

All for STRINGS

COMPREHENSIVE STRING METHOD • BOOK 2
by Gerald E. Anderson and Robert S. Frost



VIOLIN FINGERING CHART FINGER PATTERNS

High 2nd and 4th Finger (Low 4th Finger)

	G	D	A	E	
	G# Ab	D# Eb	A# Bb	F	
	A	E	B	F# Gb	①
	A# Bb	F	C	G	②
	B	F# Gb	C# Db	G# Ab	③
	C	G	D	A	④
	C# Db	G# Ab	D# Eb	A# Bb	(4)
	D	A	E	B	④

Two staves of musical notation showing fingerings for the High 2nd and 4th Finger (Low 4th Finger) pattern. The first staff shows the ascending sequence: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4. The second staff shows the descending sequence: 4, 3, 2, 1, 0, 4, 3, 2, 1, 0. Fingerings are indicated by numbers 0-4 above the notes.

Low 2nd Finger

	G	D	A	E	
	G# Ab	D# Eb	A# Bb	F	
	A	E	B	F# Gb	①
	A# Bb	F	C	G	②
	B	F# Gb	C# Db	G# Ab	③
	C	G	D	A	④
	C# Db	G# Ab	D# Eb	A# Bb	
	D	A	E	B	④

Two staves of musical notation showing fingerings for the Low 2nd Finger pattern. The first staff shows the ascending sequence: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4. The second staff shows the descending sequence: 4, 3, 2, 1, 0, 4, 3, 2, 1, 0. Fingerings are indicated by numbers 0-4 above the notes.

Low 1st and 4th Finger (High 4th Finger)

	G	D	A	E	
	G# Ab	D# Eb	A# Bb	F	①
	A	E	B	F# Gb	
	A# Bb	F	C	G	②
	B	F# Gb	C# Db	G# Ab	
	C	G	D	A	③
	C# Db	G# Ab	D# Eb	A# Bb	④
	D	A	E	B	(4)

Two staves of musical notation showing fingerings for the Low 1st and 4th Finger (High 4th Finger) pattern. The first staff shows the ascending sequence: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4. The second staff shows the descending sequence: 4, 3, 2, 1, 0, 4, 3, 2, 1, 0. Fingerings are indicated by numbers 0-4 above the notes.

High 3rd Finger

	G	D	A	E	
	G# Ab	D# Eb	A# Bb	F	
	A	E	B	F# Gb	①
	A# Bb	F	C	G	
	B	F# Gb	C# Db	G# Ab	②
	C	G	D	A	
	C# Db	G# Ab	D# Eb	A# Bb	③
	D	A	E	B	④

Two staves of musical notation showing fingerings for the High 3rd Finger pattern. The first staff shows the ascending sequence: 0, 1, 2, 3, 4, 0, 1, 2, 3, 4. The second staff shows the descending sequence: 4, 3, 2, 1, 0, 4, 3, 2, 1, 0. Fingerings are indicated by numbers 0-4 above the notes.

All for STRINGS

COMPREHENSIVE STRING METHOD • BOOK 2
by Gerald E. Anderson and Robert S. Frost

Dear String Student:

Welcome to **ALL FOR STRINGS, Book 2!**

By now, you have discovered that careful study and regular practice have brought you the joy and satisfaction of playing beautiful music.

The new playing technics and musical concepts found in **ALL FOR STRINGS, Book 2**, will help you to continue your progress as a string player and musician.

We hope that **ALL FOR STRINGS, Book 2**, will help make the road to your musical goals more enjoyable.

Best wishes!

Gerald E. Anderson
Robert S. Frost

ALL FOR STRINGS, Book 2, is published for the following instruments:

Violin Viola Cello String Bass

Piano Accompaniment

A separate book containing 82 piano accompaniments is recommended to students for home use, private instruction and ensemble practice.

ISBN 0-8497-3235-2

© 1986 Neil A. Kjos Music Company, 4382 Jutland Drive, San Diego, California.
International copyright secured. All rights reserved. Printed in U.S.A.

WARNING! The text, music and graphics in this book are protected by copyright law. To copy or reproduce them by any method is an infringement of the copyright law. Anyone who reproduces copyrighted matter is subject to substantial penalties and assessments for each infringement.



NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

TUNING

In order for your stringed instrument to sound properly, it is important that each of the strings be tuned to a specific pitch. The pitch of each string should be checked before each playing session. Small changes in pitch are common on a stringed instrument due to the stretching of the string and various changes in temperature and humidity. Strings that are not in tune should be adjusted so that they produce the proper pitch. The procedure outlined on these pages will aid you in making these adjustments.

PRE-TUNING CHECKLIST

Know which type of pegs and strings are on your instrument.

1. Pegs – Conventional: These pegs are held in place by friction. Push the peg inward as you turn to keep it from slipping.
2. Pegs – Patent: These pegs have a tension screw in one end. They are designed to remain in place after turning.
3. Metal strings: Strings with metal loops at the end should be attached to a string adjuster (fine tuner) on the tailpiece. See Figure 2.
4. Metal Wound on Gut Strings: Strings with a knot tied in one end should be attached directly into the tailpiece through the slit provided.

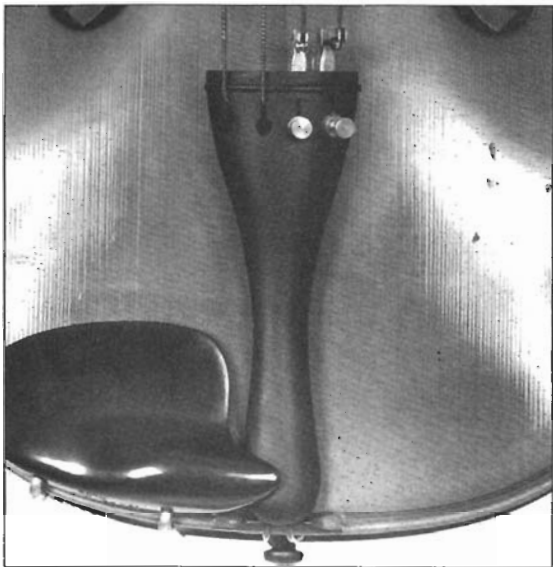


Figure 2

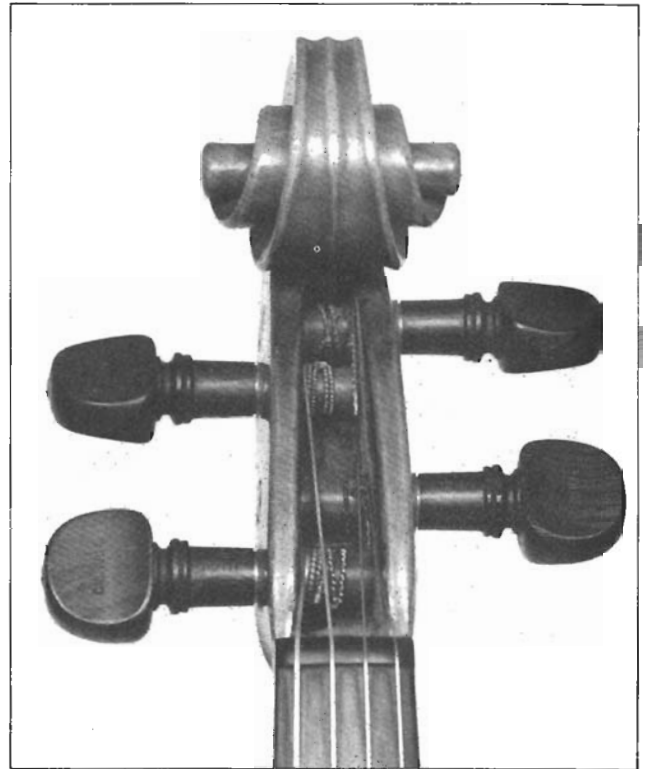


Figure 1

REFERENCE PITCHES

1. A piano, pitch pipe, electronic tuner, or another instrument can be used for reference to tune the open strings on the violin.
2. The strings on the violin are five (5) notes apart in pitch. (e.g. D E F G A) See Figure 3.
3. The strings are usually tuned in the following sequence: A D G E.
4. Memorize the sound of each reference pitch. Repeat the pitch by humming or singing to get it established in your ear as you tune each string.

