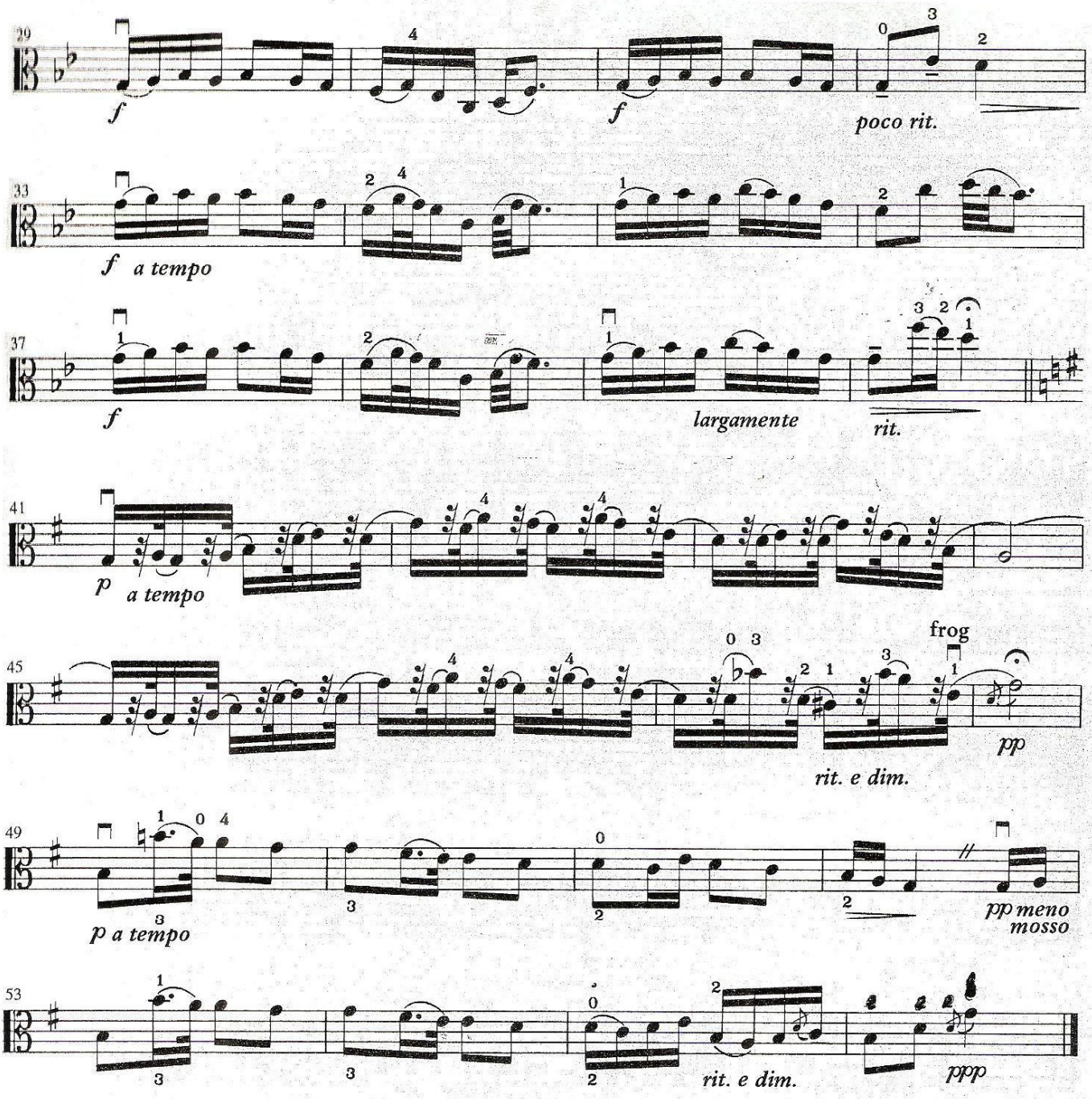
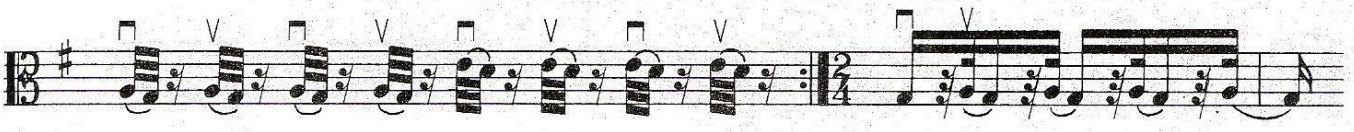


