

All for STRINGS

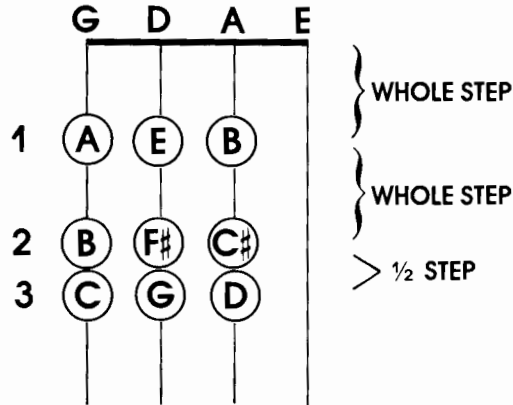
COMPREHENSIVE STRING METHOD • BOOK 1
by Gerald E. Anderson and Robert S. Frost



VIOLIN FINGERING CHART

MAJOR TETRACHORD POSITION

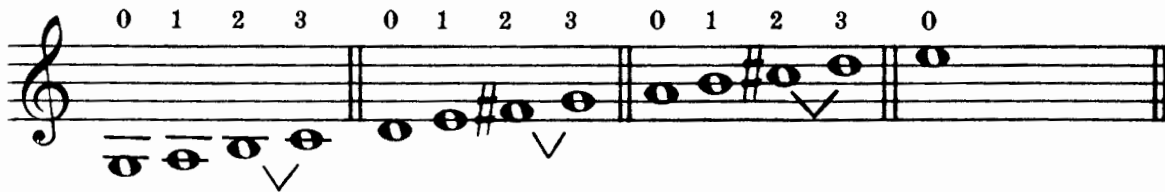
OPEN STRINGS



Tetrachord: First four notes or last four notes of a scale.

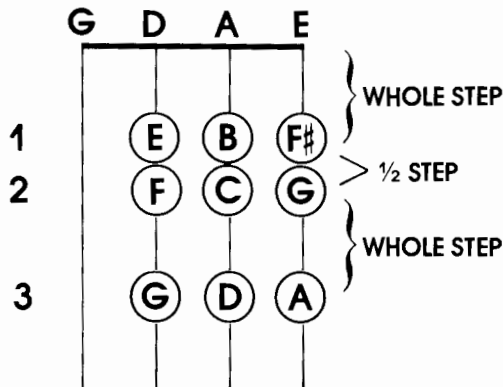
Major Tetrachord: First four notes of a Major scale.

Minor Tetrachord: First four notes of a minor scale.



MINOR TETRACHORD POSITION

OPEN STRINGS



TUNING OPEN STRINGS



VIOLIN
78VN

All for STRINGS

COMPREHENSIVE STRING METHOD ■ BOOK 1
by Gerald E. Anderson and Robert S. Frost

Dear String Student:

Welcome to the wonderful world of orchestra music!

The moment you pick up your stringed instrument, you will begin an exciting adventure that is filled with challenges and rewards.

Using **ALL FOR STRINGS**, your teacher will help you to develop the skills that will enable you to become a fine string player. If you study carefully and practice regularly, you will quickly discover the joy and satisfaction of playing beautiful music for yourself, your family, your friends or a concert audience.

We hope that **ALL FOR STRINGS** will lead you toward many years of pleasure in beautiful music making.

Best wishes!

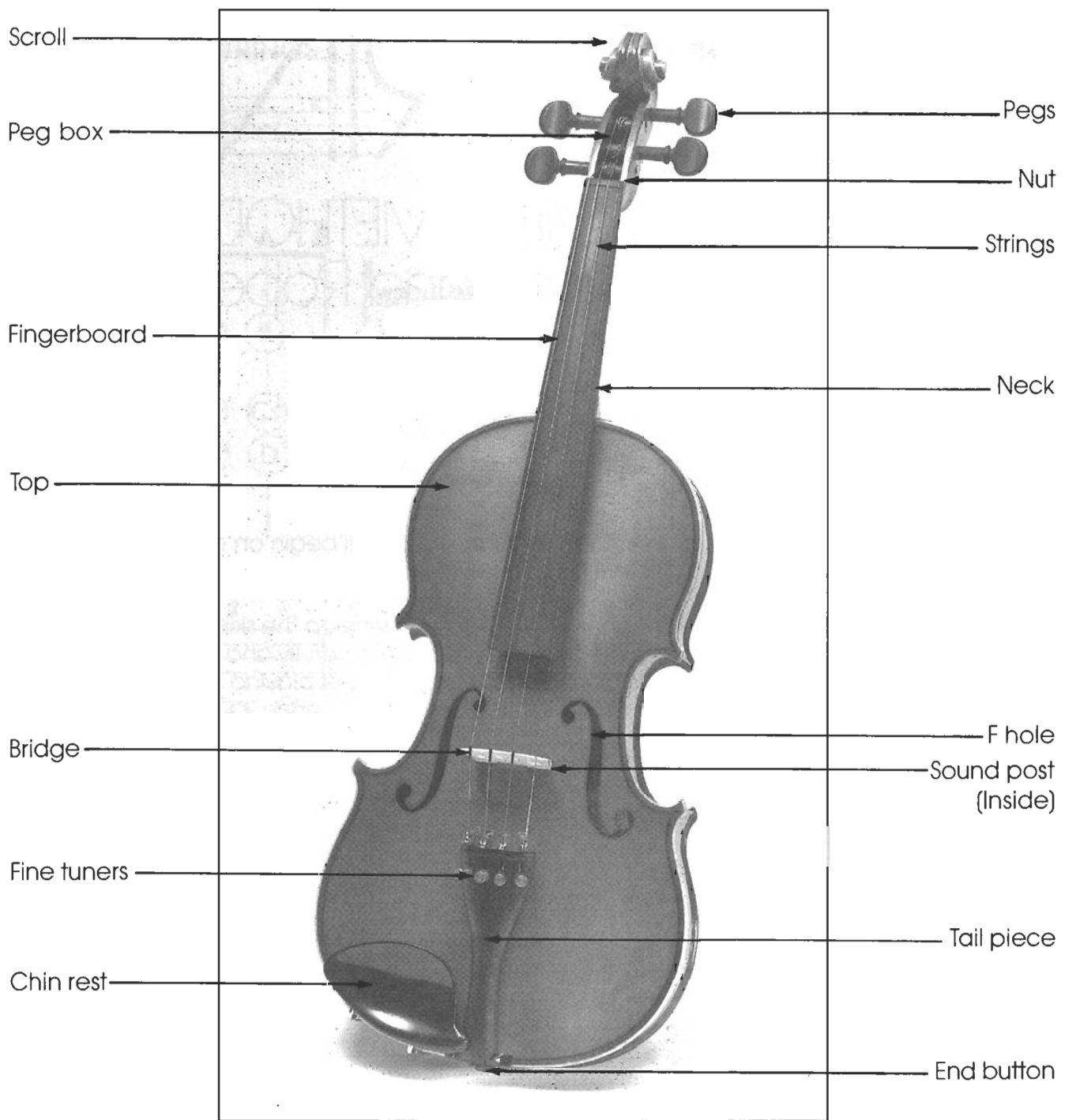
Gerald E. Anderson
Robert S. Frost

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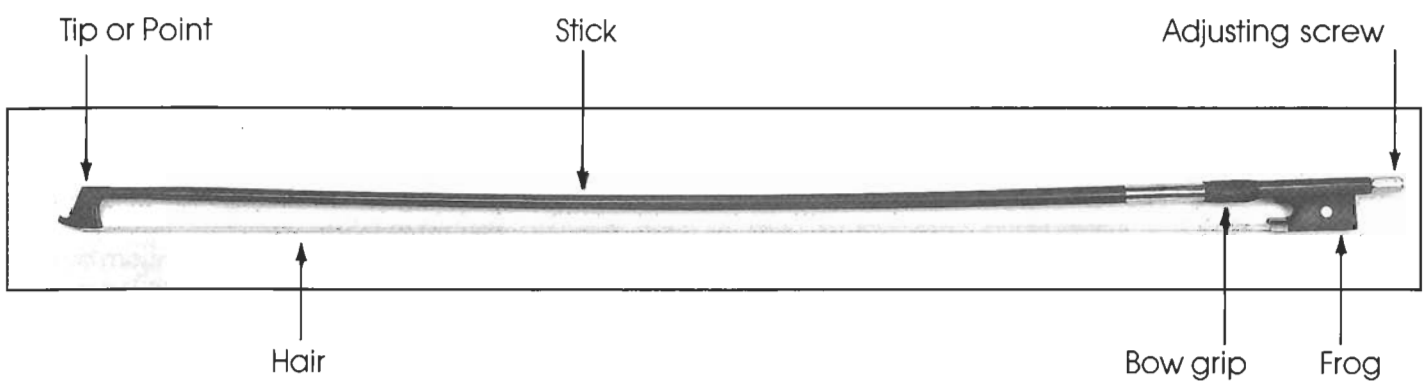
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PARTS OF THE VIOLIN



PARTS OF THE BOW



CARE OF THE INSTRUMENT

1. Handle your instrument, bow and case with care. Instruments and bows are made of thin wood, and can break easily. Bumping your instrument, either in or out of the case, may cause it to go out of adjustment.
2. Keep your instrument clean. Each time you finish playing, use a soft cloth to wipe the rosin dust from your instrument, bow stick and strings.
3. When you are not using your instrument, always store it in its case.
4. Before placing your instrument in its case, remove the shoulder rest.
5. When your instrument is in the case, keep the case latched securely.
6. Never put your method book in your case. Placing your book in the case may cause your instrument to break or to go out of adjustment.
7. Do not expose your instrument to excessive heat or cold. Extreme temperatures may cause your instrument to crack.
8. Check your bridge often. If it is not standing straight, ask your teacher to adjust it. Do not adjust it yourself.
9. Do not attempt your own repairs. Only an expert musical instrument repairman has the skill and experience to repair your instrument.
10. Do not let others play your instrument.

CARE OF THE BOW

1. Be careful! Bows break easily. Do not drop your bow or hit it on anything that will cause it to break.
2. Do not touch the hair of your bow. Moisture, perspiration, oil or dirt from your hands, face, or hair will spoil the bow hair.
3. Before you begin to play, tighten your bow with the adjusting screw. Your teacher will show you the correct tension to use.
4. Each time you finish playing, loosen the tension of your bow. Your teacher will show you how much to loosen the bow hair.
5. When you are not using your bow, always store it in the case.
6. Rosin your bow several times each week.