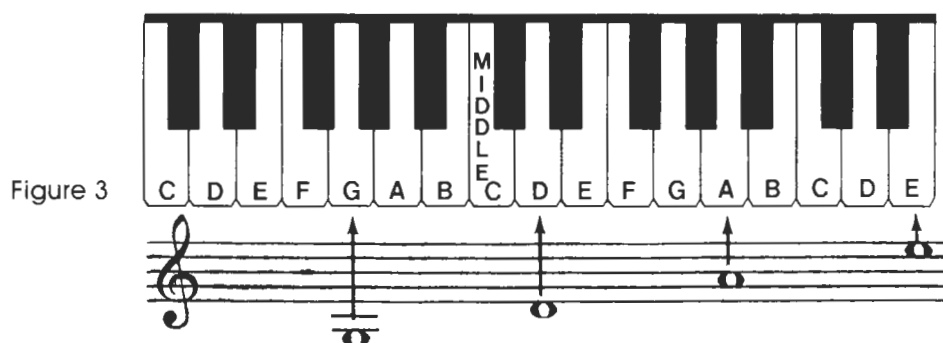


Figure 3

TUNING PROCEDURE

1. Hold the violin on your knee in front of you so that you can pluck the string with the thumb of one hand and turn the peg or adjuster with the other hand. See Figure 4.
2. Sound, listen and memorize the reference pitch. Pluck the correct string. Listen to both sounds and determine if the string sounds higher, lower or the same as the reference pitch.
3. If both the reference pitch and the pitch of the string are the same, go to the next string. If they are different, use the following procedures:
 - a. If the string is too high, lower the pitch by turning the peg slightly backward ↓ or the string adjuster counter clockwise. ↻
 - b. If the string is too low, raise the pitch by turning the peg slightly forward ↑ or the string adjuster clockwise. ↻
 Continue making adjustments until the string and the reference pitch sound the same.
4. Large adjustments in pitch are made by using the pegs. Turn the peg just a little at a time.
 Caution: If you tune the string too far above its intended pitch you may break the string.
 Reminder: Push the peg into the peg box as you turn it.
5. Small adjustments in pitch are made by turning the string adjusters (fine tuners). See Figure 5.
6. Tune each string in sequence. After you have tuned each string, check all four strings one final time.



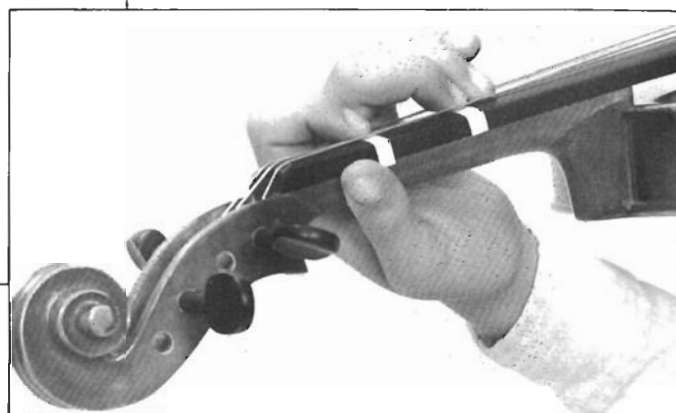
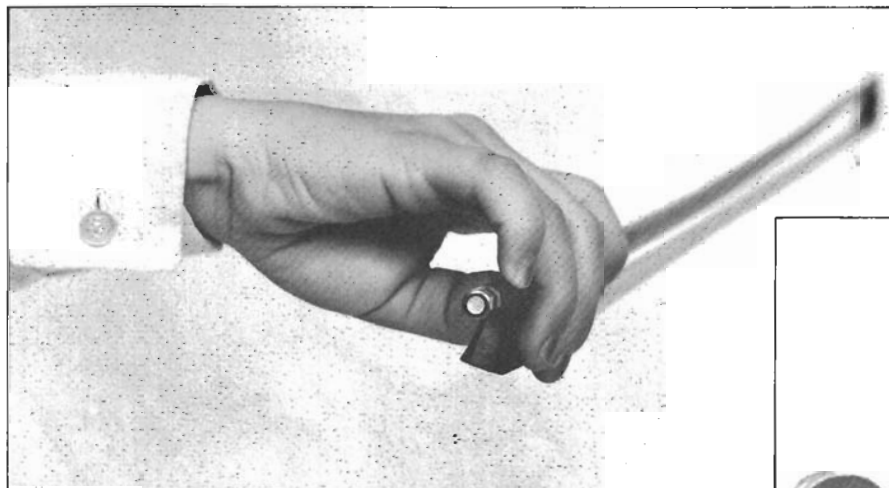
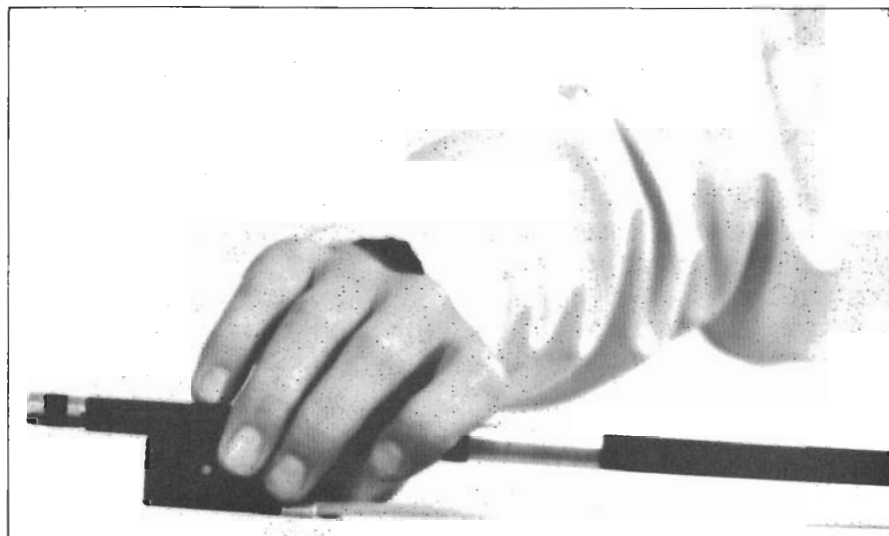
Figure 4



Figure 5

BUILDING CORRECT POSITIONS

Building correct positions is a continuous process. The photos, position check and bow grip exercises are to help you with each important element necessary to establish correct positions on your instrument.



POSITION CHECK

Right Hand

- Thumb bent
- First, second and third finger over the stick
- Little finger curved

Playing Position

- Instrument held up
- Nose, strings and left elbow in line
- Sitting up properly

Left Hand

- Wrist straight
- Elbow under
- Thumb relaxed and pointed upward

Bowing Position

- Bow tilted toward fingerboard
- Bow pressed into the string
- Straight bow stroke

BOW GRIP EXERCISES

Your teacher will explain how to do these exercises.

1. Finger Lifter
2. Flex
3. Wave
4. Teeter-Totter

5. Squeeze-Relax
6. Windshield Wiper No. 1
7. Spider
8. Rocket Launch

9. Bow Lifter
10. Push Up
11. Sidewinder
12. Windshield Wiper No. 2

1. D MAJOR

★ Play lines 1 and 2 with the following bowings:

2. D MAJOR REVIEW

★ Be sure to use a straight bow stroke.



DÉTACHÉ		<p>Détaché bowing is played on the string using separate bows with one note per bow, alternating down bow and up bow.</p>
----------------	--	---

3. BROTHER JOHN

Round

★ Check your bow grip often.

4. SYMPHONY NO. 104-THEME

Haydn

★ Finger preparations are important for good intonation.

5. RHYTHM TEASER

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

6. G MAJOR

★ Apply the following bowings and rhythms to lines 6 and 7. Also apply them to lines 1 and 2 on page 5.

a. b. c. d.

7. G MAJOR REVIEW

★ Check your left hand position.

8. THERE'S A HOLE IN THE BUCKET

Folk Song

★ Check your instrument position often.

9. RHYTHM TEASER

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

10. RED RIVER VALLEY

American Folk Song

Moderato

★ Lift and place the bow gently at the bow lifts.

TIME SIGNATURE

C = Common Time

C = $\frac{4}{4}$

Common time is the same as **4**

11. LAME TAME CRANE

Folk Song



12. C MAJOR

★ Apply the following slurred staccato and louré bowings to lines 12 and 13. Also apply these bowings to review lines 1, 2, 6 and 7.

13. C MAJOR REVIEW

★ Roll the bow to the new string.

14. GOODNIGHT

Round

★ Play with your best tone.

