

**VIOLA  
STRING  
LEVEL**

**FIVE**

**SCALES:**

**Ab, Eb, Bb, F, C, G, D, A, E**

**ALL TWO OCTAVES**

# VIOLA LEVEL PACKET CHECK OFF LIST

STUDENT NAME \_\_\_\_\_

## LEVEL FIVE

- \_\_\_ 5<sup>th</sup> position #97 – 101
- \_\_\_ # 44 – 46 / 5<sup>th</sup> position
- \_\_\_ #53 – 55 Shifting into 5<sup>th</sup>
- ETUDES \_\_\_ #38 Allegro Moderato Op.45 No. 33
- \_\_\_ #48 Bouree by Bach
- \_\_\_ #41 Allegro Op. 45 No. 34
- \_\_\_ #42 Moderato Op.74 No. 35
- \_\_\_ #61 – 63 Shifting into 5<sup>th</sup>
- \_\_\_ #64 & 65
- \_\_\_ #133 – 135
- \_\_\_ #31 Op.45 No. 31 in F
- \_\_\_ #39 Op.74 No. 32 in Bb
- \_\_\_ #47 Op. 45 no. 37 in Eb
- \_\_\_ 6<sup>th</sup> and 7<sup>th</sup> Positions whole page
- \_\_\_ #51 and 52
- SOLO \_\_\_ Concerto Vivaldi Page 1 & 2
- \_\_\_ Concerto page 3

## LEVEL SIX

- \_\_\_ Fourth Position review #34 – 38
- \_\_\_ Fourth Position 39 – 46
- \_\_\_ Fourth Pos. # 47 & 48
- \_\_\_ Fifth Position #97 – 101
- \_\_\_ Fifth Pos. #102 – 111
- \_\_\_ #112 & 113 in 5<sup>th</sup> Muller-Rusch
- \_\_\_ #178 Shifting between 1<sup>st</sup>, 3<sup>rd</sup>, 5<sup>th</sup>
- \_\_\_ 6<sup>th</sup> & 7<sup>th</sup> Positions #194 – 196
- \_\_\_ How To Play 3 octave Scales 2 pages
- \_\_\_ 3 Octave # 1 – 4
- \_\_\_ 3 Octave #11 – 16
- \_\_\_ 3 octave # 17 – 22
- \_\_\_ Konzert in F Dittersdorf
- \_\_\_ Concerto in G minor Handel
- \_\_\_ Concerto in C minor Bach
- \_\_\_ Concerto for Viola and Orchestra Zelter

# Fifth Position

The fingering of the notes in V Position is identical to that of I Position on the next higher string.

A musical staff showing a sequence of notes in fifth position. The notes are: B $\flat$ , C $\sharp$ , D, E, F, G, A, B, A, G, F, E, D, C, B. Fingerings are indicated below the staff: 1, 2, 3, 4, 3, 4.

Diagram illustrating the fingering for High V and Low V positions across the four strings (A, D, G, C). The diagram shows the notes and fingerings for positions 1, 2, 3, and 4.

String	1	2	3	4
A	F	F $\sharp$	G	G $\sharp$
D	A	B	C	C $\sharp$
G	D	E	F	F $\sharp$
C	G	A	B	B $\sharp$

High V

Low V

I Position

Finger 0 1 2 3 4

## Fifth Position Exercises

D STRING

97 **High** (X) III HV III I (Y) Low III LV III I

98 HV LV

99 HV

100 LV

POSITIONS I-III-V

101 High (X) III HV (Y) Low III LV

Five musical exercises for the D string in fifth position. Exercise 97 is in 4/4 time, starting with a high position (X) and moving to a low position (Y). Exercises 98-100 are in 4/4 time and focus on ascending and descending scales. Exercise 101 is in 4/4 time and focuses on positions I, III, and V.

### Finding the Third and Fourth Fingers in the Fifth Position

On the G and D strings, the 3rd finger is a whole step from the 2nd finger, and the 4th finger is a whole step from the 3rd finger.