ACCESSORIES

1. Rosin
2. Shoulder rest
3. Soft cloth
4. Extra set of strings
5. Music stand
6. Pitch pipe
7. Music folder

Figure 1

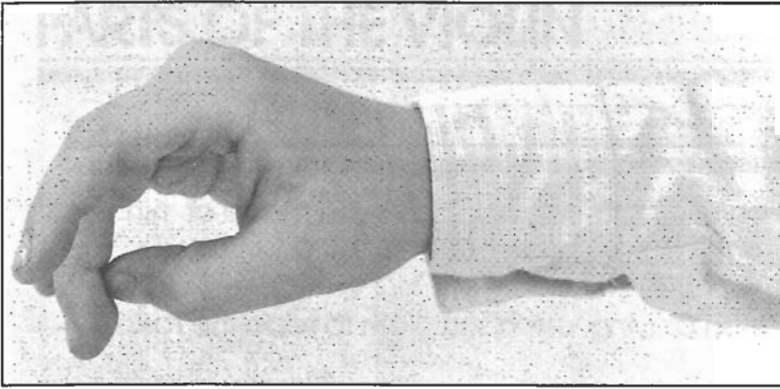


Figure 2

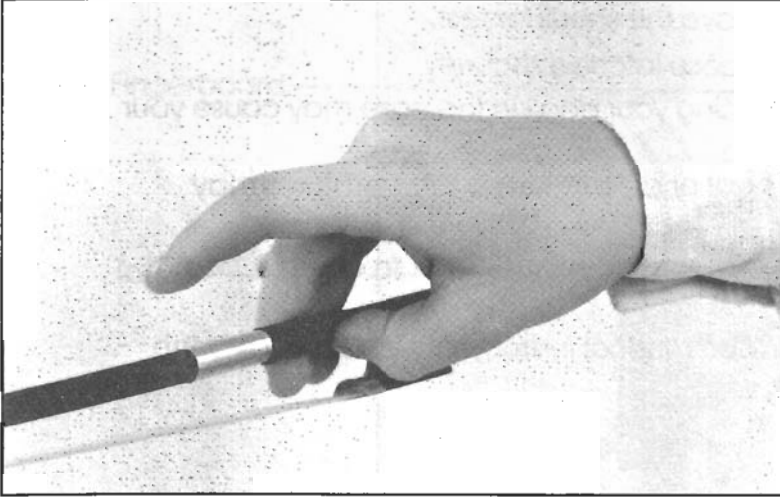


Figure 3

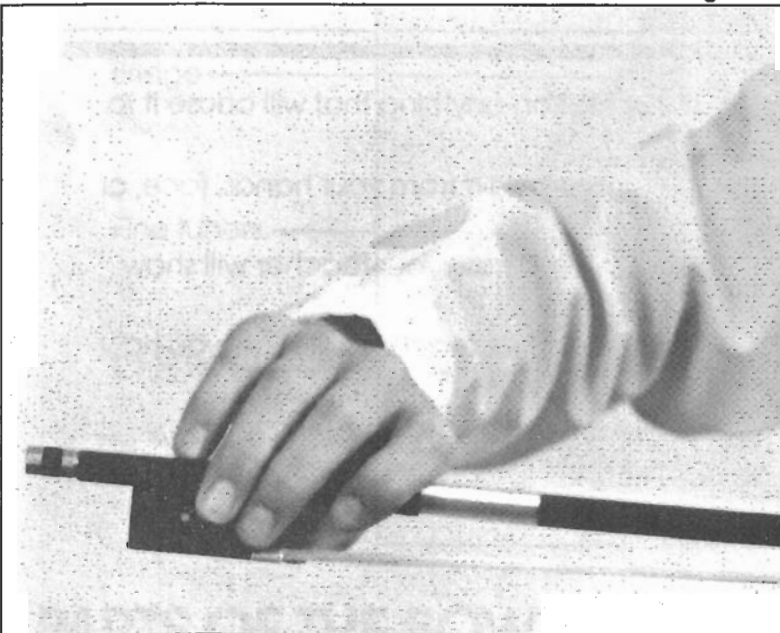
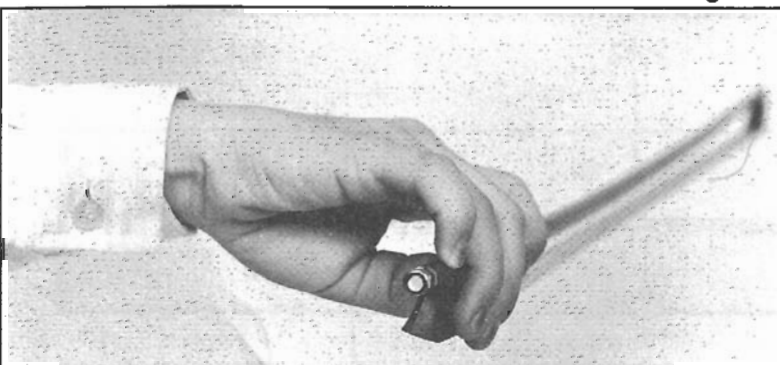


Figure 4



BOW GRIP

1. Make a **circle** with the tip of your thumb on the first joint or crease of your middle finger.
Keep your thumb bent.
See figure 1.
2. a. Holding the middle of your bow (pencil) with your left hand, lift your right hand thumb and place the stick (pencil) on the first joint or crease of your middle finger.
b. Place the tip of the thumb on the stick next to the frog.

Keep your circle.
Keep your thumb bent.

See figure 2.

3. a. Turn your hand inward or toward the tip of the bow.
b. Place your index finger between the first and second joints over the stick (pencil).

See figure 3.

4. Lay your ring finger comfortably over the stick (pencil) on the frog.

See figure 3.

5. Place the tip of your little finger on the top of the stick (pencil).

Keep your little finger curved.

See figures 3 and 4.

6. Check your entire bow grip.

Reminder: THUMB BENT

LITTLE FINGER CURVED

HAND RELAXED

See figures 3 and 4.

BOWING

1. Place the bow on the string half way between the bridge and the fingerboard.
See figures 5 and 6.
2. Tilt the bow stick slightly toward the fingerboard (away from the bridge).
See figures 5 and 6.
3. Press the bow firmly into the string.
4. Move the bow in a straight line with the bridge. Keep the bow at right angles to the string.
5. Raise your wrist slightly at the frog and lower it as you draw closer to the tip.
6. Relax your right shoulder, elbow and wrist.

BOW GRIP EXERCISES

Your teacher will explain how to do these exercises.

- | | |
|------------------|---------------------|
| 1. Pinkie Lifter | 5. Squeeze-Relax |
| 2. Flex | 6. Windshield Wiper |
| 3. Wave | 7. Spider |
| 4. Teeter-Totter | 8. Rocket Launch |

INSTRUMENT POSITION

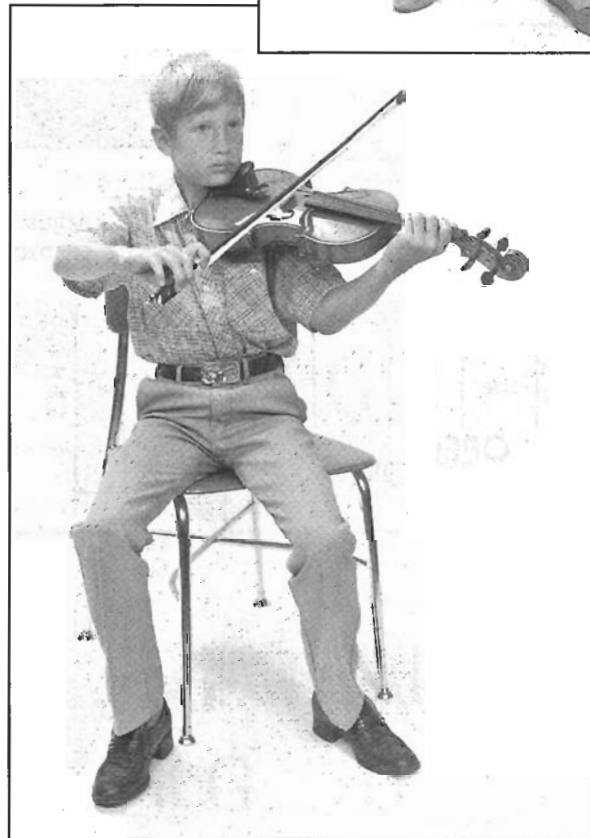
1. Stand or sit with correct posture.
See figures 5 and 6.
2. Attach the shoulder rest in the proper position on the violin.
3. Place the violin on your left shoulder.
4. Be sure that:
 - a. your left shoulder is well under the violin.
 - b. the left corner of your chin is in the chinrest so that you are looking straight down the strings.
 - c. the violin is tilted slightly to the right.
 - d. the violin is parallel to the floor.
 - e. the following are in line:
 - nose
 - strings
 - left elbow
 - left foot

See figures 5 and 6.
5. Relax your left shoulder.

Figure 5



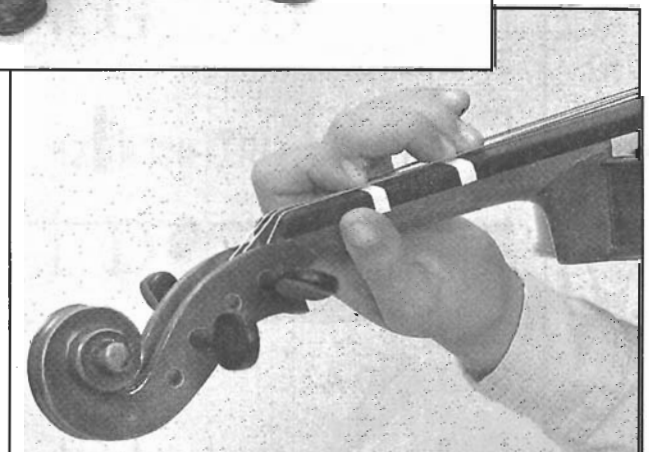
Figure 6



LEFT HAND POSITION



1. Place the first joint of your thumb on the neck.
See figure 7.
2. Curve your fingers over the fingerboard.
See figure 7.
3. Adjust your wrist and forearm to form a straight line.
See figures 5 and 6.
4. Be sure that:
 - a. your thumb is relaxed, straight and pointed upwards.
 - b. your thumb and first finger are opposite each other.
 - c. your wrist is straight.
 - d. your fingernails are cut short.
5. Relax your left shoulder.

