All for STRINGS

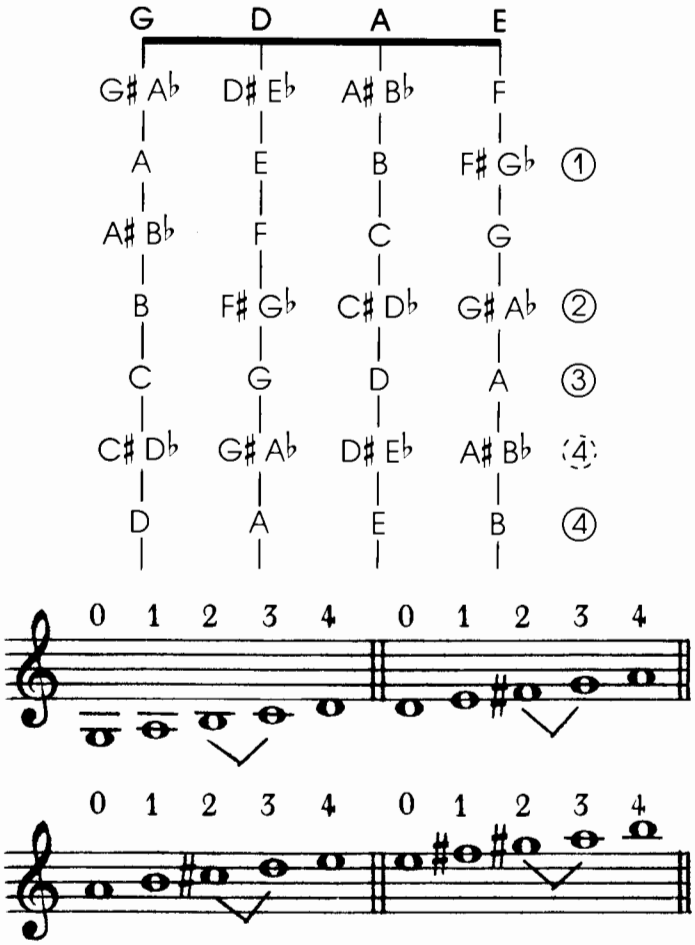
COMPREHENSIVE STRING METHOD ▪ BOOK 2

by Gerald E. Anderson and Robert S. Frost

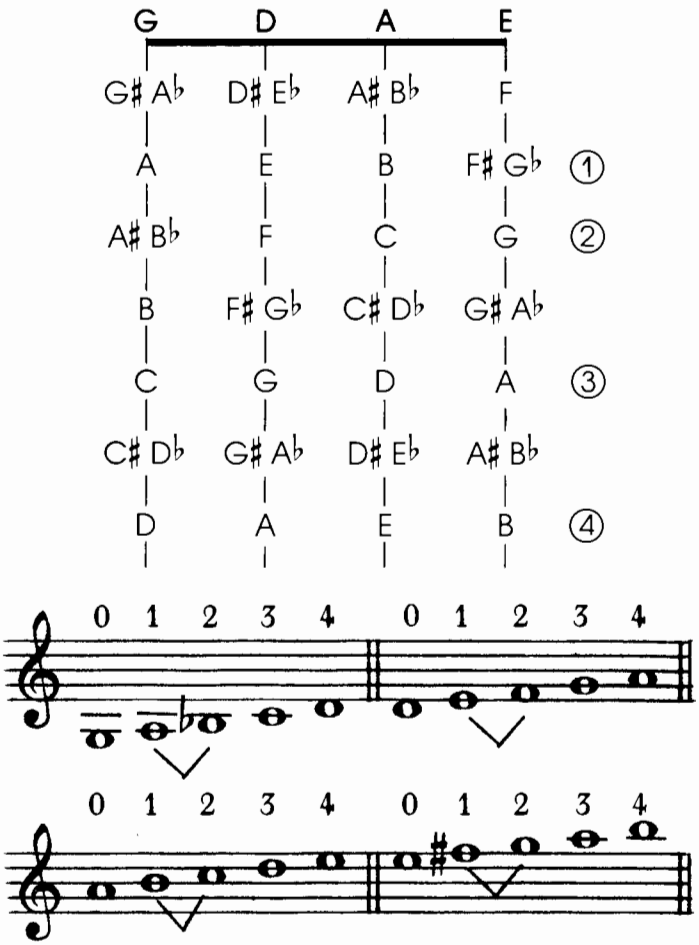
KJOS NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

VIOLIN FINGERING CHART FINGER PATTERNS

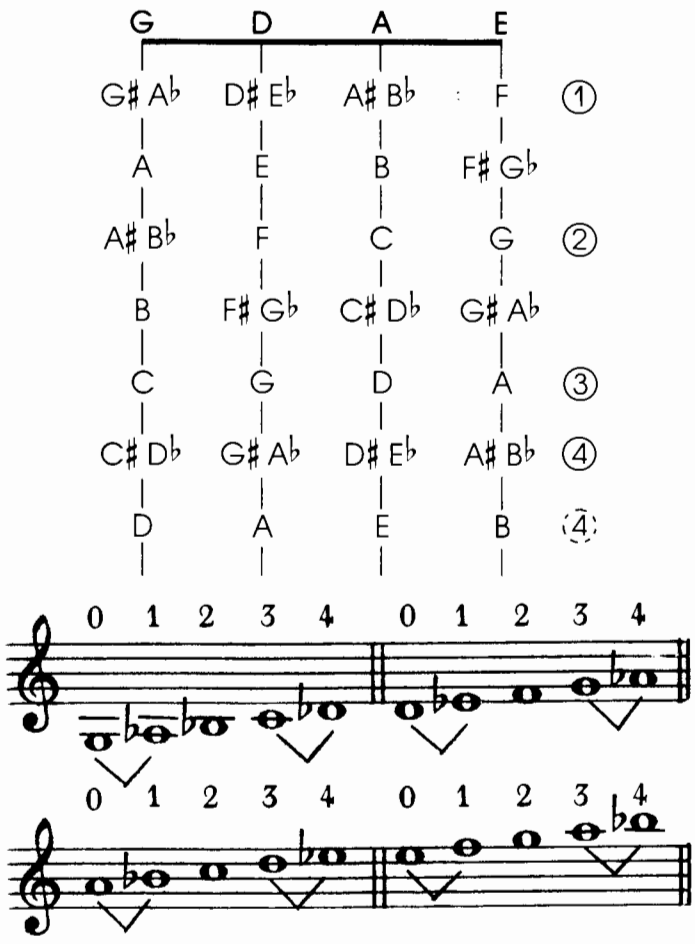
High 2nd and 4th Finger (Low 4th Finger)



