

**VIOLA  
STRING  
LEVEL**

**TWO**

**SCALES  
C, G, D, A, F & Bb  
ONE OCTAVE**





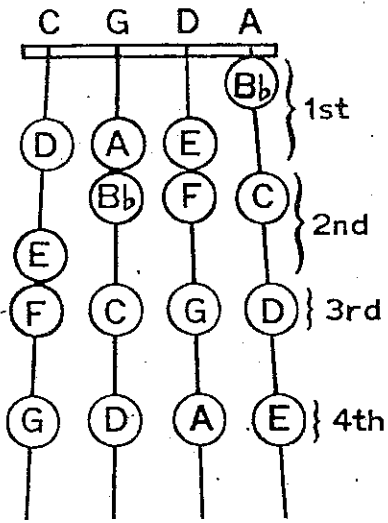
**VIOLA  
STRING  
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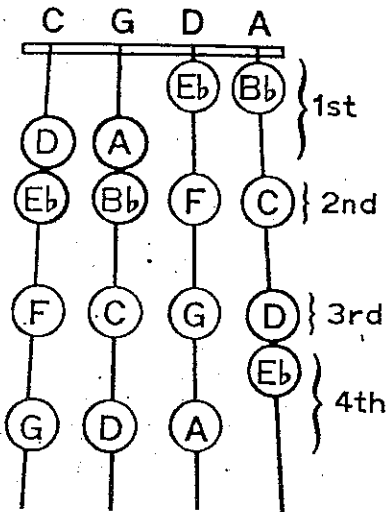
**SCALES  
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# Flats

