

VIOLA ETUDES AS A SUPPLEMENT TO THE REPERTOIRE

IN THE SUZUKI VIOLA SCHOOL

by

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A LECTURE-DOCUMENT

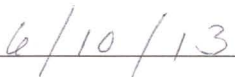
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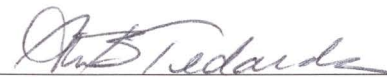
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Chapter One

Introduction

Statement of Purpose

The purpose of this Lecture Document is to present selected original viola etudes as tools to reinforce the technical development of music students who are taught through the *Suzuki Viola School*.

By studying those works, it is my objective to bring to light the existence and the pedagogical value of such etudes, as well as to offer teachers the possibility of applying these materials to supplement the students' technical development intrinsic to the progress through the repertoire in the *Suzuki Viola School*.

It is not the goal of this study to advocate that violists should only use material originally written for the viola. This study is justified, however, by the fact that there is a wealth of etude repertoire originally written for the viola, and teachers should be familiar with such repertoire.

The volumes four through eight of the *Suzuki Viola School* present the students with "staples of the viola repertoire,"¹ but they also contain a significant number of transcriptions. Studying etudes that were originally composed for the viola will help the pupils develop an identity with the instrument and a deeper understanding of the instrument's technique and possibilities. Although young violists are likely to play

¹ Sherida Josephson, "The Suzuki Viola School: A Pedagogical Guide for Volume Six" (DMA Essay, University of Iowa, 1998), 4.

smaller instruments,² they should get acquainted with playing techniques that will serve them once they are playing larger instruments, *i.e.*, more use of half- and second-positions and less use of extensions.

Moreover, it is the goal of this study to help teachers who use the *Suzuki Viola School* to become acquainted with specific materials that can aid the students develop the technique through the repertoire presented in the Suzuki books.

Justification of Study

“The literature available to the modern viola player is very considerable, ranging from simple ensemble parts to concertos of great difficulty.”³ With that in mind, the teacher needs to prepare students to be able to successfully play such repertoire.

Developing good technique is crucial in order to achieve expressive playing, which is the desired outcome after years of musical study. Carl Flesch argues that “our art is not a matter of individual tricks, but exists by reason of the combination of craftsman-like ability and by the artistic will to do.”⁴ To aid the student in developing technical proficiency and musicality, the teacher who uses the *Suzuki Viola School* may choose to use etudes and other musical compositions that will reinforce the skills necessary to develop the students’ technique.

² Julia Hardie, “A Comprehensive Performance Project in Viola Literature and an Essay with Surveys Assessing Current Trends in Suzuki Viola Pedagogy in the United States” (DMA Essay, University of Iowa, 1987), 35.

³ David Boyden and Ann Woodward, “Viola,” *Grove Music Online*, accessed October 10, 2012, Music Online. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29438>.

⁴ Carl Flesch, *The Art of Violin Playing*, trans. Eric Rosenblith, 2nd ed. (New York: Carl Fischer, 2008), 2:129.

The *Suzuki Viola School* is available through volume eight, but this collection will be expanded with the publication of the ninth volume during the summer of 2013.⁵

The first three volumes consist of transcriptions of the folk-songs and original material by Shinichi Suzuki that are presented in the *Suzuki Violin School*, with the exception of three pieces.⁶ The fourth volume consists of two movements of violin concertos by Seitz and two movements of violin concertos by Vivaldi. These violin works are included because “the basic technical foundation acquired by students mastering these four volumes [from the *Suzuki Violin School*] was desired for viola students as well.”⁷ Besides those violin transcriptions in the fourth volume, the student is presented with two pieces composed originally for the viola: the Concerto in G Major (TWV 51:G9) and the Concerto for Two Violas (TWV 52:G3), both by Telemann.

Volumes four through eight of the *Suzuki Viola School* comprise pieces from the traditional viola repertoire, such as transcriptions of the Cello Suite in G Major by Bach, the Concerto attributed to J. C. Bach, the Romanze by Bruch, and the Fantasia by Hummel, alongside some transcriptions from the *Suzuki Violin School* and other pieces originally written for other instruments. According to Greene, the use of pieces written for the viola is “to establish for the student the identity, sound, and repertoire of the instrument.”⁸ As it is the norm within the Suzuki school, the technical developmental points “are found in the music itself and must be extracted for study,”⁹ which gives to the teacher the responsibility to “introduce the student to the challenging passages from each

⁵ William Preucil, “Viola Book 9 - Publication Date?,” October 15, 2012.

⁶ In the first volume, *French Folk Song* and *Bohemian Folk Song* are presented to the viola student but not to the violin student. The same is true for the *Minuet in D* by W. A. Mozart, inserted in the third volume.

⁷ William Preucil and Doris Preucil, “The Evolution of the Suzuki Viola School,” *Journal of the American Viola Society* 1, no. 2 (1985): 18.

⁸ Kenneth Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five” (DMA Essay, University of Iowa, 1989), 7.

⁹ Preucil and Preucil, “The Evolution of the Suzuki Viola School,” 18.

piece, creating additional exercises as needed, until the student masters the particular technique.”¹⁰ It is important to note that such teaching points as well as exercises that address these technical difficulties are presented and discussed in teacher development courses sponsored by the Suzuki Association of the Americas (SAA).

The philosophy of Talent Education advocated by Suzuki encourages music learning in the same way children would learn a language: they first master the sounds of the language and later they learn the graphic signs that represent each sound. The method is designed so students will listen to a reference recording and try to emulate it by playing the instrument, with technical guidance from the teacher and parents. Playing by ear is emphasized so the student can focus on the refinement of his or her technique rather than reading music.¹¹

Hardie shows that materials which are not part of the Suzuki Viola School are “usually introduced either during Book II or Book III for reading practice. ... During Books III or IV, many teachers add traditional etude books”¹² to the lesson routine.

Analyzing the list of supplemental repertoire provided in Hardie’s essay, one notices a good number of works transcribed from the violin literature. Maurice Riley notes that during the 19th century, etudes originally written for the viola by many composers “were not well known or generally available, and as a result they had limited use,” and that “most of the viola teaching was done by violinists who used transposed versions of the violin etudes.”¹³ Steven Kruse agrees with the fact that the abundance of

¹⁰ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 6.

¹¹ “About the Suzuki Method,” *Suzuki Association of the Americas*, accessed April 14, 2013, <http://suzukiassociation.org/teachers/twinkler/>.

¹² Hardie, “A Comprehensive Performance Project in Viola Literature and an Essay with Surveys Assessing Current Trends in Suzuki Viola Pedagogy in the United States,” 51.

¹³ Maurice W. Riley, *The History of the Viola*, vol. 1 (Ann Arbor: Braun-Brumfield, 1980), 183.

such transcriptions and apparent lack of original etude repertoire could be credited to the fact that many viola teachers have started their studies as violinists and therefore are more familiar with the materials written for that instrument.¹⁴ Kruse also argues that “violin etudes have also met the test of time and have proven their usefulness,”¹⁵ while Riley presents the idea that “there was a widely-believed, mistaken idea which held that the viola was played exactly like the violin – hence the classical violin etudes were considered adequate. ... Violinists, who had not analyzed special fingerings or bowing problems as related to the viola, used identical teaching procedures for the two instruments. Furthermore, they felt more comfortable using etudes and techniques with which they were familiar.”¹⁶

The teacher must be aware that the viola is not an “over-blown violin”¹⁷ and that an approach to solve technical and musical problems “must be, in most cases, quite different from that of the violinist.”¹⁸ Primrose notes that the viola does not respond as quickly as the violin, which results on a more circumscribed bow technique and greater problems on sonority and tractability.¹⁹ Also, “to finger the viola like a violin is a cardinal error”²⁰ as the principles applied to violin fingerings are “simply ineffective on a larger instrument.”²¹ It is important to notice that the body motions employed by the player also need to be slightly different from those of the violin, *i.e.* the viola requires a more pronounced left elbow motion during shifts and string crossings than the violin.

¹⁴ Steven Kruse, “The Viola School of Technique: Etudes and Methods Written Between 1780 and 1860” (DA Dissertation, Ball State University, 1985), 119.

¹⁵ Ibid.

¹⁶ Riley, *The History of the Viola*, 1980, 1:183.

¹⁷ William Primrose in Yehudi Menuhin, *Violin and Viola* (New York: Schirmer Books, 1976), 179.

¹⁸ Ibid.

¹⁹ Ibid., 175.

²⁰ Ibid., 177.

²¹ Ibid.

As the technical difficulty of the repertoire presented in the *Suzuki Viola School* increases, the student requires a longer time to master each specific piece, and the Suzuki teacher's traditional practice of "taking the new technique [of each piece] and making it into a special exercise is sometimes not enough reinforcement."²² Learning the etudes will not only facilitate the technical skill development and transfer of training across different repertoire, but also will help the student to gain a sense of accomplishment by completing the study of these pieces of repertoire in a shorter period of time.

Primrose states that one "mustn't play etudes blindly. There always must be a reason,"²³ and that it is important to engage the students' attention with the work that is being accomplished. Because the student will be developing the technique through the repertoire presented in the *Suzuki Viola School*, "in most cases, all that is necessary or appropriate [to supplement the repertoire] is one or two measures selected from the etude."²⁴ Although this approach seems reasonable when using the etudes only as a supplement to the repertoire, it would undermine another reason to utilize the etudes, which is to have the students practicing music that has not become familiar through recordings, creating a good foundation in music reading.

Methods and Procedures

One criterion I will use to select the etudes included in this document takes into consideration the level of difficulty presented by the American String Teachers Association (ASTA) in two different publications: *String Syllabus* and *Playing and*

²² Elizabeth Stuen-Walker, "String Crossings in Telemann – How to Get There from Here," *American Suzuki Journal* 20, no. 4 (1992): 39.

²³ David Dalton, *Playing the Viola: Conversations with William Primrose* (New York: Oxford University Press, 1988), 38.

²⁴ Stuen-Walker, "String Crossings in Telemann – How to Get There from Here," 40.

Teaching the Viola: a Comprehensive Guide to the Central Clef Instrument and its Music. Henry Barrett presents in his book an additional graded list that I will also consider in this study.²⁵

The ASTA *String Syllabus* divides the repertoire in grades one through six, offering a brief description of the technical demands of each level that “is intended only as a general guide.”²⁶ The book *Teaching the Viola* compiles lists of repertoire for beginners, transitional level (beginner to intermediate), intermediate, and advanced level. Barrett warns, “all graded lists of music are suspect” as “few compositions offer equal technical and musical difficulties or require the same degree of development of the left and right hands.”²⁷ He also observes that the process of creating graded lists is not always clear, and that selecting music “on a basis of each student’s interest, capacity, and intent,”²⁸ can avoid the mistake of pushing “the students too rapidly, introducing new problems before early techniques have been firmly established.”²⁹

Another criterion is the availability of material, which has led me to select a few collections of etudes that are in print, as well as a three-volume collection of facsimiles of works originally published for viola in the eighteenth and nineteenth centuries. In addition to these collections, I will also consult individual works available through interlibrary loan and etude books available through the International Music Score Library Project (IMSLP) website.³⁰

²⁵ Henry Barrett, *The Viola: Complete Guide for Teachers and Students*, 2d ed. (University: University of Alabama Press, 1978).

²⁶ American String Teachers Association and David Ault Littrell, *String Syllabus Violin, Viola, Violoncello, Double Bass, Alternative Styles Volume 1* (Fairfax, VA: American String Teachers Association, 2009), V.

²⁷ Barrett, *The Viola*, 8.

²⁸ Ibid.

²⁹ Ibid.

³⁰ http://imslp.org/wiki/List_of_Compositions_Featuring_the_Viola#Studies.2C_Methods_and_Collections

In order to identify the technical challenges of each piece within the *Suzuki Viola School* repertoire, I will draw on my own experience as a performer and teacher. Additionally, I will utilize materials distributed in teacher development courses (also known as teacher training courses) sponsored by the Suzuki Association of the Americas, as well as conclusions from discussions in such courses. To identify the technical aspects addressed by each etude selected to complement the repertoire presented by the *Suzuki Viola School*, I will also make use of my experience, as well as written sources.

Definitions of Terms

According to the Grove Dictionary, *Etude* is the French equivalent of *study*, which is defined as “an instrumental piece ... designed primarily to exploit and perfect a chosen facet of performing technique. ... Although a study was at one time the same as an exercise, the latter term now usually implies a short figure or passage to be repeated *ad lib*, whether unaltered, on different degrees of the scale or in various keys.”³¹

Teaching point is an expression that is commonly used among teachers who teach by the Suzuki Method. It refers to the particular technical or musical point to be addressed by a given composition in the literature. The same expression will be employed by me to refer to the technique addressed by each etude. One should bear in mind that etudes and the pieces in the repertoire may present more than one teaching point.

Transfer of training or *transfer of learning* is defined as the “application of acquired knowledge and skills in situations other than those in which the knowledge and

³¹ Howard Ferguson and Kenneth Hamilton, “Study,” *Grove Music Online*, accessed November 12, 2012, Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27018>.

skills were originally learned.”³² If a learned skill aids with the learning process of another skill set, this is called *positive transfer*, whereas the opposite – a learned skill hampering the learning of another task – is called *negative transfer*.³³

Definitions of Bowing Terms and Techniques

Bowing terms are usually in Italian or French and many of the English words are translations, modifications or technical descriptions of the processes used in bowing.³⁴ Such words or expressions “may take their origin in describing *what happens in the process* or *how to make it happen*, ... and often disagreements among performers about terminology really concern the question of how to produce the desired technical result or even the best way of teaching someone else how to produce it.”³⁵ The definitions of bowing terms and techniques used in this Lecture Document are based on the *Dictionary of Bowing and Pizzicato Terms* published by the American String Teachers Association³⁶ and Ivan Galamian’s *Principles of Violin Playing and Teaching*.³⁷

One term requiring clarification is the definition of *staccato*, which can be applied as a generic term to indicate “a short bow-stroke played with a stop”³⁸ or to refer to a

³² Robert Duke, *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction* (Austin: Learning and Behavior Resources, 2005), 139.

³³ Charles H. Madsen, *Teaching/discipline: a Positive Approach for Educational Development* (Raleigh: Contemporary Pub. Co., 1998), 324.

³⁴ Barbara Anne Garvey Seagrave, Joel Berman, and American String Teachers Association, *The A.S.T.A. Dictionary of Bowing Terms for String Instruments* (Urbana: American String Teachers Association, 1976), [n.p.].

³⁵ Ibid.

³⁶ Joel Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 4th ed (Bloomington: American String Teachers Association with the National School Orchestra Association, 1999).

³⁷ Ivan Galamian, *Principles of Violin: Playing and Teaching* (Englewood Cliffs: Prentice-Hall, 1962).

³⁸ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 47–48.

more specific bowing technique. The term is widely used among Suzuki teachers with the generic definition.

Bariolage: According to Berman, this term refers to a passage where “no two consecutive notes of a passage of disjunct figuration are played on the same string. Instead, the bow oscillates between two, three, or four strings. Occasionally, a passage employing the *bariolage* principle will require the reiteration of notes.”³⁹

Brush stroke: “a type of *spiccato* bowing in which the horizontal motion is emphasized so that the bow drags or brushes the string and is lifted at the end of each stroke. This results in a more singing and less articulated bounce or lifted stroke than regular *spiccato*.”⁴⁰

Detaché: “a separate bow is taken for each note and the stroke is smooth and even throughout with *no variation* of pressure. There is no break between the notes, and each bow stroke has, therefore, to be continued until the next takes over.”⁴¹ This term comprises a family of bow-strokes, played on the string, with the possibility of being “sharply accentuated, unaccentuated, and *legato* (in the sense that no rest occurs between strokes).”⁴²

Flautato: also indicated as *flautando*, means “flute-like.” The player uses a “light bow pressure ratio to bow speed over the string,” in order to achieve an ‘airy and breathy tone color.’⁴³

³⁹ Ibid., 9–10.

⁴⁰ Ibid., 16.

⁴¹ Galamian, *Principles of Violin*, 67.

⁴² Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 18.

⁴³ Ibid., 22.

Fouetté: literally means whipped. A sharply accentuated bowing performed, primarily, on an up-bow, near to the tip of the bow.⁴⁴ It is derived from the *detaché*, but the accent is “produced by quickly (and barely) lifting the bow off the string and striking it down again with suddenness and energy.”⁴⁵

Legato: indicates that there should be no interruption between the notes, “whether in one or several bows.”⁴⁶ When the *legato* is indicated by a slur (meaning that two or more notes are to be played in the same bow), one must observe that the left-hand activity does not disturb the smoothness of the bow and that the sound is not interrupted by string crossings.⁴⁷

Martelé: Galamian considers this bow stroke to be “one of the most fundamental of all strokes, and its mastery will benefit the right hand technique well beyond the limit of this particular bowing.”⁴⁸ It is a “sharply accentuated, *staccato* bowing,”⁴⁹ which starts with a “consonant type of sharp accent at the beginning of each note and always a rest [silence] between strokes.”⁵⁰

Portato: indicates that notes are to be played in one bow-stroke, but should be pulsated without lifting the bow from the string.⁵¹ Some pedagogues also use the term *louré*, which is defined as “a short series of gently pulsed, slurred *legato* notes. Varying

⁴⁴ Ibid.

⁴⁵ Galamian, *Principles of Violin*, 69.

⁴⁶ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 26.

⁴⁷ Galamian, *Principles of Violin*, 64–65.

⁴⁸ Ibid., 70–71.

⁴⁹ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 31.

⁵⁰ Galamian, *Principles of Violin*, 71.

⁵¹ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 39.

degrees of articulation may be employed.⁵² The bowing motion is not interrupted; rather, the player applies and releases pressure to the bow, hence creating the desired articulation.

Ricochet: a series of two or more slurred and – usually – very fast bounces, often performed in the upper-half of the bow. The stroke happens because of the initial impetus and natural elasticity of the bow.⁵³

Sautillé: “a characteristically rapid, and alternating down and up-bow.”⁵⁴ It sounds as an off-the-string bow stroke, but there is disagreement among pedagogues about whether or not the bow leaves the string.⁵⁵ The player relies on the natural resiliency of the bow stick in order to perform this bow stroke, as “there is no *individual* lifting and dropping of the bow for each note.”⁵⁶

Spiccato: slow-to-moderate speed bouncing stroke, which can sound gently brushed to percussively dry,⁵⁷ and when the horizontal motion is emphasized over the vertical motion, the produced sound is what is defined as *brush stroke*. The bow is released from the air on the strings and lifted up again, differently from the *sautillé*.⁵⁸

Staccato: If used as a generic term, it “means a non-legato *martelé* type of short bow-stroke played with a stop. The effect is to shorten the written note value with an

⁵² Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 30.

⁵³ *Ibid.*, 40.

⁵⁴ *Ibid.*, 43.

⁵⁵ Galamian, Flesch (calling it *Springing Stroke*) and Berman et al. say that the bow leaves the string, whereas Kievan and Fischer argue that the wood of the bow bounces without the hair leaving the string.

⁵⁶ Galamian, *Principles of Violin*, 77.

⁵⁷ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 46.

⁵⁸ Galamian, *Principles of Violin*, 75.

unwritten rest.”⁵⁹ The term can also refer to “a style of bowing which may be likened to an unaccentuated *martelé*. The bow is not pressed before motion begins. Thus no sharp report, as in *martelé*, but a soft, ‘round’ attack is produced. The bow is moved very rapidly and stopped abruptly to provide a rest before the next stroke begins.”⁶⁰

Sul tasto: the bow is placed over the fingerboard in order to obtain a “soft, distant light tone quality. ... This should not be confused with *flautando*,”⁶¹ although the latter is usually played near or over the fingerboard.

Up-bow staccato: a *solid staccato* that is played on an up-bow. The *solid staccato* is defined as a “succession of short, clearly separated, and consonant-articulated strokes on one bow, performed while the hair of the bow remains in permanent contact with the string.”⁶²

Definitions of String Crossings

String crossings can be accomplished by the use of different parts of the bow arm, and the performer and teacher should choose what kind of string crossing to use according to the tempo prescribed,⁶³ considering both the physical and the musical needs.⁶⁴ Students usually start training the larger muscles of the arm, and when such muscles are “moving easily, the smaller muscles of the hand and wrist can come into training.”⁶⁵ Based on recent biomechanics research, Kempter suggests “all string crossings are directed in an upward motion, and all return to the neutral position of the

⁵⁹ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 47.