Figure 7



STARTING BY ROTE

THE BASICS

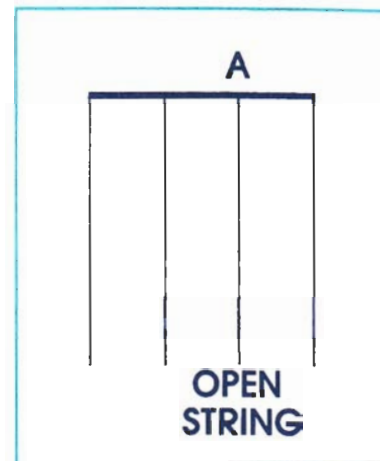
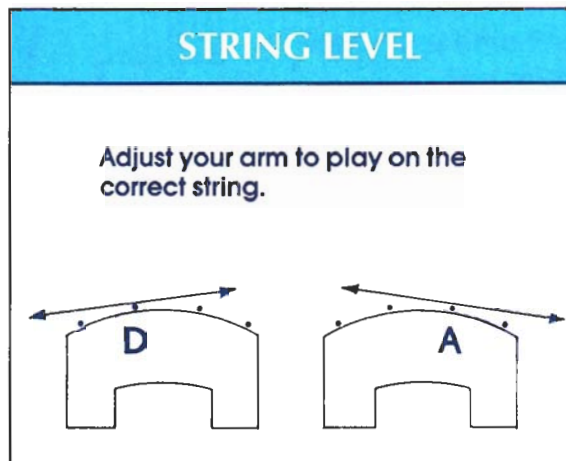
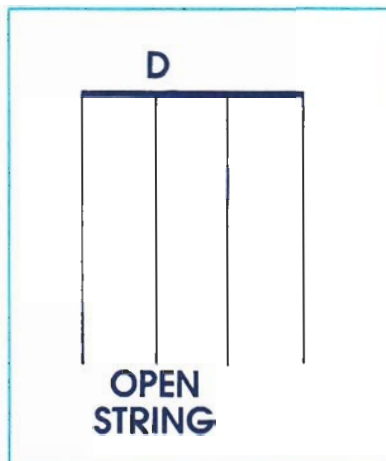
DOWN BOW  Move the bow toward the tip.	UP BOW  Move the bow toward the frog.	PIZZICATO <i>pizz.</i> Pluck the string with the index finger of your right hand.
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INSTRUCTIONS

RHYTHM PATTERN Play the assigned Rhythm Pattern ONCE for each letter using pizzicato or arco.	PIZZICATO <ol style="list-style-type: none"> 1. Place your index finger (1st finger) on the correct string. 2. Place your thumb on the corner of the fingerboard. 3. Pull the string firmly to the side to produce a good ringing tone. 4. Check your right hand pizzicato position. 	ARCO <ol style="list-style-type: none"> 1. Place your bow at the correct string level. 2. Play in the middle of the bow. 3. Use a forearm stroke to PULL the bow. 4. Check your right hand bow grip often. 5. Play with a good ringing tone.
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NEW NOTES



1. D STRING



2. TWO D's



★ Check your bow grip often.

3. A STRING



4. TWO A's


PREPARE BOW

*

Go to the new string level. Be ready to play on the new string as soon as possible.

5. D AND A



6. FAST PREPARATIONS




NEW IDEA


ARCO <i>arco</i> Play with the bow.	MEASURE  bar lines	WHOLE REST  4 beats of silence	REPEAT SIGN  Repeat the previous section of music again.
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RHYTHM PATTERNS


RHYTHM PATTERN #1

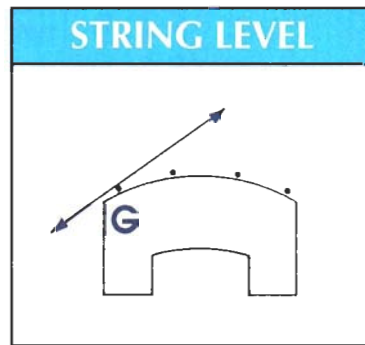
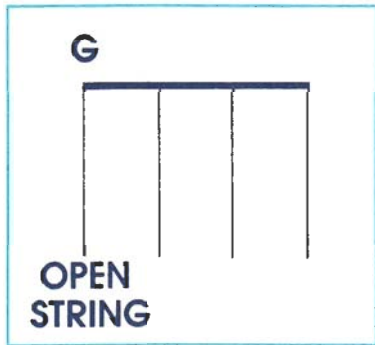

 MIS - SIS - SIP - PI

RHYTHM PATTERN #2


 RIV - ER

COMBINED PATTERN #1


 MIS - SIS - SIP - PI RIV - ER



7. G STRING

| G | — :||

8. TWO G'S

| G | G | — :||

★ Check your bow grip often.

9. G AND D

| G | — | D | — :||

★ Is your right thumb bent?

10. FAST PREPARATIONS

| G | D | G | D :||

★ Roll the bow to a new string.

11. TWO TOGETHER

| G | D | D | G :||

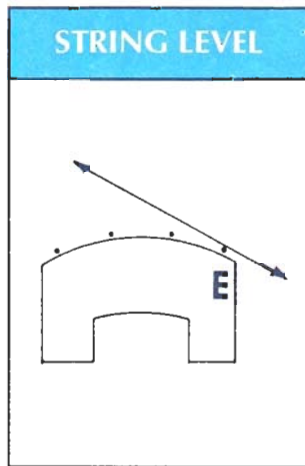
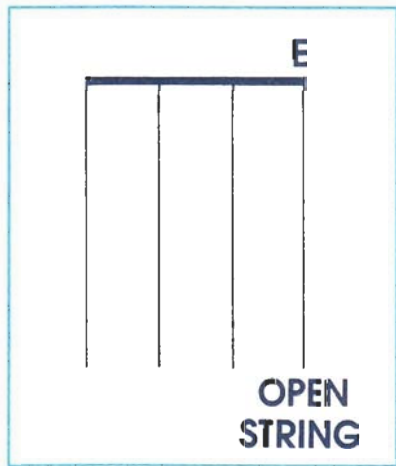
12. A DIFFERENT TWO

| D | A | A | D :||

13. THREE STRINGS

| G | D | A | D | G :||

★ Be sure to use fast bow preparations.



14. E STRING



15. TWO TOGETHER



16. ALL FOUR STRINGS



★ Roll the bow to the new string.

17. A BIG JUMP



★ Check your bow grip often.

18. BIG PREPARATIONS



19. CIRCLE OF STRINGS



★ Be sure to use fast bow preparations.

MORE RHYTHM PATTERNS

RHYTHM PATTERN #3



ROS - IN

RHYTHM PATTERN #4



BOW

COMBINED PATTERN #2



ROS - IN BOW

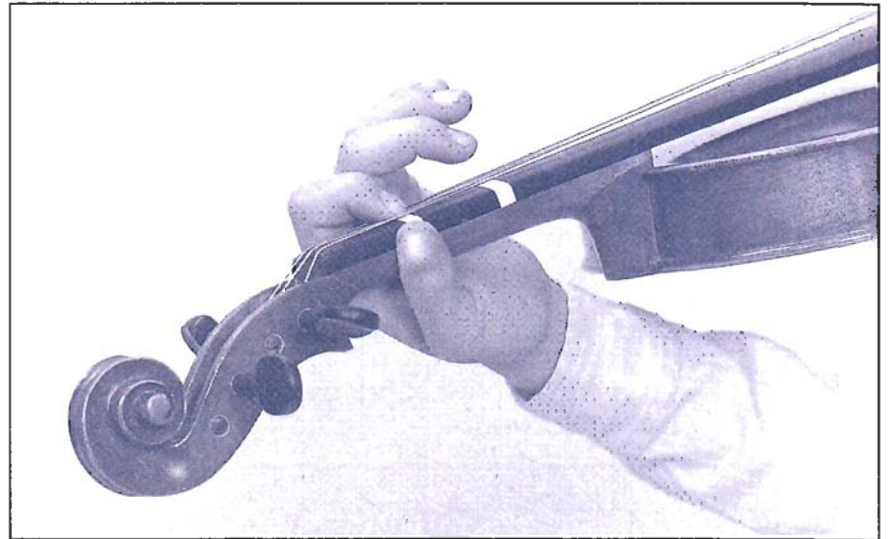
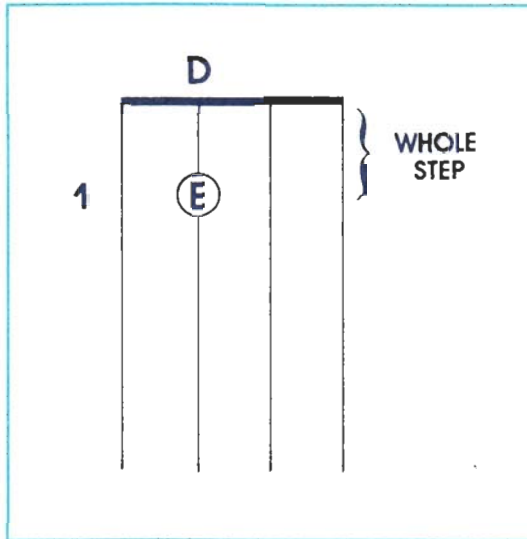
COMBINED PATTERN #3



BOW ROS - IN

INSTRUCTIONS

Play all the preceding lines with these new rhythm patterns.



20. NEW NOTE E



★ Place your first finger on the D string.

21. UP TO E



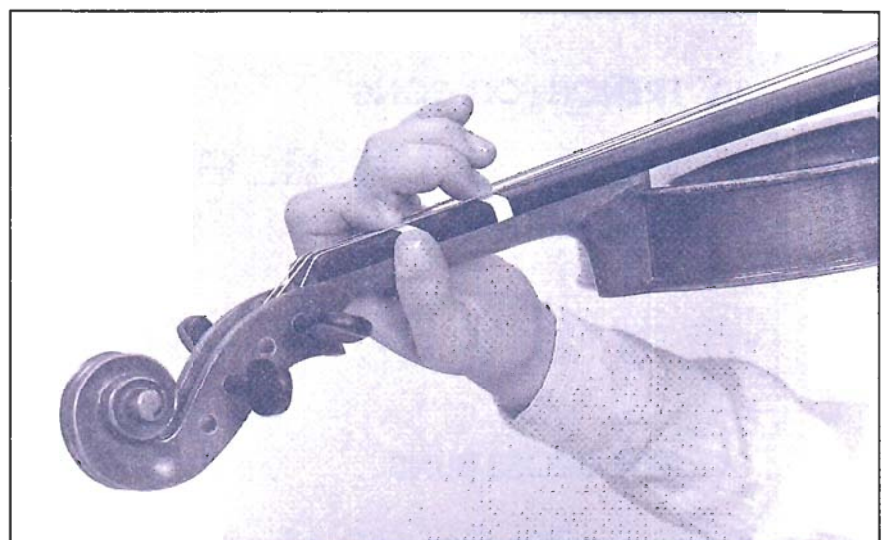
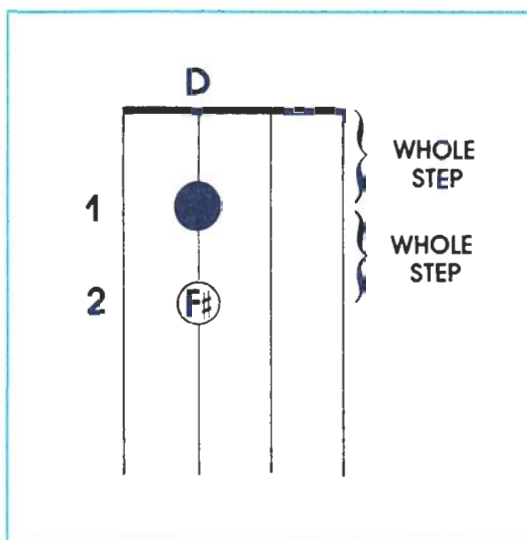
★ Prepare your first finger during the rest.

