

**VIOLIN  
STRING  
LEVEL**

**TWO**

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

# SCALES AND ARPEGGIOS

✓ Identify two important elements of performing scales and arpeggios accurately.  
As you play each line, check to make sure you are able to do these things.

## 189. C MAJOR



## 190. C MAJOR (Lower Octave - viola and cello)



## 191. G MAJOR



## 192. G MAJOR



## 193. D MAJOR



## 194. D MAJOR (Lower Octave - viola and cello)



## 195. A MAJOR



## 196. A MAJOR



197. F MAJOR



198. B $\flat$  MAJOR



199. B $\flat$  MAJOR



200. D MINOR (Natural)



201. D MINOR (Natural) *(Lower Octave – viola and cello)*



202. G MINOR (Natural)



203. G MINOR (Natural)



### 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.

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

*D. C. al Fine*

Largo  
W.B.

*p* *mf* *f*

Slower and W.B. for each note

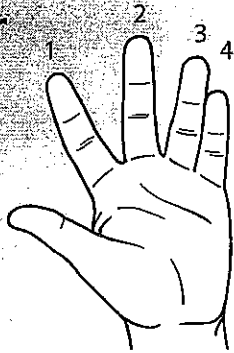
Moderato  
U.H.

*f*

### High 3rd Finger

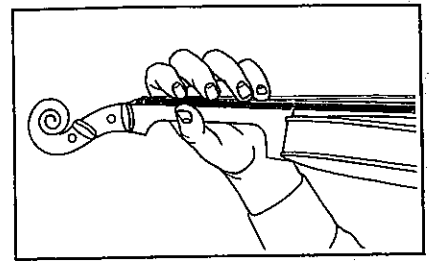
#### Step 1

Shape your left hand as shown. Be certain your palm faces you. Notice that your 3rd finger lightly touches your 4th finger.



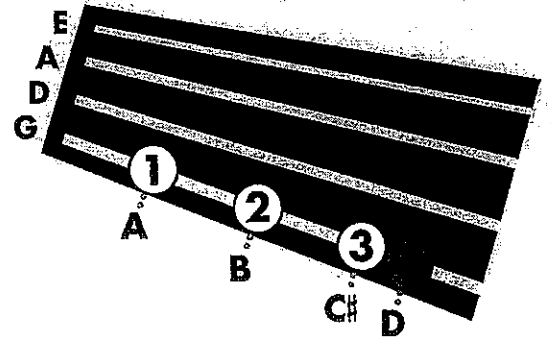
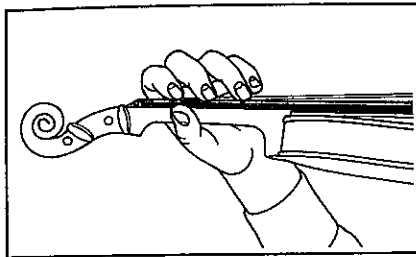
#### Step 2

Bring your hand to the fingerboard. Your 3rd and 4th fingers touch. There is a space between your 1st and 2nd fingers, and between your 2nd and 3rd fingers.



**C#**

is played with high 3rd finger on the G string.



### Listening Skills

Play what your teacher plays. Listen carefully.

#### 48. LET'S READ "C#" (C-sharp)



#### 49. STAY SHARP



#### 50. AT PIERROT'S DOOR

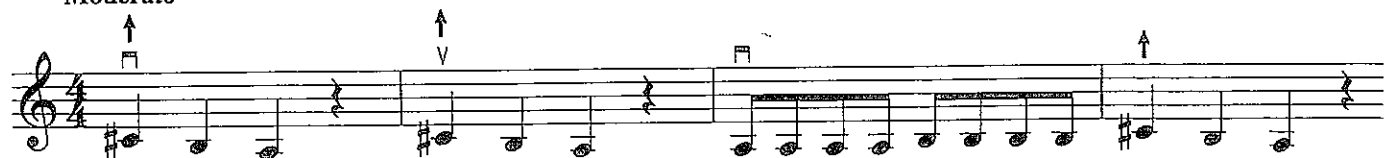
Andante

French Folk Sc



#### 51. HOT CROSS BUNS

Moderato



Were your C#'s in tune?