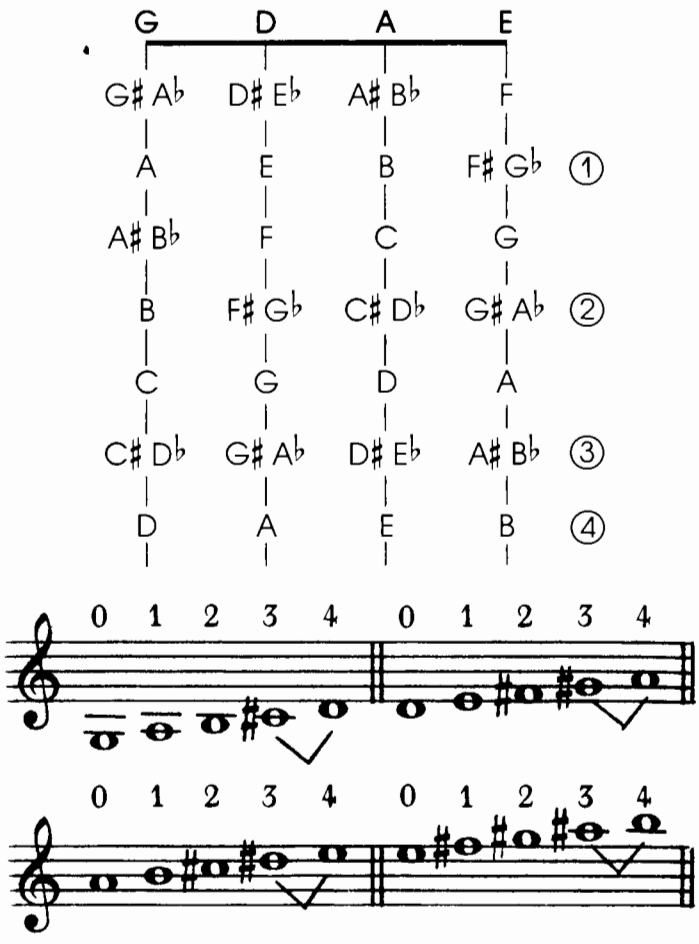
Low 2nd Finger



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



High 3rd Finger



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.

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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.

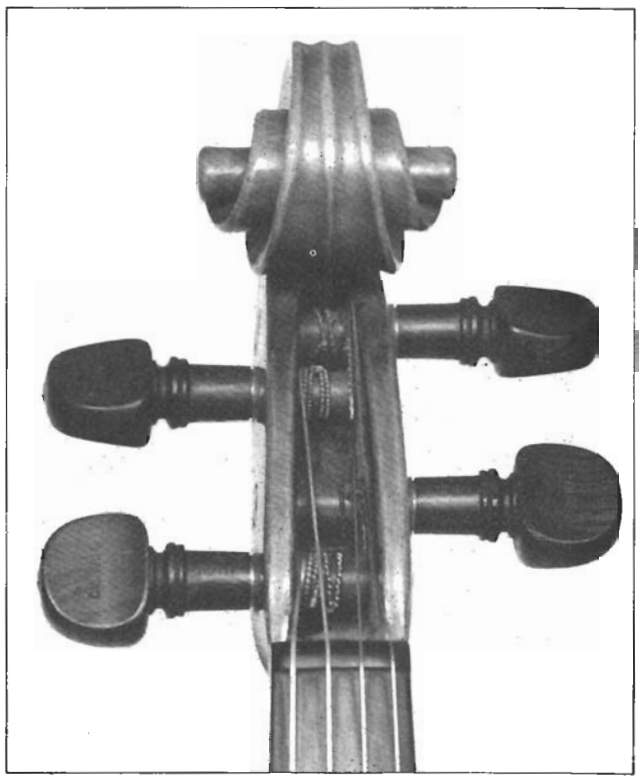


Figure 1

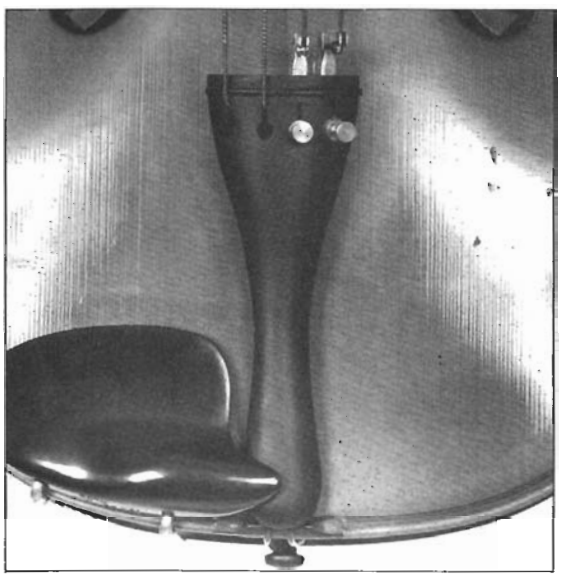
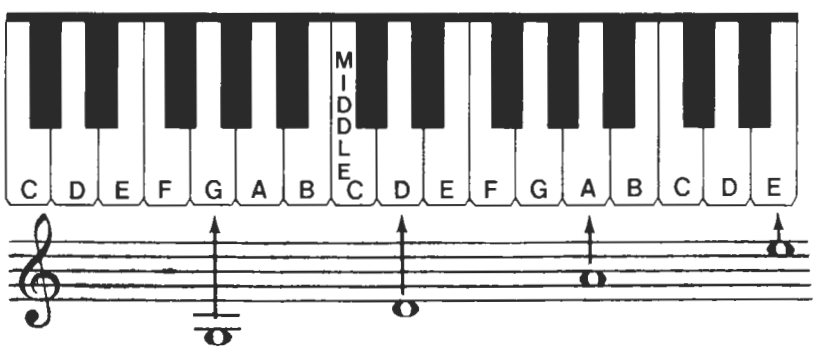


