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Transcribed for viola and piano by Doris Preucil

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.

FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302; or Summy-Birchard Inc., c/o Warner Bros. Publications Inc., 15800 N.W. 48th Avenue, Miami, Florida 33014, for current Associations' addresses.

INTRODUCTION

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.

Regardless of the age of the student, it is hoped that Dr. Suzuki's principles of learning by listening, training the memory, and concentrating on producing a beautiful tone will be observed. Remember that ability develops after a composition has been learned - in the mastering process. The practice suggestions emphasize the need to isolate technical and musical problems, and encourage the teacher to use all the opportunities inherent in the repertoire for orderly growth toward mastery of the instrument.

This volume is also recommended for violinists who wish to become familiar with the viola and reading of the alto clef. For this reason, finger numbers have been kept to a minimum in order that reading will progress by note rather than by finger. The teacher is urged to stress knowledge of names of first-position notes on the viola before note reading progresses to the higher positions.

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.

Doris Preucil