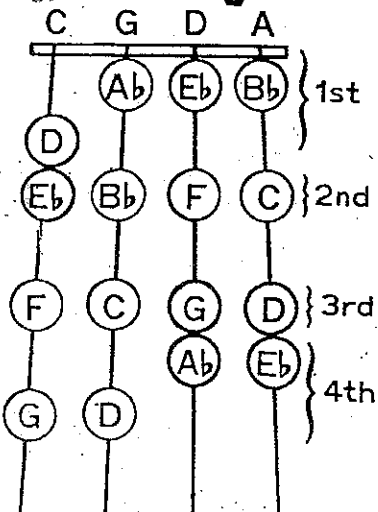
## F Major



## B $\flat$ Major

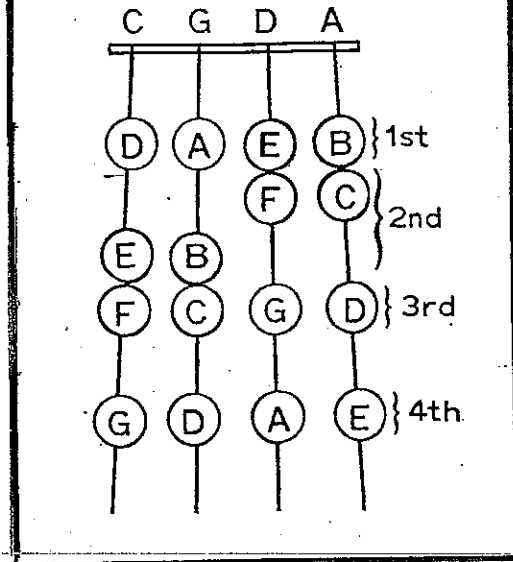


## E $\flat$ Major



# Finger Patterns

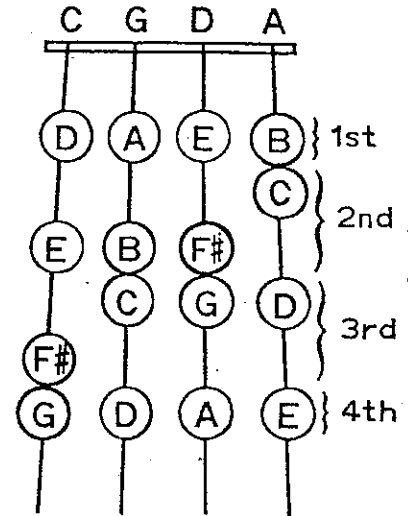
## VIOLA



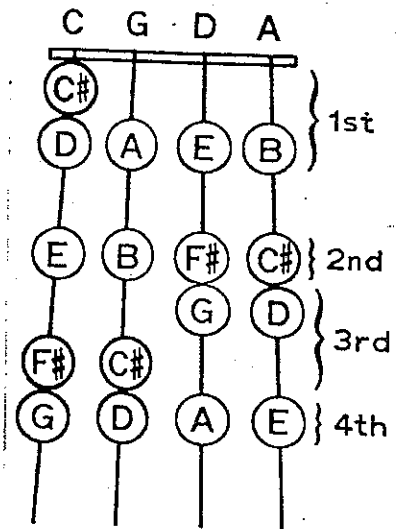
## C Major

# Sharps

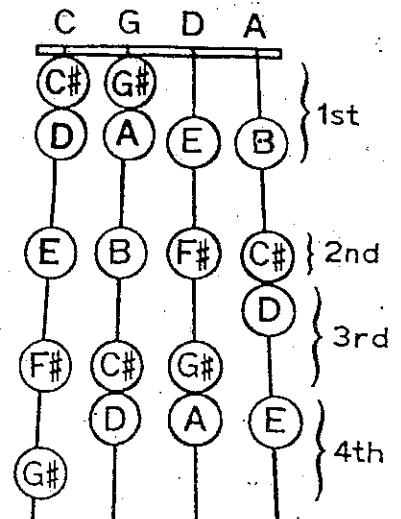
## G Major

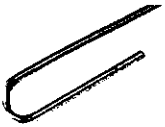


## D Major



## A Major





# MAJOR SCALES

## C MAJOR

## G MAJOR

## D MAJOR

## A MAJOR

## F MAJOR

## Bb MAJOR

# MINOR SCALES (Melodic)

## a minor

## e minor

## b minor

## d minor

g minor



# CHROMATIC SCALE



# BOWINGS

Some of the following bowings may be played in two ways:

- a. Entire pattern on the same pitch of the scale.
- b. Each note on different pitches of the scale.

Your teacher will assign the style of bowing and bow division you are to play.

## Bow Divisions

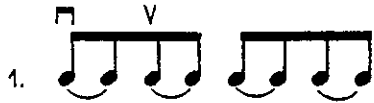
Whole Bow = w. B.

Upper Half = U. H.

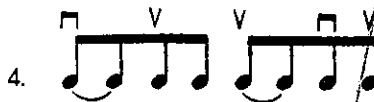
Lower Half = L. H.

Middle = M.

### Slurs



### Combination of Slurs and Separate Bows



### Slurred Staccato



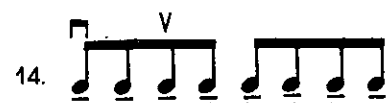
### Combination of Slurred Staccato and Slurs



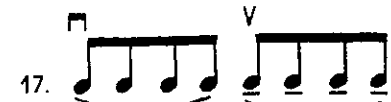
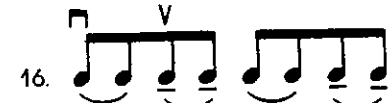
### Staccato



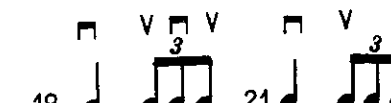
### Louré



### Combination of Slurs and Louré



### Triplet



### 11. C MAJOR

★ Apply the following bowings to lines 11 and 12. Also apply these bowings to lines 15, 16, 19, and 20.

a. b. c. d.

### 12. C MAJOR REVIEW

Wohlfahrt Op. 45, no. 2

### 13. WELCOME TO ALL

Schubert-Round

Moderato

★ Begin your pick-up note in the middle of the bow.

