# VIOLIN
# STRING
# LEVEL

# SIX

## SCALES:
## ALL PREVIOUS PLUS
## THREE OCTAVE: G, A, Bb & C

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
___ # 156
___ # 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
___ #13 – 17
1st & 4th Pos. ___ #24 – 28

Double Stops ___ #128 – 130
___ #131 – 133 Chords
___ # 134 Cadences
SOLO ___ Praeludium and Allegro Kreisler Page 1
___ Page 2
___ Page 3

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

# MAJOR SCALES — 3 OCTAVES

## GENERAL RULES

Ascend All Scales
(1) one shift on A string — (2) two shifts on E string
exception - G scale - (1) one shift on A string — (1) shift on E string

Descend All Scales
44321
exception — A scale 4321

G A B Scales — Shift down to 3rd pos. immediately after 44321 or 4321.

Scales — B and above: begin on 2nd finger on G string
Scales — C and above: Descend — 44321 321 321 (All shifts on E string)

## SCALES

G Scale—
ascend - (1) one shift on A - (1) one shift on E
descend - 44321 - shift to 2 (3rd pos.) - (1) one shift on A

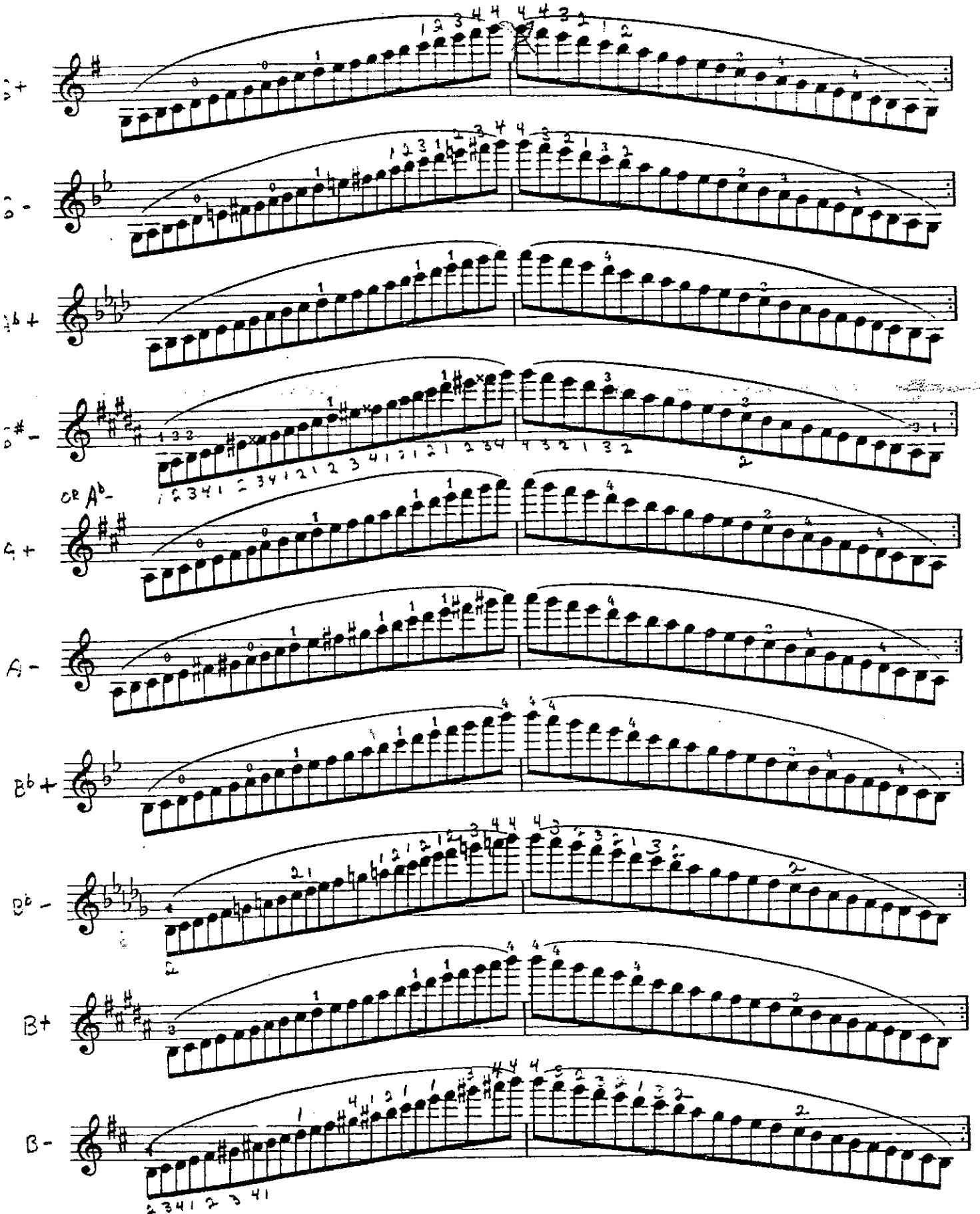
A Scale—
ascend - (1) one shift on A - (2) two shifts on E
descend - 4321 shift to 4 (3rd pos.) - (1) one shift on A

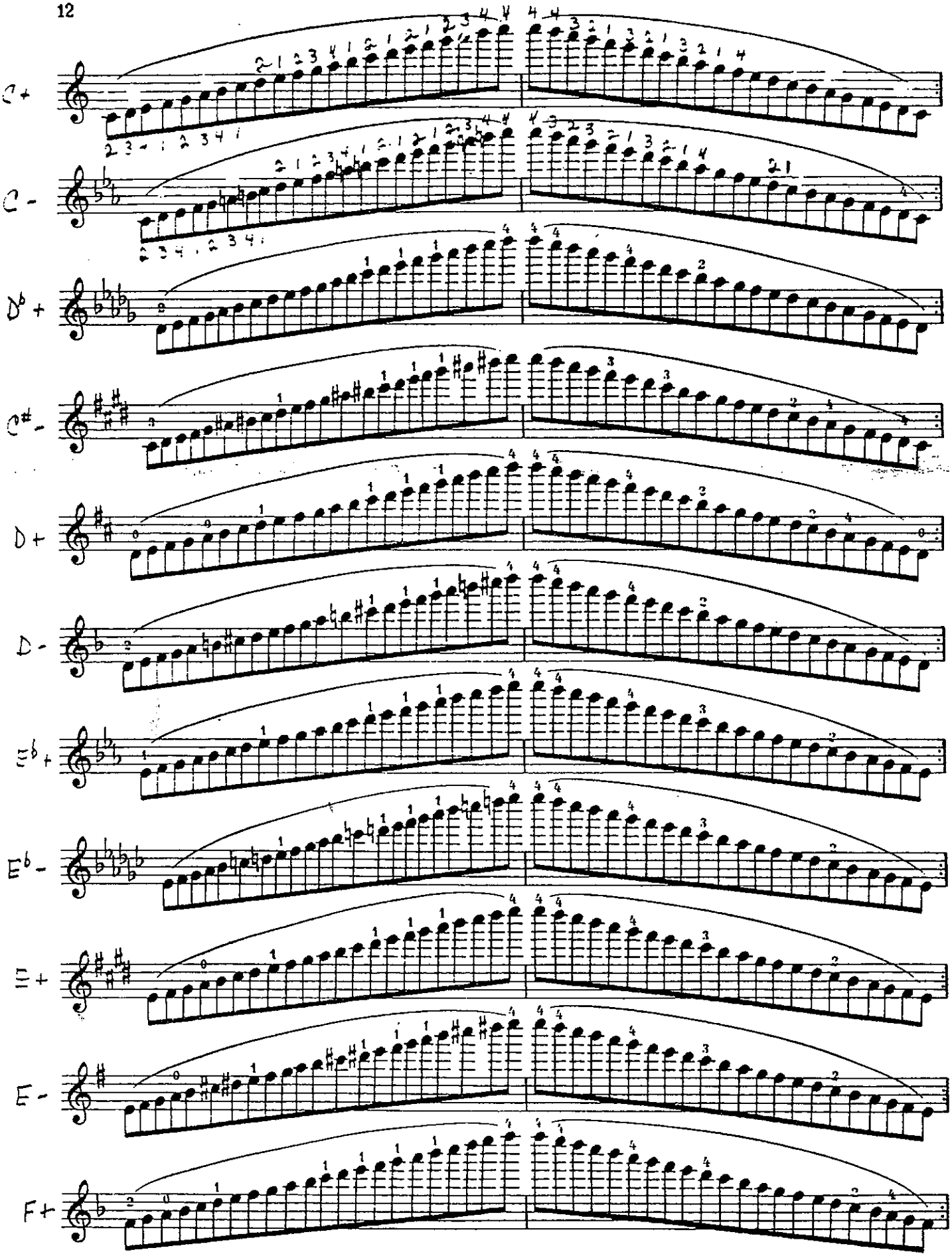
B Scale—
ascend - (1) one shift on A - (2) two shifts on E
descend - 44321 shift to 4 (3rd pos.) - (1) one shift on A

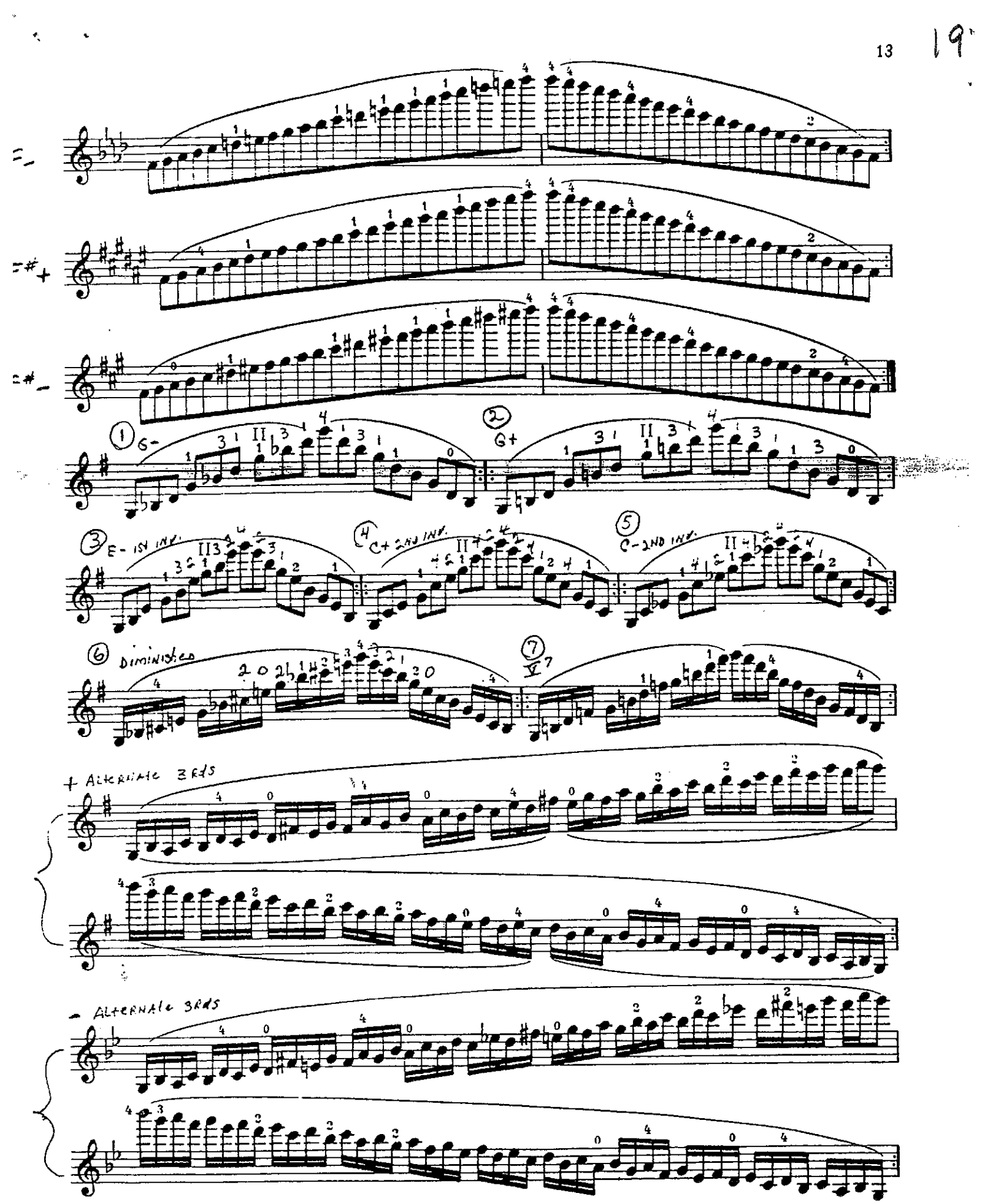
C Scale—
ascend - (begin on 2) - (1) one shift on A - 2 shifts on E
descend - 44321 321 321 (All shifts on E)

D, E, F, G, Scales — Same as C scale

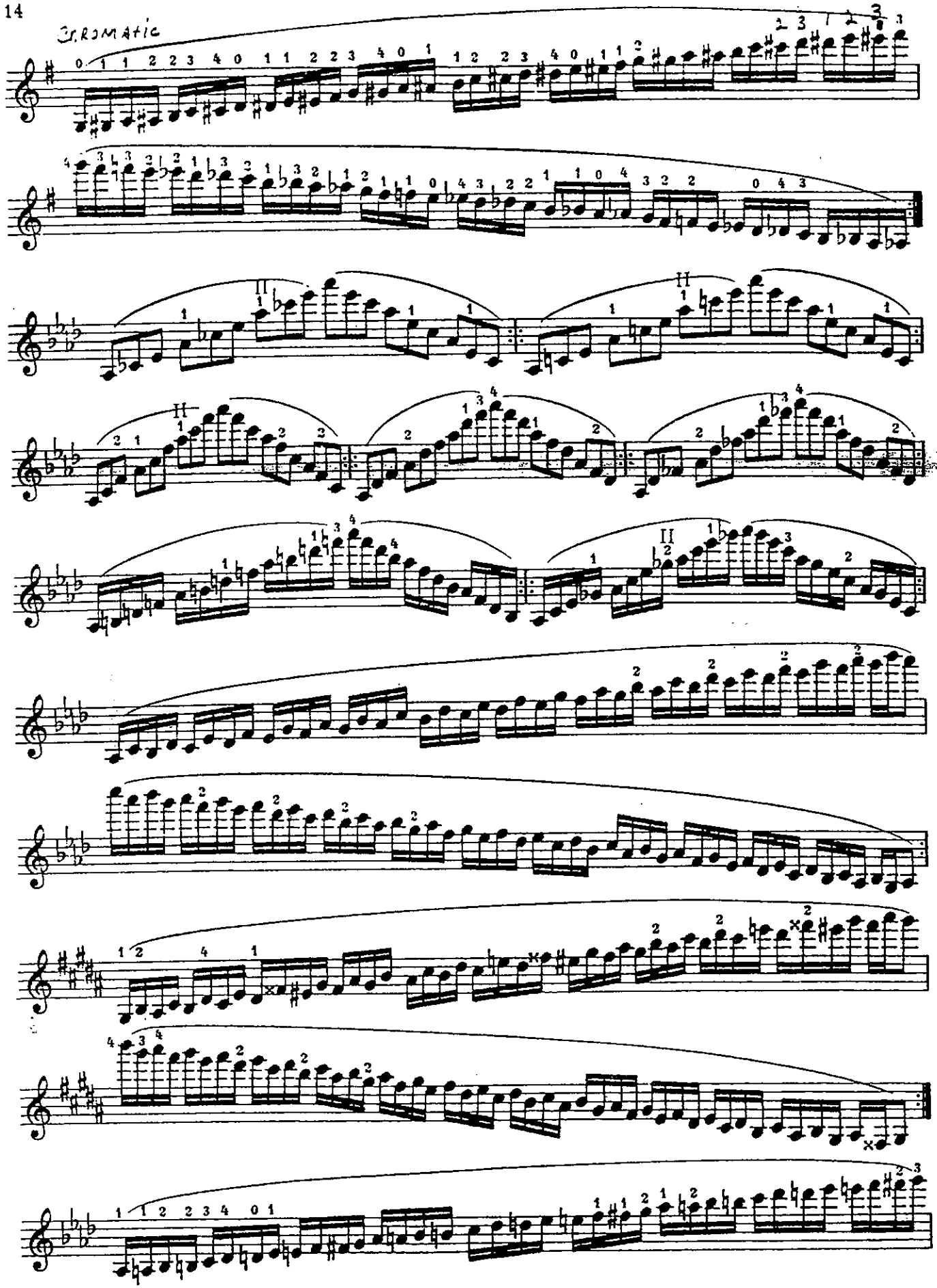
# Three Octave Scales and Arpeggios




C+
C-
D♭+
C♯-
D+
D-
E♭+
E♭-
E+
E-
F+


1 G-
2 G+
3 E- 1ST INV.
4 C+ 2ND INV.
5 C- 2ND INV.
6 DIMINISHED
7 V7
+ ALTERNATE 3RDS
- ALTERNATE 3RDS

20

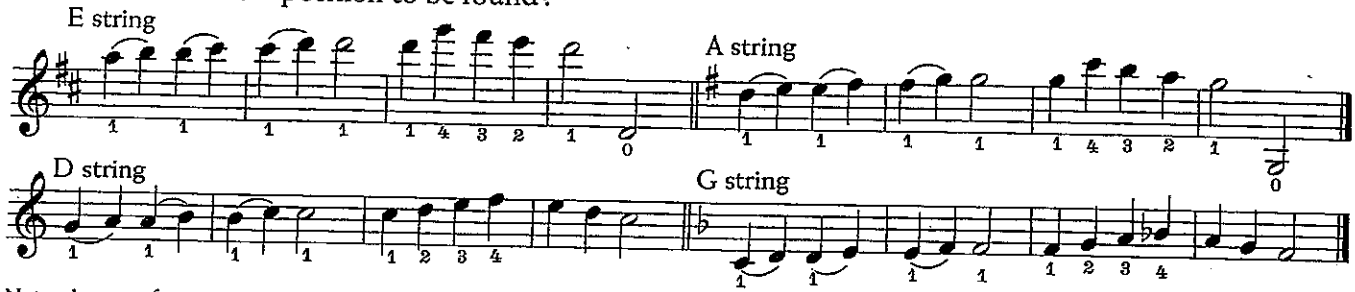


# PART III: Sixth to tenth positions

## CHAPTER 8: The sixth position and its application

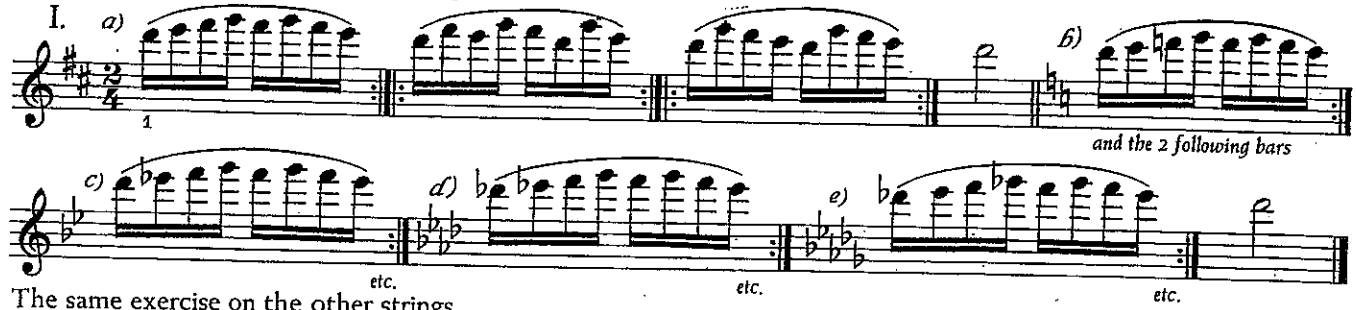
### I Studies in the sixth position

**98** How is the 6th position to be found?

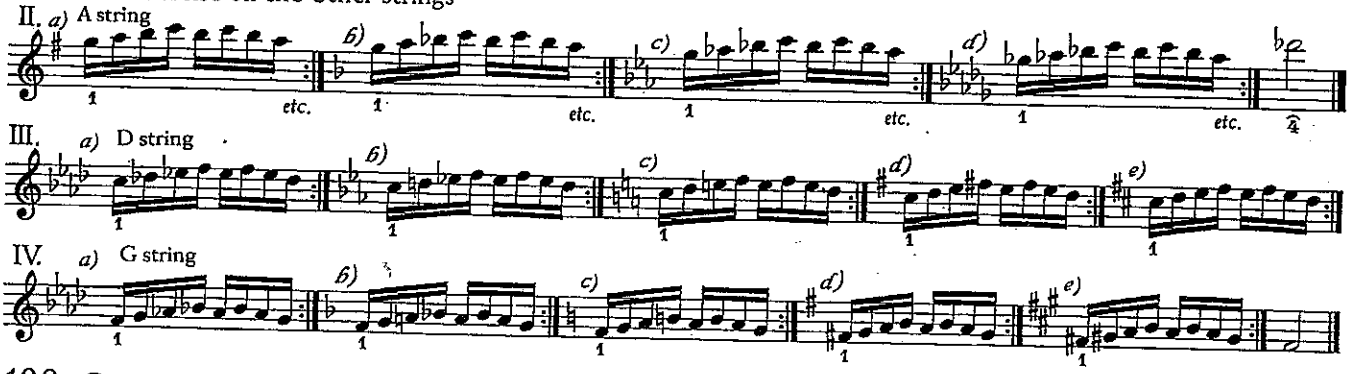



Note: the same fingering applies for the 6th position as for the 2nd position; in other words the notes which are stopped in the 2nd position on the E string are to be found in the 6th position on the A string. In like manner: 2nd position A string = 6th position D string; 2nd position D string = 6th position G string. (The high notes of the 6th position on the E string are of course an exception). There is a similar correspondence between the 7th and 3rd positions.

