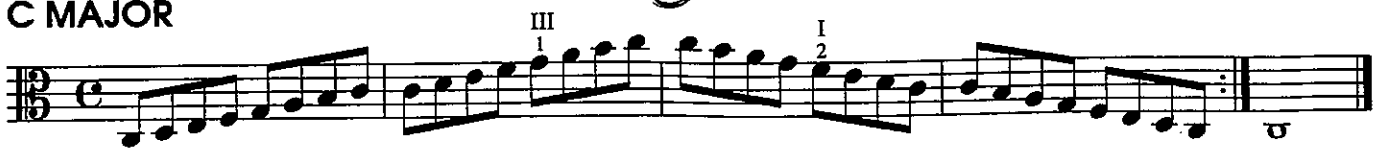
VIOLA
STRING
LEVEL

THREE

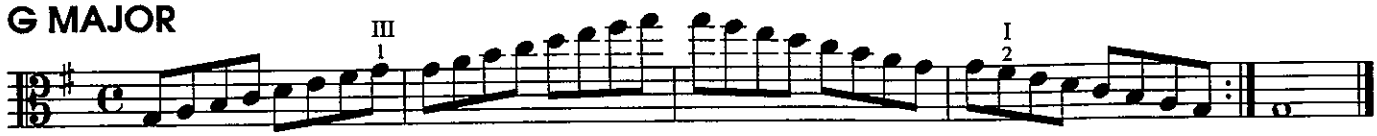
SCALES:
A &Bb - ONE OCTAVE
C, G, D, F, Eb - TWO OCTAVES

MAJOR SCALES

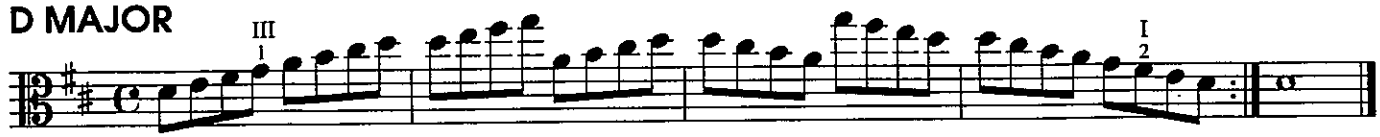
C MAJOR



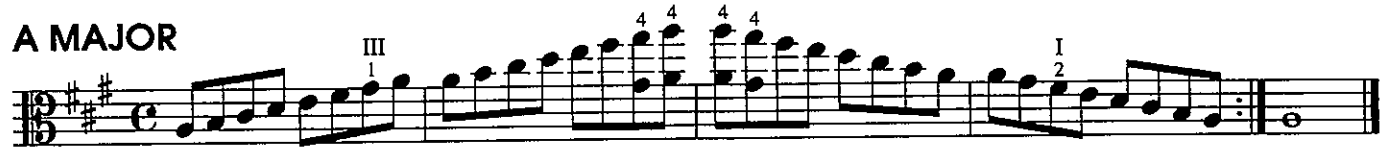
G MAJOR



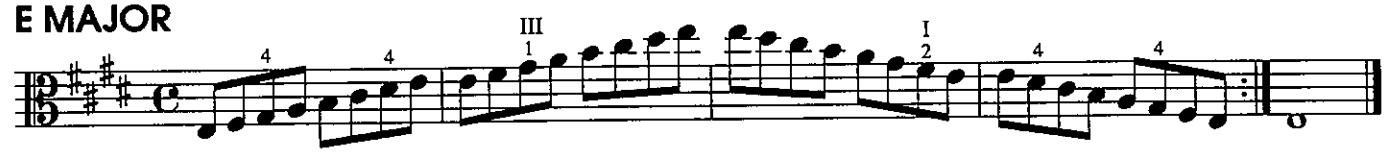
D MAJOR



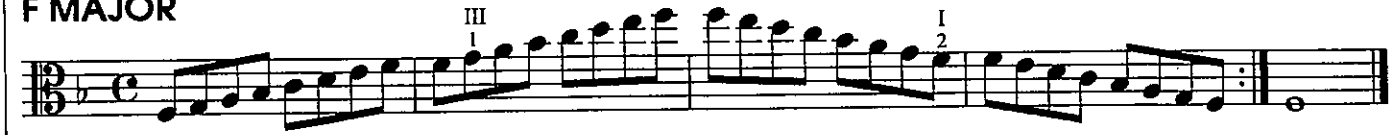
A MAJOR



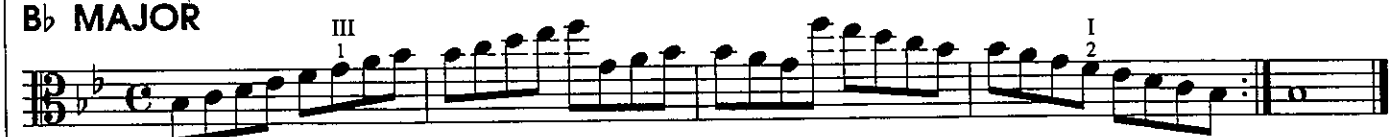
E MAJOR



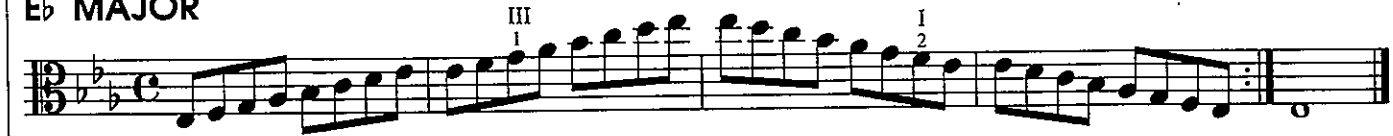
F MAJOR



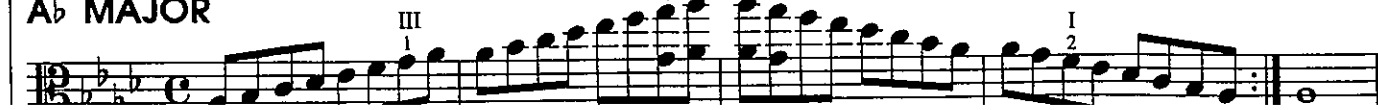
B♭ MAJOR



E♭ MAJOR

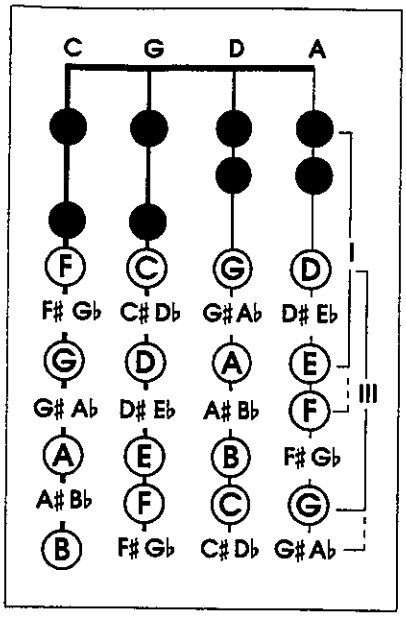


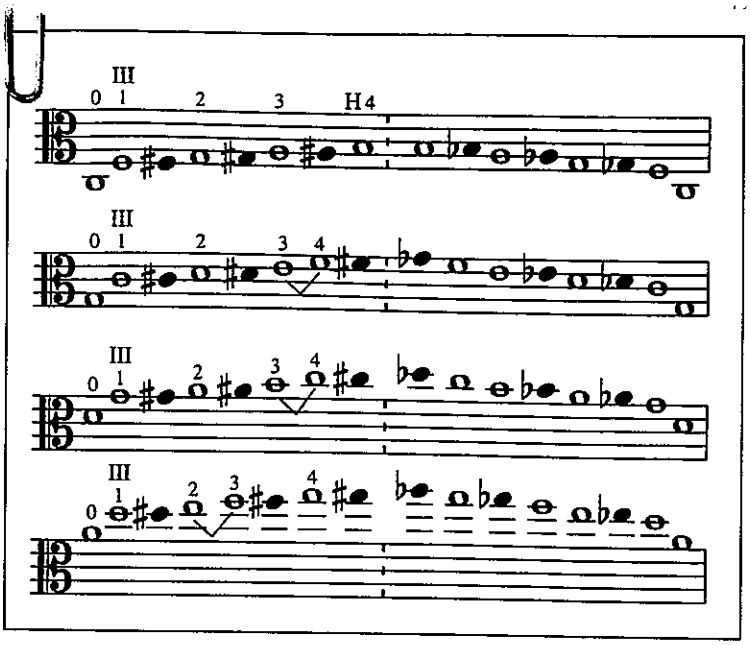
A♭ MAJOR



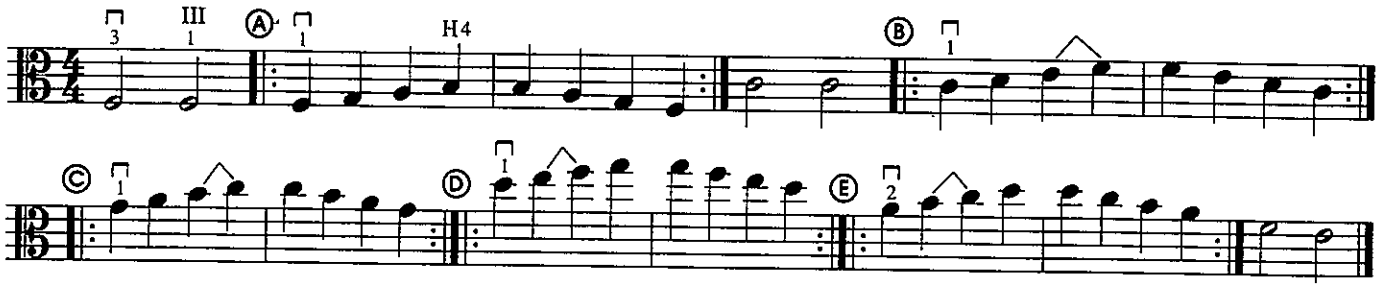
NEW IDEA

NEW NOTES

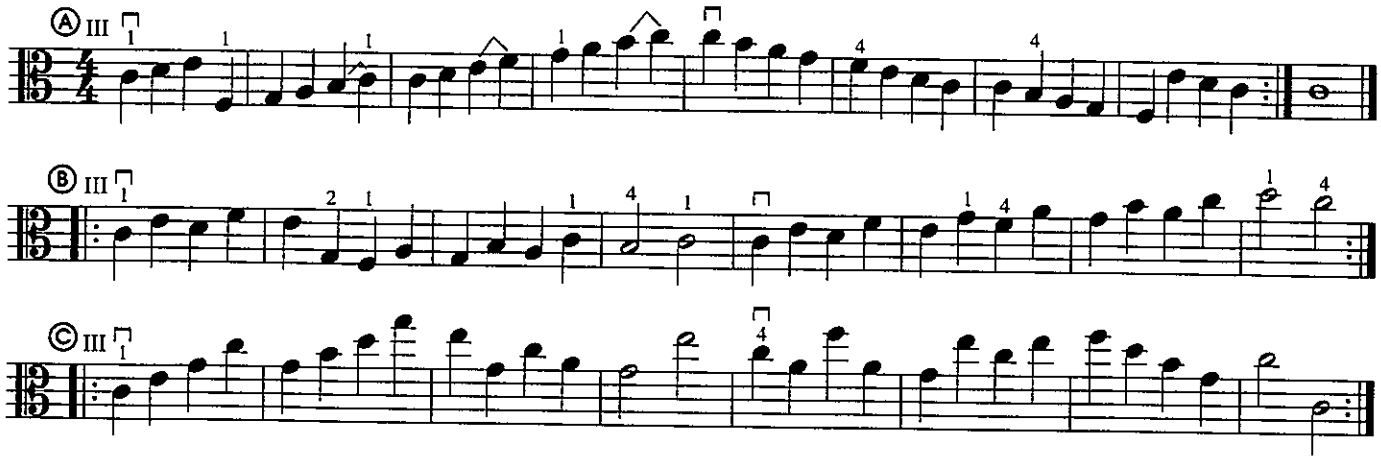




64. THIRD POSITION TRAINER FOR VIOLINS AND VIOLAS



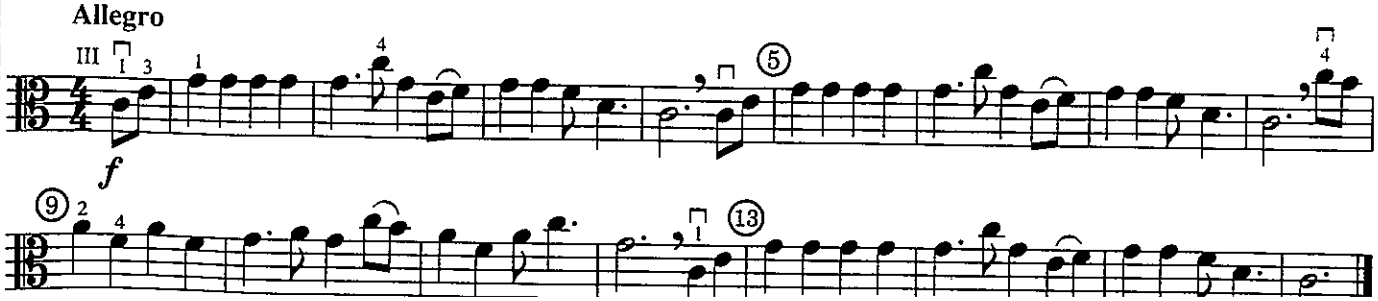
65. C MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

