

Violin

Viola

Cello

Bass

Piano

III

C/D Bb/D Ami7 Dmi7 C7sus Gmi/F F Gmi/F F

Teacher Fingerings for the two-octave scales, arpeggios, and scales in thirds (exercise 136) are suggestions only. There are many different fingerings that can be used. Choose the ones that you think are best for your students. Please note that violins shift to fifth position in measure two.

134. F MAJOR SCALE

Violin

Viola

Cello

Bass

Piano

shift

III

V ◀ New position

1/2 III V

F C7 F C7 F

F Major Scale

Violin: 4, 3, 2, 1, -2, 1, 4, 3, 2, 1, -2, L1, L2

Viola: 3, 2, 1, -2, L1, 4, L2, 4, L2, 4

Cello: 4, 3, 1, -2, L1, 2, 2

Bass: 4, -4, -4, 2, 4, L1, L1

Piano: Dmi, Ami, Bb, C7, F

Teacher Ask students to identify the intervals in the F Major arpeggio in exercise 135. Review the definition of interval and explain how all major arpeggios built on the tonic chord will be made up of the same intervals. Please note that violins shift to fifth position in measure two.

135. F MAJOR ARPEGGIO

Violin: 2, -1, 3, 1, 4, 2, 1, 3, 1, -2, 4, L2

Viola: V, 4, 2, 4, 3, 3, 4, 2, -2, 3, 1

Cello: III, 4, -1, 4, 2, 2, 4, 1, -2, I

Bass: I, 4, 2, -4, 1, -4, 4, -4, I

Piano: F, Dmi7, Bb, F(add2)/A F/A, Dmi7, F/C, Bb/C, F