15. ETUDE

Wohlfahrt Op. 38, no.40

★ Use smooth bow changes.

16. BLUE BELLS OF SCOTLAND

Scottish Folk Song

Moderato

★ Write in the note names.

17. SAKURA

Japanese Folk Song

Andante

Musical notation for 'SAKURA' in 4/4 time, Andante tempo. The piece starts with a piano (*p*) dynamic. The melody is written on a single staff. Circled numbers 5, 9, and 13 indicate specific measures. A 'v' (pizzicato) marking is present above measure 13.



THEORY GAME

18. NAME GAME

Musical notation for 'NAME GAME' in 4/4 time. The melody is written on a single staff. Below the staff, the words 'feed', 'ace', and 'cabbage' are written with dashed lines underneath, corresponding to the notes in the music.

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

19. DUET TIME

Frost-Duet

Allegro

Musical notation for 'DUET TIME' in 2/4 time, Allegro tempo. It features two staves, A and B. Staff A starts with a mezzo-forte (*mf*) dynamic and a circled 'A' above the first measure. Staff B starts with a mezzo-forte (*mf*) dynamic. Both staves have a circled '5' above measure 5, indicating a forte (*f*) dynamic. A circled '9' is above measure 9 and a circled '13' is above measure 13. A 'v' (pizzicato) marking is present above measure 13 in both staves. Dynamics include *mf* and *f*.



NEW IDEA

LEFT HAND PIZZICATO



A + above a note indicates that a particular note should be played pizzicato with your left hand. Use the fourth (4th) finger of your left hand to pluck the string unless another finger is indicated.

20. LEFT HAND PIZZ.

l.h. pizz. 4 + + + + 4 + + + + *simile*

Musical notation for 'LEFT HAND PIZZ.' in 4/4 time. The piece starts with a mezzo-forte (*mf*) dynamic. The melody is written on a single staff. Above the staff, there are two groups of four plus signs (+) indicating left-hand pizzicato. The piece ends with a *simile* instruction.

★ *Simile* means to continue in the same way.

21. PIZZ. AND ARCO

Musical notation for 'PIZZ. AND ARCO' in 4/4 time. The piece starts with a mezzo-forte (*mf*) dynamic. The melody is written on a single staff. Above the staff, there are alternating plus signs (+) and 'v' (pizzicato) markings, indicating a sequence of left-hand pizzicato and arco (normal bowing) passages.

G D A E

WHOLE STEP
WHOLE STEP
1/2 STEP
1/2 STEP

1 2 3 4 1 2 3 4
1 2 3 4 1 2 3 4



22. SHIFTING TRAINER FOR CELLOS AND BASSES

FLAT	b	A flat lowers a note 1/2 step. It remains in effect for the entire measure.
-------------	---	---

23. NEW NOTES

24. PUMPKIN MUNCHKIN

Moderato

Anderson

★ What is the form of this selection? _____ form.



G D A E

1	●	●	●	●	} WHOLE STEP
2	●	●	●	●	
3	●	●	●	●	} ½ STEP
4	○	○	○	○	} WHOLE STEP

D A E B



25. SHIFTING TRAINER FOR CELLOS AND BASSES

26. NEW NOTES

27. MELODY IN D MAJOR

28. TECHNIC TRAINER NO. 1

★ Play lines 25, 26 28 and 31 with the following bowings:

29. HOLY, HOLY, HOLY!

Dykes

★ Play with your best tone.

30. MUSICAL ADDITION AND SUBTRACTION

★ Write in the type of note or rest that solves each problem.

31. TECHNIC TRAINER NO. 2

32. LIGHTLY ROW

*Memorize

German Folk Song

★ Use good bow division throughout.

33. TECHNIC TRAINER NO. 3

Musical notation for '33. TECHNIC TRAINER NO. 3' in 4/4 time. The piece consists of two systems of two staves each. The first system contains measures 1-8, with measures 1-4 and 5-8 marked with circled 'A' and 'B' respectively. The second system contains measures 9-16, with measures 9-12 and 13-16 marked with circled 'C' and 'D' respectively. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '4' above them, indicating a four-measure bow stroke.

34. LITTLE BROWN JUG

Eastburn

Allegro

Musical notation for '34. LITTLE BROWN JUG' in 4/4 time. The piece consists of two systems of two staves each. The first system contains measures 1-8, with measures 1-4 and 5-8 marked with circled '5'. The second system contains measures 9-16, with measures 9-12 and 13-16 marked with circled '9' and '13' respectively. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '4' above them, indicating a four-measure bow stroke. Below the first system, the following text is written: L.H. W.B. U.H. W.B. L.H.

★ Use good bow division throughout.

35. CARNIVAL OF VENICE

Paganini-Duet

Allegro

Musical notation for '35. CARNIVAL OF VENICE' in 3/4 time. The piece consists of two systems of two staves each. The first system contains measures 1-8, with measures 1-4 and 5-8 marked with circled 'A' and '5' respectively. The second system contains measures 9-16, with measures 9-12 and 13-16 marked with circled '9' and '13' respectively. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '4' above them, indicating a four-measure bow stroke.

36. STRING CROSSING ETUDE

Wohlfahrt Op. 35 no. 45

Musical notation for '36. STRING CROSSING ETUDE' in common time. The piece consists of two systems of two staves each. The first system contains measures 1-8, with measures 1-4 and 5-8 marked with circled '5'. The second system contains measures 9-16, with measures 9-12 and 13-16 marked with circled '9' and '13' respectively. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with a '4' above them, indicating a four-measure bow stroke.

★ Play line 36 with the following bowing: . Play line 36 with for each .

37. SMOOTH CROSSINGS

38. SMOOTH SLURS



DOUBLE STOP

Playing double stops is the technic of playing two strings at the same time.

39. SEVEN STRING LEVELS

40. SMOOTH DOUBLE STOPS

★ Keep even bow pressure on both strings of each double stop.



INTERVAL

An interval is the distance between two notes. Counting the number of lines and spaces will tell you the size of the interval.

41. INTERVAL STUDY

★ Determine and write the size of each interval in the blanks provided.

42. SLURRING DOUBLE STOPS



EIGHTH REST

= 1/2 beat of silence.

An eighth rest is half as long as a quarter rest.

Counting	1 & 2 &	1 & 2 &	1 & 2 &
Alternate Counting			

2
4

43. RHYTHM TRAINER

- ★ 1. Clap and count each line. 2. Play arco or pizzicato. 3. Practice each rhythm pattern on the descending scale.

44. RHYTHMIC REUBEN

- ★ Also play this line pizzicato.

45. MYSTERY SONG

Musical notation for '45. MYSTERY SONG' in 2/4 time, key of D major. The piece consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is written in eighth notes with various articulations: slurs, accents (v), and a circled '5' above a note. The second staff continues the melody with similar articulations, including a circled '9' and a circled '13' above notes. The piece ends with a double bar line.

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

46. FOLK SONG

Slavonic Folk Song-Ensemble

Musical notation for '46. FOLK SONG' in 2/4 time, key of D major. It features two parts: 'Melody' and 'Ensemble div.'. The 'Melody' part is on a treble clef staff with a dynamic marking of *f*. The 'Ensemble div.' part is on a bass clef staff with a dynamic marking of *p*. Both parts include articulations like slurs, accents (v), and dynamic markings (*f*, *p*). Circled numbers '5', '9', and '13' are placed above notes in both parts. The piece concludes with a double bar line.

★ Also play line 46 pizzicato.



STACCATO

written sounds

● or ●

♪

A dot above or below a note indicates that a note should be played staccato. Staccato is played with separate bows on the string. Separate each note from the next as if a rest were between them.

47. STACCATO TRAINER

Musical notation for '47. STACCATO TRAINER' in 4/4 time, key of D major. The piece is a single staff with a treble clef and a dynamic marking of *M.*. It consists of a sequence of eighth notes, each with a dot below it indicating staccato articulation. The piece ends with a double bar line.

★ Apply staccato to other scales on pages 44 and 45. Also play this line with the following slurred bowing:

Diagram showing slurred bowing for the staccato trainer. It consists of two groups of four eighth notes each, with a slur underneath each group. The first group has a bowing direction symbol (a curved line) above it, and the second group has a bowing direction symbol below it.