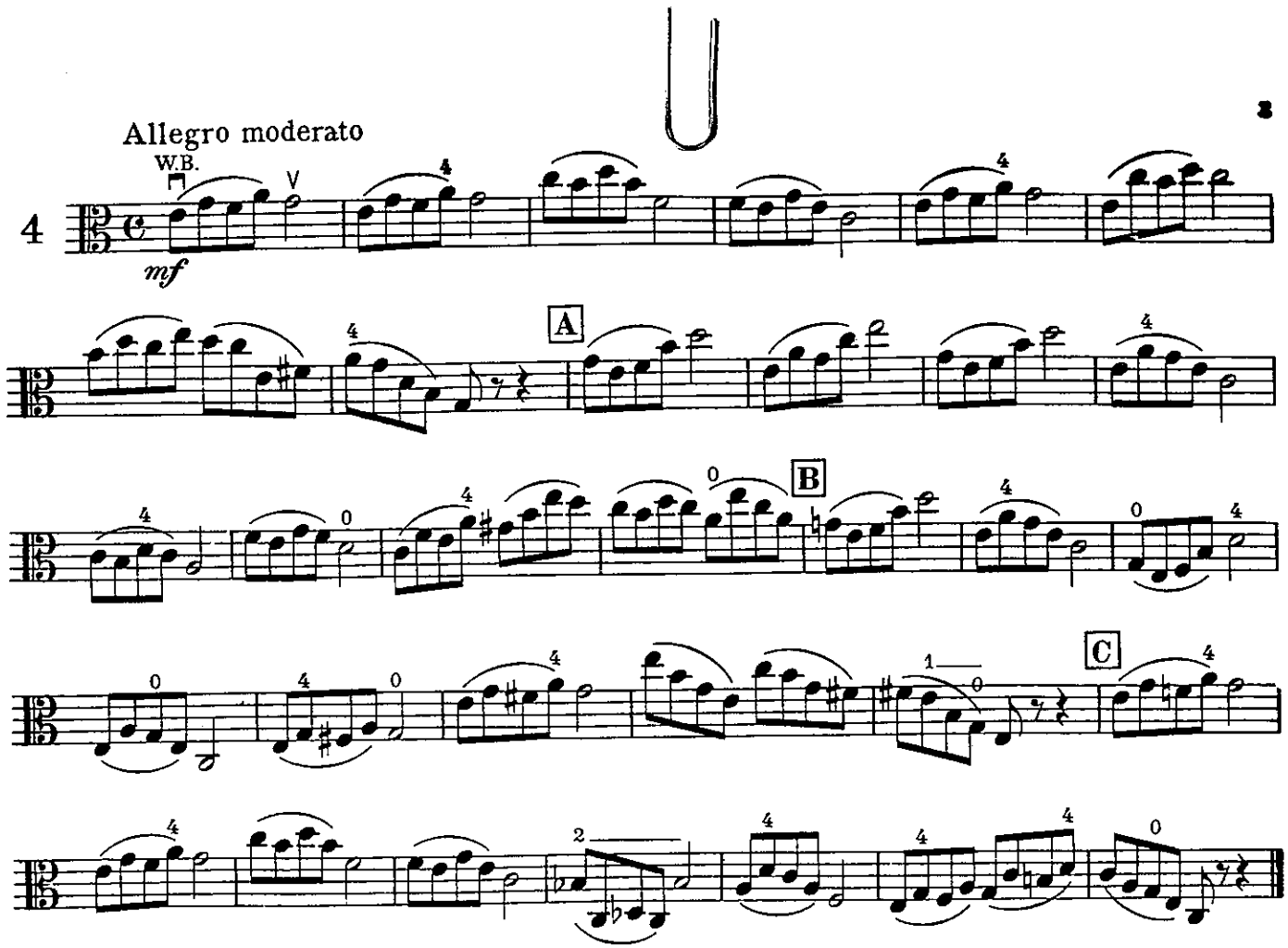


66. MARINES' HYMN

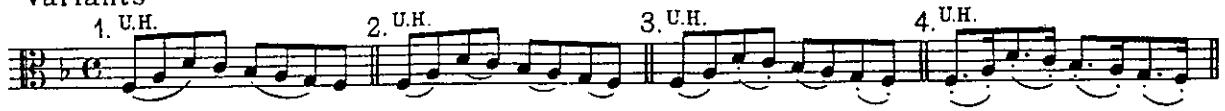
Offenbach

Allegro



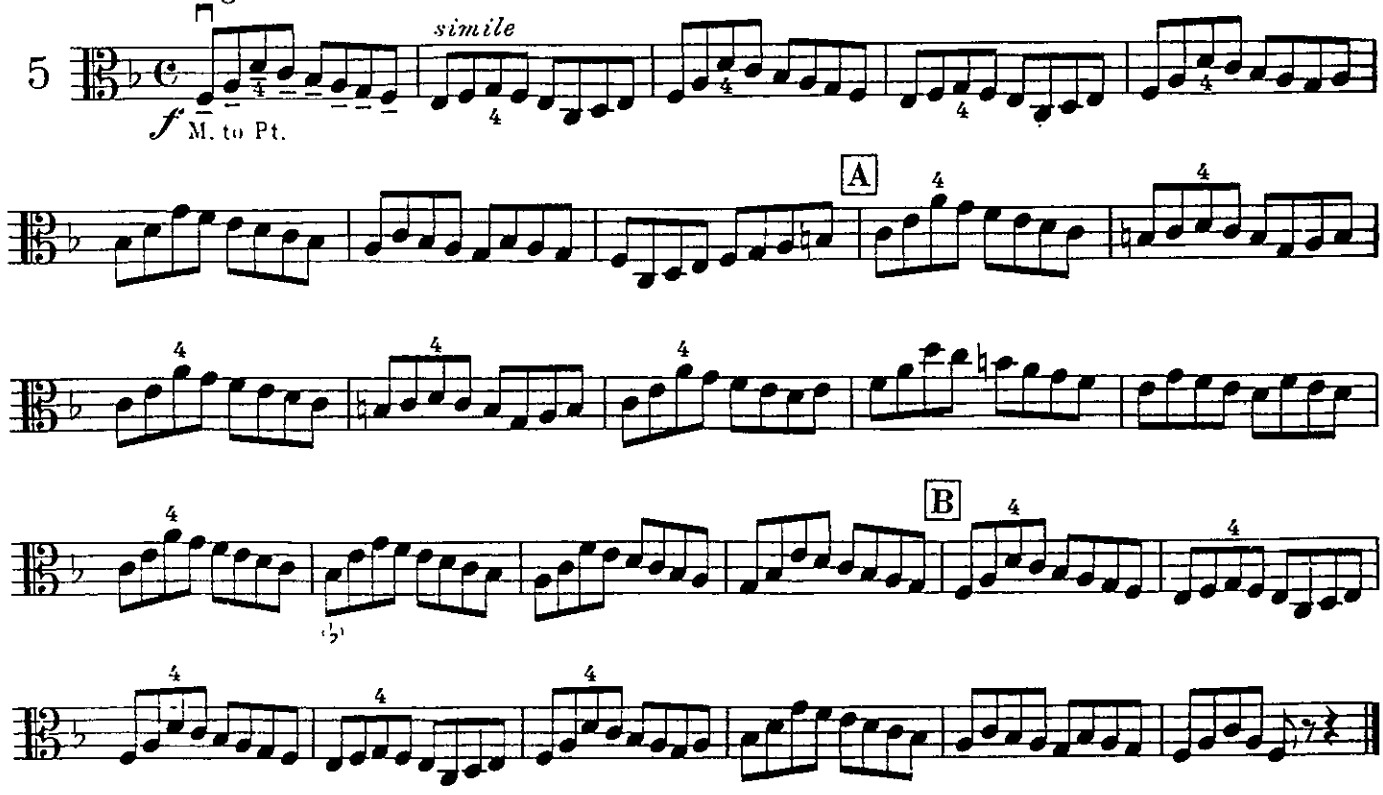


Variants

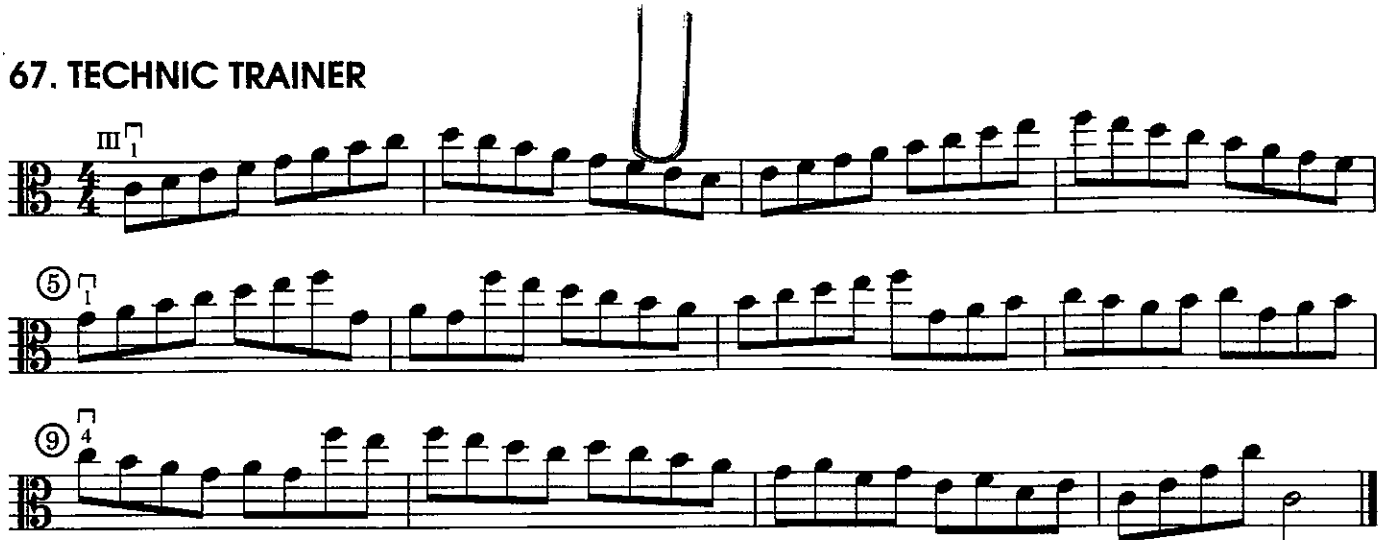


Allegro moderato

Op. 54, No. 2



67. TECHNIC TRAINER

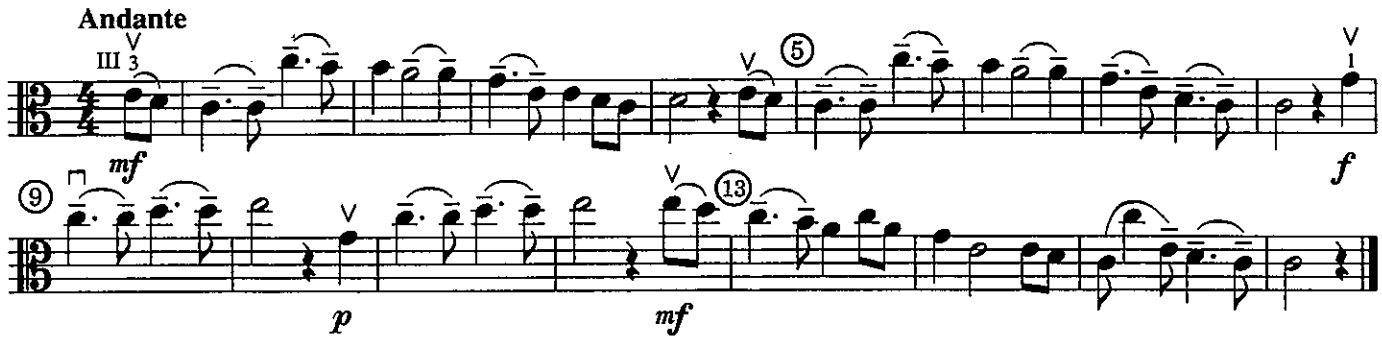


★ Play this exercise with the following bowings:

a. b. c. d.

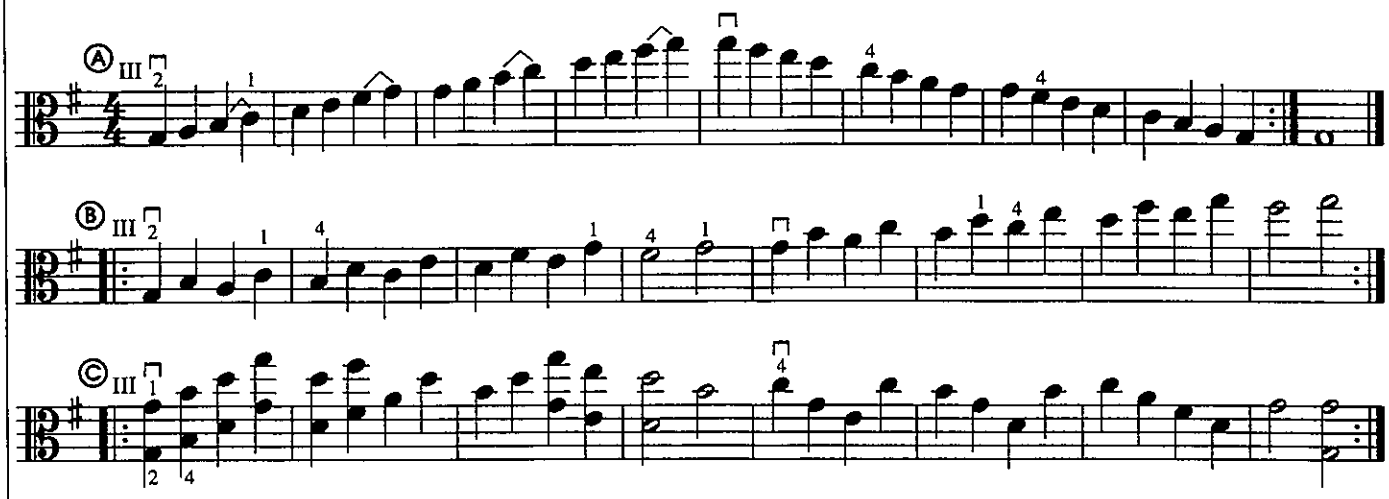
68. ANNIE LAURIE

Scottish Folk Song



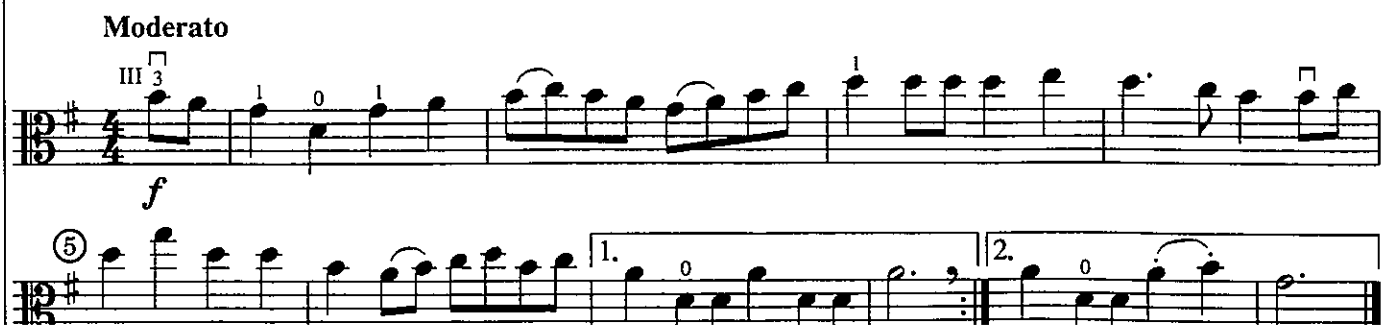
★ Play this piece using vibrato.

69. G MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS



70. RONDEAU

Mouret

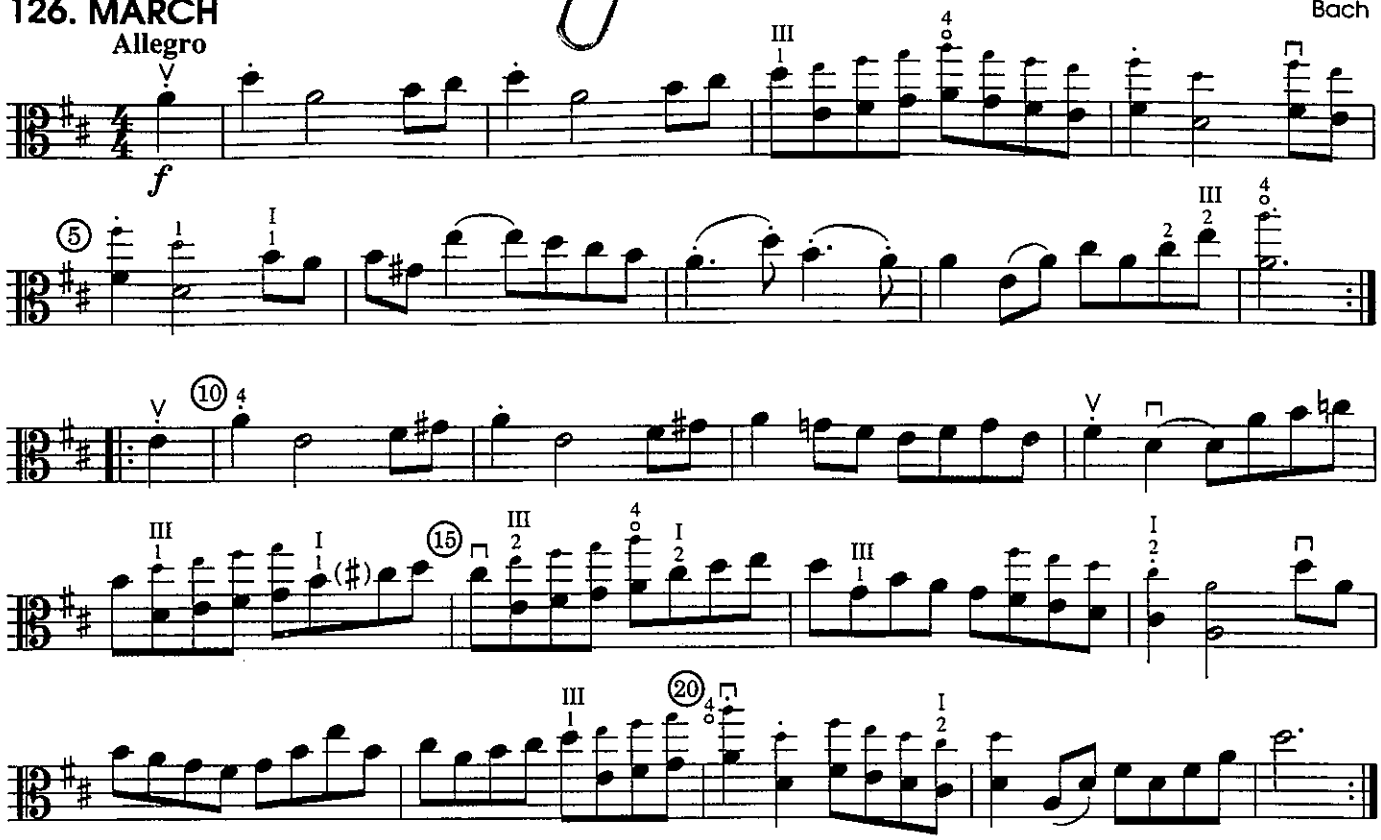


SOLOS

126. MARCH

Bach

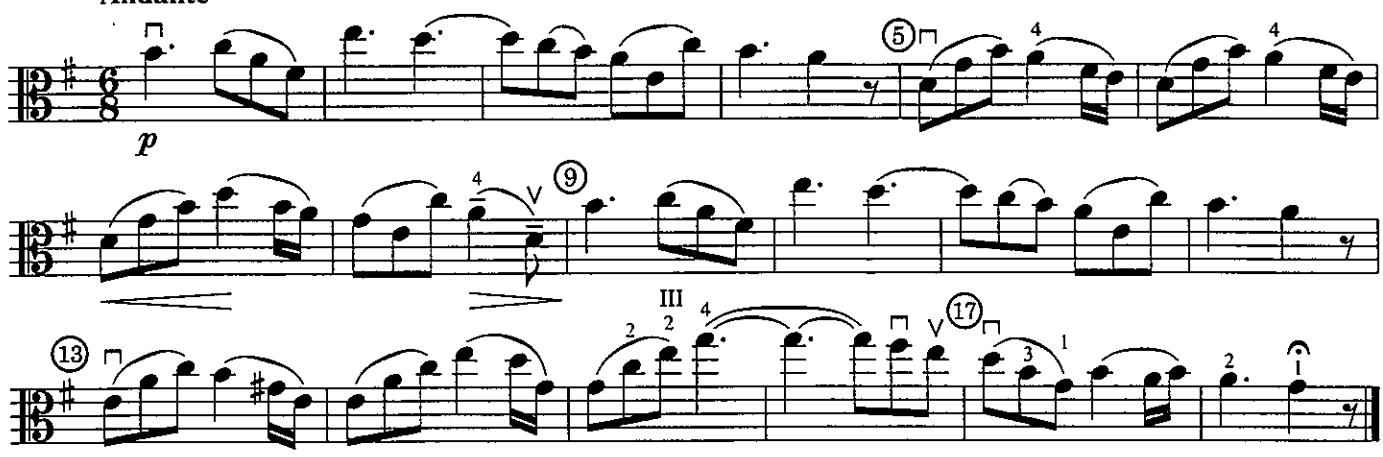
Allegro



127. VIOLIN CONCERTO—THEME

Mendelssohn

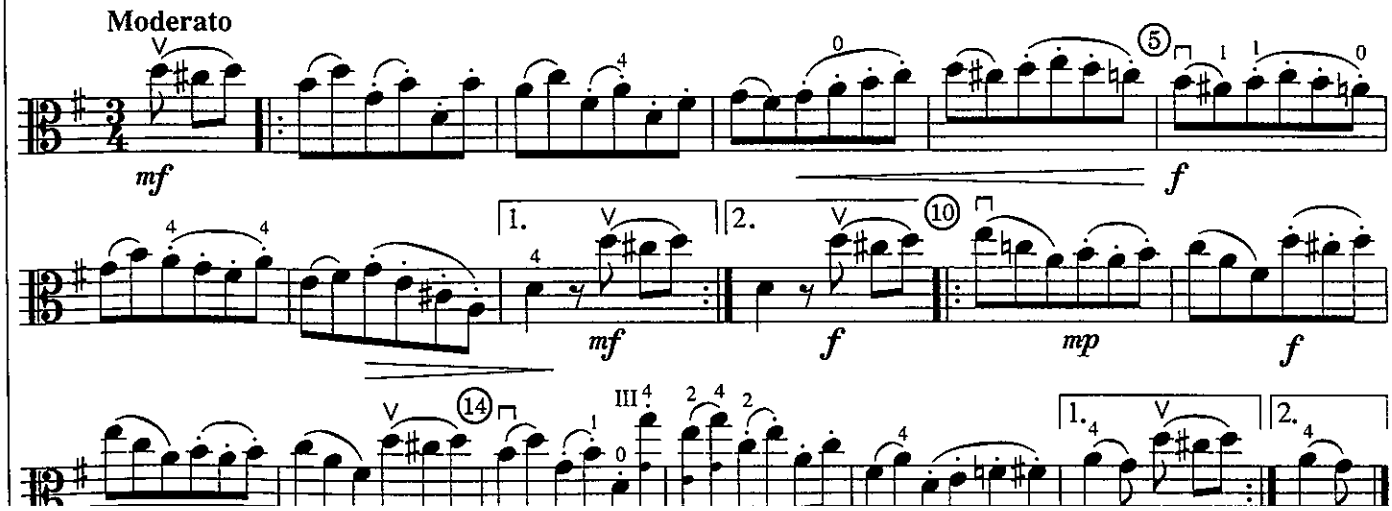
Andante



128. MINUET IN G—TRIO

Beethoven

Moderato



Moderato

W.B. Pt.