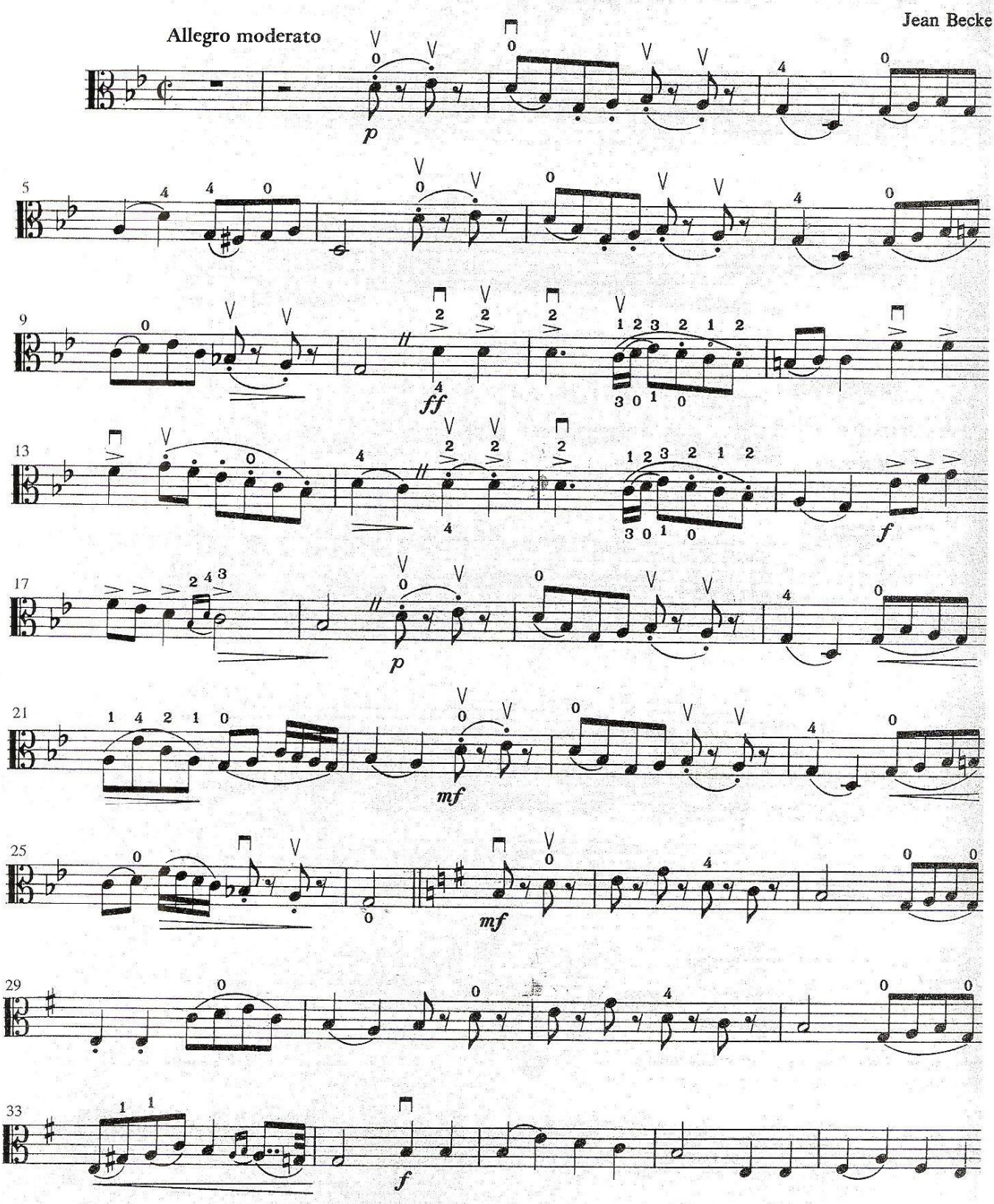
Preliminary Practice

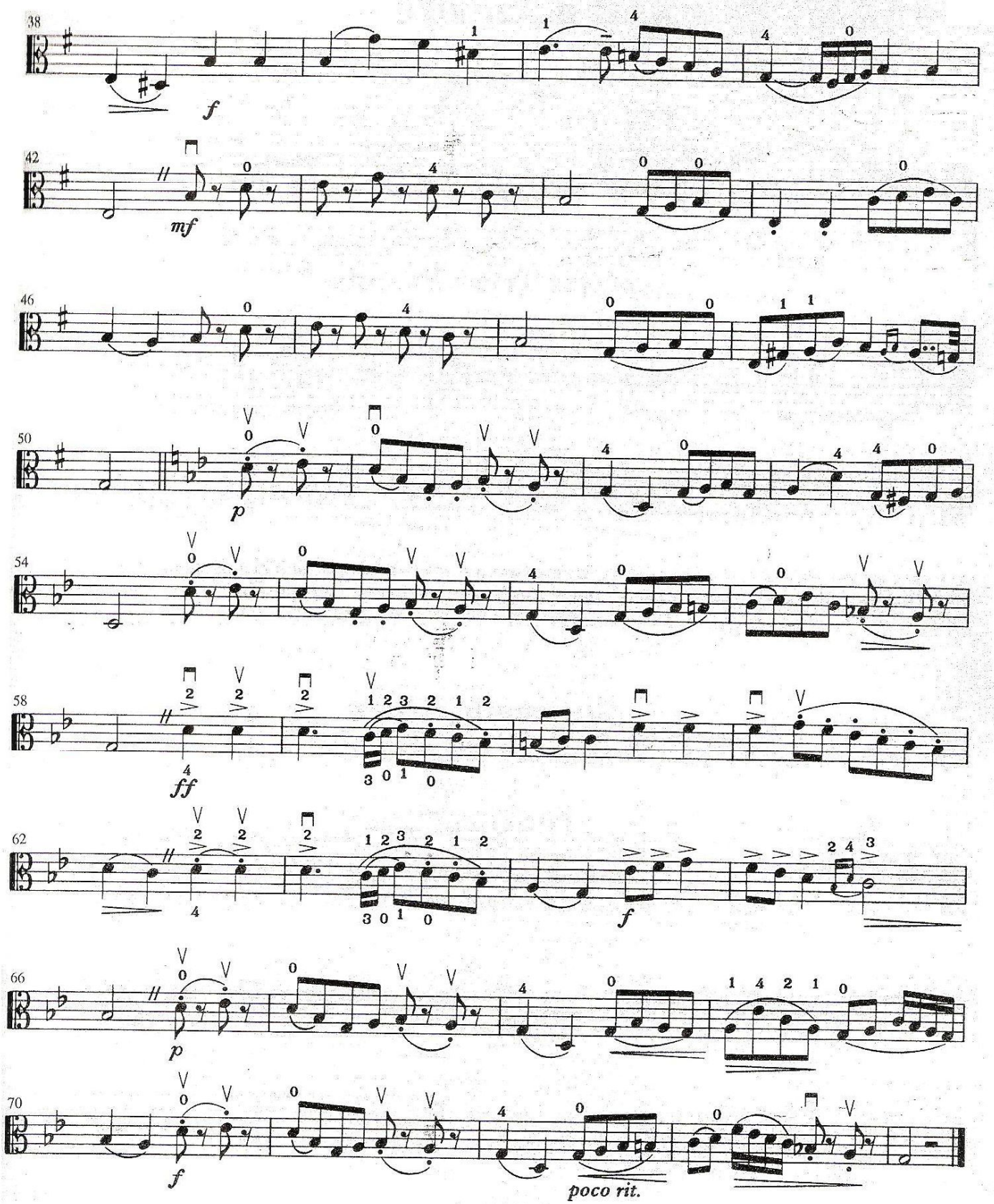
Set bow at middle. Use a very short bow stroke.
Keep the bow on the string during the rest.



