

**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
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 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
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 #152 – 155
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 # 172 & 173 Kayser in G
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 # 80 Allegro Modreato Mazas
 # 88 & 89 Studies in F Maj and F minor
 # 90 Caprice / Rolla & 91 Study / Mazas
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 1st & 4th Pos. #24 – 28
 Double Stops #128 – 130
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 # 134 Cadences
 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
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 8th, 9th & 10th #135 & 136
 #138 - 143
 # 144 - 148
 # 150
 SOLO Mendelssohn Concerto pg 1&2
 Pg. 3 & 4

MAJOR SCALES — 3 OCTAVES

GENERAL RULESAscend 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

The image displays ten staves of musical notation, each representing a different key signature. Each staff contains two measures of a three-octave scale and an arpeggio. The scales are written in treble clef with a 2/4 time signature. The arpeggios are written in the same clef and time signature. Fingering numbers (1-4) are placed above the notes to indicate fingerings. A sequence of numbers '3 4 1 2 3 4 1' is written below the first measure of each staff. The keys are: G major (one sharp), F major (one flat), E major (two sharps), D major (two sharps), C major (no sharps or flats), Bb major (two flats), Bb minor (two flats), B major (two sharps), and B minor (two sharps).

The image displays ten musical staves, each representing a different key signature and a plus/minus sign. The staves are labeled as follows from top to bottom: C+, C-, D+, D-, E+, E-, F+, F-, G+, and G-. Each staff contains two measures of music. The notes are connected by a slur, and various fingering numbers (1, 2, 3, 4) are written above the notes to indicate fingerings. The key signatures range from C major (C+) to G major (G+), and the minus signs indicate the corresponding minor keys. The music appears to be a scale exercise or a specific melodic line for each key.

+ ALTERNATE 3RDS

- ALTERNATE 3RDS

CHROMATIC

The musical notation consists of ten staves, each representing a different chromatic exercise. The exercises are written in treble clef and feature various key signatures: one sharp (F#), two flats (Bb, Eb), three flats (Bbb, Ebb), and three sharps (F#, C#, G#). Fingerings are indicated by numbers 1, 2, 3, and 4. Some notes are marked with 'II' to indicate a second octave. The exercises are connected by long, sweeping lines, indicating a continuous chromatic scale or sequence.

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?

Exercise 98 consists of four staves of music. The top staff is for the E string, the second for the A string, the third for the D string, and the fourth for the G string. Each staff shows a sequence of notes with fingerings (1-4) and a final note with a natural sign. The E string starts with a sharp sign, the A string with a sharp sign, the D string with a natural sign, and the G string with a flat sign.

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

Exercise 99, Part I, shows four-note exercises on the E string. It is divided into two sections: a) and b). Section a) contains three measures of exercises with various key signatures and fingerings. Section b) contains one measure of an exercise. The exercises are marked with 'etc.' and 'and the 2 following bars'.

The same exercise on the other strings

Exercise 99, Parts II, III, and IV, show the same four-note exercises on the A string, D string, and G string respectively. Each part is divided into sub-sections a) through e) with various key signatures and fingerings.

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

Exercise 100 consists of two staves of music. The top staff is for the E string, and the bottom staff is for the A string. Both staves show a sequence of notes with fingerings (1-4) and a final note with a natural sign. The E string starts with a sharp sign, and the A string starts with a sharp sign.

101 Exercise for large intervals in the 6th position

Exercise 101 consists of two staves of music. The top staff is for the E string, and the bottom staff is for the A string. Both staves show a sequence of notes with fingerings (1-4) and a final note with a natural sign. The E string starts with a sharp sign, and the A string starts with a sharp sign.

102 Practice piece
Poco Adagio

H.E. Kayser

2

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

II III IV

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

1.)

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

3.)

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

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

Joseph Haydn (1781)

2 2 1 2 1 2 1

2 4 2 E 4 E

2 3 1 1 1 1A 2 E 2

2 4 1 1 1 A 2

111 Molto Allegro

from a String Quartet by W. A. Mozart

1 2 4 3 2

2 2 1. 2.

d) Playing on the G string

112 Hungarian folk-song

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

espressivo

0 1 2 2 2 3G 1 1G

3 2 1 2 2 2

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

6

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

II Combining the 7th position with the lower positions

a) From the 6th to the 7th position

119 Exercise

Musical notation for Exercise 119, a single staff in 6/8 time. It consists of a sequence of eighth-note patterns with slurs and various fingering numbers (1, 2, 3, 4) indicating fingerings for different positions.