W.B. Fr.

Op. 45, No. 10

20

A

Allegro

W.B.

Op. 54, No. 14

21

mf

A

B

C

Foundation Studies

For the Viola

by FRANZ WOHLFAHRT

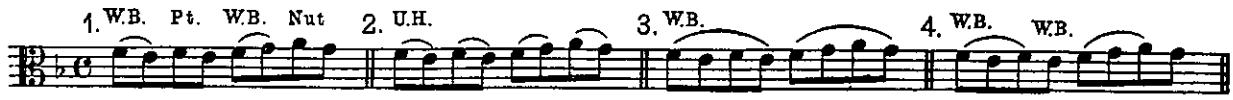
Book I

Thirty Studies in First Position

W.B. = Whole bow
M. = Middle bow
Pt. = At the point
Fr. = At the heel (frog)

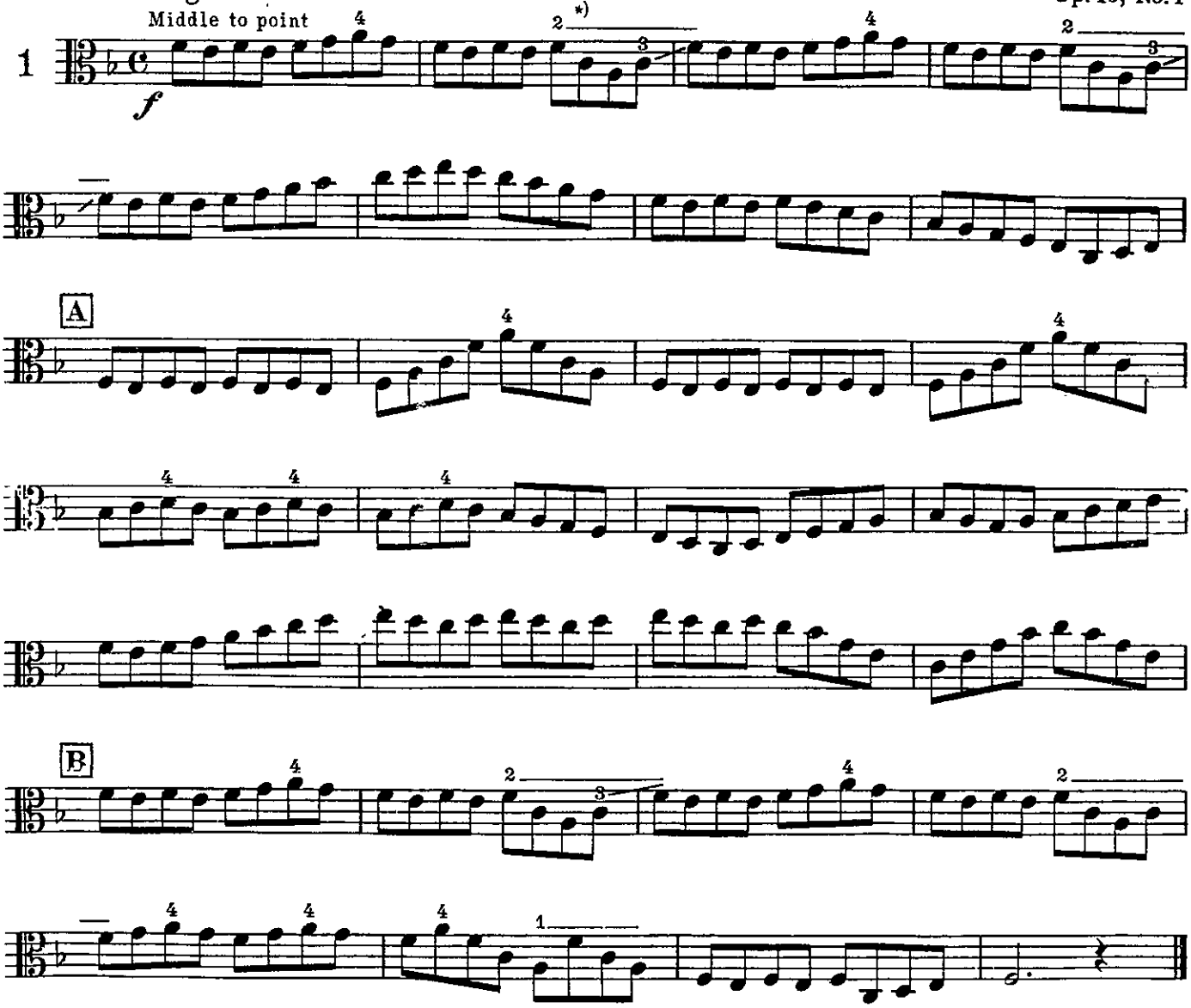
U.H. = Upper half
L.H. = Lower half
⊓ = Down bow
V = Up bow

Variants



Allegro moderato

Op. 45, No. 1



*) Dashes after fingering mean that the finger indicated is to be held down for all notes under dash.

02659

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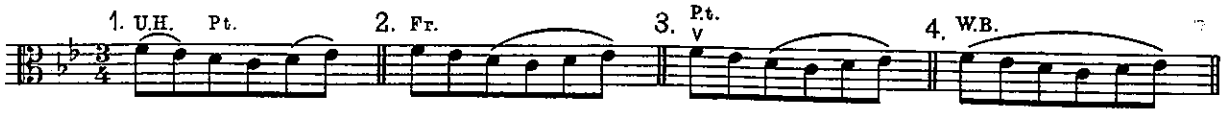
28043 29

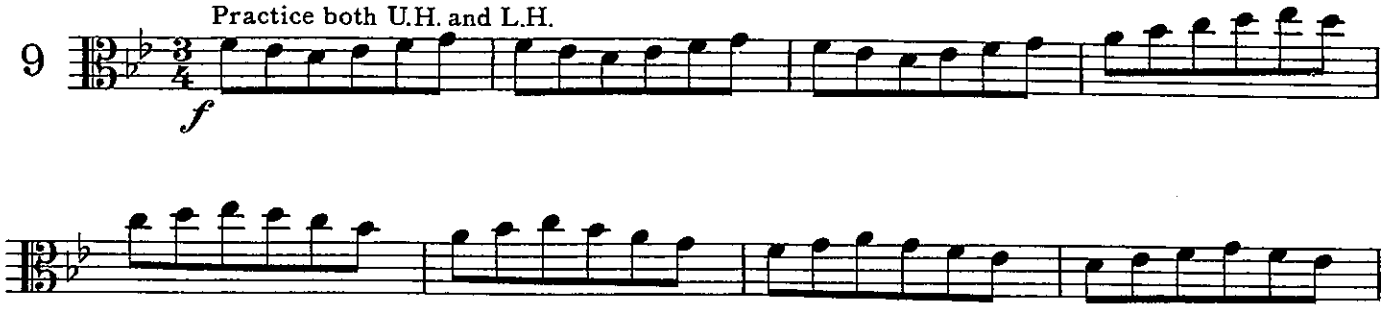
Variants

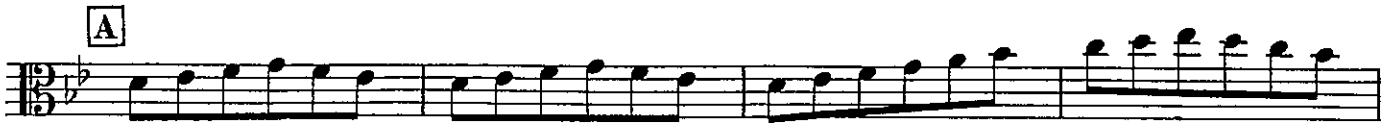


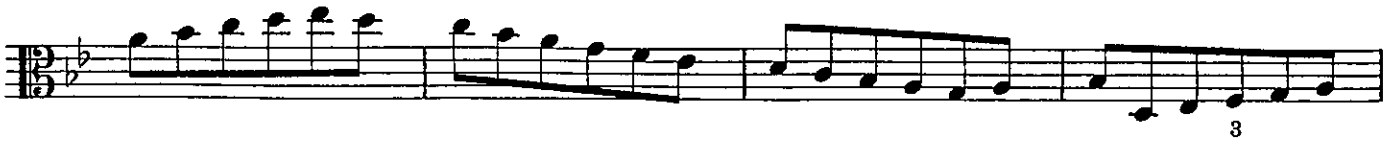
Op. 45, No 5

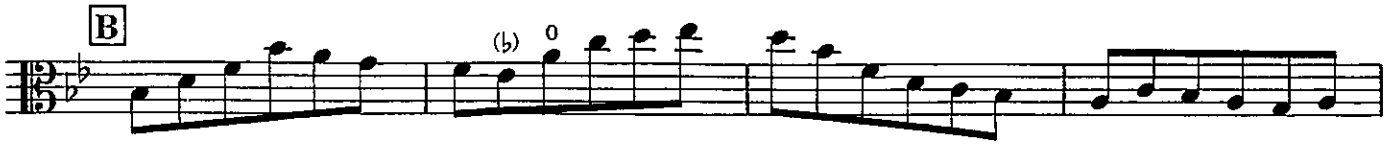
Moderato

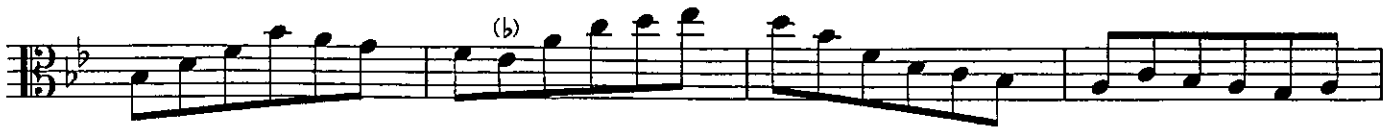
Practice both U.H. and L.H.

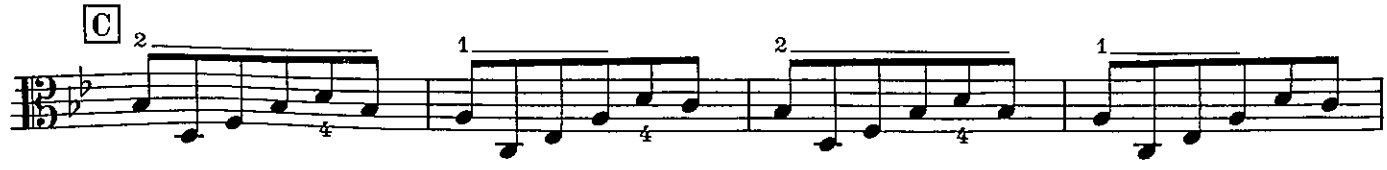






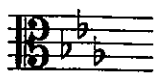






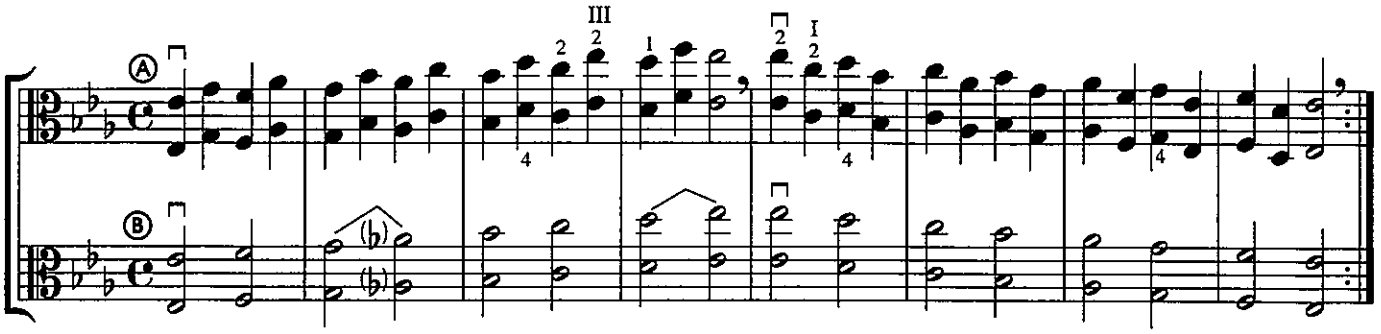
NEW IDEA

KEY SIGNATURE



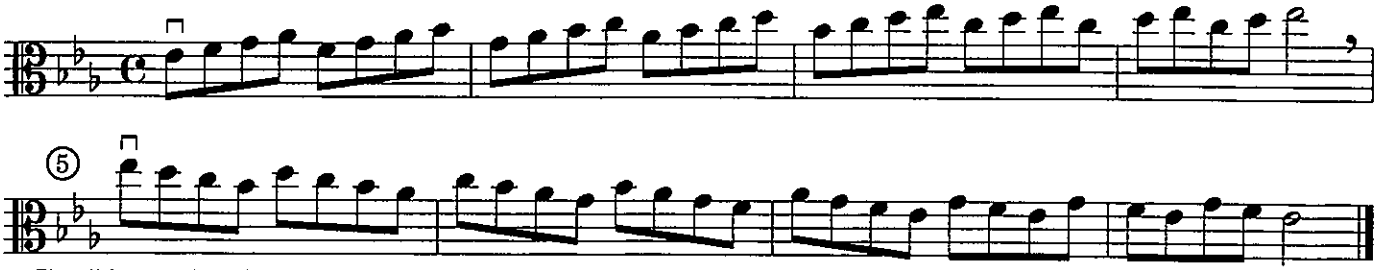
This is the key signature for E♭ Major. When you see this key signature, play all the B's as B♭, all the E's as E♭, and all the A's as A♭.

48. E♭ MAJOR SCALE AND BROKEN THIRDS



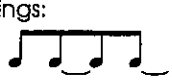
★ Refer to pages 46, 47, and the inside back cover for other bowing and scale possibilities.

49. E♭ MAJOR TRAINER



★ Play this exercise with the following bowings:

a.

b. 

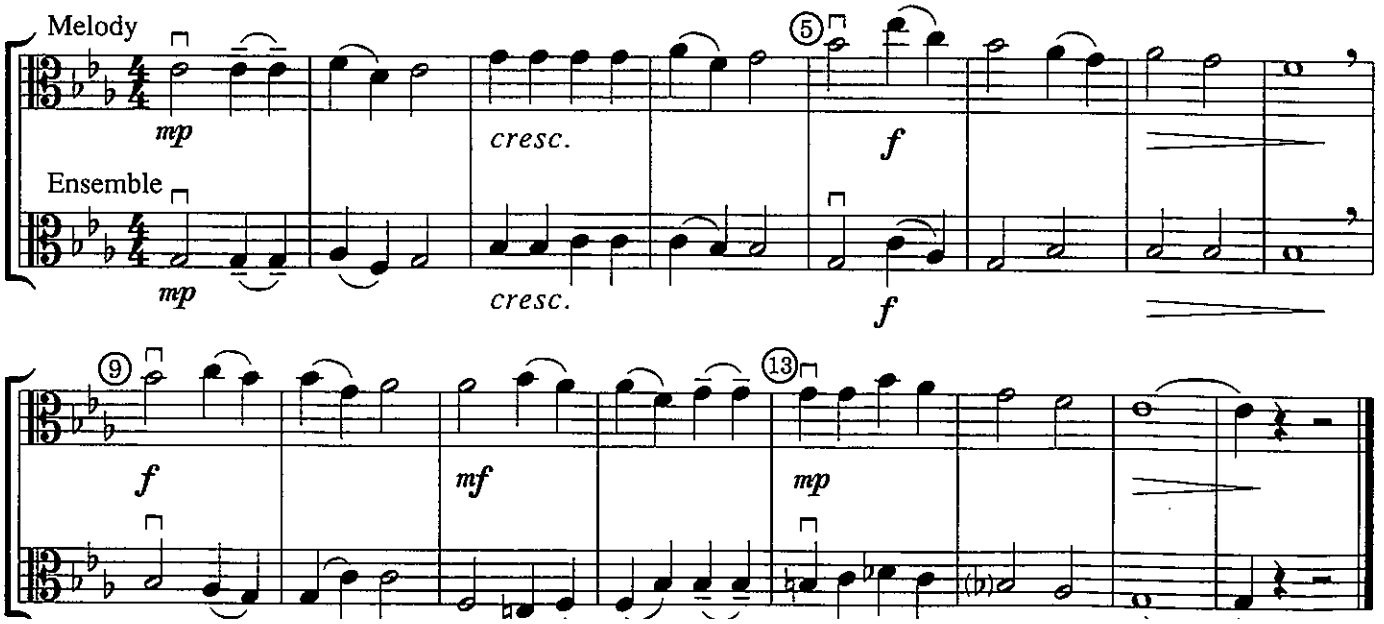
c.

d.