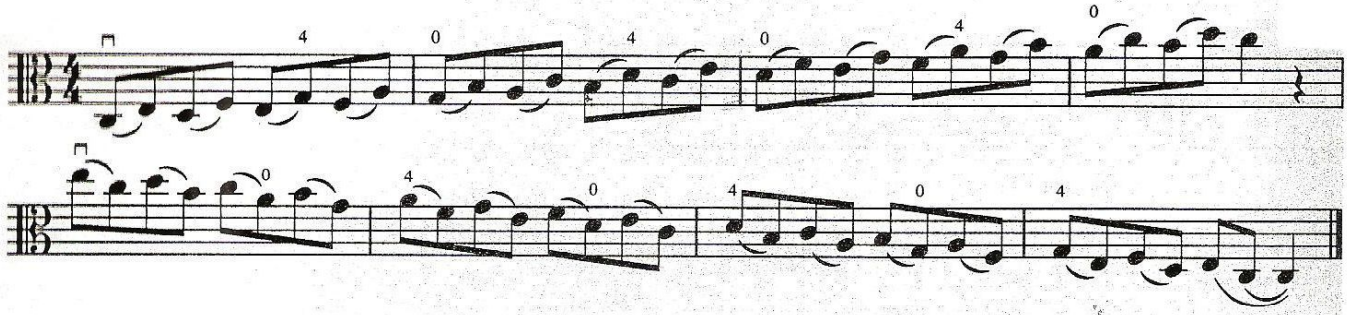
5
Gavotte

Jean Becke

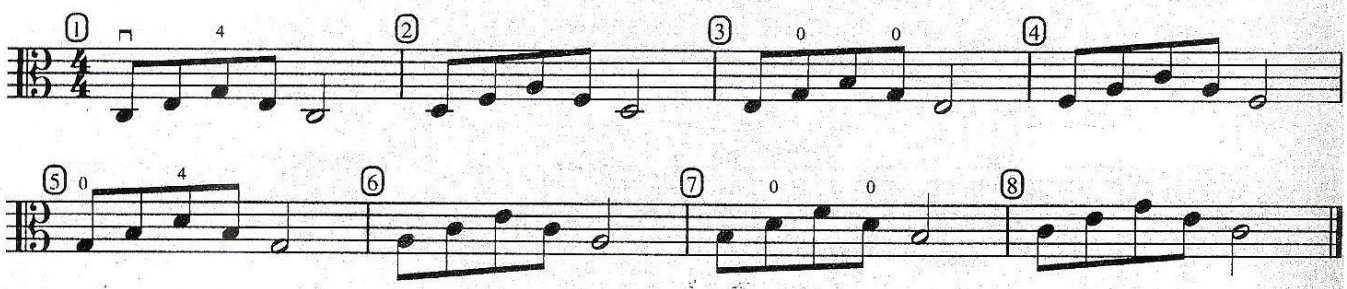



38
f
42
mf
46
50
p
54
58
ff
62
f
66
p
70
f
poco rit.

C Major Scale in Thirds



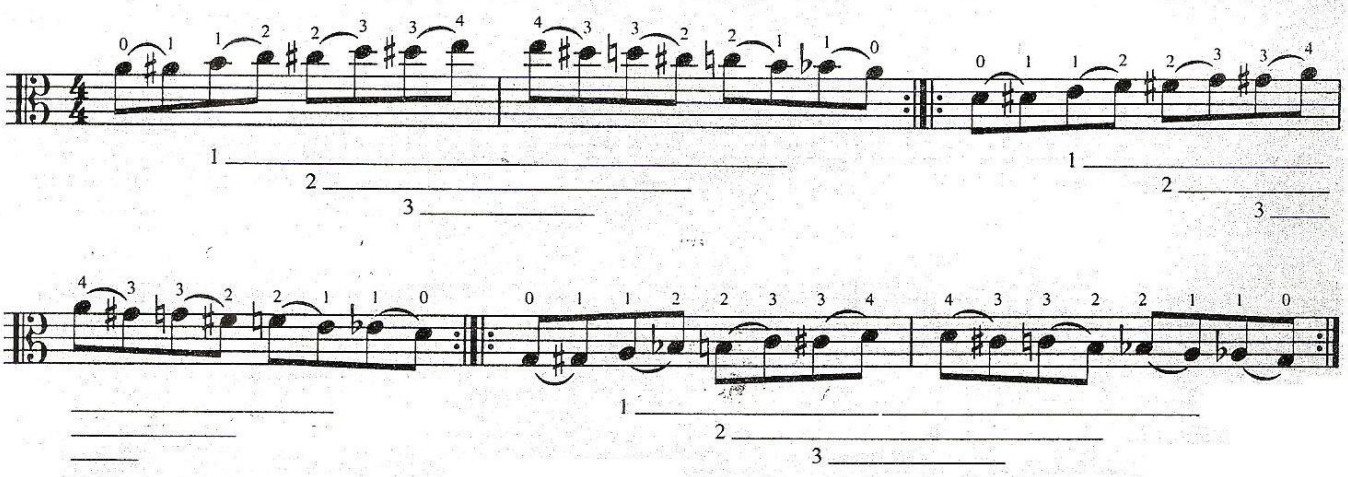
C Major Triad Exercise



In every bar except bar 7, the first and third notes are a *perfect fifth* apart, and can be fingered directly across from the other. In bar 7, they create a *diminished fifth*, with the second finger one-half step lower on the higher string. The diminished fifth occurs in every key between the 7th and 4th tones of the scale.