⁶⁰ Ibid.

⁶¹ Ibid., 53.

⁶² Galamian, *Principles of Violin*, 78.

⁶³ Flesch, *The Art of Violin Playing*, 1:61.

⁶⁴ Susan Kempter, *How Muscles Learn: Teaching the Violin with the Body in Mind* (Miami: Summy-Birchard Music, 2003), 52.

⁶⁵ Ibid., 53.

activated joint. The constant, however, no matter which [type of] string crossing is employed, is the E level [A level, for violists] of the right elbow whenever the student plays on the E [A] string.”⁶⁶

Whole-arm string crossing: is accomplished by the vertical motion of the upper arm, “swinging the elbow out away from the body”⁶⁷ and back close to the player’s side.

Forearm string crossing: is accomplished by a motion initiated in the elbow hinge. “It can be used any time the music requires the student to change to a lower string for only a note or two.”⁶⁸

Hand-up string crossing: it is used for fast or repeated string crossing requirements.⁶⁹ This motion is commonly classified as a wrist *motion*. However, “this terminology, at best, lacks precision, since the *motions* in question are actually movements of the hand *from* the wrist and not, as the terminology suggests, *of* the wrist.”⁷⁰

Finger string crossing: deeply curved fingers will slightly raise the bow to accomplish this type of string crossing.⁷¹

Assumptions and Delimitation

I will focus on the repertoire presented in the volumes four through seven of the *Suzuki Viola School*, because most beginning Suzuki students do not read music proficiently prior to this level of the repertoire, which makes it impractical to use the etudes. It is important to note that music reading instruction is usually introduced earlier

⁶⁶ Ibid., 55.

⁶⁷ Galamian, *Principles of Violin*, 50.

⁶⁸ Kempter, *How Muscles Learn: Teaching the Violin with the Body in Mind*, 52.

⁶⁹ Ibid., 54.

⁷⁰ Galamian, *Principles of Violin*, 49.

⁷¹ Kempter, *How Muscles Learn: Teaching the Violin with the Body in Mind*, 55.

in the study of the instrument, so that by the time the student reaches the fourth volume the reading and playing abilities are almost equivalent in development. William Starr states that many children “need to be able to read [music] before they are into Book IV, since they have opportunities of playing in school orchestras and will need to develop the ability to read music with facility.”⁷²

Joanne Martin endorses the idea that the teacher should wait to introduce music reading until playing posture is set and the child is able to read sentences, in order to make sure that the eyes can track the information on the page.⁷³ She describes her approach to music reading as a set of four stages:⁷⁴

1. *Pre-reading*: use of note cards and musical symbols, with the idea to teach the child that symbols equal sounds. Ideally, the sounds are sung, not played;
2. *Simple reading exercises*: they are done in every lesson, but not with the Suzuki repertoire, so the child will keep learning the repertoire by ear;
3. *Reading and playing abilities are starting to “catch-up”*: the students start looking at the Suzuki volume for cues, *i.e.*, bowings and fingerings, and they follow the recording while looking at the book, but do not learn the repertoire by only reading the music;
4. *Reading and playing levels are almost equivalent in development*: the students are ready to learn pieces directly from the page. It is the stage when they are ready for ensemble playing (orchestra, quartets etc).

⁷² William J. Starr, *The Suzuki Violinist: a Guide for Teachers and Parents* (Summy-Birchard Music, 1976), 159.

⁷³ Joanne Martin, *Why Delayed Reading Is Important*, Parents As Partners, 2012, <http://suzukiassociation.org/ppo/13325/>.

⁷⁴ *Ibid.*

McPherson and Gabrielsson observe that many authors advocate the concept of teaching *sound before sign*,⁷⁵ and they conclude is that “emphasizing notational skills too early can lead to a decreased sensitivity to unified patterns that children spontaneously observe when listening to music.”⁷⁶ They suggest an approach where “playing by ear serves as preparation for literacy development in the beginning stages of musical involvement, and where performing with and without notation is encouraged during all subsequent levels of development.”⁷⁷

This study assumes that the basic instrumental technique presented in the *Suzuki Viola School* volumes one through three, as well as basic music reading skills, will be mastered by the time the student is learning the repertoire featured in the fourth volume. The eighth volume is excluded from this study because it allows for polishing of the student’s playing without necessarily introducing new technical concepts. Consequently, the teacher could draw from his/her own knowledge of etudes to help develop and polish the student’s overall playing abilities.

⁷⁵ Gary McPherson and Alf Gabrielsson, “From Sound to Sign,” in *The Science & Psychology of Music Performance: Creative Strategies for Teaching and Learning*, ed. Gary McPherson and Richard Parncutt (Oxford; New York: Oxford University Press, 2002), 99–115.

⁷⁶ Ibid., 113.

⁷⁷ Ibid.

Chapter Two

The Development of Technique

in the *Suzuki Viola School* – Volumes One Through Three

The American String Teachers Association (ASTA) Syllabus considers the first three volumes of the *Suzuki Viola School* as part of the viola repertoire in grades one through three. This classification implies that a student who has finished the third volume is able to proficiently shift to the second and third positions, play easy double stops and natural harmonics, and possesses control over dynamics and “more sophisticated bow strokes.”⁷⁸

Volume One

Violin pedagogue Susan Kempter considers the first volume to be the “Nuts and Bolts” book, as the teacher needs to concentrate on teaching the student’s body: “posture; holding the violin [viola] and bow in ways that avoid tension; resisting acute angles and insisting on movement from each joint - including both shoulders. The pieces are the tools by which the student’s mind and muscles begin to coordinate themselves, thus establishing a foundation upon which later the technique may be built.”⁷⁹ According to Kempter, some of the basic skills introduced and developed through the first volume include:

⁷⁸ American String Teachers Association and Littrell, *ASTA String Syllabus*, 32.

⁷⁹ Susan Kempter, “Book One - Suzuki Violin School: Teaching Points and Analysis” (Albuquerque, n.d.), [n.p.].

- Non-musical skills:

Following directions	Group socialization	Cooperation with parents and teachers	Increased memory and control of body
Finding one's own space	Patience	Care of instrument	

- Musicianship skills:

Finding and using singing voice	Names of the parts of the instrument	Rhythm identification
String names and pitches	Habit of daily practice and listening	Listening skills: loud/soft, fast/slow, and high/low

- Posture:

Getting comfortable with the instrument	Proper posture holding the instrument in "rest" and "playing" positions
"Home position" (square of the arm)	Endurance

- Left hand:

Finger numbers	Octave frame	Grace notes	Use of anchor fingers ⁸⁰
Finger patterns: 1 2 3 4 / 1 2 3 4 / 1 2 3 4	Proper use of the 4th finger	Left elbow motions	

⁸⁰ Defined as leaving one finger down on the fingerboard while placing another finger on another pitch; William Dick and Laurie Scott, *Mastery for Strings: a Longitudinal Sequence of Instruction for School Orchestras, Studio Lessons, and College Methods Courses* (Austin: Mastery for Strings Press, 2008), 42.

- Right hand:

Bow hold	Concept of down- and up-bow	Pizzicato	Silent string crossings (whole arm and forearm crossings)
Contact point ("Highway")	Bow distribution under slurs	Bow hair is placed flat and parallel to the bridge	Re-taking the bow ("bow circles")

Volume Two

In the second volume of the *Suzuki Viola School*, the concept of whole bow usage and the technique of shifting are introduced, as well as possibilities for off-string bow strokes. In addition, a new finger pattern (12 34) is introduced.

Throughout the second volume, the student refines the control over the use of weight, speed, contact point and amount of bow hair, as well as the use of whole arm, forearm and hand-up string crossings.

The left elbow motion on changing strings becomes more stable and the student develops the ability to return to the octave frame after extensions (low first fingers or high fourth fingers). Exercises to facilitate the development of ornament playing (trills and mordents) are introduced, as well as the use of treble clef.

Volume Three

The third volume of the *Suzuki Viola School* offers the opportunity to "develop the musical feeling and technical control for phrasing."⁸¹ At this level, the student usually is ready for vibrato work and also is refining shifting technique.

⁸¹ Preucil and Preucil, "The Evolution of the Suzuki Viola School," 19.

The bow is used in a more sophisticated manner as the student is working on refinement of tone and using unequal bow distribution to create phrasing effects. An elementary up-bow *staccato* is introduced, as well as three-note chords.

Summary

The development of the viola student through the first three volumes of the *Suzuki Viola School* can be summarized as follows:

- Right-hand technique:
 - Ability to play with a strong and even tone on all four strings
 - Ability to use the whole bow
 - Ability to vary the tone by using the concepts of weight, speed, contact point and amount of bow hair, as needed for musical purposes
 - Ability to fluently play various bowing patterns as needed for the literature
 - Concept of bow distribution
 - Ability to quietly place the bow on the string in any part of the bow
 - Ability to play an elementary up-bow staccato stroke of two to six eighth-notes
 - Use of various bow lengths and speeds with different articulations
 - Ability to lift the bow on an up-bow where required
 - Ability to play right-hand pizzicato with a clear tone while maintaining the bow hold
 - Playing two- and three-note chords, including one or two open strings

- Left-hand technique:
 - Ability to shift between first, second, third, and half positions
 - Ability to play in tune in first, second, third, and half positions
 - Finger patterns: 1 2 3 4; 1 2 3 4; 1 2 3 4; 1 2 3 4
 - Ability to play the first overtone harmonic on all strings
 - Beginning of vibrato development

Chapter Three

Overview of the Technical Demands of the *Suzuki Viola School* – Volume Four

The fourth volume of the *Suzuki Viola School* brings the student to the intermediate level⁸² and it is classified by the ASTA Syllabus as part of the grade 3 repertoire. The repertoire presents rapid sixteenth-notes and employs the first four positions,⁸³ developing “speed and control.”⁸⁴

This book includes the first concerto movements in the student’s repertoire, which are longer pieces than the ones presented in the previous volumes. The two *concerti* by Telemann are originally written for the viola, enabling the student to “begin to establish a distinctive identity as a violist.”⁸⁵ These *concerti* are presented in full after the selected concerto movements by Seitz and Vivaldi.

F. Seitz: Concerto No. 2, Third Movement (Allegretto moderato)

Compared with the pieces in the previous volumes, this concerto movement is longer and challenges the student with “more disparate sections and less repetition” as

⁸² Preucil and Preucil, “The Evolution of the Suzuki Viola School,” 19.

⁸³ Ibid.

⁸⁴ Susan Kempter, “Book Four - Suzuki Violin School: Teaching Points and Analysis” (Albuquerque, n.d.), [n.p.].

⁸⁵ Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five,” 13.

well as “more variety in technical demands.”⁸⁶ It is originally written for the violin and is also presented in the fourth volume of the *Suzuki Violin School*.

The key of this movement is C Major, and this is the first presentation of a piece in 6/8 meter within the *Suzuki Viola School*. Each section presents stylistic differences, which constitutes a good opportunity “to build awareness and skill”⁸⁷ in changing characters within a piece.

Left Hand	Right Hand	Other	Dynamics
- Use of high first finger (A#); - Three-note chords; - “Block” fingering (keeping fingers down on the fingerboard) when appropriate; - Double stop with an open string and fingers in the lower string	- Opening gesture: “sweep”, continuing up-bow through rest and grace-note; - Articulation on “dots under slurs” (as shown in Example 1); - Long bow and singing tone on <i>espressivo</i> section; - Bow distribution on chords and <i>grazioso</i> section; - Possibility for <i>sautillé</i> bowing technique	- 6/8 meter; - Stylistics differences in each section; - Tied notes on <i>espressivo</i> section	- “Hairpin” dynamics (< >) played with bow speed; - 10-measure <i>crescendo</i> from <i>p</i> to <i>ff</i>



Example 1 - Passage where the articulation on "dots under slurs" needs to be observed

F. Seitz: Concerto No. 5, First Movement (Allegro moderato)

This piece is a transcription from a violin concerto movement presented in the fourth volume of the *Suzuki Violin School*. It challenges the students with rapid sixteenth-

⁸⁶ Ibid.

⁸⁷ Kempter, “Book Four - Suzuki Violin School: Teaching Points and Analysis,” [n.p.].

notes, chords, changes between triplets and duplets and several tonal centers (G Major, A Major, and D Major).that require the use of different finger patterns.⁸⁸ The proper execution of the hand-up string crossing also poses a challenge to the young player. This technique is executed with a small movement, as the bow stays close to both strings.

“The bow stick should remain quiet and ‘on top of the hair’ throughout the entire crossing (up and back down).”⁸⁹

Left Hand	Right Hand	Other	Dynamics
- Tritones across the strings; - High first finger (E#); - Extensive use of high third finger; - Frequent accidentals; - Double stop with an open string and fingers in the lower string; - “Block” fingering (keeping fingers down on the fingerboard) when appropriate	- Variety of bowing styles: on- and off-string; - Hand-up string crossing; - Uneven bowing patterns; - Accents; - Three-note chords	- “Alla Breve” meter; - Dialogue between phrases: contrasting characters ; - Stylistic differences in each section	- Extensive use of dynamic changes

A. Vivaldi: *Concerto in D Minor (Allegro)*

This movement is a transcription from the first movement of the violin concerto in A minor, Op. 3 No. 6 (RV 365) presented in the fourth volume of the *Suzuki Violin School*. The sixteenth-note passages are generally more intricate than the ones presented in previous pieces and the student is required to shift more often and stay in third position for longer than in the repertoire that precedes this movement. Bow control is required to

⁸⁸ Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five,” 18.

⁸⁹ Kemper, *How Muscles Learn: Teaching the Violin with the Body in Mind*, 54.

create the contrast between the *staccato* eighth-notes and the *detaché* sixteenth-notes as well as to avoid playing with too much bow in the slurs of the “Vivaldi bowing,” which consists of two slurred sixteenth-notes that are placed in between two other sixteenth-notes.

Left Hand	Right Hand	Other	Dynamics
- Tritone across the strings; - Shifts	- Contrast between <i>staccato</i> and <i>detaché</i>; - “Vivaldi bowing” (as shown in Example 2); - String-skips	- Use of treble clef; - Sequences; - <i>Tutti</i> vs. <i>Solo</i> passages	- Possibility for echo passages; - “Hairpin” dynamics (< >); - Crescendo on repeated notes



suggested). Greene notes that although this piece introduces the use of fourth position, its use is not suggested again until the fifth volume of the *Suzuki Viola School*.⁹⁰

Left Hand	Right Hand	Other	Dynamics
- Tritone across the strings; - Extensive use of shifting (including the first 4 positions); - Shifts on open strings (including a shift to a high first finger on 3rd position: G#); - Replacement shifts; - Extensive use of arpeggiated passages	- Contrast between <i>staccato</i>, <i>martellato</i> (<i>martelé</i>) and <i>detaché</i>; - “Vivaldi bowing”; - String-skips; - Uneven slurs; - Eighth-note and eighth-note rest figure (avoid playing over the rest)	- Extensive use of treble clef; - Sequences; - Different key areas (D and A minor and F Major); - Deceptive cadence; - <i>Tutti</i> vs. <i>Solo</i> passages	- Possibility for echo passages; - <i>sfz</i>

G. P. Telemann: Concerto in G Major (TWV 51:G9)

This concerto introduces the young viola student to one of the most-played pieces in the viola repertoire. The fact that Telemann did not enjoy virtuosity for its own sake and thus tended to “downplay soloistic display”⁹¹ is probably one of the reasons the popularity of this concerto among students and amateurs as well as professionals in viola performance.

Sources indicate that this piece is perhaps the earliest surviving concerto featuring the viola as a soloist.⁹² Steven Zohn notes that since the middle of the twentieth century

⁹⁰ Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five,” 27.

⁹¹ Steven Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works* (New York: Oxford University Press, 2008), 122.

⁹² Ulrich Druner, “Das Viola-Konzert Vor 1840,” *Fontes Artis Musicalis* 28 (1981): 173.

this concerto has become one of Telemann's most famous compositions, and that it may "have been well-known even during Telemann's lifetime."⁹³

The Viola Concerto is written in a four-movement form following the *da chiesa* pattern, which alternates slow and fast movements. The concerto is presented in full in the fourth volume of the *Suzuki Viola School* and it contains the first *cadenzas* to be played by the student. According to its editors, "the Telemann concerti have been fingered to develop the string crossing facility demanded in baroque music, and the music contains cadenzas suitable for individual or group performance. The piano accompaniments were rewritten from the original orchestra scores with the intention that they be playable by the average accompanist."⁹⁴

First movement: Largo

This movement does not present any new techniques to the student. However, it challenges the player, requiring an awareness of phrasing and a technical mastery over what Stuen-Walker defines as the "Five Points for Tone"⁹⁵:

1. Weight
2. Speed
3. Contact point
4. Bow changes
5. Vibrato

⁹³ Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works*, 168.

⁹⁴ Preucil and Preucil, "The Evolution of the Suzuki Viola School," 19.

⁹⁵ Elizabeth Stuen-Walker, "Suzuki Viola Book Four: Teacher Development Course" (Bellingham, n.d.), [n.p.].

Although the student might find these five aspects challenging, this movement represents an opportunity to further develop the student's technique and expressive playing.

Left Hand	Right Hand	Other	Dynamics
- Vibrato speed and width; - Third finger motion across the strings (as shown in Example 3); - Shifts	- Varying bow speeds; - String-skips	- 3/2 meter; - Cadenza; - Definition of "Largo"; - Subdivision of the thematic rhythmic figure (dotted quarter- and eighth-note)	- Extended <i>crescendi</i>



Example 3 - The third finger must "travel" diagonally across the strings to play this cadenza

Second movement: Allegro

This Allegro movement matches the stylistic points of both concerto movements by Vivaldi presented before: the energy is conveyed by playing the sixteenth-notes with a *detaché* stroke whereas the eight-notes are to be executed in a *staccato* manner.

According to Stuen-Walker, this movement will challenge the student's control of bow articulation, left-hand articulation, dynamic contrasts and string crossings.

Four-note chords appear for the first time in the repertoire presented in the *Suzuki Viola School* and the proper bow distribution for its execution should be discussed with the student. In addition, there are possibilities to incorporate the use of half-position.

Left Hand	Right Hand	Other	Dynamics
- Four-note chords; - Possibility for half-position use; - Clear articulation on the fast passages; - Arpeggio passages	- Contrast between <i>staccato</i> and <i>detaché</i>; - Four-note chords; - String-skips; - Uneven bowing; - “Weak” endings⁹⁶	- Treble clef	- Possibility for echo passages; - Lengthening the bow stroke for the <i>crescendo</i> effect

Third movement: Andante

According to Stuen-Walker, this movement provides an opportunity to the student to refine the good playing skills developed so far.⁹⁷ It challenges the student by requiring good technique to correctly execute the nuances in bow speed and vibrato, shifts, phrasing and dynamics. Greene argues that “much of this movement is built from sequences,”⁹⁸ and therefore the student must be taught how to highlight such compositional technique. One must keep in mind that the student has encountered sequential material in both movements by Vivaldi and in the previous movement of the Telemann Viola Concerto, which should help the student to transfer the knowledge acquired in previous pieces to the new repertoire.

Left Hand	Right Hand	Other	Dynamics
- Shifts (decision regarding slides); - Blocking fifths across the strings	- “Weak” endings; - Uneven bowing; - String crossings and skips	- Cadenza; - Sequences; - Treble clef	- “Dramatic” passage after the cadenza

⁹⁶ McClary argues that the term *weak ending* should be used instead of *feminine ending* when a musical phrase in an unstressed note. In Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991), 9-10.

⁹⁷ Elizabeth Stuen-Walker, “Tips on Teaching Suzuki Viola,” *American Suzuki Journal* 18, no. 7 (1990): 7.

⁹⁸ Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five,” 34.