Figure 2

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. ↻

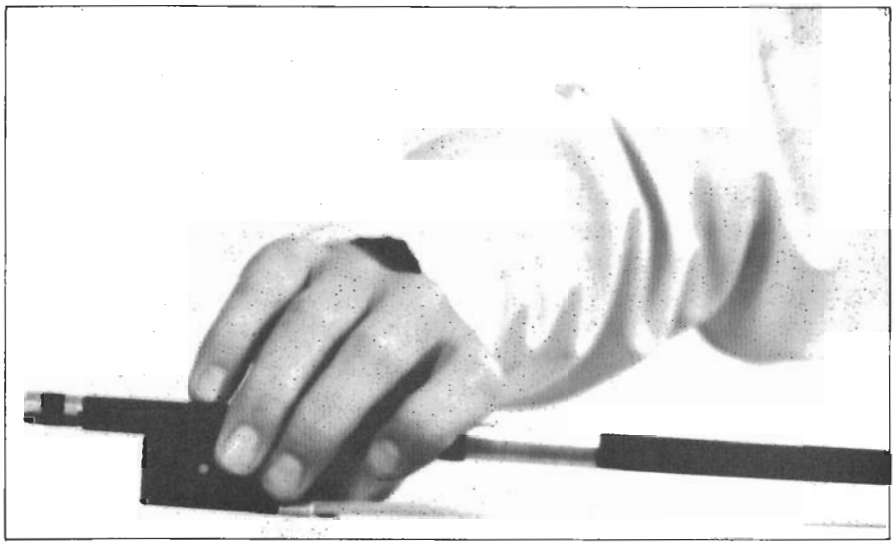
   Continue making adjustments until the string and the reference pitch sound the same.
4. Large adjustments in pitch are made by using the pegs. Turn the peg just a little at a time.
   Caution: If you tune the string too far above its intended pitch you may break the string.
   Reminder: Push the peg 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.

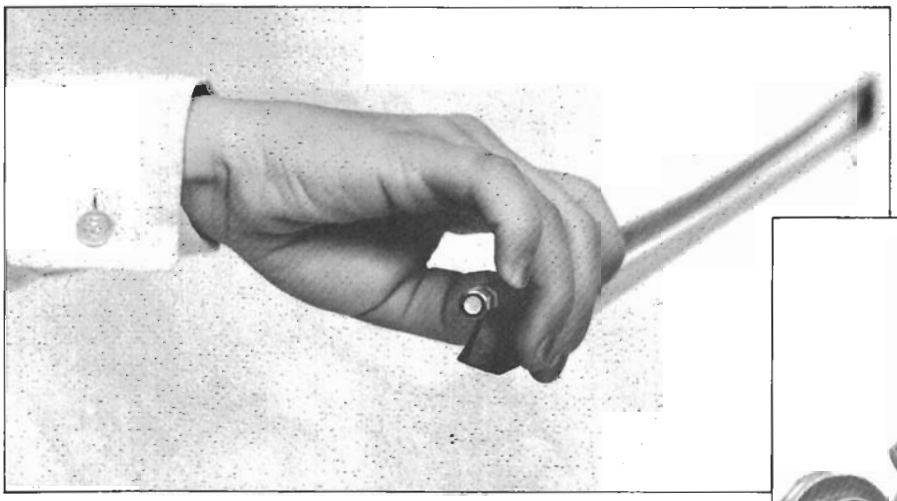
Figure 4

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

Left Hand
- ☐ Wrist straight
- ☐ Elbow under
- ☐ Thumb relaxed and pointed upward

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

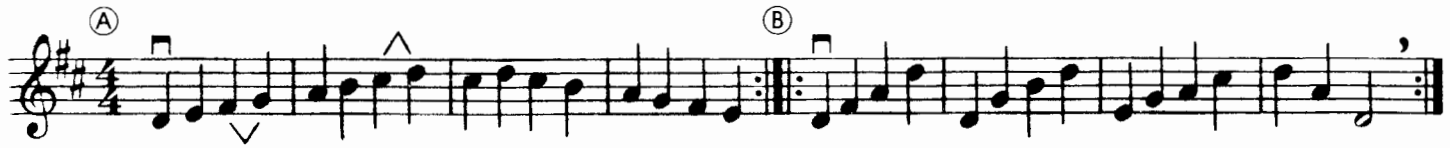
Bowing Position
- ☐ Bow tilted toward fingerboard
- ☐ Bow pressed into the string
- ☐ Straight bow stroke

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

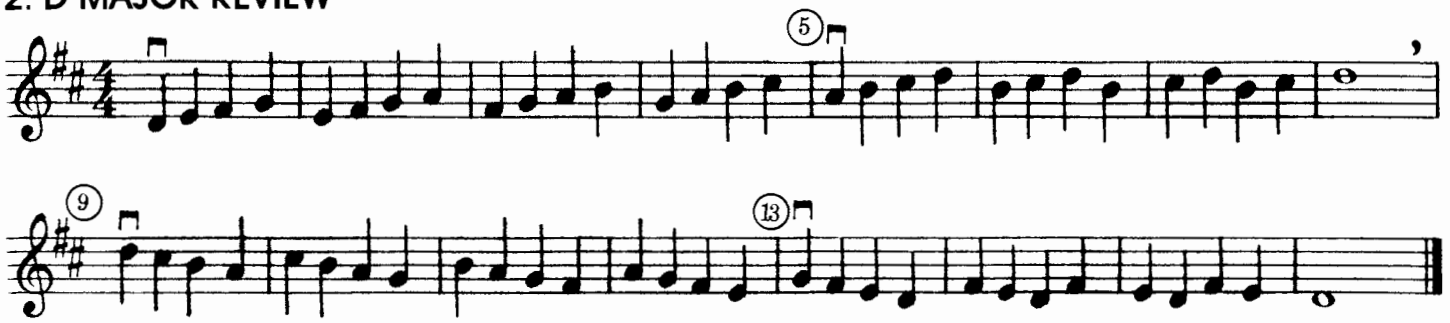
1. D MAJOR



★ Play lines 1 and 2 with the following bowings:

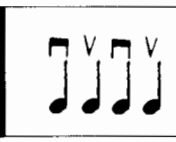
a. b. c.

2. D MAJOR REVIEW



★ Be sure to use a straight bow stroke.

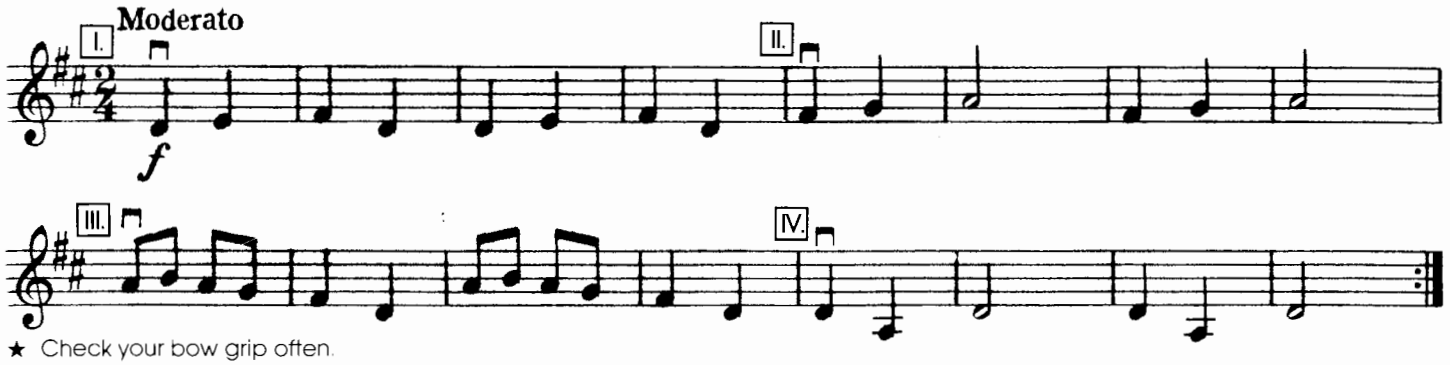
DÉTACHÉ



Détaché bowing is played on the string using separate bows with one note per bow, alternating down bow and up bow.