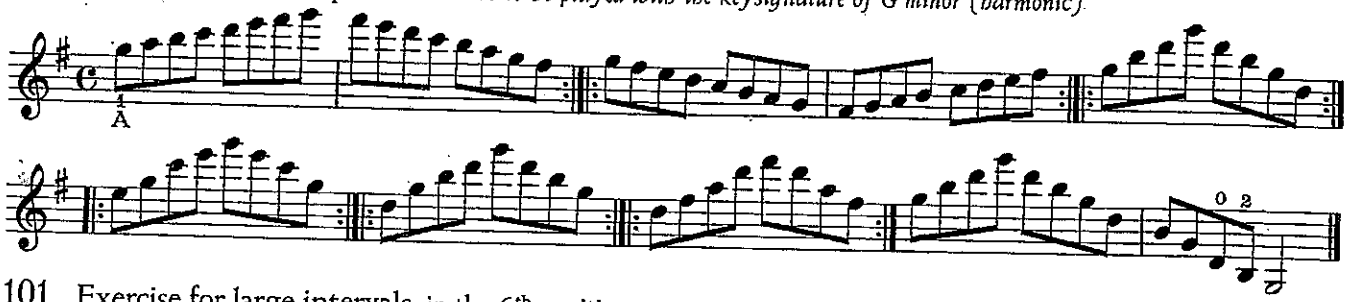
**99** Four note exercise in the 6th position



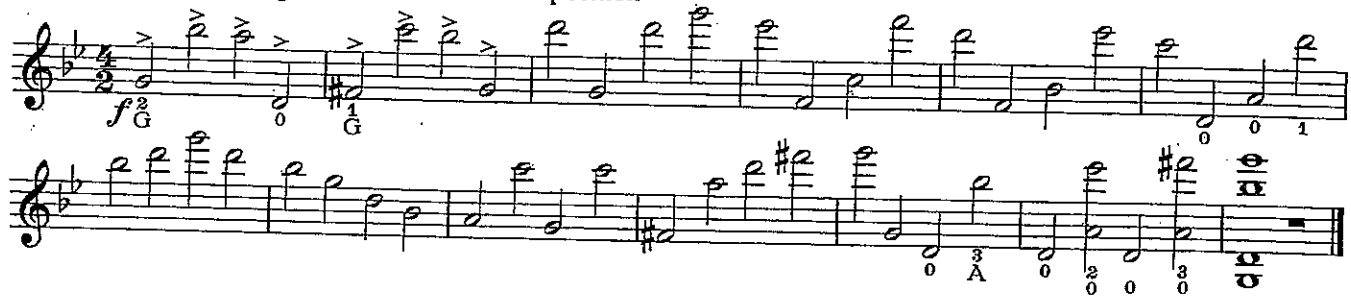

The same exercise on the other strings




**100** G major in the 6th position *Also to be played with the keysignature of G minor (harmonic)*

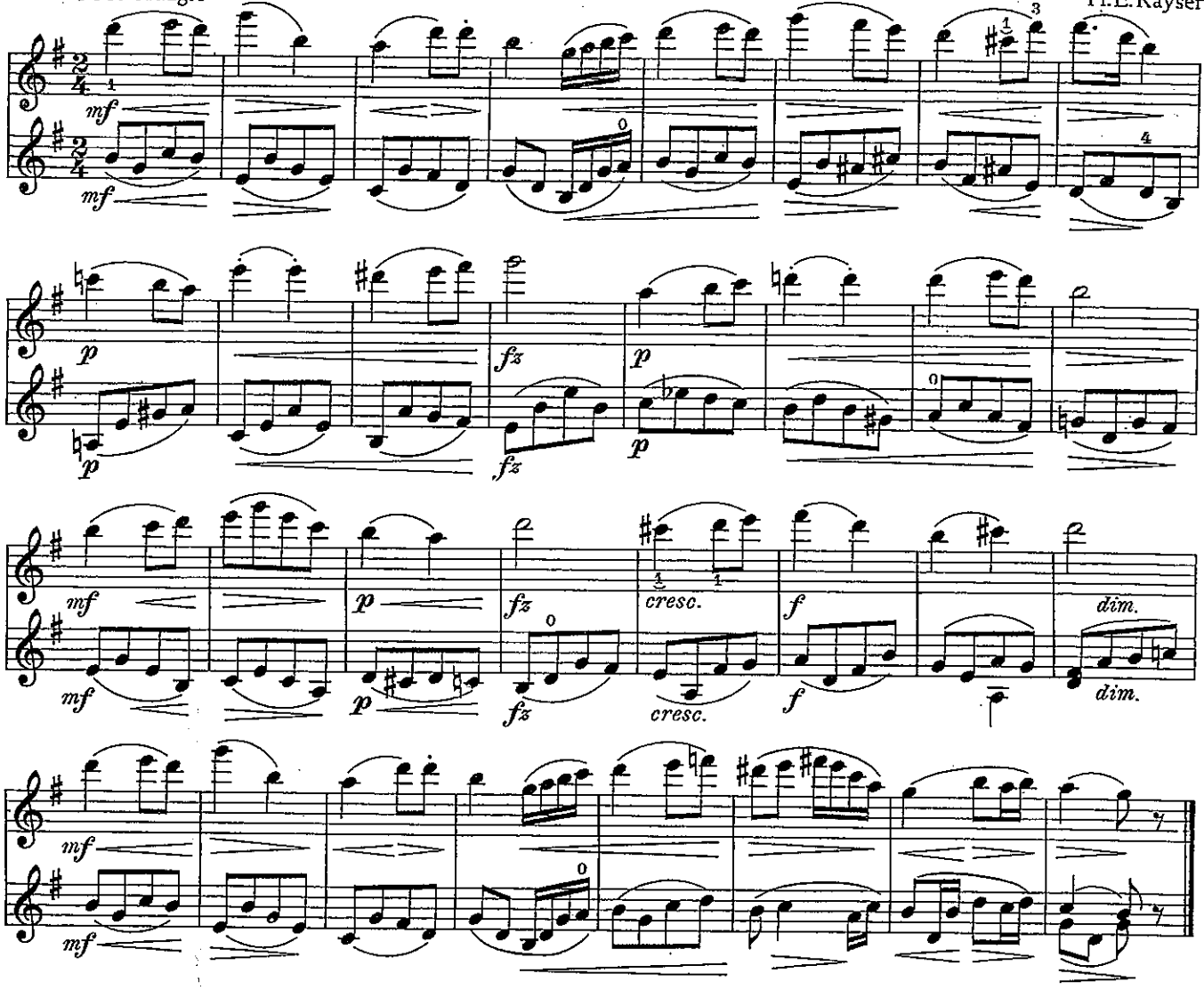


**101** Exercise for large intervals in the 6th position



102 Practice piece
Poco Adagio

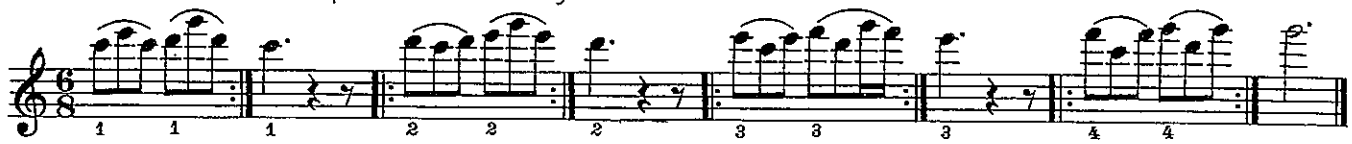
H.E.Kayser



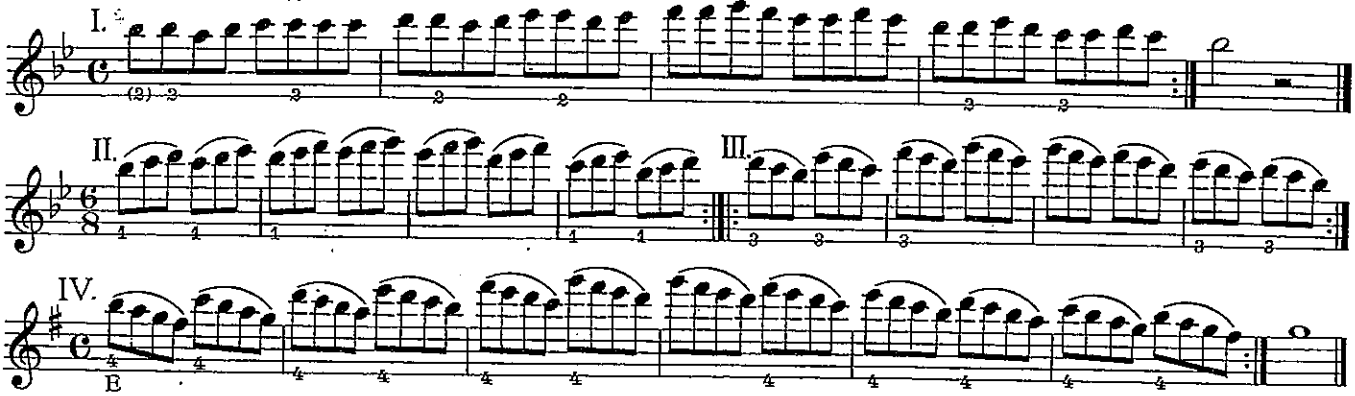

## II Combining the 6th position with the lower positions

### a) From the 5th to the 6th position

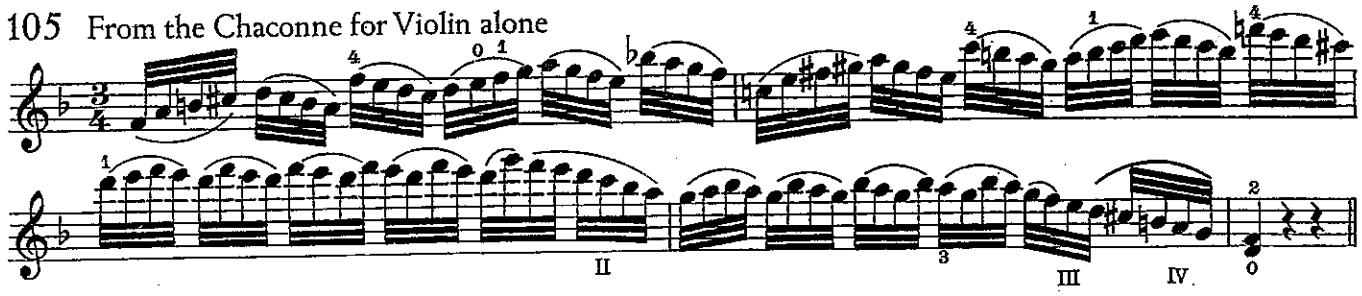
103 Basic exercise *To be practised in various keys*