Fourth movement: Presto

This movement “involves long phrase lines with maintained intensity, string crossings and chords.”⁹⁹ It should be played faster than the *Allegro* movement and according to Greene, the “rhythmic feeling should be one strong beat per measure.”¹⁰⁰ It is important to remember that Telemann did not enjoy virtuosity for its own sake,¹⁰¹ so one should not play it at a speed so fast that will detract from the clarity of the performance. As Tarling explains, “accuracy and clarity are more important than pure speed.”¹⁰² Considering that students usually do not have total command of the technique, one performance option is to play this movement in a relatively slower tempo but with more pronounced articulations in order to make the notes more brilliant.¹⁰³

Greene also observes that the same articulations applied in the second movement should be considered in the Presto, but with the quarter-notes played in a *staccato* style whereas the eight-notes are played in a *detaché* style.¹⁰⁴ Other important pedagogical considerations regarding this movement are the awkward chords and string crossings presented throughout.

⁹⁹ Stuen-Walker, “Suzuki Viola Book Four: Teacher Development Course,” [n.p.].

¹⁰⁰ Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five,” 36.

¹⁰¹ Zohn, *Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works*, 168.

¹⁰² Judy Tarling, *The Weapons of Rhetoric: A Guide for Musicians and Audiences* (St. Albans: Corda Music, 2005), 146.

¹⁰³ Ibid., 148.

¹⁰⁴ Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five,” 36.

Left Hand	Right Hand	Other	Dynamics
- Chords; - Articulation; - Second and third positions; - Dexterity	- Contrast between <i>staccato</i> and <i>detaché</i>; - Chords; - Awkward three-string crossing (Example 4); - Uneven bowing; - “Weak” endings	- Treble clef; - Two voice conversation (mm. 23+)	- Extensive <i>crescendo</i> starting on m. 88



Example 4 - Awkward three-string crossing (m. 56)

G. P. Telemann: Concerto in G Major for Two Violas (TWV 52:G3)

This concerto reinforces the skills previously introduced by the Baroque pieces presented in the *Suzuki Viola School*, volume four. Fingering and bowing demands do not exceed what has been required from the student in the *concerti* that were presented earlier. The overall difficulty level is the same for both solo parts, which are almost always in parallel thirds. Also, there are no passages on the C string, which allows this piece to be played as a violin and viola duet in a group class setting. Students should learn both parts, but not at the same time.¹⁰⁵

First movement: Lento

This *Lento* tempo marking allows for a lilting quality.¹⁰⁶ The second viola part presents a relatively extended passage in half-position as well as several opportunities for

¹⁰⁵ Ibid., 37.

¹⁰⁶ Stuen-Walker, “Suzuki Viola Book Four: Teacher Development Course,” [n.p.].

a half-step shift between different positions. The first viola part plays only in first- and third-positions, whereas the second viola part ranges from half- through third-position.

Left Hand	Right Hand	Other	Dynamics
- Half- through third-position playing	- Tapered stroke on the couplets	- Two different parts	- Opportunity for echo playing

Second movement: Allegro

This movement allows the student to further develop the *bariolage* technique, as well as reinforcement of the contrast between *staccato* and *detaché* playing that is common to fast movements from the Baroque period as presented in the *Suzuki Viola School* books and recordings.

Left Hand	Right Hand	Other	Dynamics
- Extensive use of the fourth finger; - Use of half- and second-positions	- Contrast between <i>staccato</i> and <i>detaché</i> ; - Hand-up string crossing (<i>bariolage</i> passages)	- Imitative style	- Staggered dynamics (melody and accompaniment); - Echo passages

Third movement: Largo

According to Greene, this movement does not present new techniques to the young player.¹⁰⁷ This brief piece presents the opportunity to the student to further develop vibrato, shifting, and trill techniques.

¹⁰⁷ Greene, "A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five," 39.

Left Hand	Right Hand	Other	Dynamics
- Vibrato; - Shifting; - Trills	- Legato; - Bow retakes for up-bows (as shown in Example 5)	- Harmonic suspensions	- Extensive <i>crescendo</i> starting on m. 5; - <i>Calando</i>

Largo

The musical score for Example 5 is written for two staves, treble and bass clef, in 2/4 time. The tempo is marked 'Largo'. The key signature has one sharp (F#). The score consists of two measures. In the first measure, the right hand has a half note G4 with a slur over it, and the left hand has a half note G3 with a slur over it. In the second measure, the right hand has a half note A4 with a slur over it, and the left hand has a half note A2 with a slur over it. There are various musical notations including rests, slurs, and dynamics.

Example 5 - The bow should be placed on the lower half during the rests

Fourth movement: Vivace

This movement presents the student with the same figure of eighth-note and eighth-note rest that is presented in the *presto* movement of the Concerto in D minor by Vivaldi; the student should be careful to not play over the rest. Another familiar figure that is presented in this movement is the eighth-note triplet, played by slurring two notes on the down-bow and a quick off-string stroke on the up-bow, as it is the case in the *Concerto No. 5*, first movement, by Seitz.

Left Hand	Right Hand	Other	Dynamics
- Use of half- and second-positions; - Accidentals	- Eighth-note and eighth-note rest figure (avoid playing over the rest); - Transferring the bow from the frog to the tip; - Retakes	- Rondo form; - Imitative style	- Extended <i>crescendo</i> starting on m. 9

Chapter Four

Overview of the Technical Demands of the *Suzuki Viola School* – Volume Five

The fifth volume of the *Suzuki Viola School* is classified by the ASTA Syllabus as part of the grade 4 repertoire, requiring a “high level of musical sophistication and interpretation.”¹⁰⁸

According to Greene, this volume was designed to further develop “phrasing, bowing technique, and finger fluency.”¹⁰⁹ The repertoire consists of selections from the Italian, French and German Baroque periods, as well as the Romantic era. It frequently presents chords and double-stops, as well as a variety of bow strokes such as *spiccato*, *sautillé*, and *staccato*. Although none of the selected pieces were originally composed for the viola, some of them have been part of the traditional canon of viola repertoire, whereas other pieces were either transcribed especially for this volume publication or were adapted from the *Suzuki Violin School*.

B. Marcello: Sonata in G Major

This Sonata was published in circa 1732 in a group of six sonatas for the cello and *basso continuo*, op. 1 (published as op. 2 in London, also in 1732).¹¹⁰ Its original key is F

¹⁰⁸ American String Teachers Association and Littrell, *ASTA String Syllabus*, 36.

¹⁰⁹ Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the *Suzuki Viola School*, Volumes Four and Five,” 42.

¹¹⁰ Eleanor Selfridge-Field, “Marcello, Benedetto Giacomo,” *Grove Music Online*, accessed February 16, 2013,

Major and the transcription presented in the *Suzuki Viola School*'s fifth volume was realized and edited by Doris Preucil.

The transposition to the key of G Major is due to the natural resonance of the viola in this key.¹¹¹ "Each of its four movements is musically strong, and the whole piece affords a teacher many opportunities to demonstrate [control of] phrasing."¹¹² According to Greene, the slow movements "offer opportunities for lyrical playing, while the fast ... movements feature typical Baroque figurations such as repeated string crossings and sequential patterns in sixteenth-notes."¹¹³

First movement: Largo

This movement requires a "full, rich viola tone,"¹¹⁴ with extensive passages in the C string. It offers the student the possibility of continuing to develop the vibrato technique and challenges the player to maintain long phrases while subdividing the beat.

Left Hand	Right Hand	Other	Dynamics
- Replacement shift; - Vibrato; - Trills	- Unequal bowing; - "Weak" ending; - Shaping long notes; - "Rich and singing"¹¹⁵ tone	- Long phrases; - Subdivisions of the beat; - Variety of rhythms	- Graded <i>crescendo</i> and <i>diminuendo</i>

http://www.oxfordmusiconline.com/subscriber/article_works/grove/music/17716?q=benedetto+marcello&search=quick&pos=1&_start=1.
¹¹¹ Preucil and Preucil, "The Evolution of the Suzuki Viola School," 19.
¹¹² Ibid.
¹¹³ Greene, "A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five," 42.
¹¹⁴ Elizabeth Stuen-Walker, "Suzuki Viola Book Five: Teacher Development Course" (Bellingham, n.d.), [n.p.].
¹¹⁵ Ibid.

Second movement: Allegro

This movement offers the student an opportunity to further develop the ability to play fast sixteenth-note string crossing passages, as well as trills and other ornaments such as mordents and grace-notes.

Left Hand	Right Hand	Other	Dynamics
- Half- and third-positions; - Shift from first finger (first-position) to the fourth finger (third-position); - Mordents with fourth finger	- Contrast between <i>staccato</i> and <i>detaché</i> ; - "Weak" endings; - Hand-up string crossing (<i>bariolage</i> passages)	- Sequence passages	- Echo effects; - <i>Sempre crescendo</i>

Third movement: Largo

According to Greene, this movement presents no techniques that have not already been encountered by the student in previous pieces.¹¹⁶ This slow movement gives the student an opportunity to develop expressive fingerings for the shifts, as well as to explore "lyrical playing with long, expansive bows."¹¹⁷

¹¹⁶ Greene, "A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five," 46.
¹¹⁷ Stuen-Walker, "Suzuki Viola Book Five: Teacher Development Course," [n.p.].

Left Hand	Right Hand	Other	Dynamics
- Whole-step ascending shift (third- to fourth-position); - Shifting under a slur, avoiding a slide; - First finger backwards extension; - High first finger on third-position (D#)	- Bow distribution; - Lyrical playing using long bows	- Extensive use of treble clef	- <i>Diminuendo</i> from <i>f</i> to <i>pp</i> in one measure

Fourth movement: Presto

This movement “should convey both rhythmic vigor and melodic charm.”¹¹⁸ It presents challenges to the left- and right-hand techniques demanding good left-hand articulation on the fast sixteenth-notes and sequences of mordents, and bow control on awkward string crossings. Also, the sequences of broken thirds present the difficult task of coordinating both hands on fast string crossings.

Left Hand	Right Hand	Other	Dynamics
- Dexterity; - Arpeggios; - Double-stops; - Broken thirds; - First and third positions	- String-skips; - Awkward bowing (m. 34)	- Rhythmic transition (shown in Example 6)	- No specific challenges

¹¹⁸ Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five,” 48.



Example 6 - Rhythmic transition

C. M. von Weber: Country Dance

Originally written for the piano, this piece is the third waltz in the collection *Sechs Favoritwalzer der Kaiserin von Frankreich Marie Louise, J. 143-8*,¹¹⁹ published in Leipzig in 1812.¹²⁰ Mischa Elman published a violin transcription in 1917 and this transcription is very likely to have been known by Suzuki, as he was an admirer of Elman's playing.¹²¹

This piece, presented in the fifth volume of the *Suzuki Violin School*, further develops the techniques of up-bow *staccato* and shifting, demanding a shift from the third to the fifth position. The viola student performing this selection should present a "firmer left-hand articulation, and more weight and presence in bow stroke"¹²² than the violin student.

Left Hand	Right Hand	Other	Dynamics
- Frequent shifts; - First shift to the fifth position; - Sliding the third finger (third position) to the octave harmonic	- Up-bow staccato; - Bow distribution; - Articulation between the two-note figures in the <i>Agitato</i> section	- Style: showpiece; - Differentiation of grace-notes and the sixteenth- and dotted eighth-note figure	- Extended <i>crescendo</i> in an up-bow staccato passage

¹¹⁹ A PDF score is available at [http://imslp.org/wiki/6_Favorit-Walzer_der_Kaiserin_von_Frankreich_Marie_Louise,_J.143-148_\(Weber,_Carl_Maria_von\)](http://imslp.org/wiki/6_Favorit-Walzer_der_Kaiserin_von_Frankreich_Marie_Louise,_J.143-148_(Weber,_Carl_Maria_von)).

¹²⁰ Philipp Spitta et al., "Weber," *Grove Music Online*, accessed February 16, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40313pg9>.

¹²¹ Shin'ichi Suzuki, *Nurtured by Love*, trans. Kyoko Selden and Lili Selden, Revised ed. (Van Nuys: Alfred Publishing Co., 2013), 86.

¹²² Stuen-Walker, "Suzuki Viola Book Five: Teacher Development Course," [n.p.].

G. B. Pergolesi: Nina

Originally written for voice with the title *Tre giorni son che Nina*, this aria attributed to Pergolesi is most likely a composition by Vincenzo Ciampi (c.1719-1762).¹²³ This viola transcription was first published in the third volume of the *Suzuki Viola School*, but it has been moved to the fifth volume “as it has been found to be difficult for the book 3 level of playing.”¹²⁴ This aria proves to be “suited to the timbre and richness of the viola”¹²⁵ and it was added to *Suzuki Viola School* to “allow the student to experience the unique tonal quality”¹²⁶ of the instrument.

Left Hand	Right Hand	Other	Dynamics
- Expressive fingerings and shifts; - Grace notes; - Harmonics (octave)	- Bow retakes; - Varying bow speed and weight; - Bow control on rests under slurs	- Treble clef; - Quarter- versus eighth-note upbeat - Term: <i>A piacere</i>	- Possibility for <i>crescendi</i> on repeated notes; - Large dynamic range

N. Rubinstein: Spinning Wheel

This selection is “a lefthand study in triplets (probably originally for piano).”¹²⁷ It requires a “light and quick finger action”¹²⁸ so the student can achieve the desired playing tempo. It requires dexterity and stamina from the student.

¹²³ Frank Walker, “‘Tre Giorni Son Che Nina’: An Old Controversy Reopened,” *The Musical Times* 90, no. 1282 (December 1, 1949): 435; Helmut Hücke and Dale Monson, “Pergolesi, Giovanni Battista,” *Grove Music Online*, accessed February 15, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/21325?q=Pergolesi&search=quick&pos=1&_start=1.

¹²⁴ Elizabeth Stuen-Walker, “Suzuki Viola Basics - Volumes 1, 2 and 3,” *American Suzuki Journal* 19, no. 2 (1991): 5.

¹²⁵ *Ibid.*

¹²⁶ Preucil and Preucil, “The Evolution of the Suzuki Viola School,” 19.

¹²⁷ *Ibid.*

¹²⁸ Stuen-Walker, “Suzuki Viola Book Five: Teacher Development Course,” [n.p.].

Left Hand	Right Hand	Other	Dynamics
- Dexterity; - Chromatic passages and fingerings; - Awkward shifts; - Interval of augmented second	- Bow distribution (fast fingers but slow bow); - Long slurs; - Accents underneath slurs; - Fast string crossings under slurs; - Possibility for pizzicato using the thumb	- Indication for inverted pizzicato (from the higher to the lower note)	- <i>Crescendo</i> and <i>diminuendo</i> within a slur

F. M. Veracini: Gigue

This Gigue was originally written for the violin as the last movement of the *Sonate Accademiche, Op. 2 No 7*.¹²⁹ It is presented in the fifth volume of the *Suzuki Violin School* and adapted to the *Suzuki Viola School* “for a lifted bow stroke in preparation for *spiccato* study.”

This selection provides the student the possibility to demonstrate off-string playing at the frog with good bow control, as well as to demonstrate coordination in the passages with fast sixteenth-notes, slurs, and string crossings.

Left Hand	Right Hand	Other	Dynamics
- Double-stops and difficult chords; - Chromatic passages; - Articulation of fast sixteenth-notes versus grace-notes	- Bow distribution - Extensive use of the balance point and frog parts of the bow; - String skip under a slur	- 12/8 time signature	- Long <i>crescendo</i> lines

¹²⁹ Susan Kempter, “Book Five - Suzuki Violin School: Teaching Points and Analysis” (Albuquerque, n.d.), [n.p.].

J. S. Bach: Suite in G Major BWV 1007 (excerpts)

Originally composed for the cello, the BWV 1007 is the first of a series of six suites for the instrument (BWV 1007-12). Transcriptions of all the suites are “at the heart” of the standard Baroque repertoire for the viola,¹³⁰ as opposed to the works for solo violin by J. S. Bach because “(1) the multiple-stops in the *Violin Sonatas* require an unusually large and strong hand to execute; and (2) it is not necessary to transpose the keys of the *Cello Suites* down a fifth, as it is in the *Violin Sonatas*.”¹³¹

The movements presented in the fifth volume of the *Suzuki Viola School* are Prelude, Courante, and Gigue. Two other movements, Allemande and Minuet I and II, are included in the sixth volume, while the Sarabande is not included in any of the *Suzuki Viola School* volumes.

Prelude

This movement will challenge the student with bow control on constant string crossings. The choice for the “generic”¹³² bowing of four notes per bow is to allow the student to adapt “much more easily to a more intricate scheme of bowing which might be encountered in later study.”¹³³

In addition to the evenness of the string crossings, the student should take care of the timing of the left-hand, as many passages are fingered as “though the notes were part

¹³⁰ Dalton, *Playing the Viola: Conversations with William Primrose*, 187.

¹³¹ Riley, *The History of the Viola*, 1980, 1:113.

¹³² Stuen-Walker, “Suzuki Viola Book Five: Teacher Development Course,” [n.p.].

¹³³ Preucil and Preucil, “The Evolution of the Suzuki Viola School,” 19.

of a chord;”¹³⁴ therefore the fingers are held down for the duration of the passage, as indicated in the score.

Left Hand	Right Hand	Other	Dynamics
- “Blocked” fingerings; - Extensive use of the fourth-position; - Chromatic passages	- Fast string crossings under slurs; - Bariolage	- No rests: it is a “perpetual motion” piece; - Different voices (<i>bariolage</i> section)	- <i>p sempre</i>; - Long <i>crescendo</i> line towards the end of the piece

Courante

The Courante of the Suite BWV 1007 presents several bow distribution challenges due to the uneven slurs; in order to avoid unintended accents the player should vary the speed and weight of the bow in such passages. This piece is also transcribed for the violin and is published in the seventh volume of the *Suzuki Violin School*.

Left Hand	Right Hand	Other	Dynamics
- Unequal fifths (tritones); - Consecutive fifths; - First finger backward extension; - String-skips	- Uneven slurs; - String-skips; - Specially awkward bowing on mm. 31 and 32	- Different voices; - <i>Sempre leggiero</i>	- None specifically

Gigue

This movement is the most accessible one of the BWV 1007 selection included in this volume. As with the Courante, this piece has also been transcribed for the violin and is published in the seventh volume of the *Suzuki Violin School*.

¹³⁴ Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five,” 55.

The Gigue presents a lilting style, achieved by the use of a “brushed” *detaché* stroke and by contrasting smooth slurs with articulated eight-notes. This piece provides further development of the bowing style presented in the Gigue by Veracini.

Left Hand	Right Hand	Other	Dynamics
- Extensive use of the second-position, as well as shifting between the first three positions; - Accidentals	- Hooked bowing; - “Brushed” <i>detaché</i>	- None specifically	- Open for discussion with the student

C. Bohm: Moto Perpetuo

Originally written for the violin, this piece is part of Bohm’s *Dritte Suite für Violine und Klavier*. A “violinists’ favorite,”¹³⁵ this piece was included in this volume primarily for bowing study, as it should first be learned with a *detaché* stroke that will later evolve to a *sautillé* stroke.¹³⁶ It requires stamina from the student.

Left Hand	Right Hand	Other	Dynamics
- Chromatic passages	- <i>Sautillé</i> (<i>f</i> and <i>p</i>); - Accents	- Coordination between left and right hands; - Define the term <i>Sempre al fine</i>	- Wide and quick dynamic contrasts; - Accents in odd places

M. Marais: Old French Dances

This set of stylized dance movements was composed for the viola da gamba and harpsichord, but it has been part of the violists’ repertoire since the publication of a set of

¹³⁵ Preucil and Preucil, “The Evolution of the Suzuki Viola School,” 19.

¹³⁶ Ibid.

Five Old French Dances for viola and piano in 1917. The third piece in that set (*La Musette*) has been omitted from the *Suzuki Viola School*, possibly due to its level of difficulty, which is far greater than that in the other four movements as it requires high-position playing (up to the seventh position) on the G string.

