

VIOLIN BOOK 3
PRACTICE GUIDE

FALL 2022



Gavotte

P. MARTINI

♪ Giovanni Battista Martini (1706-1784), also known as *Padre Martini*, was a leading Italian composer, musician and musical historian of the 18th century.

♪ While growing up, Martini learned the violin from his father, who was a violinist and mathematician. Eventually, he began to take lessons in singing, harpsichord, and musical composition.

♪ After being ordained as a priest at age 16, Martini's compositions became widely recognized and respected. Mozart's father, Leopold Mozart, even consulted Martini about his son! To this day, music historians owe much of their knowledge of 18th century music to Martini's letters, of which 6000 currently survive and are stored in the archives of the Civic Music Library of Bologna.



♪ This Gavotte is the last movement of Martini's *Sonata No. 12 for Harpsichord*. "Gavotte" is the name of a style of French dance that originates from southern France. Generally speaking, gavottes are set in 4/4 time (quadruple meter), have a medium tempo, and begin with a two-beat pickup measure.



♪ These are important characteristics to keep in mind as you play the many other gavottes in this book!

Practice Points

♪ A great way to **preview** this piece is to play *Gavotte* by Gosse in your first violin book.

♪ The Martini *Gavotte* looks like a long piece, but don't be tricked! The melody in the first 8 bars of the piece gets played a total of 6 times. This means that over half of the piece is repetition of the very first section!

♪ So, what comes in between all of these repetitions?

♪ The form of Martini's *Gavotte* can be described as:

A - B - **A** - C - **A** - D - **A** - E - **A** - F

So, how many **different** sections does that make?

(Yes, it's 6, and they are only eight bars each)

♪ Mark the sections above into your music at their proper places:

A m. 1, 17, 33, 49, 65, 81

B m. 9

C m. 25

D m. 41

E m. 57

F m. 73

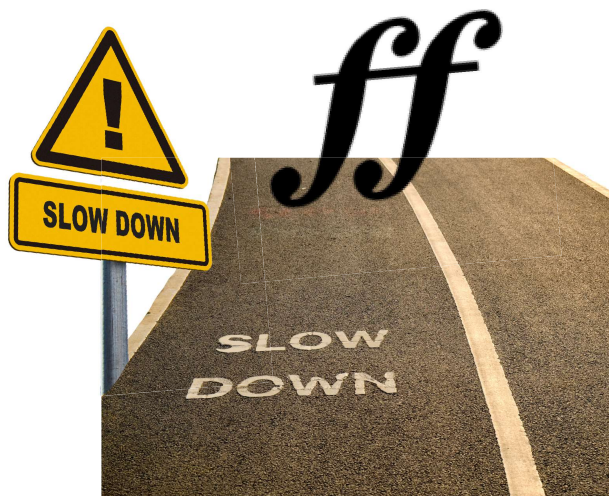
♪ It can be tricky to remember the order of all these sections, so it is extremely important to listen to the piece as often as you can!

♪ It is best to learn the E section before you learn the C section. The C section will be far easier to master once you grasp the E section, since their melodic shapes and rhythms are generally the same! So, what is the difference? (Ask your teacher if you need help answering this!)

♪ The D# in the C section is tricky to play in tune. **Preview** this note and listen very carefully as you play. Does it sound "right?" Does it sound like it "fits?"




♪ At m. 46, in the D section, we have a **fortissimo** as our dynamic level. This is the highest dynamic level of the whole piece, so let's accentuate it and make it dramatic by adding a small **ritardando** - a momentary slowing down of the tempo. This like when your parents slow down for corners when driving a car. The fortissimo is like a tight corner!



♪ When learning the F section, begin by bowing each note separately. (That's right, you may ignore the bow markings at first!) Focus primarily on your intonation. Here are two things to listen for:

1. Do the accidentals sound beautiful?
2. Do the notes following wide leaps sound beautiful?


Hint - circle these notes in your music!

Review!