# 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\*

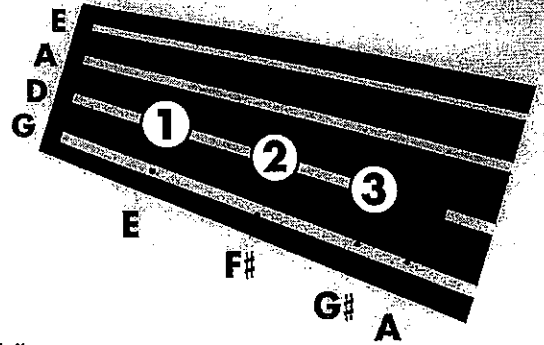
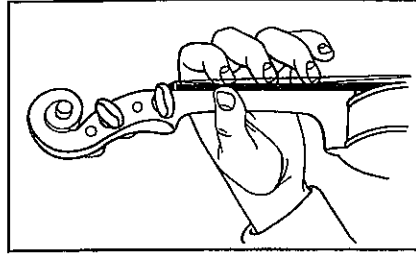
\* Refer to page 18 for the tempo/dynamic glossary.



## High 3rd Finger

Shape your left hand on the D string as shown.

**G#**  
is played with  
high 3rd finger  
on the D string.



### Listening Skills

Play what your teacher plays. Listen carefully.

#### 52. LET'S READ "G#" (G-sharp)



#### 53. REACHING OUT



#### 54. HIGHER AND HIGHER



### Key Signature A MAJOR



Play all F's as F# (F-sharp), C's as C# (C-sharp), and G's as G# (G-sharp).

THEORY

#### 55. A MAJOR SCALE



#### 56. ESSENTIAL ELEMENTS QUIZ -- A SONG FOR ANNE

Moderato





Moderato

Op. 45, No. 10

53

WB. Pt. (♯) WB. Fr. (♯)

\*) This "D" is located a half tone lower (on A string) than the preceding "G♯" on the D string. This fact should be born in mind throughout this study.

54

Allegro moderato

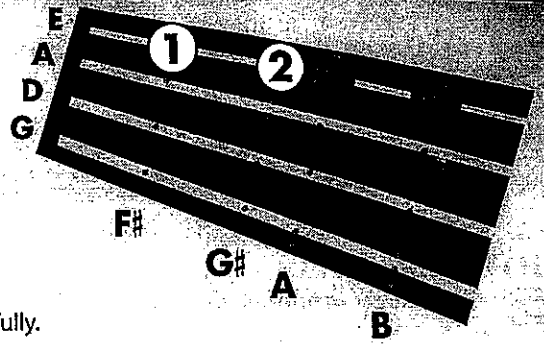
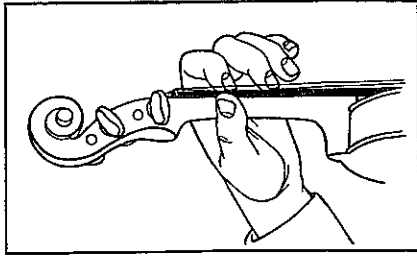
WB. (♯)

*mf*

Op. 54, No. 28

**G#**

is played with 2 fingers on the E string.



**Listening Skills**

Play what your teacher plays. Listen carefully.