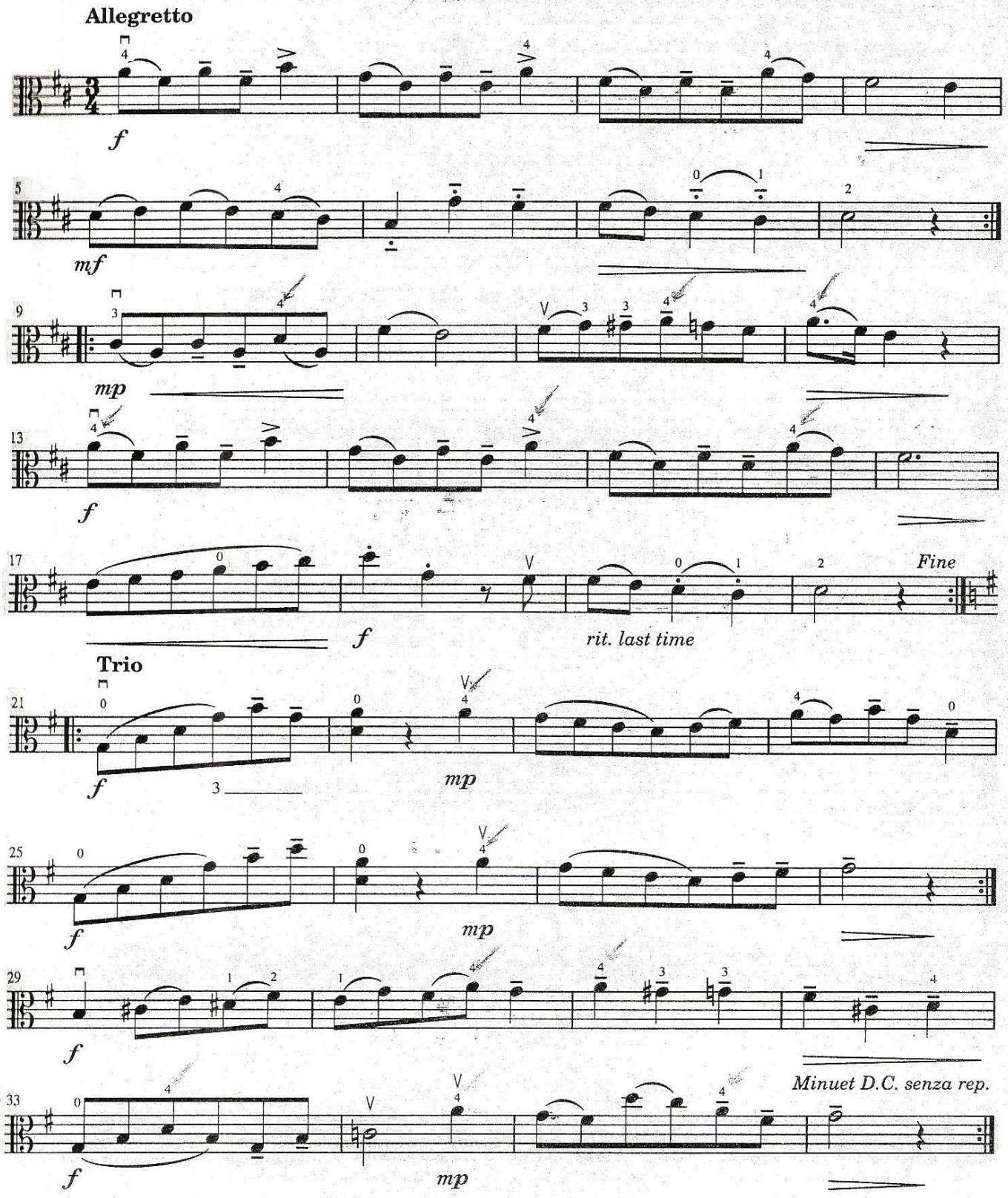
Chromatic Scales

Slide the finger without moving the hand.



6
Minuet in D

W. A. Mozart, K. 439 B
D. Preucil



7

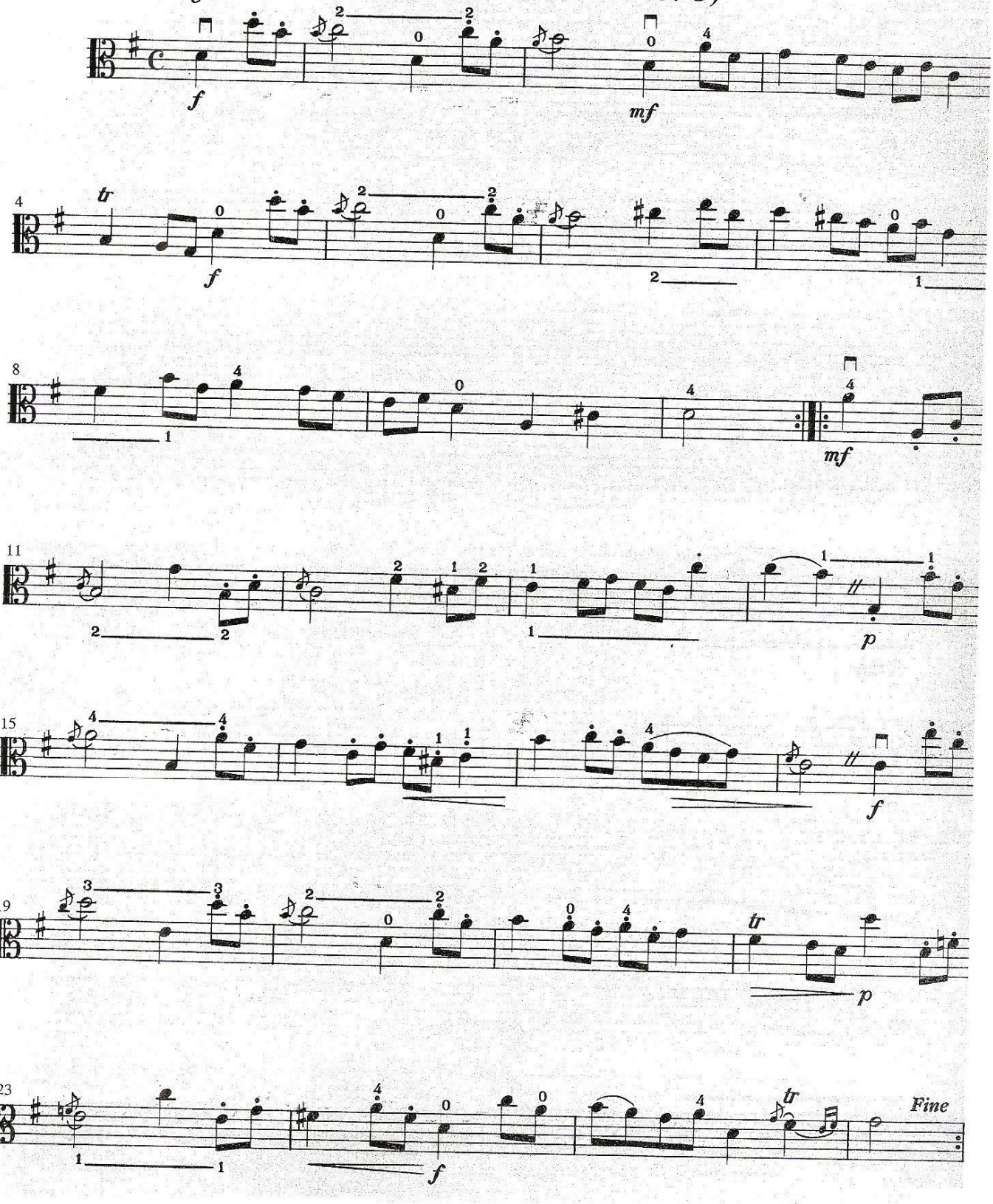
Gavotte

(from Orchestral Suite No. 3)

