

**VIOLIN
STRING
LEVEL**

THREE

SCALES:

F - ONE OCTAVE

C, G, D, A, B \flat - TWO OCTAVES

201. C MAJOR SCALE AND ARPEGGIO

202. C MAJOR SCALE AND ARPEGGIO (Lower Octave - Viola and Cello)

203. G MAJOR SCALE AND ARPEGGIO

204. G MAJOR SCALE AND ARPEGGIO

205. D MAJOR SCALE AND ARPEGGIO *see shifting exercises page 10*

206. D MAJOR SCALE AND ARPEGGIO

207. A MAJOR SCALE AND ARPEGGIO

208. A MAJOR SCALE AND ARPEGGIO

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.

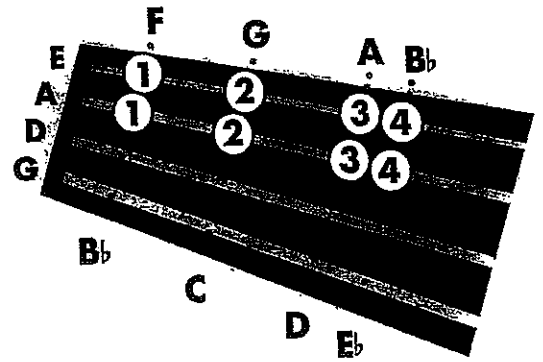
18. THREE PIRATES

English Sea Chantey

Allegro

Low 4th Finger

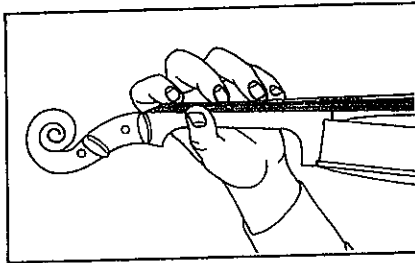
Step 1 Shape your left hand as shown. Be certain your palm faces you. Notice that your 3rd and 4th fingers lightly touch.



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.

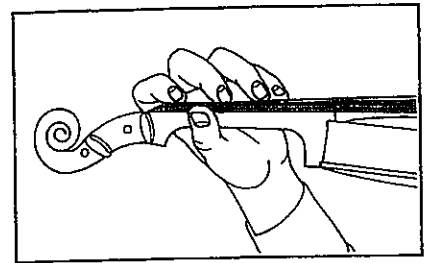
E_b

is played with low 4th finger on the A string.



B_b

is played with low 4th finger on the E string.



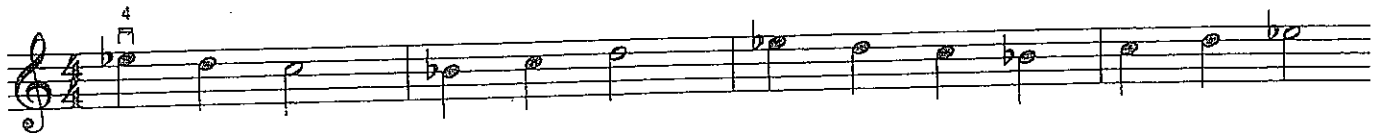
Listening Skills

Play what your teacher plays. Listen carefully.