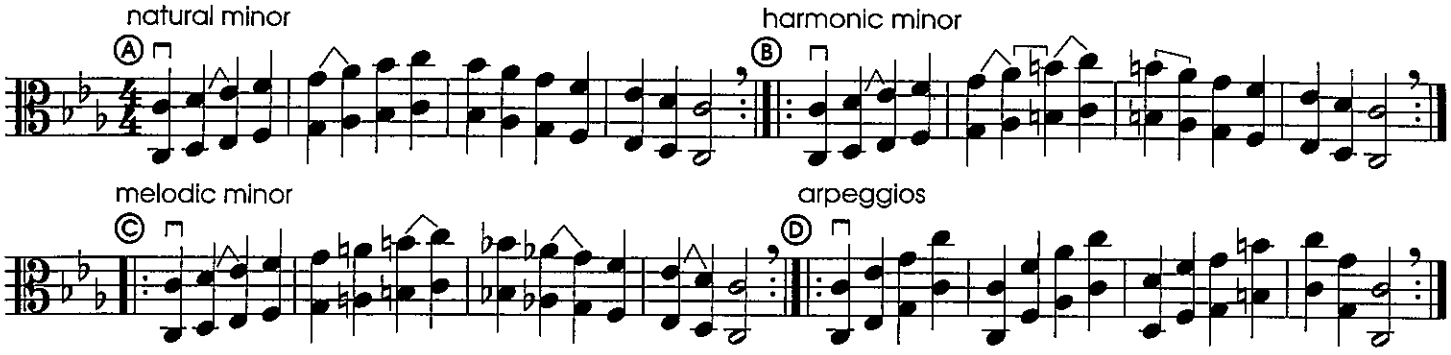
50. CRUSADER'S HYMN

German Air

Moderato

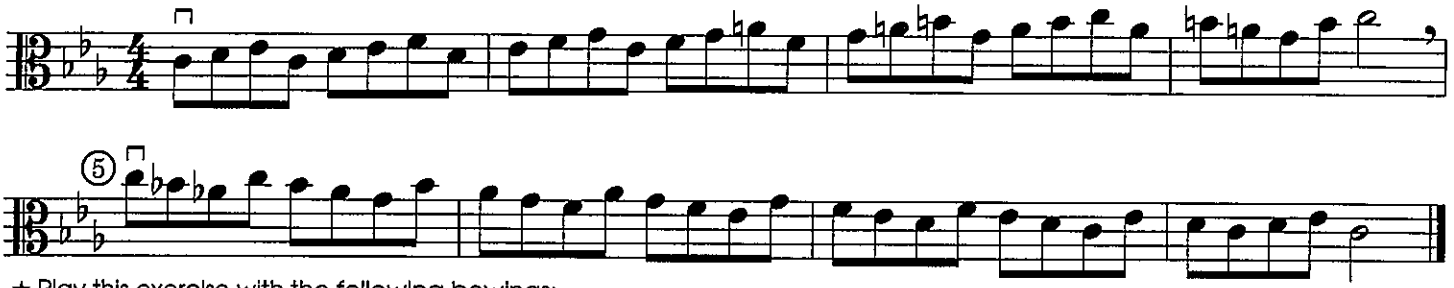


55. C MINOR SCALES AND ARPEGGIOS



★ Refer to pages 46, 47, and the inside back cover for other bowing and scale possibilities.

56. C MINOR TRAINER

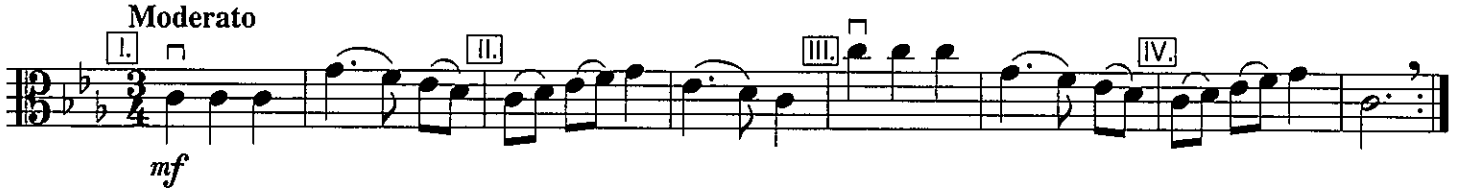


★ Play this exercise with the following bowings:

a. b. c. d.

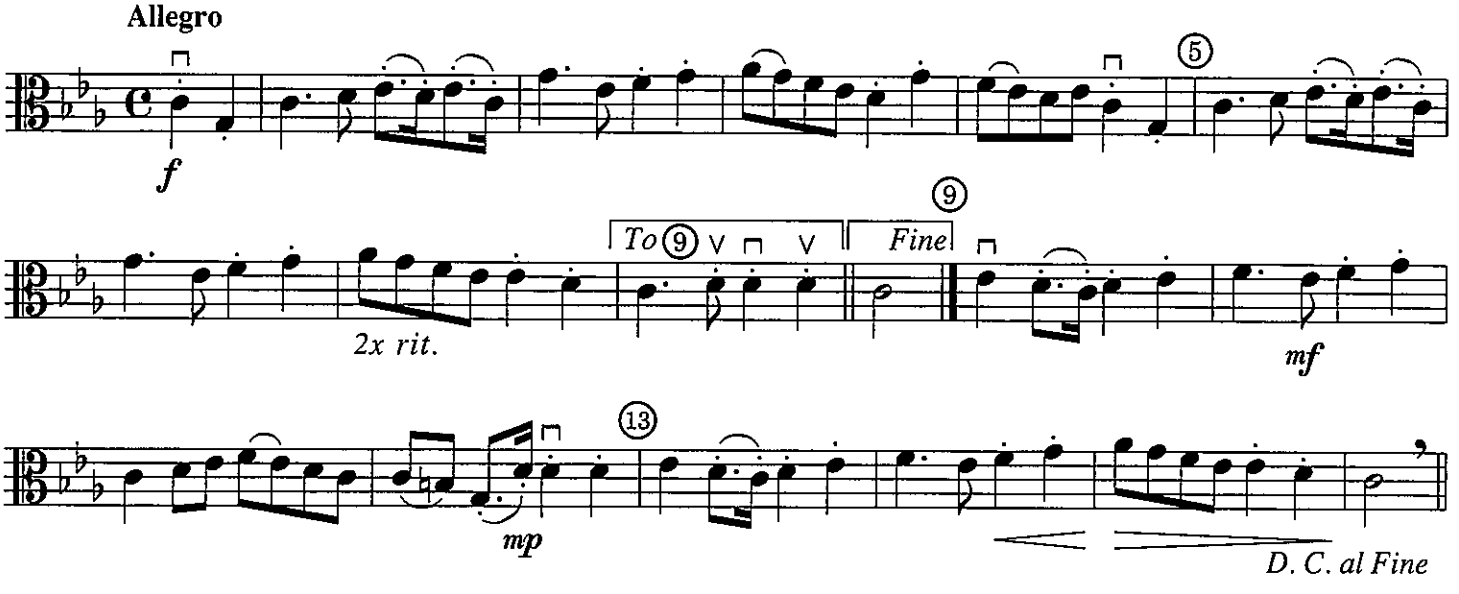
57. RISE UP O FLAME

Praetorius-Round



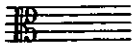
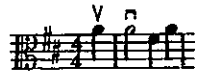
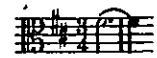
58. FARANDOLE

Bizet

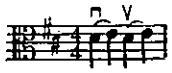


GLOSSARY

BASICS

STAFF		five lines and four spaces on which music is written
ALTO CLEF		used for viola
SHARP		raises a note ½ step
NATURAL		cancels a sharp
KEY SIGNATURES		sharps at the beginning of a piece that change certain notes throughout the piece
PICK-UP NOTES		note(s) that come before the first full measure of a piece
REPEAT SIGN		play the previous section of music again
FIRST AND SECOND ENDINGS		play the first ending the first time. Then repeat the same music, skip the first ending, and play the second ending.
TIE		a curved line that connects two notes of the **same** pitch. Hold the note for the combined value of the two notes.
FERMATA ("HOLD")		play the note longer than written. Play the note until your teacher or director signals you to stop.
RITARD	*rit. or ritard*	gradually slow the tempo
DA CAPO AL FINE	*D.C. al Fine*	go back to the beginning and stop when you come to the Fine
DA CAPO AL CODA	*D.C. al Coda*	go back to the beginning. When you come to Coda sign , skip to the coda.
DAL SEGNO AL FINE	*D.S. al Fine*	go back to the sign and stop when you come to Fine
SOLO	solo	only one person plays
ENSEMBLE		a group usually playing different parts
DIVISI	div.	part of the section plays the top note; part plays the bottom note

BOWINGS

ARCO	*arco*	play with the bow
PIZZICATO	*pizz.*	pluck the string
DOWN BOW	⊓	move the bow toward the tip
UP BOW	V	move the bow toward the frog
BOW LIFT	9	lift the bow and return it to the lower half or frog of the bow
SLUR		play 2 or more different notes with one bow. The sound should be smooth and continuous.
WHOLE BOW	W. B.	play with a full bow
LOWER HALF	L.H.	play in the lower half of the bow
UPPER HALF	U.H.	play in the upper half of the bow
MIDDLE OF BOW	M.	play in the middle of the bow
SLURRED STACCATO		a series of **separated** notes played while the bow moves in one direction
LOURÉ		a series of **connected** notes distinctly pulsed while the bow moves in one direction

DYNAMIC AND TEMPO MARKINGS

FORTE	*f*	full volume	**ANDANTE**	Andante	moderately slow
MEZZO FORTE	*mf*	medium full volume	**MODERATO**	Moderato	moderate speed
PIANO	*p*	soft volume	**ALLEGRO**	Allegro	quick and lively

VIBRATO

Work-outs

You can add beauty and feeling to your sound with VIBRATO, a smooth pulsation of the tone. It is created by varying the pitch slightly. Use hand or arm vibrato as directed by your teacher.

1. At The Bout

Place your 3rd finger on top of the viola and your hand against the bout. Wave your *hand* or move your *arm* as directed by your teacher. In hand vibrato "at the bout," the wrist always touches the bout. For arm vibrato, the wrist remains straight as it moves away. For both, flex the first knuckle.

2. On The String

Now do the same motion with your 3rd finger on the A or D string.

3. Lend A Helping Hand

Touch the bout with 2 fingers of your right hand as shown. This begins to separate your left hand from the bout.

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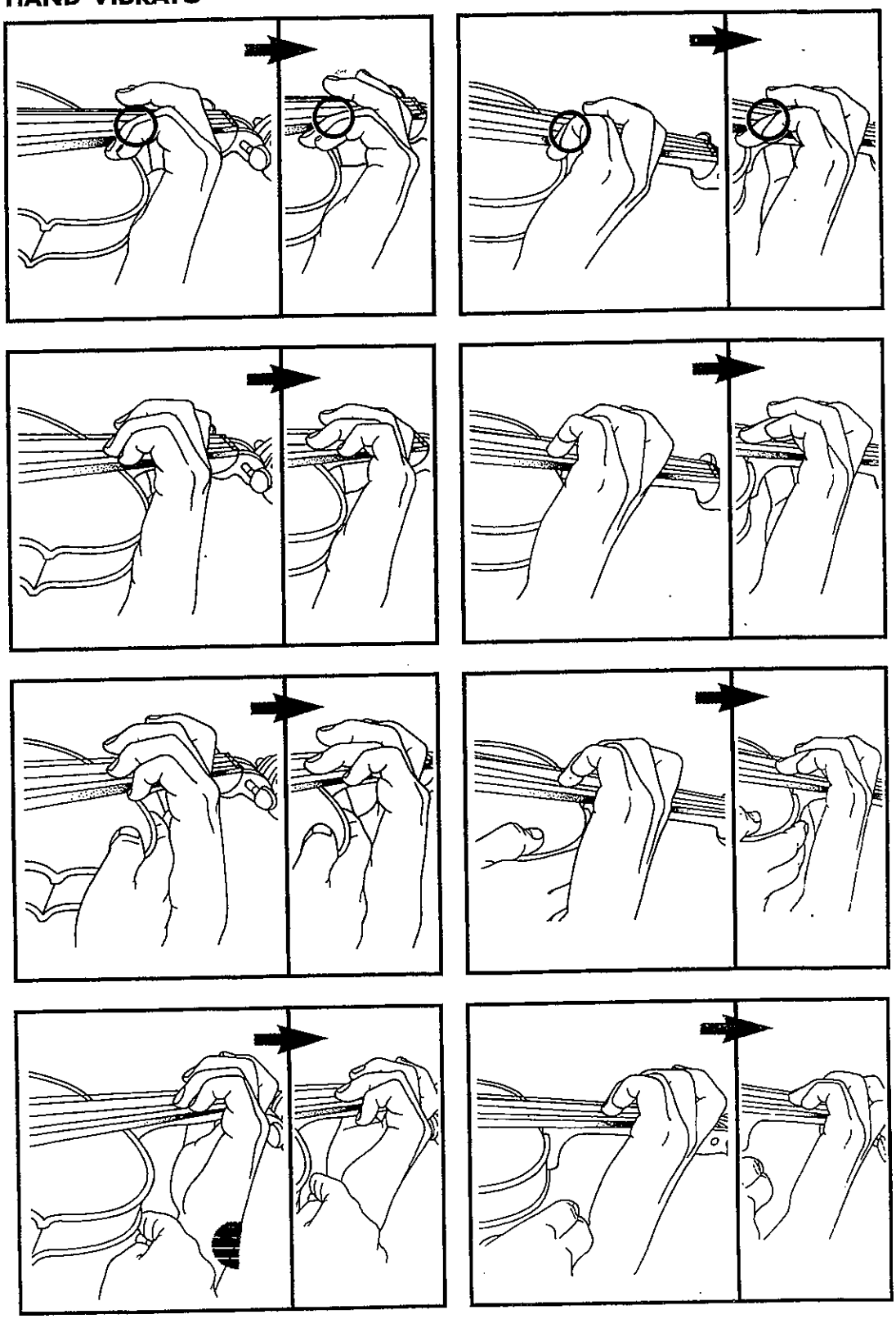
Place your left hand in a lower position with your right hand fingers touching the arm just below the wrist. When you start to feel comfortable with the motion, remove your right hand.

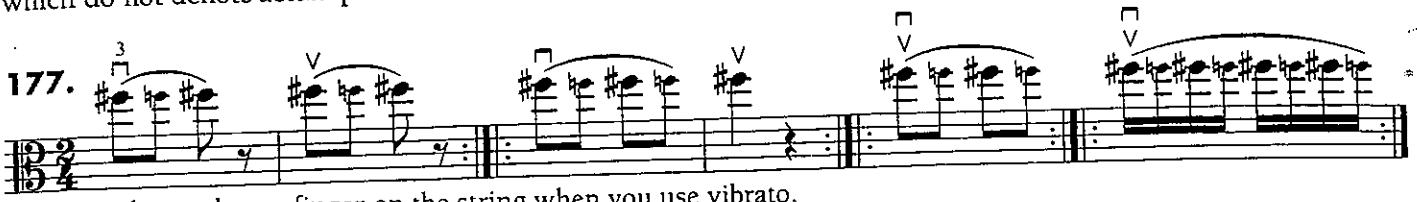


Master these Work-outs before using VIBRATO in your playing!

THIRD POSITION VIBRATO EXERCISES

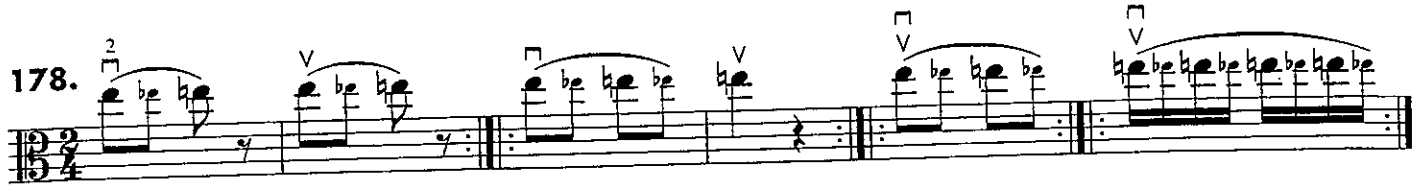
First practice these vibrato exercises without bowing. The lower part of the vibrato motion is shown in small notes, which do not denote actual pitches.

177.



Place only one finger on the string when you use vibrato.

178.



