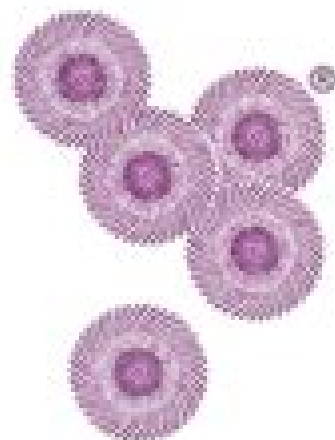

I Can Read Music

a note reading book for VIOLA students

by Joanne Martin

Volume 2



SUMMY-BIRCHARD, INC.

I Can Read Music For Viola For Viola

Joanne Martin



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Suzuki viola school Shin'ichi Suzuki, 1981 Teach viola with the popular Suzuki Viola School The Suzuki Method R of Talent Education is based on Shinichi Suzuki's view that every child is born with ability and that people are the product of their environment According to Shinichi Suzuki a world renowned violinist and teacher the greatest joy an adult can know comes from developing a child's potential so he/she can express all that is harmonious and best in human beings Students are taught using the mother tongue approach Each series of books for a particular instrument in the Suzuki Method is considered a Suzuki music school such as the Suzuki Viola School Suzuki lessons are generally given in a private studio setting with additional group lessons The student listens to the recordings and works with their Suzuki Viola teacher to develop their potential as a musician and as a person This Suzuki book Volume 2 is integral for Suzuki viola lessons Titles Chorus from Judas Maccabaeus Handel Musette Gavotte II or the Musette from English Suite III in G Minor for Klavier BWV 808 Bach Hunters Chorus from 3rd Act of the Opera Der Freischutz Weber Long Long Ago Bayly Waltz Op 39 No 15 for Piano Brahms Bourrée from Sonata in F Major for Oboe HHA IV 18 No 8 Handel The Two Grenadiers Die beiden Grenadier Op 49 No 1 for Voice and Piano Schumann Theme from Witches Dance Paganini Gavotte from Mignon Thomas Gavotte Lully Minuet in G WoO 10 No 2 Beethoven Minuet from Sei Quintetti per Archi No 11 Op 11 No 5 in E Major Boccherini For a complete list of the most recent printings by AMPV number go to alfred.com/suzuki This title is available in

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Suzuki viola school Shin'ichi Suzuki,1981 This transposition of the Suzuki Violin School makes available to the beginning viola student the carefully structured repertoire of The Suzuki Method a method that teaches basic playing skills and develops listening and memorizing ability through the playing of beautiful music This volume is also recommended for violinists who wish to become familiar with the viola and reading of the alto clef Many of the solos in this volume are written in the same keys as those in the corresponding Suzuki Cello School repertoire also some solos can be played with the compositions in the Suzuki Violin School Page 2 **Ensembles for Viola, Volume 2** Dr. Shinichi Suzuki,Elizabeth

Stuen-Walker,1995-11-16 Viola Ensembles present duets in both viola violin and viola viola formats to anticipate a range of performance needs and abilities Volumes 1 and 2 are comprised of pieces from the first and second volumes of the Suzuki Viola and Violin Schools and scored with both melody and harmony parts Volume 3 contains some pieces from Suzuki Viola Volume 3 plus other pieces Volume 2 contains Chorus from Judas Maccabaeus G F Handel Musette Gavotte II or the Musette from English Suite III in G Minor for Klavier BWV 808 J S Bach Bourr e from Sonata in F Major for Oboe and Basso Continuo HHA IV 18 No 8 EZ J S Bach Minuet in G Wo0 No 2 L van Beethoven Gavotte P Martini Minuet No 2 Minuet BWV Anh II 116 from Notebook for Anna Magdalena Bach J S Bach **Suzuki Viola School - Volume 3 (Revised)** Dr. Shinichi

Suzuki,1995-11-20 Titles Gavotte P Martini Minuet BWV Ahn II 114 Anh III 183 Anh II 115 J S Bach Gavotte in G Minor Gavotte en Rondeau from Suite in G Minor for Klavier BWV 822 J S Bach Humoresque Op 101 No 7 for Piano A Dvor k Gavotte J Becker Minuet K 439B W A Mozart Preucil Gavotte from Orchestral Suite No 3 from Overture in D Major BWV 1068 J S Bach Bourr e from Suite III in C Major for Violoncello BWV 1009 J S Bach Practice Suggestions Doris Preucil

Ensembles for Viola Elizabeth Stuen-Walker,1991 *The Suzuki Approach* Louise Behrend, In 1971 Louise Behrend

collected a significant number of articles written about the Suzuki approach. These articles were published as a ten part series in *Allegro*, the monthly newspaper of the New York Musicians Union. The purpose was to clear up many widely held misconceptions about the Suzuki ideas and to encourage more fine players and teachers to explore Suzuki teaching. Now published in book form, this pioneering information becomes accessible to a much wider audience.

