

**VIOLIN
STRING
LEVEL**

FIVE

SCALES:

**Ab, Eb, Bb, F, C, G, D, A, E
ALL TWO OCTAVES**

VIOLIN LEVEL PACKET CHECK OFF LIST

STUDENT NAME _____

LEVEL FOUR

- SCALES _____ C Major #101 & 103
 _____ G Major #107 & 109
 ETUDE _____ No.32 Allegro in C
 _____ No.33 Allegro Moderato in G
 SCALE _____ D Major #113 – 115
 ETUDE _____ No. 36 Moderato in D
 SCALE _____ A major #119 – 121
 ETUDE _____ No.56 Allegro Op.54 no.21
 SCALE _____ F Major #125-127
 ETUDE _____ No.51 Moderato in F major
 SCALE _____ Bb Scale #131 – 133
 ETUDE _____ No. 37 Moderato in Bb
 SCALE _____ Eb Major #137-139
 ETUDES _____ #94 – 96
 _____ #56 – 58
 DOUBLE STOPS _____ #121 & 124-127 Wulbern
 SOLO _____ Concerto No. 1 J.S.Bach
 Or _____ Concerto No. 3 W.A. Mozart

LEVEL FIVE

- _____ G Major Page #55 – 62
 _____ D Major Page # 71 – 73
 _____ A Major Pages # 105 – 112
 _____ F Major Page # 91 – 96
 _____ Bb Major page # 100 & 101
 _____ Eb Major Page # 129 – 134
 5TH Position _____ #142 – 144
 _____ #145 – 151
 _____ #152 – 155
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 _____ # 172 & 173 Kayser in G
 _____ # 174 – 176 Kayser in D
 _____ #205 – 207 Shifting between 3rd & 5th
 _____ # 80 Allegro Modreato Mazas
 _____ # 88 & 89 Studies in F Maj and F minor
 _____ # 90 Caprice / Rolla & 91 Study / Mazas
 4TH Position _____ # 1 & 2 whole page
 _____ Intro & 3 – 8 whole page 8 continues into next page.
 _____ # 9 – 12
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 SOLO _____ Praeludium and Allegro Kreisler Page 1
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LEVEL SIX

- SCALES IN 3 OCTAVES – Lisko Rules
 _____ G Scale
 _____ A Scale
 _____ Bb Scale
 _____ C Scale
 PART III 6th to 10th Positions
 _____ #98 – 101 6th Position
 _____ # 102 - 104
 _____ #105 - 109
 _____ #110 - 112
 _____ # 113 - 115
 _____ #116 7th Position
 _____ #119 – 122 1st – 7thPos.
 _____ #123 - 125
 _____ #126 - 129
 _____ # 132 - 134
 8th, 9th & 10th _____ #135 & 136
 _____ #138 - 143
 _____ # 144 - 148
 _____ # 150
 SOLO _____ Mendelssohn Concerto pg 1&2
 _____ Pg. 3 & 4

Key of D Major

Scale of D Major

71

Prepare 2 0 2 2

Test with Open D String

MAZAS

71a

Prepare 1 0 3

Test with Open D String

MAZAS

(9) (13)

72

Prepare 2 0 2 2

Test with Open D String

ALARD

(5)

(9)

(13)

73

Prepare 2 0 2 2

Test with Open D String

SCHOEN

(3)

(7)

Key of A Major

Scale of A Major

105

106

107

108

109

RIES

Shifting

107

108

109

110

SCHOLZ

111

(3) (5) (7)

112

(5) (9) (13) (17) (21) (25) (29) (33) (37) (41)

Key of F Major

91 **Prepare** \square V (b) (b) (5) (b)

92 **Prepare** \square V (b) (5) V (b) (b)

93 **Prepare** \square V (5)

(9)

(13) (17)

(21)

(25)

RIES

Shifting

94 (A) \square 1 2 2 (B) \square 2 2 (C) \square 1 1 1 (D) \square 1 1 2 2

95 (A) \square 1 3 3 (B) \square 1 4 4 (C) \square 3 (D) \square 3

96 (A) \square 3 (B) \square (C) \square (D) \square

Key of B \flat Major

Scale of B \flat Major

100

101

Prepare V

(b) (5) (b) (b)

