

VIOLIN BOOK 2

PRACTICE GUIDE

FALL 2022



Practice Points in Chorus

(from Judasa Maccabeus)

- ♪ You can tell in book 2 if the listening practice has been started in book 1. This piece should be recognizable and one of our favorites.
- ♪ Suzuki wanted to focus on constant thumb pressure but stopping in the forearm – different than in book 1. Having the thumb inside or outside of the ferul depends on each student.
- ♪ Some tonalization practice to start legato bowing – no slipped bow or bumping at the ends – each note should be one second long, matching sound, volume and quality end to end.
- ♪ Practice breathing in the bow retake during rests.
- ♪ Chorus features a new concept of anticipation bowing in measure 7 and 8.



- ♪ Pay attention to the piece's **ABA** form.



(Measure 3)

- ♪ Continued mastery of 4 notes on one bow (like first seen in **Gossic**).

Practice Points in Musette

♪ Suzuki originally started the bowing up, then changed it to down. In 2007 the bowing was returned to it's original marking, but it's best for students to learn both bowings!

♪ Review **Long Long Ago** with up bowing in order to prepare.

♪ Fast decrescendo in measure 2 slur – bow distribution and weight to the tip of the bow.



♪ Practice the preview box with interlocking notes in measure 3.



♪ Careful of the 4th finger vs. open E intonation, practice in measures 8 and 9



♪ Be aware of the dynamic differences in the **B** section.

♪ Practice box – separate bows first in measure 15 and 16, then add the bowing, then add dynamics.



♪ Pay attention to the **A-A-B-A¹-B-A¹** form.

Practice Points in Hunter's Chorus

- ♪ Bowing! Bowing! Bowing!
- ♪ Stacatto first note to start, advanced addition of spicatto when reviewing (Which can also be added in the **B** section.)
- ♪ There are counter-intuitive separate bowings in measure 2 (and throughout the **A** section.) The stacatto marks on the eighths meant **▼ ▼** two up bows) in the Bach **Minuets** in book 1!
- ♪ Measure 21 and 22 features the “grasshopper” **Twinkle** rhythm.



- ♪ Practice box measure 25:
 - For the C₄
 - For bowing, distribution, weight and optional spicatto
 - Saying “Giddy-up” will help with the coordination of the bow, and also reminds the player they are supposed to sound like a trumpet on a fox hunt!



- ♪ This is the first time the notation of 1st and 2nd endings are used. Make sure to follow the directions of your teacher to understand how to follow the road map.
- ♪ Hunter's chorus features an **ABB** form.
- ♪ Review **Song of the Wind** (remember the independent fingers and “tunnel”) for measure 31 – leaving the B on the fingerboard while the third finger crosses to the D and A string.



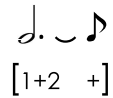
- ♪ It's fun to practice the accelrando in the **B** section! Remember it's supposed to sound like a racing horse on a hunt!




- ♪ Don't worry we didn't forget *Long, Long Ago...* Surprise! It's back!

Practice Points in Waltz

- First piece in $\frac{3}{4}$ time as well as the first song to focus on  Preview counting in subdivision



The habit is often to shorten  and/or double time the 

- Preview rhythm on open A  \vee
Add notes with separate bows



*Careful that G is not flat,
Keeping first finger down



Finally add rhythm, notes and bowing together

- Air bowing and singing the counting is helpful to coordinate.

- Bow distribution is also a focus from **Hunter's Chorus** – practice stopping the bow at $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, and full with good tone.

- Review notation of the 1st and 2nd endings as first seen in **Hunter's Chorus**.

- A A B A B A** form (sometimes the 2nd repeat is skipped for practice).

- Hairpin dynamics $\langle \rangle$ can be exaggerated to extend throughout the **B** section.

- Suggest learning more about romantic era dynamics by changing poco crescendo to molto crescendo.



- Expressiveness (dynamics, tempo, markings such as poco rit in measure 15)



Can be further achieved by small vibrato if student is ready. First romantic era composer. Some find a “slow piece” boring after **Hunter's Chorus** but can be exciting. **Review Long Long Ago, Lightly Row, Minuete 3** using new expressive techniques.

Practice Points in Bourrée

- Practice box the “Stairstepping” in section A and A¹. Review can be found in **Perpetual Motion**, start slowly, then speed up with the metronome.