108. LET'S READ "E_b" (E-flat)



109. TECHNIQUE TRAX





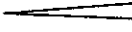


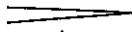










110. LET'S READ "B_b" (B-flat)







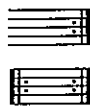


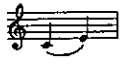

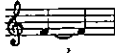




111. TECHNIQUE BUILDER



Essential Element

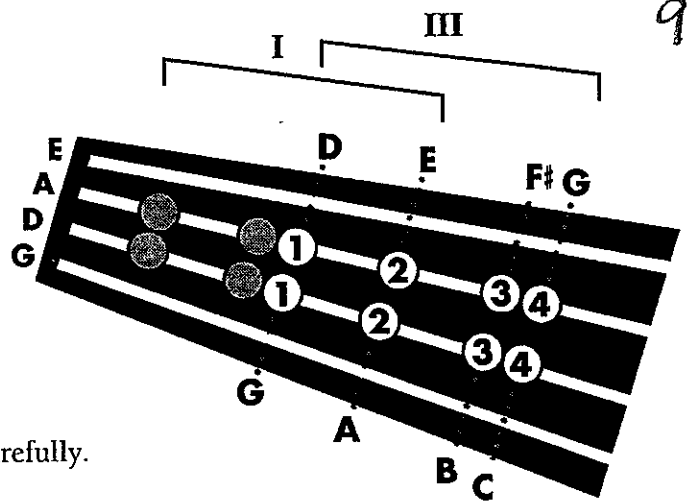
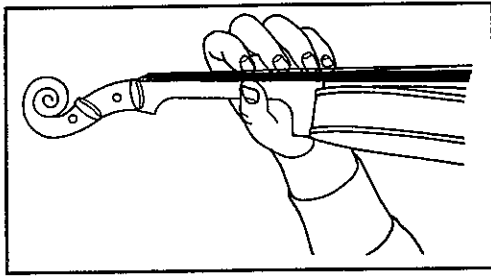
| | | |
|------------------------|---|--|
| A Tempo | | Return to original tempo. (p. 19) |
| Accent |  | Emphasize the note. (p. 33) |
| Accidental | | Natural, sharp or flat not in key signature. Remains in effect for the full measure. |
| Allegretto | | A lively tempo. (p. 5) |
| Allegro | | Fast bright tempo. |
| Andante | | Slow walking tempo. |
| Andantino | | A tempo that is slightly quicker than <i>Andante</i> . (p. 9) |
| Arco <i>arco</i> | | Play with the bow on the instrument. |
| Arpeggio | | A chord whose pitches are played one at a time. |
| Bach, Johann Sebastian | | German composer (1685-1750). (p. 24) |
| Bariolage | | A bowing style where no two notes in a row are played on the same string. (p. 41) |
| Bow Lift |  | Lift the bow and return to its starting point. |
| Cantabile | | In a singing style. (p. 22) |
| Cantata | | Pieces much like short operas that were written during the Baroque Period (1600-1750). (p. 24) |
| Carey, Henry | | English composer (1689-1743). (p. 33) |
| Chorale | | German hymn or song. (p. 9) |
| Composition | | The process of creating music. (p. 47) |
| Concerto | | A composition in several movements for solo instrument and orchestra. (p. 13) |
| Crescendo |  | Gradually increase volume. (p. 3) |
| Cut Time |  | Meter in which the half note gets one beat. (p. 36) |
| D.C. al Fine |  | Play until D.C. al Fine, go back to beginning, and play until you see Fine. |
| Decrescendo |  | Gradually decrease volume. (p. 3) |
| Dotted Half Note |  | Three beats of sound. |
| Dotted Quarter Note |  | One and one-half beats of sound. (p. 8) |
| Double Stops | | Playing two strings at once. (p. 41) |
| Down Bow |  | Move bow away from your body. |
| c | | The Italian word for "and". (p. 10) |
| Eighth Note |  | One-half beat of sound. |
| Eighth Rest |  | One-half beat of silence. (p. 6) |
| Fermata |  | Hold the note longer. (p. 8) |
| 1st and 2nd Endings |  | Play the 1st ending the 1st time, skip to 2nd ending on repeat. |
| Flat |  | Lowers the sound of note(s) a half step. |
| <i>forte</i> f | | Play loudly. |
| Half Note |  | Two beats of sound. |
| Half Rest |  | Two beats of silence. |
| Half Step | | Smallest distance between two notes. |
| Harmony | | Two or more different pitches sounding at the same time. |
| Haydn, Franz Joseph | | Austrian composer (1732-1809). (p. 9) |
| Holst, Gustav | | British composer (1874-1934). (p. 17) |

Essential Element

| | | |
|---|--|--|
| Hooked Bowing |  | |
| Improvisation | | The art of performing music freely, creating your own melody as you play. (p. 41) |
| Interval | | Distance between two notes. (p. 2) |
| Intonation | | How well each note is played in tune. (p. 4) |
| Key Change | | When a key signature changes in the middle of a piece of music. (p. 11) |
| Legato | | Play in a smooth and connected style. (p. 10) |
| Lento | | A very slow tempo. (p. 15) |
| Mahler, Gustav | | German composer (1860-1911). (p. 16) |
| Major Scale | | Series of 8 notes that follow a definite pattern of whole steps and half steps. (p. 2) |
| Meter Change | | A meter (time signature) change in music. (p. 20) |
| <i>mezzo forte</i> mf | | Play moderately loud. (p. 4) |
| <i>mezzo piano</i> mp | | Play moderately soft. (p. 4) |
| Minor Scale | | Series of 8 notes which follow a definite pattern of whole steps and half steps. (p. 16) |
| Moderato | | Moderate tempo. |
| Natural Sign |  | Cancels sharps or flats and remains in effect for the full measure. |
| <i>piano</i> p | | Play softly. |
| Pizzicato <i>pizz.</i> | | Pluck the strings. |
| Purcell, Henry | | English composer (1659-1695). (p. 29) |
| Quarter Note |  | One beat of sound. |
| Quarter Rest |  | One beat of silence. |
| Repeat Sign |  | Go back to beginning and play the music again. |
| Ritardando (<i>ritard.</i>) (<i>rit.</i>) | | Gradually slow the tempo. (p. 3) |
| Shadow Bowing | | Bowing without the instrument. |
| Sharp |  | Raises the sound of note(s) a half step. |
| Shifting | | Sliding your left hand to a new location on the fingerboard. (p. 43) |
| Sightreading | | Playing a musical selection for the first time. (p. 7) |
| Sixteenth Notes |  | Four sixteenth notes = One beat of sound. (p. 26) |
| Slur |  | Curved line that connects two or more different pitches. |
| Staccato |  | Shortened note. Play with stopped bow stroke. |
| Syncopation | | Emphasis on the weak beats of the music. (p. 30) |
| Tie |  | Curved line that connects notes of the same pitch. |
| Triplet |  | Group of three notes. (p. 40) |
| Up Bow |  | Move bow toward your body. |
| Whole Note |  | 4 beats of sound. |
| Whole Rest |  | 4 beats of silence. |
| Whole Step | | Two half steps. |