48. ST. PAUL'S STEEPLE * Memorize

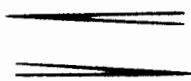
English Folk Song

Musical notation for '48. ST. PAUL'S STEEPLE' in 4/4 time, key of D major. The piece is marked 'Allegro' and consists of two staves. The first staff has a treble clef and a dynamic marking of *M.*. The melody is written in quarter notes with articulations like slurs, accents (v), and a circled '5' above a note. The second staff continues the melody with similar articulations, including a circled '9' and a circled '4' above notes. The piece ends with a double bar line.

★ Work carefully to produce staccato articulations on each note of this piece. Be sure you stay in the middle portion of the bow.



DYNAMICS



= crescendo = *cresc.* = gradually play louder



= diminuendo = *dim.* = gradually play softer

49. SURPRISE SYMPHONY-THEME

Haver

Andante

★ Also play measures 1-8, 13-16 with a slurred staccato bowing:

50. ACADEMIC FESTIVAL

Branne

Allegro

51. WE WISH YOU A MERRY CHRISTMAS * Memorize

Eng sh. Carr

Moderato

52. FIRST SYMPHONY-THEME

Branne

Allegro

★ Count the number of slurs. The number of slurs = _____.



53. TONE DEVELOPER

54. NOW THANK WE ALL OUR GOD

Cruger-Ensemble

Melody

Ensemble

★ Play this ensemble at all dynamic levels using your best tone at all times. Remember to keep your bow moving.

55. DOUBLE STOP CHORALE OR MARCH

Melody

Ensemble

★ Also use the following rhythm and bowing variations for line 55:

a. and

b. and

c. and

56. RHYTHM TEASER

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



DOTTED QUARTER NOTE

$1 + \frac{1}{2} = 1\frac{1}{2}$ beats

A dot adds half the value of the preceding note.

Counting	1 &	2 &	3 &	4 &
Alternate Counting				
4 4				



57. RHYTHM STUDY

(A)

(B)

(C)

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

58. AMERICA THE BEAUTIFUL * Memorize

Wara-Ensemble

Moderato

Melody

Ensemble

★ Also play line 58 with the following bowings: a. b.

59. SLUR THE RHYTHM

60. ALL THROUGH THE NIGHT * Memorize

Welsh Folk Song

Andante

★ Check your bow grip often.

61. LITTLE SONG

Mozart

Andante

62. AUGUSTINE

German Folk Song

63. RHYTHM TEASER

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



ACCENT



An accent (>) above or below a note indicates that a note should be played with more emphasis. The accent is played by adding a little extra bow pressure with the index finger just before starting the bow stroke.

64. PREPARE THE ACCENT



65. IT'S AN ACCENT



66. MAYPOLE DANCE



67. ACCENT TIME

* Memorize

Frost



68. POSITION CHECK

Right Hand

- Thumb bent
- First, second and third finger over the stick
- Little finger curved

Playing Position

- Instrument held up
- Nose, strings and left elbow in line
- Sitting up properly

Left Hand

- Wrist straight
- Elbow under
- Thumb relaxed and pointed upward

Bowing Position

- Bow tilted toward fingerboard
- Bow pressed into string
- Straight bow stroke

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





G D A E

1 (A^b) (E^b) (B^b) (F) > 1/2 STEP
 } WHOLE STEP

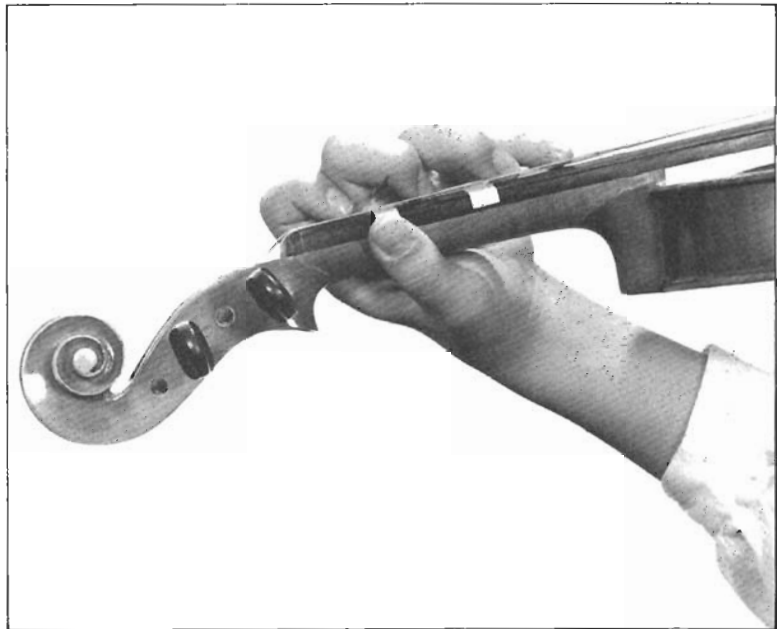
2 ● ● ● ● } WHOLE STEP

3 ● ● ● ● } WHOLE STEP

4 ● ● ● ● > 1/2 STEP

○ 1 2 3 4 ○ 1 2 3 4

○ 1 2 3 4 ○ 1 2 3 4



69. FIRST FINGER TRAINER

70. NEW NOTES

71. TECHNIC TRAINER NO. 4

KEY SIGNATURE

This is the key signature for F Major. When you see this key signature, play all the B's as B^b.

72. F MAJOR SCALE AND BROKEN THIRDS

★ Refer to pages 44 and 45 for other bowing and scale possibilities.

73. ARPEGGIO FUN

★ Also try this slurring variation for this line: 

74. HAPPY LITTLE DONKEY

Round

75. GYPSY RONDO

Havan


★ Check your instrument position often.

76. TONE DEVELOPER

★ Play this entire line on each note of the D and F Major scales.

77. ETUDE

Wohlfahrt Op. 35 no. 1

★ Play line 74 with the following bowings: a. 

78. JUNE LOVELY JUNE

Musical notation for '78. JUNE LOVELY JUNE' in G major, 4/4 time. The piece consists of a single melodic line with three first endings marked I, II, and III. The key signature has one sharp (F#).

79. SWEET BETSY

Cowboy Song

Musical notation for '79. SWEET BETSY' in G major, 3/4 time. The piece consists of two staves of melodic notation. It includes dynamic markings: *p*, *mf*, *f*, and *dim.*. There are also fingering numbers (4, 5) and bowing marks (v) throughout the piece.



KEY SIGNATURE



Each major key has a relative minor key. The same key signature is used for both keys. The relative minor scale uses the 6th tone of the major scale for its starting note. There are three forms of the minor scale: natural, harmonic, melodic. This is the key signature for d minor. It is the same as F Major because d minor is the relative minor to F Major.

80. D MINOR SCALES AND ARPEGGIOS

Musical notation for '80. D MINOR SCALES AND ARPEGGIOS' in D minor, 4/4 time. It shows four examples: (A) natural minor, (B) harmonic minor, (C) melodic minor, and (D) arpeggios. Each example is a single melodic line with specific bowing and fingering instructions.

★ Refer to pages 44 and 45 for other bowing and scale possibilities.

81. D MINOR TRAINER

Musical notation for '81. D MINOR TRAINER' in D minor, 3/4 time. The piece consists of two staves of melodic notation. It includes fingering numbers (5, 9, 13) and bowing marks (v).

★ Also play line 80 with the following bowing:

82. VOLGA BOATMAN

Russian Folk Song

Andante

Musical notation for '82. VOLGA BOATMAN' in D minor, 4/4 time. The piece consists of a single melodic line starting with a dynamic marking of *f*.

83. ERIE CANAL

American Folk Song

Musical score for 'Erie Canal' in 4/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a forte (*f*) section. The second staff includes dynamics such as *dim.*, *p*, *cresc.*, *f*, and *rit.*. There are fingerings (4 and 5) and breath marks (V) indicated throughout the piece.

★ Check your bow grip often.

84. AMERICA

* Memorize

Carey-Ensemble

Moderato

Melody

Musical score for 'America' in 3/4 time, key of B-flat major. It features two staves: 'Melody' and 'Ensemble'. Both staves start with a mezzo-forte (*mf*) dynamic and end with a forte (*f*) dynamic. The melody staff includes fingerings (5) and breath marks (V).

Continuation of the musical score for 'America', showing the final measures of both the Melody and Ensemble staves. It includes dynamics (*mf*, *rit.*) and breath marks (V).

85. DRAW THE NOTES



A musical staff in treble clef with a key signature of one sharp (F#). The staff contains a few handwritten notes: a quarter note on the first line (F#) and a quarter note on the second space (D).