A musical staff in G major (one sharp) showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The notes are grouped into four boxes representing fingerings: the first box (G, A, B) is labeled '1 2 3 1', the second (A, B, C) is '2 3 4 2', the third (B, A, G) is '3 0 1 3', and the fourth (C, B, A) is '0 1 2 0'. A '5' is written above the first note.

- Review **O' Come Little Children** for V (up bow) pickup notes.

A musical staff in G major showing a pickup note (G4) marked with a 'V' for up bow, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The dynamic marking *p* is below the staff.

- Be careful to hold the G in measure 4.

A musical staff showing a half note G4 with a fermata above it, followed by a quarter note G4. A '0' is written above the second G4.

- Be mindful of the D# in measure 11 followed by the D \natural in measure 12. Review can be found in **Minuet 2**.

A musical staff showing two measures. Measure 11 contains a half note D#4 with a fermata. Measure 12 contains a half note D4 with a fermata. The dynamic marking *p* is below the staff.

- Practice box the pattern change in measure 15 and 16. There is also both a # and \natural , as well as an added decrescendo.

A musical staff showing two measures. Measure 15 contains a half note G4 with a fermata. Measure 16 contains a half note G4 with a fermata, followed by a quarter note G4 with a fermata. The dynamic marking *p* is below the staff.

- The **A A B A¹ B A¹** form is similar to Brahms' **Waltz**.

- The A¹ pattern in measure 21 and 22 is almost the same as the A pattern in measure 5 and 6, except it starts on G.

A musical staff showing two measures. Measure 21 contains a half note G4 with a fermata. Measure 22 contains a half note G4 with a fermata, followed by a quarter note G4 with a fermata. The dynamic marking *f* is below the staff.

- Be careful to notice the difference in the final measures versus measure 7.

Two musical staves. The top staff shows a half note G4 with a fermata, followed by a quarter note G4 with a fermata. The dynamic marking *mf* is below the staff. The bottom staff shows a half note G4 with a fermata, followed by a quarter note G4 with a fermata. The dynamic marking *f* is below the staff.

Practice Points in 2 Grenadiers

- ♪ First piece to have a written piano introduction, need to preview with lots of listening as well as practice counting the entrance while a teacher plays the introduction.

- ♪ Staccatto/stopped bow throughout **A + B** section focusing on crisp tone with separation between 2 notes.



- ♪ New expressiveness from minor key as well as *agitato* marking in measure 11. It may help to think of something that is “agitating.”



- ♪ This is our first piece to start in a minor key. Preview F \flat by playing Twinkle with low 1 on E. It can be helpful to visualize F \flat on a piano as we need to start to solidify the understanding that F \sharp is not a “regular 1”, but that all other pieces in book one and so far in two have used a “black key”

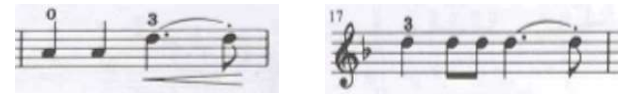
- ♪ Practice moving 1st finger from F \sharp → F \flat with small exercises

E → F \sharp → E → F \flat

G \flat → F \sharp → G \flat → F \flat

- ♪ Learning the **B** (Major) section first can be helpful, as well as learning the lyrics to the French National Anthem “La Marseillaise.”

- ♪ Counting in Measure 16 and 17 can be tricky, finding words to go with the repeated notes can help.



- ♪ Bowing the Lower Half of the bow (similar to **Hunter's Chorus**) in measure 10, 14 etc.



- ♪ Be careful to have accurate bowing (not hooked!) in measures like number 15.



- ♪ **B** section is triumphant and maestoso (majestic) with allargando (drastic slowdown) at the end.

- ♪ Pay attention, our first **ff** marking appearing in measure 34.



Practice Points in Witches' Dance


- ♪ Previewing this piece while working on 2 Grenadiers as well as previewing **Mignon** can be a fun treat!
- ♪ While doing the preview listening, learn the dance!
- ♪ First piece written for a solo violinist and (primarily) intended to be virtuosic.

- ♪ Easier to make a sloppier rhythm:



Especially as it's followed by: 

Be careful to practice hooked bowing and rhythm on open strings first – very staccato. Review Happy Farmer for hooked practice.


