

How Teachers Can Adapt Other Pieces to This System

The Zerweck System is extremely compatible with currently existing Violin Methods. At its core, the Zerweck System is a structure for organizing violinistic problems. Considering a particular student's needs or a teacher's preferences, pieces can be added or removed from the system at will. This selection process should occur frequently. It's creative, organic, and students will appreciate that their private teacher has included his or her favorite pedagogical works, folk pieces, and classical arrangements.

There's nothing *magical* about the selection of pieces in the Zerweck Method, other than the fact that they fit several criteria:

- 1) Hand Positions are an organizational feature.
- 2) Some particular skill is introduced or strengthened. No system can do *everything*, so it's a matter of judgment. What skills are important for your students?
- 3) Often, duet parts are available to aid in listening skills, ensemble skills, and the adjustment of intonation. Sometimes those duet parts also introduce a new technical skill or practice routine.
- 4) The repertoire selections and pedagogical moments are interesting and varied. The selections are usually economical in length.

The structure of the Zerweck System is straightforward:

Students learn a Hand Position, and then play pieces using that hand position. Fox, Tea, Rabbit, Claw, Crab, Closed Claw.

When multiple hand positions are learned in isolation, then those hand positions should be mixed in repertoire selections.

It's not extremely difficult to take a body of repertoire, such as the Suzuki Method, and categorize its pieces according to the Hand Positions it uses. The following pages will be helpful in analyzing Suzuki Books 1-3 for usage with the Zerweck System.

This is not the place for a critique of the Suzuki Repertoire.

However, teachers should be cautious with the following:

- 1) Introducing single finger locations with the support of other fingers.
- 2) Needlessly avoiding the G String and 4th finger “E.”
- 3) Mixing Hand Patterns without adequate mastery of each pattern.

Book 1, Suzuki

Piece Name	Hand Positions (Tetrachords)	# of Strings	Length	Key	Other Pedagogical Notes
1 Twinkle	F	2	12m.	AM	1 st finger usage on the E string occurs without the support of other fingers. #2-11 are healthy additions to the “Fox” repertoire.
2 Lightly Row	F	2	16m.	AM	
3 Song of the Wind	F	2	14m.	AM	
4 Go Tell Aunt Rhody	F	2	12m.	AM	
5 O Come...	F	2	16m.	AM	
6 May Song	F	2	12m.	AM	
7 Long Long Ago	F	2	16m.	AM	
8 Allegro	F	2	16m.	AM	
9 Perpetual Motion	F	2	16m.	AM	
10 Allegretto	F	2	16m.	DM	
11 Andantino	F	2	16m.	DM	
12 Etude	F+T	4	14m.	GM	4-5 Pitches on G String No prep for mixture of “Tea” pattern. All of the following pieces are a mixture of Tetrachords. Adding “high 3” without adequate isolation.
13 Minuet 1	F+T	3	24m.	GM	
14 Minuet 2	F+T+R	3	40m.	GM	
15 Minuet 3	F+T	3	32m.	GM	
16 Happy Farmer	F+T	3	20m.	GM	
17 Gavotte	F+T+R	4*	32m.	GM	

*Only one pitch on open G

Book 2, Suzuki

1 Chorus	F+T+R	3	24m.	GM	
2 Musette	F+T	3	16m.	DM	
3 Hunter's Chorus	F+T	2	34m.	GM	
4 Long Long Ago + Variation	Almost all T, some F	3	33m.	GM	Contains sequence of 3 notes on the G string
5 Waltz	F+T	3	23m.	GM	Great selection for blocking of hand across double stops.
6 Bourree	F+T+R	3	24m.	GM	
7 Two Grenadiers	F+T+Claw	3	40m.	dm/DM	
8 Theme from Witches' Dance	F+T+R+Crab+Claw	3	41m.	DM	Lots of hand patterns, many not followed up on later in the rep.
9 Gavotte from Mignon	F+T+R	3	70m.	GM	1 pizzicato on the open G
10 Gavotte by Lully	F+T+R	3	55m.	am	3 unique chances to use the G string
11 Minuet in G	F+T+R	3	32m.	GM	Contains chromatic and Dim 5 th movement across strings
12 Boccherini's Minuet	F+T+R	4	44m.	AM	significant syncopation rhythms

Book 3, Suzuki

1 Gavotte, Martini	F+T+R	3	88m.	GM	“low 1” occurs without the support of other fingers.
2 Minuet (II), Bach	F+R+Claw	3	32m.	gm	
3 Gavotte in G Minor	F+R	3	40m.	gm	
4 Humoresque	F+T	4	56m.	DM/dm	Also encourages a collapsed “low 1,” at m.23
5 Gavotte, Becker	F+T+R	3	50m.	gm/GM	
6 Gavotte in D major	F+T+R	3	58m.	DM	
7 Bourree, Bach	F+T+R	3*	52m.	GM/Gm	Has one unique instance of open G