2 1 2 3

1 2

RIES

101

102

V

103

104

(5)

105

106

(9)

107

108

(13)

109

110

(17)

111

112

(24)

113

114

(25)

115

116

(29)

117

118

(33)

119

120

(37)

Shifting

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

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

Etude

WOHLFAHRT

134 V 1 3 1

(5) 1 4 (9) 2

(13) 1 2 1 2 2

(17) 0 4 (17) 1 3

(21) 1 2 2

(25) 2 2 4 4 4 4

(29) 3 4 4 4 1 4 0

(33) 1 1 1 1 1

The Fifth Position

Preparatory Studies in the Key of C Major

The fingering of the *fifth* position is the same as the fingering of the *first* position (i.e., identical notes require the same fingers), only a string lower, and at a higher place on the fingerboard.

The nearer the strings are to the bridge of the violin, the higher they lie above the fingerboard; as a result, when playing in the fifth position, it is essential that the strings are pressed down more forcibly than when playing in lower positions.

142

Prepare V

G String V

D String

A String

E String

143

V pos.

G String

(4)

(7)

(10)

(13)

(16)

2

1

III pos.

144

V pos. (remain in fifth position)

(5)

(9)

G String

(13)

(17)

(21)

(25)

1 2 3 4

(30)

V

(34)

(38)

(25)

1 2 3 4

(30)

V

(34)

(38)

(42)

(46)

(38)

(42)

(46)

(50)

(54)

2

1

III pos.

I pos.

Selected Studies in the Fifth Position

MAZAS

152

Prepare V pos.

1 2 3 4 2

(Remain in fifth position.)

HOHMANN

153

Prepare V pos.

1 2 3 4 2

(Remain in fifth position.)

SCHOLZ

154

Prepare V pos.

1 2 3 4 2

(Remain in fifth position.)

SCHOLZ

155

Prepare V pos.

1 2 3 4 2

(Remain in fifth position.)

(9) (13)

(17) (21)

Fifth Position Etude in C Major

SITT

156

Prepare (Remain in fifth position.)

V pos.

(5)

(9)

(13)

(17)

(21)

(25)

(29)

(33)

(37)

(41)

(45)

(49)

(53)

(57)

(61)

(65)

(69)

(73)

(77)

(81)

(85)

Key of G Major

Scale of G Major

Prepare $\square \vee \vee$ pos. $\square \vee$

172

G String (Remain in fifth position.)

(#) $\frac{4}{4}$ 4 (5)

Fifth Position Etude in G Major

KAYSER

Prepare $\square \vee$ 1 2 $\square \vee$ 2 4

173

V pos. (Remain in fifth position.)

(5)

(9)

(13)

(17)

(21)

(25)

(29)

Dancla Studies in the First, Third and Fifth Positions

205

Prepare \square V $\hat{4}$ I pos. III pos. V pos. $\hat{4}$ I pos. III pos. V $\hat{2}$

(5)

(9) I pos. III pos. V pos. $\hat{4}$

206

III pos. V pos. $\hat{4}$ I pos. III pos. V pos. $\hat{4}$ I pos.

(5)

(9) III pos. V pos. $\hat{4}$ I pos.

207

I pos. V pos. I pos. V pos. I pos.

(5)

(9) V pos. I pos.

19 Third basic exercise Scales and triads on one string
(To be practised on all strings)

Musical score for exercise 19, consisting of two staves. The first staff contains five measures of scales and triads, labeled I through V. The second staff contains five measures of scales and triads, labeled VI through X. Fingerings are indicated by numbers 1-4. The key signature is D major.