3. BROTHER JOHN

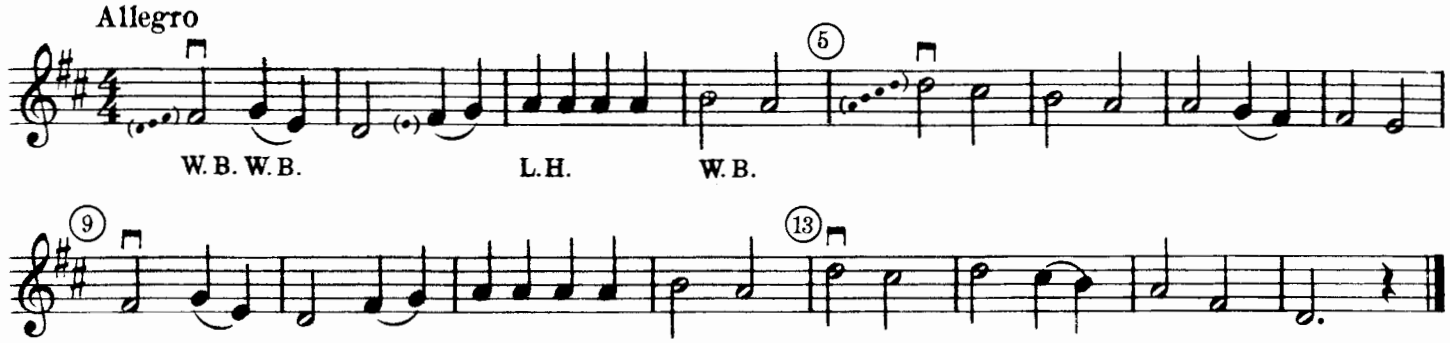
Round



★ Check your bow grip often.

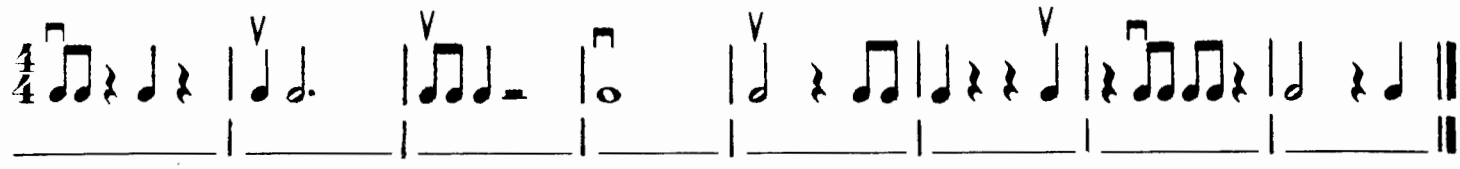
4. SYMPHONY NO. 104-THEME

Haydn



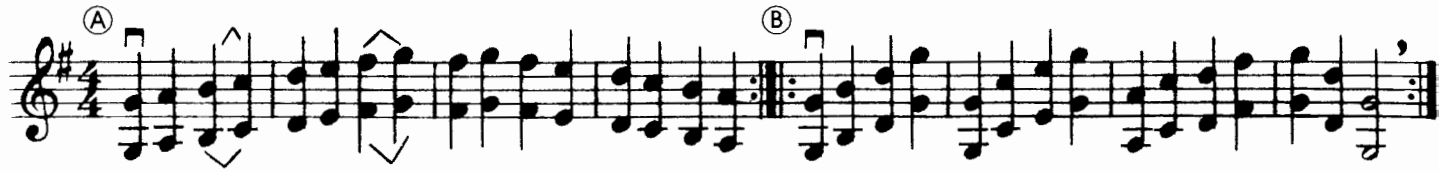
★ Finger preparations are important for good intonation.

5. RHYTHM TEASER



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

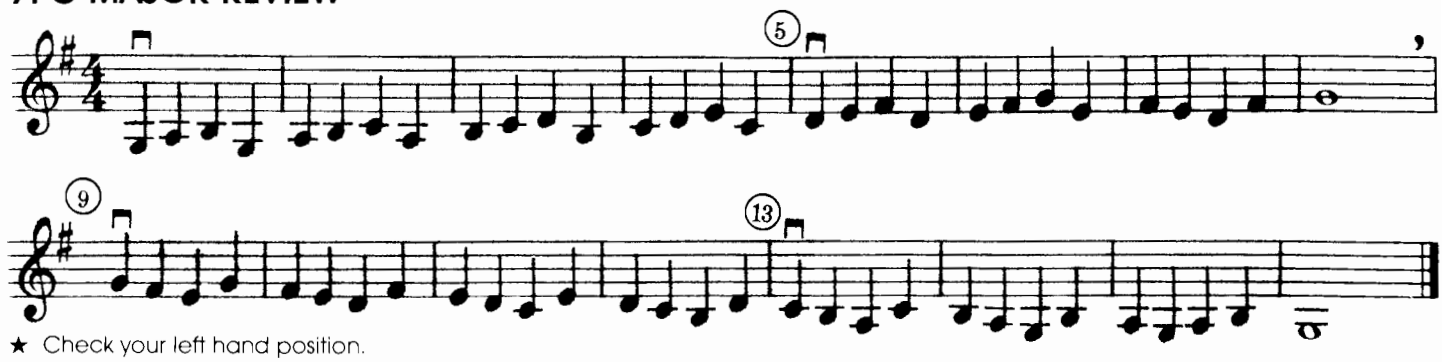
6. G MAJOR



★ 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.

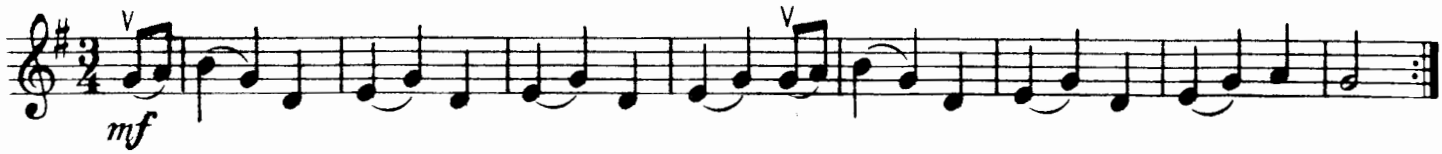
7. G MAJOR REVIEW



★ Check your left hand position.

