

**VIOLA
STRING
LEVEL**

SIX

**SCALES:
ALL PREVIOUS PLUS
THREE OCTAVE: C, D, Eb & F**

VIOLA LEVEL PACKET CHECK OFF LIST

STUDENT NAME _____

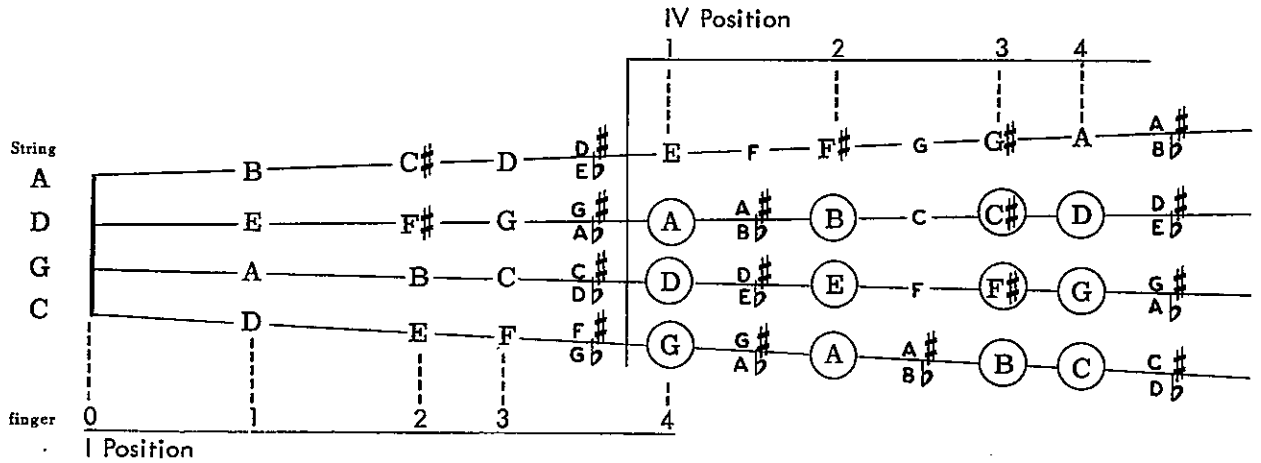
LEVEL FIVE

- ___ 5th position #97 – 101
- ___ # 44 – 46 / 5th position
- ___ #53 – 55 Shifting into 5th
- 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 5th
- ___ #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
- ___ 6th and 7th 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 5th Muller-Rusch
- ___ #178 Shifting between 1st, 3rd, 5th
- ___ 6th & 7th 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

Fourth Position



D STRING-IV POSITION

34

35

A STRING-IV POSITION

36

37

CROSSING STRINGS

38

IV Keep first finger down

Allegretto

IV

mf 1 1 2 1 2 3 4

G STRING-IV POSITION

IV

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

IV

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

CROSSING STRINGS

IV Keep first finger down

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

C STRING-IV POSITION (Violas only Ex. 43 & 44)

IV

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

IV

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

IV POSITION NOTES ON ALL STRINGS

IV

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

high

IV

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

Fourth Position

Werner
arr. M.-

Moderato

IV

mf 1 3 2 3 2 3 1 2 2 3 1 3

low low low low high 3 3

(X) 2 3 1 2 1 3 3 1 3 3 2 1 3 1 2 1 3 1

low low low high low low low 2 1 3 1

(Y) 2 2 3 1 3 1 3 1 2 2 1 2 1 3

low low low low high low low 2 1 3 1

3 3 2 2 1 1 2 2 3 3 3 3

high low low high 3 3

Fourth Position Etude

A MAJOR

Moderato

Melody IV

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

f high high

B C

Harmony

f

Fourth Position

Werner
arr. M.-I

Moderato

IV

(47)

mf

1 3 2 3
low low

2 3 1 2 2 3 1 3
low low high

(X)

2 3 1 2 1 3 3 1
low

3 3

2 1 3 1
low

(Y)

2
low

2 3 1 3
low

1 3 1 2 2
low

1 3 1 2
low high low

3 3
high low

1 2 2
low high

3 3

Fourth Position Etude

A MAJOR

Moderato

Melody IV

(48)

f

1 2 3
high

1 2 3 4
high

1 2 3 4 2

Harmony

B

C

Fifth Position

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

String	Finger	I Position	Low V	High V
A	0	B	F	F
A	1	C#	F#	G
A	2	D	G	G#
A	3	E	A	A
A	4		A#	B
D	0	E	B	B
D	1	F#	C	C
D	2	G	C#	C#
D	3	A	D	D
D	4		D#	E
G	0	A	D	D
G	1	B	E	E
G	2	C	F	F
G	3	D	F#	F#
G	4		G#	G#
C	0	D	G	G
C	1	E	G#	A
C	2	F	A	A
C	3	G	Bb	B
C	4		B#	C