With the exception of triads I and V these exercises are all to be practised with the key signature of D major also

80 Allegro moderato

from a duet by J.F. Mazas

Musical score for exercise 80, consisting of five systems of two staves each. The key signature is D major. The score includes various musical notations such as slurs, accents, and fingerings. The first system starts with a *p* dynamic marking. The piece concludes with a final cadence in the fifth system.

oo Konoko-theme from the Spring Sonata

Van Beethoven, op. 24 (1801)

Allegro moderato

Variation of this theme

89 F major and F minor over two octaves

F sharp major and F sharp minor can be played with the same fingering

V Two studies with application of the 5th position

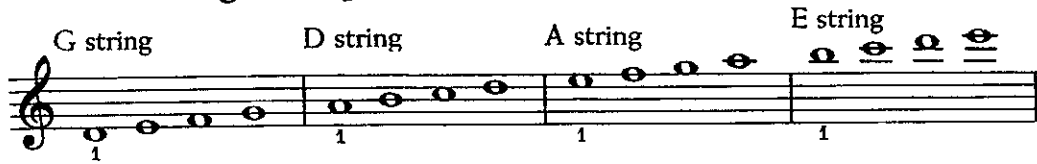
90 Caprice
Andantino

A. Rolla (1798-1837)

91 Study
Allegro moderato

H.E. Kayser

A: The first finger stops the perfect fifth above the open string

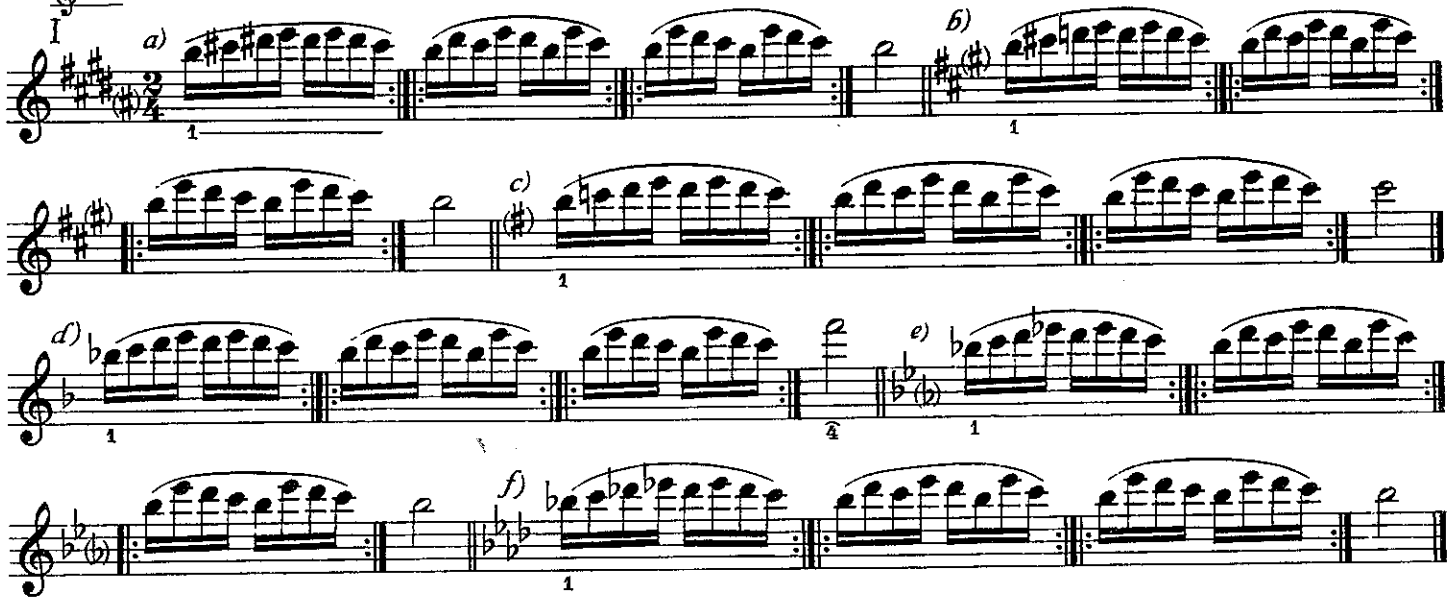


CHAPTER 1: Studies in the 4th position

1 How is the 4th position found in keys which contain the perfect fifth above the open string?



2 Four note exercises. These exercises are at first only to be practised in those keys (attitudes) in which the first finger stops the perfect fifth above the open string. The positions of the fingers for the flat keys indicated are then to be practised together with work on studies 33 to 36. The appropriate exercises should furthermore be played in attitudes corresponding to the keys of the practice-pieces as a preliminary exercise to the latter. Within the exercises the key is to be recognised by the signature; some sections however belong to several keys, such as which can occur in D major, B minor and A major. The key required should be found on all strings.