The Old French Dances present challenges for both left- and right-hand techniques and, according to Greene, “students respond enthusiastically to the melodic charm and rhythmic verve of these attractive dances.”¹³⁷

L'Agréable

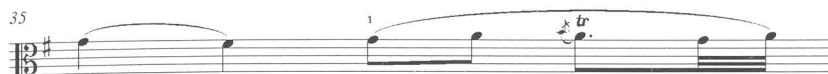
Stuen-Walker considers this movement as not technically too difficult for the student, but it requires a good sense of phrasing, varying bow speeds due to the unequal bow distribution, and more bow weight on the lower strings.¹³⁸ In regards to bow technique, Greene states that this piece further develops “portato strokes, [bow] retakes, and unequal bow distribution.”¹³⁹

Left Hand	Right Hand	Other	Dynamics
- Extensive use of high third finger and fourth finger on the C string; - Use of half-through fifth-position; - Grace-note preceding a trill and <i>naschlage</i> (indicated in Example 7)	- <i>Portato</i>; - Unequal bow distribution; - More weight on lower strings; - Bow retakes	- Rondo form, with the theme appearing in different octaves and with ornamentations	- No specific challenges

¹³⁷ Kenneth Greene, “Teaching Suzuki Viola School Volume Five: Marais Old French Dances,” *American Suzuki Journal* 17, no. 6 (1989): 7.

¹³⁸ Stuen-Walker, “Suzuki Viola Book Five: Teacher Development Course,” [n.p.].

¹³⁹ Greene, “Teaching Suzuki Viola School Volume Five: Marais Old French Dances,” 6.



Example 7 - Grace-note preceding a trill and a written-out *naschlage*

La Provençale

This movement offers the student an opportunity to work on playing at the frog, controlling the necessary motions for string crossings and changes of weight, speed and contact point to accomplish the dynamic contrasts. According to Stuen-Walker, this piece should sound “spunky and determined.”¹⁴⁰

Left Hand	Right Hand	Other	Dynamics
- Double stops (including thirds and octaves); - Embellishments demand agile fingers	- Quick wrist motion at the frog; - Articulation; - <i>p</i> playing at the frog	- Style; - Accurate rhythm; - Tempo marking: <i>Gaiamente</i>	- Quick dynamic contrasts

La Matelotte

This piece makes reference to a sailor’s dance, and therefore its style should be spunky and swaggering.¹⁴¹ Although the violist will have played *martelé* strokes in previous pieces, here the stroke should be executed with a somewhat heavier and longer bow, in order to better convey the style of the movement. Also, this is the first time the student will encounter more than two consecutive down-bows in the *Suzuki Viola School* repertoire;¹⁴² the passage’s difficulty is increased by the fact that the consecutive down-bows are to be played in conjunction with moderately difficult double stops.

¹⁴⁰ Stuen-Walker, “Suzuki Viola Book Five: Teacher Development Course,” [n.p.].

¹⁴¹ Ibid.

¹⁴² Greene, “Teaching Suzuki Viola School Volume Five: Marais Old French Dances,” 7.

Left Hand	Right Hand	Other	Dynamics
- Double-stops; - Chords; - Quick (“aggressive”) ornaments	- Heavy <i>martelé</i> stroke; - Consecutive down-bows with double-stops; - String-skips	- Style; - Sequences; - Tempo marking: <i>Gaiamente</i>	- Wide dynamic range

Le Basque

This last movement of the set presents an extended *spiccato* bow stroke, which can challenge the student to control the “bow drop and rebound” that “is apt to be somewhat erratic.”¹⁴³ The bowing pattern of an eight-note on down-bow followed by two slurred sixteenth-notes can also pose problems in its execution, as the bow should leave the string after the eighth-note.

The *Double* variation is identified by Stuen-Walker as “a chance to sparkle,”¹⁴⁴ as the “*spiccato* gives way to a *detaché* in the middle of the bow for the [fast] sixteenth--notes.”¹⁴⁵ Greene also suggests that the echo could be performed with a *sautillé* stroke, depending on the student’s ability.

Left Hand	Right Hand	Other	Dynamics
- Agile fingers (<i>Double</i> variation) - Double-stops	- <i>Spiccato</i> stroke; - Possibility for <i>sautillé</i> stroke	- <i>Piu mosso</i>; - Possibility of a <i>accelerando al fine</i> in measure 44, if the <i>piu mosso</i> indication is purposely delayed¹⁴⁶	- Achieving contrasting dynamics by using the <i>spiccato</i> stroke

¹⁴³ Ibid.

¹⁴⁴ Stuen-Walker, “Suzuki Viola Book Five: Teacher Development Course,” [n.p.].

¹⁴⁵ Greene, “Teaching Suzuki Viola School Volume Five: Marais Old French Dances,” 7.

¹⁴⁶ Stuen-Walker, “Suzuki Viola Book Five: Teacher Development Course,” [n.p.].

F. Seitz: *Concerto No. 3 (Allegro risoluto)*

Although originally composed for the violin, this concerto is not included in the *Suzuki Violin School*. Also, it was not initially included in the fifth volume of the *Suzuki Viola School*; later it replaced the first two movements of the *Concerto* attributed to J. C. Bach, which were moved to the sixth volume.

This selection will aid the student in further developing a number of bow strokes, as well as the techniques of arpeggios, double-stops (mostly thirds, fourths and sixths) and chord playing.

Left Hand	Right Hand	Other	Dynamics
- Extended passages in second position; - Chords and arpeggiated passages; - Replacement shift; - Various types of double-stops; - Sustained notes with a moving voice; - Fourth-finger extension (minor third)	- Chords and double-stops; - Phrasing; - Up-bow <i>staccato</i>; - Possibility for <i>martelé</i> or <i>spiccato</i> (m. 32) - Arpeggiated chords: large string crossings (Example 8); - <i>Spiccato</i> (m. 76)	- Rhythmic variety; - <i>Dolcissimo</i>	- Dramatic effects; - Large dynamic range



Example 8 - Large string crossing on arpeggiated passages

Chapter Five

Overview of the Technical Demands of the *Suzuki Viola School* – Volume Six

The sixth volume of the *Suzuki Viola School* is classified by the ASTA Syllabus as part of the grade 4 repertoire and contains musical selections from different time periods, allowing the student “to experiment with new techniques and to solidify and expand previously learned ones.”¹⁴⁷ According to Josephson, as volume six exposes the student to pieces from the Baroque, Classical, and Romantic periods, the young player will learn to associate each musical style with appropriate performance techniques and sonority.¹⁴⁸

This volume includes works originally composed for the viola, but most of its selections are transcriptions from other instruments. As with the fifth volume, some of the transcriptions have been part of the violist’s repertoire, whereas other pieces were either transcribed especially for this volume or were adapted from the *Suzuki Violin School*.

Some of the techniques that are addressed by the musical selections in this volume are:¹⁴⁹

- Extensive double-stops and chords
- Various on- and off-string bow strokes
- Refined use of bow distribution

¹⁴⁷ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 17.

¹⁴⁸ Ibid., 9.

¹⁴⁹ Ibid., 8–9.

- Chromatic passages with different possibilities for fingering
- Exercises for sixth- and seventh-position
- *Legato* playing

According to Kempter, by the sixth volume of the *Suzuki Violin School* the student “should have a good understanding of tone production ... be able to anticipate [bow] distribution spots and where to be [bow placement] for maximum control and music[al] effects. The left hand must be shifting easily and lightly. ... Vibrato should be somewhat stable.”¹⁵⁰ I believe that the same considerations apply to the sixth volume of the *Suzuki Viola School*.

M. Marais: La Folia

The *Folia* is described as a “type of wild Portuguese dance. One particular melody used for the dance attained wide popular currency in the 16th, 17th, and 18th centuries, being first mentioned by Salinas in 1577, and subsequently used by numerous composers as an ostinato basis for variations.”¹⁵¹ Some of the most famous variations on the *Folia* ostinato from the Baroque period are “by Corelli (1700) for violin, Marais (1701) for viol, D’Anglebert (1689), Alessandro Scarlatti and C.P.E. Bach (1778) for keyboard, and Vivaldi (1705) for chamber ensemble.”¹⁵²

¹⁵⁰ Susan Kempter, “Book Six - Suzuki Violin School: Teaching Points and Analysis” (Albuquerque, n.d.), [n.p.].

¹⁵¹ Stanley Sadie and John Tyrell, “Folía, La,” *Grove Music Online*, accessed January 14, 2013, http://www.oxfordmusiconline.com.libproxy.uoregon.edu/subscriber/article/opr/t237/e3870?q=Folia&search=quick&pos=2&_start=1#firsthit.

¹⁵² Giuseppe Gerbino and Alexander Silbiger, “Folia,” *Grove Music Online*, accessed January 14, 2013, http://www.oxfordmusiconline.com.libproxy.uoregon.edu/subscriber/article/grove/music/09929?q=folia&search=quick&pos=1&_start=1#firsthit.

Marais' *La Folia* was written for viola da gamba and continuo and is part of the second volume of *Pièces de Viol*, published in 1701.¹⁵³ The version presented in the *Suzuki Viola School*, volume six, is realized and arranged by Doris Preucil.

Theme

This selection will challenge the student with double-stops (fourths, major sixths, major and minor thirds and octave), chords, bow distribution and phrasing. Stuen-Walker suggests that more weight should be given to the top note of the chord, and that the chords should be broken in a way that the bottom notes happen before the beat, so that the top note coincides with the beat.¹⁵⁴ Josephson argues that the chords should be played in a smooth manner and that this is "the first time the student has sustained chords in a passage, to affect *legato* phrasing."¹⁵⁵

Left Hand	Right Hand	Other	Dynamics
- Double-stops and chords; - Tritones	- Chords; - <i>Legato</i> playing through chords and double-stops, including string-skips; - Various bow speeds; - Bow distribution	- Concept of theme and variations	- Sustaining sound through chords and double-stops

¹⁵³ Josephson, "The Suzuki Viola School: A Pedagogical Guide for Volume Six," 17.

¹⁵⁴ Elizabeth Stuen-Walker, "Suzuki Viola Book Six: Teacher Development Course" (Bellingham, n.d.), [n.p.].

¹⁵⁵ Josephson, "The Suzuki Viola School: A Pedagogical Guide for Volume Six," 19.

Variation I

This variation will require the student to play with a full sound within the *p* dynamic range. Such technical challenge increases as the bow speed is unequal through the whole piece due to the pattern of one beat on a down-bow and two beats on an up-bow.

In addition, the ornaments might present rhythmic difficulties to the student, as he or she needs to differentiate the sixteenth- from the thirty-second-notes. Stuen-Walker advises that the embellishments should not influence the bow speed,¹⁵⁶ and Josephson suggests that the student should learn this variation without the ornamentation in order to “establish the rhythmic framework into which the embellishments must fit.”¹⁵⁷

Concerning the left-hand technique, besides the agility of the fingers needed to perform the embellishments, the player must observe that the shifts do not interfere with the “smoothness of the melodic line.”¹⁵⁸

Left Hand	Right Hand	Other	Dynamics
- Smooth shifts; - Agile fingers on the embellishments	- Uneven bow speed	- Fitting embellishments into the rhythmic framework	- full sound within the <i>p</i> dynamic range

Variation II

This variation should be played “in a very determined fashion.”¹⁵⁹ The *marcato* indication for the eighth-notes suggests an energetic stroke, probably a heavy *staccato* or

¹⁵⁶ Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course,” [n.p.].

¹⁵⁷ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 19.

¹⁵⁸ Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course,” [n.p.].

¹⁵⁹ Ibid.

a *martelé*. The string crossings “must be quick, with the bow coming to a stop on the new string.”¹⁶⁰ For playing the sixteenth-notes, a *detaché* stroke is indicated, which should retain the energy created by the eighth-notes by the execution of a fast stroke.¹⁶¹

Left Hand	Right Hand	Other	Dynamics
- Vibrato in between the <i>marcato</i> notes; - Backward extension leading to a shift	- String-skips; - Contrast between <i>marcato</i> and <i>detaché</i>; - Energetic articulation	- Define the terms <i>risoluto</i> and <i>attacca</i>	- <i>f</i> and energetic throughout the whole variation

Variation III

The third variation of *La Folia* “enables the student the opportunity to develop a strong upper-bow stroke style.”¹⁶² It expects the student to play an energetic bow-stroke at the tip of the bow (on the dotted eighth- and sixteenth-note figures) on the contrasting dynamic of forte and piano.

Left Hand	Right Hand	Other	Dynamics
- Whole step shift; - Agile thirty-second notes (used as ornamentation); - Trills	- Quick down-bows on the sixteenth-notes that start the melodic motif	- Double dots (rhythmic issue); - Define <i>energico</i>	- Use of contrasting dynamics while keeping the same energy in the bow

Variation IV

The fourth variation on the *La Folia* theme presents the student with an unequal bowing pattern that is exactly the opposite of the one presented in the first variation; here,

¹⁶⁰ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 21.

¹⁶¹ Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course,” [n.p.].

¹⁶² Ibid.

there are two beats on the down-bow and one beat on the up-bow, implying a faster and lighter bow for the latter.

Stuen-Walker suggests that for a change of tone color, the performer could experiment with the *sul tasto* technique, starting on measure 73.¹⁶³

Left Hand	Right Hand	Other	Dynamics
- Replacement shifts; - Grace-notes and trills	- Uneven bow speed; - Possibility for <i>sul tasto</i> playing (m. 73); - <i>Portato</i> stroke	- Rhythmic stability	- <i>p</i> through the whole piece, with a possibility for a <i>sul tasto</i> passage;

Variation V

This variation presents the player with an unusual “extended *pizzicato* section.”¹⁶⁴

One should notice that the 1701 edition does not call for the plucking technique; however, a cello transcription (Muzyka Edition, Moscow, n.d.) by P. Bazelaire does indicate this to be a *pizzicato* variation.

Such extensive use of the plucking technique on fast passages (without using left-hand *pizzicato*) is a very difficult technique, and will require strong and percussive left-hand fingers, as well as the use of the vibrato on the eighth-notes “for a fuller, resonant tone that will be more present.”¹⁶⁵ Stuen-Walker suggests exploring with different types of plucking technique, such as using multiple fingers to pluck, plucking with the thumb,

¹⁶³ Elizabeth Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course” (lecture, Studio of Elizabeth Stuen-Walker, Bellingham, WA, August, 2011).

¹⁶⁴ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 26.

¹⁶⁵ Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course,” [n.p.].

and what she calls “woodpecker *pizzicato*,” which consists of plucking with the index finger that is supported by the thumb.¹⁶⁶

Left Hand	Right Hand	Other	Dynamics
- Octaves; - Dexterity; - Vibrato; - Strong fingers (articulation)	- Extensive use of <i>pizzicato</i>; - Explore different types of plucking technique	- Coordination between both hands	- None specifically

Variation VI

This variation is an “excellent [exercise] for continued development of left-hand dexterity.”¹⁶⁷ Although the entire variation is written in a way that implies a *detaché* stroke, the teacher might choose to use “this movement to be an exercise for bowing techniques”¹⁶⁸ by applying different slur patterns. The *detaché* option, however, presents an opportunity for the student to further develop the technique of playing this stroke using different amounts of bow, contact point, and bow speed, in order to vary the dynamic.

Left Hand	Right Hand	Other	Dynamics
- Dexterity; - Articulation	- Articulation; - Possibility for practicing different bowing patterns; - Further development of the <i>detaché</i> stroke	- Coordination between both hands	- Contrast between <i>p</i> and <i>f</i>

¹⁶⁶ Elizabeth Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course” (lecture, Studio of Elizabeth Stuen-Walker, Bellingham, WA, August, 2011).

¹⁶⁷ Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course,” [n.p.].

¹⁶⁸ Ibid.

Coda

This coda is not presented in the 1701 edition, but a similar movement appears in the cello transcription mentioned in the analysis of the fifth variation. It encourages the player to further develop the technique on playing chords that involve three or four strings, as well as regulating the bow usage in the eighth-notes (double-stops) that follow such chords. The dynamic varies from *f* to *ff*, suggesting that the coda should be played powerfully, as a “culmination of the theme and all the variations.”¹⁶⁹ Josephson considers this to be “a good time to discuss the variables of bow pressure, bow speed, and contact point as they relate to playing chords and double-stops.”¹⁷⁰

Left Hand	Right Hand	Other	Dynamics
- Blocking the chords' intervals; - Shifting positions between chords and/or double-stops; - Vibrato (chords)	- Chords (bow distribution); - Sustaining the dotted quarter-notes (top notes of the chords); - Long <i>crescendo</i> on a sustained down-bow (m. 120)	- Similar structure to the Theme	- <i>f</i> and <i>ff</i>; - Long <i>crescendo</i> on a sustained down-bow (m. 120)

G. H. Fiocco: Allegro

Originally composed for the harpsichord, this piece was first published in 1730 in the collection of twenty-four *Pièces de clavecin, op.1*.¹⁷¹ This selection is also presented in the *Suzuki Violin School*, volume six.

¹⁶⁹ Ibid.

¹⁷⁰ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 25.

¹⁷¹ Lewis Baratz, “Fiocco,” *Grove Music Online*, accessed February 16, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09690pg3>.

This piece offers further development of the left-hand technique, presenting rapid passages as well as embellishments, while the bow-arm needs to exercise close control over the different bowing patterns. In addition, there is the option of using the *fouetté* stroke for a better articulation on the notes following the ties on measures 24 - 27, as shown in Example 9. The overall bowing style follows the pattern of the previously studied fast Baroque pieces: rapid sixteenth-notes are played in *detaché* style, whereas the eighth-notes are played with a *marcato* (*staccato*) bowing.

Left Hand	Right Hand	Other	Dynamics
- Tritone relations across strings; - Blocking fifths; - Mordents; - Dexterity	- Rapid string crossings (hand-up crossing); - Awkward bowing pattern (m. 48) - Possibility of a <i>fouetté</i> stroke	- Sequences	- Long <i>crescendo</i> line (m. 7); - Subito <i>p</i> (m. 29)



Allemande

Josephson considers this movement to be “the most musically sophisticated” movement of the Suite BWV 1007 that has been presented to the student so far; this is due to its irregular phrasing, imitative writing and broken chords that obscure the melodic phrasing.¹⁷² The player will need to understand that it is necessary to create a “melodic line out of a stream of notes,”¹⁷³ and that moving forward to the cadences should be prioritized over the several rhythmic gestures throughout the piece.

Left Hand	Right Hand	Other	Dynamics
- Continuous vibrato; - Chords	- String-skips; - Chords; - Uneven bow distribution; - Smooth string crossings	- Ornament notation (rolling the chord, m.1, 22 and 24)	- Hairpins (< >) through measures presenting difficult bow distribution

Minuets I and II

The Minuets allow the student to continue the refinement of phrase endings¹⁷⁴ and bow control. Written in G Major (Minuet I) and G minor (Minuet II), they display contrasting characters. The player should attend to the dynamic indications and experiment with the contact point in order to create different colors that will highlight the different characteristics.

¹⁷² Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 32–33.

¹⁷³ Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course,” [n.p.].

¹⁷⁴ Ibid.

Left Hand	Right Hand	Other	Dynamics
- Tritone relations across strings	- String-skips under slurs; - String crossings; - Uneven bow distribution	- Contrast between the musical characters of each Minuet	- Contrast between <i>f</i> (Minuet I, major key) and <i>p</i> (Minuet II, minor key)

J. S. Bach: Arioso

This is an adaptation of the *Sinfonia* of the Church Cantata *Ich steh mit einem Fuss im Grabe* (BWV 156), first performed in 1729. Sources indicate that this *Sinfonia* also appears as part of Bach's Concerto for the oboe (BWV 1056), whose outer movements are lost.¹⁷⁵

The title *Arioso* indicates that it should be played in a lyrical style, which will help the student to practice "with *legato* phrasing, bow control over melodic lines, and creating varied tone colors"¹⁷⁶ in the lower registers of the instrument. In addition, the ornamentation can pose a rhythmic challenge, and the left-hand technique will be challenged by the expressive fingerings that range from half- through fourth-position, along with "careful intonation to effect accidentals and intervals."¹⁷⁷

¹⁷⁵ Christoph Wolff, "Bach, Johann Sebastian," *Grove Music Online*, accessed January 14, 2013, http://www.oxfordmusiconline.com.libproxy.unm.edu/subscriber/article_works/grove/music/40023pg10?q=Bach%2C+Sebastian&search=quick&pos=1&_start=1.