22. PLAY TWO



★ Check the placement of your bow.

23. NO RESTS



24. NEW NOTE F#



★ Place your first and second finger on the D string.

25. UP TO F#



★ Prepare each finger during the rest.

26. PLAY THREE



★ Check your bow grip often.

27. STARTING ON F#



★ Prepare your fingers for F#.

28. NO RESTS



★ Check your left hand position.



NEW IDEA

INSTRUCTIONS

The songs on this page are to be played in a different way.

1. Play one note for each letter. The letter with a line must be held longer.
2. The rhythm words appear under the letters of the first song. These rhythm words will guide you with the rhythm of the song.
3. The other three songs are familiar. If you do not know the songs your teacher will play them for you.

29. THREE NOTE MARCH

| D D D D | E E E — | F# F# F# F# | E E E — |
 Mis - sis - sip - pi Ros - in Bow — Mis - sis - sip - pi Ros - in Bow —

| D D D D | E E E — | F# F# E E | D D D — ||
 Mis - sis - sip - pi Ros - in Bow — Ros - in Ros - in Ros - in Bow —

30. FRENCH FOLK SONG

| D D D E | F# — E — | D F# E E | D ————— |
 ★ Is your right thumb bent?

| D D D E | F# — E — | D F# E E | D ————— ||

31. HOT CROSS BUNS

| F# — E — | D ————— | F# — E — | D ————— |
 ★ Check your bow grip often.

| D D D D | E E E E | F# — E — | D ————— ||

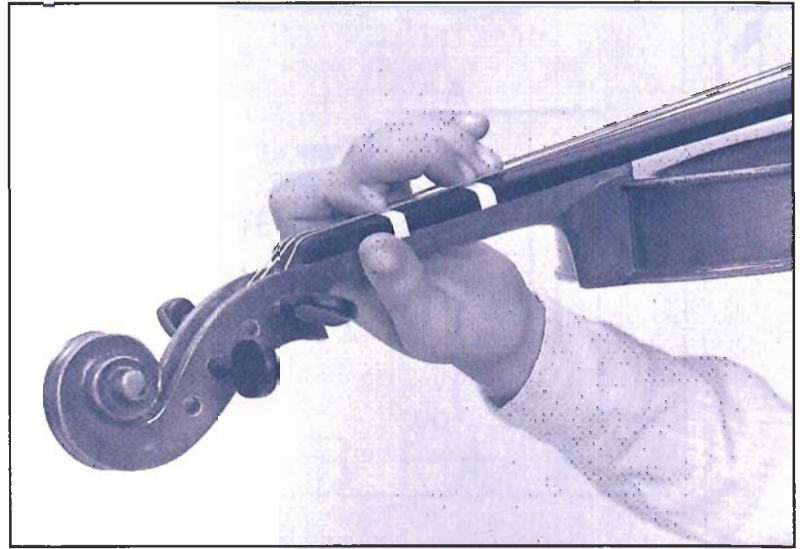
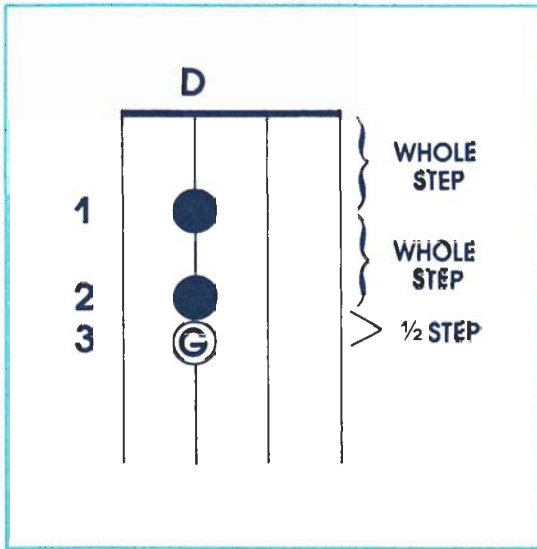
32. MARY HAD A LITTLE LAMB

| F# E D E | F# F# F# — | E E E — | F# F# F# — |
 ★ Check your left hand position.

| F# E D E | F# F# F# F# | E E F# E | D ————— ||



NEW NOTE



33. NEW NOTE G



- ★ Place your first, second and third finger on the D string.

34. GOING DOWN

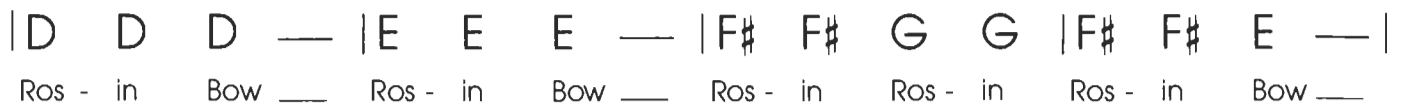


- ★ Prepare your fingers for G.

35. MOVIN' UP



36. ROSIN BOW MARCH



- ★ Is your right thumb bent?

37. MARCHING SONG

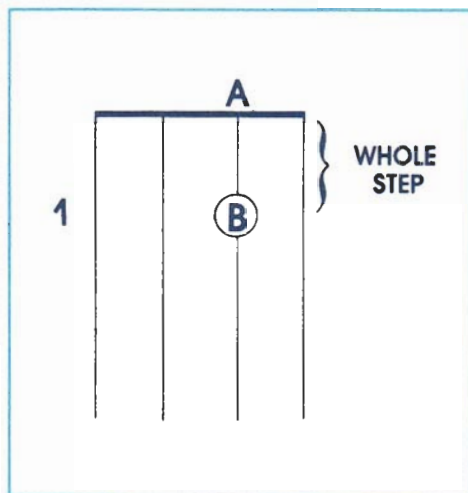


- ★ Check your left hand position.

38. CLIMBING UP



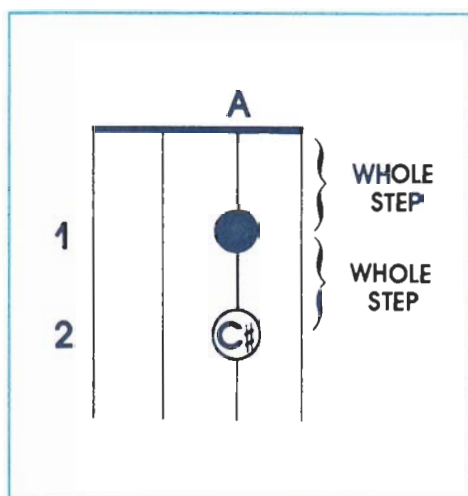
- ★ Check your bow grip often.



39. NEW NOTES A AND B



40. FOUR NOTES



41. UP TO NEW NOTE C#

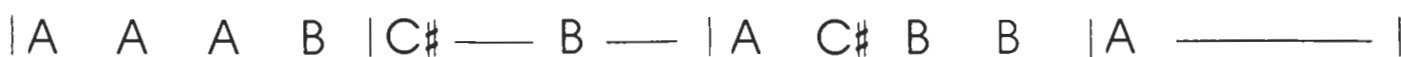


42. SIX NOTES



★ Roll the bow to the new string.

43. FRENCH FOLK SONG

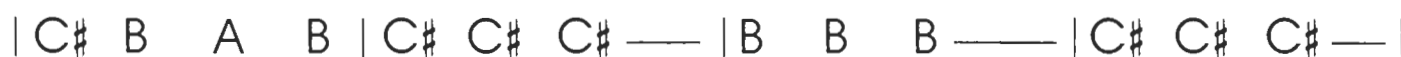


★ Check your left hand position.

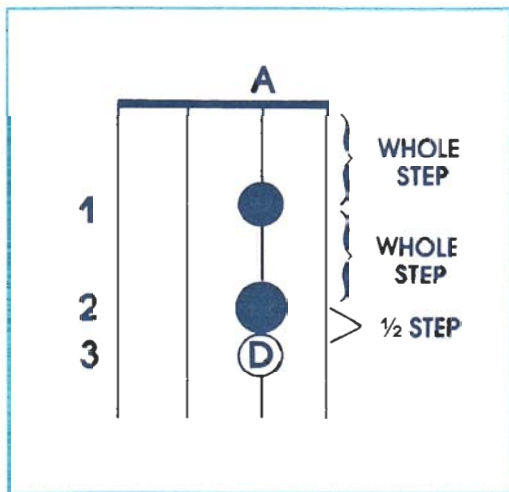
44. HOT CROSS BUNS



45. MARY HAD A LITTLE LAMB



★ Check your bow grip often.



46. TO NEW NOTE D AND BACK

| A | B | C# | D | go on:
| D | C# | B | A :||

47. GOING UP THE D MAJOR SCALE

| D | E | F# | G | A | B | C# | D :||
open

★ Check your left hand position.

48. D MAJOR SCALE-UP AND DOWN

| D | E | F# | G | A | B | C# | D ||
open

| D | C# | B | A | Prepare fingers on D E F# G |

| G | F# | E | D :||
open

49. Play **ROSIN BOW MARCH, MARCHING SONG** and **CLIMBING UP** on the A string.

50. TWINKLE, TWINKLE, LITTLE STAR

| D D* A A | B B A — | G G F# F# | E E D — |
open

| D D* A A | B B A — | G G F# F# | E E D — |

| A A* G G | F# F# E — | A A* G G | F# F# E — |

| D D* A A | B B A — | G G F# F# | E E D — ||

★ Check your bow grip often.

STARTING BY NOTE

THE BASICS

<p>STAFF</p> <p>ledger line</p>	<p>TREBLE CLEF</p> <p>lines spaces</p>	<p>MEASURES</p> <p>bar lines measures</p>	<p>TIME SIGNATURE</p> <p>$\frac{4}{4}$ = 4 beats in each measure</p>
--	---	--	--

QUARTER NOTE	= 1 beat
HALF NOTE	= 2 beats

Counting	1	2	3	4
Alternate Counting				

$\frac{4}{4}$



NEW IDEA

STRING LEVEL

Adjust your right arm to play on the correct string.



NEW NOTES

D A

OPEN STRING

1. D STRING

2. A STRING



NEW IDEA

PREPARE BOW

*


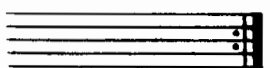


Go to the new string level. Be ready to play on the new string as soon as possible.

3. D AND A

★ Check your bow grip often.

4. HALF NOTES

★ Move the bow slower for half notes.

WHOLE REST	REPEAT SIGN	DOWN BOW	UP BOW
 = 4 beats of silence	 Repeat the previous section of music again.	 Move the bow toward the tip.	 Move the bow toward the frog.