♪ Play the A sections as a **round** with your teacher! After you begin playing, your teacher will also begin from the beginning of the A section, but only after you have played the first two notes! Then switch roles: your teacher will begin the section and you will begin after the first two notes.

♪ Refine and practice all the dynamics for this piece.

♪ Enjoy your beautiful, new *Gavotte*!

Gavotte in G Minor

J. S. BACH



Here are some interesting things to know about Gavottes:

♪ The French Gavotte was well known in the courts of Louis XIV and Louis XV.

♪ Gavottes were used as both a social dance and as a part of theatrical performances.

♪ Gavottes were the craze of the 1720s and 1730s!

♪ This Gavotte was originally written for keyboard as a movement in Bach's Overture in G Minor BWV 822 sometime before 1707, just after his wife passed away.



♪ Most of Bach's Gavottes published in the Suzuki books are French Gavottes, which have a lighter emotional character and are often more predictable in structure. Italian Gavottes, on the other hand, are more fiery and virtuosic!



Practice Points

♪ Before playing this piece, **preview** it by reviewing the G minor and Bb major scales. Both of these keys are used in *Gavotte in G Minor*.

♪ Mark the following section letters into your music:

A
at m.1

B
at m.9

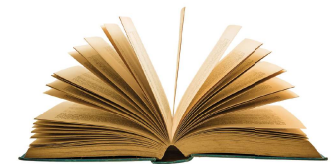
A
at m.17

C
at m.25

♪ There is quite a dramatic change in **character** between the A section and the B section. How would you describe each of these sections in words? Brainstorm with your teacher and ask yourselves these questions:



How would I **move** along with the music in each section?



What **story** does each section remind me of?

How would each section **taste** if you could eat it?



What kind of **weather** do you imagine for each section?



What **movie** does each section remind me of?



♪ **Biali bowing** in the B section. Here, we have to work on moving our fingers along with the bow. In other words, our fingers on the left hand must be coordinated with our bow strokes.



C SECTION

C# = E

C# AND E

♪ The C section is written in the key of **D major!** (That's right, Bach changed keys again in this piece!) So, pay careful attention to the use of C# and E natural.

♪ You will notice that in m. 25, the E is played twice, each with a different fingering. If your 4th finger E is not in tune, this may end up sounding like two different notes instead of two E's. Practice changing from E with the 4th finger to E on the open string with no difference in intonation.

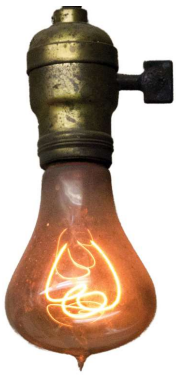


Humoresque

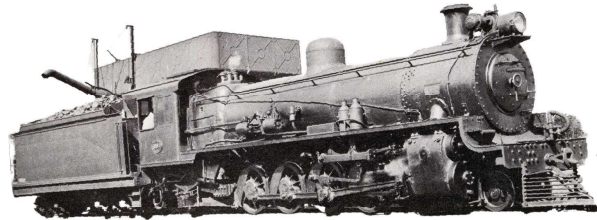
A. DVORÁK

♪ With *Humoresque*, we arrive in the year 1894. We just left off with Bach's *Gavotte in G Minor*, which was written about 187 years before *Humoresque*. How the world changed during that time!

♪ Electric lightbulbs were invented!



♪ There were steam engines!



♪ Cars were invented!



♪ The first telephone was patented!



♪ Dvorák (pronounced, "Dvorzhak") was born in 1841 to a Czech family in Bohemia. At the time he composed *Humoresque*, Dvorák was living and working in New York City, our beloved home here at Tone Academy!



♪ Dvorák was known for his interest in Native American and African American music. The inspiration for *Humoresque* probably came from one of his composition students, Maurice Arnold Strothotte's piece, *American Plantation Dances*. *Humoresque* went on to become extremely popular among musicians, composers, and even in Hollywood.

♪ Many of Dvorák's compositions were inspired by Romani music, or Bohemian folk music. Some of his pieces even use melodies that are taken directly from Bohemian folk songs.