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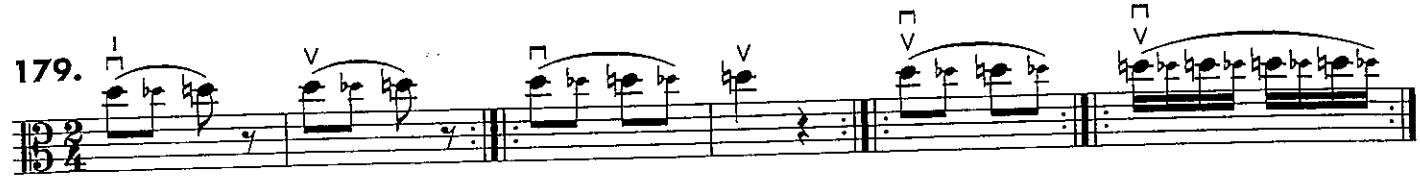

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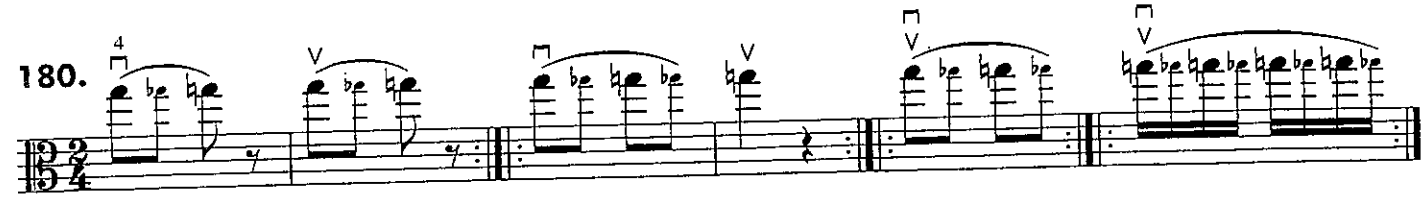

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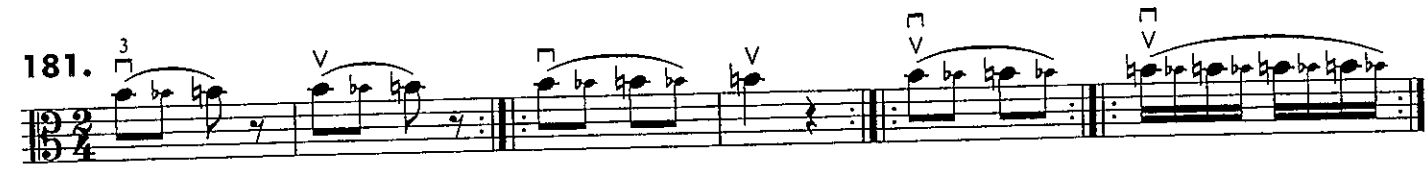

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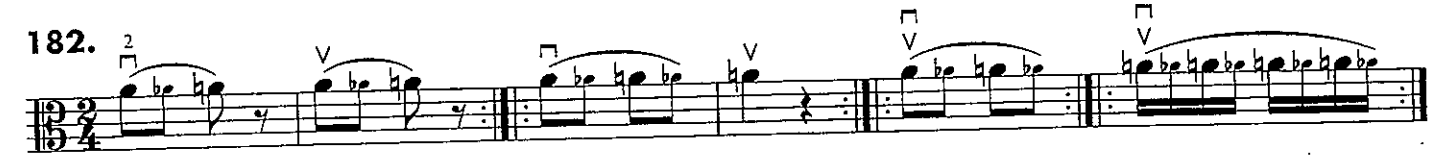

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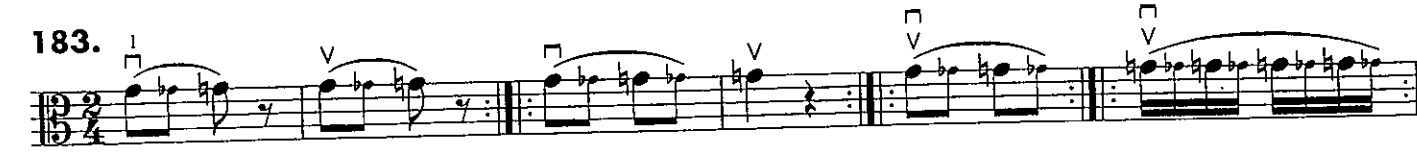

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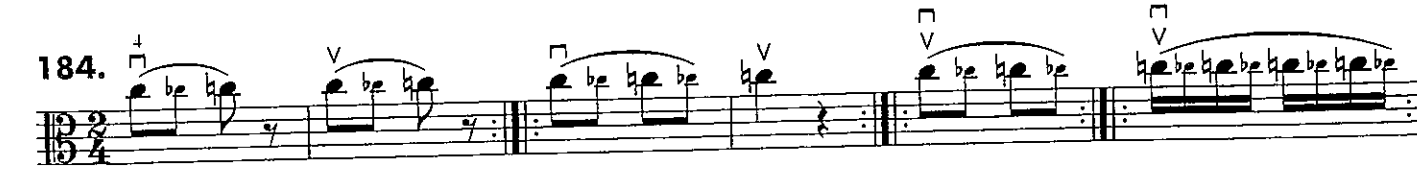
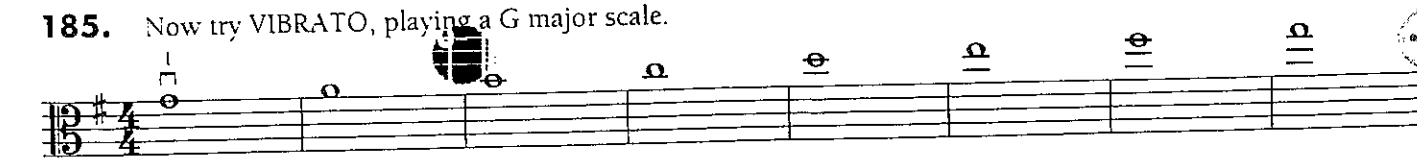


185. Now try VIBRATO, playing a G major scale.



III

VIBRATO

Work-outs

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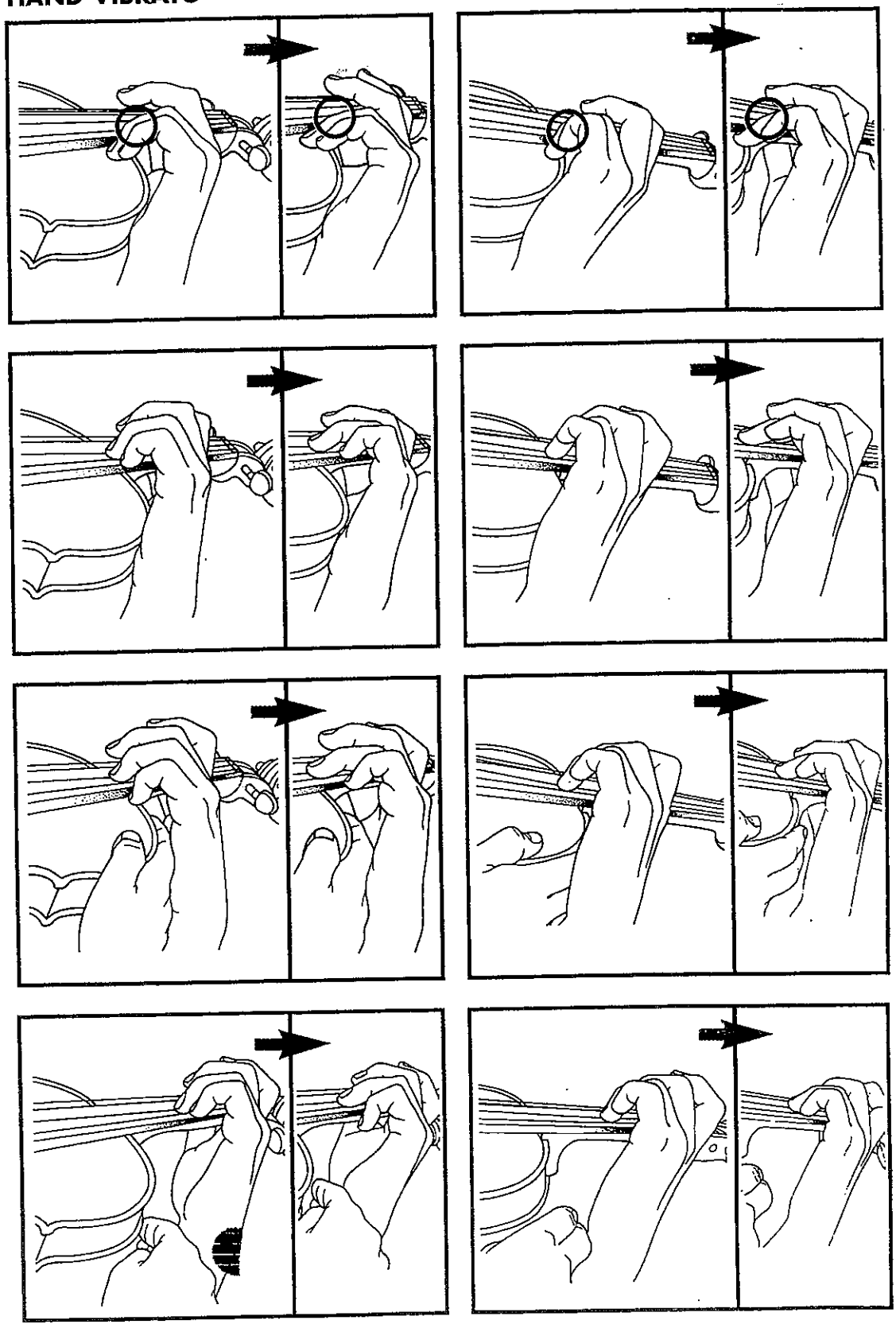

Master these Work-outs before using VIBRATO in your playing!

FIRST POSITION VIBRATO EXERCISES

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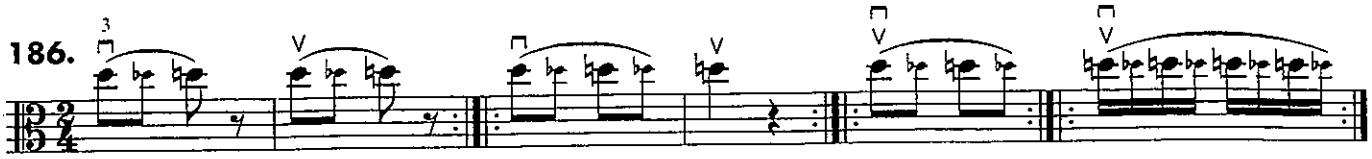

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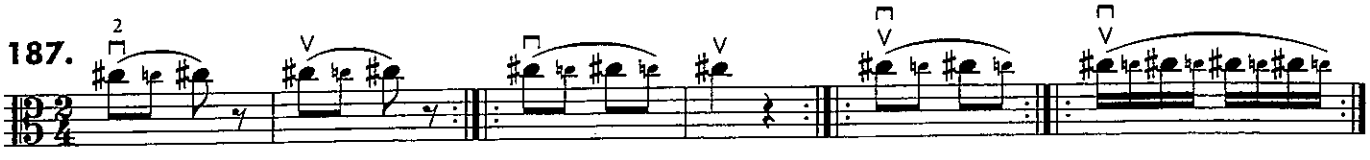

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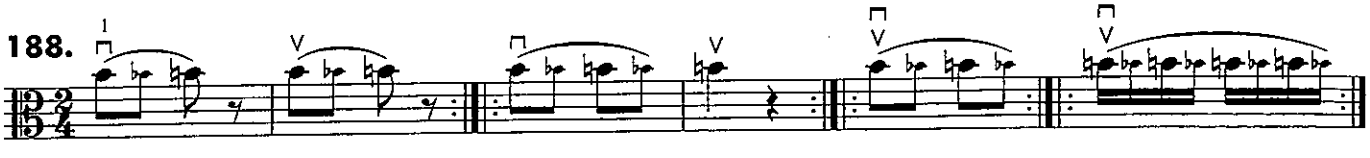

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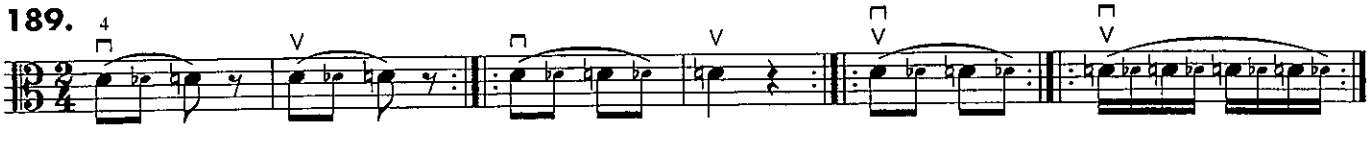

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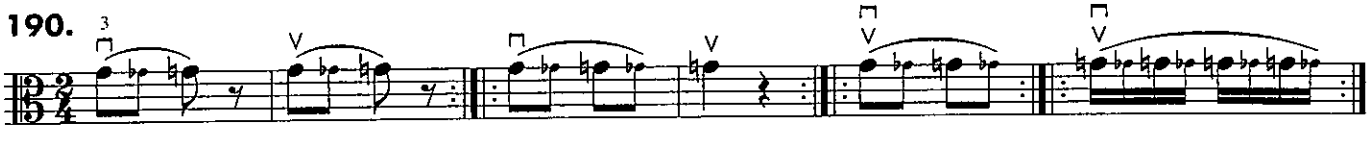

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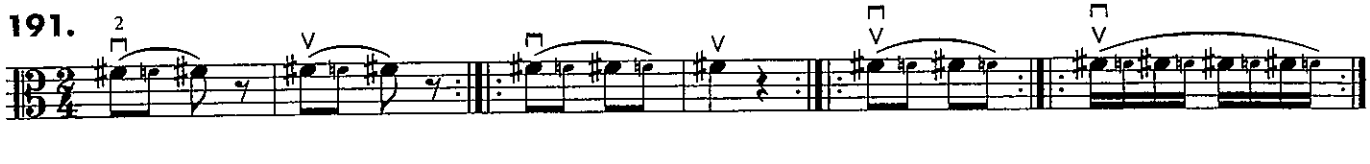

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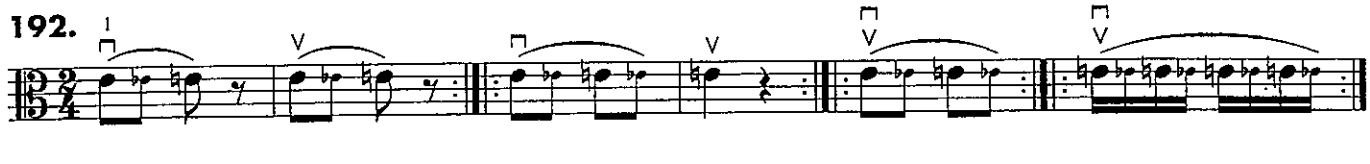

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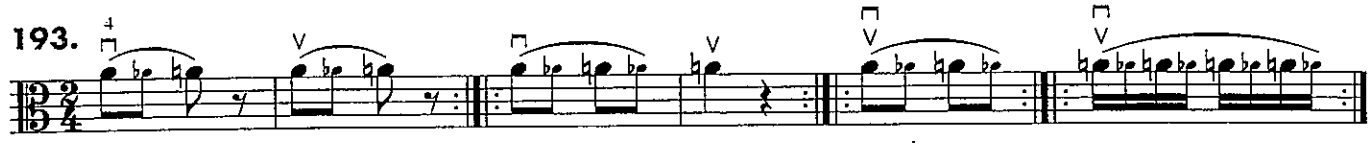
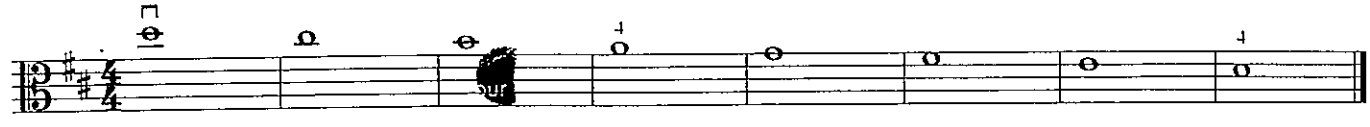
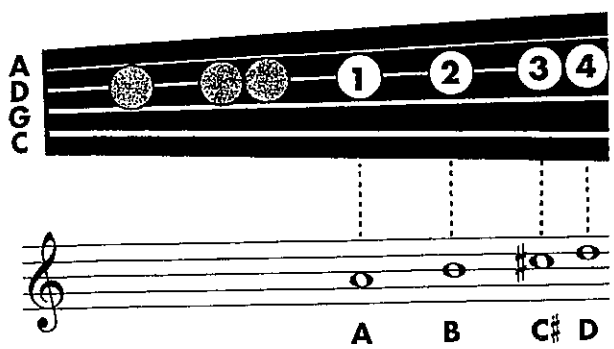


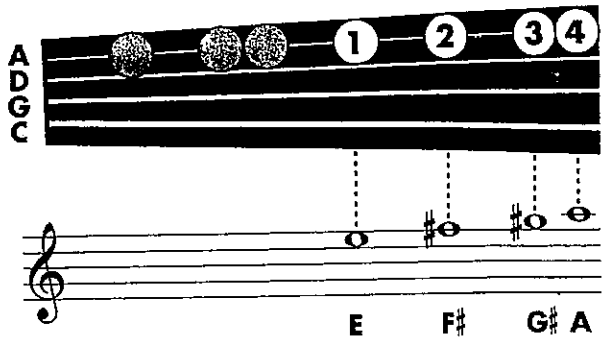
194. Use VIBRATO.