104 Further exercises



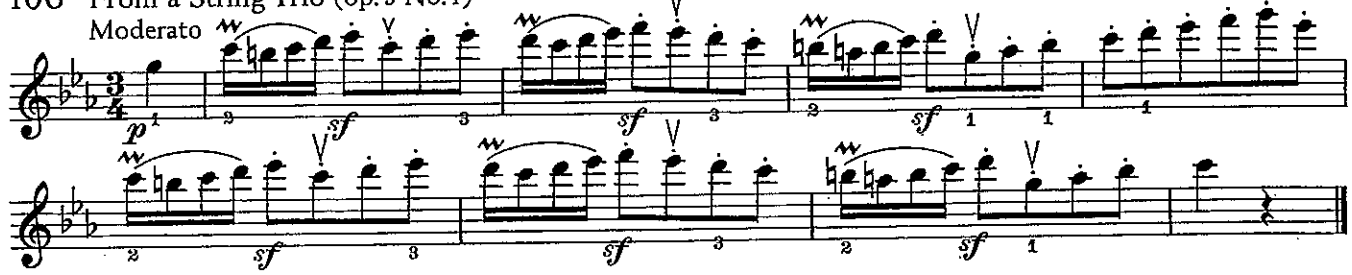
105 From the Chaconne for Violin alone



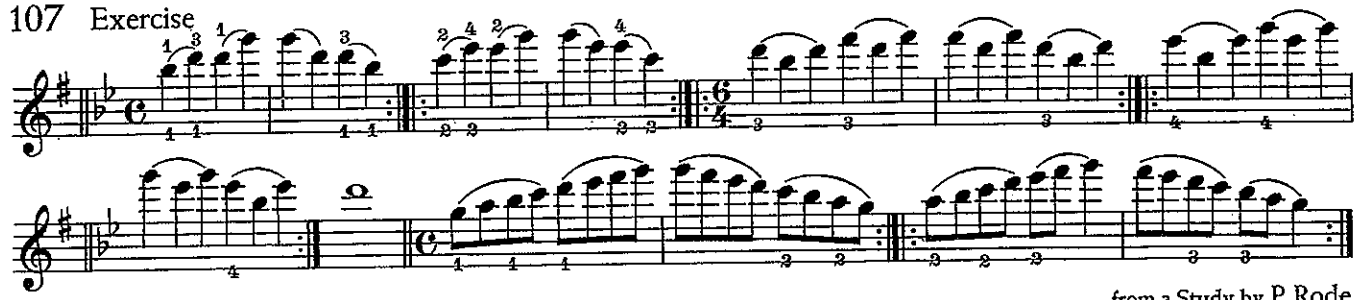
b) From the 4th to the 6th position

106 From a String Trio (op. 3 No. 1) L. van Beethoven

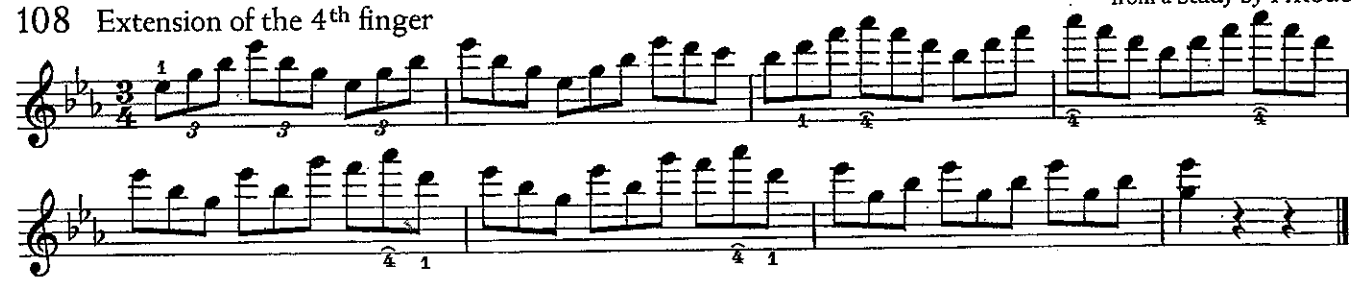
Moderato



107 Exercise

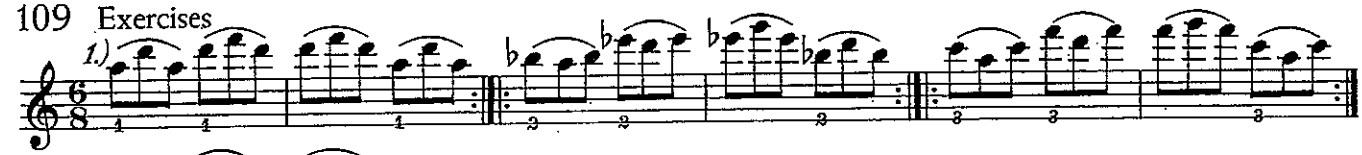


108 Extension of the 4th finger from a Study by P. Rode

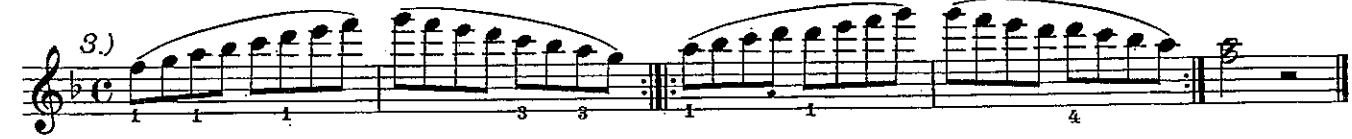


c) From the 3rd to the 6th position

109 Exercises

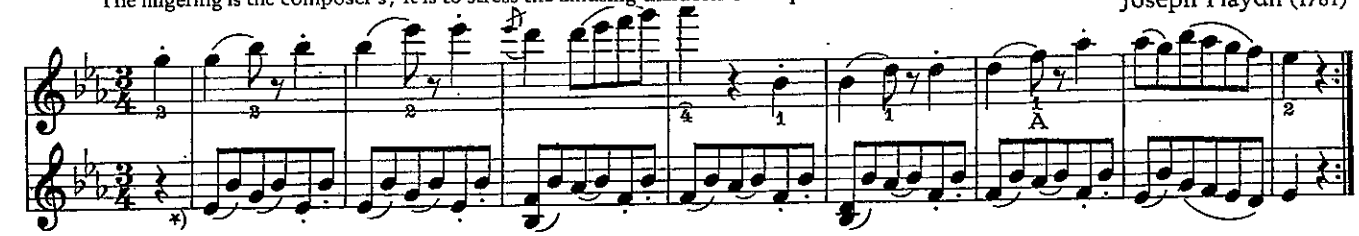


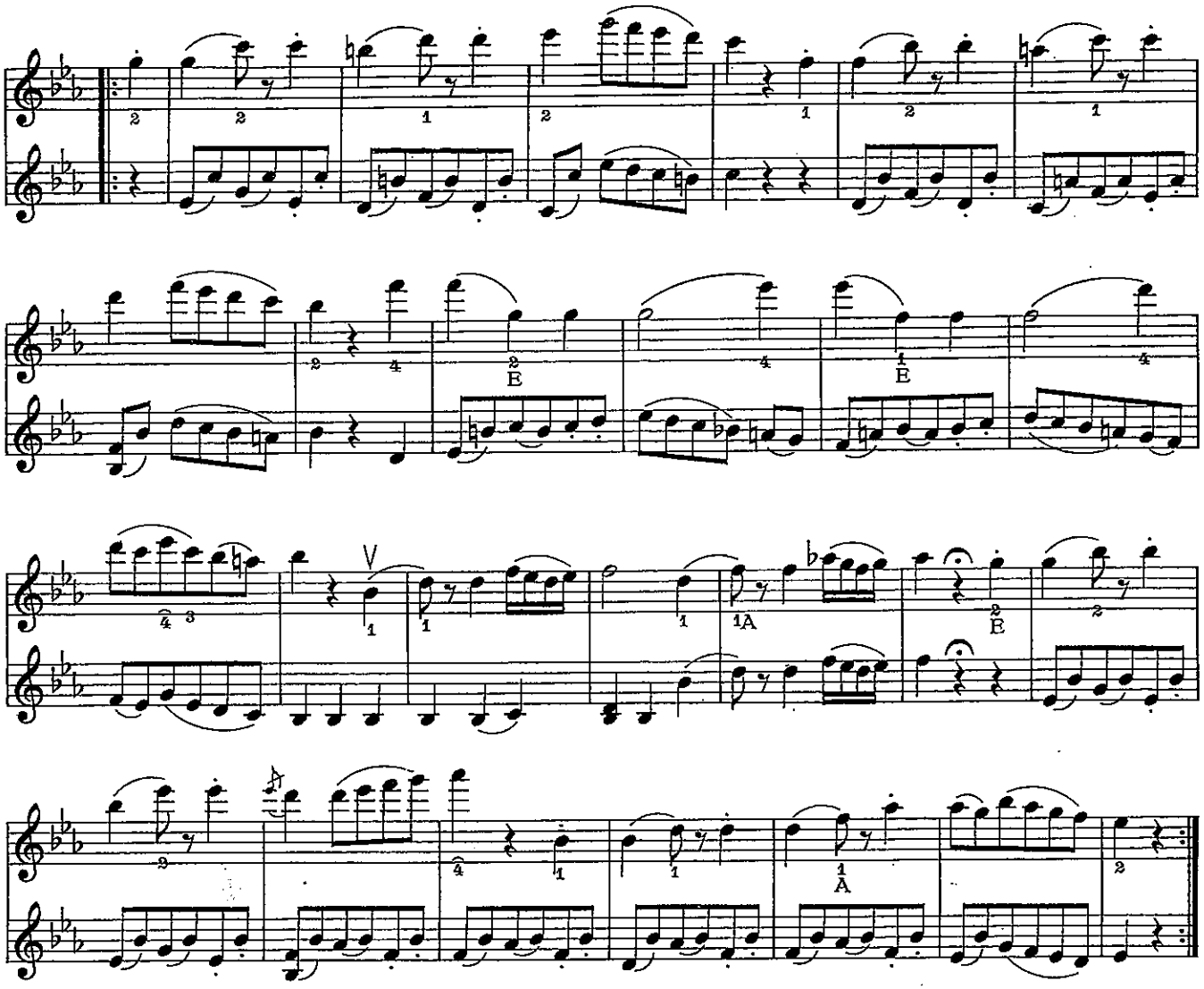
2.) The exercises of No. 87 (page 34, 2nd to the 5th position) are now to be transposed a note higher, to be written down in the new key and to be practised with shifts from the 3rd to the 6th position



110 Allegro (Trio from the Scherzo of String Quartet No. 38) Joseph Haydn (1781)

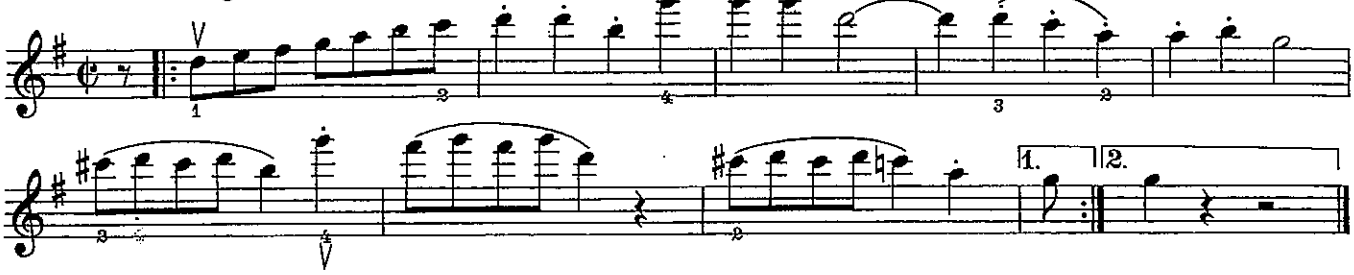
The fingering is the composer's; it is to stress the amusing character of the piece





111 Molto Allegro

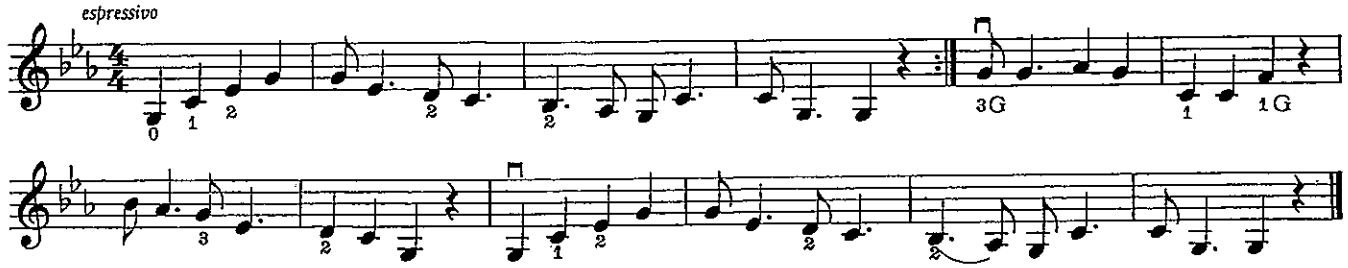
from a String Quartet by W. A. Mozart



d) Playing on the G string

112 Hungarian folk-song

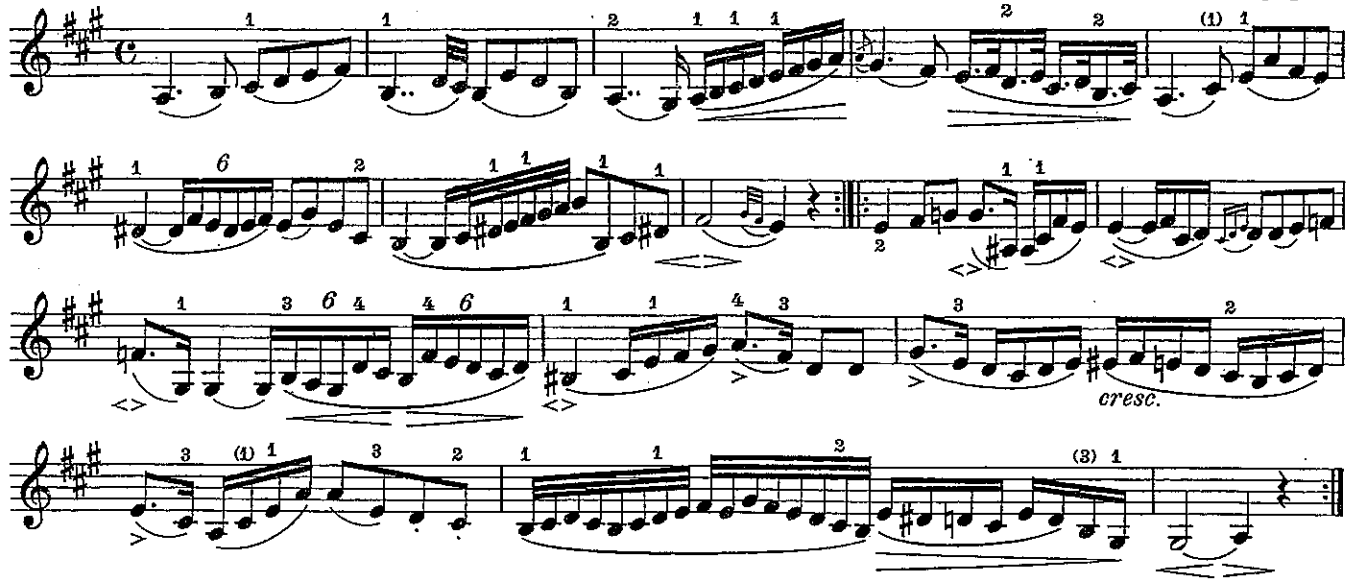
from: B. Bartók's Collection of folk-songs *)




*) From "Das ungarische Volkslied" by B. Bartók; Ungarische Bibliothek Vol. XI (publ. W. de Gruyter, Berlin)