**62. LET'S READ "G#" (G-sharp)**



**63. A MAJOR SCALE**

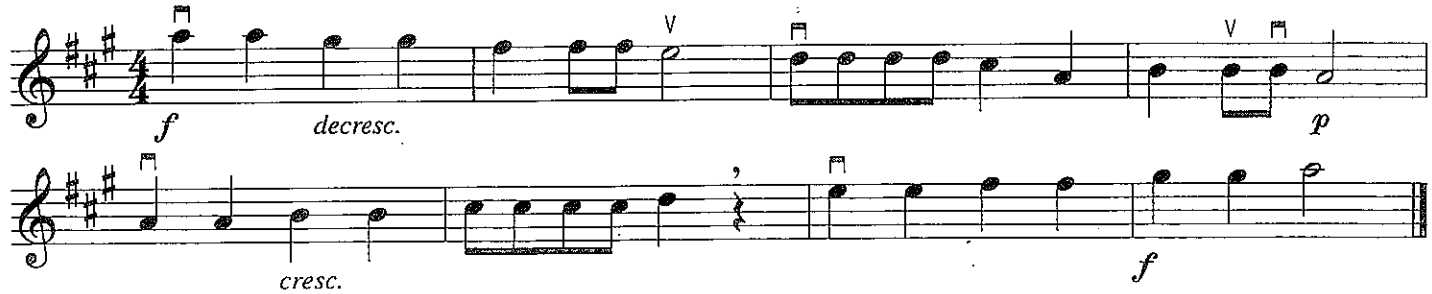


**64. A MAJOR ARPEGGIO**

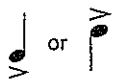


**65. THE FIG TREE**

Allegretto



**Accent**



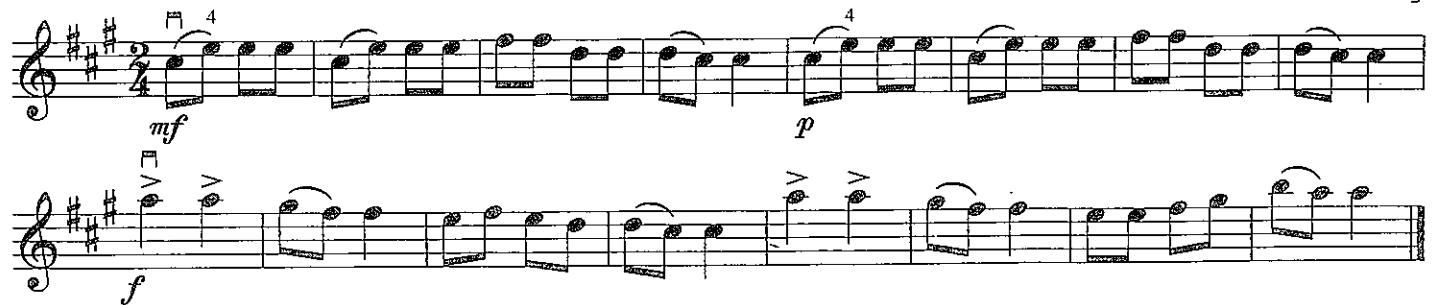
Emphasize the note. Add weight or increase the speed at the beginning of the bow stroke.

THEORY

**66. SITKA CITY**

Moderato

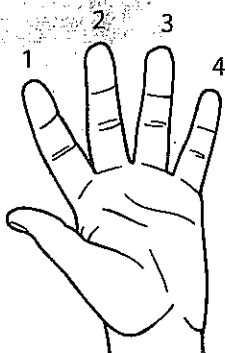
Russian Folk Song



### Low 1st Finger

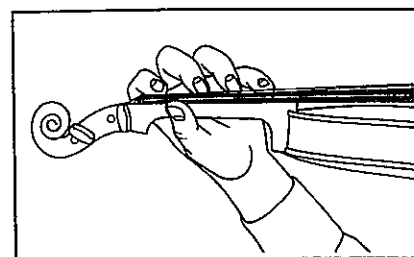
#### Step 1

Shape your left hand as shown. Be certain your palm faces you. Notice that there is a space between all four fingers.



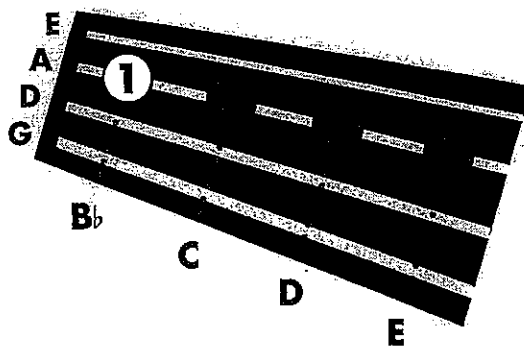
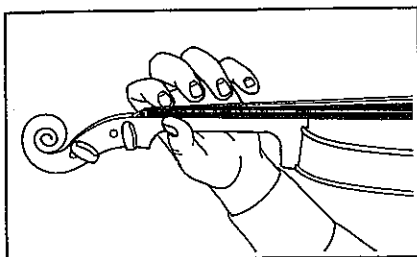
#### Step 2

Bring your hand to the fingerboard. There is a space between your 1st and 2nd fingers, between your 2nd and 3rd fingers, and between your 3rd and 4th fingers.



### B $\flat$

is played with low 1st finger on the A string.



### Listening Skills

Play what your teacher plays. Listen carefully.

### 92. LET'S READ "B $\flat$ " (B-flat)

↓ Low 1st Finger

### 93. ROLLING ALONG

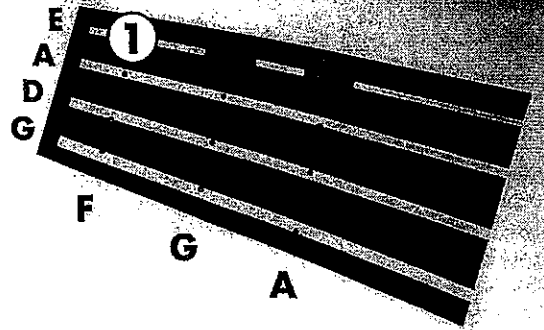
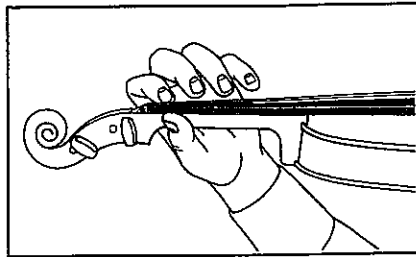
Moderato

### 94. MATCHING OCTAVES

### Low 1st Finger

**F**

is played with low 1st finger on the E string.