5. MISSISSIPPI RIVER



6. QUARTERS AND HALVES



★ Roll the bow to the new string.

7.



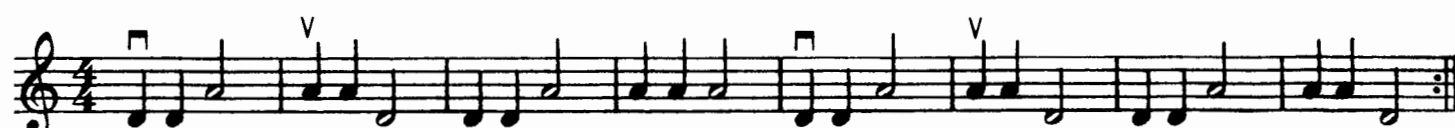
★ Be sure to use fast bow preparations.

8. ROSIN BOW



★ Is your right thumb bent?

9.



10. BOW ROSIN



11.



★ Check your bow grip often.

12. MIXING IT UP



★ Roll the bow to the new string.

NEW NOTE

G

OPEN STRING
0

13. G STRING

14.

★ Check your bow grip often.

15. THREE STRINGS

★ Be sure to use fast bow preparations.

16.

NEW NOTE

E

OPEN STRING
0

17. C AND E STRINGS

18. CIRCLE OF STRINGS

★ Raise and lower your arm to the correct level of bowing.

19. NAME GAME

★ Write in the note names.

THEORY GAME

20. MISSISSIPPI RIVER DUET

21. TRICKY BOWS

★ Play each section four times. ★ Work for straight bowing.

22.

★ Be sure to use fast bow preparations.

23.

★ Is your right thumb bent?



HALF REST

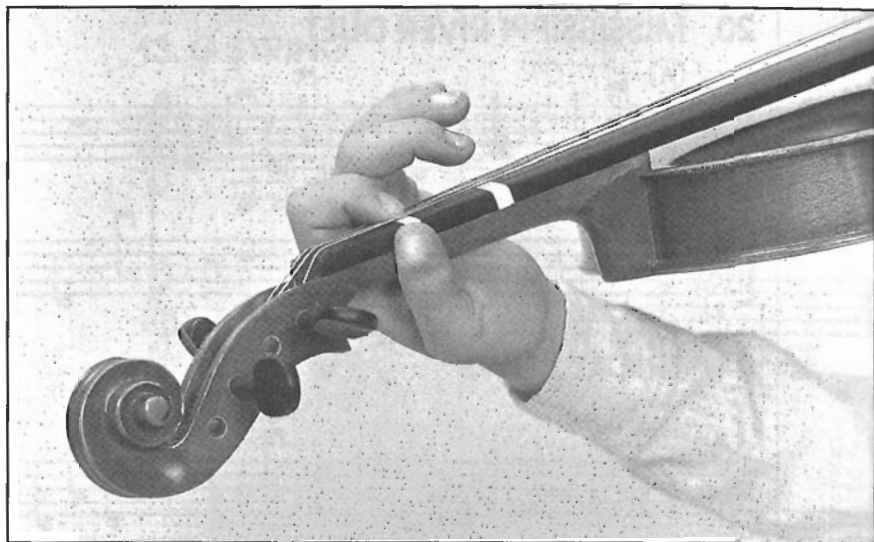
Counting	1	2	3	4
Alternate Counting				
4 4	—		—	
	♪		♪	
	♪	♪	♪	♪

24.

★ Write in the counting.

25. OPEN STRING DUET

★ Also play this duet pizzicato.

26. NEW NOTE E

★ Prepare your first finger during the rests.

27.

28.

★ Check your bow grip often.

29. FLASHY FIRST

30.

★ Keep your first finger down where indicated.

31. RHYTHM TEASER

1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato.

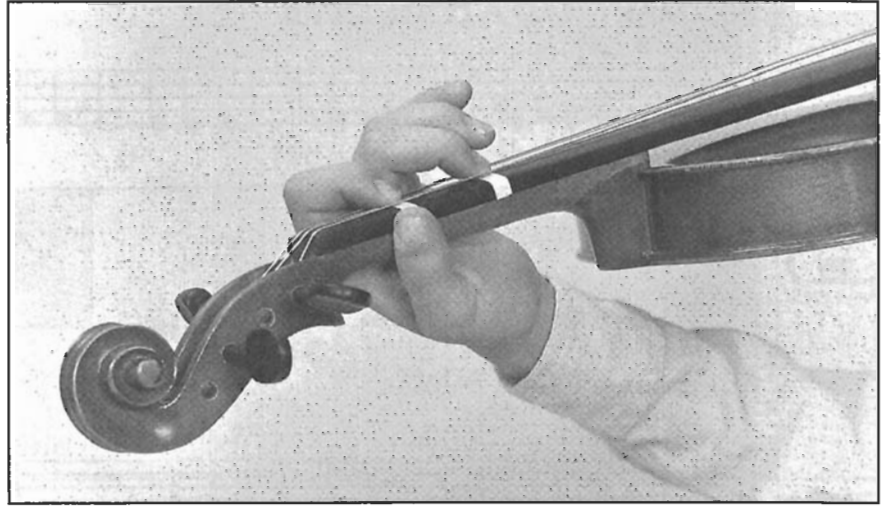




D

1
2

WHOLE STEP
WHOLE STEP



32. NEW NOTE F#

★ Prepare the next finger during the rest.

33. KEEPING THE FIRST DOWN

★ Keep your first finger down when placing the second finger.

34.

35.

★ Keep your fingers arched above the string ready to play.



PREPARE FINGERS

To accurately play notes that involve a skip or an interval, put the finger(s) down on the notes between the interval or written notes.

36.

37.

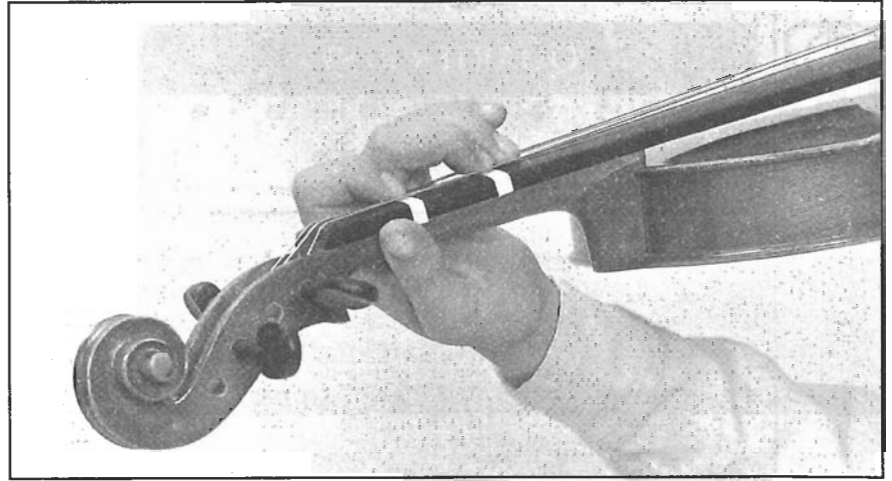
★ Prepare your fingers between D and F#.



D

1
2
3

WHOLE STEP
WHOLE STEP
1/2 STEP



46. NEW NOTE G

47. LEAVE FINGERS DOWN

48. MARCHING SONG

★ Check your bow grip often.

49. CLIMBING UP

★ Check your left hand position.

50. KEEPING FINGERS DOWN

51. ODE TO JOY

Beethoven

52. NOTES AND NAMES

★ Draw the notes as indicated in measures 1, 3, 5 and 7. Name the notes in measures 2, 4 and 6.





QUARTER REST

= 1 beat of silence

Counting	1	2	3	4
Alternate Counting				
4 4				

53. COUNTING AND ANSWERS

54. RHYTHM TEASER

1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato.

55. SKIPS

56. MORE SKIPS

57. NORWEGIAN FOLK SONG

Traditionc

★ Check your bow grip often.

58. DUET IN THIRDS

59. RHYTHM TEASER

1. Write in the counting.
2. Clap and count.
3. Play arco or pizzicato.

KEY SIGNATURE

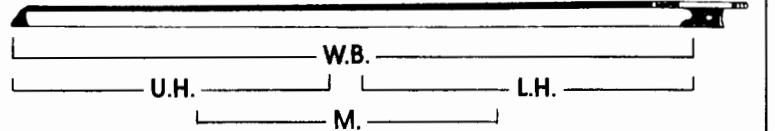


When you see this key signature, play all the F's as F# and all the C's as C#. This is the key signature for D Major.

60.

BOW DIVISION

- W. B. = Whole Bow
- U. H. = Upper Half
- L. H. = Lower Half
- M. = Middle



61. BOW DIVISIONS

62. LIGHTLY ROW

* Memorize

German Folk Song

★ Continue with good bow division.

63. PENCIL PUSHER

- ① Write the number of counts each note or rest should receive in each box.
- ② Complete each measure with the correct number of half notes or quarter notes.

64. JINGLE BELLS

Pierpont

★ Check the placement of your bow.

THEORY GAME



NEW IDEA



NEW IDEA

THEORY GAME



NEW NOTES

A

1

2

B

C#

WHOLE STEP

WHOLE STEP

0 1 2



65. NEW NOTES B AND C#

66.

M.

W.B.

67.

-----|-----|-----|-----|-----|-----|

★ Write in the note names.

68. FRENCH FOLK SONG

Traditional - Duet

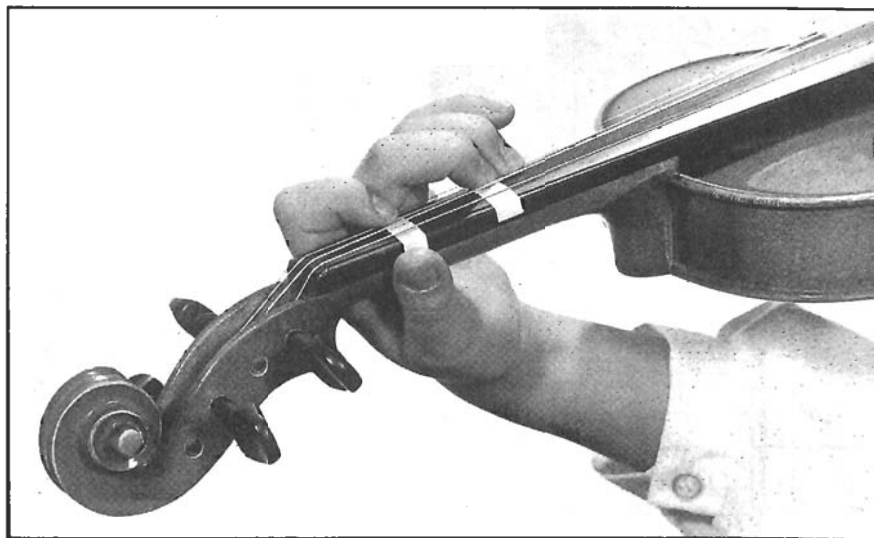
69. LIFT SET GAME

Duet

★ Check your bow grip often.



