

2-3 Pattern

Violin

Viola

Cello

Bass

Piano

Cmi7 Fmi7 Fmi6 Fmi

**Teacher** Fingerings for the two-octave scales, arpeggios, and scales in thirds (exercise 150) 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 the violins shift to fourth position in measure two.

**148. E $\flat$  MAJOR SCALE**

Violin

Viola

Cello

Bass

Piano

E $\flat$  B $\flat$ /D A $\flat$ (add2)/C Cmi7 FmiII Cmi7 B $\flat$ /C

*E<sup>b</sup> Major scale*

Violin: 4, 3, 2, 1, 4, 3, 2, 1, -3, L2, L1, L4, L1

Viola: L4, L2, L1, L4, L2, L1, L2, L2

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

Bass: 4, 2, -4, 1, -1, L1, -4, -1, L1, 1/2

Piano: Ab(add2), Bb/Ab, Ab(add2), Bb7sus, Eb

**Teacher** Ask students to identify the intervals in the E<sup>b</sup> Major arpeggio in exercise 149. 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 the violins shift to fourth position in measure two.

**149. E<sup>b</sup> MAJOR ARPEGGIO**

Violin: 1, L1, -1, 3, L1, L4, L1, L2, 4, L2

Viola: L2, L2, L1, L1, L4, L1, L1, L2, 4, L2

Cello: 2, 2, -1, 4, 2, 2, 4, 1, -1, 2, 2

Bass: 1, L1, L1, 0, -4, 4, 4, 0, -1, 1/2

Piano: Eb, Eb/Bb, Cmi7, Eb/G, Ab, Eb/G, Ab/Bb, Bb7, Eb