- F#
- D
- C
- G#
- B
- A^b
- F
- B^b
- G
- E
- A
- D
- F#
- B^b
- C[#]

★ Draw a note for each note name listed. Place the accidental on the correct line or space and to the left of the note head (see example).

86. TECHNIC TRAINER NO. 5

Musical score for 'Technic Trainer No. 5' in C major, 2/4 time. The score consists of two staves. The first staff has measures labeled A, B, and C. The second staff has measures labeled D and E. The piece features various rhythmic patterns and dynamics.

KEY SIGNATURE



This is the key signature for B \flat Major. When you see this key signature, play all the B's as B \flat and all the E's as E \flat .

87. B \flat MAJOR SCALE AND BROKEN THIRDS

★ Refer to pages 44 and 45 for other bowing and scale possibilities.

88. TECHNIC TRAINER NO. 6

89. ARPEGGIO FUN

★ Also play this line with the following rhythm:

90. STAR SPANGLED BANNER

Smith

Moderato

★ Play this anthem with your best tone.



91. RHYTHM TEASER

3/4

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

92. FANCY BLUES

Anderson

Moderato

KEY SIGNATURE



This is the key signature for g minor. It is the same key signature as B \flat Major because g minor is the relative minor key.

93. G MINOR SCALES AND ARPEGGIOS

★ Refer to pages 44 and 45 for other bowing and scale possibilities.

94. RUSSIAN MELODY

Russian Folk Song

Allegro

95. HEY HO

Round

Allegro



NEW IDEA

96. FINLANDIA-THEME

Andante

Melody

Ensemble

★ Play this song with your best tone at all dynamic levels.

97. PENCIL PUSHER

- ① ③ Draw the notes on the staff to form the F Major and B^b Major scale. Be sure to include the flats for the appropriate notes. Name each note in the boxes above.
- ② Draw your clef sign and add the key signature for F Major.
- ④ Draw your clef sign and add the key signature for B^b Major.

98. TECHNIC TRAINER NO. 7



TIME SIGNATURE

= 6 beats in each measure
 = receives 1 beat

Counting	1 2 3 4 5 6
Alternate counting	



99. RHYTHM TRAINER

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



100. OVER THE RIVER

Thanksgiving Song

- ★ Write in your own dynamics for this song.

101. RHYTHM TEASER

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

102. THANKSGIVING

Musical score for 'Thanksgiving' in G major, 6/8 time. It consists of two staves. The first staff has a first ending bracket labeled 'I.' and a second ending bracket labeled 'II.'. The second staff has a third ending bracket labeled 'III.'. The piece concludes with a double bar line.

103. I'D RATHER BE SAILING

Frost-Duet

Musical score for 'I'd Rather Be Sailing' in B-flat major, 6/8 time. It consists of two systems of two staves each. The first system is marked *mf* and ends with *Fine*. The second system is marked *f* and ends with *D. C. al Fine*. The score includes various musical notations such as accents, slurs, and fingering numbers (4, 7, 9, 13).

104. OH DEAR! WHAT CAN THE MATTER BE? * Memorize

English Air

Musical score for 'Oh Dear! What Can the Matter Be?' in G major, 6/8 time. It consists of three staves. The first staff is marked *f* and *p*. The second staff is marked *Fine f* and *p*. The third staff is marked *f* and ends with *D. C. al Fine*. The score includes various musical notations such as accents, slurs, and fingering numbers (5, 9, 13).

105. FRENCH MARCHING SONG

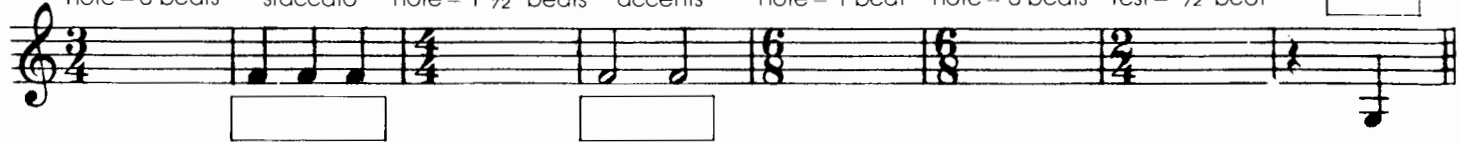
French Folk Song



106. MUSICAL NOTES AND ROAD SIGNS

note = 3 beats staccato note = 1 1/2 beats accents note = 1 beat note = 3 beats rest = 1/2 beat

L. H. pizz



★ Write in the correct musical sign, note or rest value in the measures or boxes provided. Follow the instructions above each measure and be sure to look carefully at each time signature.

TRIPLET

= 1 beat

Each note receives 1/3 of a beat.

Counting	1 trip-let	2 trip-let
Alternate counting	<div style="display: flex; align-items: center; justify-content: center;"> 2 </div>	

107. RHYTHM TRAINER



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

108. ROW, ROW, ROW YOUR BOAT/LITTLE TOM TINKER

Round-Duet



109. TRIPLET TRAINER

★ Also play this line with the following bowing:

110. SYMPHONY NO. 5-THEME

Beethoven

Allegro

111. BEAUTIFUL DREAMER

Foster

Andante

★ Do you remember what "D.S. al Fine" means?

112. RHYTHM TEASERS

★ 1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato. 4. Compare both lines.



G D A E

1	●	●	●	●	} WHOLE STEP	
2	●	●	●	●		} WHOLE STEP
3	○	○	○	○		
4	●	●	●	●	} WHOLE STEP	
					> 1/2 STEP	

C# G# D# A#



113. NEW NOTES

114. TECHNIC TRAINER NO. 8



KEY SIGNATURE

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

115. A MAJOR SCALE AND BROKEN THIRDS

★ Refer to pages 44 and 45 for other bowing and scale possibilities.

116. A MAJOR ETUDE

Wohlfahrt Op. 38, no.82

★ Also play line 116 with the following bowings: a. b. c.

117. DU, DU LIEGST MIR IM HERZEN

• Memorize

German Folk Song

Allegro

★ Use smooth bow changes.

118. BELLS OF FREEDOM

Round

119. MARCHING TRIPLETS

Wohlfahrt Op. 38, no. 76



KEY SIGNATURE



This is the key signature for a minor. It is the same as C Major because a minor is the relative minor key.

120. A MINOR SCALES AND ARPEGGIOS

natural minor harmonic minor

melodic minor arpeggios

★ Refer to pages 44 and 45 for other bowing and scale possibilities.

121. A MINOR TRAINER

122. TECHNIC TRAINER NO. 9

123. FARANDOLE

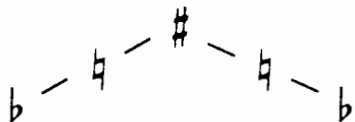
Bizet

Allegro

D. C. al Fine



CHROMATIC



A chromatic scale is built in all half steps. When a piece of music is chromatic, it usually uses notes not normally found in the major or minor key.

124. D CHROMATIC SCALE

Musical notation for the D Chromatic Scale in 4/4 time. The scale consists of two lines of eighth notes: D4, D#4, E4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5. Fingerings are indicated above the notes: 1-1, 2-2, 3-3, 4-4, 1-1, 2-2, 3-3, 4-4, 3-3, 2-2, 1-1, 4-4, 3-3, 2-2, 1-1.

125. HABAÑERA

Bizet

Moderato

Musical notation for Habañera in 4/4 time. It features a sequence of eighth notes with various accidentals and fingerings. Fingerings include H2, L2, 1-1, H3-L3. The piece ends with a first and second ending bracket.

126. HIGHER OR LOWER

Musical notation for 'Higher or Lower' in 4/4 time. The exercise consists of a single line of eighth notes with various accidentals and intervals.

★ Identify the second note in each measure. Below the note write H if it is higher or L if it is lower than the first note.

127. CHROMATIC ETUDE

Wohlfahrt Op. 45, no.16

Musical notation for Chromatic Etude in 3/4 time. It consists of two lines of eighth notes with various accidentals and fingerings. Fingerings include 2-2, 4, 4, 5, 2-2, 4, 4, 4, 4, 9, 4, 1-1, 13, 4, 4, 0.

128. FANTASIA CHROMATICA

Bach

Musical notation for Fantasia Chromatica in 3/4 time. It features a sequence of eighth notes with various accidentals and fingerings. Fingerings include 1-1, 2-2, and a 'V' marking.