THEORY GAME

70. NEW NOTE D

71. TETRACHORD MARCH

★ Refer to the inside front cover for the explanation of a tetrachord.

72. UP THE D MAJOR SCALE

★ Check your left hand position.

73. D SCALE ROUND

Round

★ Prepare the G in measure 6 coming down the scale.

74. DUET RHYTHMS FOR THE D MAJOR SCALE



<p>SLURRED STACCATO BOWING</p>		<p>This bowing is a series of <i>separated</i> notes played while the bow moves in one direction. Separate each note from the other.</p>
	<p>Also play 6-8-12-16 notes per bow.</p>	
<p>LOURÉ BOWING</p>		<p>This bowing is a series of <i>connected</i> notes played while the bow moves in one direction. Each note receives a distinct pulse. The bow does not stop but continues moving.</p>
	<p>Also play 6-8-12-16 notes per bow.</p>	

★ Play these bowings with the D Major scale.
 ★ Refer to page 48 for other bowing and scale possibilities.



D.S. AL FINE

D.S. (Dal Segno) = sign
Fine = finish

When you see the *D.S. al Fine*, go back to the $\text{\textcircled{S}}$ (sign) and stop when you come to the *Fine*.

75. CONCERT SONG

Frost-Solo or Ensemble

Solo

Ensemble

W.B. U.H. W.B. L.H. W.B.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

Fine

D.S. al Fine

D.S. al Fine

★ Ensemble: A group of musicians playing different parts.

76. TECHNIC TRAINER NO. 1

1 2 3

M.

77. TECHNIC TRAINER NO. 2

M.

1 2 3

★ Roll the bow to the new string.

78. TECHNIC TRAINER NO. 3

M.

1 2

★ Lift and set each finger carefully across to the next string.

79. TWO OF US

Duet

★ Check your bow grip often.



WHOLE NOTE

○ = 4 beats

Counting	1	2	3	4
Alternate Counting				
4 4	○			
	♪	—		
	♪	♪	♪	♪

80. SLOW BOWS

★ Draw the bow much slower for the ○ (whole) note.

81. BOHEMIAN FOLK SONG

Round

★ Check your left hand position.



AABA FORM

The first musical section A is played two times, followed by a new section B. Then section A is repeated.

82. TWINKLE, TWINKLE, LITTLE STAR * Memorize

Mozart

83. PENCIL PUSHER



- 1 Draw the notes on the staff to form a D Major scale. Be sure to include the #'s for the appropriate notes. Name each note in the boxes above.
- 2 Draw your clef sign. Also add the key signature for D Major.
- 3 In the fingering chart above, write the name of the note that is played at the place of each circle.



PICK-UP NOTES



Note or notes that come before the first full measure of a piece. Play single pick-up notes up (V) bow.

Schultz

84. O COME, LITTLE CHILDREN

* Memorize



TIME SIGNATURE

$\frac{3}{4}$ = 3 beats in each measure

Counting

1 | 2 | 3

Alternate Counting

$\frac{3}{4}$.

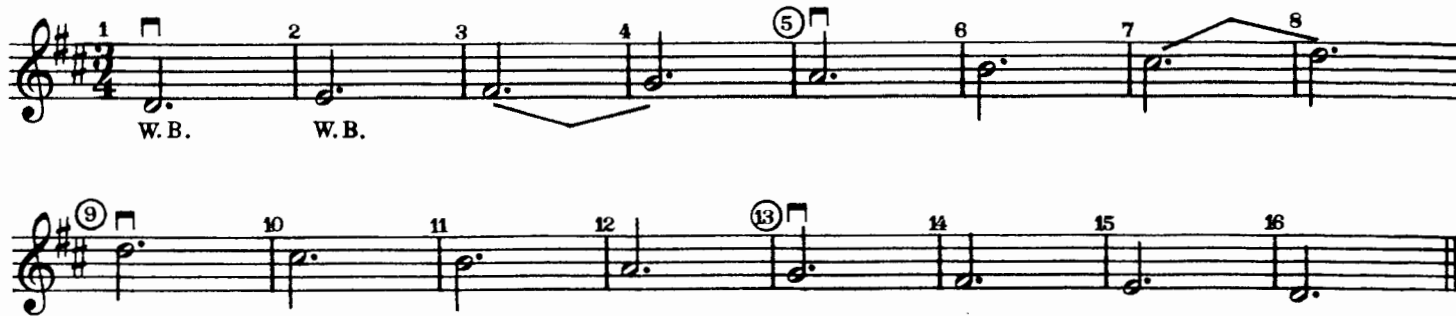


DOTTED HALF NOTE

2 + 1 = 3 beats

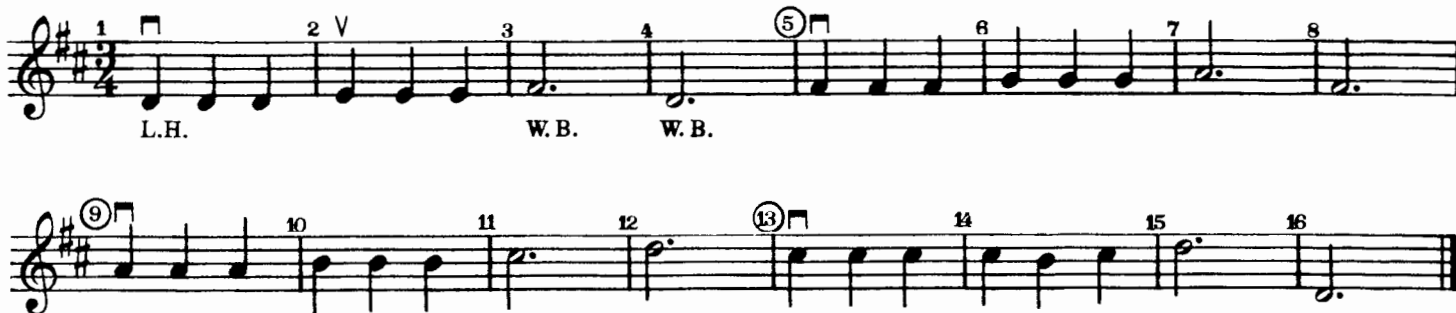
A dot after a note adds half the value of the note.

85. D MAJOR SCALE IN 3



★ Also play this exercise with in each measure.

86. D SCALE WALTZ



87. RHYTHM TEASER

$\frac{3}{4}$

THEORY GAME

1. Write in the counting.
2. Clap and count.
3. Play arco or pizzicato.

88. POSITION CHECK

Right Hand

- Thumb bent
- Little finger curved

Left Hand

- Wrist straight
- Elbow under

Playing Position

- Instrument held up
- Sitting up properly
- Straight bow stroke

Have your teacher check your position. Place an X in the box for each item that is correct in your playing.

89. FRENCH FOLK SONG

* Memorize

Traditional

90. RHYTHM TEASER

3/4

1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato.

THEORY GAME



D.C. AL FINE

D.C. (Da Capo) = beginning
Fine = finish

When you see the *D.C. al Fine*, go back to the beginning and stop when you come to the *Fine*.

91. TRICKY MELODY

★ Clap and count this melody before you play.

92. SCOTLAND'S BURNING

English Round

93. BALANCE THE SCALE

Write in notes or rests to balance each scale. Be sure that the notes or rests on one side of the scale balances with the notes or rests on the other side.

THEORY GAME



SLUR



A slur is a curved line that connects two or more notes of different pitches. Keep the bow moving and change the fingering for the second note. The sound should be smooth and continuous.

94.



★ To slur two notes, use half of the bow for each note.

95.



★ Also play this bowing pattern on the A string for exercises 94 and 95.

96.



W. B. W. B.

97.



★ Also play 94 to 97 without slurs.

98. BOW TWISTER



★ Play each section 4 times.

99.



★ Write in the note names.

100. GO TELL AUNT RHODIE

* Memorize

American Folk Song



W. B. W. B.



D. C. al Fine

101. IT TAKES TWO

Musical notation for 'IT TAKES TWO' in G major, 4/4 time. It consists of two staves, A and B, each with 16 measures. The melody is a simple, rhythmic pattern of eighth and quarter notes.

102. SLUR THREE

Musical notation for 'SLUR THREE' in G major, 2/4 time. It shows a sequence of notes with slurs over groups of three notes, labeled 1 through 8. A 'V' mark is placed above measure 2.

★ To slur three notes, use a third of the bow for each note.

Continuation of the musical notation for 'SLUR THREE', showing measures 9 through 16 with slurs and bowing marks.



NEW IDEA

TIE

Musical notation showing a tie between two notes of the same pitch, with the text "= 4 beats" next to it.

A tie is a curved line that connects two notes of the same pitch. Hold the note for the combined value of the two notes.

103. HICKORY DICKORY DOCK

Traditional

Musical notation for 'HICKORY DICKORY DOCK' in G major, 2/4 time. It shows a sequence of notes with slurs and bowing marks, labeled 1 through 8. 'V' marks are placed above measures 5 and 8.

Continuation of the musical notation for 'HICKORY DICKORY DOCK', showing measures 9 through 16 with slurs and bowing marks.

★ Check your left hand position.



NEW IDEA

TIME SIGNATURE

$\frac{2}{4}$ = 2 beats in each measure.

Counting	1	2
Alternate Counting		

104. TWO STEP MARCH

Musical notation for 'TWO STEP MARCH' in G major, 2/4 time. It shows a sequence of notes with slurs and bowing marks, labeled 1 through 8. 'L.H.' and 'W.B.' are written below measures 1-4 and 5-8 respectively.

Continuation of the musical notation for 'TWO STEP MARCH', showing measures 9 through 16 with slurs and bowing marks.

★ Check your bow grip often.



NEW IDEA

ARPEGGIO

An arpeggio is a broken chord. The notes of the chord are played one at a time.

105. D ARPEGGIO



★ Fingers 2 and 3 are placed $\frac{1}{2}$ step apart but on different strings.

106. ARPEGGIO MARCH



★ Check the placement of your bow.

107. THE GUIDING HAND

Hattor



★ Check your bow grip often.

108. SOLO TIME

Fros



109. PENCIL PUSHER



★ Draw in the bar lines for each section. Be sure to notice the time signatures.

NOTE

110.

111.



IDEA

KEY SIGNATURE		<p>When you see this key signature, play all the F's as F#. This is the key signature for G Major.</p>
----------------------	--	--

112. NEW NOTES A, B AND C

113.

★ Be sure to prepare your fingers for the skips.

114.

★ Keep your fingers down where possible.

115. LONDON BRIDGE

Traditional

★ Check your left hand position.

116. G MAJOR SCALE

★ Refer to page 48 for other bowing and scale possibilities.