Fifth Position Exercises

D STRING

97

98

99

100

POSITIONS I-III-V

101

102 A STRING High HV III Low III LV III

103 HV III

104 LV

105 HV

106 LV

POSITIONS I-III-V

107 High HV Low LV

CROSSING STRINGS, D AND A

108 High HV

109 Low LV

110 High HV

111 Low LV

112 High HV Low LV

Andantino Etude

MÜLLER-RUSCH

HIGH POSITION V ON D AND A STRINGS

Melody HV

A

(112)

Harmony

B

C

1 2 3 4 1 2 3 4

p

1 1 2 3 4 1 4 *mf* 3 1

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

p

Moderato Etude

MÜLLER-RUSCH

LOW POSITION V ON D AND A STRINGS

Melody LV

A

(113)

Harmony

B

C

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

mf

3 1 4 2 1 3 4 1 2 3 4

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

Moderato Etude

MÜLLER-RUSCH

178

Melody

Harmony *f*

1 2 1 1 2 1 2 2 2

1 2 1 4 1 2 2 2 4 3

2 2 4 0 1 3 1 3 4

1 1 2 1 1 1 1 2 2 3 1

4 2 1 2 3 1 1 1 1

4 4 2

Sixth and Seventh Positions

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.

The chart displays the VI and VII positions on the A and D strings. The VI position starts on G (A string) and C (D string). The VII position starts on A (A string) and D (D string). Notes are shown in circles with fingerings (1-4) and their relative notation on the staff. Fingerboard diagrams show the VII position with fingerings for notes A, B, C, D on the A string and D, E, F, G on the D string.

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.

Exercise 194: Violas only. 4/4 time. Shows Alto Clef and Treble Clef with fingerings for positions III, V, VI, and VII. Exercise 195: A STRING and D STRING. 3/4 time. Shows VI and VII positions. Exercise 196: D STRING and A STRING. 3/4 time. Shows VI and VII positions.

HOW TO PLAY 3-OCTAVE SCALES

VIOLAS ONLY

Identify each octave of a three-octave scale:

3-Octave Scale Fingerings

There are three sets of fingerings which cover all of the 3-octave major scales on viola:

- OPEN string starts
- 1st finger starts
- 2nd finger starts

The fingering diagrams below are each followed by a sample major scale. A caret (^) indicates a half step between two pitches, and a dash (-) indicates a shift to a new position. The letters identify each string.

OPEN	ASCENDING	DESCENDING
Major scale** starting on an open string: C	C G D A 0 1 2 3 0 1 2 3 0 1 2 - 1 2 3 4 1 2 - 1 2 3 4	A D G C - 4 - 4 3 2 1 - 2 1 4 3 2 1 - 2 1 4 3 2 1 4 3 2 1 0 <small>(Slide 4th)</small>

1ST FINGER	ASCENDING	DESCENDING
Major scale** starting on 1st finger: C# - Db - D	C G D A 1 2 3 4 1 2 3 4 1 2 - 1 2 3 4 1 2 - 1 2 3 4	A D G C 4 3 2 1 - 3 2 1 - 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1

2ND FINGER	ASCENDING	DESCENDING
Major scale** starting on 2nd finger: A^b - A - B^b - B - E^b - E - F - F# - G	C G D A 2 3 4 1 2 3 4 1 2 - 1 2 3 4 1 2 - 1 2 3 4 <small>*(in E^b Major use 0 on the next string)</small>	A D G C - 4 - 4 3 2 1 - 3 2 1 - 3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 <small>(Slide 4th)</small>

** For minor scale fingerings, see page 11.

VIOLAS ONLY

PRACTICING 3-OCTAVE SCALES

Practice each octave separately

First practice each octave separately with the three-octave fingerings (these may be different from the one or two-octave fingerings). Then connect the octaves to form a continuous three-octave scale. The Roman numerals indicate the position numbers. A dash (-) before a fingering indicates a shift to a new position.

Examples A-F show three-octave scales with fingerings and position numbers:

- A.** Treble clef, 2/4 time. Ascending: 0 1 2 3 0 1 2 3. Descending: 3 2 1 0. Position: I.
- B.** Treble clef, 2/4 time. Ascending: 3 0 1 2. Descending: -1 2 3 4. Position: (I), III.
- C.** Treble clef, 2/4 time. Ascending: 4 1 2. Descending: -1 2 3 4. Position: (III), V. (Slide 4th)
- D.** Bass clef, 2/4 time. Ascending: 4 3 2 1. Descending: -2 1 4. Position: (V-Slide 4th), III.
- E.** Bass clef, 2/4 time. Ascending: 4 3 2 1. Descending: -2 1 4 3. Position: (III), I.
- F.** Bass clef, 2/4 time. Ascending: 3 2 1 4 3 2 1 0. Position: (I).