♪ Bohemian folk music, as with many other types of folk music from around the world, was not played by classically trained violinists, and certainly was not found in concert halls at the time. Rather, it was passed down from teachers to students, or from parents who were fiddlers to their children. As with most folk music, it was not recorded in musical notation.



♪ Dvorák's audience would have been one of the first to hear such music in a concert hall, making Dvorák one of the first to share the cultural roots of Bohemia with contemporary concert-goers (and his own students!)



Practice Points

♪ Just by looking at the rhythms, this piece can look very difficult. Keep in mind, however, that since the melodies came from folk songs that were taught by ear, the rhythm sounds *much* easier than it looks! It is very, very important to listen to this piece many times and to copy what you hear.

♪ For violinists, this piece is very much about **bow distribution**. At the beginning of the first line, we start with the tip of the bow. On the second to last note of the first line, we finally get to the frog. The final note gets its own full bow stroke, then we begin the first note of the next line at the very end of that stroke.



♪ Write the following section headings into your music:

A

**Beginning
of line 1**

B

**Beginning
of line 3**

A

**Beginning
of line 5**

C

**Beginning
of line 7**

A

**Beginning
of line 11**

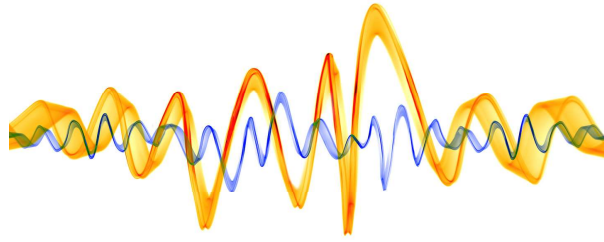
B

**Beginning
of line 13**

♪ The melody of the second line is identical to that of the first, with the exception of the last few notes. These two lines can together be called the **A section**.

♪ Lines 5 and 6 are identical to lines 1 and 2, except for the ending of line 6! Draw a practice box around mm. 23 and 24. These two measures are a good **preview** when beginning to learn *Humoresque*.

♪ In lines 3 and 4 (**the B section**), we can begin to work on **vibrato**.



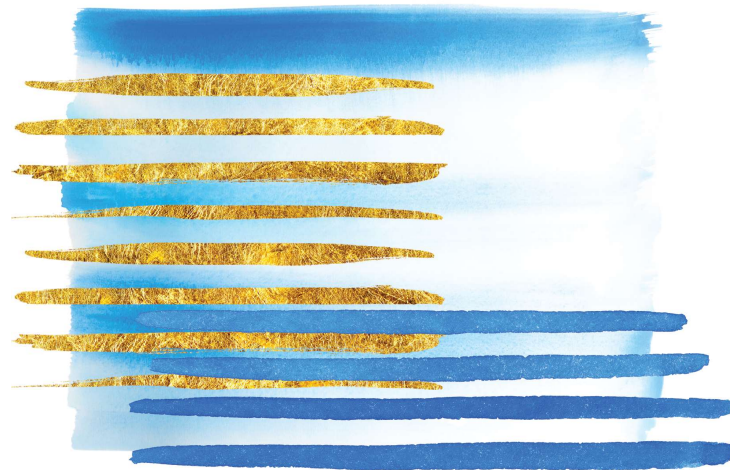
♪ Although the fingerings in the B section and the **C section** (lines 7 and 8) introduce shifting our right hand, *Tone Academy of Music* does not recommend shifting at this stage.



♪ In lines 9 and 10 (still the C section), we have 32nd notes written. Since these are very tricky to count, it is better to think of and play them as **ornaments** (just as we saw in *Minuet* and *Gavotte in G Minor*).