117.



118. TECHNIC TRAINER NO. 1



119. TECHNIC TRAINER NO. 2



120. TECHNIC TRAINER NO. 3



★ Special challenge. Play this line with the following bowing:

**TONIC**

The tonic is the keytone or first note of a scale. It is shown by I.

DOMINANT

The dominant is the fifth note of a scale. It is shown by V.

121. TONIC AND DOMINANT ARPEGGIOS



122. PETER PETER

Traditiona



123. REUBEN AND RACHEL

American Folk Song



124. MELODY FOR THREE STRINGS



★ Be sure to notice the accidental (#) in measures 9 and 12.



NEW IDEA

125. THREE STRING MADNESS

Musical score for 'Three String Madness' in 4/4 time, key of D major. The score consists of two staves of music. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. Measure numbers are indicated above the notes. A circled '5' is placed above measure 5, and a circled '13' is placed above measure 13. A square bowing symbol is present above measures 1, 3, 5, 7, 9, 11, 13, and 15.

★ Special challenge. Play lines 124 and 125 with the following bowings:

Diagram illustrating five different bowing patterns (a through e) for the special challenge. Each pattern shows a sequence of notes with arrows indicating the bowing direction.

- a. W.B. U.H. W.B. L.H.
- b. L.H. W.B. U.H. W.B.
- c. (all notes under a single slur)
- d. (notes grouped in pairs, each pair under a slur)
- e. (all notes under a single slur)

FIRST AND SECOND ENDINGS

Diagram illustrating the notation for first and second endings. It shows a musical staff with two endings marked '1.' and '2.'.

Play the first ending the first time. Then repeat the same music, skip the first ending, and play the second ending.

126. CONCERT TRIO

Frost-Trio

Musical score for 'Concert Trio' (measures 1-10) in 4/4 time, key of D major. The score is written for three staves. Measure numbers 1 through 10 are indicated. A circled '5' is above measure 5. A first ending bracket covers measures 7-8, and a second ending bracket covers measures 9-10. The word 'Fine' is written at the end of each staff.

Musical score for 'Concert Trio' (measures 11-18) in 4/4 time, key of D major. The score is written for three staves. Measure numbers 11 through 18 are indicated. A circled '15' is above measure 15. A first ending bracket covers measures 16-17, and a second ending bracket covers measure 18. The words 'D.C.al Fine' are written at the end of each staff.



EIGHTH NOTES

= 1 beat

Each eighth note is half as long as a quarter note.

Counting	1 &	2 &	3 &	4 &
Alternate Counting				

4
4

127.

★ Play this exercise backwards. Also play this line with the following bowings:

128. CZECH FOLK SONG

Tradition

★ Write in the counting.

129. SHE'LL BE COMIN' 'ROUND THE MOUNTAIN

American Folk Song

★ Check your left hand position.

130. LITTLE ANNIE

Czech Folk Song

L.H. W.B. Fine

D. C. al Fine

★ Check the placement of your bow.

131. RHYTHM TEASER

1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato.

THEORY GAME

THEORY GAME



NEW IDEA

TEMPOS

Andante = moderately slow
 Moderato = moderate speed
 Allegro = quick and lively

132. LONG, LONG AGO

* Memorize

Bayley

Moderato

W.B. U.H. W.B. L.H.

★ Also play this song with the following bowing:

133. THEME—BEETHOVEN VIOLIN CONCERTO

Beethoven

Andante

134. CAN-CAN

Offenbach

Allegro

★ Check your bow grip often.

135.

★ Draw in the bar lines for each section. Be sure to notice the time signature.



NEW IDEA

FERMATA

(sometimes called a "hold")



Play the note until your teacher or director signals you to stop. Play the note longer than written.

136. N. PAGANINI

Paganini

L.H. W.B. U.H. W.B. L.H.

137. KOOKABURRA

Australian Round

THEORY
GAME

★ This round is written in the following key: _____.

138. JOLLY OLD ST. NICK

Traditional

THEORY
GAME

Moderato

★ This line is written in the following key: _____.

★ Also play this line pizzicato.



NEW IDEA

RITARD*ritard. or rit.*

Gradually slow the tempo.

139. THE OLD WOMAN AND THE PEDDLER

English Folk Song-Ensemble

Melody

140. RHYTHM TEASER

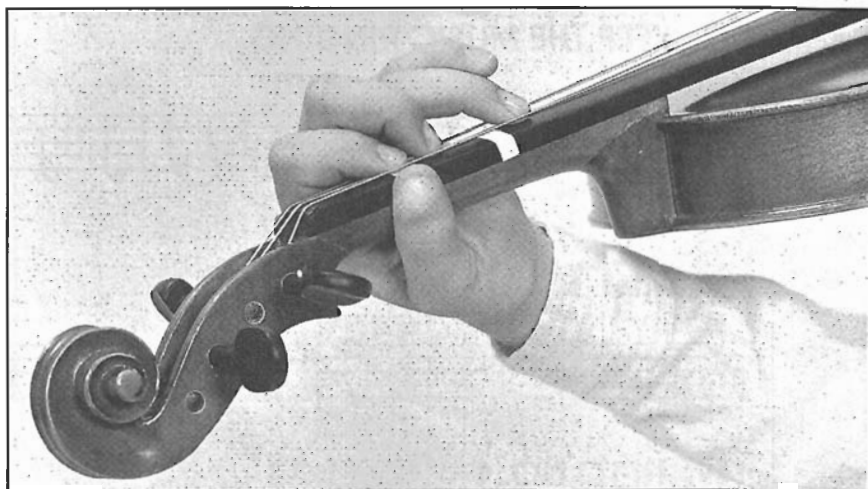
THEORY
GAME



D

1 ●
2 ○ F
3 ●

WHOLE STEP
½ STEP
WHOLE STEP



141. NEW NOTE F_♯

142.

★ Stretch the 3rd finger. Be sure there is a whole step spacing between your 2nd and 3rd fingers.

143.

★ Also play this line with the following bowing:

144.

★ Circle all the F_♯'s in this line.



KEY SIGNATURE



When you see this key signature, play all the notes as naturals. This is the key signature for C Major.

145. FOLK SONG

Allegro

146. FINGER TWISTERS

★ Play each section 4 times.

147. KEEP THE MUSIC RINGING

Hungarian Round

Musical notation for 'KEEP THE MUSIC RINGING' in 4/4 time. The piece is divided into three sections labeled I., II., and III. Section I includes a first ending bracket and a second ending bracket labeled 'L2'. The melody consists of eighth and sixteenth notes.

148. A TISKET A TASKET

Traditional

Moderato

Musical notation for 'A TISKET A TASKET' in 4/4 time. The tempo is marked 'Moderato'. The melody features eighth and sixteenth notes with a 'V' (vibrato) marking above the first note.

149. HI-LO NO. 1

Musical notation for 'HI-LO NO. 1' in 4/4 time. The piece consists of a continuous eighth-note pattern. A 'V' (vibrato) marking is present above the first note.

★ Pay special attention to the placement of your 2nd finger in lines 149 and 150.

150. HI-LO NO. 2

Musical notation for 'HI-LO NO. 2' in 4/4 time. The piece consists of a continuous eighth-note pattern. A 'V' (vibrato) marking is present above the first note.

★ Also play this line with the following bowing:

Diagram showing three bowing strokes: a down-bow stroke, an up-bow stroke, and a slurred bowing stroke.

151. MUSICAL ROAD SIGNS

THEORY GAME

Musical notation for 'MUSICAL ROAD SIGNS' in 4/4 time. The notation includes various musical markings with empty boxes for identification: 'down bow', 'natural sign', 'slur', 'up bow', 'bow lift', 'fermata', and '1/2 step marking'.

★ Write in the correct musical marking in the box provided.

152. MEXICAN CLAPPING SONG—OH WHERE HAS MY LITTLE DOG GONE

Folk Song

Allegro

Musical notation for 'MEXICAN CLAPPING SONG' in 2/4 time. The tempo is marked 'Allegro'. The piece features two staves, A and B, with first and second endings. A 'V' (vibrato) marking is present above the first note of staff A.

153. SNAKE CHARMER

Andante

Musical notation for 'SNAKE CHARMER' in 4/4 time. The tempo is marked 'Andante'. The melody features eighth and sixteenth notes. A 'V' (vibrato) marking is present above the first note, and 'rit.' (ritardando) is written at the end.

154. POSITION CHECK

Right Hand

- Thumb bent
- Little finger curved

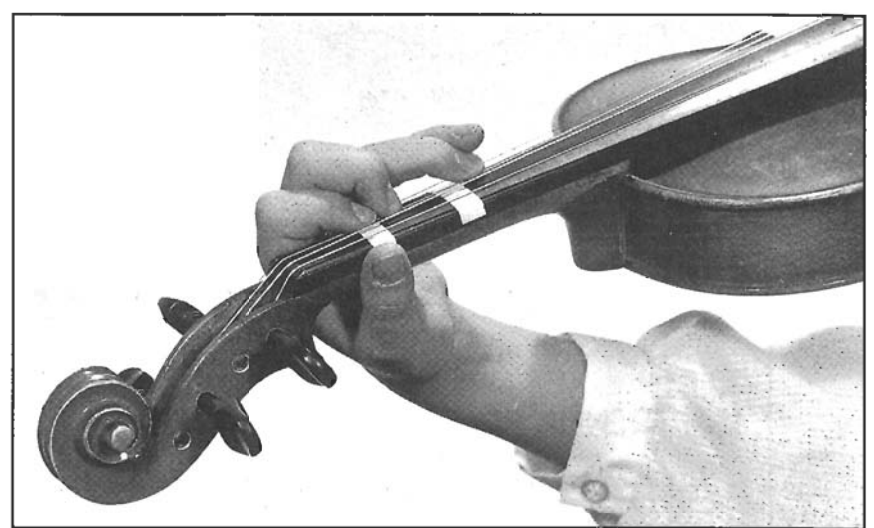
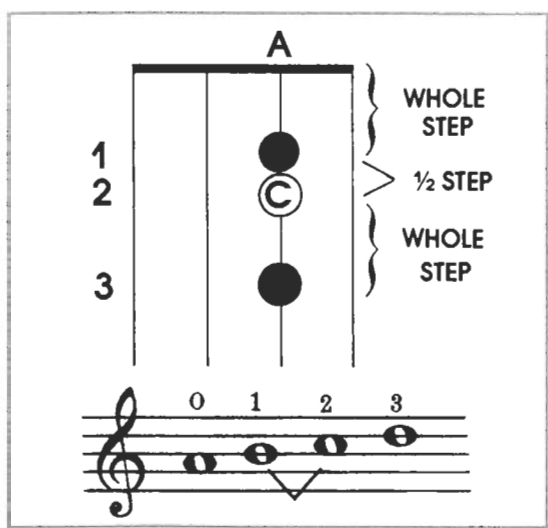
Left Hand

- Wrist straight
- Elbow under

Playing Position

- Instrument held up
- Sitting up properly
- Straight bow stroke

Have your teacher check your position. Place an X in the box for each item that is correct in your playing.