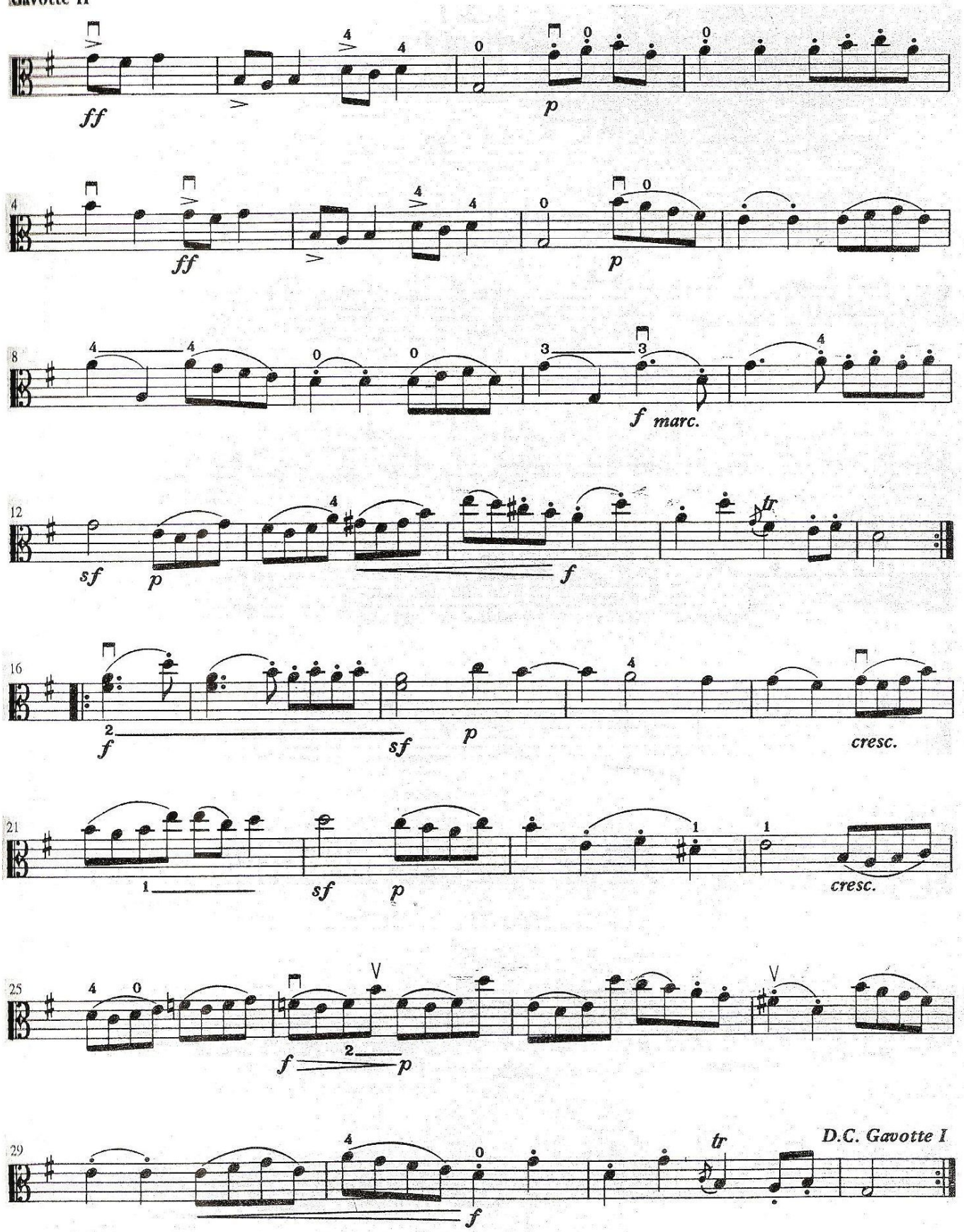
Gavotte I

Allegro

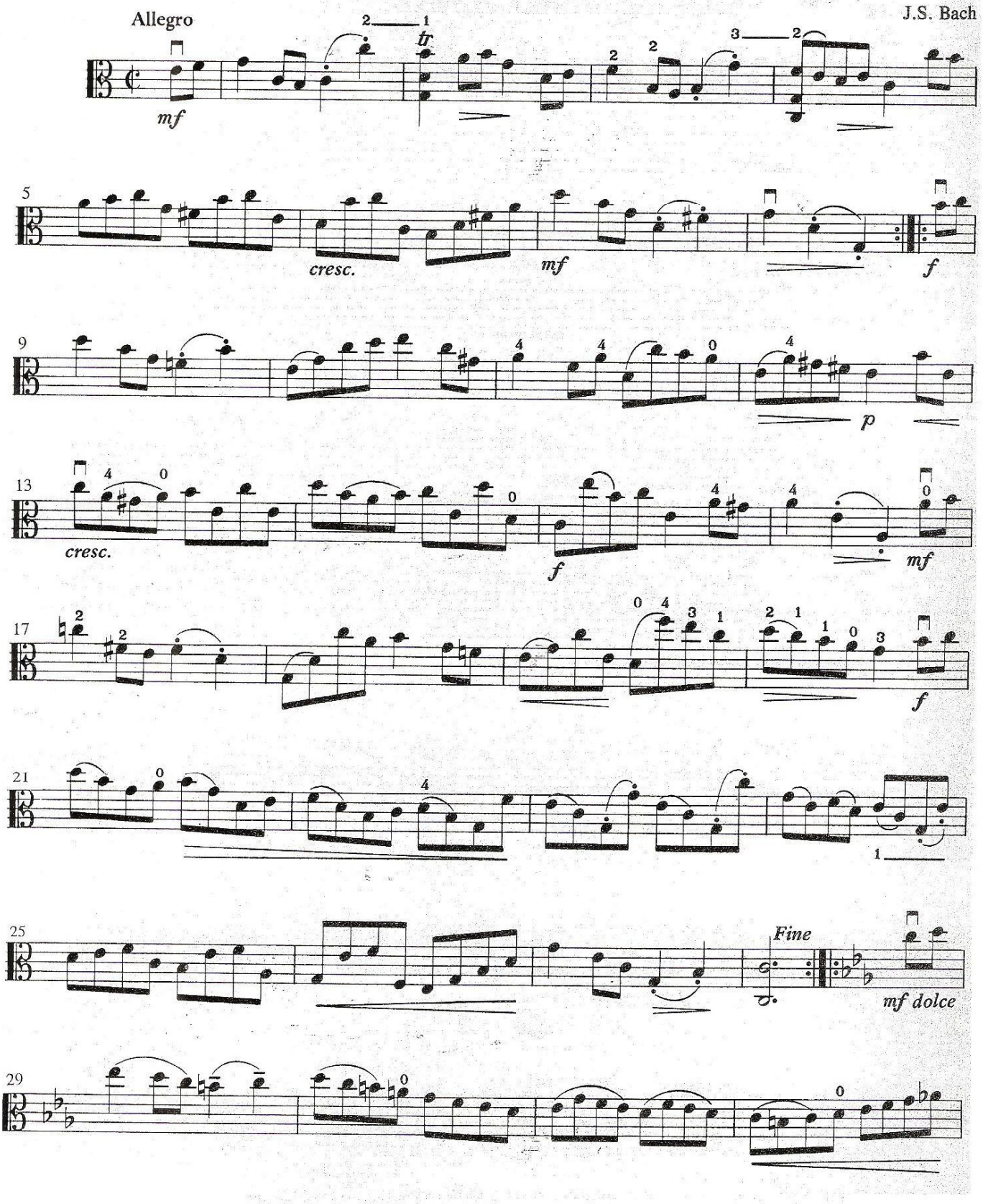
J.S. Bac

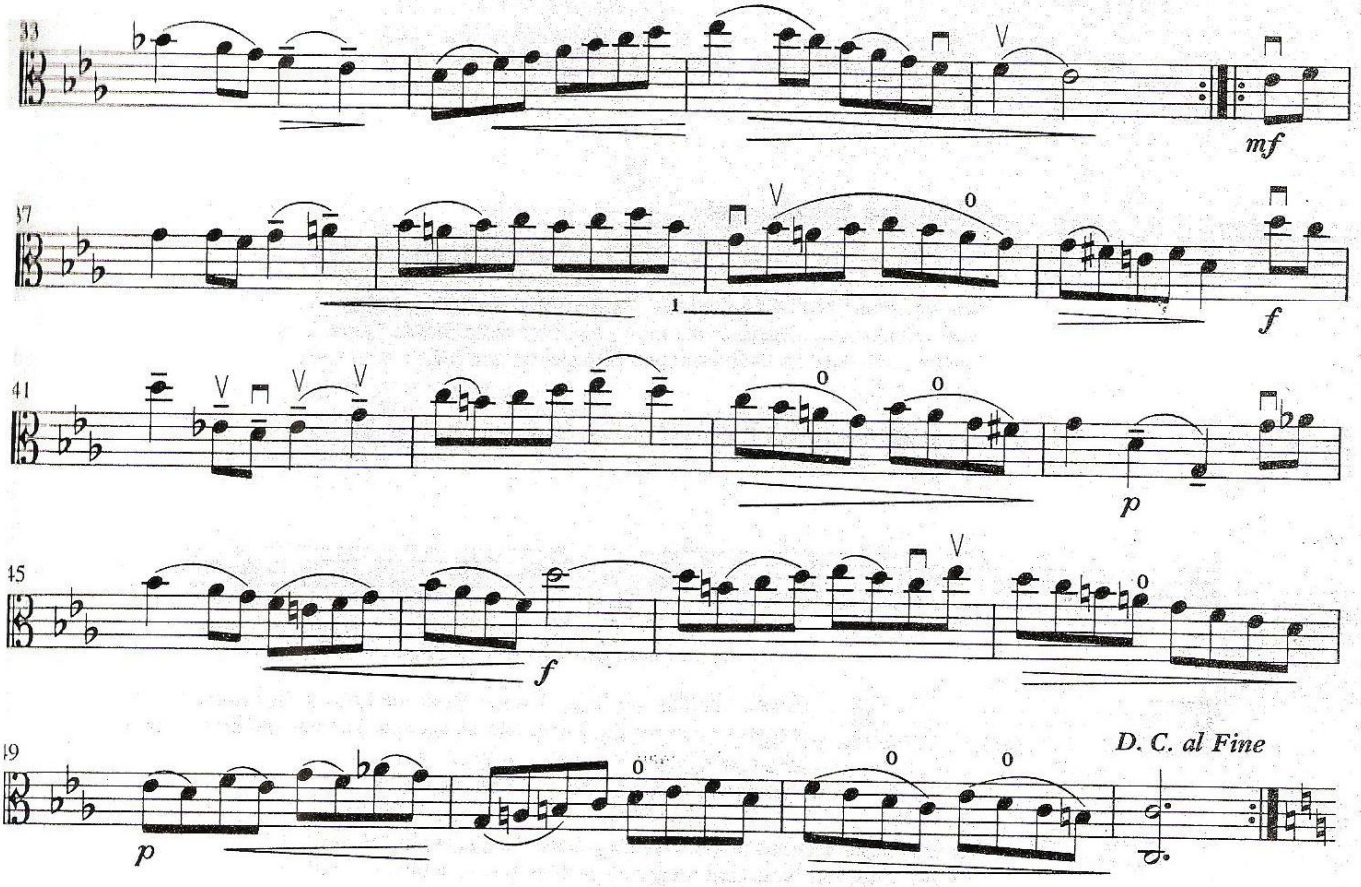


Gavotte II

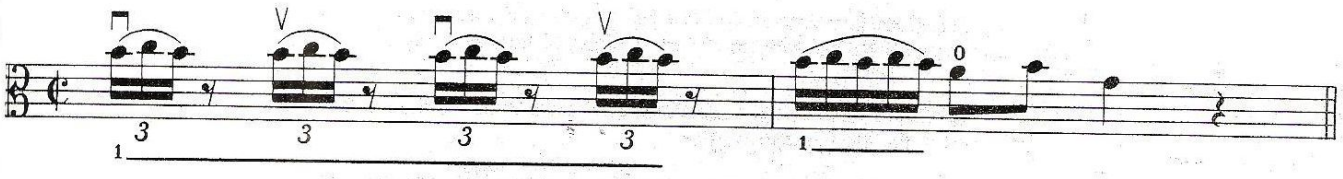


8
Bourrée

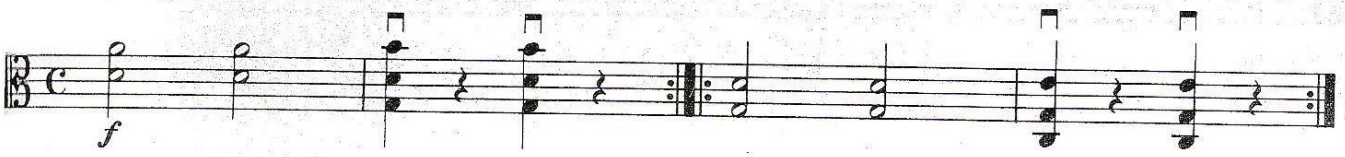

Allegro
J.S. Bach
mf
tr
5
cresc.
mf
f
9
p
13
cresc.
f
mf
17
f
21
25
Fine
mf dolce
29



'rill Exercise: Play with a strong tone. Use a short bow stroke.



Chord Exercises: Play with the same resonant sound as that produced when uning. In practicing chords, the forefinger should be lifted off the bow. The ow should be held and controlled principally by the 3rd and 4th fingers.