129. O LITTLE TOWN OF BETHLEHEM

Redner

Andante

Musical notation for 'O Little Town of Bethlehem' in 4/4 time. It consists of two lines of eighth notes with various accidentals and fingerings. Fingerings include 4, V, 5, 4, 4, 4, 4, 9, 4, V, 13, 0, 4.



SIXTEENTH NOTES

Each note receives $\frac{1}{4}$ of a beat.

Counting	1 e & a 2 e & a
Alternate Counting	

2
4



130. RHYTHM TRAINER

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



131. TIRRA LIRRA LOO

Canadian Folk Song

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

132. AMERICAN PATROL * Memorize

Meacham

Allegro

133. WALKING SONG

Moderato

TIME SIGNATURE

$C = \frac{2}{2}$ = 2 beats in each measure
 = receives 1 beat

Counting	1 &	2 &
Alternate Counting		

C or $\frac{2}{2}$

134. RHYTHM TRAINER

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

135. HIGH SCHOOL CADETS

March tempo

Sousa

136. STOODLA PUMPA

Andante

Czech Folk Song

137. TRICKY YANKEE DOODLE

Musical score for 'Tricky Yankee Doodle' in 2/4 time. The score consists of two systems of two staves each. The first system is marked with a circled 'A' and a circled '5'. The second system is marked with a circled '9', a circled '4', and a circled '13'. The music features a mix of eighth and sixteenth notes with various articulations and fingerings.

138. SYMPHONY NO. 40-THEME

Mozar

Moderato

Musical score for 'Symphony No. 40 - Theme' in 2/4 time. The score consists of two systems of two staves each. The first system is marked with a circled '4', a circled '5', and a circled 'V'. The second system is marked with a circled '9', a circled '13', and a circled 'V'. The music features a mix of eighth and sixteenth notes with various articulations and fingerings. Dynamics include *p* and *mf*.

139. WHEN I WAS A LAD

Sullivar

Allegro

Musical score for 'When I Was a Lad' in 2/4 time. The score consists of two systems of two staves each. The first system is marked with a circled '4', a circled '5', and a circled 'V'. The second system is marked with a circled '9' and a circled 'V'. The music features a mix of eighth and sixteenth notes with various articulations and fingerings. Dynamics include *mf*.

140. HORNPIPE

Sailors' Dance

Allegro

Musical score for 'Hornpipe' in 2/4 time. The score consists of two systems of two staves each. The first system is marked with a circled 'V' and a circled 'f'. The second system is marked with a circled '5', a circled '4', and a circled 'V'. The music features a mix of eighth and sixteenth notes with various articulations and fingerings. Dynamics include *f*.

ETUDES

141. C MAJOR ETUDE

Wohlfahrt Op. 45, no.1

Musical score for C Major Etude, Wohlfahrt Op. 45, no. 1. The score is in C major, 2/4 time, and consists of five staves of music. It features a continuous eighth-note pattern with various bowing techniques indicated by flags and circled numbers (5, 9, 13, 17).

★ Play C MAJOR ETUDE with the following bowings:

a.

142. G MAJOR ETUDE

Wohlfahrt Op. 45, no.4

Musical score for G Major Etude, Wohlfahrt Op. 45, no. 4. The score is in G major, 2/4 time, and consists of four staves of music. It features a continuous eighth-note pattern with various bowing techniques indicated by flags and circled numbers (5, 9, 13, 17).

★ Play G MAJOR ETUDE with the following bowings:

a.

SOLOS

143. THE ASH GROVE

Welsh Folk Song

Moderato

Musical score for 'The Ash Grove' in 3/4 time, key of D major. The score consists of four staves of music. The first staff begins with a *mf* dynamic and a *v* (accents) marking. The second staff includes a *Fine* marking and a *v* marking. The third staff features a *f* dynamic and a *v* marking. The fourth staff concludes with a *D. C. al Fine* instruction. Measure numbers 5, 9, 13, 17, and 21 are circled. Fingerings 4 and 5 are indicated for specific notes.

144. MINUET

Bach

Moderato

Musical score for 'Minuet' in 3/4 time, key of D major. The score consists of four staves of music. The first staff begins with a *mf* dynamic. The second staff includes a *f* dynamic. The third staff features a *mf* dynamic. The fourth staff concludes with a *2x rit.* instruction. Measure numbers 5, 9, 13, 17, and 21 are circled. Fingerings 4 and 5 are indicated for specific notes.

★ Memorize all four solos on pages 40 and 41.

145. HUNTERS' CHORUS

Allegro moderato

146. DEVIL'S DREAM

Fiddle Tune

Allegro

ENSEMBLE

147. MARCH GRANDIOSO

Fros*

1st Violin

Allegro maestoso

Musical score for the 1st Violin part. The score consists of six staves of music. It begins with a *f* dynamic and a 4-measure rest. The tempo is *Allegro maestoso*. The score includes various dynamics such as *mf*, *f*, and *mp*, along with performance instructions like *2x ritard.*, *Fine*, *cresc.*, and *D. C. al Fine*. Measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 are circled. There are also *V* (vibrato) markings above several notes.

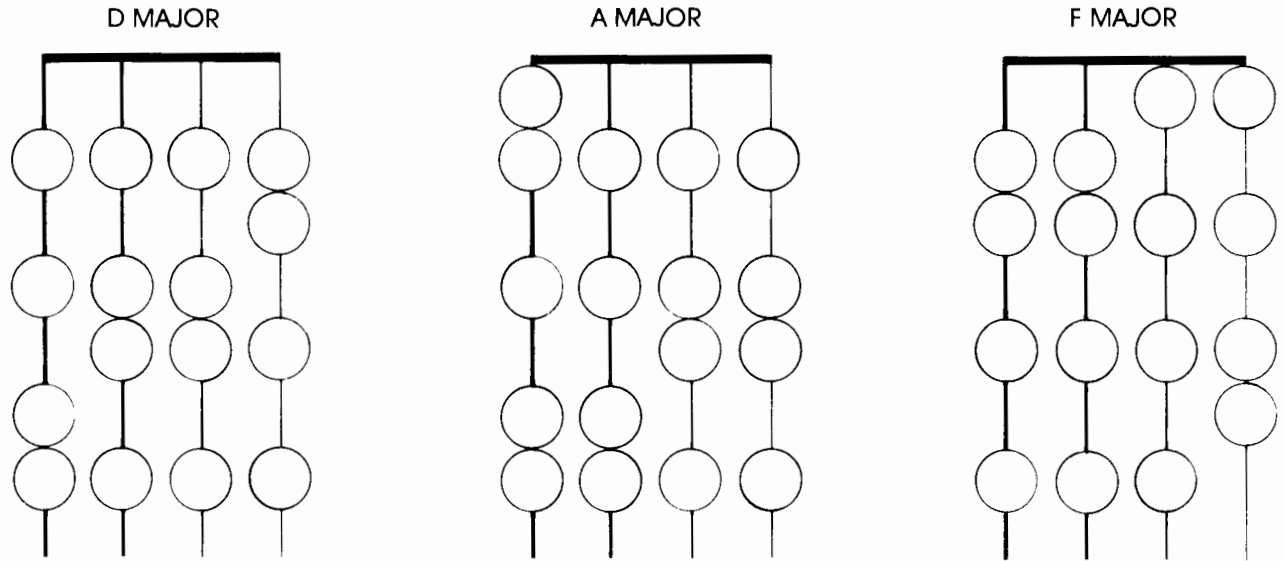
2nd Violin

Allegro maestoso

Musical score for the 2nd Violin part. The score consists of six staves of music. It begins with a *f* dynamic and a 4-measure rest. The tempo is *Allegro maestoso*. The score includes various dynamics such as *mf*, *f*, and *mp*, along with performance instructions like *2x ritard.*, *Fine*, *cresc.*, *pizz.*, *arco*, and *D. C. al Fine*. Measure numbers 5, 9, 13, 17, 21, 25, 29, 33, and 37 are circled. There are also *V* (vibrato) markings above several notes.

148. FINGER PATTERNS

Fill in the diagrams for the following keys.
Use the letter name of each note and, if needed, the accidental (♭ or ♯).