Definition

Shape your hand on the D string as shown. Note the placement of your 1st finger when in third position (III).



Listening Skills

Play what your teacher plays. Listen carefully.

188. NEW POSITION



Locate 1st finger in third position on the D string.

189. SMOOTH SAILING

190. STARTING HIGHER

Locate 1st finger in third position on the A string.

191. OZARK CROSSING

192. SUMMER SUNRISE

193. IN REVERSE

194. A SONG FOR ANNE

Moderato

III Position on the A string

III Pos. D E F# G
I Pos. 0 1 2 3

finger III Pos. 2 3 4
finger I Pos. 0 1 2 3

Slowly - Count - Repeat many times.

361

362

COPY CAT

363

MARCHING FINGERS

365

Shifting to and from III Position with same finger

366

WALTZING ALONG

367

INDIVIDUAL INSTRUMENT EXERCISE FOR POSITION SHIFTING

Shifting with different fingers. Violin - III Position on E string.

407 Violin alone

408 Unison

409 Unison

Exercise 407: Violin alone, 4/4 time, E string. Shifting with different fingers. III Position. Circled letters A, B, and C mark specific sections. Fingering: 1 2 2 1 1 3 3 1 1 4 4 1.

Exercise 408: Unison, 2/4 time. Fingering: 1 2 3 4 3 2 1 1 3 1 4 3 1.

Exercise 409: Unison, 2/4 time. Fingering: 2 1 2 2 2 2 2 3 3 2 2.

INDIVIDUAL INSTRUMENT EXERCISE

Shifting positions when playing scale passages. Ascending and descending - Slide with last finger down on string.

410 Violin alone

411 Unison

412 Unison

Exercise 410: Violin alone, 4/4 time. Shifting positions. Circled letters A and B mark sections. Fingering: 0 1 2 1 2 1 2 1 0 1 2 1 2 1 2 1 0.

Exercise 411: Unison, 2/4 time. L.H. - M. - U.H. Fingering: 2 1 2 2 1 2 1 2 2 1 2 3 2 1 2 1 2 3 4.

Exercise 412: Unison, 2/4 time. L.H. - M. - U.H. Fingering: 4 1.

FINGER FADDLE

Allegro

Hohmann

413

Exercise 413: Finger Fiddle by Hohmann, 2/4 time, Allegro. Fingering: 1 2 3 4 2 2 4 1 2 1 2 3 2 1.

Exercise 413 (continued): Fingering: 2 4 3 2 1 3 2 1 2 4 1 2 3 4 2 3 1 2.

PRELUDE IN F

Andantino

De Beriot

414

Exercise 414: Prelude in F by De Beriot, 3/4 time, Andantino. Fingering: 1 2 3 4 2 3 1 2.

VIOLIN

Mazas Op.36

ETUDE IN D

M-Pt.-Fr. Play with a broad stroke

426

STACCATO ETUDE

Play this Etude with staccato bowing.

Kayser Op.20

M-Pt. MM $\text{♩} = 60-70$

427

ETUDE IN G

428

THE OCTAVE HARMONIC

The hand remains in III Position. Extend the 4th finger to reach a whole or half step upward. Place finger lightly on string (remove other fingers from string). Bow nearer to the bridge. The Harmonic will sound one octave higher than the Open String. Harmonic fingering is indicated as: -4

432 Violin alone

A - String

(A) III Whole Step

(B) III Half Step

UNISON

433

UNISON

f

434 Violin alone

D - String

(A) III Whole Step

(B) III Half Step

UNISON

435

UNISON

436 Violin alone

G - String

(A) III Whole Step

(B) III Half Step

UNISON

437

UNISON

f

438 Violin alone

E String

(A) III Whole Step

(B) III Half Step

UNISON

439 Violin alone

UNISON

440

UNISON

f

smile

No 32. Allegro.