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Trio Tapestry Joanne Martin, *Trio Tapestry* is an original collection of multi level pieces by Joanne Martin with flexible scoring that can be played by any combination of violin, viola and cello. Each trio has two easy parts and one part for a teacher or advanced student. The optional piano accompaniments provide additional musical color to the ensemble.

I Can Read Music, Vol 2 Joanne Martin, 1997-05. A beginning note reading book designed for Suzuki trained violoncello students who have learned to play using an aural approach or for traditionally taught students who need extra note reading practice.

More Festive Strings for Solo Instruments Joanne Martin, *More Festive Strings* is a collection of well known Christmas and Chanukah melodies arranged to meet the needs of individuals, groups and orchestras. In order to provide flexibility, the collection is available in a number of instrumentations, all of which are compatible with each other. Accessible keys have been used and shifting is kept to a minimum. Titles are: O Chanukah, Angels We Have Heard on High, We Three Kings, Silent Night in D Major, We Wish You a Merry Christmas, O Come All Ye Faithful, Dreydl, Silent Night in G Major, Good King Wenceslas, What Child Is This, Greensleeves.

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More Festive Strings for Ensemble Joanne Martin, 1998-07-01. *More Festive Strings* is a collection of well known Christmas and Chanukah melodies arranged to meet the needs of

individuals groups and orchestras In order to provide flexibility the collection is available in a number of instrumentations all of which are compatible with each other Accessible keys have been used and shifting is kept to a minimum Titles O Chanukah Angels We Have Heard on High We Three Kings Silent Night in D Major We Wish You a Merry Christmas O Come All Ye Faithful Dreydl Silent Night in G Major Good King Wenceslas What Child Is This Greensleeves *More Festive Strings for String Quartet or String Orchestra* Joanne Martin, More Festive Strings is a collection of well known Christmas and Chanukah melodies arranged to meet the needs of individuals groups and orchestras In order to provide flexibility the collection is available in a number of instrumentations all of which are compatible with each other Accessible keys have been used and shifting is kept to a minimum Titles are O Chanukah Angels We Have Heard on High We Three Kings Silent Night in D Major We Wish You a Merry Christmas O Come All Ye Faithful Dreydl Silent Night in G Major Good King Wenceslas What Child Is This Greensleeves More Folk Strings Joanne Martin, 2003-02-25 More Folk Strings is a collection of melodies from around the world in a variety of moods and with rhythmic patterns and harmonies that are representative of their country of origin Because of the flexible scoring used in More Folk Strings players at a variety of levels can make music together and less experienced players can play the solo melody parts which use little or no shifting and are in accessible keys Some pieces in the collection are easier than others The collection is available in a number of instrumentations for string quartet or string orchestra for violin ensemble viola ensemble cello ensemble for two three or four violin viola or cello players in any combination of these instruments and for solo violin solo viola and solo cello The piano accompaniment may be used with any of the combinations In More Folk Strings for String Quartet or String Orchestra the melody is passed around so that all members of the ensemble can have the opportunity to play the tune Score and parts are marked with melody and harmony to help players bring out the melody at the appropriate moment Teachers notes provide lyrics and background information on each folk song in addition to rehearsal and performance suggestions **More Folk Strings for Ensemble** Joanne Martin, More Folk Strings is a collection of melodies from around the world in a variety of moods and with rhythmic patterns and harmonies that are representative of their country of origin Because of the flexible scoring used in More Folk Strings players at a variety of levels can make music together and less experienced players can play the solo melody parts which use little or no shifting and are in accessible keys Some pieces in the collection are easier than others The collection is available in a number of instrumentations for string quartet or string orchestra for violin ensemble viola ensemble cello ensemble for two three or four violin viola or cello players in any combination of these instruments and for solo violin solo viola and solo cello The piano accompaniment may be used with any of the combinations In More Folk Strings for String Quartet or String Orchestra the melody is passed around so that all members of the ensemble can have the opportunity to play the tune Score and parts are marked with melody and harmony to help players bring out the melody at the appropriate moment Teachers notes provide lyrics and background information on each folk song in addition to rehearsal and performance suggestions

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