- ♪ Preview the  at the end of each section as well as warm up with arpeggiated scales in Dm and Am.

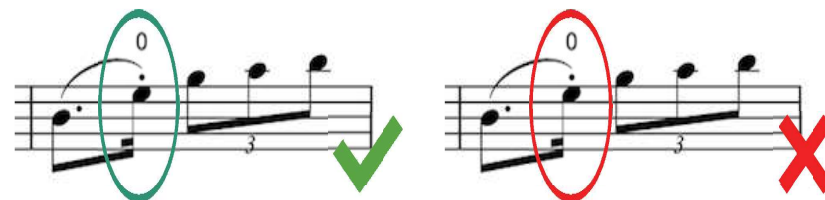
- ♪ **B** section beginning in measure 25 – 31 in a brief Am continues work of reading and playing F \sharp → F \sharp . Practice box measure 27 with new Fmaj pattern (B \flat A ↔ G \sharp F \sharp) followed by F \sharp in measure 29.






- ♪ **A A¹ B A** can feel like an odd form.
- ♪ Be careful reading the accidentals in measure 21 and 22 (G \sharp) and remember it is not in the coda.



- ♪ The coda () in measure 31 is similar to Allegretto (Review).
- ♪ Careful rhythm reading and bowing before the coda in measure 37.



- ♪ It's fun to accelerate to the end with abandon if done accurately, and we can add a crescendo ().

- ♪ Beware the tendency to rush  after learning those notes, and to slow down on  in the **B** section.

Practice Points in Gavote Mignon

- ♪ This song sounds like a big joke! The stand-out notes and funny ornaments sound like winking teasing or sticking out your tongue at someone. For example: the way the G# sticks out in measure 8.



- ♪ This is also one of the longest pieces yet, with the most complicated and varied sections. It's very important to do the listening and preview earlier in the book.

- ♪ Practice box - preview measure 2 and 3.



- ♪ The violin enters before the piano, similar to **Happy Farmer**. Listening and practicing with your instructor playing the accompaniment or the duet is very important!

- ♪ The ornaments introduced in measure 5 (and throughout the piece) are actually written out trills. Introduced for the first time in this piece and in this manner to help with accurate pulse and counting.



(Practice counting with "Macadamia")
Ma - Cah - Dame - Ee - Ah

But be careful to add preceding  when previewing for accurate bowing.

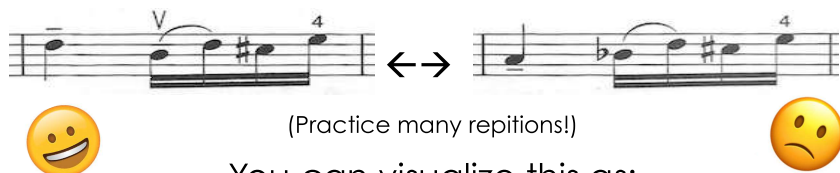
- ♪ The **A** section (measures 1-8), and **A¹** section (m. 9-15) only differ in their endings. Coloring measure 7 and 8 and measure 15 and 16 in two different highlighter colors can help with memorization.



- ♪ **B** section preview box measure 18 and 19 without bowing at first. Focus on the difficult accidentals as well as string crossings similar to **Gossic Gavote** section D (which would make for an excellent review!)

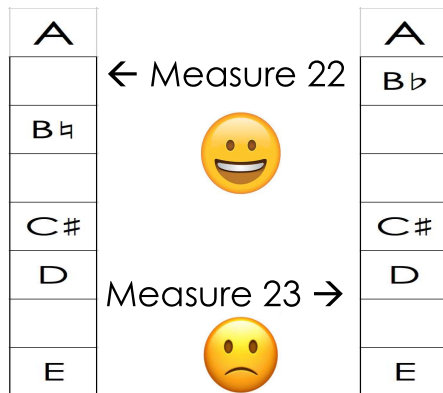
Practice Points in Gavote Mignon cont.

♪ Measure 22 – 27 sounds like another “joke!” Think of this section like trying to tease someone by doing funny faces, but it's also another opportunity to perfect moving from B \natural to B \flat . This is our first time playing the interval of 1 ½ steps between our first and second finger.