Use the whole bow throughout this page.

44

On the A string all the fingers are a whole step apart in the 5th position.

45

On the C string (in the 5th position) the 3rd finger C is a half step from the 2nd finger B. The 4th finger D is a whole step from the 3rd finger C.

### From One String To Another in the Fifth Position

Try to keep the fingers down when going from one string to another, Notice the treble clef.

46

### From the Third Position We Shift to the Fifth Position with the Same Finger

Concentrate on your left thumb and lighten the finger pressure on the string as you shift.

53

1 1 1 2 2 2 3 3 3 4 4 4 1 1 1 2 2 2 3 3 3 4 4 4

1 1 1 2 2 2 3 3 3 4 4 4 2 2 2 3 3 3 4 4 4 1 1 1 2

3 1 1 4 4 4 3 3 3 2 2 2 4 4 4 3 3 3 2 2 2 1 1 1

4 4 4 3 3 3 2 2 2 1 1 1 4 4 4 3 3 3 2 2 2 1 1 1 4 4 4 3

### From the Third Position We Shift to the Fifth Position with Different Fingers

54

1 2 1 1 3 1 1 4 1 2 3 2 2 4 2 3 4 3 2

### I Love Thee

Edvard Grieg (1843-1907) is Norway's best loved composer. He composed many songs as well as the famous "Peer Gynt Suite".

Andante (Key of C Major)

Edvard Grieg

55p

1 1 3 1 4 4 4 4 4 2 2 2 4 2 2

1 1 3 1 4 4 4 4 4 2 2 2 4 2 2

2 4 2 0 1 2 3 2 1

*mf* *cresc.* *f* *p* *f* *rit.*

Allegro moderato

38 *f*

V 0 1 0 W.B. Pt. 1 0 W.B. Fr. 1 0 L.H. 1 2 3 2 4 4 4 4 1

0 1 2 1 0 2 0 3 0 2 0 1 1 4 4 4 2

W.B. 1 4 UH. 4 L.H. 0 1 0

V 0

A 1 2 1 4 4 4 0 1

Fr. 1 4 4 0 L.H. 1 4 4

W.B. 1 1 1

3 0 2 0 3 0 4 0 2 0 3 2 1 2

V B 0 1 2 1 0 2 3 2

L.H. 1 4 0 1 0 2 0 1 0

# Melodies That Go From One String To Another in the Fifth Position

## A Melodious Etude

Moderato (Key of C Major)

Ch. De Beriot

PREPARATION  
C 5th

## Bourrée (Duet)

A Bourrée is a lively dance of French or Spanish origin beginning with an up-beat. It is usually in 4/4 or 2/4 time.

Allegretto (Key of C Major)

J.S. Bach

PREPARATION  
3rd 5th

ROTE PROJECT: In the 5th position - practice the 1 2 finger pattern on the G and D strings. There will be a half step between the 1st and 2nd fingers. Play in various rhythms and bowings.

NOTE: In this and a few succeeding exercises, treble clef has been introduced in order to increase the student's familiarity with it.

Allegro

Op. 45, No. 34

41

U.H.  $\diamond$

*f*

A

B

C



Moderato

U.H.

42

The musical score is written for guitar in G major (one sharp) and 2/4 time. It begins at measure 42. The tempo is marked 'Moderato'. The piece starts with a forte (*f*) dynamic. The notation includes various guitar-specific techniques: triplets (marked '3'), slurs (indicated by horizontal lines above notes), and fingering numbers (0, 1, 2, 3, 4) placed above notes. Two sections are highlighted with boxes: 'A' in measure 45 and 'B' in measure 55. The score concludes with a fermata over a final chord in measure 58.

# Melodies that Shift to the Fifth Position By Scale Line in Various Keys

Practice in 2 ways: (1)  $U\frac{1}{2}$  (2)  $L\frac{1}{2}$

61

Two staves of music in C major. The first staff contains a sequence of notes with fingerings: 2 1 2 3, 2 1, 2 1, 2. The second staff contains a similar sequence with fingerings: 2, 2 3, 3, 2, 3, 2, 3.