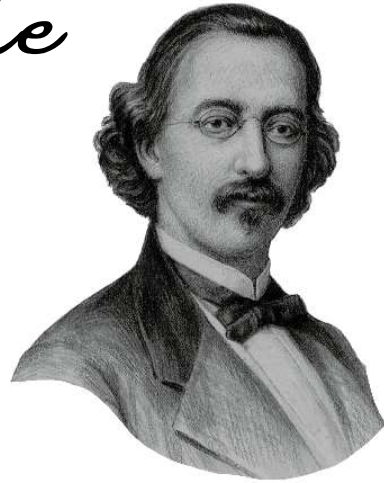
♪ In measure 40, for the first time ever, we shift our right hand to 3rd position on the violin! Your teacher will guide you through this process.

♪ We have an opportunity to play a **harmonic** on the last note of this piece. Harmonics are a special sound we can make on the violin that sound like a soft, high, singing note. There are many spots on the violin where we can produce harmonics (like secret hiding spots!). Just like all secret hiding spots, we will come to know these spots over time. Enjoy practicing your first harmonic and don't forget to be patient - it might sound a bit funny to you for the first while!



Gavotte

J. BECKER



♪ Jean Becker (1833-1884) began learning the violin from his father and was later known as the "German Paganini."



Paganini

♪ In other words, Becker (like the famous Italian violinist, Paganini) was a **virtuoso**. A virtuoso is a musician who is so proficient on their instrument that they make some of the hardest music sound look easy - like a piece of cake! Becker and Paganini left audiences amazed after performances. Do you know anyone who is virtuosic at what they do?

♪ One of Becker's greatest loves was the **String Quartet**. A string quartet is a small group of string players consisting of two violinists, a violist, and a cellist. One such quartet was Becker's Quartetto Fiorentino, which was recognized as an outstanding quartet during its time.



Practice Points

♪ The miniature notes in m. 1-2 are called cue notes, which the piano accompanist plays. They are there just there for your reference and are not meant to be played.

♪ For the violinist, this piece concentrates on **colé bowing**, which is accomplished by controlling the bow movement with your fingers only. Practice colé bowing using upbows according to the following sequence:

bow in the air → set → lift (upbow) with your fingers

♪ A great way to practice the colé bowing is to revisit pieces you already know and try playing them using this new technique. Review *Minuet 2* and *Hunter's Chorus* from book 2 and play them through using colé bowing.

♪ Mark the following sections into your score:

A at m. 3

B at m. 11

A at m. 18

C at m. 27

D at m. 35

♪ Be careful not to turn all the quarter notes on the second page of this piece into 8th notes. The switch from 8th notes to quarter notes can feel like the music is slowing down, and this is correct!

♪ Draw a practice box around m. 39-41. The rhythm and the accidentals pose a challenge in practice.



♪ **D.S.al Fine** stands for "Dal segno al fine," which means "from the sign to the 'fine.'" This means that once we reach this instruction at the end of the piece, we must return to the *segno* and play until we see the word "fine." Find these symbols on your music and circle them.



Gavotte in D Major

J. S. BACH

♪ To **preview** the grace notes in the first two lines of this piece, review the *Gavotte* by Gosse in Violin Book 1.

♪ As written in the original book by Dr. Suzuki, it is recommended to play the very first note of the piece with a down-bow (as in the diagram to the right). Using a pencil, change the bow direction of his note in your score, then change the up-bows in m. 14, 18, 22 to down-bows as well.



♪ In order to accomplish the trill and grace notes in m. 25, **review** the *Gavotte* by Boccerini in Violin Book 2.

♪ Draw a **practice box** around m. 12-13. Here, we have to pay attention to the A# in m. 12, which is enharmonic to Bb (in other words, A# and Bb are two different names for the same note). This means that A# is played with the same finger as Bb! In the following measure (m. 13), be sure to play a B natural.



♪ Draw a **practice box** around m. 16. Again, we have an A# written in the music.



♪ Copy the following bowing directions onto your score in m. 25-26.



♪ On the second page of this piece ("Gavotte II"), we have big **dynamic contrasts**. See the fortissimo at the beginning of the page, followed by piano just two bars later! You will notice that the fortissimo bars are articulated with several accents, whereas the piano bars are articulated with several staccatos. Try exaggerating the dynamics and articulations here in order to bring out these very contrasting musical ideas!