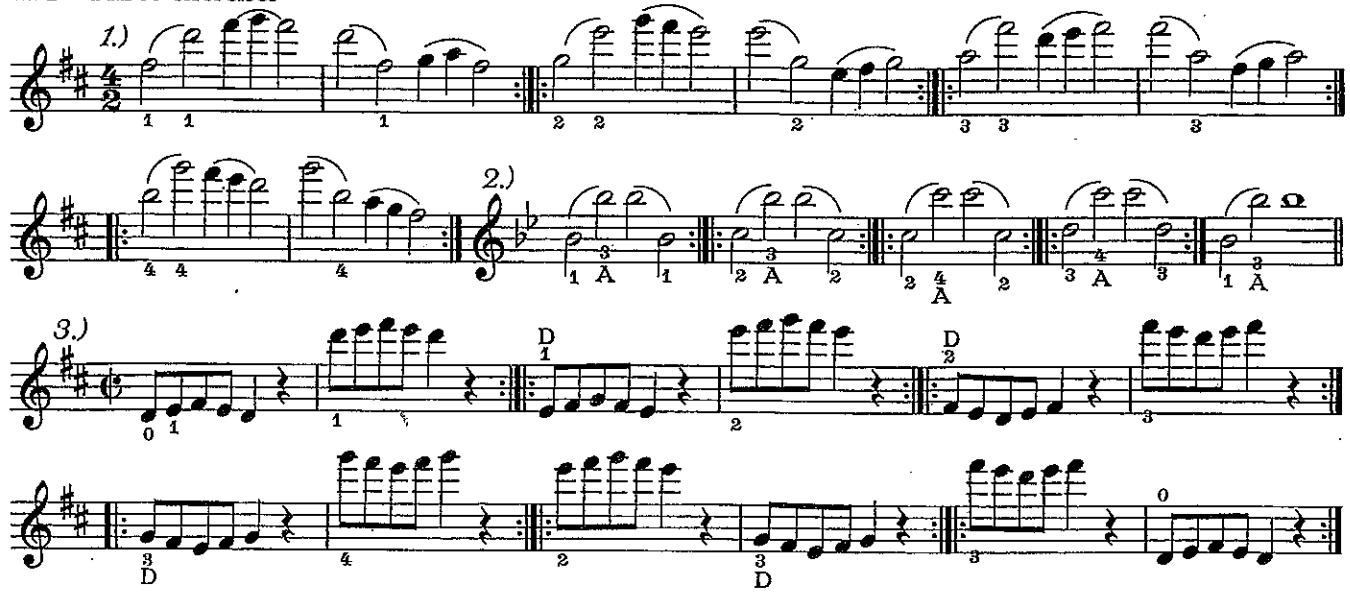
113 Adagio on the G string

B. Campagnoli



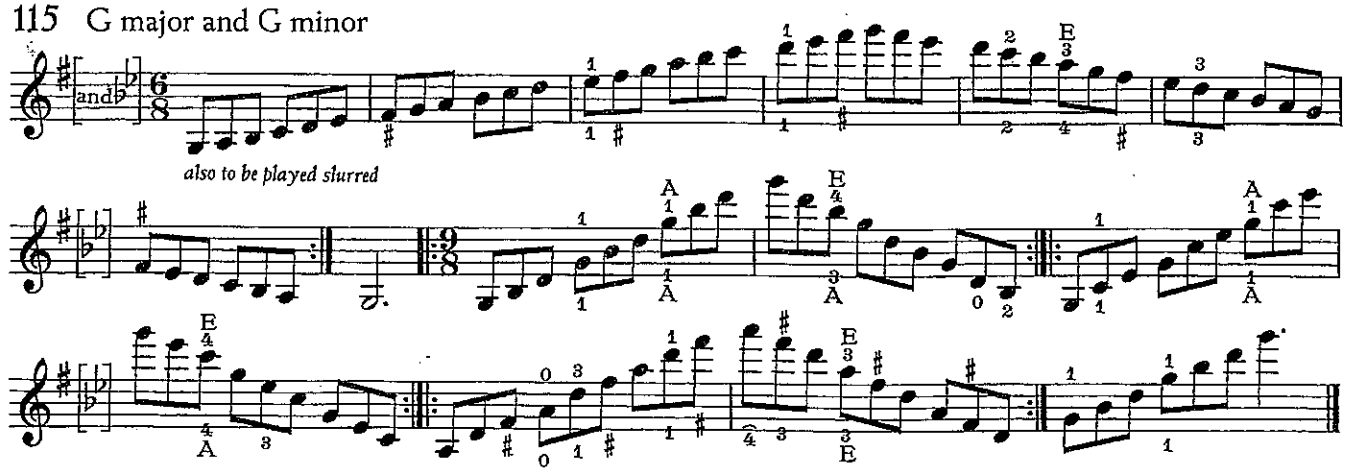

e) From the 1st to the 6th position

114 Three exercises

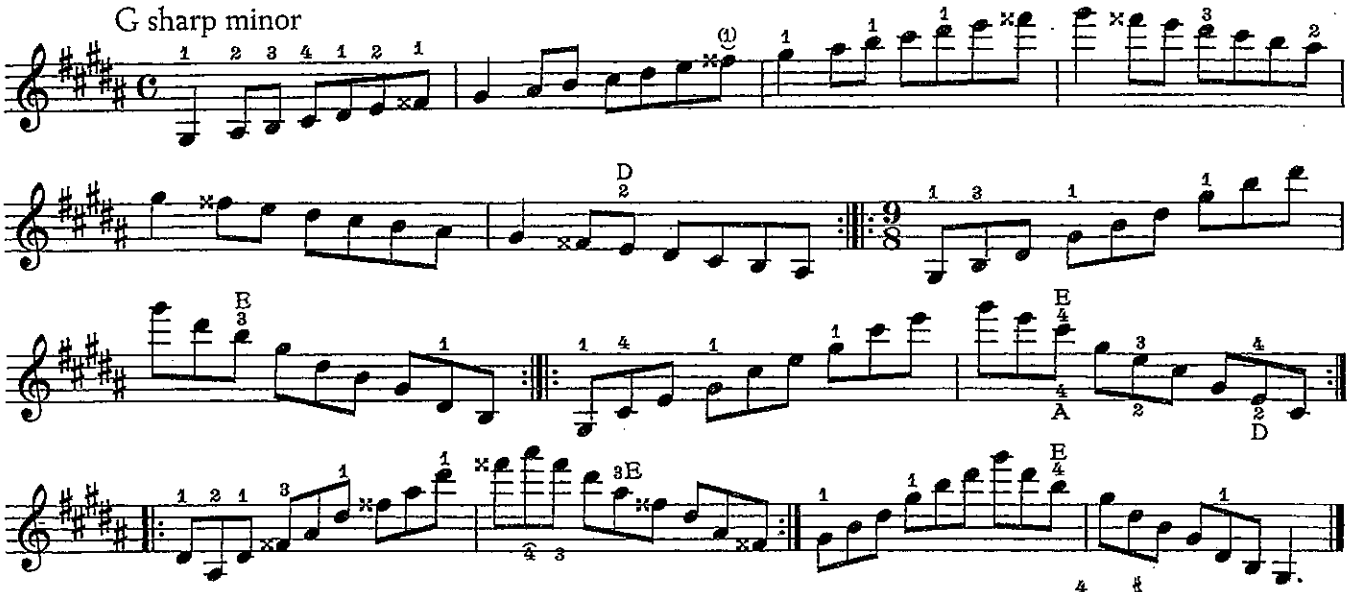



f) Scales and triads over three octaves up to the 6th position

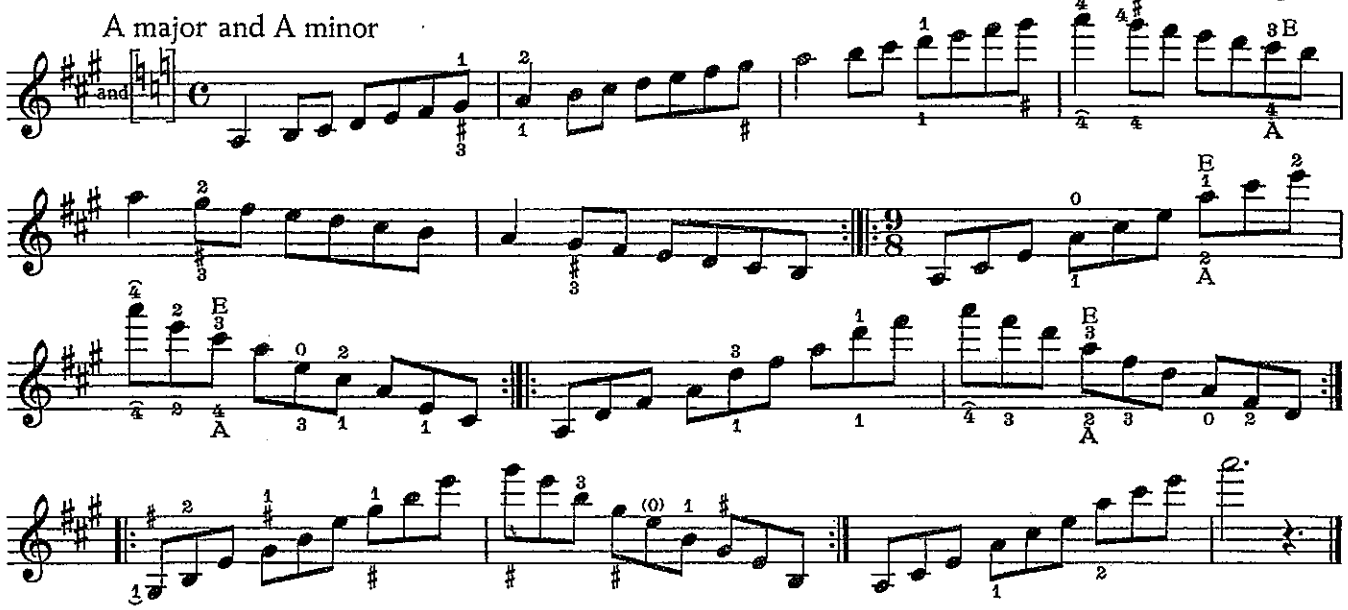
115 G major and G minor



G sharp minor



A major and A minor

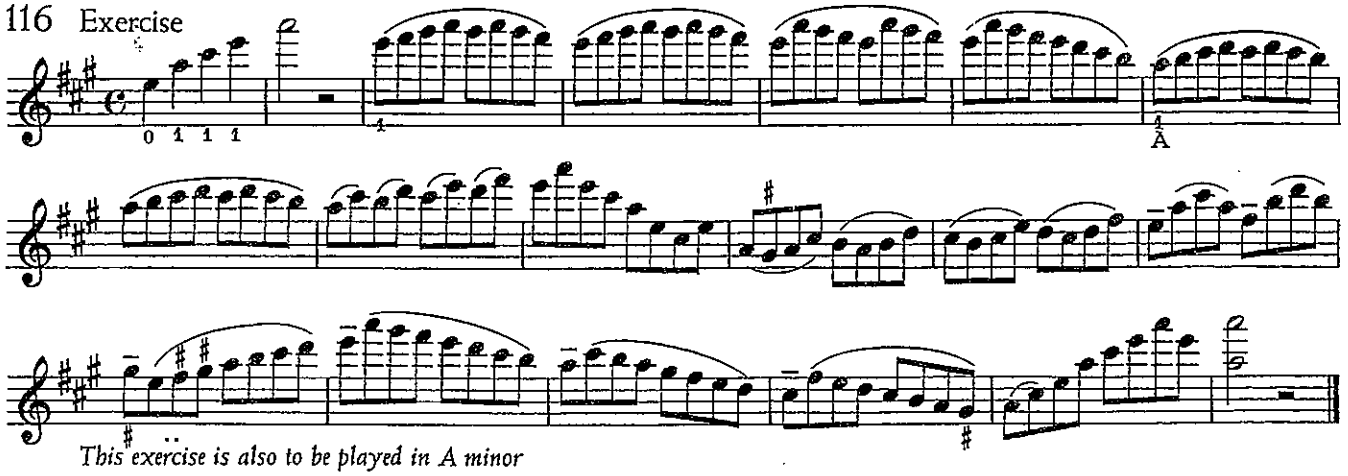


*A flat major is to be played with the same fingering*

# CHAPTER 9: The seventh position

## I Studies in the 7th position

116 Exercise



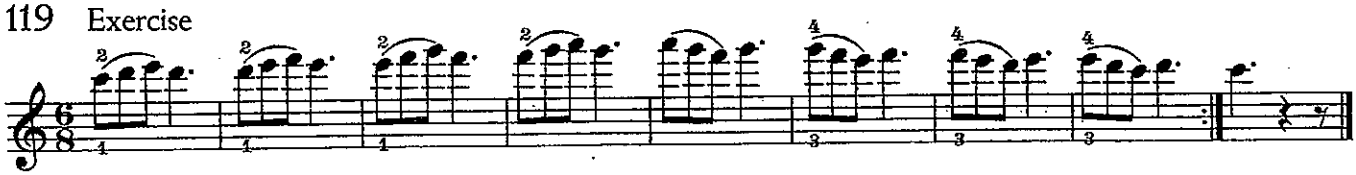
*This exercise is also to be played in A minor*

7

## II Combining the 7th position with the lower positions

### a) From the 6th to the 7th position

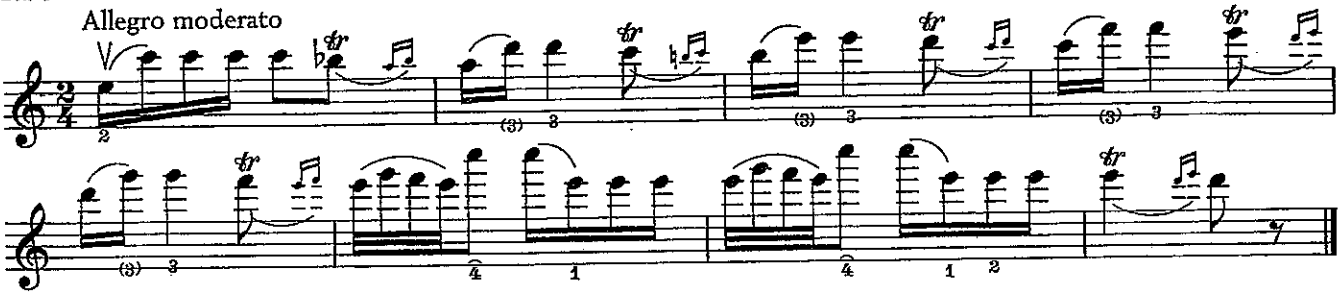
119 Exercise



The exercises of No.104 are now each to be extended one figure into the 7th position. Furthermore they can be transposed a note higher: I, II and III into C major, 4th to 7th position; IV to A major, 2nd to 7th position. The transposed notes should be written down.

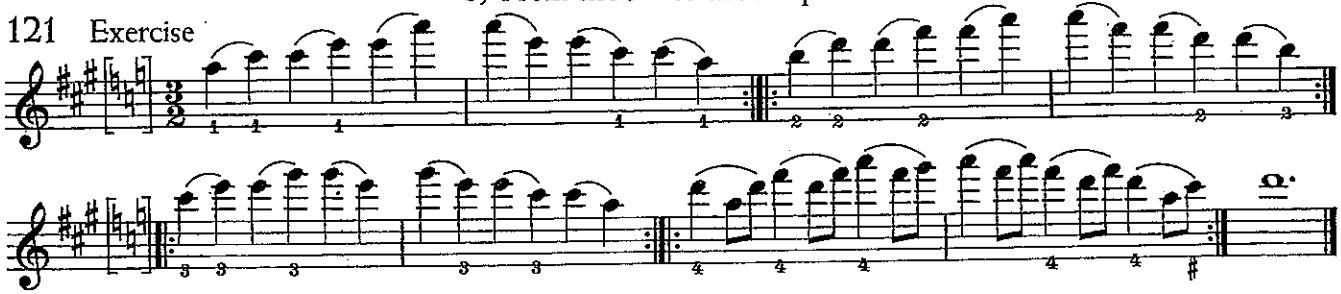
120 From the 1st movement of the Violin Concerto in C major — Joseph Haydn

Allegro moderato



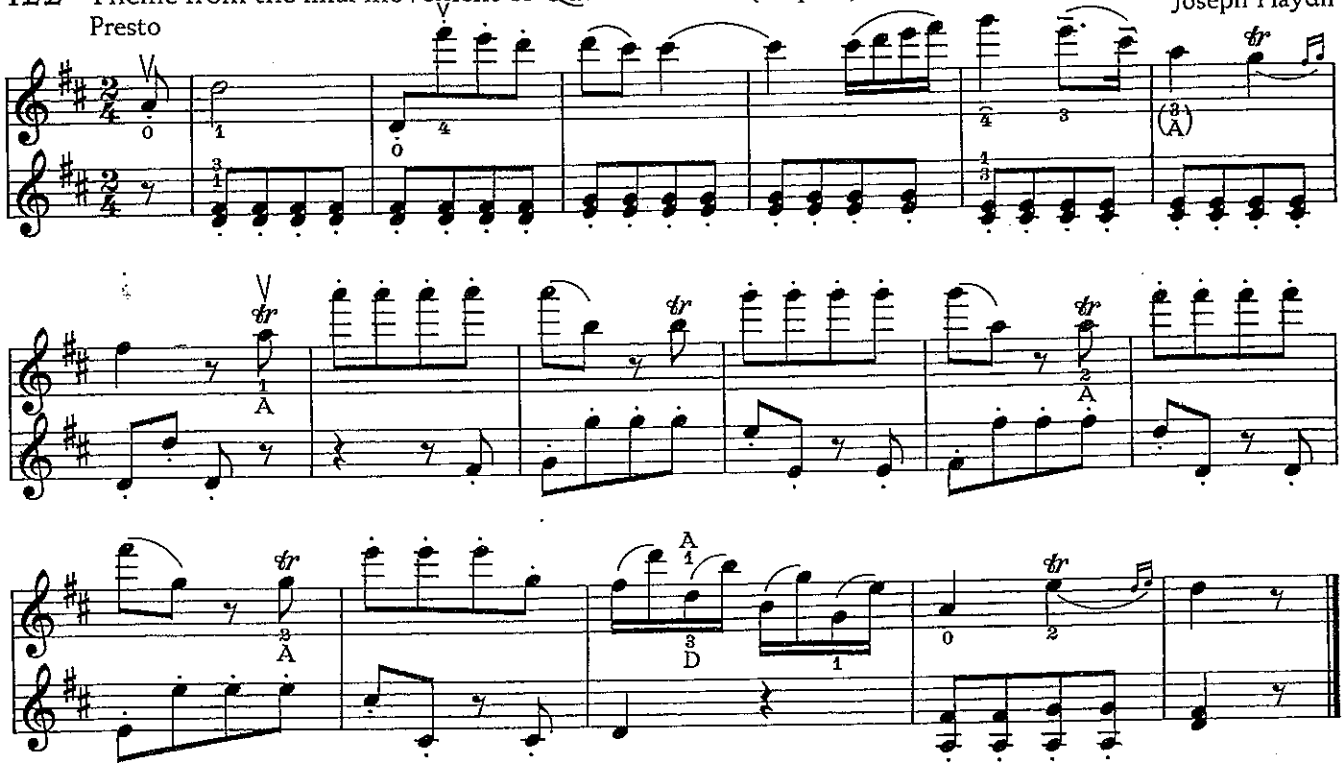
### b) From the 5th to the 7th position

121 Exercise



122 Theme from the final movement of Quartet No.29 (adapted) — Joseph Haydn

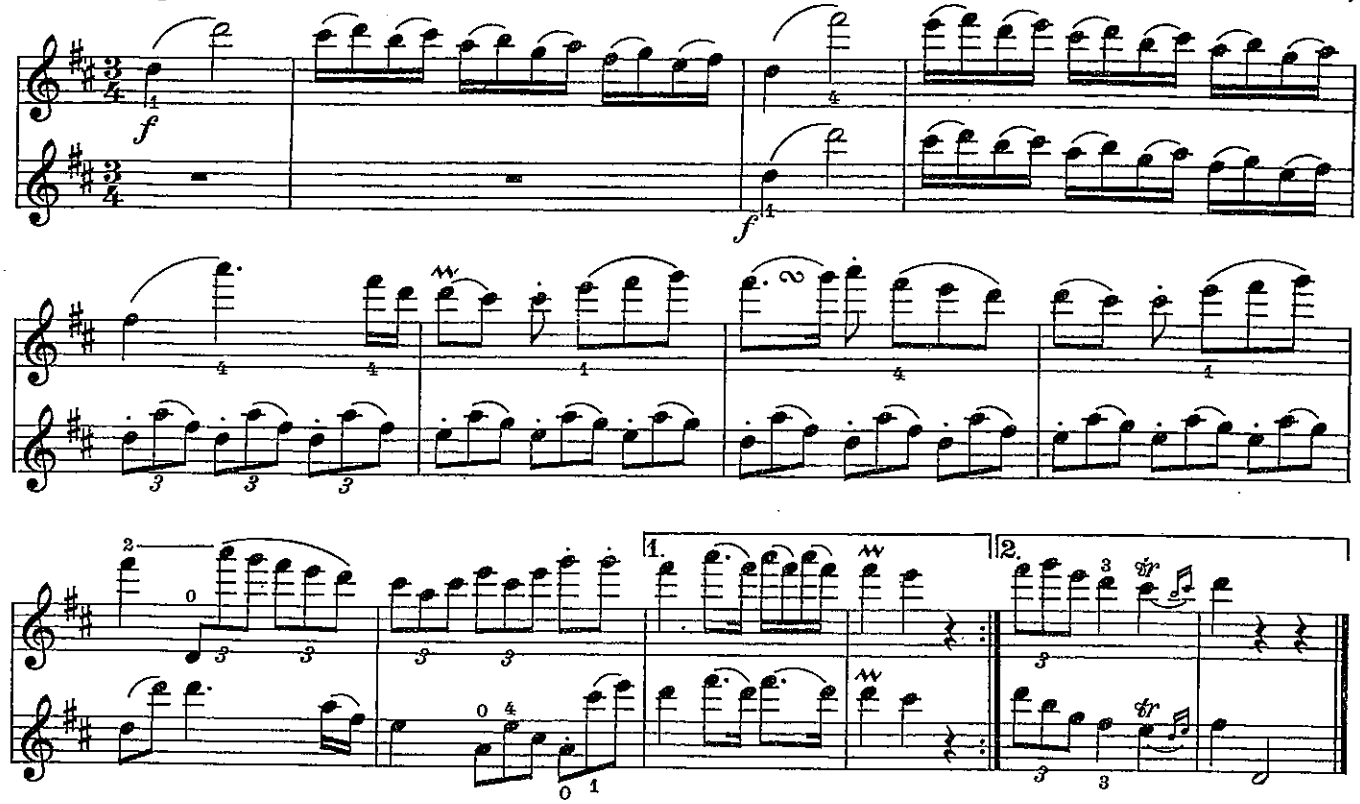
Presto



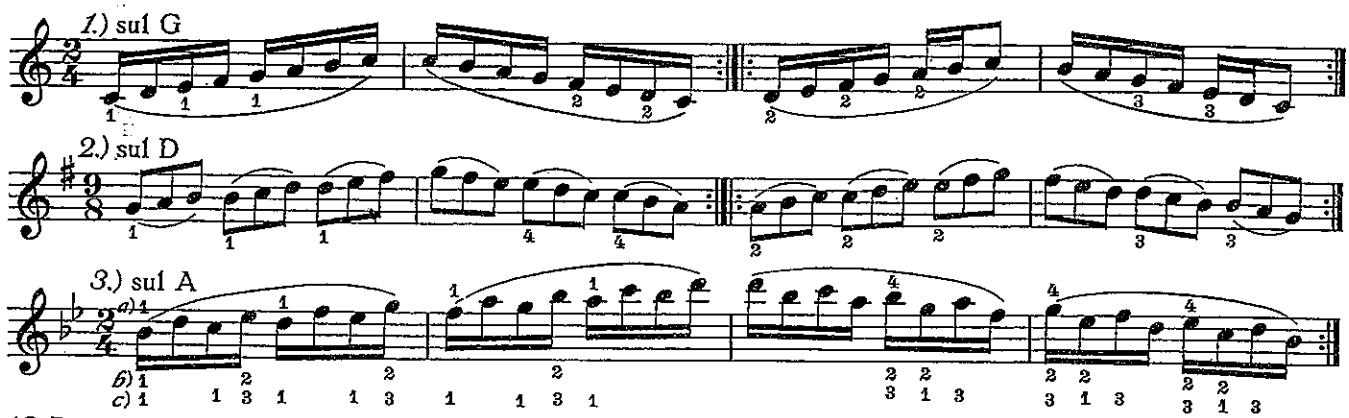
8

## 123 Allegro assai

From a duet by F.W. Rust (1739—1796)



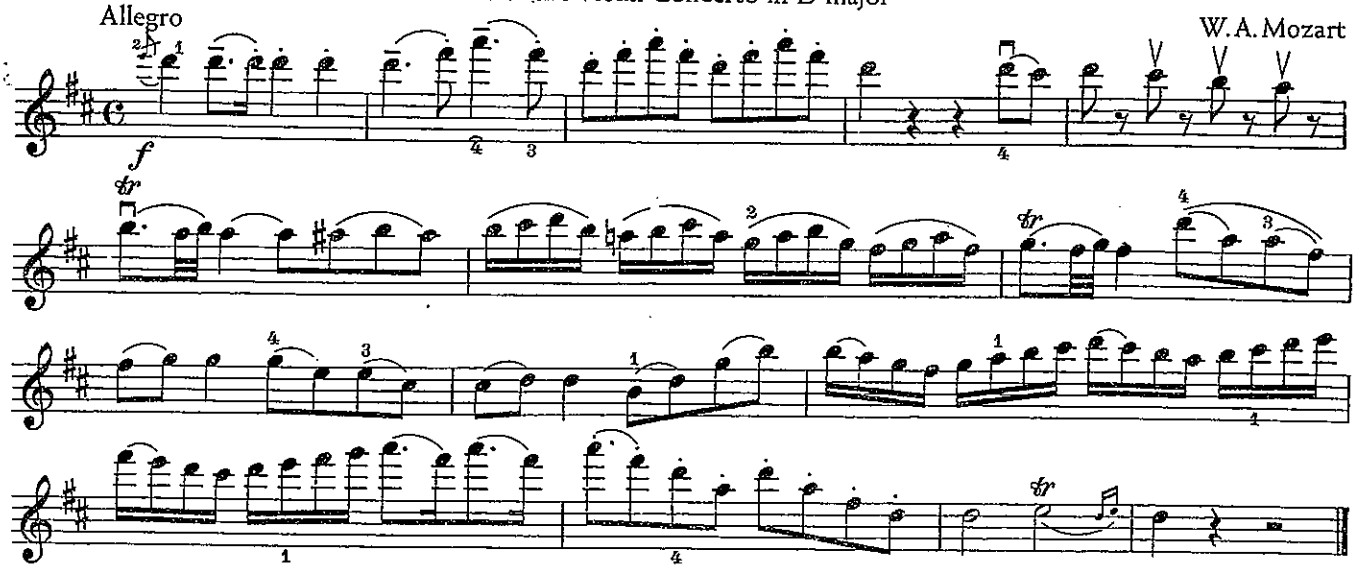
## 124 Scale exercises *(To be practised on all strings)*