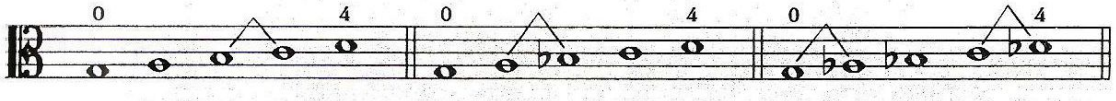


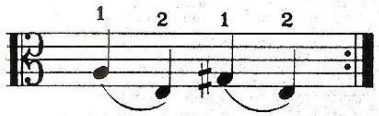
Practice Suggestions

(Gavotte by Martini)

1. Bowing: Place bow slightly above middle and use entire arm for the repeated up-bows. Remember to use good bow distribution. Quick long bows can be used in loud passages. Use slower and lighter strokes for phrase endings.

2. Fingering: Review the C minor tonalization and the three finger patterns below.





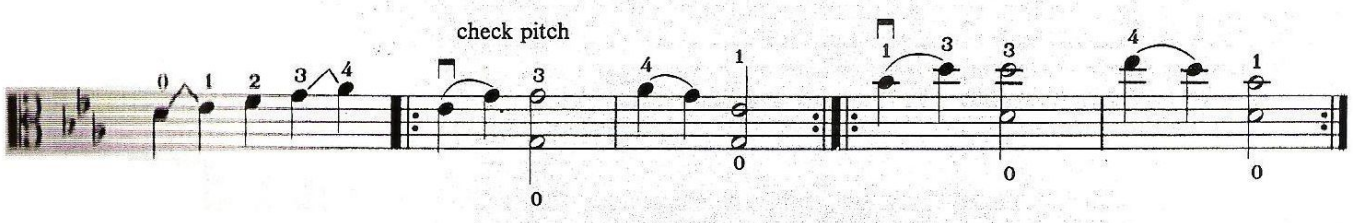
Practice pulling 1st finger back without the hand in this exercise which prepares measure 28. Try it two ways: both holding and picking up the 2nd finger.