¹⁷⁶ Josephson, "The Suzuki Viola School: A Pedagogical Guide for Volume Six," 39.

¹⁷⁷ Stuen-Walker, "Suzuki Viola Book Six: Teacher Development Course," [n.p.].

Left Hand	Right Hand	Other	Dynamics
- Starting on second-position; - Exploration of different vibrato speeds and widths; - Expressive fingerings (using half- through fourth-position); - Clear articulation on the C- string (m. 14)	- Uneven bow distribution; - Experimentation with different contact points, bow weight, and speed	- Extensive playing in the middle and low registers of the instrument	- Possibility for a <i>sul tasto</i> on the <i>pp</i> indicated on m. 16

W. A. Mozart: Adagio and Rondo in D

The two pieces in this selection are actually from different sources and were transcribed for viola and piano by Doris Preucil. They represent a chance for the student to further develop the playing style of music from the Classical period.

Adagio (K. 356)

The Adagio (K. 356 or K⁶ 617a) was composed in Vienna (1791) for the “glass harmonica” and its original key is C Major.¹⁷⁸ Josephson argues that it should be played in a *legato* style, and that the student “must use full bows and keep the bow moving during rests to achieve continuity of phrasing.”¹⁷⁹

Technical work should concentrate mainly on bow distribution (sixteenth- and thirty-second-note runs and phrasing), vibrato and the chromatic passages; the musical

¹⁷⁸ Cliff Eisen, “Mozart, Wolfgang Amadeus,” *Grove Music Online*, accessed January 14, 2013, http://www.oxfordmusiconline.com.libproxy.unm.edu/subscriber/article_works/grove/music/40258pg3?q=Mozart%2C+amadeus&search=quick&pos=1&_start=1.

¹⁷⁹ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 44.

aspects are related to the technical work: attention to vibrato width and speed (for style) and bow control “to create color and dynamics.”¹⁸⁰

Left Hand	Right Hand	Other	Dynamics
- Clean shifts; - Chromatic passages; - Extensive use of the second-position; - Varied vibrato	- Variety of bow speeds; - <i>Portato</i> passages;	- <i>Alla breve</i> time;	- Different tone colors

Rondo (K. 485)

The Rondo (K. 485) was composed for solo keyboard (probably the harpsichord or pianoforte) in Vienna (1786).¹⁸¹ The technical include varied styles of bowing (including on- and off-string strokes) and keeping the bow moving over a rest, as indicated in the Example 10. Also, issues of bow distribution, different types of ornaments, tritones, and harmonics will require extensive practice by the student.



Example 10 - Passage where the bow keeps moving over a rest

The first four measures present an idiom (Example 11) that will be played throughout the whole piece: the slur over the four eighth-notes is just a bowing indication, and the actual articulation is given by the slurs placed underneath the big one. The effect should be achieved by a release of the bow between the second and the third eighth-notes, in a *portato* manner.

¹⁸⁰ Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course,” [n.p.].

¹⁸¹ Eisen, “Mozart, Wolfgang Amadeus.”



Example 11 - Four eighth-note idiom

Left Hand	Right Hand	Other	Dynamics
- Chromatic passages; - Arpeggios; - Ornaments in varied intervals	- Bow distribution; - Continuity of the bow motion over rests placed underneath slurs	- Classical style	- Wide dynamic range

J. Brahms: Hungarian Dance No. 5

Originally composed for piano four-hands in 1868¹⁸², this piece has been transcribed for violin and piano by Joseph Joachim and it has been a popular repertoire choice among violinists. It is not, however, included in the *Suzuki Violin School*. Doris Preucil has arranged the viola version presented in the *Suzuki Viola School*, volume six.

The style of this piece is “flamboyant,”¹⁸³ and it will provide the student with the opportunity “to experiment with various bowings to create different styles.”¹⁸⁴ Such bowing techniques include: accents, *spiccato*, up-bow *staccato*, and *sautillé*.¹⁸⁵

¹⁸² George Bozarth and Walter Frisch, “Brahms, Johannes,” *Grove Music Online*, accessed January 14, 2013, http://www.oxfordmusiconline.com/subscriber/article_works/grove/music/51879?q=Brahms&search=quick&pos=1&_start=1.

¹⁸³ Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course,” [n.p.].

¹⁸⁴ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 50.

¹⁸⁵ Ibid.

Left Hand	Right Hand	Other	Dynamics
- Velocity; - Double-stops (sixths); - Artificial harmonic	- Chords; - Double-stops changing to a three-note chord (Example 12) - Fast string crossings; - Varied bowing styles	- Quintuplets; - Coordination between right and left hands (Example 13); - Contrasting styles; - Syncopated rhythms; - Defining <i>fieramente</i> (proudly)	- Wide dynamic range; - Dynamic changes creating a dramatic effect



Example 12 - Double-stops changing to a three-note chord (m. 51)



Example 13 - This passage poses a challenge on coordination between hands

L. van Beethoven: Country Dances

Watson Forbes and Alan Richardson transcribed these six dances from the set of twelve *Kontretänze*, WoO 14 for orchestra. These pieces were composed between 1791 and 1801 and the catalogue WoO stands for *Werk ohne Opuszahl* (work without opus number).¹⁸⁶ An *Urtext* copy of the orchestral score can be found online.¹⁸⁷

¹⁸⁶ Douglas Johnson and Scott Burnham, "Beethoven, Ludwig Van," *Grove Music Online*, accessed January 18, 2013, http://www.oxfordmusiconline.com/subscriber/article_works/grove/music/40026?q=beethoven&search=quick&pos=1&_start=1.

These transcriptions have been published by Oxford University before their inclusion in the sixth volume of the *Suzuki Viola School*. All the selected pieces are short in length, but somewhat demanding technically. They explore the techniques of *spiccato*, double-stops, and legato playing, and will give the student the opportunity to experience passagework.¹⁸⁸ According to Martin, these transcriptions are “suited to the viola sound” and will “develop phrasing, bow control, [and] off the string strokes.”¹⁸⁹

No. 1 - Allegro

This piece will further refine the student’s up-bow *staccato* and *sautillé* techniques, as well as the new technique of *ricochet*, the “thrown-bow” stroke. It is a rather simple selection involving the left-hand technique.

Left Hand	Right Hand	Other	Dynamics
- Sliding the fourth finger from first-position to a octave harmonic	- Up-bow <i>staccato</i> ; - <i>Ricochet</i>	- Conversational texture with the piano	- None specifically

No. 2 - Allegretto

The student will be able to further practice re-taking the bow on up- and down-bow strokes; this might pose a rhythmic challenge, as the repeated bow directions may cause the student to rush the passage. The left hand is challenged by the use of half- and second-position.

¹⁸⁷ http://imslp.eu/linkhandler.php?path=/imglnks/euimg/d/d4/IMSLP17219-Beethoven_-_Contadances.pdf (accessed January 18, 2013).

¹⁸⁸ Joanne Martin, “Supplementary Repertoire for Advanced Violists,” *American Suzuki Journal* 25, no. 2 (1997): 56.

¹⁸⁹ *Ibid.*

Left Hand	Right Hand	Other	Dynamics
- Extensive use of second-position	- Bow retakes (up- and down-bow)	- It starts on treble clef	- <i>sfz</i>

No. 3 - Allegro

This piece will demand a strong fourth finger on the left hand for the multiple double-stop passages as well as the “snappy”¹⁹⁰ grace-notes. There are several short passages that should be played using the technique of harmonics in different parts of the string, which demands good control over the bow speed and weight, as well as a precise placement of the left-hand fingers.

Left Hand	Right Hand	Other	Dynamics
- Double-stops (including sustained notes with a moving voice); - Grace-notes; - Harmonics	- Bow speed and weight for the harmonic passages	- None specifically	- Contrasting passages

No. 4 - Con brio

The player will face some passagework, and Stuen-Walker suggests that the first two measures should be played with an on-string articulation, so that the student will experience changes from on- and off-string bow strokes.¹⁹¹ In addition, large string-skips are combined with large shifting in the second half of the piece.

¹⁹⁰ Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course,” [n.p.].

¹⁹¹ Elizabeth Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course” (lecture, Studio of Elizabeth Stuen-Walker, Bellingham, WA, August, 2011).

Left Hand	Right Hand	Other	Dynamics
- Large shifts combined with string-skips	- Variety of bowing styles; - Large and quick string-skips combined with large shifts	- None specifically	- <i>sfz</i>

No. 5 - Allegretto grazioso

This piece will provide the student with the opportunity to work on the *legato* and *cantabile* styles. It requires the player to observe the notes marked with a dot and a dash (Example 14), which Stuen-Walker classifies as a “brushed stroke,”¹⁹² and the presented fingerings make extensive use of the second-position.



Example 14 - Articulation indicated by a dot and a dash

Left Hand	Right Hand	Other	Dynamics
- Extensive use of second-position; - Vibrato	- Consistency of the “brushed” stroke; - Varied bow speeds (mm. 26-28)	- Lilted style	- None specifically

No. 6 - Allegro molto vivace

This piece challenges the student’s left hand by the use of double-stops and fast passagework. In addition, the bow arm will face a fast transition between *sautillé* and fast

¹⁹² Stuen-Walker, “Suzuki Viola Book Six: Teacher Development Course,” [n.p.].

detaché, as indicated by the editor. According to Stuen-Walker, the style is energetic and aggressive.¹⁹³

Left Hand	Right Hand	Other	Dynamics
- Dexterity; - Double-stop passages (sixths and thirds)	- <i>Spiccato</i> ; - Transition from <i>sautillé</i> to a fast <i>detaché</i>	- Aggressive, energetic style	- <i>f pesante</i>

J. S. Bach: Concerto for Two Violins, First Movement (Vivace)

This is a transcription of the second violin part of the Concerto for Two Violins (BWV 1043) that is presented in the *Suzuki Violin School*, volume four. Similarly to the original violin version, this transcription requires the student to work on chromatic passages, bow distribution, and large string-skips. In addition, there is extended work on fourth position and treble clef passages. Also, the correct rhythm must be observed, as it is very common with students to rush on the half-notes tied to a sixteenth-note.

Left Hand	Right Hand	Other	Dynamics
- Chromatic passages; - Extensive use of fourth position	- String-skips; - Unequal bow distribution	- Rhythm	- None specifically

J. C. Bach: Concerto in C Minor (excerpts)

The origins of this Concerto are uncertain, and Riley lists it as actually written by Henri Casadesus (1879-1947), a violist and music publisher.¹⁹⁴ According to sources, "Casadesus was also involved, with his brothers Francis and Marius, in bringing out

¹⁹³ Ibid.

¹⁹⁴ Maurice W. Riley, *The History of the Viola*, vol. 2 (Ann Arbor: Braun-Brumfield, 1991), 118.

unknown pieces purportedly by 18th-century composers, but it has long been clear from stylistic evidence that these are entirely the work of the Casadesus brothers.”¹⁹⁵ Regardless of its authorship, this concerto has been a “standard intermediate level viola concerto”¹⁹⁶ through the twentieth century, and volume six of the *Suzuki Viola School* includes only the first two movements, which were previously presented in the fifth volume.

I. Allegro

According to Greene, this movement will not introduce any new techniques to the student.¹⁹⁷ It requires the player to have a good control over bow distribution and shifting technique. The piece exploits the viola range up to the fifth position and its musical material is “quasi-dramatic in nature, but predominantly lyrical rather than showy,”¹⁹⁸ presenting contrasting sections.

Left Hand	Right Hand	Other	Dynamics
- Chromatic fingering across the strings; - Double stops; - First to fifth position	- Variety of bowing styles; - Varied bow speeds (bow distribution)	- Contrasting sections; - <i>Più calmato ed espressivo</i> (m. 95)	- Contrasting levels of colors and dynamics

¹⁹⁵ David Cox, “Casadesus, Henri,” *Grove Music Online*, accessed January 19, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/05056pg2?q=Casadesus%2C+Henri+&search=quick&pos=1&_start=1#firsthit.

¹⁹⁶ Greene, “A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes Four and Five,” 69.

¹⁹⁷ *Ibid.*

¹⁹⁸ *Ibid.*, 71.

II. Adagio molto espressivo

This movement “pushes the student to a very high level of musicality,” requiring tone control “at all times.”¹⁹⁹ In addition to the bow control necessary for achieving tone control, this piece also demands increased sensitivity to phrasing issues and high-position playing on low and high strings.

Left Hand	Right Hand	Other	Dynamics
- One-string scale (C string); - Leaps; - Replacement shifts (expressive fingerings); - Augmented intervals	- Extensive <i>sostenuto</i> playing	- Dense rhythms; - Enharmonic spelling; - <i>Largo legatissimo</i> (m. 72)	- Broad dynamic range; - Playing <i>pp</i> with clarity and expression in both low and high registers

¹⁹⁹ Stuen-Walker, “Tips on Teaching Suzuki Viola,” 7.

Chapter Six

Overview of the Technical Demands of the *Suzuki Viola School* – Volume Seven

The selections included in the seventh volume of the *Suzuki Viola School* include pieces from the Baroque and Romantic periods. These consist mostly of transcriptions from the repertoires of other instruments. The last movement of the Concerto attributed to J. C. Bach and the complete Concerto in B minor attributed to G. F. Handel are presented in this volume alongside works by Caix d'Hervelois, Kreisler, Corelli, and Fauré.

The ASTA Syllabus lists the seventh volume of the *Suzuki Viola School* in the grade 4, as “the first five positions are used freely” and “double stops and chords appear frequently.”²⁰⁰ In addition, this volume allows the student to further develop a sense of musical interpretation and sophistication.²⁰¹ Treble clef appears very frequently and, at this technical level, the student should be accustomed to read both alto and treble clefs.

L. Caix d'Hervelois: Suite in A Major

The pieces in this Suite were originally composed for the viola da gamba and basso continuo and were extracted from the composer's *Pièces de Viole*, published in five volumes between 1708 and 1748.²⁰² Although there are other arrangements for viola and

²⁰⁰ American String Teachers Association and Littrell, *ASTA String Syllabus*, 36.

²⁰¹ Ibid.

²⁰² Lucy Robinson, “Caix d'Hervelois, Louis De,” *Grove Music Online*, accessed January 29, 2013, http://www.oxfordmusiconline.com/subscriber/article_citations/grove/music/04563?q=Caix+d%E2%80%99Hervelois&search=quick&pos=1&_start=1.

piano of some of the pieces presented in this Suite, this set was realized and arranged by Doris Preucil.

La Milanese

This piece stresses the use of the A string, requiring the student to “review the upper octave of the A Major scale emphasizing tone and clarity of notes.”²⁰³ Fast string crossings paired with blocked fingerings will challenge the student’s technique in order to create a clear sound while maintaining a good intonation on the intervals of fifths and sixths.

Left Hand	Right Hand	Other	Dynamics
- Tritone relations across the strings; - Blocking fingers; - Octaves across strings; - Awkward shifts (mm. 52-65)	- Fast string crossings involving two strings; - String-skips; - Varied speeds and weight in order to achieve the dynamic changes; - Stressing up-bows on single eighth-notes, creating a “leaning” effect²⁰⁴	- None specifically	- Scale-like passage effecting a <i>crescendo</i> (m. 49)

Sarabande

This piece demands that the student maintain a singing tone throughout, requiring good control over bow weight and speed. The style is “elegant”²⁰⁵ and the thirty-second-

²⁰³ Elizabeth Stuen-Walker, “Suzuki Viola Book Seven: Teacher Development Course” (Bellingham, n.d.), [n.p.].

²⁰⁴ Ibid.

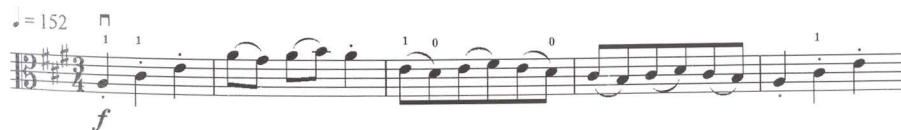
²⁰⁵ Ibid.

note passages should sound as an “effortless cascading of running notes.”²⁰⁶ In addition, there are passages that require the student to play over only one string in the lower register of the instrument, which can prove to be awkward on a viola with somewhat big upper bouts.

Left Hand	Right Hand	Other	Dynamics
- Use of fourth and fifth position on the lower strings; - Extended passages in one string (shifts)	- Unequal bow speeds; - Varied bow weight	- Elegant style	- None specifically

Menuett

The *Menuett* further develops the student’s ability to play off-string bow strokes and to effectively change bow speeds. The overall style relates to the minuets presented in the previous volumes, however the contrasting Trio should have a heavier character, achieved by an emphasis on a “slow down bow followed by a swifter use of the up bow,”²⁰⁷ leaning into the downbeats. The figure of six eighth-notes slurred in pairs (Example 15) should be played with a “purposeful ‘lilt’ to articulate the melodic motion.”²⁰⁸



Example 15 - Measures 4 and 5 show the figure of six eighth-notes slurred in pairs

²⁰⁶ Ibid.

²⁰⁷ Ibid.

²⁰⁸ Ibid.

Left Hand	Right Hand	Other	Dynamics
- Intonation on the second-position passage (mm. 11-13)	- Off-string stroke; - Purposeful "lilt" to articulate pairs of eighth-notes	- Contrasting styles between the <i>Menuett</i> and Trio	- None specifically

Tambourin

This piece will requires the student to control the bow at the frog while developing the off-string bow stroke and string-skips. The double-stops will challenge the left-hand technique for the intonation of the fifths; in addition, the constant use of the close 3-4 finger pattern will aid on the strengthening of the fourth finger.

According to Martin, this piece should be performed in a "flashy" style, which will emphasize its "bright and cheerful" rhythmic features.²⁰⁹ Stuen-Walker suggests that the *Meno vivo* section (in A minor) should be played in a style that is "more poignant, perhaps mournful and slightly reminiscent [of] what has come before."²¹⁰

Left Hand	Right Hand	Other	Dynamics
- Extended use of the fourth finger; - Double-stops (blocking an interval of a perfect fifth);	- String-skips (silent pivoting); - Further development of the off-string stroke; - Bow control at the frog	- Contrasting styles	- None specifically

²⁰⁹ Martin, "Supplementary Repertoire for Advanced Violists," 56.

²¹⁰ Stuen-Walker, "Suzuki Viola Book Seven: Teacher Development Course," [n.p.].

L'Agréable

The *legato* style of this selection helps the student to learn to sustain long phrase lines and to create a sustained sound throughout. The opening theme should sound smooth²¹¹ and the student should attend to the correct performance of the embellishments, such as trills, grace-notes, and thirty-second-notes which function as written-out mordents.

Left Hand	Right Hand	Other	Dynamics
- Continuous vibrato; - Embellishments; - Attention to accidentals	- Sustained sound throughout; - Long phrase lines; - Unequal bow speeds; - Possibility for a <i>flautato</i> bowing (mm. 36-44)	- Possibility for a contrasting passage in the <i>Poco più lento</i> (mm. 28-31)	- The <i>pp</i> passage (mm. 36-44) can be played with a <i>flautato</i> bowing style and without vibrato, for a color-change effect

Gavotte

This Gavotte aids the student in developing up-bow retakes as well as providing for a variety of bowing styles. The performer should play this piece in a way that will highlight the driving rhythm of the composition.

Left Hand	Right Hand	Other	Dynamics
- Extended use of shifts	- Variety of bowing styles; - Up-bow retakes	- Driving rhythm	- None specifically

²¹¹ Ibid.