♪ The music on the second page of this piece is very much focused on developing comfort with controlling your bow, particularly with switching between legato bowing (slurs) and staccato bowing.

♪ In m. 10-11 on the second page, draw a **practice box**. Here we use hooked bowing, so be sure to stay in the middle of your bow as you play this short passage. Try not to let yourself get stuck on the ends! Copy the bowing directions below into your music. Review this technique by playing *Happy Farmer* in Violin Book 1 or *Witch's Dance* in Violin Book 2.



♪ Draw a **practice box** around m. 12-14 and copy the bowing directions below into your music. The double slur you notice on your music is just a reminder to use hooked bowing for this passage as well. Do not forget that the final D in m. 13 is a D#.



♪ At first, play m. 16-18 without the double stops. As you become more comfortable with the passage, begin to add in the second note of the double stop. You may notice that the double stops add great richness to this passage!



♪ Practice m. 18-20 while counting the beats out loud. The ties over the bar lines can pose quite a rhythmic challenge because we are not playing or changing notes on beats one and three, as we often do in music have learned this far!

♪ Notice the bowing change in m. 23. Copy this into your music.



♪ Copy the following bowing pattern into your music from m. 26 to the end of the piece.



Bourée

J. S. BACH

♪ Much like the minuet and gavotte, the bourée is a dance originating from Auvergne, France. Before it was eventually adopted in the royal French court and refined, the bourée was a folk dance accompanied by accordion, fiddle, and other instruments, and people danced it together at social events and gatherings. You can find many modern videos of the bourée on the internet!



♪ This bourée by Bach was originally written as the 5th movement of his Cello Suite no. 3 **BWV 1009** (this is a catalogue number, which is used to help musicians and scholars keep track of Bach's many compositions).



♪ Bach wrote six cello suites, which are pieces for solo, unaccompanied cello. Each suite is a collection of six baroque dances, including the bourée, the minuet, the gavotte, the gigue, the allemande, the sarabande, and the courante.

♪ Even though this bourée was originally written for solo cello, it has been arranged for many different instruments including the violin (what you are about to play!), viola, guitar, clarinet, and others!



Practice Points

Bourée I

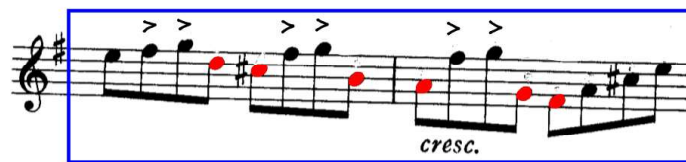
♪ To **preview** this piece, play the *Bourée* by Handel in Violin Book 2. The rhythms, character, and feeling of both bourées are similar to one another!

♪ In m. 2 and m. 4, we have **triple stops** written in the music (that's three notes at once!). Draw practice boxes around each of these measures. Triple stops are accomplished by "smashing" the bow hair into three strings at once and then rolling the bow along the curvature of the bridge from lower strings to higher strings.



♪ After the triple stop in m. 2 feels comfortable, add in the trill. Once the one in m. 4 feels comfortable, you can focus on the clarity of the slur down to the B following the triple stop.

♪ Draw a practice box around m. 5-6. In this passage, Bach has actually written two voices! The red notes in the diagram below can be thought of as a sort of "echo" or "response" to the main melody (not colored red).



♪ Be sure to pay attention to the **decrescendo** and **piano** markings in m. 8. This should be a delicate and soft end to the phrase.

♪ Copy the following bowing pattern into m. 9:

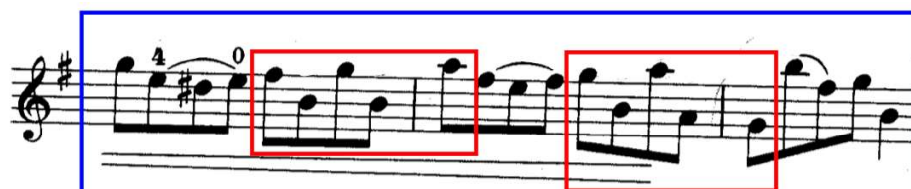


♪ Draw practice box round m. 12. Copy the following fingering sequence into your music and listen to your intonation:



♪ In m. 12-13 you may notice the square brackets above the F# - B notes. This bracket is used here to remind you that these two notes are on adjacent strings and are played with the same finger.