149. WORD SEARCH PUZZLE

V R E O R T U F F I W B O F L V Q K D F
 V V K D S A J F R O R T Z B C I S A A A
 A E B O A H A L O B A R G I I O Y S P K
 A H V U S T A T G C O H T I G L M V Z F
 H U Z B S W Z R I T P A E S H A M D U V
 B E G L S R A Z P N M L F R S O N Y A E
 F T X E L I Z T O O A E Q B T S L N M Z
 X U S S K I X I R C L T C A B G Q A V A
 S D I T P Y T H S C Y R R D O Q S M A N
 W E O O D I C H A U K B H K W M G I X Y
 S C O P S T E M P O I D B Y L L N C M Q
 D Z N O A Z S C S V M U P A T Z B S M L
 V L P X R D O L H T S E R F S H Y I O R
 Z B Q A P T Y V S M A T T R E S M L O I
 A E N D E F L A T A C C E N T R L T Q T
 L Y S D G B W T R X W U C G E E M I W A
 M Q L B G J J R I A R C O A C Y M A M R
 G F J A I V U P N B W U Z A T S I A T D
 W E B U O L N Y G V I O L I N O M F V A
 J S O N S V L S S N O T E S T P W Y I O

30 musical words are hidden in the above puzzle. Can you find them? Be sure to look horizontally, vertically and diagonally and then circle each word that you find.

Below is a list of the 30 words included in the puzzle. Put a check in front of each one as you find it.

- | | | | | | |
|----------|------------|----------|-----------|----------|---------|
| ACCENT | CELLO | DYNAMICS | NOTES | SCALE | STRINGS |
| ARCO | CHROMATIC | ETUDE | PIZZICATO | SHARP | TEMPO |
| ARPEGGIO | CLEF | FERMATA | POSITION | SLUR | VIBRATO |
| BASS | DOUBLESTOP | FLAT | RHYTHM | STACCATO | VIOLA |
| BOW | DUET | FROG | RITARD | STAFF | VIOLIN |

MAJOR SCALES

C MAJOR



Musical notation for the C Major scale in treble clef, common time. The scale is written as a single line of music with a repeat sign at the end. The notes are C, D, E, F, G, A, B, A, G, F, E, D, C. There are four-fingerings (4) indicated above the notes G, A, B, and A.

G MAJOR



Musical notation for the G Major scale in treble clef, common time. The scale is written as a single line of music with a repeat sign at the end. The notes are G, A, B, C, D, E, F#, E, D, C, B, A, G. There are four-fingerings (4) indicated above the notes C, D, E, and D.

D MAJOR



Musical notation for the D Major scale in treble clef, common time. The scale is written as a single line of music with a repeat sign at the end. The notes are D, E, F#, G, A, B, C#, B, A, G, F#, E, D. There are four-fingerings (4) indicated above the notes G, A, B, and B.

A MAJOR



Musical notation for the A Major scale in treble clef, common time. The scale is written as a single line of music with a repeat sign at the end. The notes are A, B, C#, D, E, F#, G#, F#, E, D, C#, B, A. There are four-fingerings (4) indicated above the notes D, E, F#, and F#.

F MAJOR



Musical notation for the F Major scale in treble clef, common time. The scale is written as a single line of music with a repeat sign at the end. The notes are F, G, A, Bb, C, D, E, D, C, Bb, A, F. There are four-fingerings (4) indicated above the notes C, D, E, and D.

Bb MAJOR



Musical notation for the Bb Major scale in treble clef, common time. The scale is written as a single line of music with a repeat sign at the end. The notes are Bb, C, D, Eb, F, G, A, G, F, Eb, C, Bb. There are four-fingerings (4) indicated above the notes F, G, A, and G.

MINOR SCALES (Melodic)

a minor



Musical notation for the a minor scale in treble clef, common time. The scale is written as a single line of music with a repeat sign at the end. The notes are A, B, C, D, E, F, G, F, E, D, C, B, A. There are four-fingerings (4) indicated above the notes F, G, F, and E.

e minor



Musical notation for the e minor scale in treble clef, common time. The scale is written as a single line of music with a repeat sign at the end. The notes are E, F, G, A, B, C, D, C, B, A, G, F, E. There are four-fingerings (4) indicated above the notes C, D, C, and B.

b minor



Musical notation for the b minor scale in treble clef, common time. The scale is written as a single line of music with a repeat sign at the end. The notes are B, C, D, E, F#, G, A, G, F#, E, D, B. There are four-fingerings (4) indicated above the notes G, A, G, and F#. A fingering '1-1' is indicated above the first note B.

d minor



Musical notation for the d minor scale in treble clef, common time. The scale is written as a single line of music with a repeat sign at the end. The notes are D, E, F, G, Ab, Bb, C, Bb, Ab, G, F, E, D. There are four-fingerings (4) indicated above the notes Bb, C, Bb, and Ab.

g minor



CHROMATIC SCALE



BOWINGS

Some of the following bowings may be played in two ways:

- a. Entire pattern on the same pitch of the scale.
- b. Each note on different pitches of the scale.

Your teacher will assign the style of bowing and bow division you are to play.

Bow Divisions

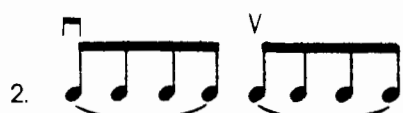
Whole Bow = **W. B.**

Upper Half = **U. H.**

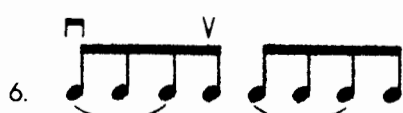
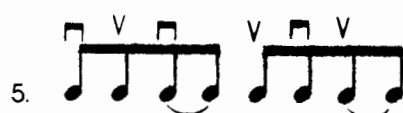
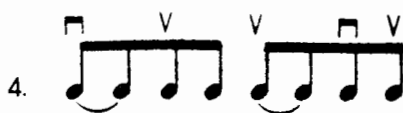
Lower Half = **L. H.**

Middle = **M.**

Slurs



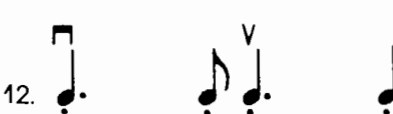
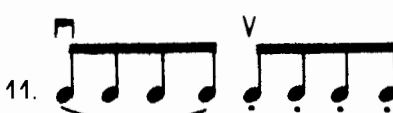
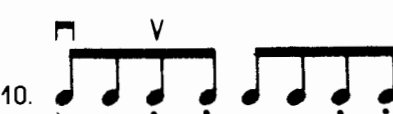
Combination of Slurs and Separate Bows



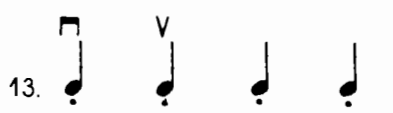
Slurred Staccato



Combination of Slurred Staccato and Slurs



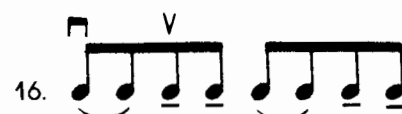
Staccato



Louré



Combination of Slurs and Louré



Triplet



VIBRATO

STRONG and RELAXED are the keywords to developing vibrato. A string player must possess strength so that he/she can play effortlessly and relaxed. The exercises on these three pages are designed to develop both the necessary finger strength and correct vibrato motion of the left hand (arm).

R E L A X
your
S H O U L D E R – A R M – W R I S T – T H U M B – F I N G E R S
throughout

RULES FOR PRACTICING VIBRATO

1. Practice only a few exercises at a time. Stop when your hand, wrist, arm or shoulder becomes tired or tight. Keep all muscles relaxed.
2. A correct slow relaxed motion is always preferred over a tight fast motion.
3. Once vibrato is introduced, it should be practiced each day.

EXERCISES TO DEVELOP FINGER STRENGTH

I. TRILL MOTION

- The finger used for the grace note should spring up quickly. Focus on lifting this finger from the base knuckle as quickly as possible.
- Do more repetitions with your weaker fingers.
- Practice these exercises on all strings.

1.

2.

II. LEFT HAND PIZZICATO

- Place only the finger shown on the string – Pluck with a finger motion pulling the string to the side – do not use any wrist motion.
- Work for a good firm, loud and clear pizzicato tone.
- After the pizzicato, the plucking finger should come to rest against the next higher string.
- In Exercise 3 the open D string will sound.
- Practice these exercises on all strings.

3.