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

Musical notation for Exercise 120, two staves in 2/4 time. It features slurs, trills (tr), and various fingering numbers (1, 2, 3, 4) across the two staves.

b) From the 5th to the 7th position

121 Exercise

Musical notation for Exercise 121, two staves in 3/4 time. It consists of eighth-note patterns with slurs and various fingering numbers (1, 2, 3, 4) across the two staves.

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

Joseph Haydn

Presto

Musical notation for Exercise 122, three staves in 2/4 time. It features slurs, trills (tr), and various fingering numbers (1, 2, 3, 4) across the three staves.

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)

1.) sul G

2.) sul D

3.) sul A

4.) sul E

127 Theme from the 3rd movement of the "Symphonie concertante"

W.A. Mozart

d) From the 1st to the 7th position

128

sul G

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

Two staves of music in 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. It includes a *sul G* instruction and various fingerings (1, 2, 3, 4). The second staff continues the melody with similar fingerings and a *G* instruction above a note.

133 From a study

P. Rode

Four staves of music in 2/4 time with a key signature of two sharps (D major). The first staff starts with a dynamic of *f* and includes a *D* instruction. The second staff has a *p* dynamic. The third staff features a *cresc.* marking. The fourth staff ends with a dynamic of *f*. The piece is characterized by rapid sixteenth-note passages and various fingerings.

134 Fantasia for violin alone

Michel Corrette (Violin School 1738)

Allegro

Six staves of music in 2/4 time with a key signature of two flats (B-flat major). The first staff is marked *Allegro* and includes a *V* instruction. The second staff has a dynamic of *f*. The third staff includes a *3*)* marking. The fourth staff is labeled *simile (arpeggio to be continued)*. The fifth staff is labeled *arpeggio continued*. The sixth staff continues the piece with various fingerings and dynamics.

*) 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

Exercise 135 consists of three systems of musical notation. The first system shows a sequence of sixteenth notes starting with a first finger (1) in the 4th position, moving to the 6th position (2), and finally to the 8th position (3). The second system continues with similar patterns, incorporating triplets and various fingering techniques. The third system features more complex triplet and sixteenth-note runs, all with detailed fingering and position indicators.

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

Jos. Haydn

Exercise 136 is a minuet trio by Joseph Haydn in 3/4 time, marked 'dolce'. It features a melody in the upper voice with grace notes and slurs, and a supporting bass line. The score includes several systems with detailed fingering and dynamic markings. A double bar line with repeat dots is present in the second system.

*) The second part has been adapted

137 Study

Allegro giusto

Antonio Rolla

Exercise 137 is a study by Antonio Rolla in 6/8 time, marked 'Allegro giusto'. It features a melodic line with eighth-note patterns and slurs. The score includes several systems with detailed fingering and dynamic markings.

This block contains three staves of musical notation. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). It features a series of eighth-note patterns with various fingerings (1, 2, 3, 4) and a final measure with a '4 3' marking. The middle staff continues with similar eighth-note patterns and includes a 'D' marking above a measure. The bottom staff shows a more complex rhythmic pattern with sixteenth notes and rests, ending with a double bar line.

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

This block contains six systems of musical notation for violin and viola. The key signature is two flats (Bb, Eb) and the time signature is common time (C). The first system includes dynamic markings 'fp' (fortissimo piano) and 'fp'. The second system features trills ('tr') and a 'p' (piano) marking. The third system includes a 'p' marking and a '1' marking. The fourth system includes a '2' marking. The fifth system includes trills ('tr') and a '2' marking. The sixth system includes a 'cresc.' (crescendo) marking and a '2' marking. The notation includes various rhythmic patterns, slurs, and fingerings throughout.

139 Theme

Rapid ♩

140 Study (shortened)

Andante

G string

E string

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

144 From the String Quartet op.54II

J.Haydn

144 From the String Quartet op.54II by J.Haydn. The score shows a violin part with a crescendo and a cello/bass part with a piano dynamic. Fingerings and bowings are indicated throughout.