## Hallelujah (Duet)

Moderato (Key of F Major)

Round in Two Parts

62

Two staves of music in F major. The first staff has notes with fingerings: 1st, 3rd, 5th, 1st, 3rd, 5th, 1st, 3rd. The second staff has notes with fingerings: 3rd, 5th, 1st, 3rd, 5th, 1st, 3rd. Dynamic markings include *f*.

## Theme from Concerto Grosso in D

Largo-very slow (Key of D Major)

A. Corelli

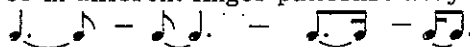
Melody

63<sup>p</sup>

Ensemble

Melody line with fingerings: 3rd, 5th, 1st. Ensemble line with fingerings: 2, 1 4, 3, 2, 1 4, 3, 2, 1 4. Dynamic markings include *f* and *p*.

**ROTE PROJECT:** To develop fluent shifting, practice No. 58 in different finger patterns. Play on all strings in various rhythms and tempi. For example:



Try playing in artificial harmonics to develop the '1st to the 4th' finger relationship.

# Melodies in the First, Third, and Fifth Positions

## A Graceful Dance (Ensemble)

Allegretto (Key of D Major)

H. Purcell

Melody

64 p

Ensemble

## An English Dance

Allegretto (Key of F Major)

Old Dance Tune

65 p

# Shifting

133 (A) 1 1 (B) 1 2 2 1 (C) 1 1 (D) 1 1 2 2 1

134 (A) 2 2 2 (B) 1 1 1 (C) 1 1 3 3 1 (D) 1 1 4 4 1

# Etude

WOHLFAHRT

135 (1) V 1 (3) 1 Ip.

(5) 1 1 IIIp. (7) (9) V 2 Ip.

(11) 1 1 IIIp. 2 Ip. (13) 1 IIIp. (15) 2 1 Ip.

(17) 1 1 V (19) 1 IIIp.

(21) 1 1 IIIp. (23) 2 4 4 2 4 4

(25) 2 4 4 V (27) 2 4 4 2 4 4 IIIp.

(29) 2 4 4 2 4 4 (31) 1 1 4 Ip.

(33) 1 V (35) 1 1 IIIp.

# Foundation Studies

For the Viola

by FRANZ WOHLFAHRT

Book II

## Thirty Studies in Three Positions

Section I

### FIVE STUDIES IN THIRD POSITION

Op. 45, No. 31

Moderato  
U.H.

31

The musical score for Study 31 is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'Moderato' and the position is 'U.H.' (Upper Hand). The score contains several measures of music, with various fingering numbers (1, 2, 3, 4) and articulation marks. A box labeled 'A' is placed above the fourth staff, and a box labeled 'B' is placed above the sixth staff. The piece concludes with a final measure on the tenth staff.

Allegro moderato

Op. 74, No. 32

39

Moderato

Op. 45 No. 37

47

Fr. W.B. Pt. W.B.

f

W.B. Pt. W.B. Fr.

Moderato

Op. 45 No. 43

48

W.B.