F. Kreisler: Andantino (in style of Martini)

Fritz Kreisler was regarded as one of the foremost violinists and composers for the violin of his day. His compositions include a string quartet, an operetta, cadenzas to the *concerti* by Beethoven and Brahms, and numerous short pieces.²¹² Some of those short pieces were composed “in the style” of many composers from the eighteenth century, i.e. Pugnani and Martini. Initially, Kreisler claimed these works were by those composers, but in 1935 he admitted that these pieces were actually from his authorship.²¹³ Kreisler was famous for “the elegance of his bowing, the grace and charm of his phrasing, the vitality and boldness of his rhythm, and above all his tone of indescribable sweetness and expressiveness.”²¹⁴

This selection, transcribed for the viola by Doris Preucil, requires the student to play with an elegant manner and a strong tone, in order to achieve the kind of expression that was characteristic of its composer. It also makes use of expressive fingerings, and helps to develop further the use of varied bow speeds and the execution of ornaments.

Left Hand	Right Hand	Other	Dynamics
- Expressive fingerings (using up to the seventh position); - Continuous vibrato; - Ornaments	- Strong tone; - Unequal bow speeds	- Elegant style; - Phrasing	- None specifically

²¹² Boris Schwarz, “Kreisler, Fritz,” *Grove Music Online*, accessed January 29, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/15504?q=kreisler&search=quick&pos=1&_start=1#firsthit.

²¹³ *Ibid.*

²¹⁴ *Ibid.*

F. Schubert: Ave Maria

Originally composed for voice and piano in 1825 and published in 1826,²¹⁵ this *lied* has been transcribed for several different instruments. This arrangement by Doris Preucil is based on the version for violin and piano by August Wilhelmj, which is probably the version that was played by Mischa Elman in the recording that captured Suzuki's attention.²¹⁶ Preucil keeps the same key used in Wilhelmj's transcription but avoids the use of octaves, opting instead for the interval of the sixth for the double-stop passages. This keeps the player from needing to place both the first and fourth fingers on the string for an extended period of time, which can strain the left hand.

Left Hand	Right Hand	Other	Dynamics
- Expressive fingerings; - Extended use of double-stops (sixths); - Use of double-stops on quick grace-notes; - Continuous and controlled vibrato	- Sustained long bows; - Extended use of double-stops	- Clear phrasing within the <i>molto lento</i> tempo marking	- None specifically

²¹⁵ Maurice Brown and Eric Sams, "Schubert, Franz," *Grove Music Online*, accessed January 29, 2013, www.oxfordmusiconline.com/subscriber/article_works/grove/music/25109pg2.

²¹⁶ Suzuki, *Nurtured by Love*, 86.

A. Corelli: *Allegro*

This is a selected movement from Corelli's Sonata Op. 5 No. 1 for violin and *basso continuo*, first published in Rome in 1700.²¹⁷ This piece is also presented in the seventh volume of the *Suzuki Violin School*.

Kempton argues that it should be played in a "fanfare" style, "with long *detaché* in the middle to the upper middle [part of the] bow. Speed, rather than weight, should be explored."²¹⁸ Still according to Kempton, Suzuki specifies that this is an "exercise for the third and fourth fingers."²¹⁹

This selection further develops left-hand dexterity and requires the student to execute fast string crossings using the whole arm, forearm, wrist and fingers, depending on the distance between the strings.

Left Hand	Right Hand	Other	Dynamics
- Dexterity; - Tritones across strings; - "Extensive development of 1-to-4 finger patterns" ²²⁰	- Multiple choices for how to execute string crossings; - Fast and clear <i>detaché</i>	- None specifically	- None specifically

²¹⁷ Michael Talbot, "Corelli, Arcangelo," *Grove Music Online*, accessed January 29, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/06478?q=Corelli&search=quick&pos=2&_start=1.

²¹⁸ Susan Kempton, "Book Seven - Suzuki Violin School: Teaching Points and Analysis" (Albuquerque, n.d.), [n.p.].

²¹⁹ Ibid.

²²⁰ Stuenkel-Walker, "Suzuki Viola Book Seven: Teacher Development Course," [n.p.].

J. C. Bach: Concerto in C Minor (III. Allegro molto energico)

This is the third movement of the concerto whose other movements were studied in the sixth volume of the *Suzuki Viola School*. As mentioned earlier, sources indicate that this piece but it is a work by Henri Casadesus (1879-1947).²²¹

The third movement of this concerto makes extensive use of thirds and sixths, arpeggios, string crossings and shifting.

Left Hand	Right Hand	Other	Dynamics
- Double-stops (thirds and sixths); - Extensive use of shifts; - Blocking chords during shifting (mm. 151-154: bottom notes spell a diminished chord)	- Variety of bow styles: legato, off-string, <i>detaché</i>	- Cadenza	- Quick contrast between <i>p</i> and <i>f</i> (mm. 27-31)



Example 16 - Blocking chords during shifts

G. Faure: *Après un Reve*

Initially written for voice and piano, this song was composed in 1877.²²² The original key (C minor) is retained in the seventh volume of the *Suzuki Viola School*. The anonymous poem is in Italian (*Levati sol che la luna é levata*); Romain Bussine wrote the

²²¹ Riley, *The History of the Viola*, 1991, 2:118.

²²² Jean-Michel Nectoux, "Fauré, Gabriel," *Grove Music Online*, accessed February 1, 2013, http://www.oxfordmusiconline.com/subscriber/article_works/grove/music/09366?q=Faur%C3%A9&search=quick&pos=1&_start=1.

French version used by the composer. Doris Preucil arranged this version for viola and piano.

This piece presents an opportunity to develop tone production. The music of the Romantic period requires the use of many widths and speeds of vibrato that should be combined with different bow speeds and placement. The dynamic nuances suggested by Preucil are a good exercise for music contour. In addition, the student will be challenged by expressive fingerings (including substitutions and extensions), extensive playing on the C string, and “rhythmic variant between quarters, eighths and triplets.”²²³

Left Hand	Right Hand	Other	Dynamics
- Expressive fingerings (including substitutions and extensions); - Vibrato nuances; - High-position playing on the C string	- Varying bow speeds; - Tone production on the C string (including high-position notes)	- Varied rhythms; - Phrasing	- Mostly soft dynamics, but still with a rich and full tone

G. F. Handel: *Concerto in B Minor*

Like to the concerto attributed to J. C. Bach, this piece was first published in Paris in the first half of the 1920's²²⁴ is also a work by Henri Casadesus.²²⁵ Toskey considers this to be “an excellent viola concerto for students,”²²⁶ and according to Josephson, this concerto will require “a lot of playing in higher positions, as well as a variety of

²²³ Stuen-Walker, “Suzuki Viola Book Seven: Teacher Development Course,” [n.p.].

²²⁴ Riley, *The History of the Viola*, 1991, 2:118.

²²⁵ Anthony Hicks, “Handel, George Frideric,” *Grove Music Online*, accessed February 1, 2013, http://www.oxfordmusiconline.com/subscriber/article_works/grove/music/40060?q=handel&search=quick&pos=1&_start=1.

²²⁶ Burnett R. Toskey, *Concertos for Violin and Viola: a Comprehensive Encyclopedia* (Seattle: B.R. Toskey, 1983), 340.

complicated bowing patterns.”²²⁷ It was previously presented in the sixth volume of the *Suzuki Viola School*.

Allegro moderato

Josephson writes that “much of the musical interest of the piece comes from sudden dynamic contrast or from gradual *crescendi* and *decrescendi*.”²²⁸ Also, sequences and a variety of bowing patterns add interest to this movement.

This movement presents the student with “much position-work,”²²⁹ and challenges the player’s ability to recognize different key centers in the piece, which might represent an intonation issue.

Left Hand	Right Hand	Other	Dynamics
- Position-work; - Chromatic passages; - Minor scale finger patterns; - Intonation on high position passages	- Unequal bow distribution; - Large string-skips; - <i>Crescendi</i> are achieved by increasing bow length; - Multiple bowing patterns; - Sound clarity on high position use (C string)	- Sequences; - Different key centers; - Harmonics;	- Sudden dynamic contrasts;

²²⁷ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 63.

²²⁸ *Ibid.*, 70.

²²⁹ Stuen-Walker, “Suzuki Viola Book Seven: Teacher Development Course,” [n.p.].

Andante ma non troppo

This movement explores expressive playing.²³⁰ In order to achieve such expressivity, the student should attend to vibrato and bow speed, maintaining a sustained “rich and vibrant”²³¹ *legato* sound throughout.

Bow distribution might be a problem, as there are many instances where the first two beats of the measure are to be played on a down-bow and the third beat is to be played on an up-bow motion. Also, the *legato* quality should not be disturbed by the string crossings.

According to Josephson, an awareness of dynamics is imperative “to make this movement musically successful.”²³² Stuen-Walker highlights that the student should attend to the softer dynamics and effect *crescendi* “with vibrato, bow speed, bow weight” while “pacing the very long”²³³ *crescendi* effects.

Left Hand	Right Hand	Other	Dynamics
- Vibrato; - Minor scale finger patterns	- Unequal bow speeds; - Smooth (<i>legato</i>) string crossings	- Overall <i>legato</i> and expressive quality;	- Expressive use of the softer dynamics and <i>crescendi</i>

Allegro molto

The basic bow stroke used in this movement is “off the string, near the frog,”²³⁴ similar to the stroke used in the Gigue by Veracini, presented in the School’s fifth

²³⁰ Ibid.

²³¹ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 70.

²³² Ibid., 72.

²³³ Stuen-Walker, “Suzuki Viola Book Seven: Teacher Development Course,” [n.p.].

²³⁴ Ibid.

volume.²³⁵ The student should be able to easily switch between off- and on-string bowings, as this technique is often required throughout this movement.²³⁶ The difference in bowing styles is what provides the musical contrasts in this movement.²³⁷ Stuen-Walker emphasizes the importance of a balanced bow when performing two notes on an up-bow using an off-string stroke.²³⁸ Also, there are many shifts, ranging from half- through fifth position and string-skips.

Left Hand	Right Hand	Other	Dynamics
- Shifts; - Mordent	- Contrasting bowing styles; - Off-string stroke; - String-skips	- Contrasting styles (energetic style versus <i>legato</i> sections)	- None specifically

²³⁵ Josephson, "The Suzuki Viola School: A Pedagogical Guide for Volume Six," 73.

²³⁶ Ibid., 75.

²³⁷ Ibid., 77.

²³⁸ Stuen-Walker, "Suzuki Viola Book Seven: Teacher Development Course," [n.p.].

Chapter Seven

Using Etudes as a Supplement to the Repertoire in the *Suzuki Viola School*

The *Suzuki Viola School* presents a repertoire in which the technical developmental points “are found in the music itself and must be extracted for study.”²³⁹ For this reason, the teacher has a responsibility to “introduce the student to the challenging passages from each piece, creating additional exercises as needed, until the student masters the particular technique.”²⁴⁰ In addition to such exercises (commonly referred as “preview spots” or “teaching points”), a teacher may choose to also employ etudes. One argument in favor of this approach is that “technical mastery cannot be accomplished through only brief exposure to a problem.”²⁴¹

Silva observes that “an etude has to be long enough and substantial enough to be recognized as a self-sufficient musical entity or statement, making it worthy of actual study.”²⁴² Kruse argues that most of the material originally written for viola surveyed in his research does not present enough repetition of skills in order to be used as a primary method to develop good technique, but “some of the pieces could be used successfully as either musical or technical supplements for the intermediate violist.”²⁴³

The purpose of etudes collected in this document is to aid the student with the technical mastery of the instrument throughout repetitions of the physical tasks necessary

²³⁹ Preucil and Preucil, “The Evolution of the Suzuki Viola School,” 18.

²⁴⁰ Josephson, “The Suzuki Viola School: A Pedagogical Guide for Volume Six,” 6.

²⁴¹ Kruse, “The Viola School of Technique: Etudes and Methods Written Between 1780 and 1860,” 236.

²⁴² Ulisses Silva, “Original and Transcribed Etude Books for Viola: a Reference Guide for Teachers and Students” (DMA Dissertation, University of Georgia, 2010), 3.

²⁴³ Kruse, “The Viola School of Technique: Etudes and Methods Written Between 1780 and 1860,” 117.

to accomplish such mastery. In addition, the use of such etudes will provide practice in music reading.

When using etudes to supplement the technical development obtained through the repertoire in the *Suzuki Viola School*, the teacher needs to understand the importance of explaining the transfer of skills across different repertoire. "A person's ability or inability to apply knowledge rests at the core of the educational experience and, therefore, is an important aspect of all teaching."²⁴⁴ Duke notes that there is ample research suggesting that "*transfer is not reliably automatic*; that is, learners who encounter novel situations do not always apply their knowledge and skills in ways that effectively solve problems and accomplish goals."²⁴⁵ Therefore, it is the teacher's responsibility to make sure that the student is able to recognize and to transfer the technical skills to other pieces where such skills are appropriate or necessary.

Good playing behaviors (both musical and physical) are developed thorough consistent and productive repetition,²⁴⁶ and it is the teacher's hope that these good playing habits will transfer across the different musical compositions the student will encounter. The transfer of skills "is influenced by both contextual similarity and learners' recognition of the applicability"²⁴⁷ of the learned task. This imposes on the teacher the responsibility to plan the instruction in a way that will clearly present the intent of skill development and its transfer. Duke argues that "*contextual variety* develops flexibility, because thinking and doing in different contexts provides learners with experiences that

²⁴⁴ Christopher Peterson and Clifford Madsen, "Encouraging Cognitive Connections and Creativity in the Music Classroom," *Music Educators Journal* 97, no. 2 (2010): 25.

²⁴⁵ Robert Duke, *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction* (Austin: Learning and Behavior Resources, 2005), 144.

²⁴⁶ *Ibid.*, 147.

²⁴⁷ *Ibid.*, 150

illustrate the application of knowledge and skills beyond the limited circumstances²⁴⁸ of the original instruction, and it is more likely that students will be able to transfer skills to unfamiliar contexts if they have experienced such variety during the learning process. The use of etudes in addition to the repertoire presented by the *Suzuki Viola School* provides such contextual variety, hence presenting the student with the possibility to apply previous musical knowledge to novel situations.

Selected Etudes

The etudes were selected and divided according to the most prominent teaching point presented by the composition. However, it is possible that a given etude will present the opportunity to work on more than one aspect of the playing technique. The teacher should select the etude that best fits the student's needs to accomplish a technical or musical goal. When selecting the compositions for right-hand technique, I aimed to select works that were not demanding for the left hand, so that the student is able to concentrate on the right-hand tasks. The same is true for etudes for the left hand.

Etudes for Right-Hand Technique Development

According to Galamian, the problems of the right hand "cause most of the trouble for the violinist [violist]."²⁴⁹ Primrose considers the viola bow technique to be more circumscribed than that of the violin due to the violin's quicker response. He also claims that violists are more restricted and "constrained to greater care in matters of tone

²⁴⁸ Ibid., 156

²⁴⁹ Galamian, *Principles of Violin*, 44.

production.”²⁵⁰ Palumbo argues that, compared to the violin, the viola requires some slight exaggeration of several elements of right-hand technique: “the bow stroke must have sufficient initial ‘bite’”²⁵¹ in order to overcome the problem of onset. A full tone will derive from an increased arm weight and there is more variation of weight and attack in between the A and C strings on the viola than in between the E and G strings on the violin.²⁵² One should notice Palumbo’s word choice of “weight” and Primrose’s remark that “the words ‘pressure’ and ‘viola’ are immiscible.”²⁵³

With those considerations in mind, the teacher using the *Suzuki Viola School* may choose from the following etudes to supplement the students’ technical development. The extent to which each etude will be used (full length or excerpts) will depend on the teacher’s pedagogical goals. Some etudes might be slightly altered in order to serve a different pedagogical approach. For example, an etude for *detaché* might be played with different slur combinations (for bowing dexterity) or with an off-string bow stroke, hence developing the technique of *spiccato* or *sautillé*.

Bariolage

Bariolage is a passage where “no two consecutive notes of a passage of disjunct figuration are played on the same string. Instead, the bow oscillates between two, three,

²⁵⁰ William Primrose in Yehudi Menuhin, *Violin and Viola* (New York: Schirmer Books, 1976), 175.

²⁵¹ Michael Palumbo, “Viola: It’s Not Just a Big Violin,” *Music Educators Journal* 70, no. 9 (1984): 59.

²⁵² Ibid.

²⁵³ Primrose in Menuhin, *Violin and Viola*, 175.

or four strings. Occasionally, a passage employing the *bariolage* principle will require the reiteration of notes.”²⁵⁴

- from Méthode pour l’alto viola suivis de Vingt-cinq Etudes, by Bruni (1st position)



- from Guida per lo Studio della Viola, Vol. 1 (Esercizio sulle 4 corde), by Cavallini (1st position)



- from Guida per lo Studio della Viola, Vol. 2, by Cavallini (1/2-4th positions)



²⁵⁴ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 9–10.

- from 15 Etüden für Viola, Op. 87, by Hofmann (1st-3rd positions)



- from Nouvelle Méthode d'Alto, by Martinn (1st-3rd positions)

J. Martinn (1775-1836)



J. Martinn (1775-1836)



- from Méthode d'Alto – Nouvelle Edition, by Martinn²⁵⁵ (1st-5th positions)

J. Martinn (1775-1836)
E. Cavallini (1806-1881)



- from Praktische Bratschen-Schule, by Sitt (3rd position)

H. Sitt (1850-1922)



²⁵⁵ Kruse indicates that the etudes included in this collection are actually composed by Eugenio Cavallini. Steven Kruse, "Learning Viola Technique Through Original Etudes: Annotated Bibliography of Etudes (1780-1860)" (presented at the ASTA National Conference, Detroit, 2007), http://stevenkruse.net/live/video_popup.php/Etudes_Anotated_Bibliography.doc?filename=dl_file&gallery=true&id=1&download=1&start_dl=1.

Detaché and Staccato

Selected etudes for the *detaché* bow stroke are listed below. According to Galamian, to perform this bow stroke “a separate bow is taken for each note and the stroke is smooth and even throughout, with *no variation of pressure*” and “no break between the notes.”²⁵⁶

For the execution of the *staccato*, “the bow is not pressed before the motion begins, so a soft, ‘round’ attack is produced. However, the bow is moved very rapidly and stopped abruptly to provide a rest before the next stroke begins.”²⁵⁷ Although the *staccato* is executed similarly to the *martelé*, etudes for the *detaché* stroke can be easily adapted to the *staccato* stroke.

- from Méthode pour l’alto viola suivis de Vingt-cinq Etudes, by Bruni (1st position)

Allegro

B. Bruni (1757-1821)



- from Neue Schule für Bratsche, Op. 54, by Kayser (1st position)

H. E. Kayser (1815-1888)

Tempo giusto



²⁵⁶ Galamian, *Principles of Violin*, 67.

²⁵⁷ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 47.

- from Übungsstücke für Viola alta, by Kupfer (1st position)

♩ = 80-100

E. Kupfer (c.1850-c.1910)



- from Método Elemental de Viola, by Lestán (1st-3rd positions)

T. Lestán (1827-1908)

Allegro



T. Lestán (1827-1908)



- from Practical and Progressive Method for the Tenor, by Lütgen (1st position)

H. Lütgen (c.1810-c.1874)

Moderato



- from Méthode d'Alto – Nouvelle Edition, by Martinn (1st-3rd positions)

J. Martinn (1775-1836)

E. Cavallini (1806-1881)

Allegro molto



- from Nouvelle Méthode d'Alto, by Martinn (1st position)

J. Martinn (1775-1836)



- from Sechzehn Etüden für Viola, by Meyer (1st-2nd positions)

Allegro moderato

C. Meyer (1868-1958)



- from Praktische Bratschen-Schule, by Sitt (1st position)

H. Sitt (1850-1922)

Allegro



H. Sitt (1850-1922)

Moderato



H. Sitt (1850-1922)

Allegro



- from 15 Etüden für Viola, Op. 116, by Sitt (1/2-3rd positions)

H. Sitt (1850-1922)

Allegro



Large String Crossings

Large string crossings require the player to use the whole arm, “swinging the elbow out away from the body”²⁵⁸ and back close to the player’s side. Most of the selected etudes also concentrate on chord playing technique, as the student is required to keep the fingers down on the string while playing the adjacent strings.