FOR VIOLAS ONLY

FOURTH POSITION ON THE D AND A STRINGS





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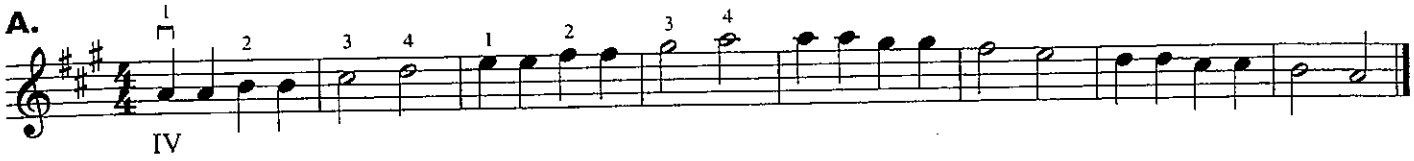

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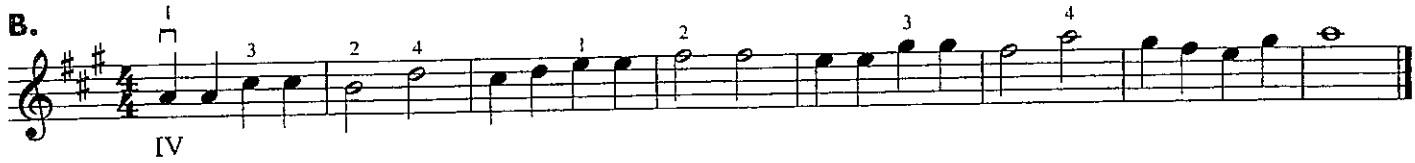
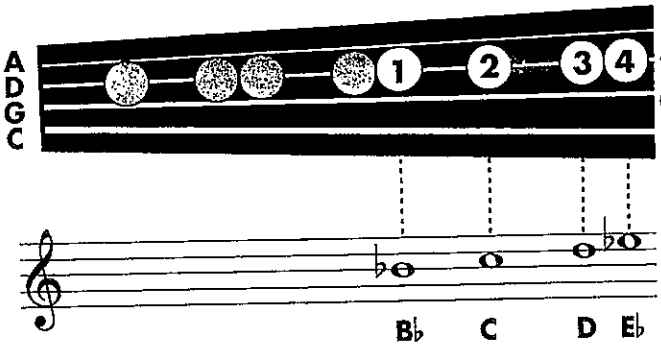
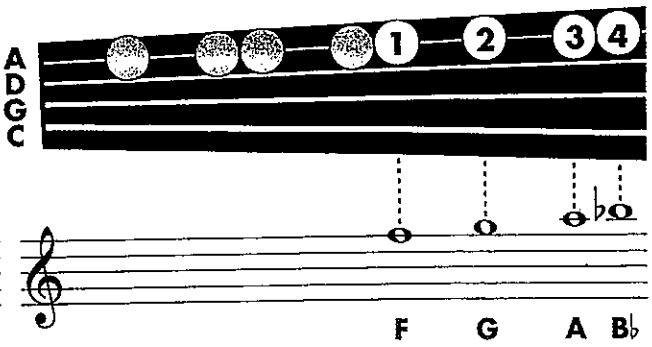


FIFTH POSITION ON THE D AND A STRINGS





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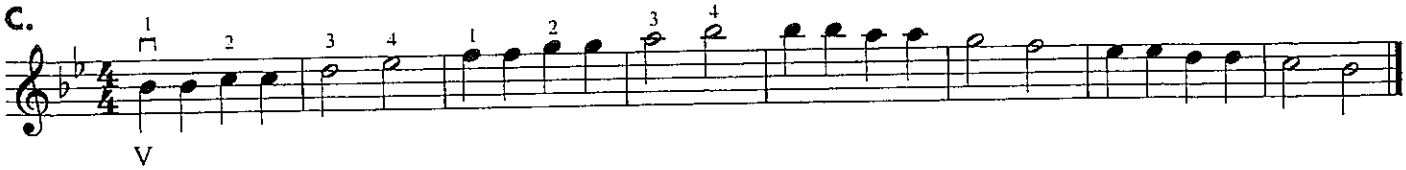

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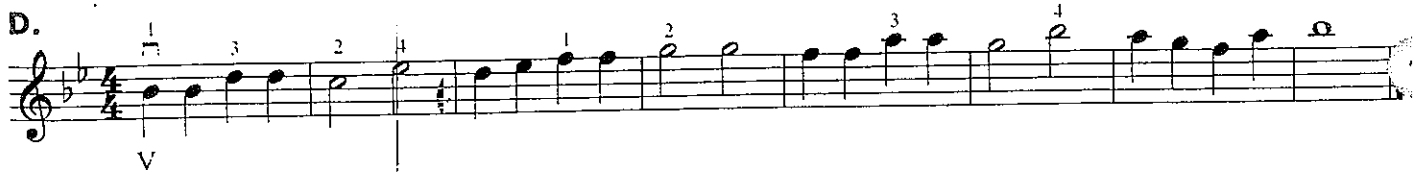
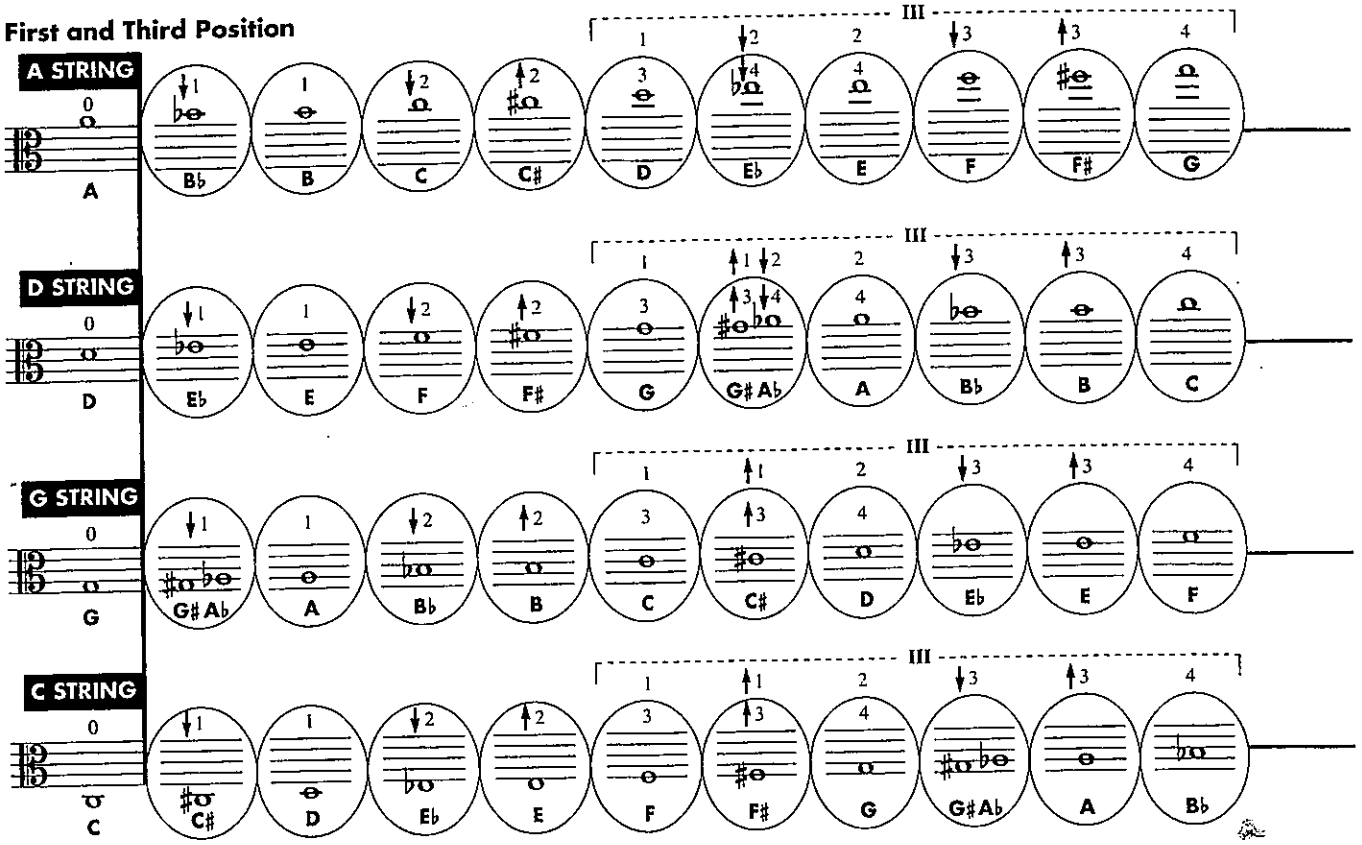


VIOLA FINGERING CHART

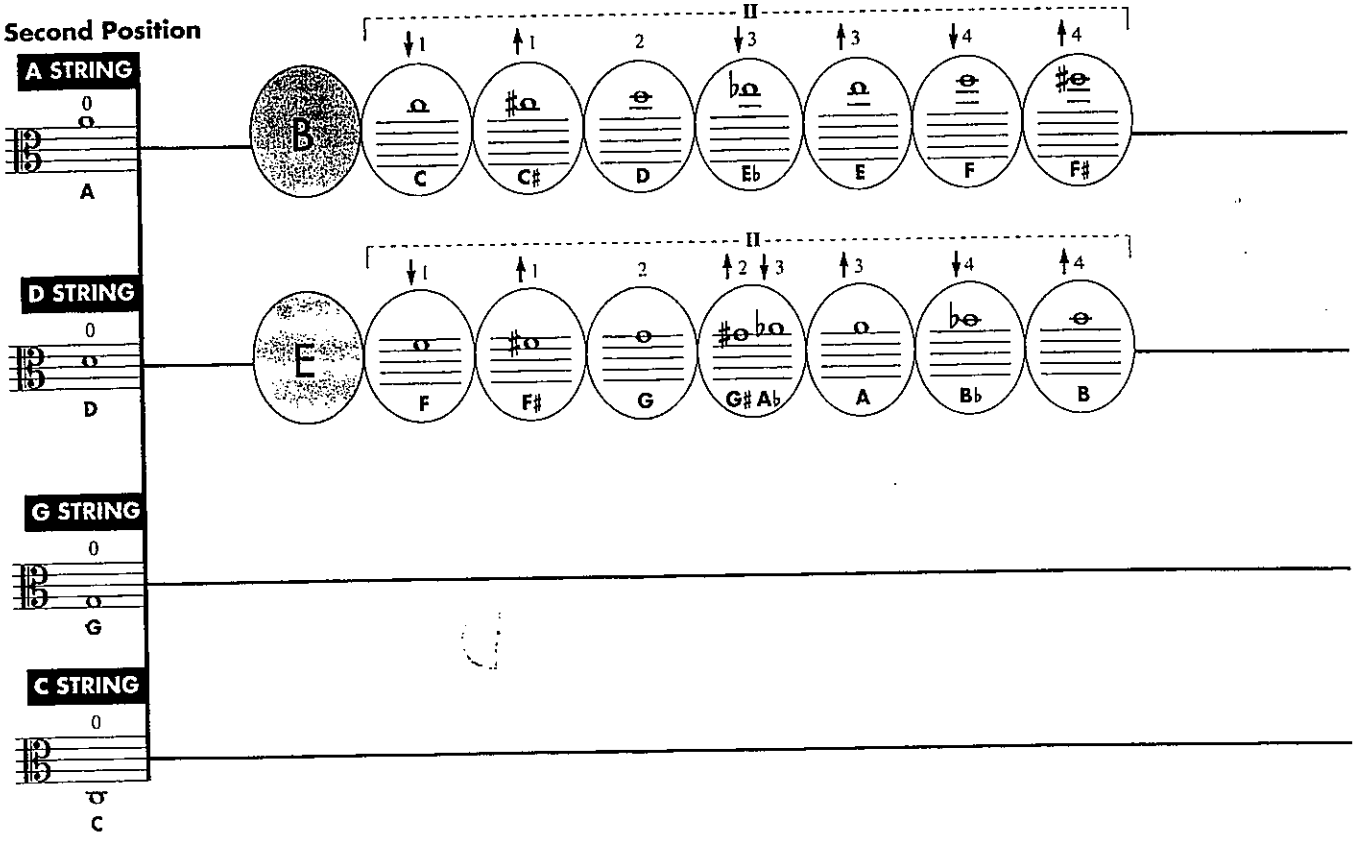
Finger Patterns

These fingering charts include all half steps in the positions shown. Use a combination of half steps and whole steps for most finger patterns.

First and Third Position

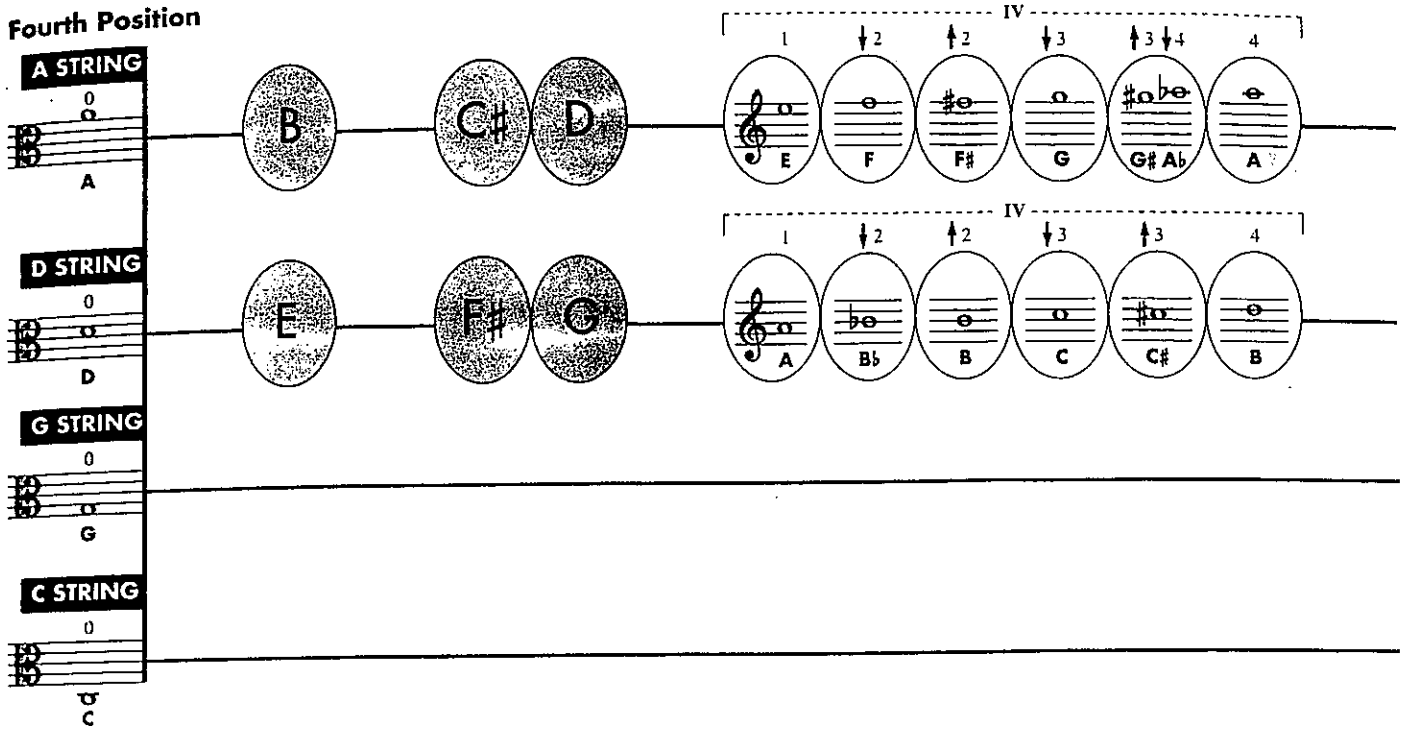


Second Position

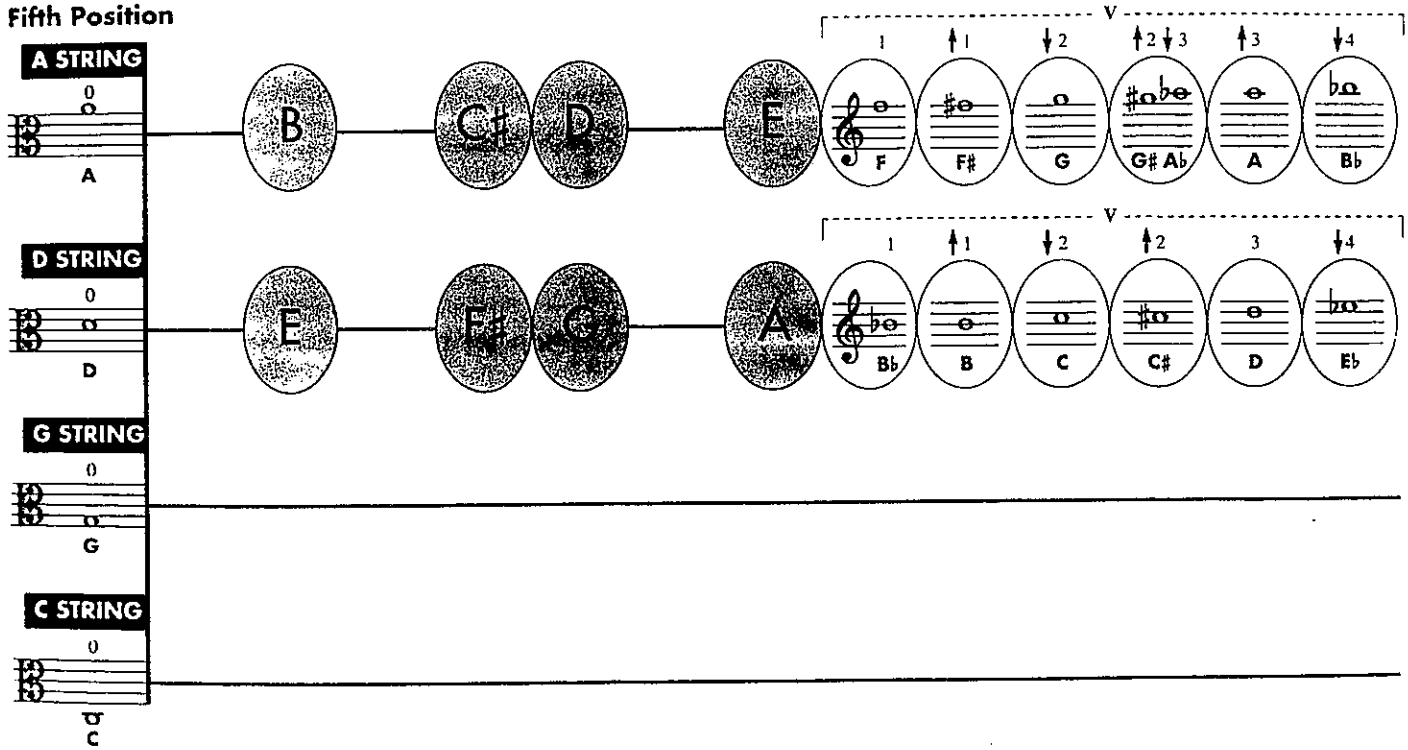


VIOLA FINGERING CHART

Fourth Position

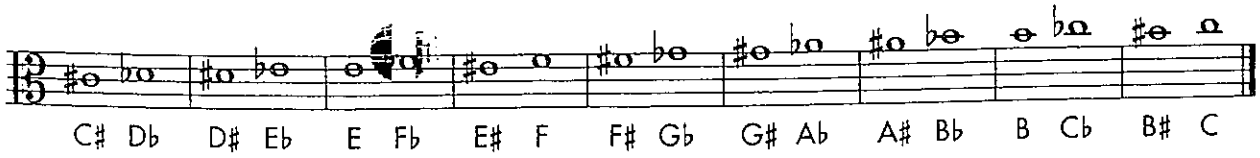


Fifth Position



Enharmonics

All sharps and flats have enharmonics which are usually played at the same place on the string by the next finger up or down. For example, an A♭ on the D string in 1st position is played by low 4th finger at the same spot where G♯ can be played by high 3rd finger. Common enharmonics:



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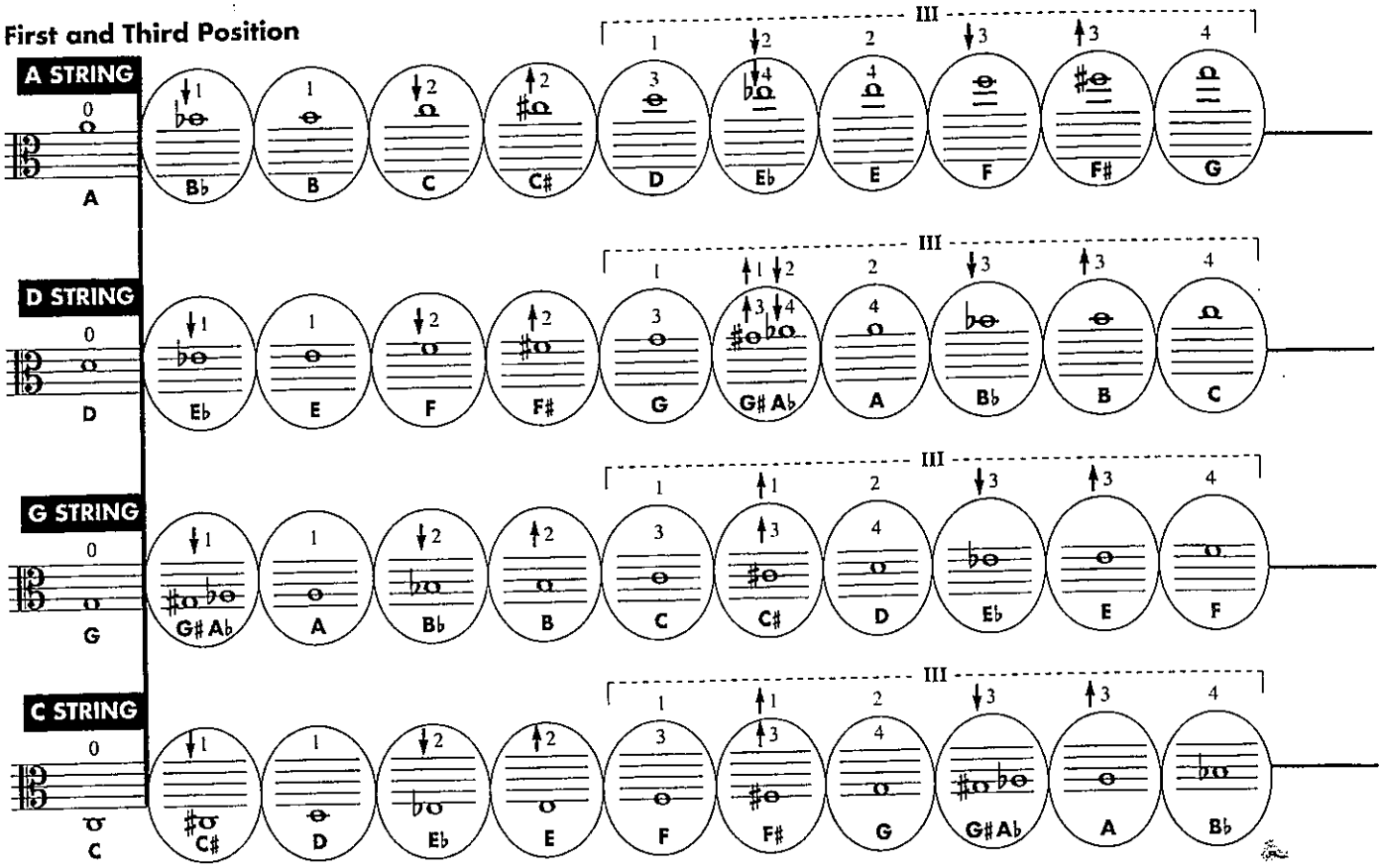
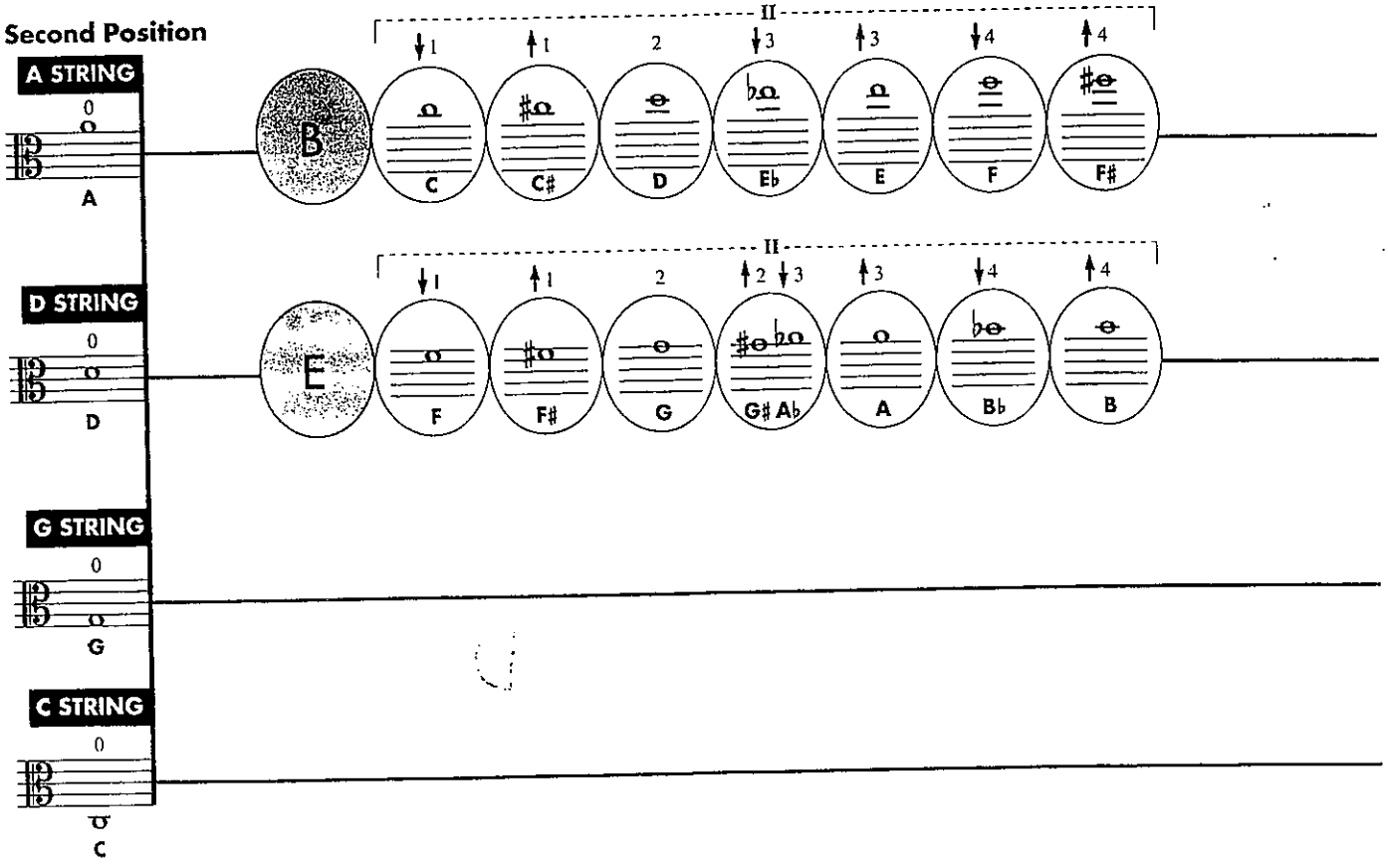