The 24-note system

Adding 3 notes at the beginning and at the end of a three-octave scale can make the scale more versatile for using different bowings. A scale with 24 ascending notes and 24 descending notes can accommodate slurring patterns of 2, 3, 4, 6, 8, 12 and 24 notes.

Examples showing the 24-note system with added notes and slurring patterns:

- Example 1: Treble clef, 2/4 time. Ascending: 0 2 1 0 1 2 3 0 1 2 3 0 1 2 -1 2 3 4 1 2. Descending: -1 2 3 4. Position: III, V. Added notes are indicated above the first few notes.
- Example 2: Bass clef, 2/4 time. Ascending: -4 -4 3 2 1 -2 1 4 3 2 1 -2 1 4 3 2 1 0 2 1. Descending: 0. Position: III, I. Added notes are indicated above the first few notes.

Changing the slur patterns

Different slurring patterns may be easily adapted to the 24-note scale system. Here are some examples using the 24-note C Major scale:

Examples A-F show different slurring patterns for the 24-note C Major scale:

- A.** Treble clef, 2/4 time. Slurring pattern: 2, 3, 4, 6, 8, 12, 24 notes.
- B.** Treble clef, 2/4 time. Slurring pattern: 2, 3, 4, 6, 8, 12, 24 notes.
- C.** Treble clef, 2/4 time. Slurring pattern: 2, 3, 4, 6, 8, 12, 24 notes.
- D.** Bass clef, 2/4 time. Slurring pattern: 2, 3, 4, 6, 8, 12, 24 notes.
- E.** Bass clef, 2/4 time. Slurring pattern: 2, 3, 4, 6, 8, 12, 24 notes.
- F.** Bass clef, 2/4 time. Slurring pattern: 2, 3, 4, 6, 8, 12, 24 notes.
- G.** Bass clef, 2/4 time. Slurring pattern: 2, 3, 4, 6, 8, 12, 24 notes.

3-OCTAVE SCALES AND ARPEGGIOS

MAJOR KEYS

Refer to pages 2-6 ("How To Play 3-Octave Scales/Arpeggios") for a sample practice routine, and for additional bowings, rhythms and articulations that can be applied. Fingerings are printed above the notes, plus the Roman numerals below indicate the position numbers. A dash (-) before a fingering indicates a shift to a new position.

The 24-note system is used for all scales to accommodate slurring patterns of 2, 3, 4, 6, 8, 12 or 24 notes. The added notes at each end of the scale are *shaded* in the fingering diagram below.

	ASCENDING	DESCENDING
OPEN string START	C G D A 0 2 1 0 1 2 3 0 1 2 3 4 12-1 2 3 4 12-1 2 3 4	A D G C -4-4 3 2 1-2 1 4 3 2 1-2 1 4 3 2 1 4 3 2 1 0 2 1 0
1st finger START	C G D A 1 3 2 1 2 3 4 1 2 3 4 1 2-1 2 3 4 1 2-1 2 3 4	A D G C 4 3 2 1-3 2 1-3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 3 2 1
2nd finger START	C G D A 2 4 3 2 3 4 1 2 3 4 1 2-1 2 3 4 1 2-1 2 3 4	A D G C -4-4 3 2 1-3 2 1-3 2 1 4 3 2 1 4 3 2 1 4 3 2 1 4 3 2 4 3 2

*(In E♭ Major use 0 on the next string) ***(Slide 4th)