The same exercise on the other strings (in each case all three bars of the above four note exercises are to be played)



The exercises for finding the 4th position can be altered or replaced with an eye to the key to be played; e.g.:

for E major and E minor

for A major and A minor

Musical notation for exercises for E major and E minor, and A major and A minor. The first exercise is for E major and E minor, with fingerings 0 1 0 1 0 1 0 2 0 1. The second exercise is for A major and A minor, with fingerings 0 2 0 1 1.

3 The scale of E major

Musical notation for the scale of E major, showing ascending and descending scales with slurs and repeat signs.

4 Bohemian dance

Musical notation for Bohemian dance, a 2/4 piece in E major, featuring a lively melody with slurs and accents.

5 The scale of A major

Musical notation for the scale of A major, showing ascending and descending scales with slurs.

6 Preludio

Allegro *V*

Michel Corrette (1738)

Musical notation for Preludio by Michel Corrette, a 4/4 piece in E major, featuring a lively melody with slurs and accents.

7 The scale of D major

Musical notation for the scale of D major, showing ascending and descending scales with slurs and repeat signs.

8 Study (to be practised slowly at first)

Allegro

H. Ries (Violin School 1867)

Musical notation for Study by H. Ries, a 4/4 piece in E major, featuring a complex melody with slurs, accents, and repeat signs.

*) The key signature in brackets is not of significance until a more advanced stage of study

Two staves of musical notation in D major. The first staff contains a continuous eighth-note scale-like pattern. The second staff continues this pattern, ending with a final note marked with a '1' above it.

9 The scale of D minor

A single staff of musical notation in D minor, featuring eighth-note patterns across the staff. A '1' is written below the first few notes.

10 Siciliano

Two staves of musical notation in D minor, 6/8 time. The top staff has a melody with a '1' above the first note. The bottom staff has a bass line with a 'p' dynamic marking. A 'mf' dynamic marking appears in the second measure of the top staff.

Two staves of musical notation in D minor, 6/8 time. The top staff continues the melody, and the bottom staff continues the bass line.

11 Exercise in A minor

Two staves of musical notation in A minor, 12/8 time. The top staff has a melody with a '1' above the first note. The bottom staff has a bass line with a '1' above the final note.

12 Harmonic study in the 4th position

Two staves of musical notation in 3/4 time, marked 'Largo'. The top staff has a melody with a '4' above the first note. The bottom staff has a bass line with a '3' below the first note. Dynamics include 'mf' and 'pp'. The text 'con sord.' is written in the bottom left.

E.D.

Two staves of musical notation in 3/4 time. The top staff continues the melody, and the bottom staff continues the bass line. Dynamics include 'mf' and 'p'.

13 Scale exercise in E minor

14 Practice piece
Moderato

H.E. Kayser (Violin School 1867)

15 Extension of the 4th and 1st fingers

*) 4 indicates that the 4th finger is to be extended upwards without change of position;
1 indicates that the first finger is drawn back a semitone without changing the position of the hand.

16 The scale of C major

17 Study
Allegretto

H.E. Kayser

III Combination of the 4th and 1st positions

a) Change of position on one string

24 Basic exercises All basic exercises are to be practised on each string

Exercise 24 consists of three parts, each in 6/8 time. Part I (I a) b) c) *) shows a sequence of eighth notes with fingerings 1 1 1, 2 2 2, 3 3 3, and 4 4 4. Part II (II a) b) c) *) shows a sequence of eighth notes with fingerings 1, 1, 2, 1, 3, 1, 4, 1. Part III (III V) shows a sequence of eighth notes with fingerings 2, 2, 2, 3, 4, 4, 2, 4, 3, 4, 4, 4.