## 125 First theme of the 1st movement of the Violin Concerto in D major

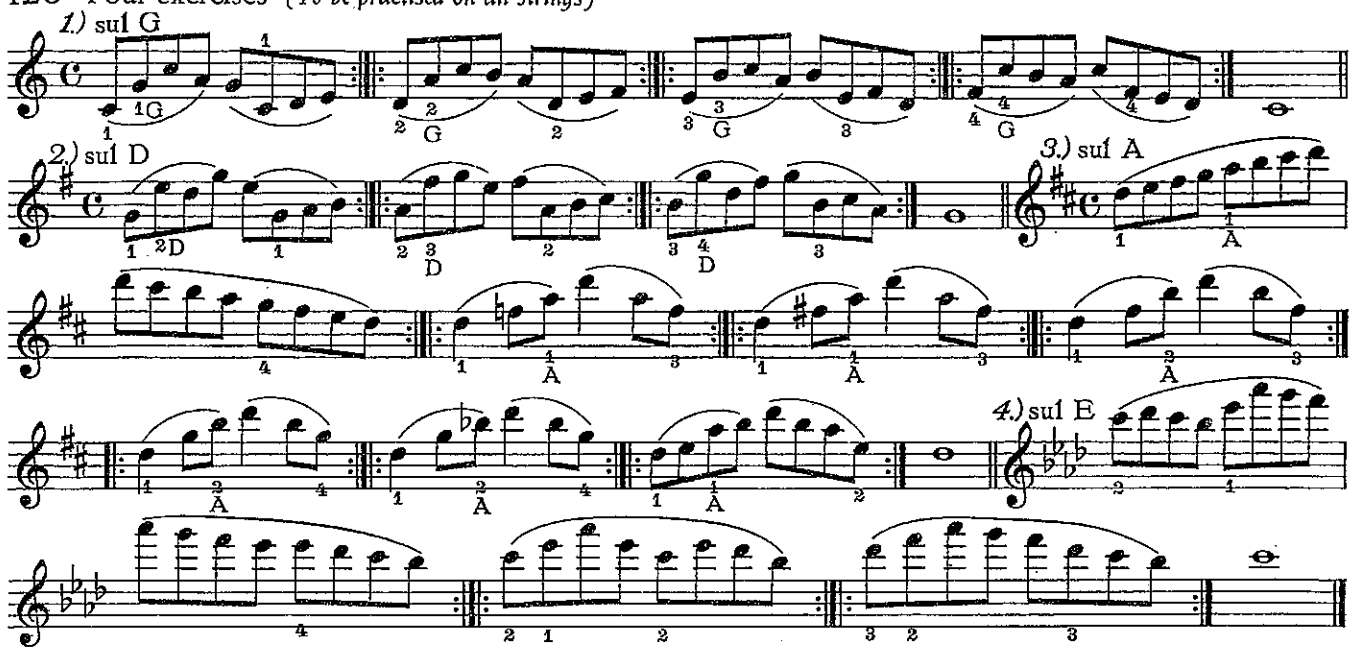
Allegro

W.A. Mozart

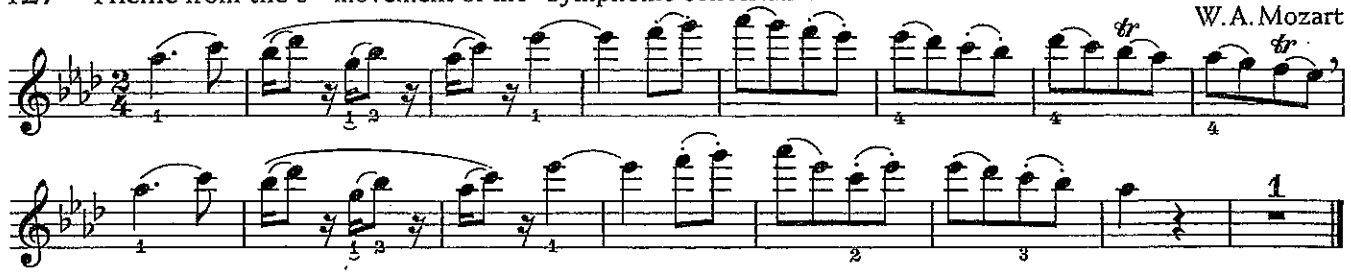


## c) From the 3rd and 4th to the 7th position

126 Four exercises *(To be practised on all strings)*

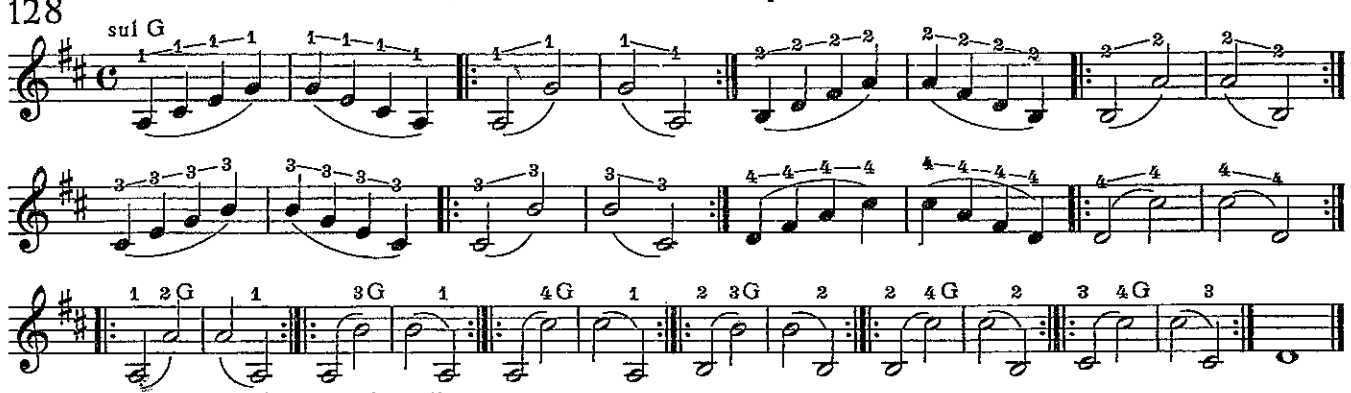



127 Theme from the 3rd movement of the "Symphonie concertante" W.A. Mozart



## d) From the 1st to the 7th position

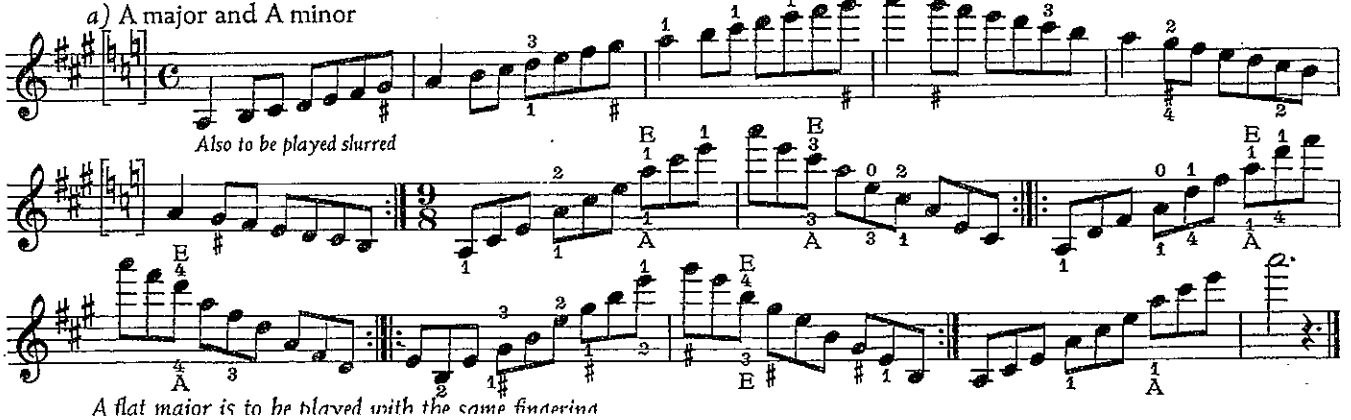
128




*The exercise is to be practised on all strings*

129 Scales and triads up to the 7th position

*a)* A major and A minor

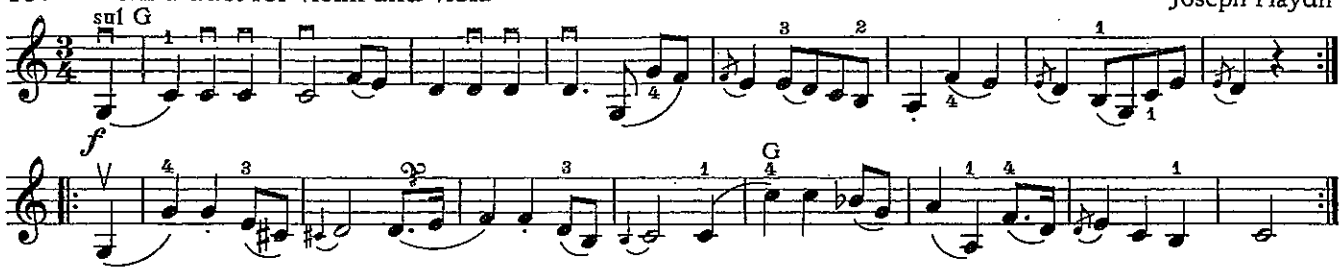


*Also to be played slurred*

*A flat major is to be played with the same fingering*

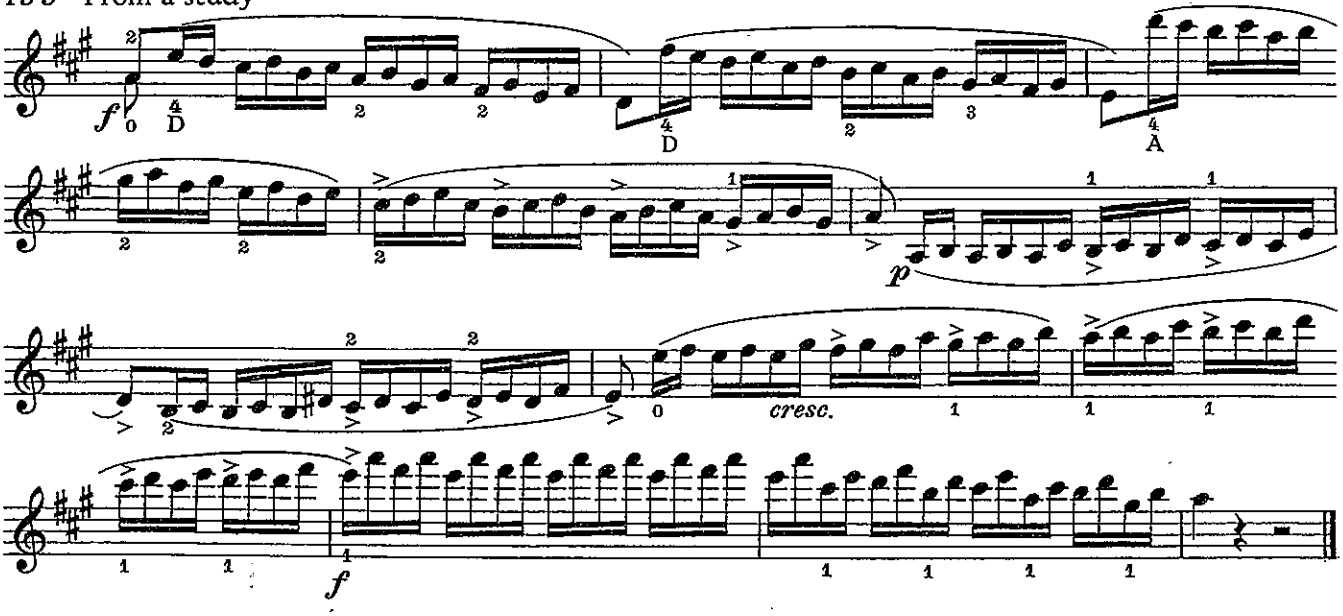
## 132 From a duet for violin and viola

Joseph Haydn




## 133 From a study

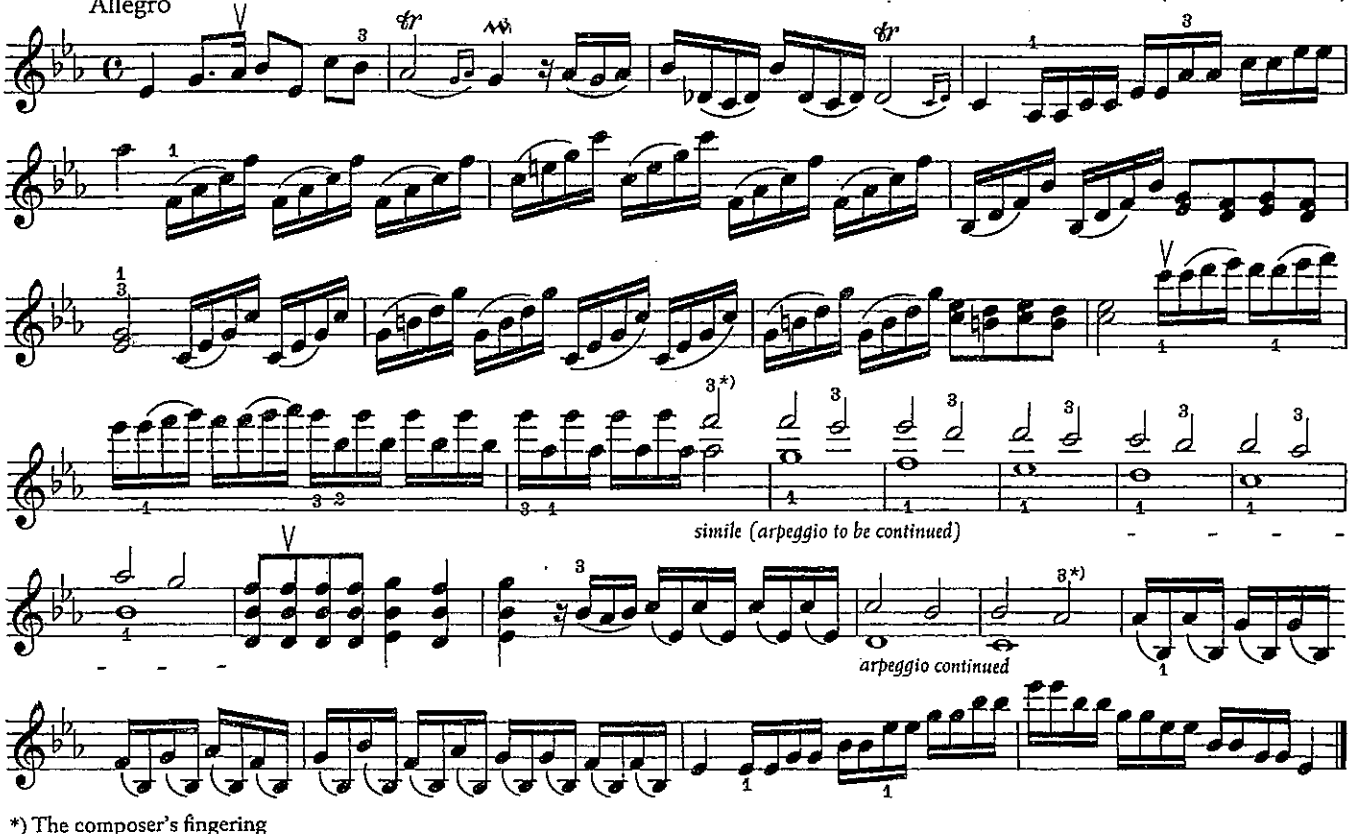
P. Rode




## 134 Fantasia for violin alone

Michel Corrette
(Violin School 1738)

Allegro




*) The composer's fingering

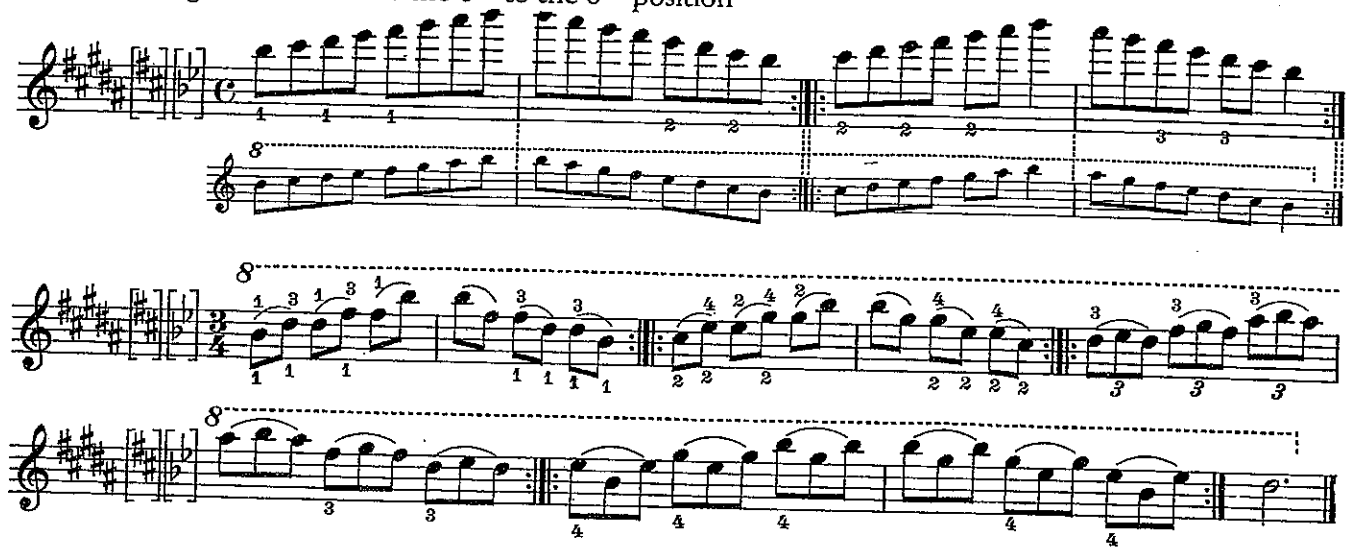
# CHAPTER 10:

## Exercises and examples in application of the 8th, 9th and 10th positions

### a) Up to the 8th position

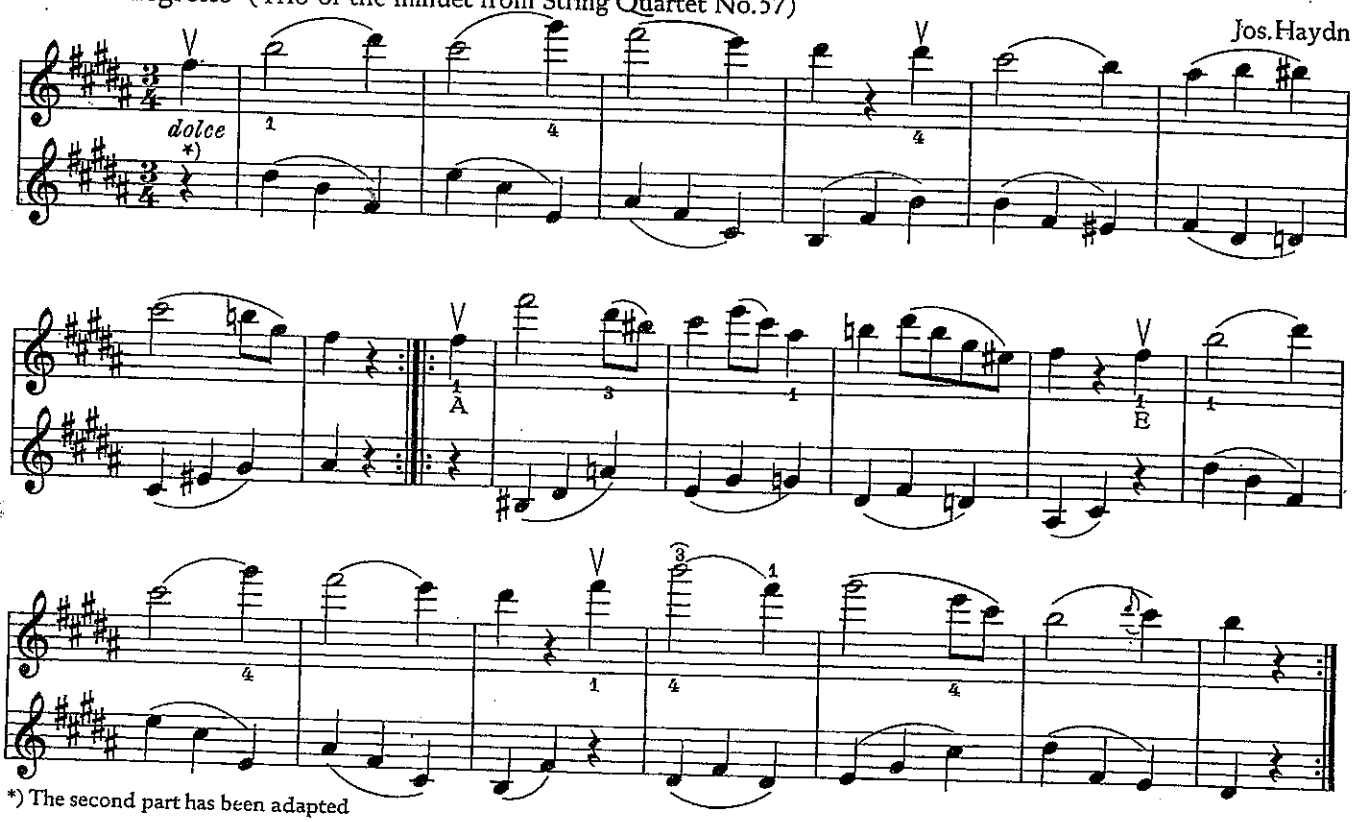
Some of the exercises in position-shifting up to the 7th position (Chapter 9) can now be transposed a note higher so that they extend to the 8th position: No. 119 is to be played in D major, starting in the 6th position; No. 128 is to be played in G major and G minor on the E string, starting in the 2nd position with the 1st finger. The transposed notes are to be written down in any case.