### 14. "NEW WORLD" SYMPHONY—THEME

Dvořák

Largo\*

★ Play this piece using vibrato

D. C. al Fine

### 19. D MAJOR

★ Apply the following bowings to lines 19 and 20. Also apply these bowings to lines 11, 12, 15, and 16.

a. b. c. d.

### 20. D MAJOR REVIEW

Werner Op. 12

### 21. ALL THROUGH THE NIGHT

Welsh Folk Song

Andante

★ What is the musical form of this selection? \_\_\_\_\_

### 22. A CAPITAL SHIP

American Folk Song

Vivace\*





### 19. D MAJOR

★ Apply the following bowings to lines 19 and 20. Also apply these bowings to lines 11, 12, 15, and 16.

a. b. c. d.

### 20. D MAJOR REVIEW

Werner Op. 12

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Welsh Folk Song

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★ What is the musical form of this selection? \_\_\_\_\_

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American Folk Song

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a. b. c. d.

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Wohlfahrt Op. 45, no. 2

# 13. WELCOME TO ALL

Schubert-Round

Moderato

★ Begin your pick-up note in the middle of the bow.

# 14. "NEW WORLD" SYMPHONY—THEME

Dvořák

Largo\*

★ Play this piece using vibrato.

D. C. al Fine

# ETUDES

## 141. C MAJOR ETUDE

Wohlfahrt Op. 45, no.1

Musical score for C Major Etude, measures 1-17. The score is written in treble clef with a common time signature (C). It consists of five staves of music. Measure numbers 5, 9, 13, and 17 are circled at the beginning of their respective staves. The music features a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

★ Play C MAJOR ETUDE with the following bowings:

Six bowing patterns labeled a through f. Each pattern shows a sequence of notes with arrows indicating the bowing direction (up or down).  
 a. Four eighth notes, all with up-bow arrows.  
 b. Four eighth notes, alternating up and down bowing.  
 c. Four eighth notes, all with down-bow arrows.  
 d. Four eighth notes, alternating up and down bowing.  
 e. Four eighth notes, all with up-bow arrows.  
 f. Four eighth notes, all with down-bow arrows.

## 142. G MAJOR ETUDE

Wohlfahrt Op. 45, no.4

Musical score for G Major Etude, measures 1-17. The score is written in treble clef with a 2/4 time signature and a key signature of one sharp (F#). It consists of four staves of music. Measure numbers 5, 9, 13, and 17 are circled at the beginning of their respective staves. The music features a continuous eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand. There are some accidentals and dynamic markings like 'H3' and '4' in the score.

★ Play G MAJOR ETUDE with the following bowings:

Three bowing patterns labeled a through c. Each pattern shows a sequence of notes with arrows indicating the bowing direction (up or down).  
 a. Four eighth notes, all with up-bow arrows.  
 b. Four eighth notes, alternating up and down bowing.  
 c. Four eighth notes, all with down-bow arrows.

# TECHNIC DEVELOPMENT

## 1. D MAJOR SCALE

Musical notation for the D Major Scale in 4/4 time, starting on D4 and ending on D5. The notes are D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, D.

## 2. D MAJOR BROKEN THIRDS

Musical notation for D Major Broken Thirds in 4/4 time. The notes are D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, D.

## 3. G MAJOR SCALE

Musical notation for the G Major Scale in 4/4 time, starting on G4 and ending on G5. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G.

## 4. G MAJOR BROKEN THIRDS

Musical notation for G Major Broken Thirds in 4/4 time. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G.

## 5. C MAJOR SCALE

Musical notation for the C Major Scale in 4/4 time, starting on C4 and ending on C5. The notes are C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

## 6. C MAJOR BROKEN THIRDS

Musical notation for C Major Broken Thirds in 4/4 time. The notes are C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

Play the scales and broken thirds with the rhythms and bowings listed below. Be sure to play these rhythms and bowings with good bow division.

### Bow Divisions:

Whole Bow = W.B.

Upper Half = U.H.

Lower Half = L.H.

Middle = M.