3. Memory: The sections of Gavotte have been designated in the music by the use of letters. Note that a varying section always alternates with the **A** section. Compare **B** with **D**, and **C** with **E**, to see how they differ. Practice each section separately until independently secure.

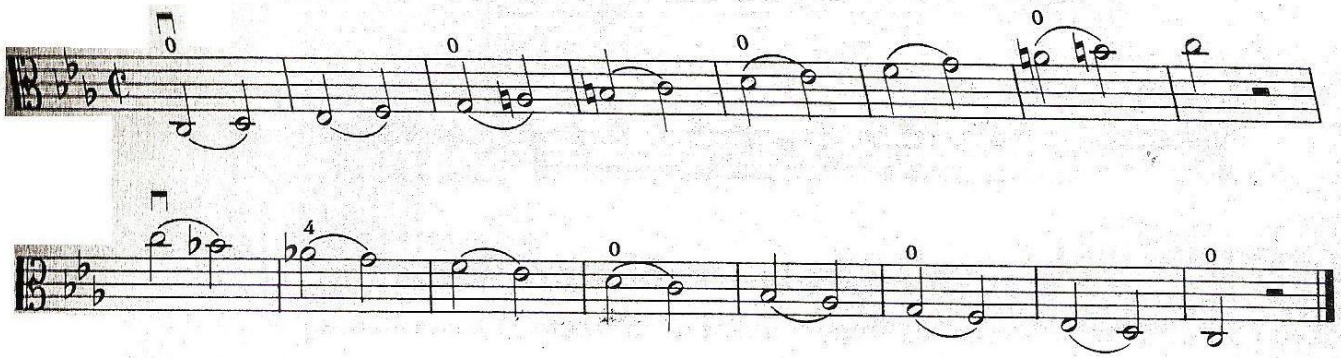
(Minuet)

1. Please refer to practice suggestions in Suzuki Viola Volume 1, Minuet No. 3, for the C major portion.

2. At measure 50, note change of key to C minor. Review this finger pattern, keeping 1st and 2nd fingers spread when using 3rd and 4th fingers. Try to keep space open all the way to the base of the fingers.