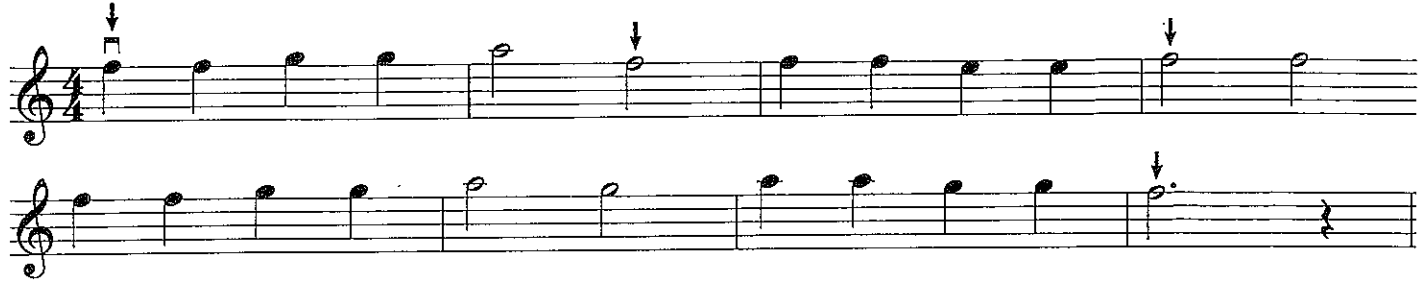
### Listening Skills

Play what your teacher plays. Listen carefully.

### 95. LET'S READ "F" (F-natural)



### 96. TECHNIQUE TRAX



### Key Signature F MAJOR



Play all B's as Bb (B-flat).

THEORY

### 97. F MAJOR SCALE



A **Concerto** is a composition in several movements for solo instrument and orchestra. Exercise 98 is the theme from the first movement of the *Concerto for Violin and Orchestra* by **Ludwig van Beethoven**, composed while author William Wordsworth was writing his poem *I Wandered Lonely as a Cloud*. A special feature of the concerto is the *cadenza*, which was improvised, or made up, by the soloist during a concert. Improvising and creating your own music is great fun. Try it if you have not already.

HISTORY

### 98. THEME FROM VIOLIN CONCERTO

Andante

Ludwig van Beethoven (1770-1827)



### 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*

Variants

(1) U.H. Pt.      (2) Fr.      Pt.      (3) W.B.

Op.45, No. 5

Moderato  
L.H.

# Concertino in D Major

Op. 15

In the style of Antonio Vivaldi

Ferdinand Kuchler

Allegro moderato ♩ = 92

The musical score is written for a single melodic line in D major (one sharp) and 4/4 time. It begins with a forte (*f*) dynamic and a tempo of 92 beats per minute. The piece is marked 'Allegro moderato'. The score is divided into four sections: Section A (measures 1-16), Section B (measures 17-23), Section C (measures 24-26), and Section D (measures 27-31). The dynamics vary throughout, including *f*, *p*, and *mf*. The piece features several technical challenges, including sixteenth-note runs, triplets, and various fingerings (4, 0, 3, 2, 1). There are also some handwritten annotations and corrections in the original image, including a circled 'A' at the beginning, a circled 'D' at the start of the final section, and some scribbles at the end of the piece.

33 *p*

36 *mf* *cresc.* *f*

39 *poco rit.* *a tempo*

43

47 *f*

50 *p*

52 *p*

54

56 *f* *poco rit.* *a tempo*

59

63 *allargando*



# Concertino

(I. Position)

am ganzen Bogen. - Whole Bow. - Tout l'archet.

mit der unteren Hälfte des Bogens. - Lower Half of the Bow. - Moitié inférieure de l'archet.

o. H. = mit der oberen Hälfte des Bogens. - Upper Half of the Bow. - Moitié supérieure de l'archet.

M. = mit der Mitte. - In the Middle. - Au milieu.

Sp. = an der Spitze. - At the Tip. - À la pointe.

Fr. = am Frosch. - At the nut. - Au talon.

simile = ebenso, d. h. das Folgende genau so spielen wie das Vorhergehende.

MATOR SCALES = "like" i. e. play the following in exactly the same way as the preceding.

= semblable c. à d. interpréter cette partie de la même manière que la précédente.

(G) G D A F

Violino

I.

DYNAMICS

Allegro moderato

Ferdinand Kuchler, op. 11

M. Small bow  
 mf  
 mf  
 f  
 p  
 p ma espressivo  
 SMOOTH  
 DIG IN / SMALL BOW  
 DIG IN MORE  
 g.B.  
 o.H.