- from Neue Schule für Bratsche, Op. 54, by Kayser (1st position)

H. E. Kayser (1815-1888)



- from Nouvelle Méthode d'Alto, by Martinn (1st position)

J. Martinn (1775-1836)



- from Méthode d'Alto – Nouvelle Edition, by Martinn (1st-3rd positions)

Allegro ma non troppo

J. Martinn (1775-1836)
E. Cavallini (1806-1881)



²⁵⁸ Galamian, *Principles of Violin*, 50.

- from Praktische Bratschen-Schule, by Sitt (1/2-1st positions)

Allegro moderato

H. Sitt (1850-1922)



Moderato

H. Sitt (1850-1922)



Legato and Cantabile

Legato indicates that there should be no interruption between the notes, “whether in one or several bows.”²⁵⁹ Etudes selected for the *detaché* stroke can be used to practice the *legato* quality when there is no slur indication.

When the *legato* is indicated by a slur (meaning that two or more notes are to be played in the same bow), one must observe that the left-hand activity does not disturb the smoothness of the bow and that the sound is not interrupted by string crossings.²⁶⁰

- from Guida per lo Studio della Viola, Vol. 1 (Esercizi Facili), by Cavallini (1st position)

E. Cavallini (1806-1881)

Allegro



²⁵⁹ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 26.

²⁶⁰ Galamian, *Principles of Violin*, 64–65.

- from Guida per lo Studio della Viola, Vol. 1 (Esercizi sulle 4 corde), by Cavallini (1st-3rd positions)

Allegro

E. Cavallini (1806-1881)



- from Méthode pour alto, Vol. 1, by Firket (1st-3rd positions)

Andante

L. Firket (1838-1893)



- from Zwölf Übungen für Bratsche, Op. 5, by Göring (1st-5th positions)

Allegro ma non troppo

L. Göring (?-1898)



- from Neue Schule für Bratsche, Op. 54, by Kayser (1st position)

H. E. Kayser (1815-1888)



- from Méthode d'Alto – Nouvelle Edition, by Martinn (1st-3rd positions)

Andante mosso

J. Martinn (1775-1836)
E. Cavallini (1806-1881)



- from *Méthode pour alto – 25 leçons faciles*, by Roger (1st position)

Moderato

A. Roger (1814-1846)



- from *Praktische Bratschen-Schule*, by Sitt (1st position)

Andantino

H. Sitt (1850-1922)



Andantino

H. Sitt (1850-1922)



Allegretto

H. Sitt (1850-1922)



Martelé

Selected etudes for the *martelé* bow stroke are listed below. In addition to the etudes listed here, the etudes from the *detaché* and *staccato* list could be adapted to practice the *martelé* as well. This stroke is a “sharply accentuated, staccato bowing,”²⁶¹ which starts with a “consonant type of sharp accent at the beginning of each note and

²⁶¹ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 31.

always a rest [silence] between strokes.”²⁶² Some etudes can also be used to work on string-skips.

- from Guida per lo Studio della Viola, Vol. 1 (Esercizi Facili), by Cavallini (1st position)

E. Cavallini (1806-1881)



- from Guida per lo Studio della Viola, Vol. 2, by Cavallini (1st-3rd positions)

E. Cavallini (1806-1881)



E. Cavallini (1806-1881)



E. Cavallini (1806-1881)



- from Méthode pour alto, Vol. 1, by Firket (1st position)

L. Firket (1839-1893)



²⁶² Galamian, *Principles of Violin*, 71.

- from 36 Etuden für Bratsche, Op. 43, by Kayser (1st position)

H. E. Kayser (1815-1888)

Allegro



H. E. Kayser (1815-1888)

Allegro



- from Sechzehn Etüden für Viola, by Meyer (1st-6th positions)

C. Meyer (1868-1938)

Moderato



- from 18 Easy Exercises for the Tenor, by Praeger (1/2-1st positions)

H. A. Praeger (1783-1854)

Allegretto



Sautillé

The *sautillé* is “a characteristically rapid, and alternating down and up-bow.”²⁶³

The player relies on the natural resiliency of the bow stick in order to perform this bow stroke, as “there is no *individual* lifting and dropping of the bow for each note.”²⁶⁴

²⁶³ Ibid., 43.

²⁶⁴ Ibid., 77.

- from Die Ersten Studien für Viola, Op. 86, by Hofmann (1st position)

Allegretto moderato

R. Hofmann (1844-1918)

simile



- from Neue Schule für Bratsche, Op. 54, by Kayser (1st position)

H. E. Kayser (1815-1888)

Allegro



Allegro

H. E. Kayser (1815-1888)



- from Sechzehn Etüden für Viola, by Meyer (1st-5th positions)

Presto

C. Meyer (1868-1958)



Spiccato

The slow-to-moderate-speed bouncing stroke, which can sound gently brushed to percussively dry,²⁶⁵ and when the horizontal motion is emphasized over the vertical

²⁶⁵ Berman, American String Teachers Association, and National School Orchestra Association, *Dictionary of Bowing and Pizzicato Terms*, 46.

motion, the produced sound is what is defined as *brush stroke*. The bow is released from the air on the strings and lifted up again.²⁶⁶

- from Méthode pour l'alto viola suivis de Vingt-cinq Etudes, by Bruni (1st-3rd positions)

Allegro B. Bruni (1757-1821)

Allegretto B. Bruni (1757-1821)

- from Guida per lo Studio della Viola, Vol. 1 (Esercizi Facili), by Cavallini (1st position)

Vivace E. Cavallini (1806-1881)

Allegro E. Cavallini (1806-1881)

Maestoso E. Cavallini (1806-1881)

²⁶⁶ Galamian, *Principles of Violin*, 75.

- from Guida per lo Studio della Viola, Vol. 1 (Esercizio sulle 4 corde), by Cavallini (1st-3rd positions)

Moderato

E. Cavallini (1806-1881)



E. Cavallini (1806-1881)



- from Guida per lo Studio della Viola, Vol. 2, by Cavallini (1st-3rd positions)

E. Cavallini (1806-1881)



- from Guida per lo Studio della Viola, Vol. 2, by Cavallini (1st-3rd positions)

E. Cavallini (1806-1881)



- from 15 Etüden für Viola, Op. 87, by Hofmann (1st-3rd positions)

R. Hofmann (1844-1919)

Allegretto

simile



- from Übungsstücke für Viola alta, by Kupfer (1st position)

E. Kupfer (c.1850-c.1910)

$\text{♩} = 104$



Staccato (Solid Staccato)

The *solid staccato* is a “succession of short, clearly separated, and consonant-articulated strokes on one bow, performed while the hair of the bow remains in permanent contact with the string.”²⁶⁷ When multiple strokes are performed within an up-bow, it is called *up-bow staccato*.

- from Guida per lo Studio della Viola, Vol. 2, by Cavallini (1st-5th positions)

E. Cavallini (1806-1881)



- from Neue Schule für Bratsche, Op. 54, by Kayser (1st position)



H. E. Kayser (1815-1888)

Comodo



²⁶⁷ Ibid., 78.

- from *Méthode d'Alto – Nouvelle Edition*, by Martinn (1st-3rd positions)

J. Martinn (1775-1836)

Allegro

Student

Teacher

- from *Viola-Schule*, by Ritter (1st position)

6

Etudes for Left-Hand Technique Development

Galamian considers that “the left hand is concerned with two basic problems: (1) the fingering of the notes and (2) the vibrato.”²⁶⁸ The etudes selected for this study will help the student to develop basic left-hand technique required by the repertoire presented in the *Suzuki Viola School*, such as the use of multiple types of double-stop, shifting, finger dexterity, and fingerboard geography in different positions.

Arpeggios

- from *Grande Méthode pour Alto*, by Alday (1st position)

F. Alday (1761-1835)

²⁶⁸ Ibid., 12.

- from Nouvelle Méthode d'Alto, by Martinn (1st position)

J. Martinn (1775-1836)



J. Martinn (1775-1836)



- from Méthode d'Alto – Nouvelle Edition, by Martinn (1st-3rd positions)

J. Martinn (1775-1836)

Allegro

Student

Teacher

- from Praktische Bratschen-Schule, by Sitt (1st position)

H. Sitt (1850-1922)

Moderato

mf

Chords

- from Nouvelle Méthode d'Alto, by Martinn (1st-2nd positions)

J. Martinn (1775-1836)



- from Viola-Schule, by Ritter (1st position)

Grave

H. Ritter (1849-1926)



- from Praktische Bratschen-Schule, by Sitt (1/2-1st positions)

Moderato

H. Sitt (1850-1922)



Moderato

H. Sitt (1850-1922)



Allegro moderato

H. Sitt (1850-1922)



Chromaticism

- from Méthode pour alto, Vol. 1, by Firket (1st-3rd positions)

L. Firket (1839-1893)

Moderato



- from 15 Etüden für Viola, Op. 87, by Hofmann (1st-3rd positions)



- from 24 Leichte Melodische Viola-Studien, Op. 86, by Palaschko (1st position)



- from 18 Uebungen für Bratsche, by Weinreich (1st-3rd positions)

J. Weinreich (1858-1927)



Double-stops

- from 15 Etüden für Viola, Op. 87, by Hofmann (1st-3rd positions, thirds and sixths, chordal texture)

R. Hofmann (1844-1919)



- from 15 Etüden für Viola, Op. 87, by Hofmann (1st-5th positions, thirds and sixths, chordal texture)

Moderato

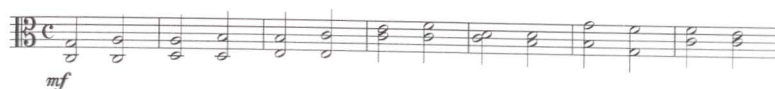
R. Hofmann (1844-1918)



- from Praktische Bratschen-Schule, by Sitt (1st position, seconds, thirds, fourths, fifths, sixths, and octaves, chordal texture)

Lento

H. Sitt (1850-1922)



- from Praktische Bratschen-Schule, by Sitt (1st position, thirds, fourths, fifths, sixths, octaves, chordal texture)

Andante

H. Sitt (1850-1922)



- from Praktische Bratschen-Schule, by Sitt (1st position, unison through octaves, chordal texture)

H. Sitt (1850-1922)

Moderato



- from Praktische Bratschen-Schule, by Sitt (1st position, seconds through octaves, chordal texture)

Andante

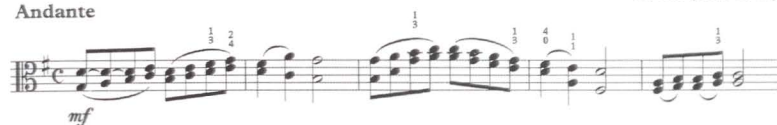
H. Sitt (1850-1922)



- from Praktische Bratschen-Schule, by Sitt (1st-3rd positions, seconds through octaves, chordal texture)

Andante

H. Sitt (1850-1922)



Allegro

H. Sitt (1850-1922)



Fixed Positions

- from 36 Etuden für Bratsche, Op. 43, by Kayser (2nd position)

Allegro moderato

H. E. Kayser (1815-1888)



- from Praktische Bratschen-Schule, by Sitt (2nd position)

H. Sitt (1850-1922)

Moderato



Moderato

H. Sitt (1850-1922)



Allegro

H. Sitt (1850-1922)



Andantino

H. Sitt (1850-1922)



- from Praktische Bratschen-Schule, by Sitt (3rd position)

Moderato

H. Sitt (1850-1922)



Moderato

H. Sitt (1850-1922)



Allegro

H. Sitt (1850-1922)



- from Praktische Bratschen-Schule, by Sitt (4th position)

Moderato

H. Sitt (1850-1922)



Allegro

H. Sitt (1850-1922)



- from Praktische Bratschen-Schule, by Sitt (5th position)

Allegro

H. Sitt (1850-1922)



Moderato

H. Sitt (1850-1922)



Mordents

- from Viola-Schule, by Ritter (1st-2nd positions)

Allegro

H. Ritter (1849-1926)



- from Praktische Bratschen-Schule, by Sitt (1st-3rd positions)

H. Sitt (1850-1922)

Moderato

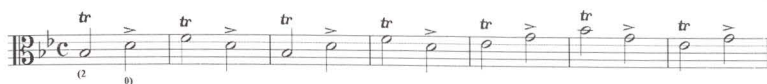


Trills

- from Méthode d'Alto – Nouvelle Edition, by Martinn (1st-3rd positions)

Moderato

J. Martinn (1775-1836)
E. Cavallini (1806-1881)



Allegro Brillante

J. Martinn (1775-1836)
E. Cavallini (1806-1881)



- from Viola-Schule, by Ritter (1st position)

Andante

H. Ritter (1849-1926)



Turn (Gruppetto)

- from 36 Etuden für Bratsche, Op. 43, by Kayser (1st position)

H. E. Kayser (1815-1888)

Allegro



- from Viola-Schule, by Ritter (1st-3rd positions)

H. Ritter (1849-1926)

Lento



- from Praktische Bratschen-Schule, by Sitt (1st-3rd positions)

H. Sitt (1850-1922)



Conclusion

The *Suzuki Viola School* comprises pieces from the traditional viola repertoire and transcriptions in order to develop students' technique and musicianship. Such repertoire may be supplemented by etudes not included in the volumes. As the technical difficulty of the repertoire presented in the *Suzuki Viola School* increases, the student requires a longer time to master each specific piece, and etudes can be used to accomplish a few goals, such as to develop music reading and technical abilities. In addition, the use of shorter works that do not necessarily have to be brought to a performance level can help the student gain a sense of accomplishment by finishing those pieces in a shorter period of time. The teacher may choose to use the etudes as complete pieces or to have excerpts extracted from them.

Kruse warns that "technical mastery can not be accomplished through only brief exposure to a problem."²⁶⁹ In addition, he concluded that several of the etudes he analyzed failed to provide enough repetition of a given skill but "proved to be of enough technical merit that they could be used as supplement"²⁷⁰ to other collections in the pedagogical repertoire. This is consistent with the notion of collecting etudes to aid the student who is learning to play the viola through the *Suzuki Viola School*.

In the appendix, this study provides scores of selected etudes listed in Chapter Six, organized by teaching points. Such works have been considered to be in the public domain or are out of print, so their inclusion in this study proves to be a useful resource for teachers wishing to acquire scores for the etudes listed.

²⁶⁹ Steven Kruse, "The Viola School of Technique: Etudes and Methods Written Between 1780 and 1860" (DA Dissertation, Ball State University, 1985), 236.

²⁷⁰ Ibid., 286

Appendix

Selected Scores

Bariolage

B. Bruni (1757-1821)

Allegretto

The musical score is written for a single melodic line in 12/8 time, with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The score consists of 28 measures, with measure numbers 4, 7, 10, 13, 16, 19, 22, 25, and 27 indicated at the start of their respective lines. The notation includes various ornaments such as mordents, grace notes, and triplets. Dynamics include *dolce*, *simile*, *f* (forte), and *p* (piano). The piece concludes with a final cadence in measure 28.

dolce

simile

f

simile *dolce*

f *p* *f* *p*

f *p* *dolce*

simile

f

Moderato





7



13



19



25



31



37



42



J. Martinn (1775-1836)
E. Cavallini (1806-1881)

Allegro vivace

4 *restez*

7

10

13

16

19

22

25

28

The musical score is written on a single staff in 3/8 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro vivace'. The score consists of nine measures, with measure numbers 4, 7, 10, 13, 16, 19, 22, 25, and 28 indicated at the beginning of their respective lines. The notation includes various rhythmic values (eighth and sixteenth notes), rests, and fingerings (1, 2, 3, 4). A 'restez' instruction is present under measure 4. The score is a single melodic line.

31



34



37



40



43



46



49



52



54



Detaché and Staccato

T. Lestán (1827-1908)

1

2

(2 1)

3

(1)

(2)

3 0 1

(4)

5

(1)

3

2

7

1

(2 1 2)

9

1

(1 0 0 1)

11

1

1

(1 0 3 2 1 3 4)

13

4

(3)

1

1

1

15

4

0

4

H. Lutgen (c.1810-c.1874)

Moderato





Allegro



Large String Crossings

J. Martinn (1775-1836)



Moderato

H. Sitt (1850-1922)

6
mf

4

7

10

13

16

19

21

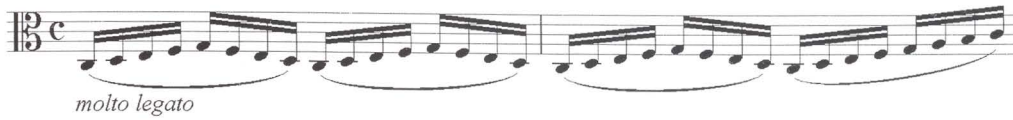
4

1 2

Legato and Cantabile

E. Cavallini (1806-1881)

Allegro



Andante

L. Firket (1838-1893)

p legato

5

9

13

17

21

25

29

33

Andante mosso

J. Martinn (1775-1836)
E. Cavallini (1806-1881)





Allegretto

1 *mf* 0

7 4 4

13 4 4

19 0 4 0 4

25 0 0 0 0

31 4 4

37 4 4 0

43 0 4

48 4 4 4 0

Martelé

E. Cavallini (1806-1881)

Risoluto e ben marcato

The musical score is written for a single melodic line in 2/4 time, featuring a key signature of one flat (B-flat). The tempo and style are indicated as "Risoluto e ben marcato". The score consists of eight staves, each beginning with a measure number: 1, 8, 15, 22, 28, 34, 40, and 47. The notation includes various articulations such as accents (v), slurs, and breath marks (v). Fingerings are indicated by numbers 1 through 4. The piece concludes with a double bar line at the end of the eighth staff.

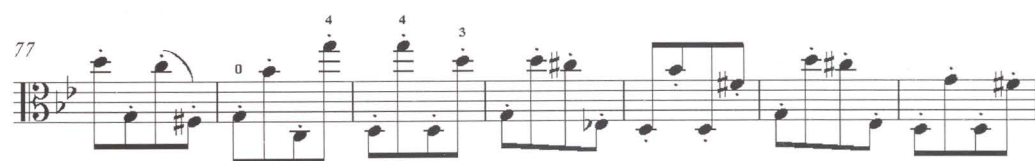
Moderato

E.Cavallini (1806-1881)

V ⁴
 9 ⁴
 17 ⁴
 25 ⁴
 33
 39 ⁴

(1 3 4 1 3 1) (3 4 1 3 1)
 (3 2 2 0 3)
 1 (3 2 1)
 (2 2)

Detailed description: This is a musical score for a piece titled 'Moderato' by E. Cavallini (1806-1881). The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of six staves of music. The first staff begins with a 'V' marking and a '4' above the first measure. The second staff starts at measure 9 and includes a '4' above the first measure and a fingering sequence '(1 3 4 1 3 1) (3 4 1 3 1)' below. The third staff starts at measure 17 and includes a '4' above the first measure and a fingering sequence '(3 2 2 0 3)' below. The fourth staff starts at measure 25 and includes a '4' above the first measure, a '1' below the first measure, and a fingering sequence '(3 2 1)' below. The fifth staff starts at measure 33. The sixth staff starts at measure 39 and includes a '4' above the first measure and a fingering sequence '(2 2)' below. The music features various note values, including eighth and sixteenth notes, and rests.



Moderato

C. Meyer (1868-1958)

Musical score for Moderato by C. Meyer (1868-1958). The score is in 3/4 time and consists of 38 measures. It features a variety of dynamics including *mf*, *p*, *cresc.*, *poco*, *a*, *ff*, and *segne*. The notation includes eighth and sixteenth notes, rests, and fingerings.

Measures 1-4: *mf* (first measure), *p* (second measure), *mf* (third measure), *p* (fourth measure).

Measure 5: *mf*.

Measure 9: *p*.

Measure 13: *mf*.

Measure 17: *p*, *cresc.*, *poco*, *a*, *poco*.

Measure 21: *1*, *2*, *1*, *2*.

Measure 25: *1*, *2*, *1*, *2*.

Measure 29: *4*, *1*, *1*, *4*, *1*, *2*, *4*, *1*.

Measure 33: *segne*, *p*.

Measure 38: *p*, *ff*, *ff*.