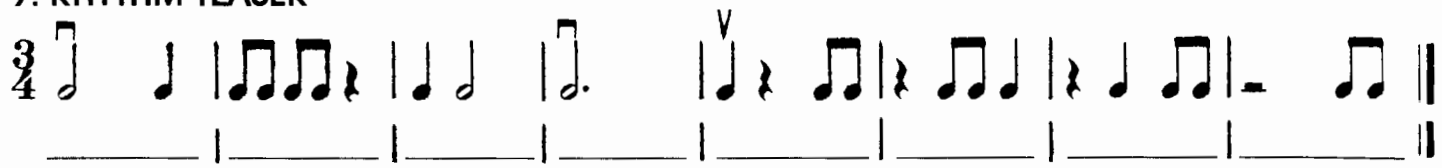
8. THERE'S A HOLE IN THE BUCKET

Folk Song



★ Check your instrument position often.

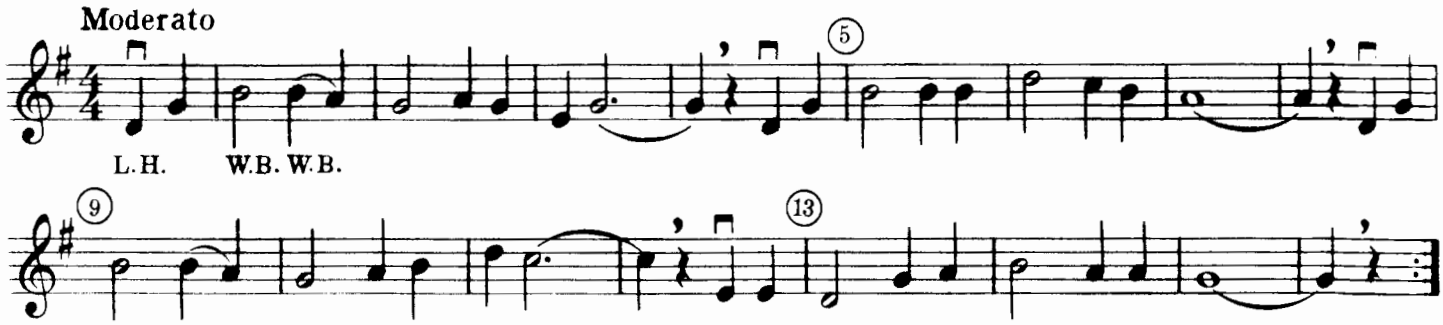
9. RHYTHM TEASER



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

10. RED RIVER VALLEY

American Folk Song

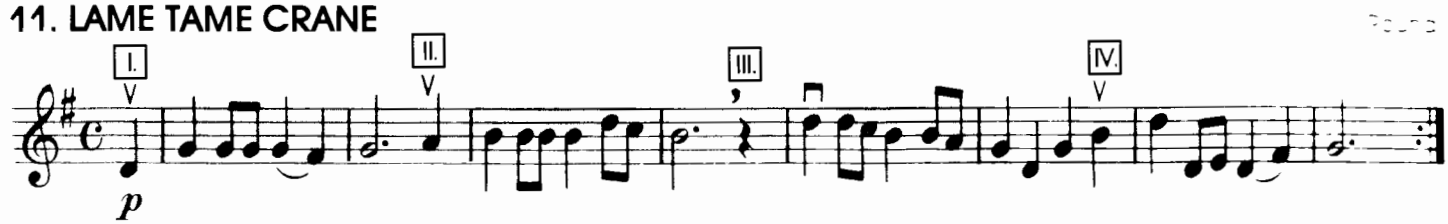


★ Lift and place the bow gently at the bow lifts.

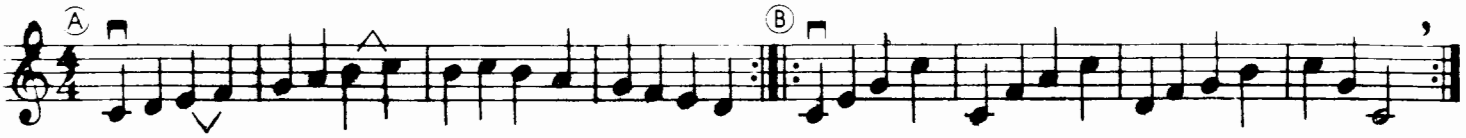
TIME SIGNATURE	C = Common Time	C = 4/4	Common time is the same as 4/4

11. LAME TAME CRANE

Round



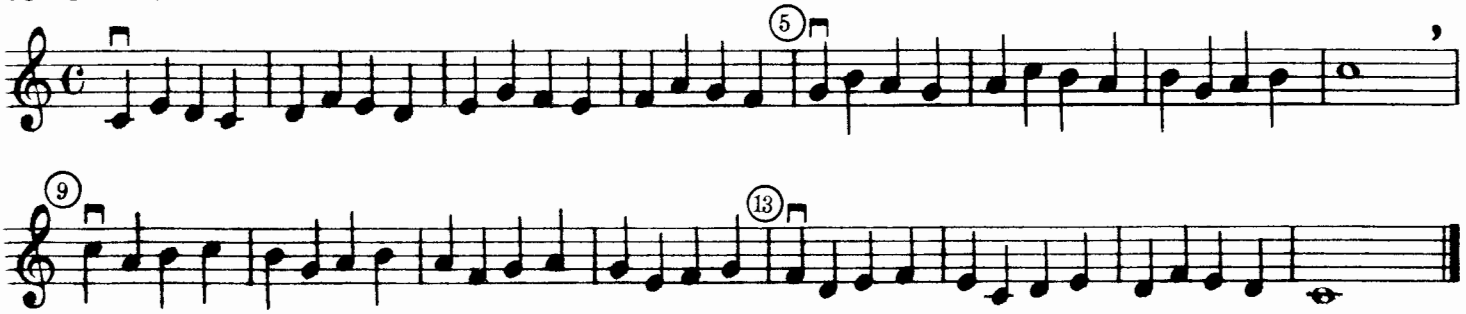
12. C MAJOR



★ 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

a. b. c. d.