Place the finger (Lightly) Press the finger (Firmly) Pluck the string (Loudly) Place the finger (Lightly) Press the finger (Firmly) Pluck the string (Loudly) Place the finger (Lightly) Press the finger (Firmly) Pluck the string (Loudly) Place the finger (Lightly) Press the finger (Firmly) Pluck the string (Loudly)

4

① 1 ——— 4
4x's

② 3 ——— 3
4x's

③ 2 ——— 2
4x's

④ 1 ——— 1
4x's

Place the finger (Lightly) Press the finger (Firmly) Pluck the string (Loudly)

III. FINGER SLIDES

- These finger slides are good warm-up exercises.
- Keep the finger(s) below the sliding finger down in one location.
- Keep the thumb in one location.
- Use a finger motion only. Move the sliding finger from a curved position to a straight position and back to a curved position.
- Practice these exercises on all strings.

5

① 1 - 1 - 1 4x's ② 2 - 2 - 2 4x's ③ 3 - 3 - 3 4x's ④ 4 - 4 - 4 4x's

6

① 1-1-1-1 - 1 4x's ② 2-2-2-2 - 2 4x's ③ 3-3-3-3 - 3 4x's ④ 4-4-4-4 - 4 4x's

7

① 1-1-1-1 - 1-1 - 1-1 - 1 4x's ② 2-2-2-2 - 2-2 - 2-2 - 2 4x's

③ 3-3-3-3 - 3-3 - 3-3 - 3 4x's ④ 4-4-4-4 - 4-4 - 4-4 - 4 4x's

IV. FINGER DISPLACEMENT

- Do this exercise slowly.
- Keep your thumb in the same place throughout this exercise.
- Practice these exercises on all strings.

8

① 1 2 1 2 1 2 1 2 4x's ② 2 3 2 3 2 3 2 3 4x's ③ 3 4 3 4 3 4 3 4 4x's ④ 4-4-4-4-4-4-4-4 4x's

EXERCISES TO DEVELOP THE CORRECT VIBRATO MOTION

I. WAVE GOOD-BYE

1. Without your instrument, place your left arm in playing position with the palm of your left hand facing you.
2. Wave good-bye to yourself. Wave only your hand keeping your arm still.
The wave should be from the wrist.

II. POLISHING THE STRING

Exercises 1 and 2 can be practiced in the following three positions:

- Banjo position.
 - Playing position with the scroll against the wall or with a friend holding the scroll. This will help you hold the instrument so that you can produce the correct motion.
 - Regular playing position.
1. Place your 2nd finger lightly on the A string. Move your hand and thumb back and forth with your 2nd finger sliding on the string as if polishing the string. See Diagram 1. The motion should come from the wrist like waving good-bye. Do this with each of your fingers on all four strings. Use a piece of tissue between your sliding finger and the string to help the finger slide back and forth. Use the rhythms listed.
 ↓ = move forward ↑ = move backward

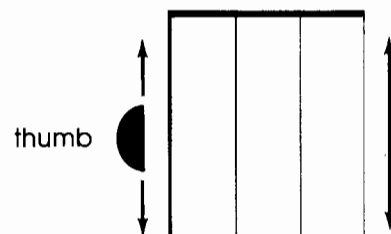


Diagram 1

2. Do exercise 1 with your thumb in one place (regular playing position) against the neck. Do not move your thumb. See Diagram 2. Do both with and without a tissue.
3. Do exercises 1 & 2 in regular playing position with the bow (without the tissue and the finger firmly on the string).

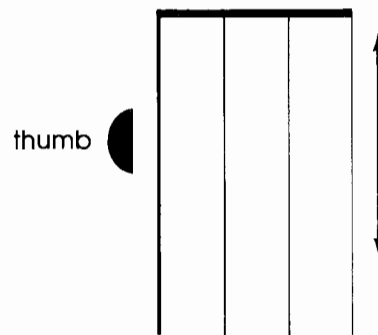







Diagram 2

RHYTHMS



GLOSSARY

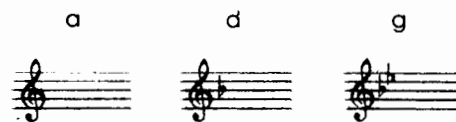
BASICS

ARPEGGIO		a broken chord with the notes of the chord played one at a time
CHROMATIC		music that moves in half steps
DOUBLE STOP		playing on two strings at the same time
INTERVAL		the distance between two notes
RITARDANDO	<i>rit. ritard.</i>	gradually slow the tempo
SIMILE	<i>sim.</i>	continue in the same manner
TEMPO		the speed of a piece sometimes indicated by marks such as <i>Andante</i> , <i>Moderato</i> or <i>Allegro</i>
DA CAPO AL FINE	<i>D.C. al Fine</i>	go back to the beginning and stop when you come to the Fine
CRESCENDO	<i>cresc.</i> 	gradually play louder
DIMINUENDO	<i>dim.</i> 	gradually play softer
FLAT		lowers a note by a half step
NATURAL		Cancels a sharp or flat
SHARP		raises a note by a half step
ETUDE		a special musical piece composed to develop bowing and/or fingering technic
ROUND		a short melody divided into equal sections serving as starting points for each instrument
THEME		a melodic passage which is an important part of a large piece of music
VIBRATO		a left hand and finger motion used for producing big sounds and varieties of beautiful tones
KEY SIGNATURES		

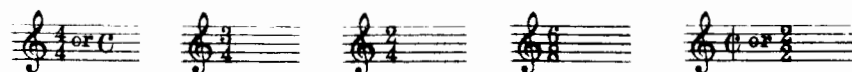
Major Keys









minor keys



TIME SIGNATURES



BOWINGS

ARCO	<i>arco</i>	play with the bow
PIZZICATO	<i>pizz.</i>	pluck the string (right hand)
	+	pluck the string (left hand)
BOW LIFT		lift the bow and return it to the lower half or frog of the bow
ACCENT		play the beginning of the note louder
DÉTACHÉ		play each note using separate bows – one note per bow
LOURÉ		a series of connected notes played while the bow moves in one direction
STACCATO		play each note as if a rest were between them
SLURRED STACCATO		a series of separated notes played while the bow moves in one direction

All for Strings

Comprehensive String Method
Books 1, 2, and 3

by Gerald E. Anderson and Robert S. Frost



Book 1

Starting by rote • Starting by note • Instrument positions • Bow grips • Rhythm • Theory • Technique • Major scales • Duets/Trios/Rounds • Shifting for string bass • Instrument care and maintenance • Glossary • Detailed photographs and diagrams • Special score supplements: Teaching tips • Counting systems • Selecting instruments for students • Recruiting tips • Bibliography

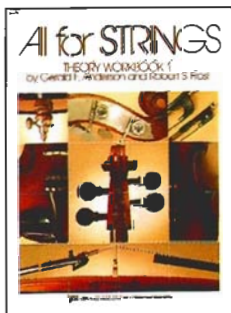
Book 2

Step - by - step tuning process • Bowing styles • Rhythm • Theory • Technique (inc. double stops) • Shifting for cello and string bass • Major/minor /Chromatic scales • Etudes • Solos/Ensembles • Vibrato strengthening exercises • Detailed photographs/Diagrams • Special score supplements: Detailed classroom tuning procedures • Daily Record • Guide for teaching dynamics • Mid-year motivations article • Vibrato guidelines • Biographical sketches

Book 3

Classroom tuning /Intonation exercises • Vibrato exercises • Shifting for all instruments featuring 4 types of shifting techniques • Rhythm • Theory • Technique • Duets/Rounds • Detailed diagrams • Major/minor/chromatic scales • Bowing styles (inc. spiccato) • Dynamic /Tempo glossary • Special score supplements: Shifting/Position reference chart • Detailed shifting instructions for all instruments • Vibrato instruction guide • Biographical sketches • Bibliography

The Complete Curriculum



Theory Workbooks 1 & 2

Theory Workbooks 1 & 2, companions to the methods, are suitable for classroom or individual study. Including exercises and games encompassing music fundamentals introduced in the method books, the workbooks are correlated with the method, and provide beginning string players with essential elements for a thorough understanding of music.



Flashcards

120 color-coded flashcards provide an important teaching tool for reinforcing musical symbols and terms. Each card is correlated with a specific page in method books 1 or 2. Answers are provided on the reverse side of each card.



Performance Selections

These elementary-level performance pieces are composed to coincide with the string orchestrations specific to each method book. Each piece is individually packaged, and designed to reinforce technique skills and musical concepts introduced up to a specific page. All for Strings. Representing a wide variety of styles and composers, these pieces provide choices for year-around concert programming.

ISBN 0-8497-3235-2