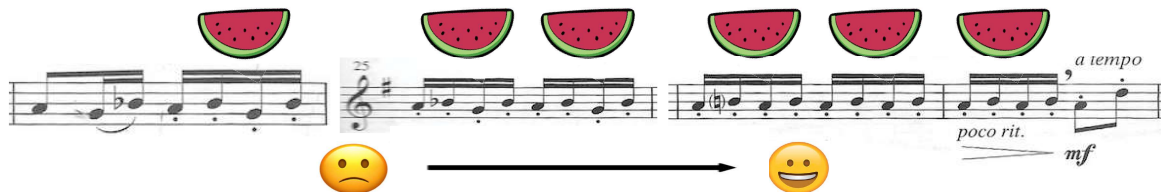


(Practice many repetitions!)

You can visualize this as:

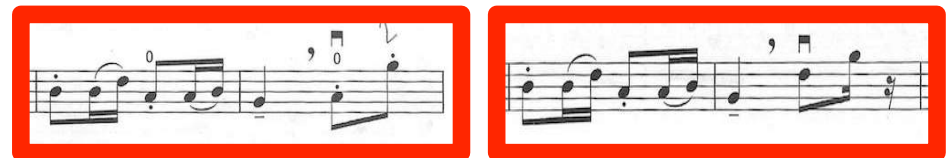


♪ Review **Minuet 3** for D to A string crossings for m. 24 – 27



Remember to slow down!

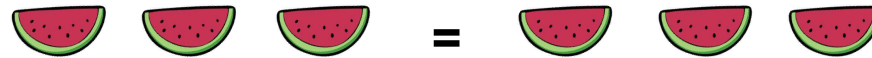
♪ When the theme of **A** section returns, almost everyone plays it lightning fast! Remember to return to the tempo you started at the beginning and play the ending the same way (coloring measure 34 the same as 15 can help you remember).




♪ It's important that everyone make a copy of measure 34 and 35 and tape it to the top of the page to connect it to measure 36 (what a terrible place for a page break!) Once the music is taped together for a continuous phrase, practice box measure 35 – 39 where the Gminor modulation begins for section **C**. It may be helpful to color the accidentals and preview with a Gminor scale – going from low 4 on A string to low 1 on E string can be tricky!

Practice Points in Gavote Mignon cont. 2

- ♪ The pattern that ends section **C** in measure 43 – 46 is similar to section **B**'s measures 24 – 27. Count the repetitions the same way;



- ♪ Again, don't rush when the **A** section comes back in measure 46!

- ♪ Measure 61 can also be written as a  or "GP", meaning 'grand pause' which is a chance to trick your audience, just like **Andantino**.

- ♪ This is our first time seeing this form:

A – A¹ – B – A¹ – C – A – A¹ – Coda

- ♪ The coda should be played very staccatto with a practice box focusing on the \checkmark \checkmark and pizzicato maneuver in measure 66 and 67, as well as the rolled pizzicato chords in measure 68 and 69, remembering to use the fleshy part of the finger to pluck and to contact the string over the fingerboard.




Practice Points in Lully's Gavotte

♪ Listening preview – what country or culture do you hear in this piece? It has a very different tonality and sound than any previous piece.

♪ Staccato, but also con grazioso, meaning “with grace.” Have fun reviewing old pieces and adding new and unusual style with bow stroke.

♪ **A B A¹ C C A B A¹** the pattern looks long but is actually much simpler than **Mignon**.

♪ The  rhythm of measure 9 needs to be subdivided for accurate counting similar to the counting in **Waltz**.

♪ Dig in and scrub! Deep lower half bow in measure 11 and 12 on the G string.



♪ In **Mignon**, the trill was written out and now we see the normal shortened notation of *tr* in measure 20.




♪ Section **C** is the whole reason Lully is in the book! After learning the G minor section of **Mignon**, start previewing measure 21 – 24 for melodic minor scale passage.



♪ For melodic minor practice, play each note as your warm up tonealization. Also each day, practice writing in where the finger patterns fall.

Going Up				Going Down			
G	D	A	E	G	D	A	E
							F \natural
					E	B	
		B	F \sharp		F \natural	C \natural	
		C \natural					G \sharp
			G \sharp		G \natural	D	A
		D	A				B
							C \natural

♪ Once the notes start falling into place, add the style of Section **C** by starting  in measure 20 and 21 at the lower half of the bow with some “bite!” *Piu Agitato* means agitated; what is something that is aggravating or agitating to you? Try to think about that emotion while perfecting section **C**.

