizz. without changing bow hold. Try to achieve a rich, full sound on the final chords.

(Gavotte)

① Practice ten times.



Then play:

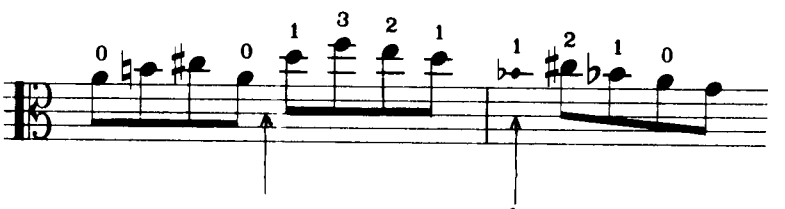


② Trill practice.
Drop the 2nd finger as quickly as possible.
Keep 1st finger down firmly.

Lift 2nd finger high.

Reverse rhythm. Keep 2nd finger close to string.

③ Shifting in and out of 3rd position.

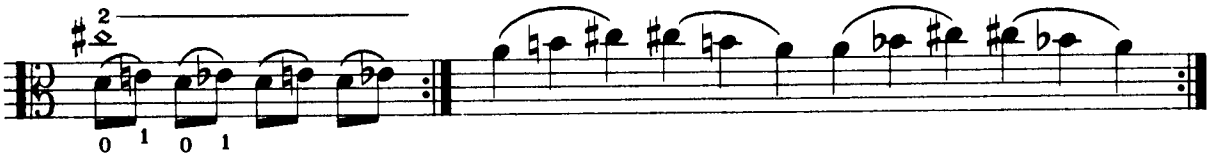


etc.

Shift up.

Stop; prepare 1st finger on B♭ and 2nd finger on C♯ ; then play.

④ Exercise for 1st finger extension.



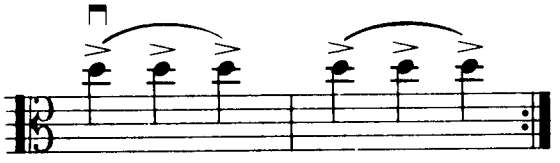
Hold down 2 on A string silently while playing on D string.

⑤ Compare the measures written in treble clef with the identical passage (line above) written in alto clef. As you play with increasing frequency in 3rd position it will be necessary to read treble clef.

(Minuet in G)

① To prepare this:

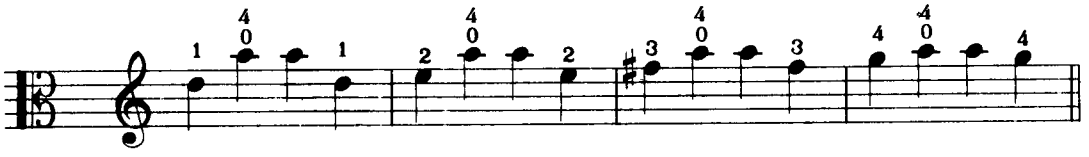
Practice:



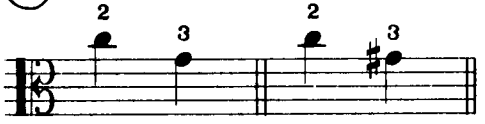
Release arm weight and reduce bow speed between notes.

② Practice shifting in and out of half-position carefully.

③ Treble clef, 3rd position, and harmonic.

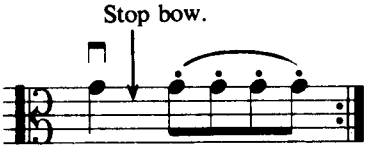


④



whole-step reach step-and-a-half reach

Flatten and reach 3rd finger toward bridge.

⑤ To prepare bowing for trio, practice:

Stop bow.