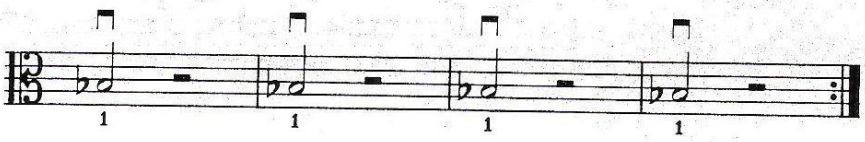


3. C melodic minor scale: Note that the 6th and 7th tones are each raised in the ascending scale, but appear as in the key signature in the descending scale.

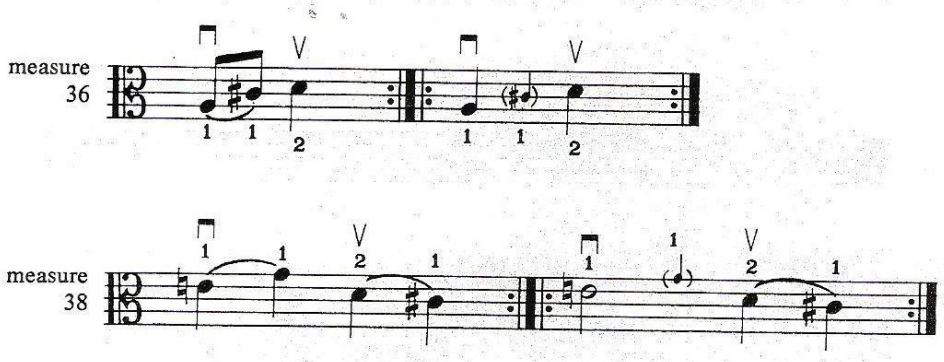


(Gavotte in G minor)

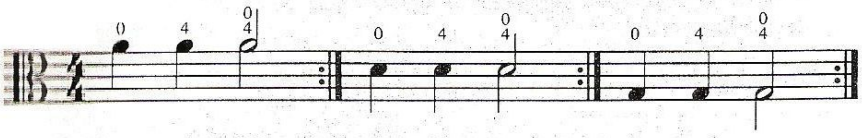
1. Section B is fingered in second position. Shifting exercises are found in Suzuki Viola Volume 2. Try this game: drop arm during rests, and replace finger precisely in tune. See example below



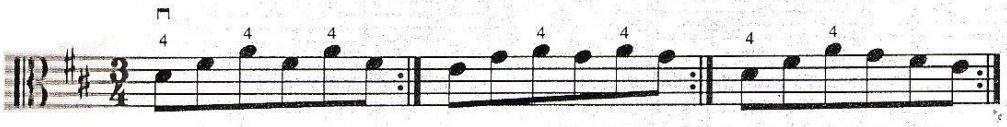
2. The alternate fingering in 3rd position is advised in section C. In measures 36 and 38, shift up to 3rd position on 1st finger. Always shift on finger last used.



(Minuet in D)



Match the pitches carefully.



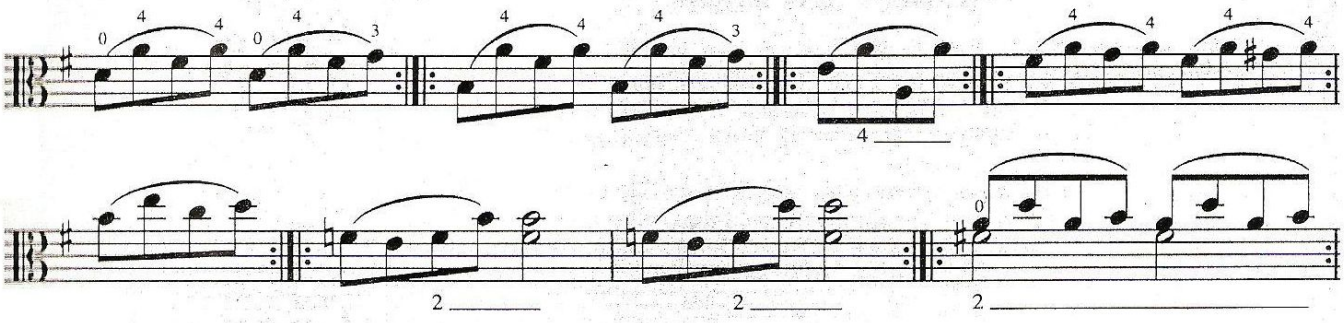
Avoid curling 4th finger.

(Gavotte from Orchestral Suite No. 3)

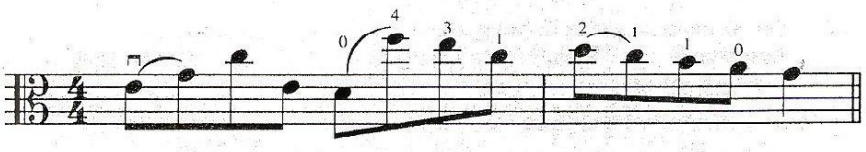
1) Practice holding fingers down as indicated by connecting lines.

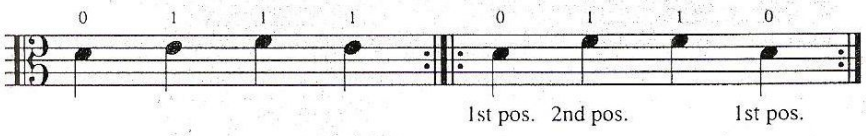
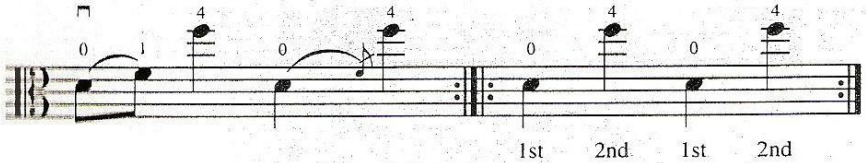
2) Use alternating bowings.

Exercises are for practice in both holding and lifting fingers. Try to avoid curling 4th finger when placing 3r finger. Repeat each measure several times.



(Bourrée)





When shifting from an open string feel the distance of the shift in the hand (between thumb and first finger).