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

W.A.Mozart

145 From the 1st movement of the Violin Concerto in A major by W.A.Mozart. Marked 'Allegro aperto', the score features a violin line with various fingerings and a cello/bass line.

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

W.A.Mozart

146 10th position. From the "Symphonie concertante" (3rd movement) by W.A.Mozart. The score includes a violin line with triplets and a cello/bass line.

147 From the String Quartet op.54II

J.Haydn

147 From the String Quartet op.54II by J.Haydn. The score shows a violin part with a crescendo and a cello/bass part with a piano dynamic. Fingerings and bowings are indicated throughout.

148 From a study

R.Kreutzer

148 From a study by R.Kreutzer. The score features a violin line with a G major key signature and a cello/bass line with a 2D fingering. Fingerings and bowings are indicated throughout.

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

The musical score for Study No. 150 is written in 3/4 time and consists of ten staves. It features a variety of scales and triads, with detailed fingering and articulation markings. The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by flowing, melodic lines with frequent slurs and accents. Key markings include 'A' and 'D' above certain notes, and 'D' below others. Fingering numbers (1-4) are placed below notes to indicate fingerings. The score includes several trills (tr.) and slurs (sl.) throughout. The final staff concludes with a double bar line and a fermata over the final note.

▣ Down Bow
▤ Up Bow

Concerto

Edited by
LEOPOLD AUER

Violin

FELIX MENDELSSOHN - BARTHOLDY, Op. 64

Allegro, molto appassionato

Solo

p *p* *cresc.* *f* *sf* *sf* *ff* *ff* *Tutti* *p*

Iva

A B C

Down Bow
Up Bow

Solo

VIOLIN

This musical score for a violin solo consists of ten staves of music. The piece begins with a *mf* dynamic and includes various performance markings such as *sf*, *p*, *f*, *dim.*, *calando*, *pp*, and *triquillo*. The score features complex technical passages with numerous fingerings, slurs, and accents. Specific sections are marked with circled letters D, E, F, and G. The notation includes a variety of note values, rests, and dynamic hairpins. The piece concludes with a *cresc.* marking.

VIOLIN

The musical score consists of ten staves of music. It begins with a *ritard.* and *pp* dynamic, followed by a *cresc.* leading to *sf*. The tempo is marked *a tempo*. The score includes various performance markings such as *leggiere*, *sf*, *cresc.*, *pp*, *ff*, and *agitato*. It also features section markers *IIIa*, *IVa*, and *I*, and a *KV* symbol. The piece concludes with *Tutti* and *cresc.* markings.

VIOLIN

Solo

p tranquillo

cresc.

f

dim.

pp

pp

sempre pp

Cadenza ad libitum

ff

sf

f

Tempo I.

f

The page contains ten staves of music for violin. The first staff begins with a 'Solo' marking and a 'V' above the first measure. Dynamics range from piano (*p*) to fortissimo (*ff*). There are several dynamic markings: *p tranquillo*, *cresc.*, *f*, *dim.*, *pp*, *pp*, *sempre pp*, *ff*, and *f*. The piece includes a 'Cadenza ad libitum' section. Specific markings include (M), (N), and (O) in circles. Fingerings and bowings are indicated throughout. The score concludes with a 'Tempo I.' marking and a final fortissimo (*f*) dynamic.

VIOLIN

cresc.
dr dr
IIa
III
p
f
accel.
ritando
fritenuto
a tempo
cresc.
ff
poco a poco dim.
pp
Piano
IVa
cresc.
ff legato
Tutti
ff

VIOLIN

(P) Solo *V* *mf* *sempre*

più tranquillo e dim. *pp*

pp

(Q) *cresc.*

fz *IIIa* *IIIa* *V* *IIIa*

dim. *pp* *triquillo* *IVa*

(R) *a tempo I.* *cresc.* *f*

cresc. *IIIa* *f*

cresc. *V* *f*

cresc. *f*

cresc. *f*

più cresc. sf

VIOLIN

⑤

sf sf sf sf p f

IV^a

p cresc.

II^a & III^a *ff*

ff Tutti Solo

ff

ff poco rit. p

più presto agitato

sempre più presto

IV^a *mf sf cresc. sf sf*

⑥ *ff sf sf sf sf*

Presto Grand Detaché

cresc. ff

Tutti *ff*

ff sf sf sf sf