135 Shifting from the 4th to the 6th to the 8th position



136 Allegretto (Trio of the minuet from String Quartet No. 57)

Jos. Haydn

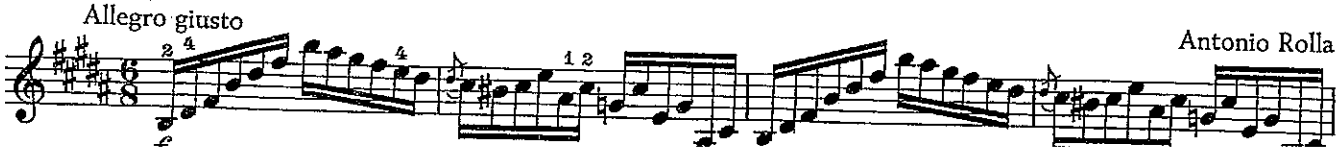


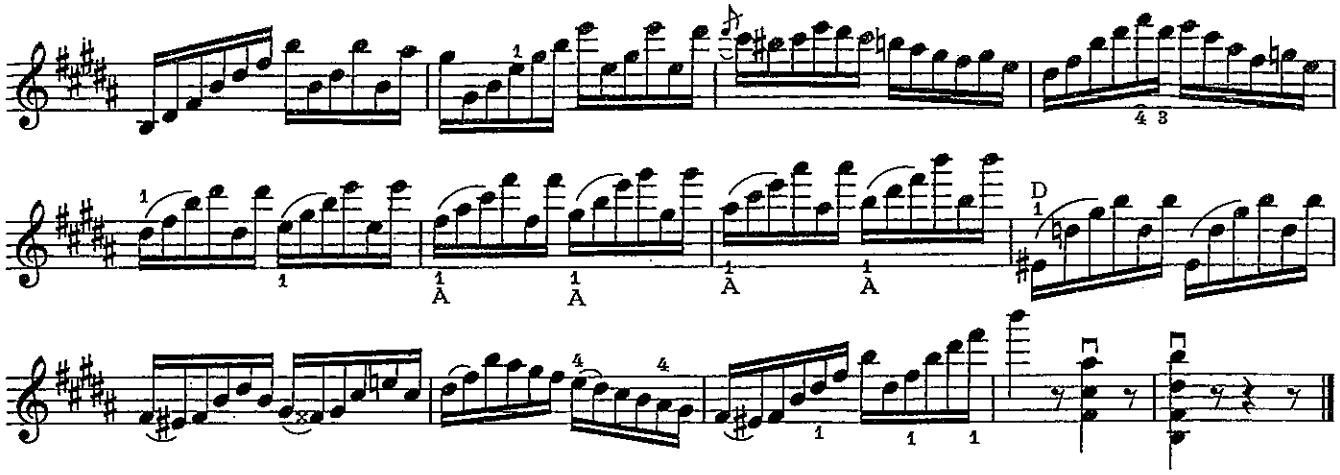

*) The second part has been adapted

137 Study

Allegro giusto

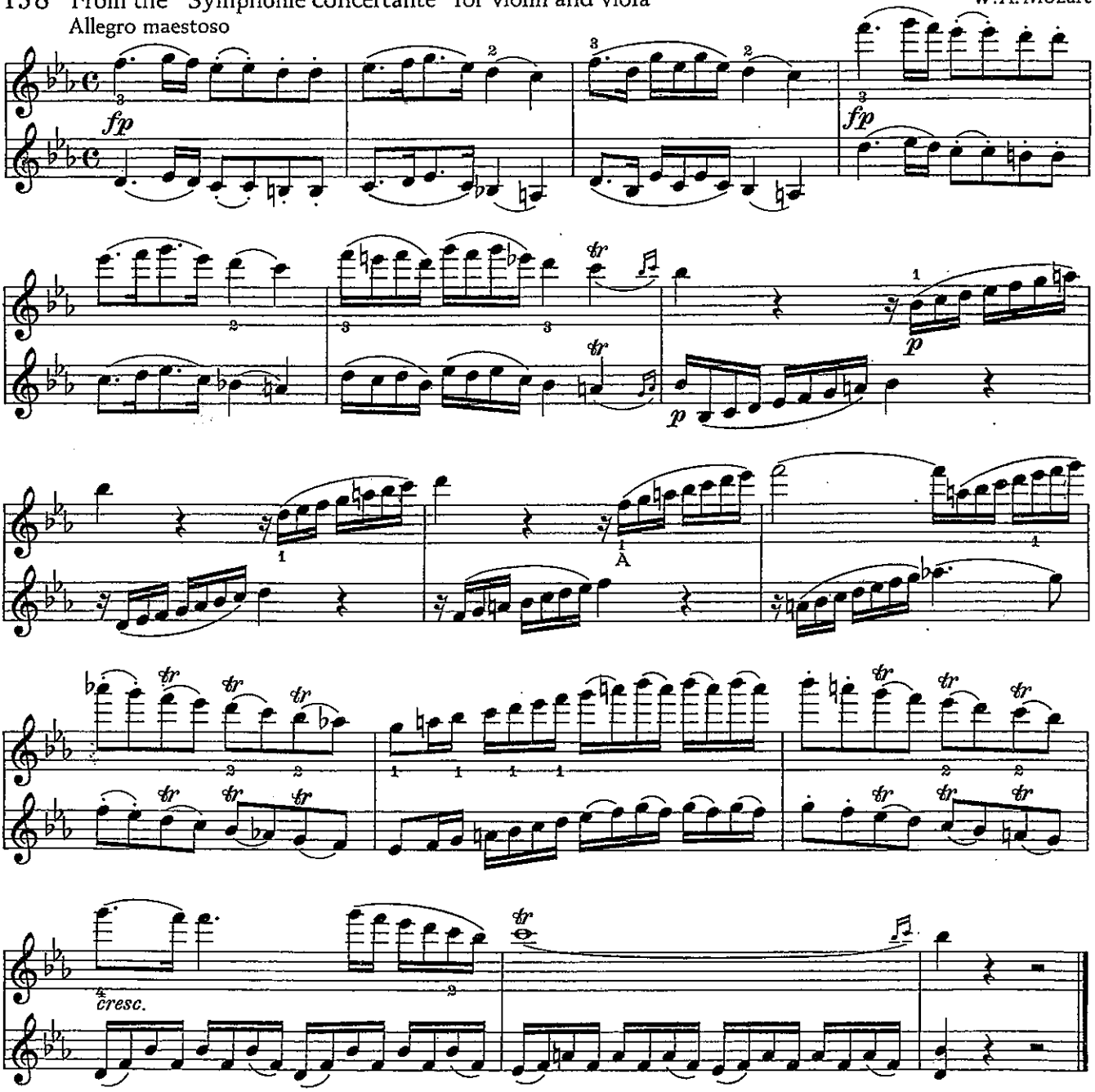
Antonio Rolla





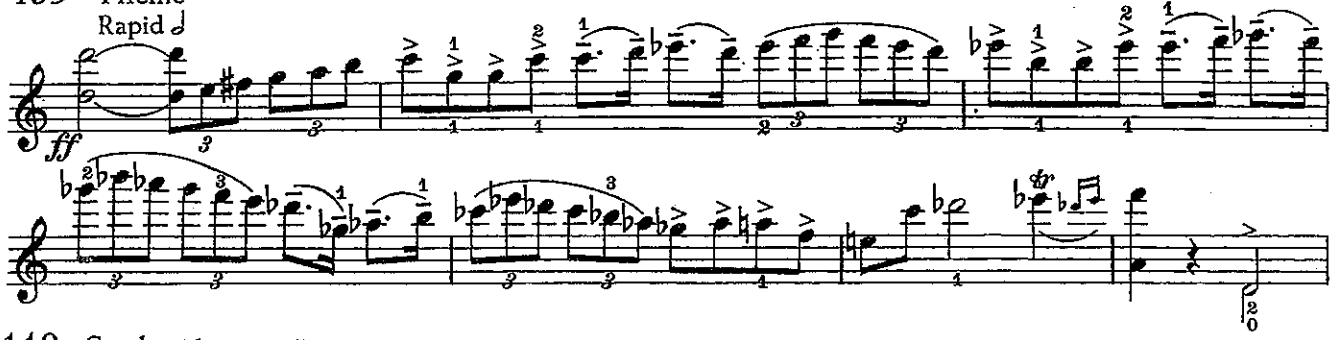
138 From the "Symphonie concertante" for violin and viola — W.A. Mozart

Allegro maestoso



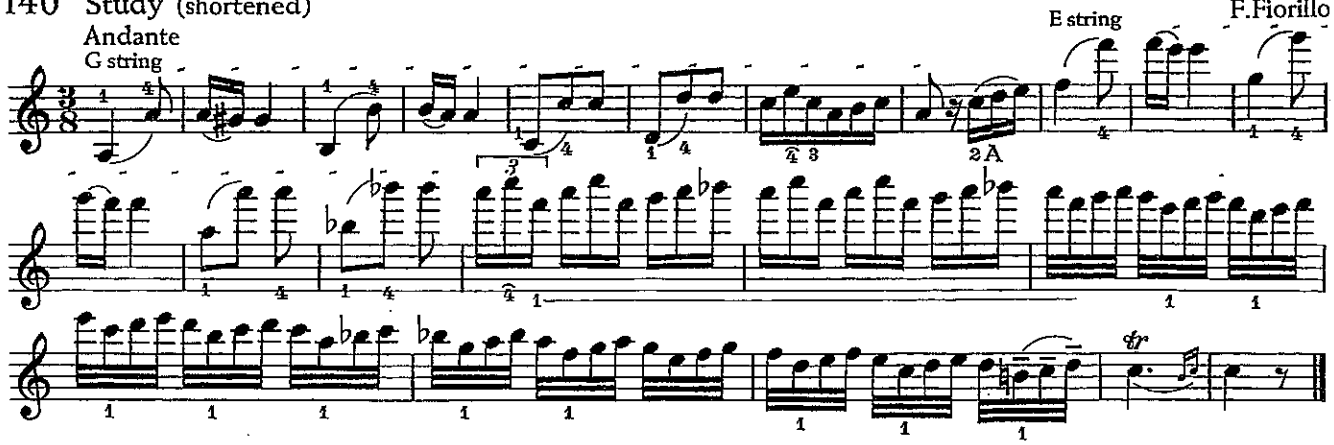
139 Theme

Paul Hindemith
String Trio (1924)




140 Study (shortened)

F. Fiorillo

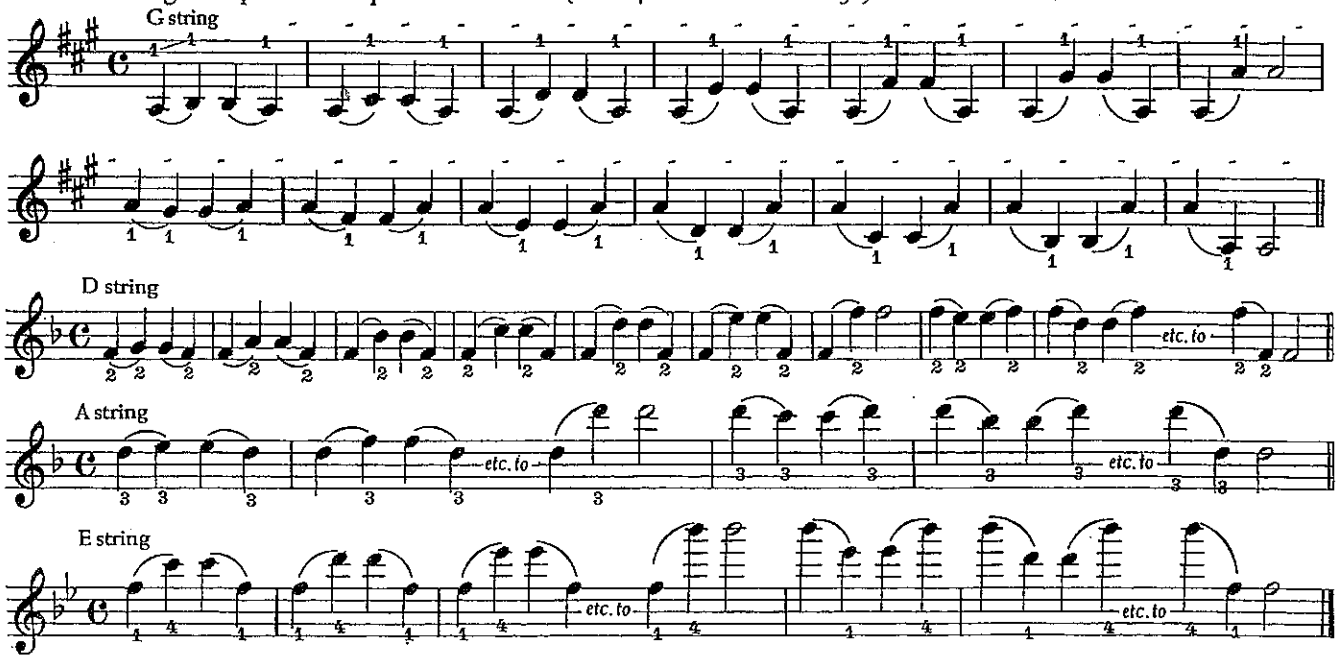



Here may be mentioned the well-known study by Kreutzer (No. 12), which contains triads over three octaves up to the 8th position.

141 Scales and triads over three octaves up to the 8th position

B flat major, B flat minor, B major, B minor; these should be played starting in the 2nd position with the corresponding fingering with which A major was played from the 1st to the 7th position in No. 129. For C major, C minor, C sharp major, C sharp minor the fingering of B flat major (No. 129*b*) should be used.

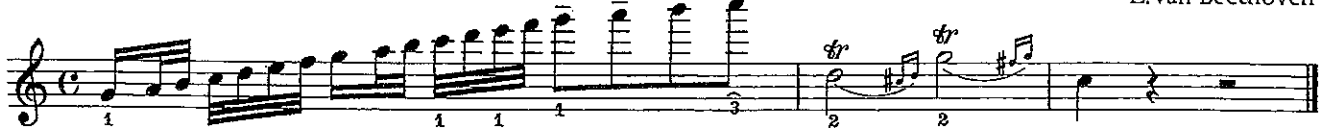
142 Changes of position up to an octave *(To be practised on all strings)*




## b) up to the 9th and 10th positions

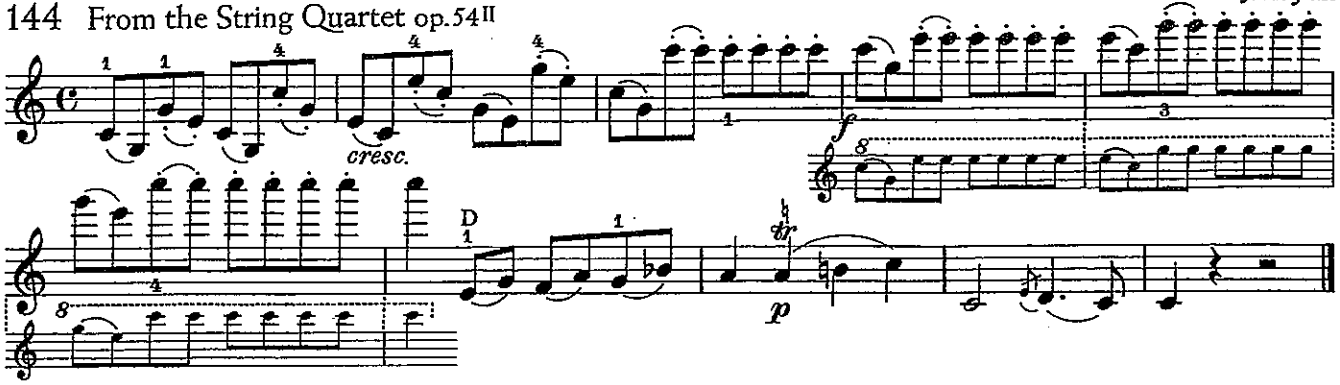
143 9th position. From the Romance in F major for violin and orchestra