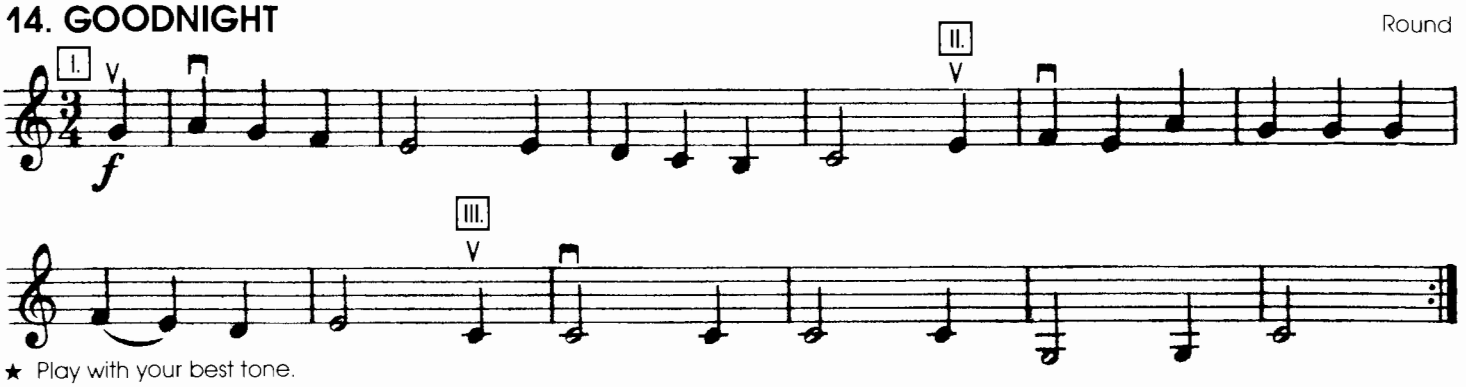
13. C MAJOR REVIEW



★ Roll the bow to the new string.

14. GOODNIGHT

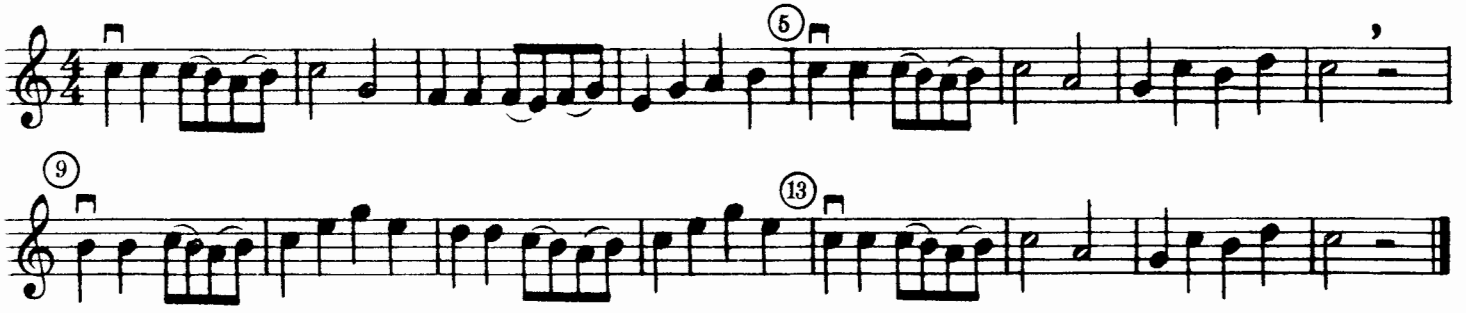
Round



★ Play with your best tone.

15. ETUDE

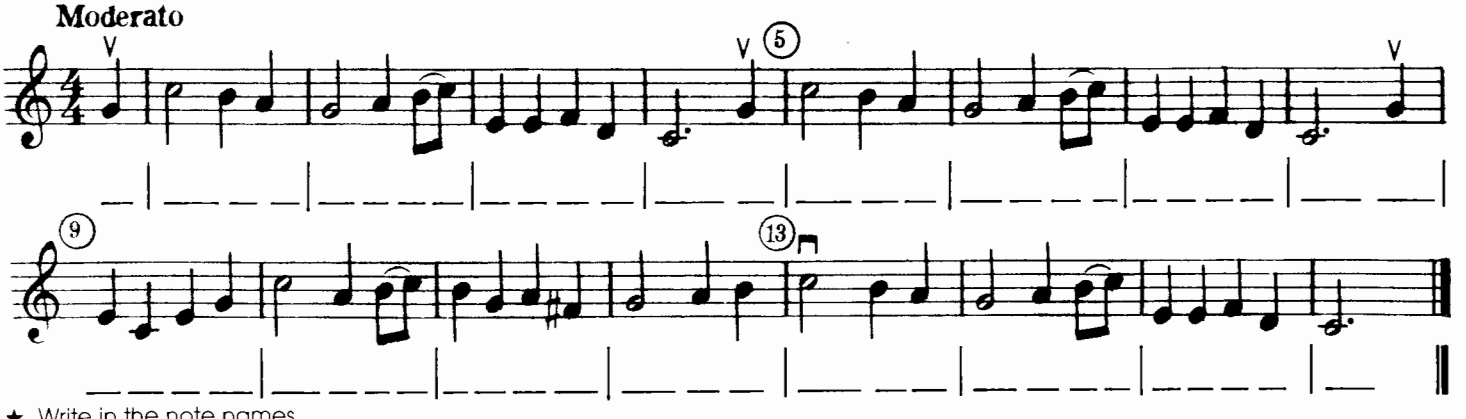
Wohlfahrt Op. 38, no.40



★ Use smooth bow changes.

16. BLUE BELLS OF SCOTLAND

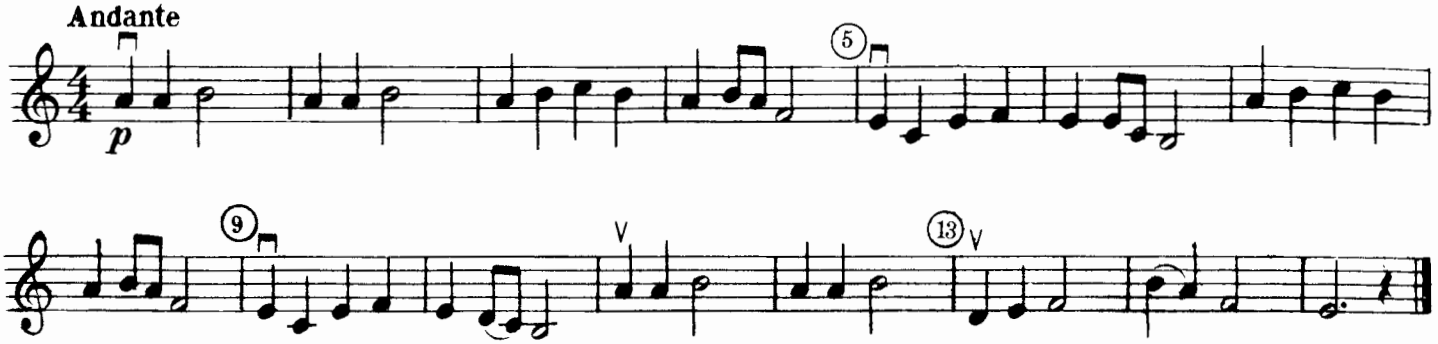
Scottish Folk Song



★ Write in the note names.