Second Position

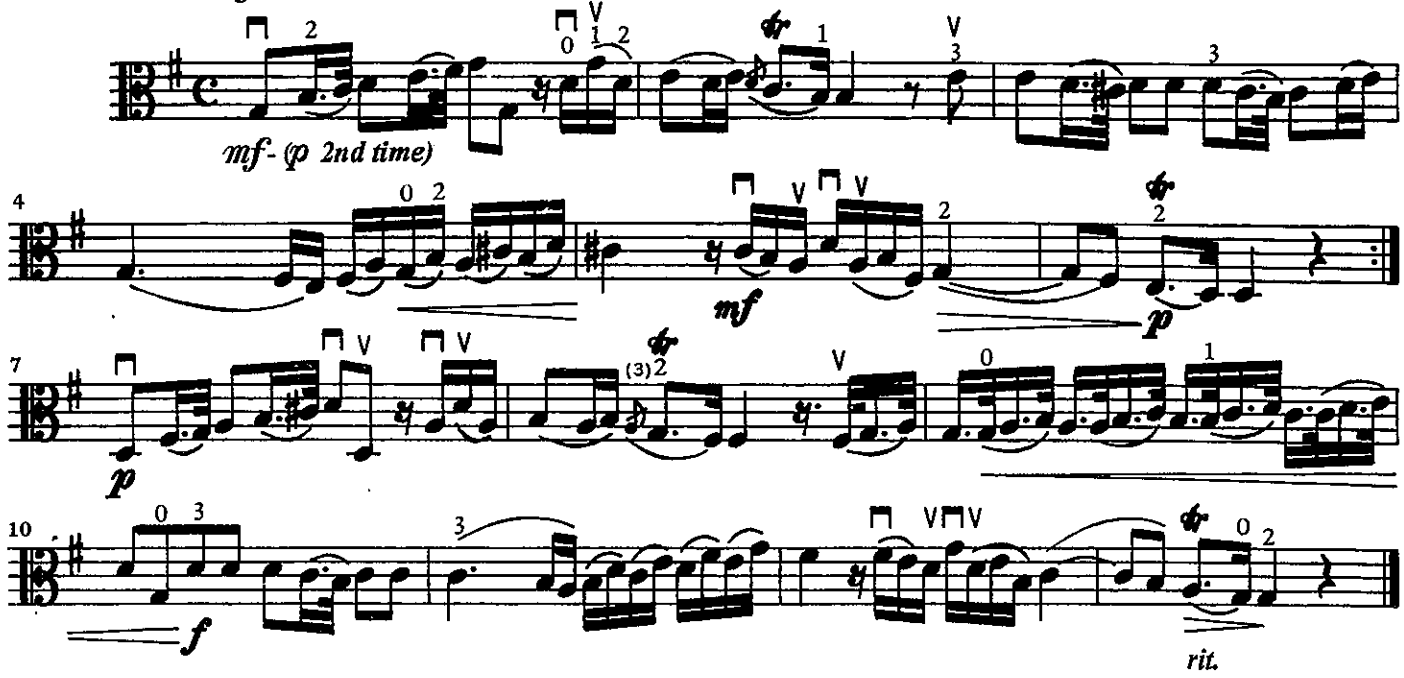


1 Sonata in G major

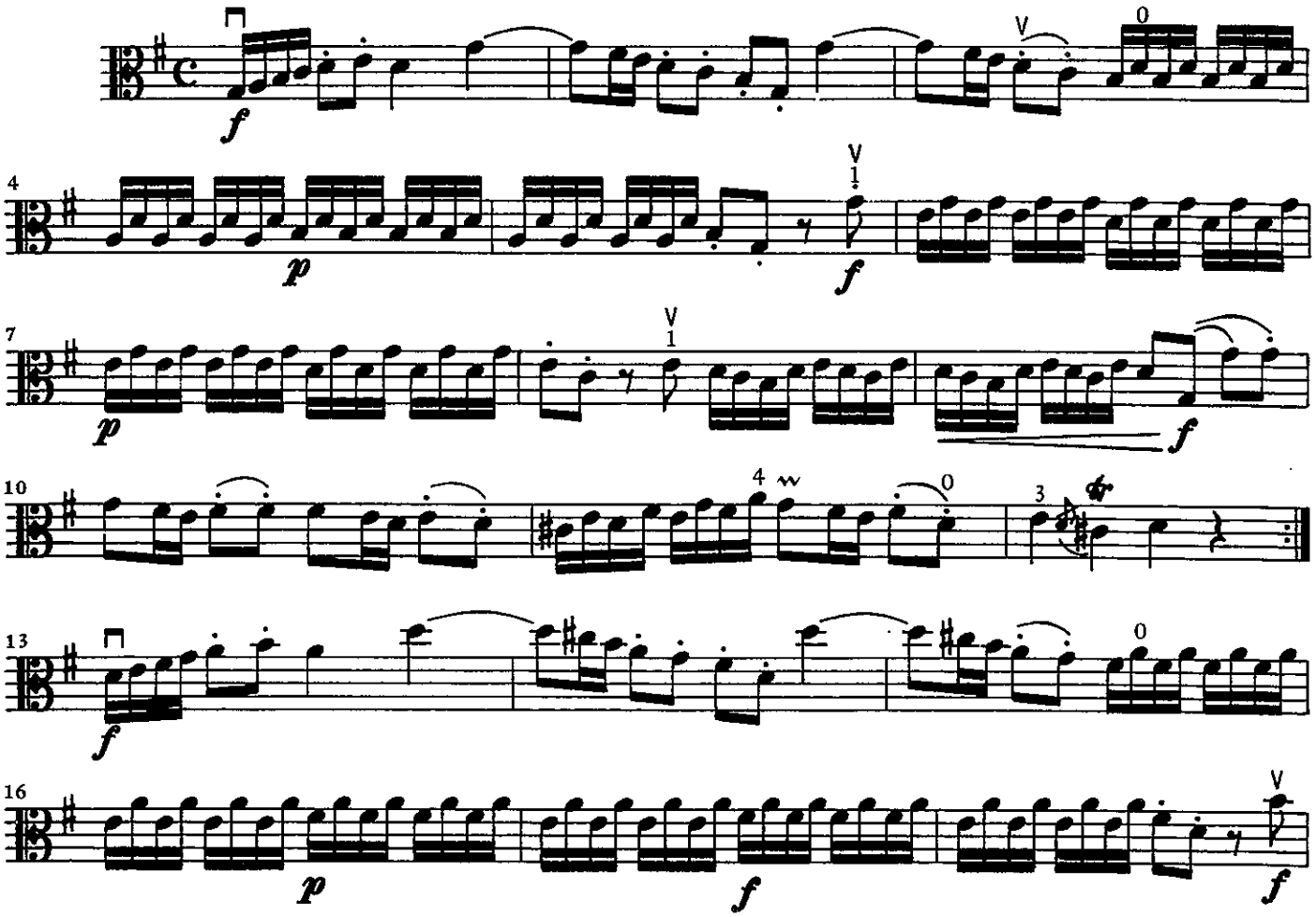
B. Marcello

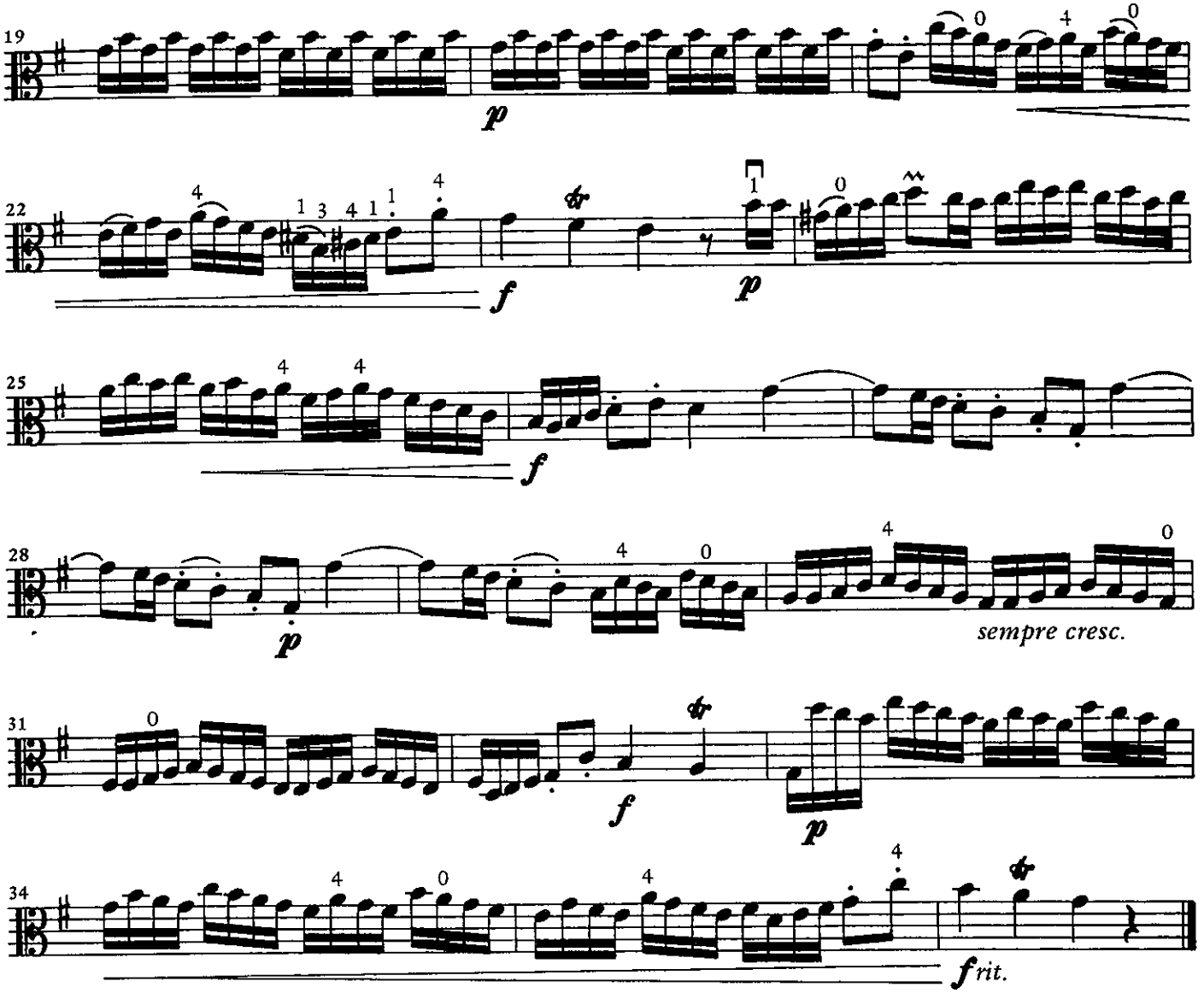
Realized and edited by Doris Preucil

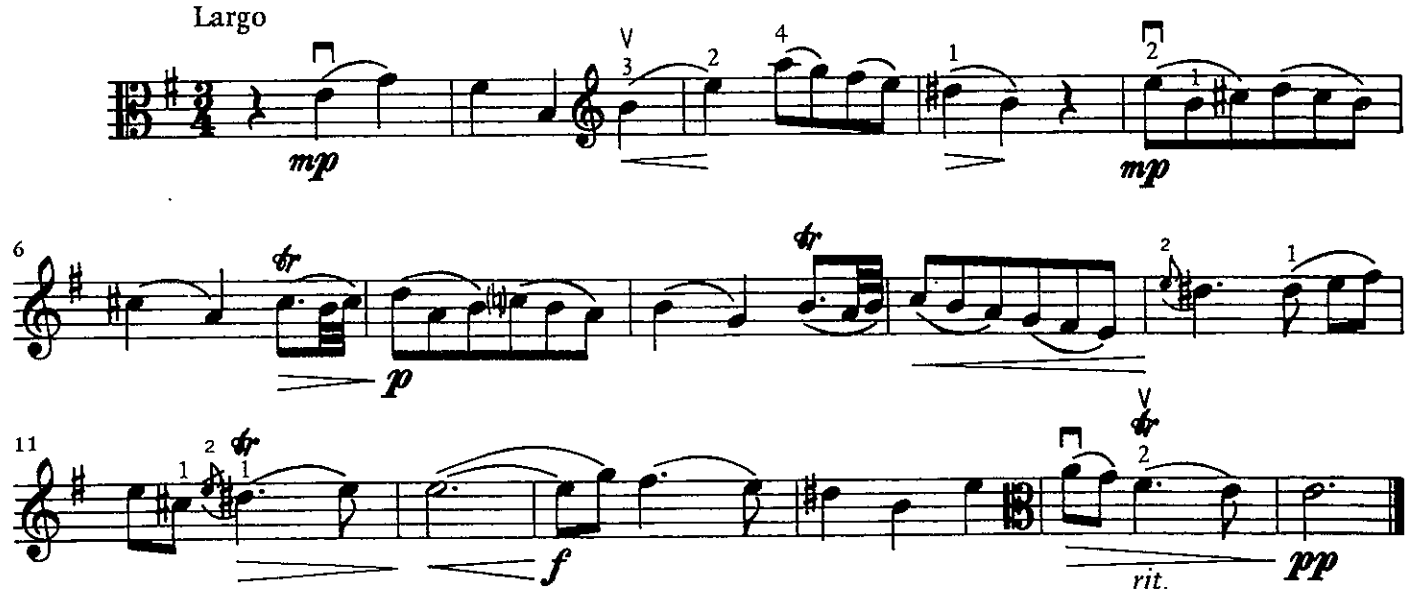
Largo



Allegro




19
p
22
f
p
25
f
28
p
sempre cresc.
31
f
p
34
f rit.


Largo
mp
mp
6
p
11
f
rit.
pp

22

A | 6A |

Bourrée — 1st and 3rd Pos

from the Sixth Sonata

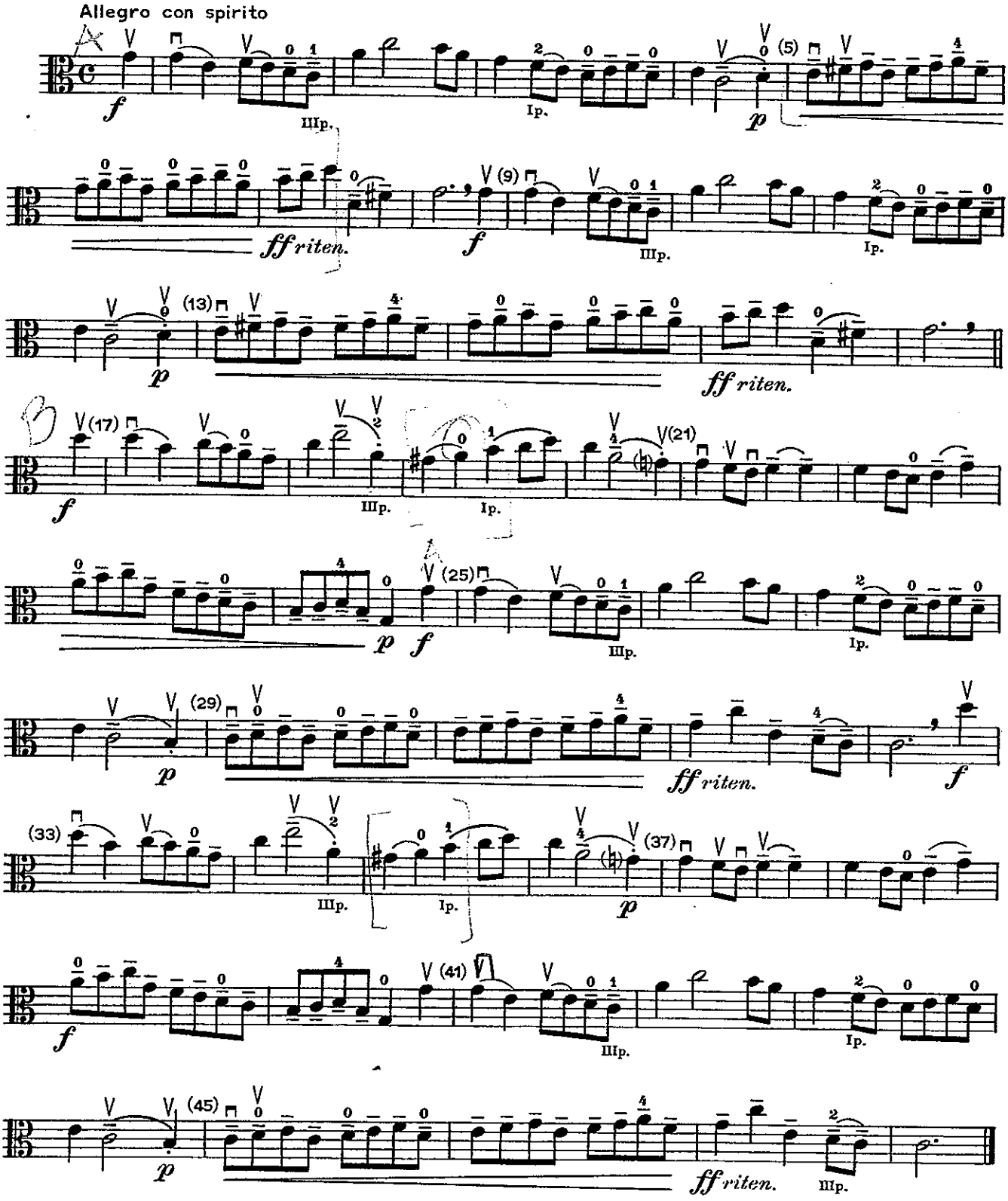
VIOLA ♩=112-120

Edited by Harvey S. Whistler

G. F. HANDEL

Arr. by Herman A. Hummel

Allegro con spirito



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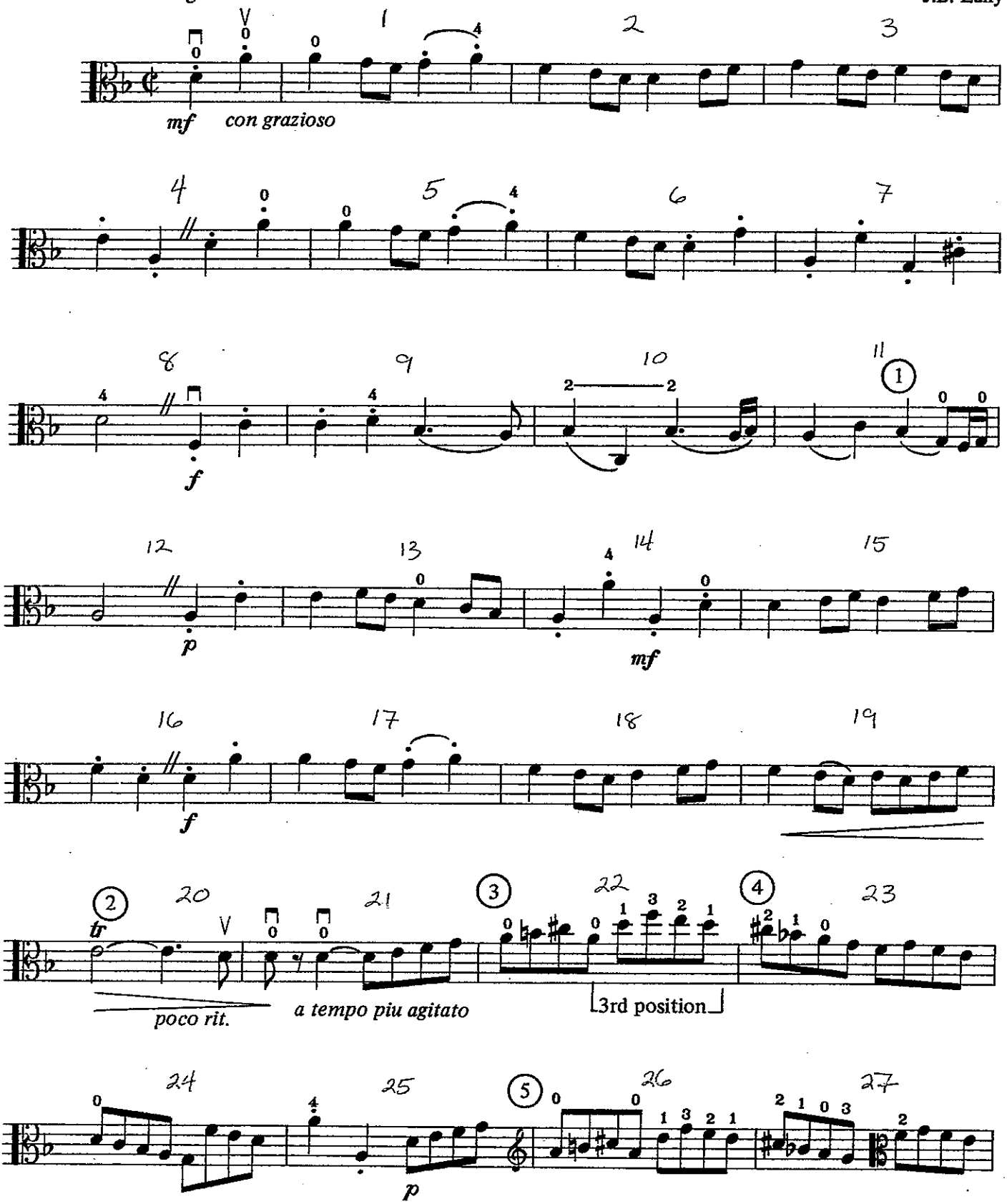
Anna Marie hymn

23

10 Gavotte

Allegretto

J.B. Lully



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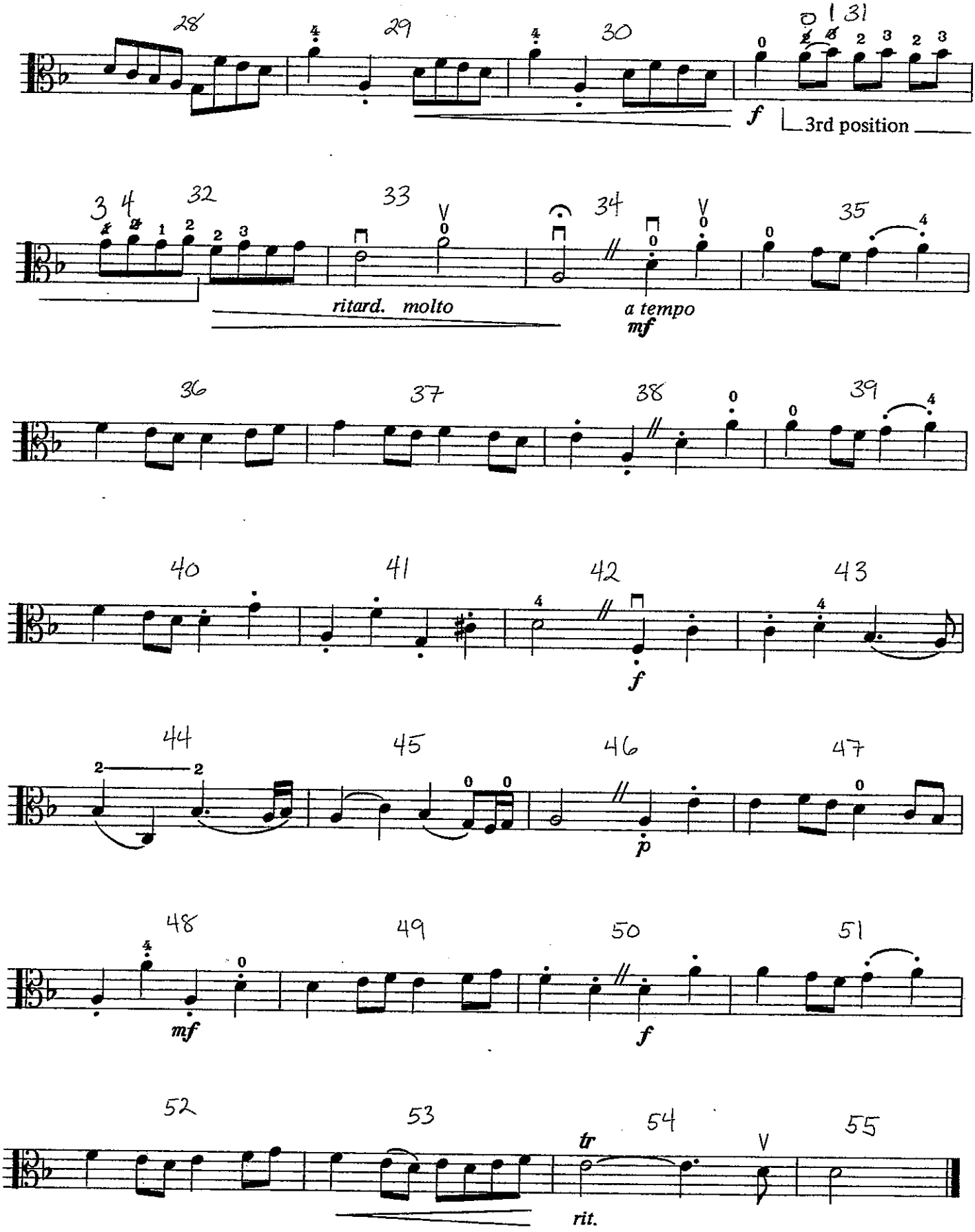
Gavotte