L. van Beethoven



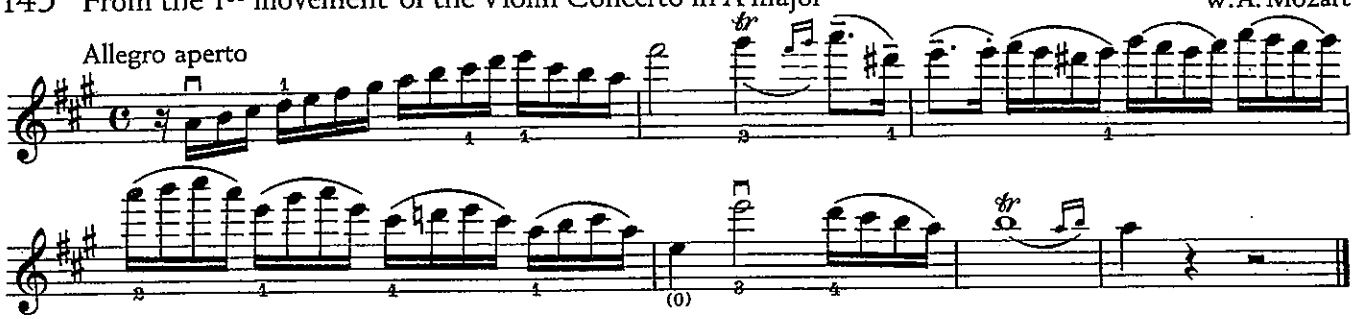
J.Haydn

144 From the String Quartet op.54 II



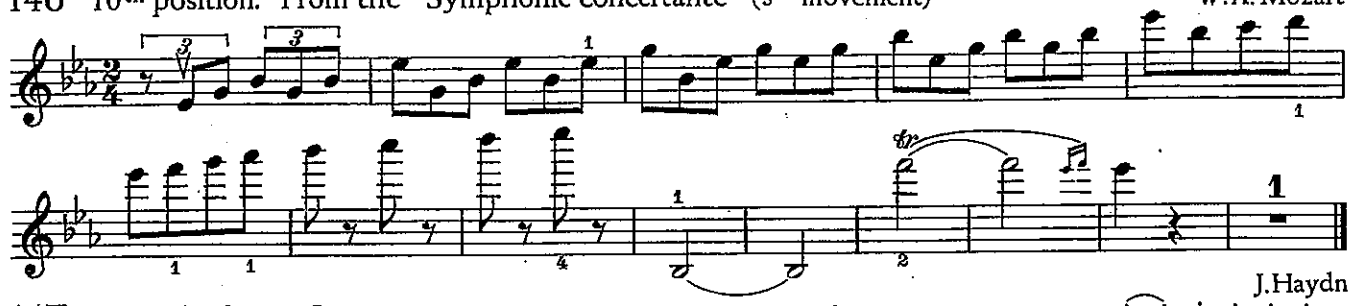

145 From the 1st movement of the Violin Concerto in A major

W.A. Mozart



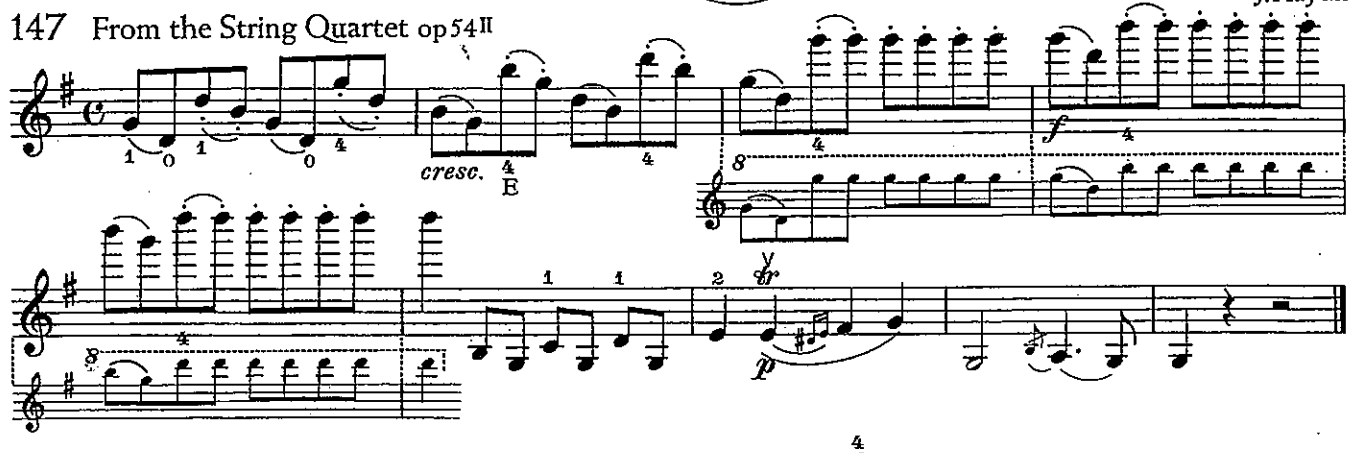

146 10th position. From the "Symphonie concertante" (3rd movement)

W.A. Mozart



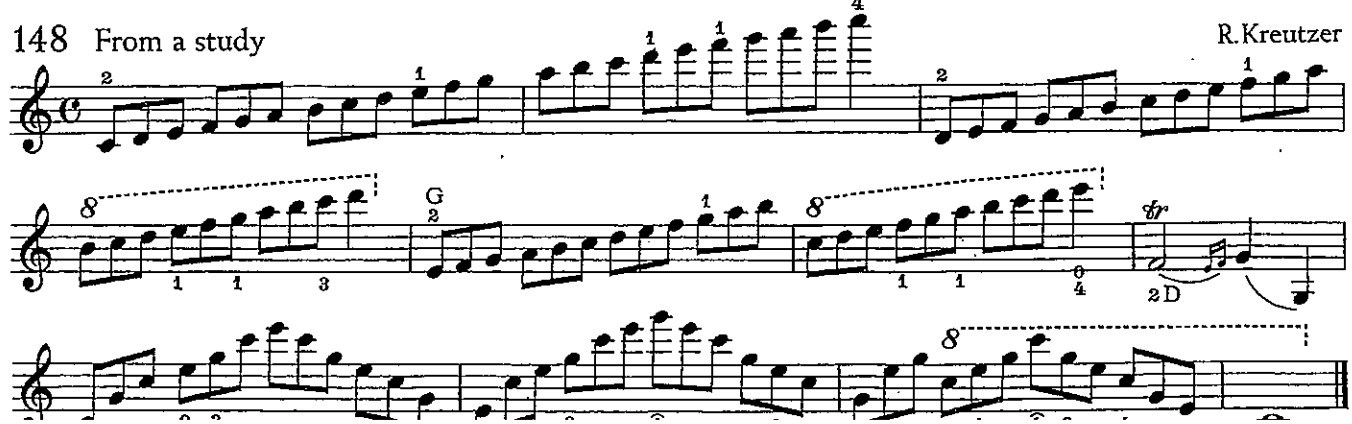
J.Haydn

147 From the String Quartet op 54 II




148 From a study

R.Kreutzer



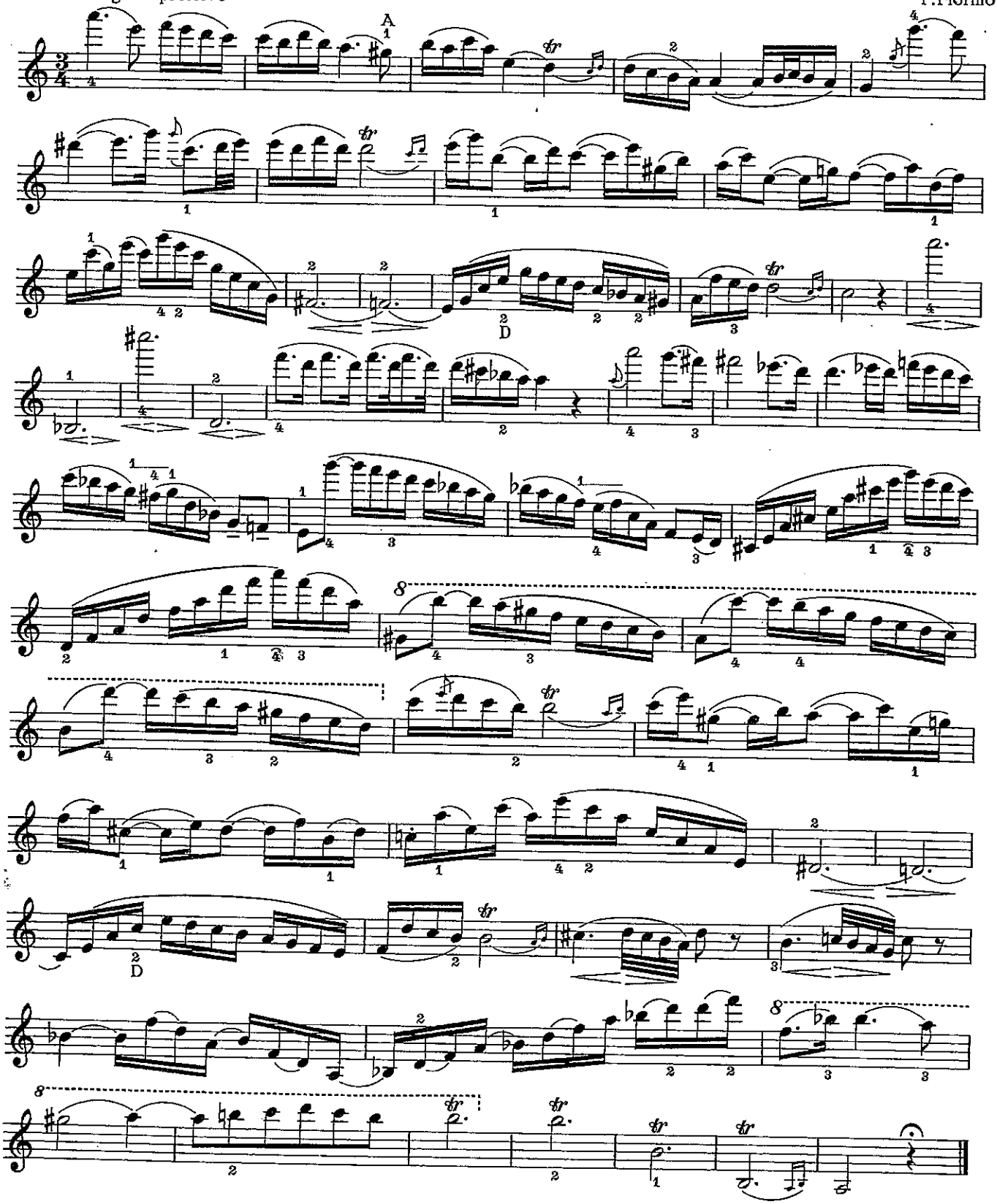
## 149 Scales and triads over three octaves up to the 9th and 10th positions

The 9th position is reached in: C major, C minor, C sharp major, C sharp minor; these should be played, starting in the 3rd position, with the corresponding fingering with which A major was played in No. 129. For D flat major, D major, D minor the fingering of B flat major (No. 129*b*) should be used. The 10th position is reached in: D flat major, D major, D minor; with extension of the 4th finger also E flat major, E flat minor, E major, E minor. The fingering, starting in the 4th or 5th position, corresponds to that of No. 129*b*) B flat major.