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. The first staff includes a *v* (pizzicato) marking. The music is characterized by intricate sixteenth-note patterns, including several triplet figures. Fingerings are indicated by numbers 1, 2, 3, and 4 above or below notes. Slurs are used to group phrases of notes. The score concludes with a double bar line and repeat dots.

DEVELOP FINGER STRENGTH

7. FINGER SLIDES

Use a finger motion only. Move the sliding finger from a curved position to a straight position and back to a curved position. Keep the finger(s) below the sliding finger down in one location.

★ Be sure you have a good left hand position.

DEVELOP CORRECT VIBRATO MOTION

8. WAVE GOOD-BYE

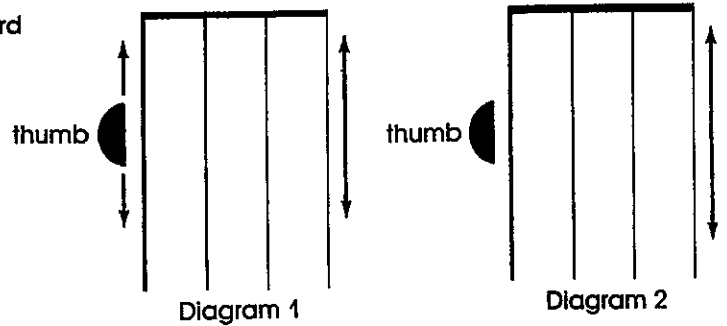
- Without your instrument, place your left arm in playing position with the palm of your left hand facing you.
- Wave good-bye to yourself. Wave only your hand keeping your arm still. The wave should be from the wrist. This is the basic vibrato motion.

9. POLISHING THE STRING

With your instrument only (no bow), play Exercises a. and b. using the rhythms below in both of the following positions:

- Regular playing position with the end of the scroll against the wall.
 - Regular playing position.
- Place your 2nd finger lightly on the A string. Move your hand and thumb back and forth with a vibrato motion with your 2nd finger lightly sliding on the string as if polishing the string. Do this with each of your fingers. See Diagram 1.
 - Place your thumb in one place (regular playing position) against the neck. Lightly slide each finger back and forth with a vibrato motion as you did in exercise 9a. Do not slide the thumb. See Diagram 2.

RHYTHMS ↑ = move backward ↓ = move forward



PLAY WITH VIBRATO

10. TETRACHORD SCALES

Play these tetrachord scales with a smooth and relaxed vibrato on each note. Rest when your hand gets tired.

★ How many beats in a measure does $\frac{8}{4}$ time have? _____

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.

179.

180.

181.

182.

183.

184.

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

CHAPTER 11: Playing on two strings

I. Double stopping with one open string

129 Exercise

Exercise 129 consists of two staves of music in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp. It contains a sequence of chords and intervals, including a G major triad, a G major dyad, and various intervals. The second staff continues the exercise with a more complex melodic line, featuring double stops and intervals, and ends with a repeat sign.

130 Exercise Groups also to be played reversed starting on the upper string: etc. etc.

Exercise 130, Group 1, consists of three staves of music in G major (one sharp) and 4/4 time. The first staff shows a sequence of chords. The second staff shows a melodic line with double stops, starting with a natural (0) on the lower string. The third staff shows a complex melodic line with double stops, including fingerings (1.), (2.), (3.), and (4.) and natural (0) markings.

Exercise 130, Group 2, consists of three staves of music in G major (one sharp) and 4/4 time. The first staff shows a sequence of chords. The second staff shows a melodic line with double stops, starting with a natural (0) on the lower string. The third staff shows a complex melodic line with double stops, including fingerings (4) and (0) and a sequence of notes (4 0 4 0).

Exercise 130, Group 3, consists of three staves of music in G major (one sharp) and 4/4 time. The first staff shows a sequence of chords. The second staff shows a melodic line with double stops, starting with a natural (0) on the lower string. The third staff shows a complex melodic line with double stops, including fingerings (4) and (0) and a sequence of notes (4 0 4 0 0).

II. Double stopping with both notes stopped

131 Exercise

Exercise 131 consists of one staff of music in G major (one sharp) and 4/4 time. It shows a sequence of chords, including a G major triad, a G major dyad, and various intervals.

f *largamente*

cresc. *f* *p* *dolce* *cresc.*

martellato *f* *Tutti*

p

f

sfz *f* *Solo* *p*

dolce *p*

p

p *p* *mf*

cresc. *largamente* *f* *Tutti*