$\frac{4}{4}$

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

$\frac{2}{4}$

- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

$\frac{3}{4}$

- 17.
- 18.
- 19.
- 20.
- 21.
- 22.
- 23.

8. Slur 4 notes

16. Slur 2 notes

24. Slur 2 notes

### 15. F MAJOR

★ Apply the following bowings to lines 15 and 16. Also apply these bowings to lines 11, 12, 19, and 20.

a. b. c. d.

### 16. F MAJOR REVIEW

Wohlfahrt Op. 54, no. 1

★ Play all 4th fingers as marked to strengthen your hand position.

### 17. THE BRITISH GRENADIERS

Schumann

*Allegro moderato\**

\* Refer to page 18 for the tempo/dynamic glossary.

### 18. THREE PIRATES

English Sea Chantey

*Allegro*

# ETUDES



## TREMOLO



Tremolo is played with rapid down and up bow movements on one note using an unmeasured number of bow strokes

### 145. C MAJOR ETUDE

Dancla Op. 52



## SPICCATO



Spiccato is a light, controlled bouncing bow stroke leaving the string after each note. It is best played in the lower third of the bow.

### 146. SPICCATO TRAINER

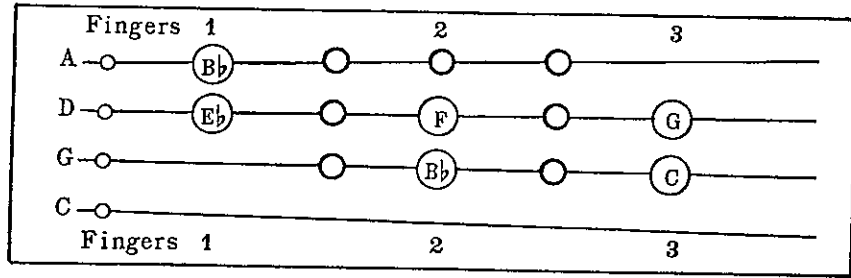
### 147. SPICCATO ETUDE

Kayser

# LESSON 21

## Key of B $\flat$ Major

Key of B $\flat$ . B $\flat$  and E $\flat$ . See diagram for position of E $\flat$  on the D string. Review position of B $\flat$  on the G string in Lesson 7.



①

③

④

Hold 1st finger down

## Scale of B $\flat$

Half steps D to E $\flat$ , and A to B $\flat$ . Play also in quarter notes.

⑤

⑥

⑦

⑧

Home work: Write the B $\flat$  Major scale 4 times, marking flats and half steps, also fill in blanks in above diagram.

# Continuation of the key of B $\flat$ Major

## Scale Study

Musical notation for a scale study in B $\flat$  major, 3/4 time. The piece consists of two staves of music. The first staff begins with a treble clef, a key signature of two flats (B $\flat$  major), and a 3/4 time signature. The melody starts on G $\flat$  (B $\flat$ 4) and ascends stepwise to G $\flat$ 5. The second staff continues the scale, descending from G $\flat$ 5 to G $\flat$ 4. Fingerings are indicated by numbers 1-4, and breath marks (V) are placed above the notes. A dynamic marking of *p* is shown at the end of the second staff.

## The Blacksmith

Wolfgang Mozart  
(1756-1791)

Moderato

Musical notation for 'The Blacksmith' by Wolfgang Mozart. The piece is in B $\flat$  major, 3/4 time, and marked 'Moderato'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody starts on G $\flat$ 4 and features a rhythmic pattern of eighth and sixteenth notes. The second and third staves continue the piece, with various dynamics including *mf* and *p*. Fingerings and breath marks (V) are indicated throughout.

## A Warrior Bold

Stephen Adams  
(1844-1913)

Allegretto

Musical notation for 'A Warrior Bold' by Stephen Adams. The piece is in B $\flat$  major, 3/4 time, and marked 'Allegretto'. It consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 3/4 time signature. The melody is more rhythmic and energetic than the previous piece. The second and third staves continue the piece, with dynamics ranging from *mf* to *f*. The fourth staff concludes the piece with a *rit.* marking and a final *a tempo* instruction. Fingerings and breath marks (V) are indicated throughout.