Practice Points in Minuet in G

- Our first Beethoven piece! But oh boy – this piece illustrates how much easier some notes are on the piano versus the violin. Play the pattern in measure 1 on the piano first to hear the intonation (but also how much easier it is to play!)



- Measure 5 marks the first time we ever change finger positions from where our tapes were first put on the fingerboard.




- Preview by practicing reading enharmonics:

A# = B b D# = E b G# = A b

- Once we become comfortable seeing that the A# in measure 5 should be played as B b, now we are ready to shift into 1/2 position. Going back to our old fingering charts:

First Position							First Position / 1/2 Position / First Position							
D	A						D	A						
3	A	1	L1	1	L1	1	3	A	1	L1	2	1	2	1
G	A	B ♯	B ♭	B ♯	B ♭	B ♯	G	A	B ♯	B ♭	B ♯	B ♭	B ♯	B ♭

- Add the smooth bowing to the patterns of section A only after accurate rhythm and intonation can be achieved.

- Think of the  rhythm as “Pur – ple”. It’s a little off balance! Like Beethoven was a little dizzy! 🤪

- The **B** section has lots of *espressivo* and dramatic dynamics, and measure 13 uses the same fingerings as measure 5.

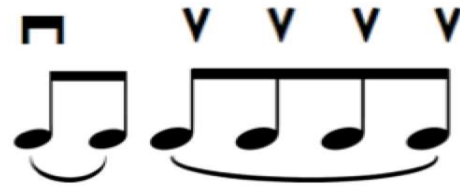


- The structure of minuet is the first time we see two separate parts (Minuet and Trio) which means two completely different dances.


In 1/2 position, be careful that your 1st and 2nd finger are very close together.

Practice Points in Minuet in G Cont.

- ♪ Here's a preview challenge for bowing in Trio! Can you play all of Twinkle with only 1 **V**? Play this game to help focus on bow control, bow distribution, clear separation of notes (**V**) and staccato tone. Then practice the pattern on an open string with an accent on the first note of each measure.



- ♪ Measure 24 – 28 is a clear and cool example of a hemiola. Beethoven didn't change the time signature but suddenly 3/4 time feels like 6/8 because he changed the bowing! Can you think of any popular songs that do the same thing?

- ♪ Add a *rit.* (ritardando) and  (decrescendo) beginning in measure 31 to sound like “creeping” or “sneaking.”



- ♪ Doing none or only some of the repeats for daily practice or recital is okay – there are so many!

Practice Points in Boccherini's Minuet

- While preview listening, try to figure out all the places you've heard this piece before. Ice skating at the Olympics? Fancy Feast commercials? *Titanic*?

- Although we tend to think the last piece in each book is the "hardest," many find this piece easier than some that preceded. It can be quite challenging to put together with piano accompaniment however – it's the first piece that is truly a duet where both players have a chance to carry the melody.

- There is a great deal of syncopated rhythm throughout, including right away in measure 1.

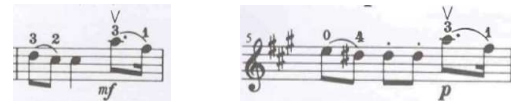



(playing these on open strings while counting can be a great preview of the rhythms)

- The pick up into the first measure is another Baroque ornament written out for accuracy. Also can be written as , called a "turn".



- Minuet is also set apart from the other pieces because of all the surprise dynamics, like in measures 4 and 5.



- 2nd new ornament in measure 7 with a **tr** (trill) tied to grace notes . Practice box measures 7 and 8 to work on timing and accurate bowing.



- Section **A** and **B** are quite similar and easy to memorize. Keep an eye out for those surprise dynamics!

- The form of Minuet and Trio in this piece shows a different dance just like Beethoven. Practicing the break between sections is important to help match the tempo with a piano. (unison)

- Measure 23 is a "Grasshopper" rhythm from **Twinkle**. Review the variation adding the new bowing.



Practice Points in Boccherini's Minuet Cont.

- ♪ Hemiola/syncopation needs to be accented in measure 27.



- ♪ Melody moves to the piano part starting with the pick up into measure 29 with the violin providing the octave background. Practice box this by singing/counting the piano part during the rests. Remember

♩ = 777