## 150 Study

Adagio espressivo

F. Fiorillo



⊓ Down Bow
V Up Bow

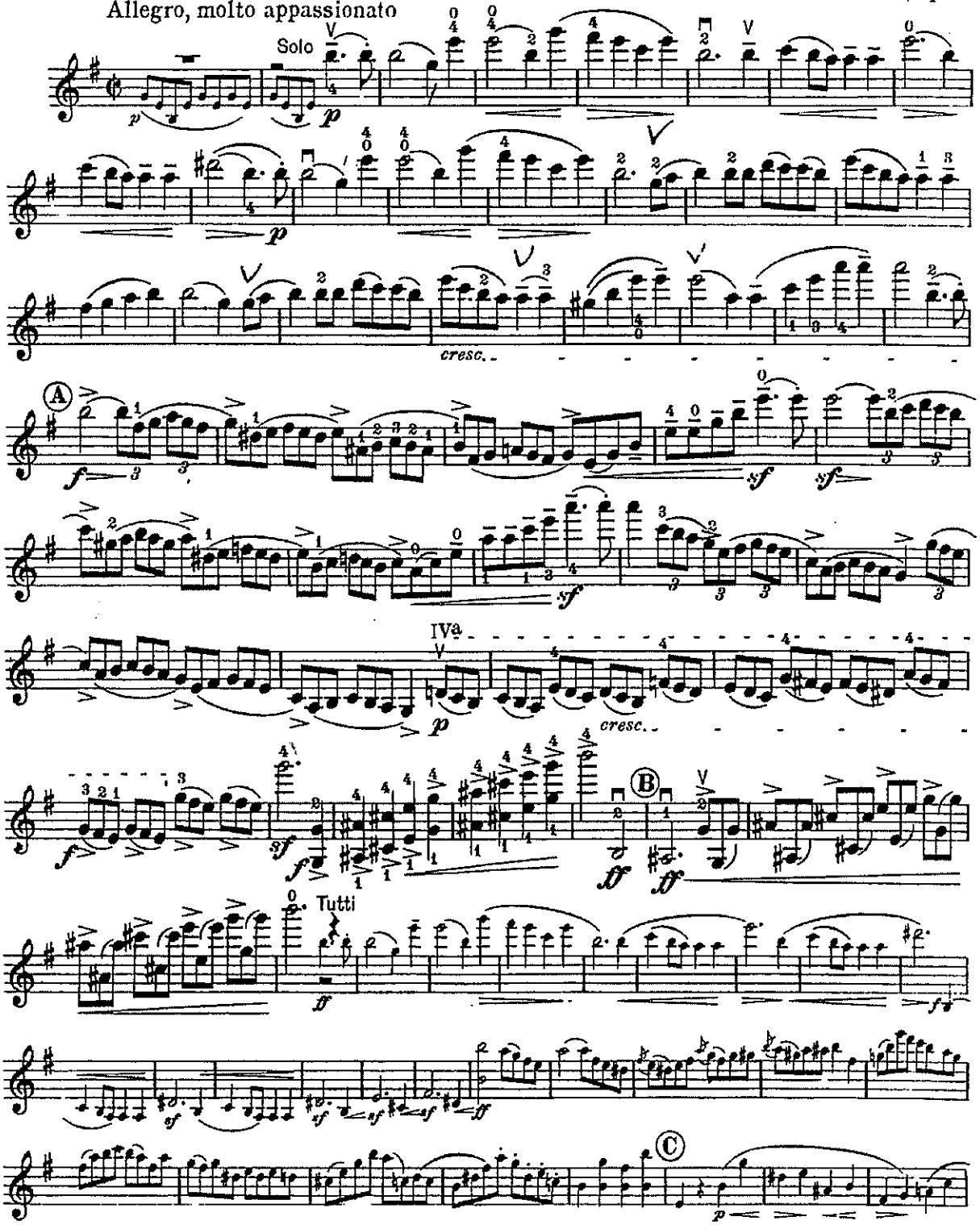
# Concerto

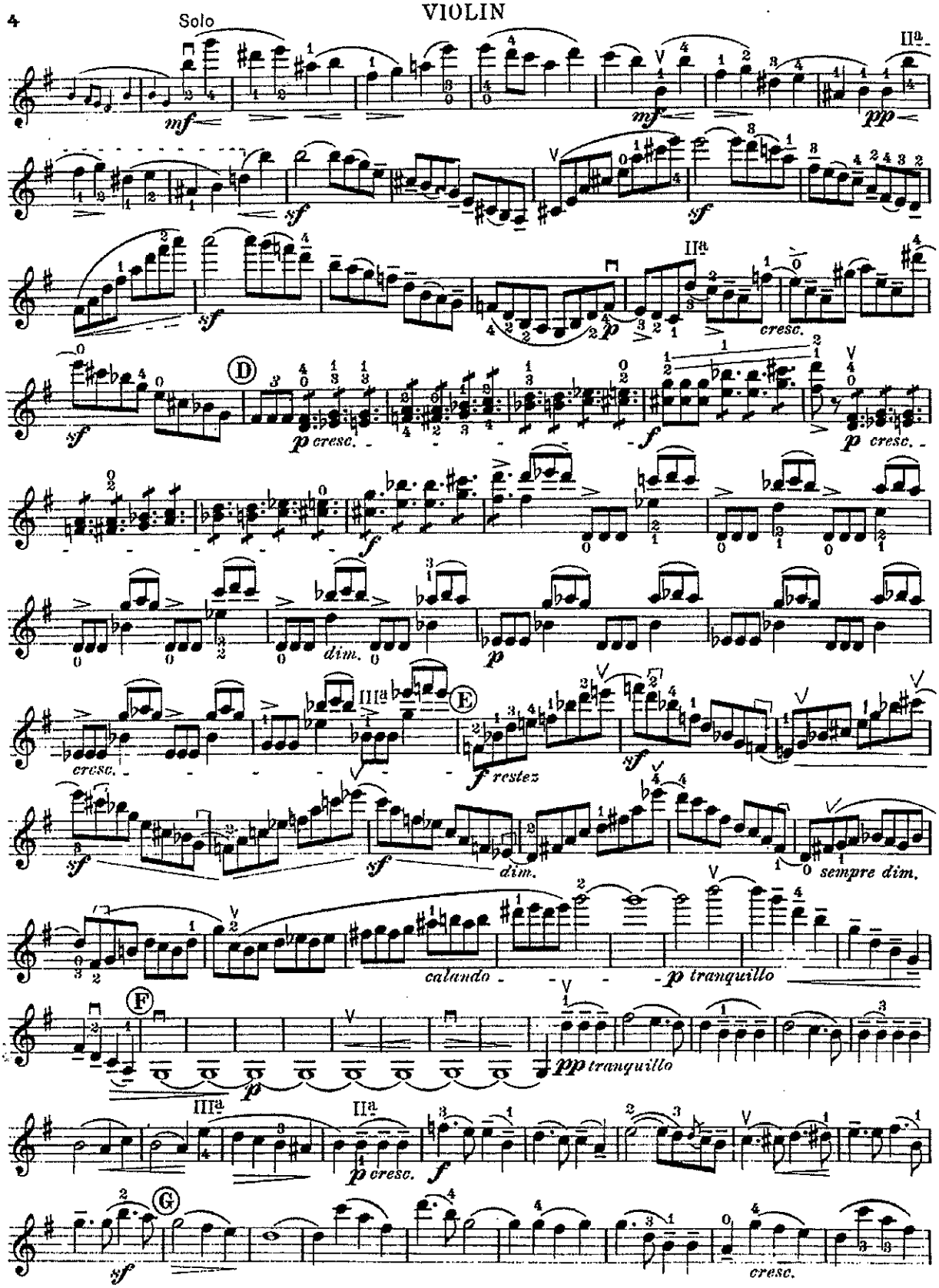
*Edited by*
*LEOPOLD AUER*

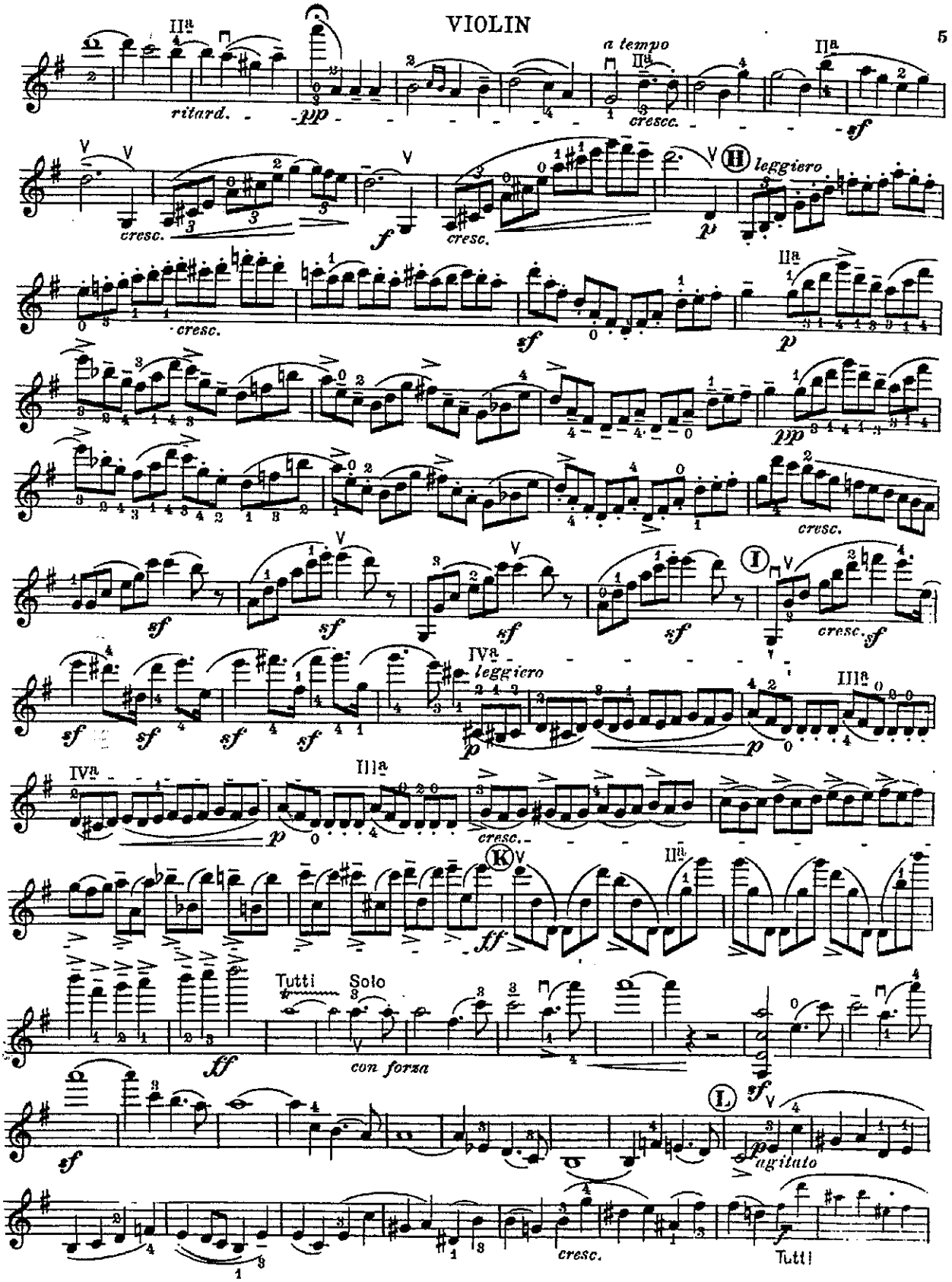
## Violin

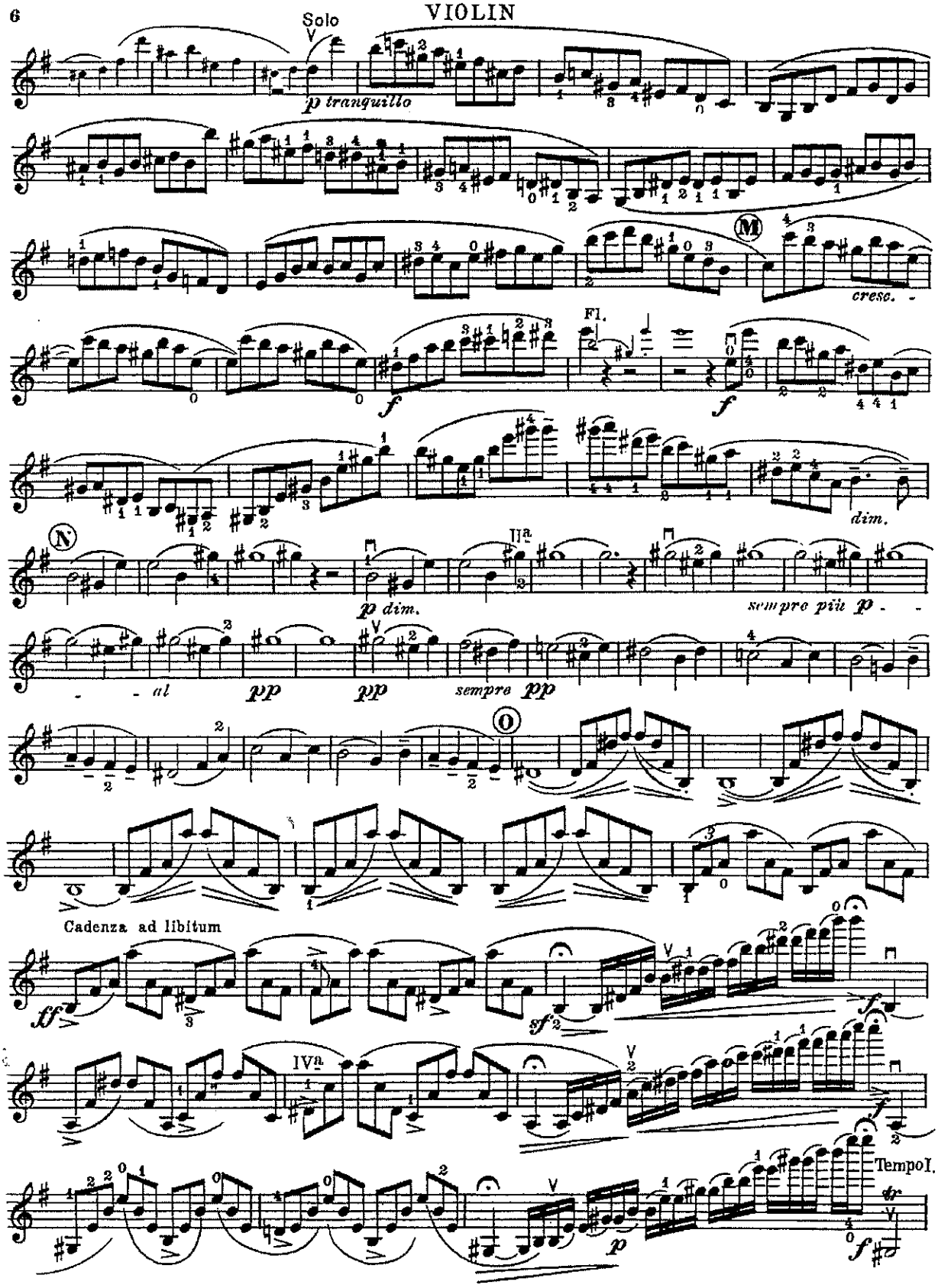
FELIX MENDELSSOHN - BARTHOLDY, Op. 64

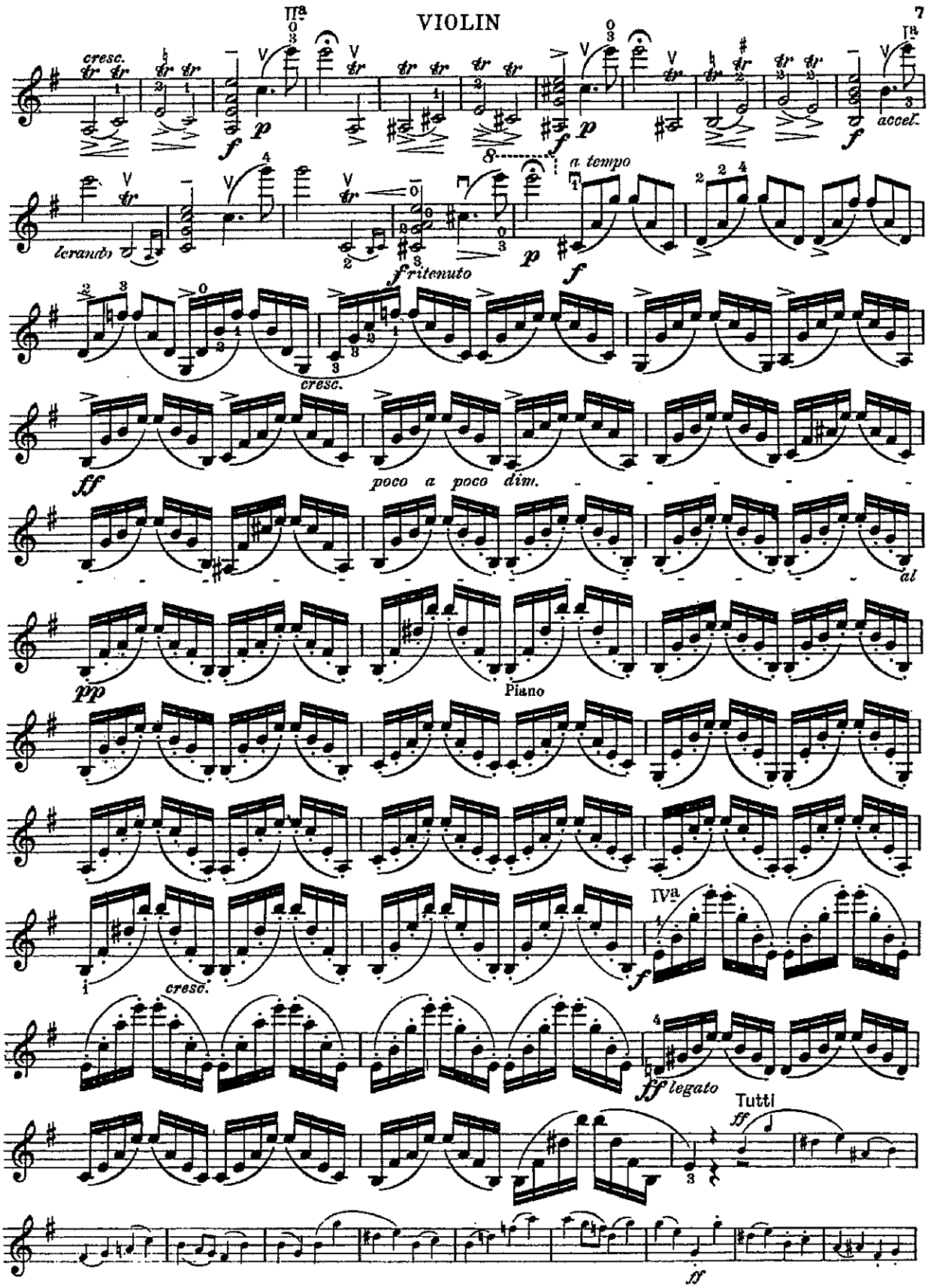
Allegro, molto appassionato



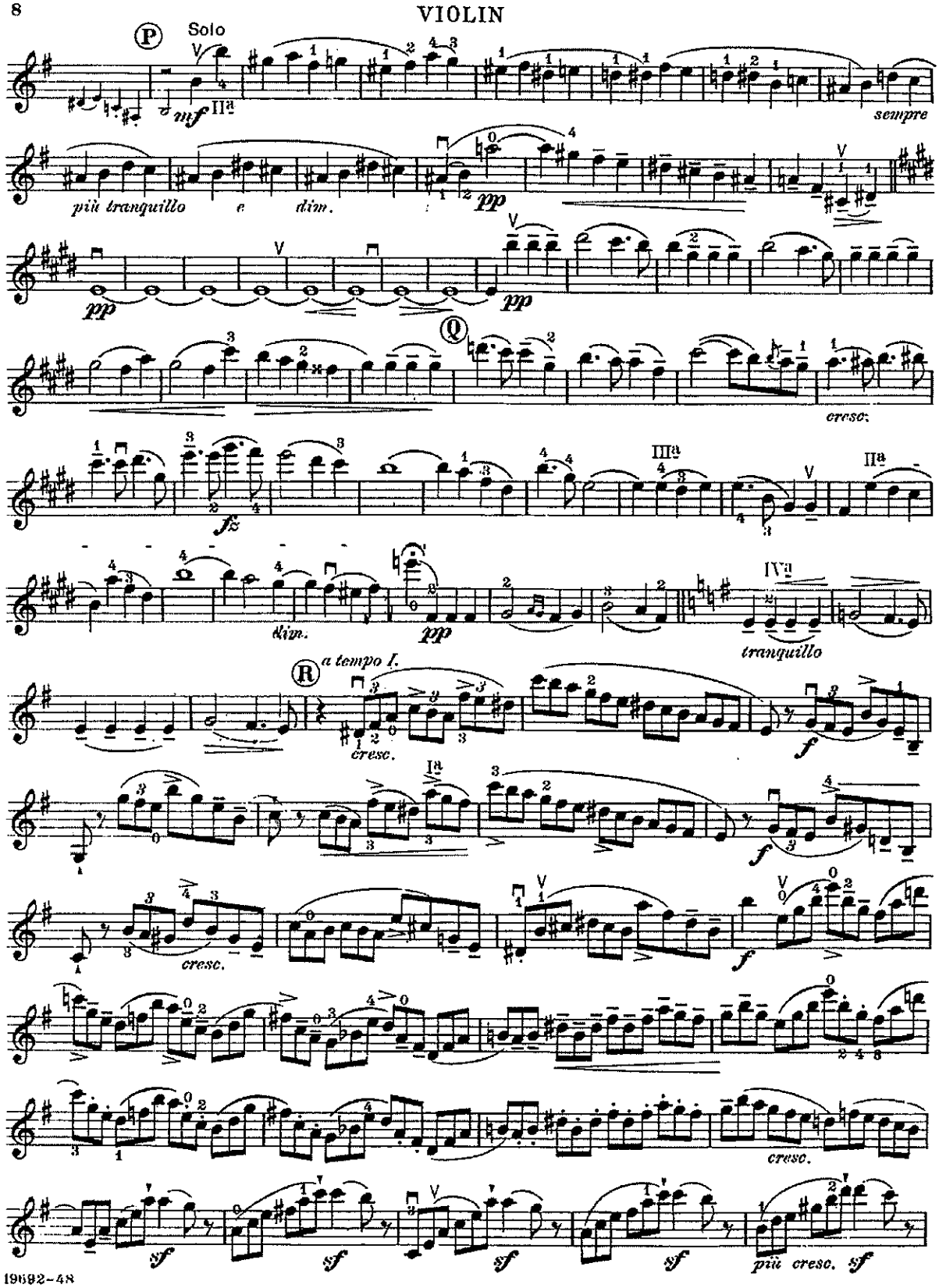

Solo
mf
pp
sf
cresc.
D
p cresc.
f
dim.
p
E
f restez
sf
dim.
sempre dim.
calando
p tranquillo
F
pp tranquillo
p cresc.
G
cresc.

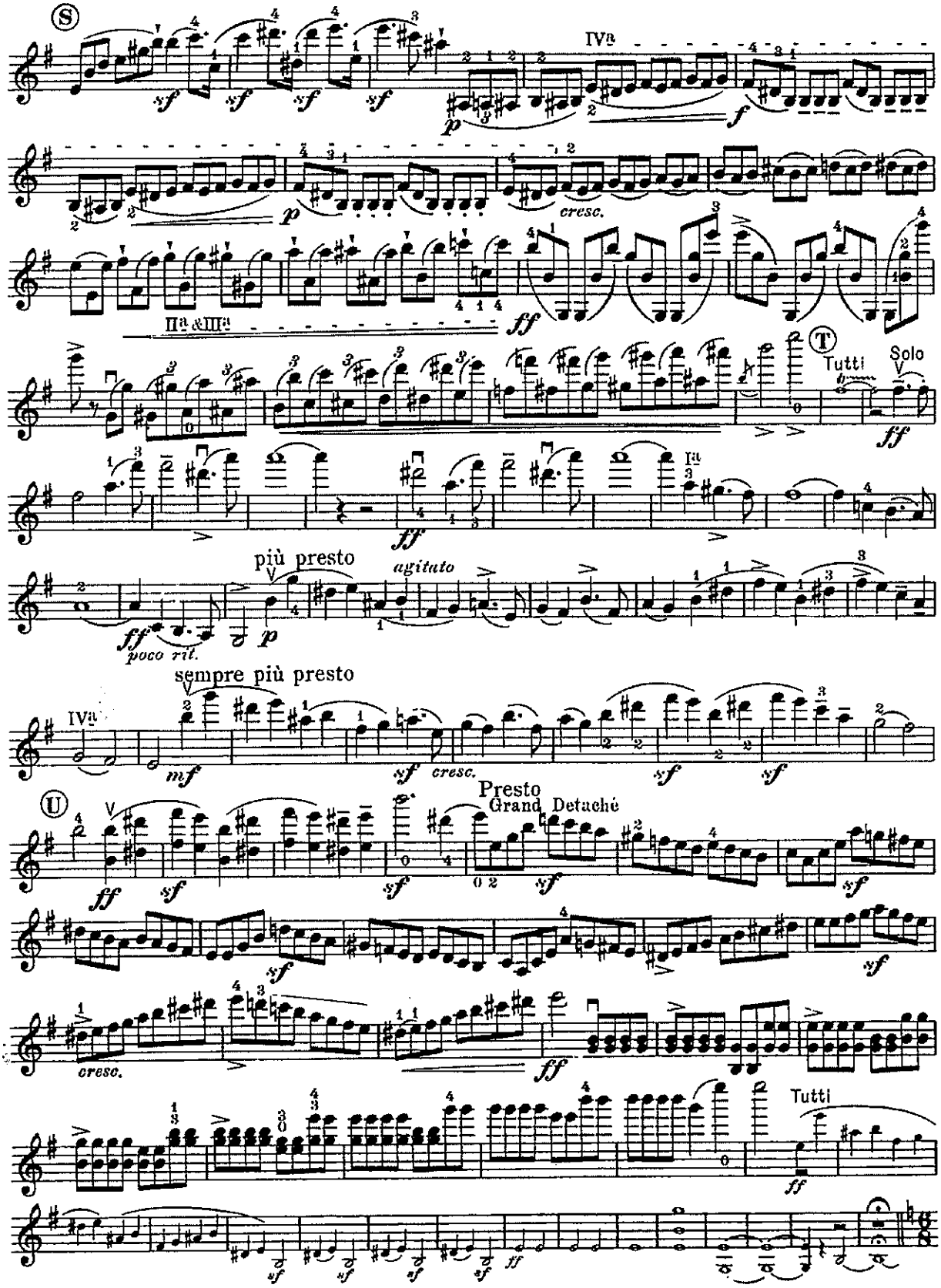

ritard.
pp
a tempo
cresc.
sf
cresc.
f
cresc.
H
leggiero
p
cresc.
sf
p
pp
cresc.
sf
sf
sf
sf
I
cresc.
sf
IVa
leggiero
p
IIIa
IVa
p
IIIa
cresc.
K
ff
IIa
Tutti
Solo
con forza
ff
sf
L
p
agitato
cresc.
Tutti


Solo
p tranquillo
cresc.
Fl.
f
f
dim.
p dim.
sempre più p
al
pp
pp
sempre pp
Cadenza ad libitum
ff
sf
f
Tempo I.
p
f


cresc.
accel.
a tempo
ritenuto
cresc.
poco a poco dim.
Piano
cresc.
Tutti

# VIOLIN


P
Solo
mf
sempre
più tranquillo
e
dim.
pp
Q
cresc.
fz
dim.
tranquillo
R
a tempo I.
cresc.
f
sf
più cresc.


S
IVª
cresc.
IIª &IIIª
T
Tutti
Solo
più presto
agitato
poco rit.
sempre più presto
IVª
cresc.
U
Presto
Grand Detaché
cresc.
Tutti