♪ Draw a practice box around mm. 13-15. Pay special attention to the string crossings highlighted by the red boxes below:



♪ In m. 19, your pinky must make the big stretch up to C, rather than the usual B!

♪ The original notes in m. 22 include a D rather than the C written in your music.



♪ Copy the following bowing pattern above m. 23:



♪ In the very last measure of the first page, m. 28, listen closely to your intonation and be sure that the octave is in tune.



Bourée II

♪ The main theme of your practicing in *Bourée II* is learning how to play long, smooth slurs. The **Dolce** marking, which means "sweet" in Italian, tells us that these melodies should sound smooth, soft, and beautiful. What have you seen, heard, or tasted in your life that is *dolce*?

♪ Copy the following bowing pattern above m. 7-8, and pay close attention to the note difference in m. 8. Copy this into your music as well.



♪ From m. 9 to the end of *Bourée II*, we have many accidentals that suggest we are really playing in the key of G major.

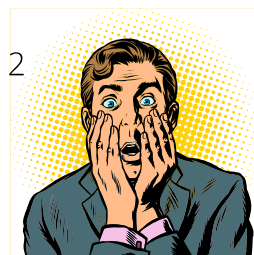
♪ In addition to playing the accidentals, the focus in this section is on bow control and distribution. "Am I bowing in the right directions at the right times, and am I using the length of the bow properly as I play?" These are the questions to ask yourself!

♪ Draw a practice box around m. 11. This seven-note slur can be a real doozy! The first note of the measure (D) is played with a down-bow from frog to tip. The following seven notes under the slur are played with a single up-bow. **Review** the seven-note slur in the *Gavotte from Mignon* in Violin Book 2.



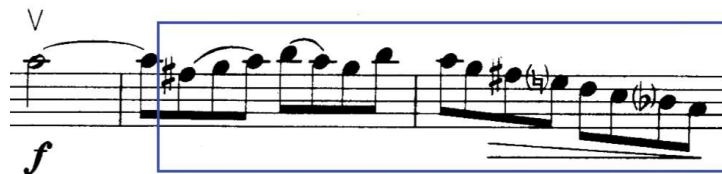
♪ When first learning this piece, it may be best to play the grace note and quarter note in m. 12 (D-C#) as two 8th notes.

♪ Some of you may look at the decrescendo into the *forte* in measure 12 with raised eyebrows (for good reason)! This is a way of writing **subito forte**, which means "suddenly forte." So, to play this gesture, you must decrescendo to a soft dynamic and then, all of a sudden, surprise your listeners with a sudden *forte* dynamic on beat 4!



♪ In m. 18, we have a new skill: playing a *forte* on an *up-bow*! Be sure to save enough bow while you crescendo into this *forte*.

♪ Draw a practice box around m. 19-20. This is tricky because the F# makes it seem as though we might be in G major, but we can't forget that all of the B's are flat! This interesting "mixture" of the two scales is called the **G melodic minor scale**. Do you remember it? The accidentals here can be tricky. Have fun playing with the sound of this scale! It is a good idea to play this passage both forwards and backwards. Try it out!



♪ With all of the E natural and F# notes in the last two lines of the piece, don't forget your Bb's! It can be tempting to switch back into G major without realizing it, but we are using the **G melodic minor** scale.

♪ Preview the **thirds** in m. 21 by playing *Bourée* in Violin Book 2, where we saw this skill for the first time. Adding a slight accent on the first of each duplet under the slur will add some extra-special flare to this measure. Thirds are extremely common in violin repertoire. Composers of all eras have written thirds in all kinds of violin pieces. Once you get the hang of them, they are a fun skill and you will see continue to see them all the time as you continue your journey on the violin!