\*a tempo, — as before.



Continuation of the key of B $\flat$  Major

## Scale Study

Scale Study musical notation in B $\flat$  Major, 3/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of two flats. It contains a sequence of notes with various articulations: slurs, accents, and dynamic markings like *mf*. The second staff continues the scale, ending with a double bar line.

## The Blacksmith

Wolfgang Mozart  
(1756-1791)

Moderato

*mf*

The Blacksmith musical notation in B $\flat$  Major, 6/8 time. It features three staves of music. The first staff starts with a treble clef and a key signature of two flats. The tempo is marked 'Moderato' and the dynamic is '*mf*'. The music includes slurs, accents, and dynamic markings like *mf* and *f*. The piece concludes with a double bar line.

## A Warrior Bold

Stephen Adams  
(1844-1913)

Allegretto

*mf*

*p*

*cresc.*

*rit.*

*f*

*a tempo*

*rit.*

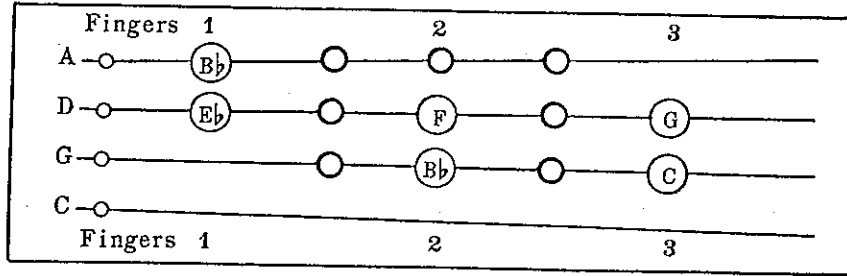
A Warrior Bold musical notation in B $\flat$  Major, 3/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two flats. The tempo is 'Allegretto' and the dynamic is '*mf*'. The second staff has a dynamic marking of '*p*'. The third staff includes dynamic markings '*cresc.*' and '*f*', and a tempo change to '*a tempo*'. The fourth staff ends with a '*rit.*' marking and a double bar line.

\*a tempo, — as before.

# LESSON 21

## Key of B $\flat$ Major

Key of B $\flat$ . B $\flat$  and E $\flat$ . See diagram for position of E $\flat$  on the D string. Review position of B $\flat$  on the G string in Lesson 7.



① ②

③ ④

### Scale of B $\flat$

Half steps D to E $\flat$ , and A to B $\flat$ . Play also in quarter notes.

⑤

⑥



⑦

⑧

*Home work:* Write the B $\flat$  Major scale 4 times, marking flats and half steps, also fill in blanks in above diagram.

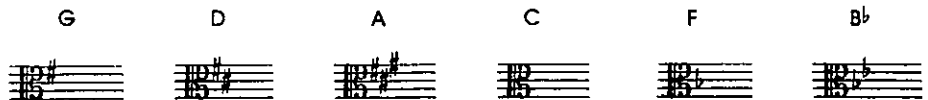
# GLOSSARY

## BASICS

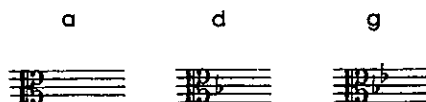
ARPEGGIO		a broken chord with the notes of the chord played one at a time
CHROMATIC		music that moves in half steps
DOUBLE STOP		playing on two strings at the same time
INTERVAL		the distance between two notes
RITARDANDO	<i>rit. ritard.</i>	gradually slow the tempo
SIMILE	<i>sim.</i>	continue in the same manner
TEMPO		the speed of a piece sometimes indicated by marks such as <i>Andante</i> , <i>Moderato</i> or <i>Allegro</i>
DA CAPO AL FINE	<i>D.C. al Fine</i>	go back to the beginning and stop when you come to the Fine
CRESCENDO	<i>cresc.</i> 	gradually play louder
DIMINUENDO	<i>dim.</i> 	gradually play softer
FLAT	$\flat$	lowers a note by a half step
NATURAL	$\natural$	cancel a sharp or flat
SHARP	$\sharp$	raises a note by a half step
ETUDE		a special musical piece composed to develop bowing and/or fingering technic
ROUND		a short melody divided into equal sections serving as starting points for each instrument
THEME		a melodic passage which is an important part of a large piece of music
VIBRATO		a left hand and finger motion used for producing big sounds and varieties of beautiful tones