f

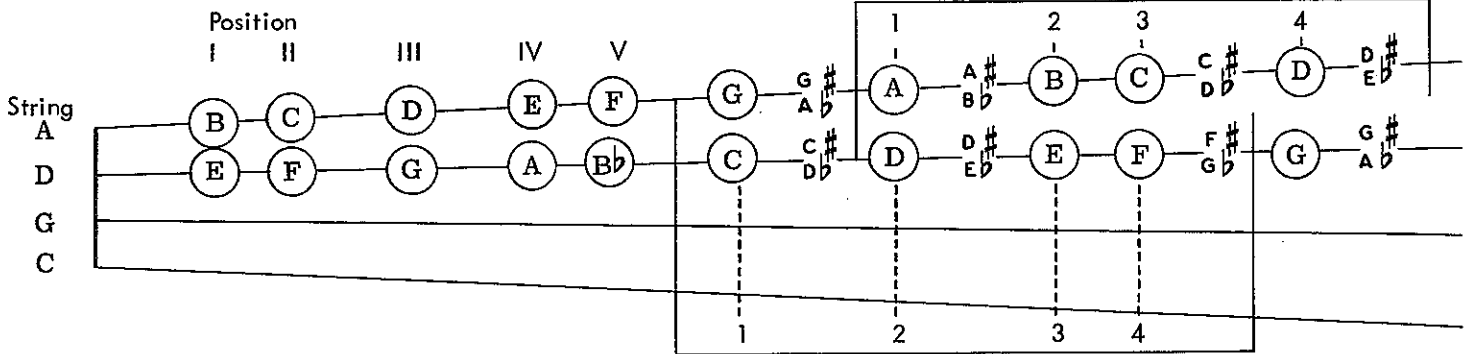
A

The Fingerboard Chart shows the VII Positions on the 2 upper strings with specific fingerings for the VI and VII Positions together with their relative notation on the staff.

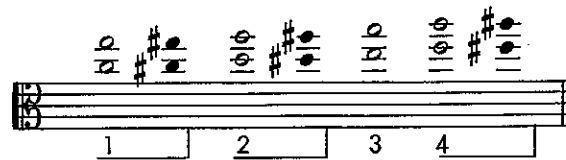
### VII POSITION





### VII Position



### VI Position



## Sixth and Seventh Position Exercises

The G clef sign  denotes the TREBLE CLEF. The sign indicates the location of note - G. 

The treble clef is used in the high register of the Viola to avoid the use of excess ledger lines which are difficult to read. Exercises 194, 195 and 196 are written in both clef signs. The alto clef shows the actual pitch and the treble clef indicates how it is written.

Violas only Ex. 194, 195 and 196.



Melodious Etudes in the Fifth Position in the Keys of G and F

The Dutch Door

Moderato (Key of G Major)

F. Wohlfahrt

51

PREPARATION 3rd 5th

W.B. U1/3 W.B. L1/3

*similé*

*f*

A

The Gossip

Use the *Détaché* bowing. Practice in 2 ways: (1) U 1/3 (2) L 1/3.

Moderato (Key of F Major)

F. Wohlfahrt

52

PREPARATION 1st 3rd 5th

*f*

ROTE PROJECT: In the 5th position - practice the 2 3 finger pattern on the C string. There will be a half step between the 2nd and 3rd fingers. Play in various rhythms and bowings.

# CONCERTO

VIOLA

VIVALDI

(1675 -1741)

Allegro risoluto

Tutti

The musical score is written for Viola in G major and 3/4 time. It begins with a dynamic of *f* and a *Tutti* instruction. The first system contains measures 1-4, with measure 4 marked with a circled 4. The second system contains measures 5-9, with measure 5 boxed and a dynamic of *f* below. The third system contains measures 10-14, with measure 10 boxed and a dynamic of *f* below. The fourth system contains measures 15-19, with measure 15 boxed and a dynamic of *mf* below. The fifth system contains measures 20-24, with measure 20 boxed and dynamics of *pp* and *mf* below. The sixth system contains measures 25-29, with measure 25 boxed and a dynamic of *p* below. The score includes various musical notations such as slurs, accents, and articulation marks. Performance instructions include *Tutti* and *Solo*. Measure numbers 5, 10, 15, 20, and 25 are boxed. Dynamics include *f*, *pp*, *mf*, and *p*. The score concludes with a dynamic of *f* and a *Solo* instruction.

## VIOLA

*Tutti*

30

*mf* *f* *f* *ff*

35

*f* *p* *Solo*

40

*p* *mp* *mf* *fp poco u poco crescendo*

45

*fp* *mp* *p* *mp* *Tutti*

50

*f*

55

*f*

*tr*

VIOLA

Solo  
tr  
fp

60  
poco a poco crescendo

f f

65

mf p

mp

70  
Tutti  
Solo  
f

p poco ritenuto

75  
f p

Tutti a tempo  
f