H. A. Pracger (1783-1854)

Allegretto



Sautillé

Allegretto moderato

R. Hofmann (1844-1918)

simile

5

9

13

17

21

25

29

33

37

41

Allegro

5 *mf*

9

13

Allegro

3 *f*

5

7

9

11

13

dim.

Presto

C. Meyer (1868-1958)

Musical score for 'Presto' by C. Meyer, measures 1-54. The score is written in 2/4 time with a key signature of two flats (B-flat and E-flat). The notation includes various dynamics and articulations:

- Measures 1-5: *p* (piano), *cresc.* (crescendo), *f* (forte), *p* (piano).
- Measures 6-11: *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo).
- Measures 12-17: *p* (piano), *mf* (mezzo-forte).
- Measures 18-23: *p* (piano).
- Measures 24-28: *p* (piano).
- Measures 29-33: *pp cresc.* (pianissimo crescendo), *p cresc.* (piano crescendo).
- Measures 34-38: *mf cresc.* (mezzo-forte crescendo), *f cresc.* (forte crescendo), *ff* (fortissimo).
- Measures 39-43: *f* (forte), *ff* (fortissimo).
- Measures 44-48: *f* (forte), *ff* (fortissimo).
- Measures 49-53: *dim.* (diminuendo), *cresc.* (crescendo).
- Measure 54: *f* (forte).

The score features numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4) indicating specific performance techniques. The final measure (54) ends with a double bar line.

Spiccato

Allegretto

B. Bruni (1757-1821)

The musical score is written for a single melodic line in 3/4 time, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegretto'. The score consists of eight staves of music, with measure numbers 1, 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of each staff. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are also triplets indicated by a '3' over a group of notes. The piece concludes with a double bar line and repeat dots at the end of the eighth staff.

Moderato

E. Cavallini (1806-1881)

3 4 4 4 0 4 0

6

9 4 0 4

12

14 (3) (1) (2) 3 (0)

Detailed description: This is a musical score for a piece titled 'Moderato' by E. Cavallini (1806-1881). The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp. The second staff has measure numbers 3, 4, 4, 4, 0, 4, and 0 written above it. The third staff has measure number 6 written above it. The fourth staff has measure numbers 9, 4, 0, and 4 written above it. The fifth staff has measure number 12 written above it. The sixth staff has measure number 14 written above it, followed by fingering numbers (3), (1), (2), 3, and (0) above specific notes. The music features a variety of note values, including eighth and sixteenth notes, and rests.

Musical score for E. Cavallini (1806-1881). The score is written in 2/4 time and features a single melodic line on a treble clef staff. The key signature is one sharp (F#). The score consists of 28 measures, with measure numbers 4, 7, 11, 14, 17, 21, 24, and 27 indicated at the start of their respective lines. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Dynamic markings include *pp* (pianissimo) at measure 21 and *f* (forte) at measure 27. The score is divided into systems of four measures each.

30



33



36



39



42



45



48



51



54

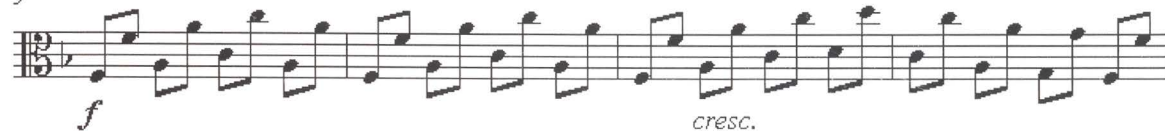


57



$\text{♩} = 104$ 5 *always short*

9



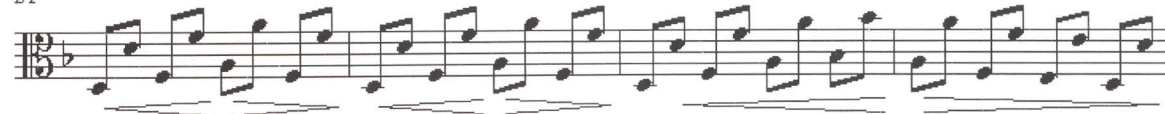
13



17



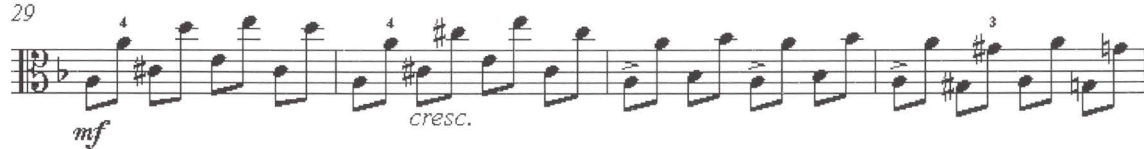
21



25



29



33



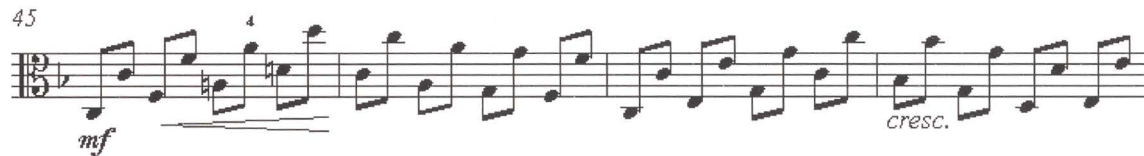
37



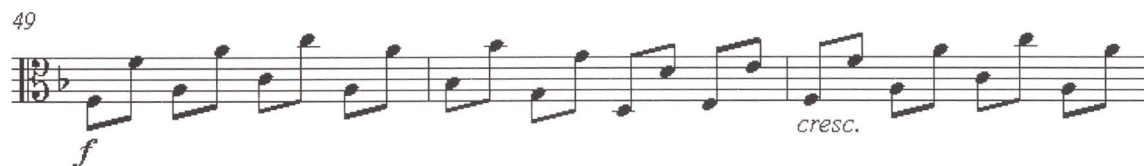
41



45



49

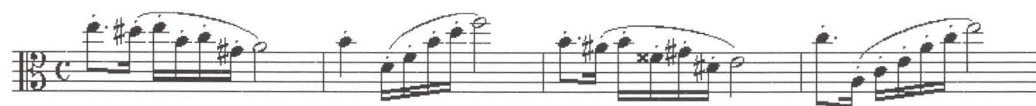


52



Solid Staccato

E. Cavallini (1806-1881)





Comodo

The musical score is written for a single melodic line in 3/8 time, featuring a key signature of one sharp (F#). The piece is marked 'Comodo' (moderate). The notation includes various articulations such as slurs, accents, and fingerings, along with dynamic markings.

Staff 1: Measures 1-3. Dynamics: *mf*. Includes slurs and accents.

Staff 2: Measures 4-6. Dynamics: *fp*. Includes slurs, accents, and a triplet of eighth notes in measure 5.

Staff 3: Measures 7-9. Dynamics: *fp*. Includes slurs, accents, and a triplet of eighth notes in measure 9.

Staff 4: Measures 10-12. Dynamics: *fp*. Includes slurs, accents, and a triplet of eighth notes in measure 12.

Staff 5: Measures 13-15. Dynamics: *fp*. Includes slurs, accents, and a triplet of eighth notes in measure 15.

Staff 6: Measures 16-18. Dynamics: *f* and *p*. Includes slurs, accents, and a triplet of eighth notes in measure 18.

Allegro

Student

Teacher

5

9

13

17

21

Moderato

mf

6

10

14

18

23

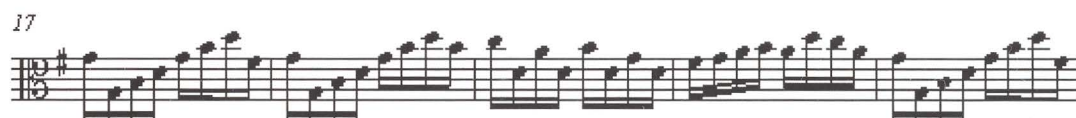
26

28

30

Arpeggio

J. Martin (1775-1836)





Chords

Grave

H. Ritter (1849-1926)

Musical score for "Grave" by H. Ritter, featuring chords and fingerings. The score is written in 6/4 time and consists of 26 measures. The key signature is B-flat major (two flats). The score is divided into systems of four measures each. Fingerings are indicated by numbers 1-4 above or below notes. Dynamics include *f* (forte), *mf* (mezzo-forte), and *p* (piano). A trill is marked in the final measure.

Measures 1-4: *f* (forte). Measure 1 has a V-shaped fingering above the first note. Measure 3 has a 3-2-1 fingering above the first note. Measure 4 has a 3-2-1 fingering above the first note.

Measures 5-8: *mf* (mezzo-forte). Measure 5 has a 3-2-1 fingering above the first note. Measure 6 has a 2-1-1 fingering above the first note. Measure 7 has a 2-3-1 fingering above the first note. Measure 8 has a V-shaped fingering above the first note.

Measures 9-12: *f* (forte). Measure 9 has a 1-3-4 fingering above the first note. Measure 10 has a 1-3-4 fingering above the first note. Measure 11 has a 1-3-4 fingering above the first note. Measure 12 has a 2-1-1 fingering above the first note.

Measures 13-16: *p* (piano). Measure 13 has a 2-3-1 fingering above the first note. Measure 14 has a 2-1-1 fingering above the first note. Measure 15 has a 1-3-4 fingering above the first note. Measure 16 has a 3-2-1 fingering above the first note.

Measures 17-20: *mf* (mezzo-forte). Measure 17 has a 3-2-1 fingering above the first note. Measure 18 has a 3-2-1 fingering above the first note. Measure 19 has a 3-2-1 fingering above the first note. Measure 20 has a 3-2-1 fingering above the first note.

Measures 21-24: *p* (piano). Measure 21 has a 3-2-1 fingering above the first note. Measure 22 has a 3-2-1 fingering above the first note. Measure 23 has a 3-2-1 fingering above the first note. Measure 24 has a 3-2-1 fingering above the first note.

Measures 25-26: *p* (piano). Measure 25 has a V-shaped fingering above the first note. Measure 26 has a trill marked above the first note.

Moderato

H. Sitt (1850-1922)



Moderato

H. Sitt (1850-1922)



Allegro moderato

H. Sitt (1850-1922)

4

7

10

13

16

19

22

simile

25



28



31



34



37



40



43



46



49



Chromaticism

L. Firket (1839-1893)

Moderato

mf *simile*

5

8

11

14

17

20

23

26

Modérato

3/4

p

4

cresc.

13

mf *cresc.* *f*

16

dim. *p*

19

cresc.

22

mf *cresc.*

25

f

The musical score is written for a single melodic line in 3/4 time, marked 'Modérato'. It consists of 25 measures, grouped into five systems of five measures each. The key signature has two flats (B-flat and E-flat). The dynamics range from piano (*p*) to fortissimo (*f*), with crescendos and decrescendos indicated. Fingerings are specified with numbers 1-4 and 0 (for natural). The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The first system starts with a piano (*p*) dynamic and includes fingerings like (1 2 1) and (1 2 1). The second system begins with a four-measure rest and a crescendo (*cresc.*). The third system shows a dynamic increase from mezzo-forte (*mf*) to forte (*f*). The fourth system includes a decrescendo (*dim.*) and returns to piano (*p*). The fifth system continues the crescendo and ends with a fortissimo (*f*) dynamic.

28

1 2 1 3 2 (1 2 1) 0 4

dim. *p*

31

p

34

4 3 (1 2 1 3 3 4)

p

37

3 4

p

40

4 0 *cresc.* 4 0 0 *mf* 4 0 *cresc.*

43

4 0 *f* 4 0 *dim.*

46

4 0 *mf* 4 0

48

4 0 *p* 4 0 *f*

Double-stops

Allegretto

R. Hofmann (1844-1919)

mf *simile*

5 9 13 17 21 25 29 33

37 *mf* *f*

42

46 *p*

50 *mf*

54 *f*

58

62

66 *f*

71 *ff* *f*

Detailed description of the musical score: The score is for a single melodic line in bass clef, 3/8 time. It begins at measure 37 with a mezzo-forte (*mf*) dynamic. The first system (measures 37-41) shows a sequence of eighth and sixteenth notes with a crescendo leading to a forte (*f*) dynamic. The second system (measures 42-45) continues the melodic flow. The third system (measures 46-49) features a piano (*p*) dynamic and includes some triplet markings. The fourth system (measures 50-53) returns to a mezzo-forte (*mf*) dynamic. The fifth system (measures 54-57) is marked forte (*f*). The sixth system (measures 58-61) continues with a steady eighth-note pattern. The seventh system (measures 62-65) also maintains the eighth-note pattern. The eighth system (measures 66-69) is marked forte (*f*). The final system (measures 70-71) concludes with a fortissimo (*ff*) dynamic followed by a final forte (*f*) chord and a rest.

Moderato



f





Moderato



Andante

H. Sitt (1850-1922)



Fixed Positions

Allegro moderato

H. E. Kayser (1815-1888)

1

p fz *fz*

5

fz mf

8

cresc. *f* *f*

D.C. ad libitum

Moderato

H. Sitt (1850-1922)

3

mf

8

15

20

Andantino

H. Sitt (1850-1922)

(1)

p dolce

6

12

mf

17

21

25

30

35

39

Moderato

H. Sitt (1850-1922)

simile

f

1

6

11

16

Moderato

H. Sitt (1850-1922)

8

5

9

13

Moderato

1
f

5

9

13

17

20

The musical score is for a piece titled "Moderato" by H. Sitt (1850-1922). It is written in 12/8 time and has a key signature of one sharp (F#). The score consists of six staves of music. The first staff begins with a forte (*f*) dynamic and a first ending bracket. The music features a mix of eighth and sixteenth notes, with some triplets. The fourth staff contains a double bar line and a change to a treble clef. The piece concludes with a final double bar line on the sixth staff.

Allegro

H. Sitt (1850-1922)

H. Sitt (1850-1922)

5

9

13

17

21

25

29

33

36

Allegro

H. Sitt (1850-1922)

3
mf

7

13

19

25

31

37

43

The musical score is written for a single melodic line in 3/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The first staff starts with a 3-measure rest, followed by a 3-measure rest, and then a 3-measure rest. The first staff is marked 'mf'. The second staff starts with a 3-measure rest, then a 3-measure rest, and then a 3-measure rest. The third staff starts with a 3-measure rest, then a 3-measure rest, and then a 3-measure rest. The fourth staff starts with a 3-measure rest, then a 3-measure rest, and then a 3-measure rest. The fifth staff starts with a 3-measure rest, then a 3-measure rest, and then a 3-measure rest. The sixth staff starts with a 3-measure rest, then a 3-measure rest, and then a 3-measure rest. The seventh staff starts with a 3-measure rest, then a 3-measure rest, and then a 3-measure rest. The eighth staff starts with a 3-measure rest, then a 3-measure rest, and then a 3-measure rest.

Moderato

H. Sitt (1850-1922)

2

7

13

19

25

31

37

43

50

55

59

Mordent

Allegro

H. Ritter (1849-1926)



15



17



19



22



24



Moderato

mf

4

7

10

13

16

19

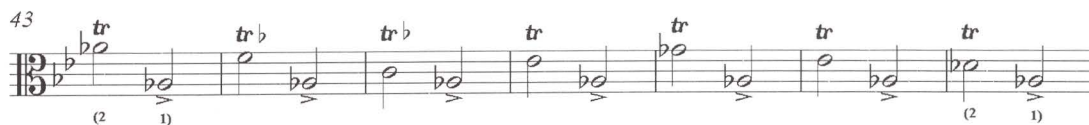
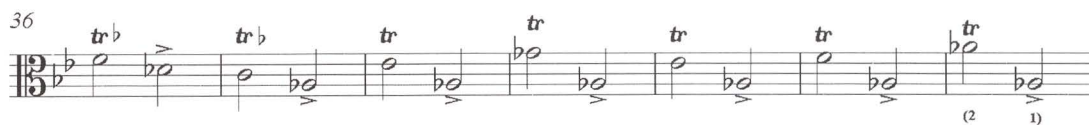
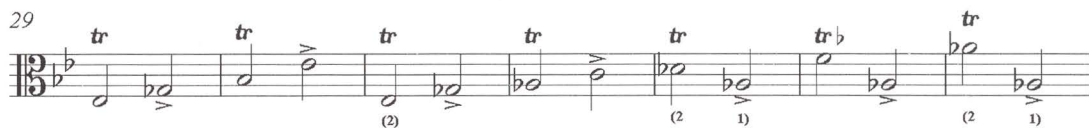
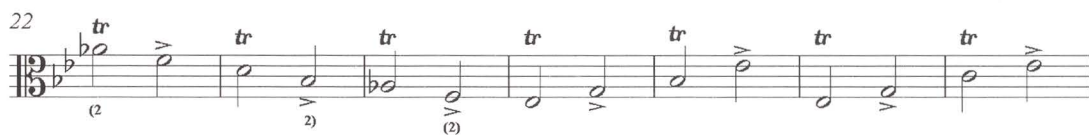
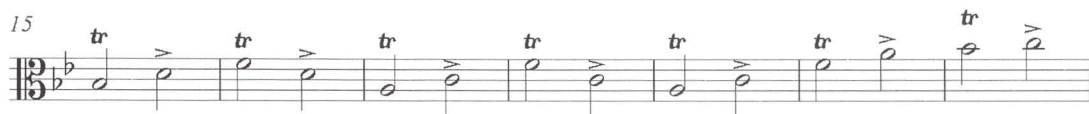
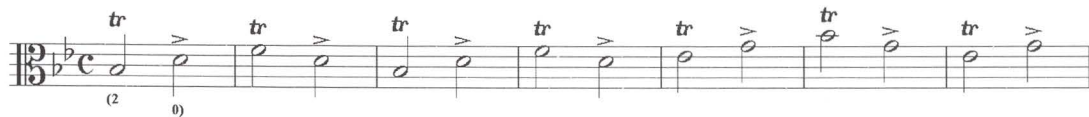
22

24

Trill

Moderato

J. Martinn (1775-1836)
E. Cavallini (1806-1881)



J. Martinn (1775-1836)
E. Cavallini (1806-1881)

Allegro Brillante

7

13

18

23

28

33



Andante

Trills (tr) and fingerings (0, 4) are indicated above the notes. The score is written in 3/8 time with a key signature of one flat (B-flat).

Measures 1-8: trills with fingerings 4, 0, 4.

Measures 9-16: trills with fingerings 0, 4, 0, 0.

Measures 17-24: trills with fingerings 0, 4, 0.

Measures 25-32: trills with fingerings 0, 4, 0, 4.

Measures 33-41: trills with fingerings 4, 0, 4, 0, 4, 0, 4.

Measures 42-49: trills with fingerings 0, 4, 0, 4, 0, 4, 0, 4.

Measures 50-57: trills with fingerings 4, 0, 4, 0, 4, 0, 4, 0.

Measures 58-65: trills with fingerings 4, 0, 4, 0, 4, 0, 4, 0.

Measures 66-73: trills with fingerings 4, 0, 4, 0, 4, 0, 4, 0.

Measures 74-82: trills with fingerings 0, 4, 0, 4, 0, 4, 0, 4.

Turn (Gruppetto)

H. E. Kayser (1815-1888)

Allegro

5

2nd time più Allegro

H. Sitt (1850-1922)

9

15

21

26

31

36

41

46

p dolce

mf

p

dim.

cresc.

Lento

The musical score is written for a single melodic line in 12/8 time. It begins with a *mf* (mezzo-forte) dynamic. The first staff contains measures 1 through 6, featuring a mix of eighth and sixteenth notes with slurs and ties. A triplet of eighth notes appears in measure 4. The second staff (measures 7-11) continues the melodic development with more slurs and ties, including another triplet in measure 8. The third staff (measures 12-17) starts with a *mf* dynamic and includes a crescendo hairpin. The fourth staff (measures 18-20) begins with a *f* (forte) dynamic and features a series of sixteenth-note runs. The fifth staff (measures 21-25) includes a *rit.* (ritardando) marking and a *mf* dynamic. The sixth staff (measures 26-31) continues the melodic flow. The final staff (measures 32-35) concludes with a *p* (piano) dynamic and features triplet markings under the final measures.



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