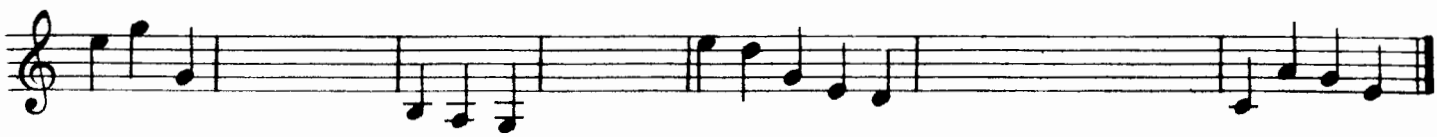
17. SAKURA

Japanese Folk Song



THEORY GAME

18.NAME GAME

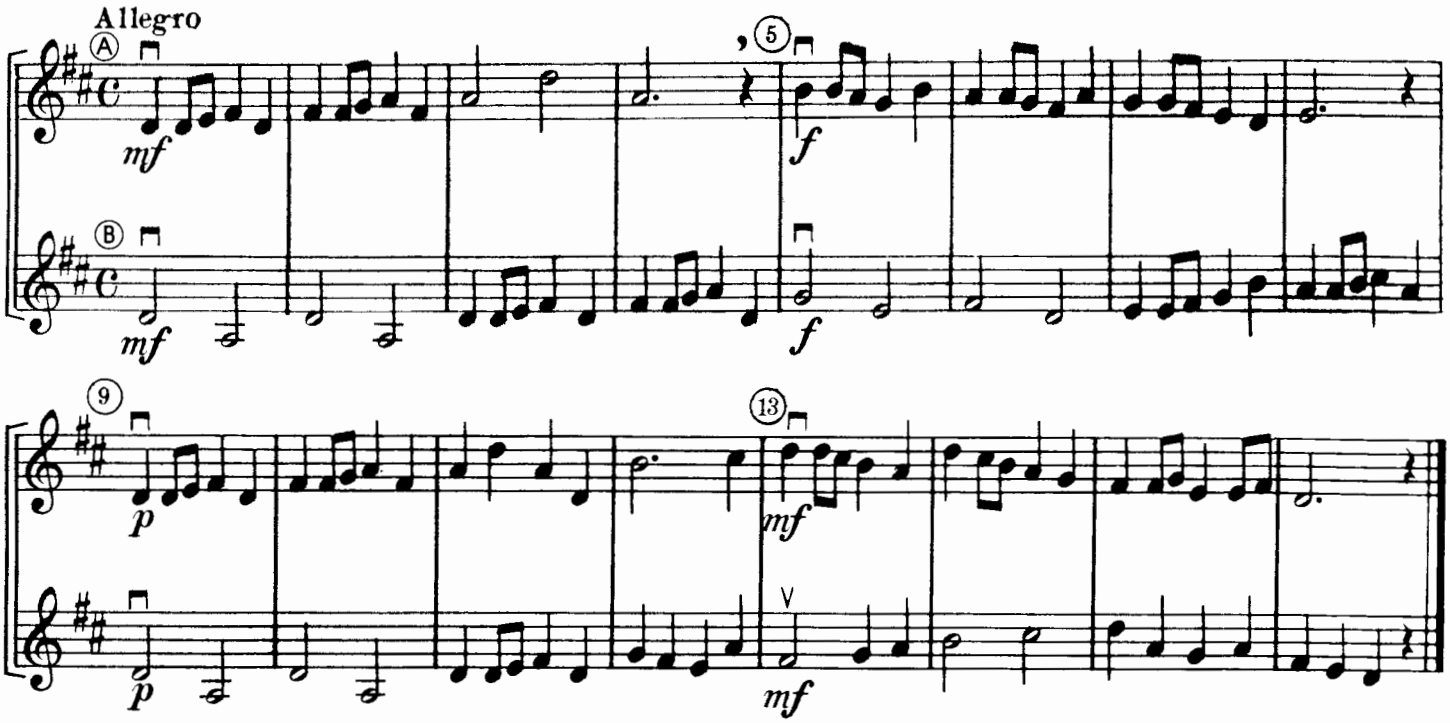


f e e d a c e c a b b a g e

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

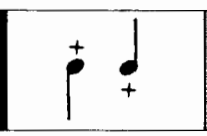
19. DUET TIME

Frost-Due·



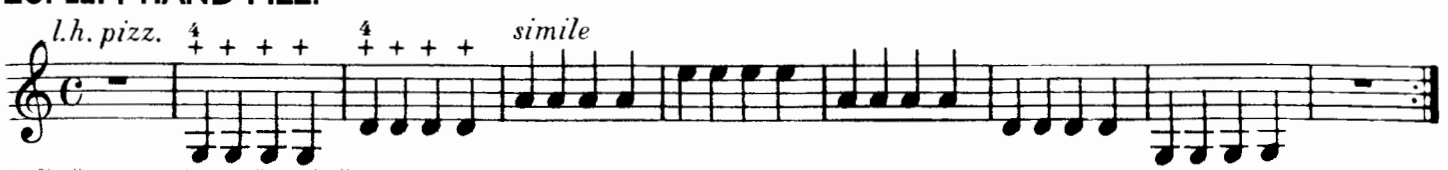
NEW IDEA

LEFT HAND PIZZICATO



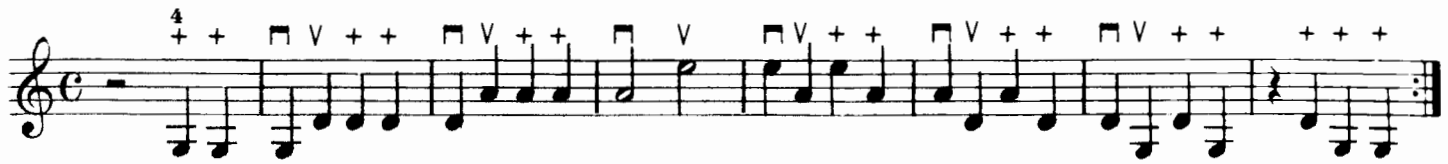
A + above a note indicates that a particular note should be played pizzicato with your left hand. Use the fourth (4th) finger of your left hand to pluck the string unless another finger is indicated.