1. C MAJOR SCALE

OPEN string START

2. C MAJOR ARPEGGIO

3. G MAJOR SCALE

2nd finger START

4. G MAJOR ARPEGGIO

11. B MAJOR SCALE

2nd finger START

V VII IX XI VIII V

12. B MAJOR ARPEGGIO

V VII X V

13. F MAJOR SCALE

2nd finger START

II IV VI VIII V II

14. F MAJOR ARPEGGIO

II IV VII II

15. Bb MAJOR SCALE

2nd finger START

V VII IX XI VIII V

16. Bb MAJOR ARPEGGIO

V VII X V

17. E^b MAJOR SCALE

2nd finger START

I III V VII

IV I

18. E^b MAJOR ARPEGGIO

I III VI I

19. A^b MAJOR SCALE

2nd finger START

IV VI VIII X

VII IV

20. A^b MAJOR ARPEGGIO

IV VI IX IV

21. D^b MAJOR SCALE

1st finger START

I III V VII

IV I

22. D^b MAJOR ARPEGGIO

I IV VII IV I

Solo - Viola

Konzert in F - Dur für Viola

Karl Ditters von Dittersdorf
erstmalig herausgegeben von Walter Lebermann

Allegro moderato

16 *p* *Str.*

21 *f* Solo *tr* *poco f* Hr. *f*

25 *p* *poco f* *tr*

28 *poco f*

30 *p* *poco f*

32 *tr*

35 *tr*

The musical score is written for Viola Solo in F major, 4/4 time, with a tempo of Allegro moderato. It consists of seven staves of music, numbered 16 through 35. The notation includes various dynamics such as piano (*p*), forte (*f*), and *poco f*. It features several trills (*tr*) and triplet markings (*3*). A horn part is indicated by 'Hr.' with a dynamic of *f*. The score is presented in a standard musical notation with a treble clef and a key signature of one flat.

38 *f*

Musical staff 38-39: Treble clef, key signature of one flat. Staff 38 starts with a forte (*f*) dynamic and contains eighth-note triplets. Staff 39 continues with similar triplet patterns.

40

Musical staff 40: Treble clef, key signature of one flat. Continues with eighth-note triplets.

41 *p*

Musical staff 41: Treble clef, key signature of one flat. Continues with eighth-note triplets, marked piano (*p*).

43 *poco f*

Musical staff 43: Treble clef, key signature of one flat. Continues with eighth-note triplets, marked *poco f*.

46 *p* *f*

Musical staff 46: Treble clef, key signature of one flat. Features a triplet followed by a trill (*tr*) and then eighth-note triplets. Dynamics range from piano (*p*) to forte (*f*).

49

Musical staff 49: Treble clef, key signature of one flat. Continues with eighth-note triplets.

51

Musical staff 51: Treble clef, key signature of one flat. Continues with eighth-note triplets.

52

Musical staff 52: Treble clef, key signature of one flat. Continues with eighth-note triplets.

55 *poco f*

Musical staff 55: Treble clef, key signature of one flat. Continues with eighth-note triplets, marked *poco f*. Includes a trill (*tr*) at the end.

57 *Tutti* *p* *f* *tr*

Musical staff 57: Treble clef, key signature of one flat. Starts with a rest for 7 measures, then begins with a piano (*p*) dynamic. Features a forte (*f*) dynamic, a trill (*tr*), and eighth-note triplets.

OUVRAGE PROTÉGÉ
PHOTOCOPIE INTERDITE
Même partielle
(Loi du 11 Mars 1957)
Constaté par contrefaçon
(Code Pénal, Art. 425)

CONCERTO

(en Si mineur)

Réalisation et orchestration par
Henri Casadesus

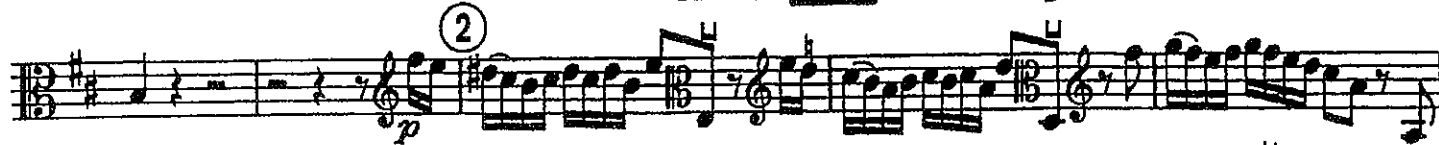
ALTO

I

G. F. Haëndel

Allegro moderato

Tutti



Orchester:
2 Violinen, Viola
Violoncello/Baß
2 Hörner, Cembalo

CONCERTO

pour Viola et Orchestre

Spieldauer } 16 Min.
Durée }
Duration }

Solo Viola

Karl Friedrich Zelter, 1758-1832

I. Allegro (♩ = 138)

Tutti
f *p* *mf*

1

p *f* *pp* *p* *cresc.* *f*

cresc. *ff* *ten.*

Solo
f

2 *Tutti* *f* *Solo*

mp

pp *mf* *p*

mf

V *trm*

Viola

The musical score for Viola consists of several systems of notation. The first system (labeled 3) includes a treble clef staff with dynamics *p*, *f*, *mf*, and *p*, and a bass clef staff with dynamics *f*, *mf*, and *f*. It features various articulations such as accents and slurs, and includes performance directions like *rit. from a tempo* and *Tutti*. The second system (labeled 4) starts with a treble clef staff and includes dynamics *ff* and *f*, and a bass clef staff with dynamics *f* and *mf*. It also includes *Tutti* and *Solo* markings. The third system (labeled 5) features a treble clef staff with dynamics *mf* and *cresc.*, and a bass clef staff with dynamics *f* and *p*. The score is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs, and includes various articulations and slurs.