155. NEW NOTE C_b

Exercise 155 consists of two staves of music in 4/4 time. The first staff is marked with a circled 'A' and contains notes with slurs and fingerings 'L2' and 'V'. The second staff is marked with a circled 'B' and contains similar notes with slurs and fingerings 'L2' and 'V'.

156.

Exercise 156 is a single staff of music in 4/4 time, featuring a sequence of notes with slurs and fingerings 'L2'.

157. SOME FOLKS DO

Exercise 157 is a single staff of music in 4/4 time, titled 'SOME FOLKS DO'. It includes notes with slurs and fingerings 'L2' and 'V'.

Foster

158.

Exercise 158 is a single staff of music in 4/4 time, featuring notes with slurs and fingerings 'L2'.

159. BOW TWISTER

Exercise 159 is a single staff of music in 4/4 time, titled 'BOW TWISTER'. It includes notes with slurs and fingerings '1' and 'V'.

160. TECHNIC TRAINER

Exercise 160 is a single staff of music in 4/4 time, titled 'TECHNIC TRAINER'. It includes notes with slurs and fingerings '1' and '2'.

161. FINGER TWISTER

Exercise 161 is a single staff of music in 4/4 time, titled 'FINGER TWISTER'. It includes notes with slurs and fingerings 'A', 'L2', 'H2', 'B', 'C', and 'D'.

★ Play each section 4 times.



NEW IDEA

DYNAMICS

<i>f</i>	= forte	= Loud
<i>mf</i>	= mezzo forte	= Medium loud
<i>p</i>	= piano	= Soft

162. CANON

163. FRENCH FOLK SONG * Memorize

★ Be sure to use good bow division.

164. BRIDGE AT AVIGNON

French Folk Song

165. THERE'S MUSIC IN THE AIR

Root-Ensemble

166. FINGERING REVIEW

- ① Write in the fingering, either H2 or L2, under each note.
- ② In the fingering chart above, write the name of the note that is played at the place of each circle.

NEW NOTES

167. NEW NOTES F# AND G

168. NEW NOTE A

169. TECHNIC TRAINER

170. G MAJOR SCALE WITH BROKEN THIRDS

Also play this exercise substituting the correct number of eighth notes for each written note: $\text{♩} = \text{♪♪}$, $\text{♩} = \text{♪♪♪$
 ★ Refer to page 48 for other bowing and scale possibilities.

171. ARPEGGIO FUN

★ Also play this song slurring three quarter notes as follows: ♪♪♪

172. WHEN LOVE IS KIND

Irish Folk Song

THEORY GAME

Allegro

Musical notation for 'When Love is Kind' in 3/4 time, key of D major. The piece is marked 'Allegro'. The melody consists of two staves of music. The first staff contains measures 1 through 10, and the second staff contains measures 11 through 20. Dynamics include *p*, *mf*, and *f*. There are accents over measures 1, 2, 3, 5, 9, and 13. Fingerings are indicated by numbers 1-5. The piece ends with a *rit.* (ritardando) marking.

★ This line is written in the following key: _____.

173. SAINTS

Traditional

Allegro

Musical notation for 'Saints' in 4/4 time, key of D major. The piece is marked 'Allegro'. The melody consists of two staves of music. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 16. Dynamics include *f*. There are accents over measures 1, 9, 13, and 15. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line.

174. SKIP TO MY LOU

American Folk Song

THEORY GAME

Moderato

Musical notation for 'Skip to My Lou' in 4/4 time, key of D major. The piece is marked 'Moderato'. The melody consists of three staves of music. The first staff contains measures 1 through 5, the second staff contains measures 6 through 10, and the third staff contains measures 11 through 16. Dynamics include *f*, *p*, and *mf*. There are accents over measures 1, 5, 9, and 13. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line and the instruction *D. C. al Fine*.

★ This line is written in the following key: _____.

175. SHEPHERD'S HEY

English Folk Song

Moderato

Musical notation for 'Shepherd's Hey' in 4/4 time, key of D major. The piece is marked 'Moderato'. The melody consists of two staves of music. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. Dynamics include *mf* and *p*. There are accents over measures 1, 5, 9, and 13. Fingerings are indicated by numbers 1-5. The piece ends with a double bar line and the instruction *D. C. al Fine*.

NEW
NOTES

G D

1
2
3

WHOLE STEP
1/2 STEP
WHOLE STEP

3 0 1 2

176. NEW NOTES C, D AND E (violas and cellos play on their C string)

177. NEW NOTE F

★ Also play this line with the following bowing:

178.

★ Also play this line with separate bows.

179. C MAJOR SCALE WITH BROKEN THIRDS

★ Also play this exercise with the following bowings:

★ Refer to page 48 for other bowing and scale possibilities.

180. ARPEGGIO FUN

★ Also play this line slurring the three quarter notes:

181. DUET IN TWO KEYS

Frost-Due-

THEORY
GAME

Musical score for 'Duet in Two Keys' in 4/4 time. Part A (top staff) is in G major, and Part B (bottom staff) is in C major. Both parts feature a simple, rhythmic melody.

1. The A part is written in the following key: _____

2. The B part is written in the following key: _____



NEW IDEA

THEME AND VARIATIONS

A simple tune followed by the same tune with changes.

182. THEME AND VARIATIONS

Theme

Andersc-

Musical score for the Theme of 'Theme and Variations' in 4/4 time. The melody is simple and rhythmic, starting with a *mf* dynamic and ending with a *Fine* marking.

Variation 1

Musical score for Variation 1 of 'Theme and Variations' in 4/4 time. The melody is more rhythmic and features a *f* dynamic.

Variation 2

Musical score for Variation 2 of 'Theme and Variations' in 4/4 time. The melody is more rhythmic and features a *p* dynamic.

Variation 3

Musical score for Variation 3 of 'Theme and Variations' in 4/4 time. The melody is more rhythmic and features a *f* dynamic. The piece concludes with a *rit.* marking and the instruction *D. C. al Fine*.



NEW IDEA

D.C. AL CODA

D. C. (Da Capo) = to the beginning
al Coda = to Coda
Coda = ending

When you see the *D. C. al Coda*
 go back to the beginning.
 When you come to the \oplus (Coda sign)
 skip to the Coda.

183. HAPPY BLUES

Frost

Allegro moderato

184. JAZZ FEATURE

Anderson

Moderato

Rhythm patterns for the B part:

★ Play pizzicato.



TECHNIC DEVELOPMENT

1. D MAJOR SCALE



2. D MAJOR BROKEN THIRDS



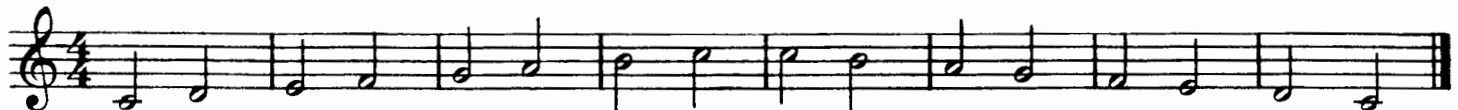
3. G MAJOR SCALE



4. G MAJOR BROKEN THIRDS



5. C MAJOR SCALE



6. C MAJOR BROKEN THIRDS



Play the scales and broken thirds with the rhythms and bowings listed below. Be sure to play these rhythms and bowings with good bow division.

Bow Divisions:

Whole Bow = W.B.

Upper Half = U.H.

Lower Half = L.H.

Middle = M.

$\frac{4}{4}$



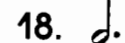
8. Slur 4 notes

$\frac{2}{4}$



16. Slur 2 notes






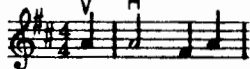

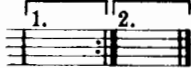
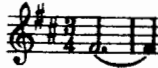



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24. Slur 3 notes

GLOSSARY

BASICS

STAFF		five lines and four spaces on which music is written
TREBLE CLEF		used for violin (high range)
SHARP		raises a note 1/2 step
NATURAL		Cancels a sharp
KEY SIGNATURES		sharps at the beginning of a piece that change certain notes throughout the piece
PICK-UP NOTES		note(s) that come before the first full measure of a piece
REPEAT SIGN		play the previous section of music again
FIRST AND SECOND ENDINGS		play the first ending the first time. Then repeat the same music, skip the first ending, and play the second ending.
TIE		a curved line that connects two notes of the same pitch. Hold the note for the combined value of the two notes.
FERMATA ("HOLD")		play the note longer than written. Play the note until your teacher or director signals you to stop.
RITARD	<i>rit. or ritard</i>	gradually slow the tempo
DA CAPO AL FINE	<i>D. C. al Fine</i>	go back to the beginning and stop when you come to the Fine
DA CAPO AL CODA	<i>D. C. al Coda</i>	go back to the beginning. When you come to Coda sign  , skip to the coda.
DAL SEGNO AL FINE	<i>D. S. al Fine</i>	go back to the  sign and stop when you come to Fine
SOLO	solo	only one person plays
ENSEMBLE		a group usually playing different parts
DIVISI	div.	part of the section plays the top note; part plays the bottom note

BOWINGS

ARCO	<i>arco</i>	play with the bow
PIZZICATO	<i>pizz.</i>	pluck the string
DOWN BOW		move the bow toward the tip
UP BOW		move the bow toward the frog
BOW LIFT		lift the bow and return it to the lower half or frog of the bow
SLUR		play 2 or more different notes with one bow. The sound should be smooth and continuous.
WHOLE BOW	W. B.	play with a full bow
LOWER HALF	L. H.	play in the lower half of the bow
UPPER HALF	U. H.	play in the upper half of the bow
MIDDLE OF BOW	M.	play in the middle of the bow
SLURRED STACCATO		a series of separated notes played while the bow moves in one direction
LOURÉ		a series of connected notes distinctly pulsed while the bow moves in one direction

DYNAMIC AND TEMPO MARKINGS

FORTE	<i>f</i>	full volume	ANDANTE	Andante	moderately slow
MEZZO FORTE	<i>mf</i>	medium full volume	MODERATO	Moderato	moderate speed
PIANO	<i>p</i>	soft volume	ALLEGRO	Allegro	quick and lively

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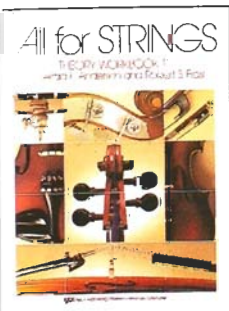
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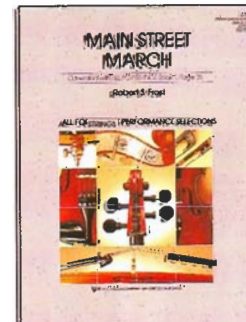
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