25 Third basic exercise

Exercise 25 consists of two parts, each in 6/8 time. Part a) b) c)*) shows a sequence of eighth notes with fingerings 0 1 1, 3, (0) 1 2, (0) 3 2 3. Part b) c)*) shows a sequence of eighth notes with fingerings 1 1 4, (0) 1 2 4.

b) Direct entry into the 4th position

26 Basic exercise (To be practised on all strings)

Exercise 26 is a basic exercise in 6/8 time, marked *f*. It shows a sequence of eighth notes with fingerings 0 1, 0 2, 0 2, 0 3, 0 3 0 3, 0 4, 0 2.

27 Exercise

Exercise 27 is a violin exercise in 2/4 time. It shows a sequence of eighth notes with fingerings 1, 4, 4, 2, 2, 3, 1, 3, 3.

28 Themes by J.S. Bach

1) From the Violin Concerto in E major; end of the 1st movement

Exercise 28, part 1, is a theme from the Violin Concerto in E major. It shows a sequence of eighth notes with fingerings 4, 0 2, 3, 1, 2.

2) From the Partita in E major for Violin alone, Prelude

Exercise 28, part 2, is a theme from the Partita in E major for Violin alone. It shows a sequence of eighth notes with fingerings 4, 1, 1, 0 2, 3 0.

128 Exercise (Calmly)

129 Study

F. Wülbern

130 Diminished fifths
Andante

B. Campagnoli

131 Andante grazioso

Franz Benda (1709–1786)

132 Minuet

Michel Corrette (1738)

133 Chords

I Three voices (also to be practised a fifth lower)

H. E. Kayser

To be practised:

Each chord must be completely stopped before the bow touches the strings.

II Four voices

To be practised:

APPENDIX: the scales and triads of all major and minor keys

The keys have not been arranged here according to their natural progression by fifths; the keys with one sharp are followed by the keys with one flat, and those with two sharps by those with two flats, and so on. The types of bowing which have been added are an indication of how the study of scales can also be made interesting as an exercise in bowing technique. The variety of rhythms is intended to prepare the student for the different forms of scales and arpeggios as they occur in practice, whereby the rhythmical form of C major for instance can of course also be employed for B, B flat, A, A flat and G, both major and minor. The range of the scales has been so chosen that the first position is exploited as fully as possible in each case. In addition the opportunity is given of extending some of the scales up to the third position.

Praeludium and Allegro

in the style of Gaetano Pugnani

SOLO VIOLIN

Fritz Kreisler

orchestrated by Clark McAlister

Allegro *f* *simile*

7

13 *rit. ---*

20 *Andante*

25

29

33 *allargando* *f*

38 *Tempo I*

46

53 *rit. ---*

Allegro molto moderato

simile

This musical score is for the second violin part of a piece, starting at measure 60 and ending at measure 108. The tempo is marked 'Allegro molto moderato' and the dynamics are 'simile'. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). Performance instructions such as 'V' (vibrato) and '0 3' (triplets) are present. The score is divided into systems of five staves each, with measure numbers 60, 64, 68, 72, 76, 80, 84, 88, 92, 96, 100, 104, and 108 indicated at the beginning of each staff.

Solo Violin - 3

112 *p* *tr*

116 *tr*

120 *f*

124

128

132

136 *cresc.*

140

144 *f*

148 *ff* *tr*

152

156 *rit.*

160 *Andante* *tr* *f* *rit.*

Detailed description: This page of a musical score for Solo Violin - 3 contains measures 112 through 160. The music is written on a single staff in treble clef with a key signature of one sharp (F#). The score begins at measure 112 with a piano (*p*) dynamic and features several trills (*tr*). The tempo and dynamics change throughout: measure 120 is marked *f*, measure 136 has a *cresc.* (crescendo) marking, measure 144 is marked *f*, and measure 148 is marked *ff*. The piece concludes at measure 160 with a tempo change to *Andante*, a final trill (*tr*), and a dynamic of *f* before a *rit.* (ritardando) marking.