### KEY SIGNATURES

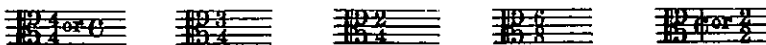
#### Major Keys









#### minor keys



### TIME SIGNATURES



## BOWINGS

ARCO	<i>arco</i>	play with the bow
PIZZICATO	<i>pizz.</i>	pluck the string (right hand)
	+	pluck the string (left hand)
BOW LIFT		lift the bow and return it to the lower half or frog of the bow
ACCENT		play the beginning of the note louder
DÉTACHÉ		play each note using separate bows – one note per bow
LOURÉ		a series of connected notes played while the bow moves in one direction
STACCATO		play each note as if a rest were between them
SLURRED STACCATO		a series of separated notes played while the bow moves in one direction

# EXERCISES TO DEVELOP THE CORRECT VIBRATO MOTION

## I. WAVE GOOD-BYE

- Without your instrument, place your left arm in playing position with the palm of your left hand facing you.
- Wave good-bye to yourself. Wave only your hand keeping your arm still. The wave should be from the wrist.

## II. POLISHING THE STRING

Exercises 1 and 2 can be practiced in the following three positions:

- Banjo position.
  - Playing position with the scroll against the wall or with a friend holding the scroll. This will help you hold the instrument so that you can produce the correct motion.
  - Regular playing position.
- Place your 2nd finger lightly on the A string. Move your hand and thumb back and forth with your 2nd finger sliding on the string as if polishing the string. See Diagram 1. The motion should come from the wrist like waving good-bye. Do this with each of your fingers on all four strings. Use a piece of tissue between your sliding finger and the string to help the finger slide back and forth. Use the rhythms listed.  
 ↓ = move forward      ↑ = move backward

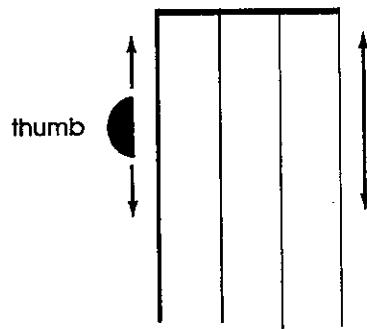


Diagram 1

- Do exercise 1 with your thumb in one place (regular playing position) against the neck. Do not move your thumb. See Diagram 2. Do both with and without a tissue.
- Do exercises 1 & 2 in regular playing position with the bow (without the tissue and the finger firmly on the string).

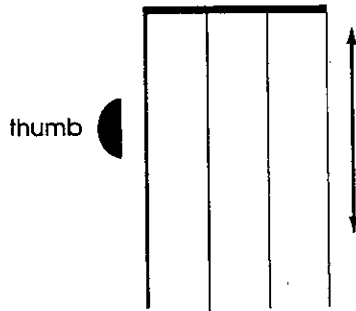


Diagram 2

## RHYTHMS

a.      b.

c.

d.

# 6 Bourrée - 1st Pos

G.F. Handel

Allegretto

*p* *espressivo*

*mf* *p*

*mf* *mf*

*p* *p*

*f* *mf* *pp*

*p* *pp*

*f* *rit.*



# 7 The Two Grenadiers

R. Schumann

Moderato

*mf*

*p agitato*

*cresc.*

*piu mosso*

*Moderato*

*rit.* *f*

*mp* *mf*

*ff*

*allarg.*

1

2

3

4