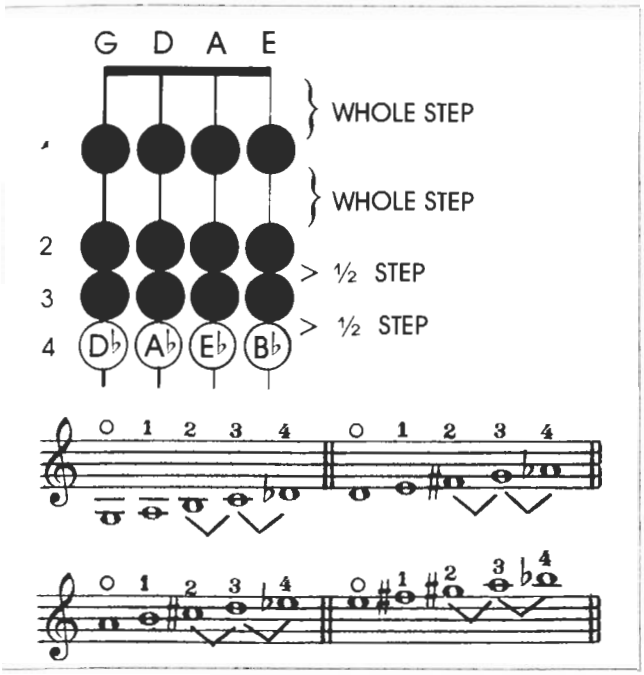
20. LEFT HAND PIZZ.



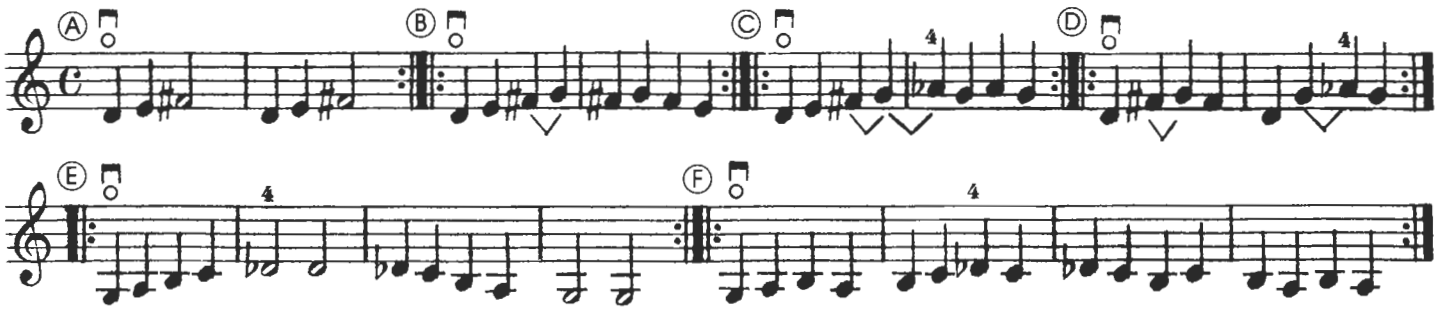
★ Simile means to continue in the same way.

21. PIZZ. AND ARCO



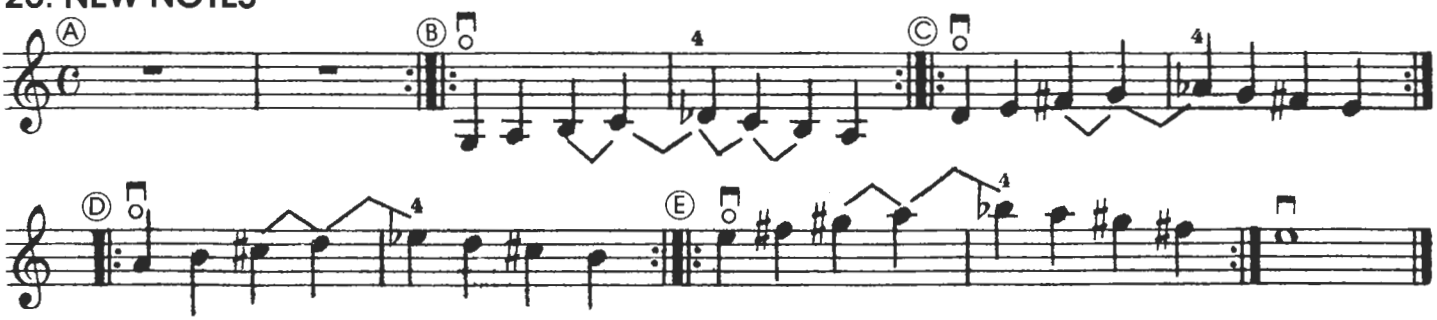


22. SHIFTING TRAINER FOR CELLOS AND BASSES



FLAT	♭	A flat lowers a note ½ step. It remains in effect for the entire measure.

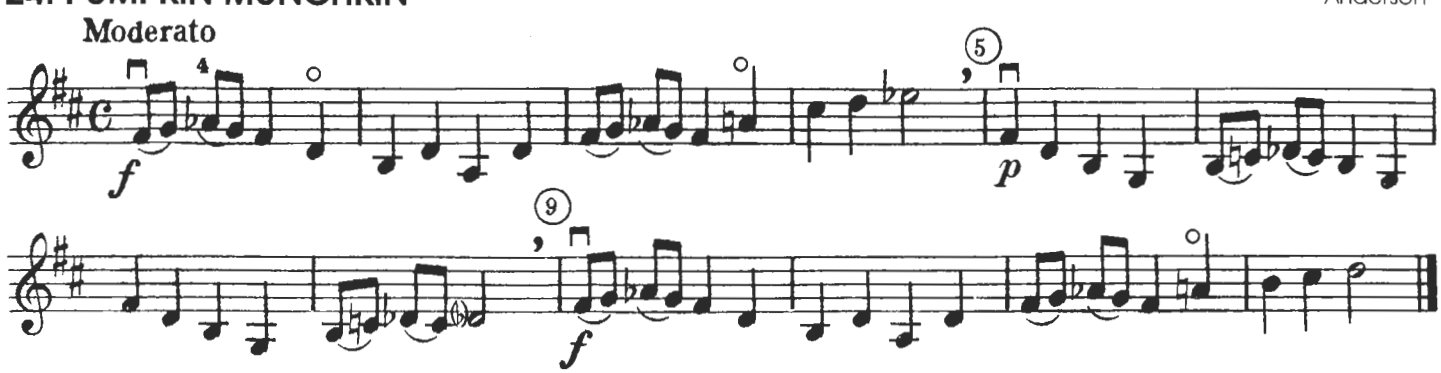
23. NEW NOTES



24. PUMPKIN MUNCHKIN

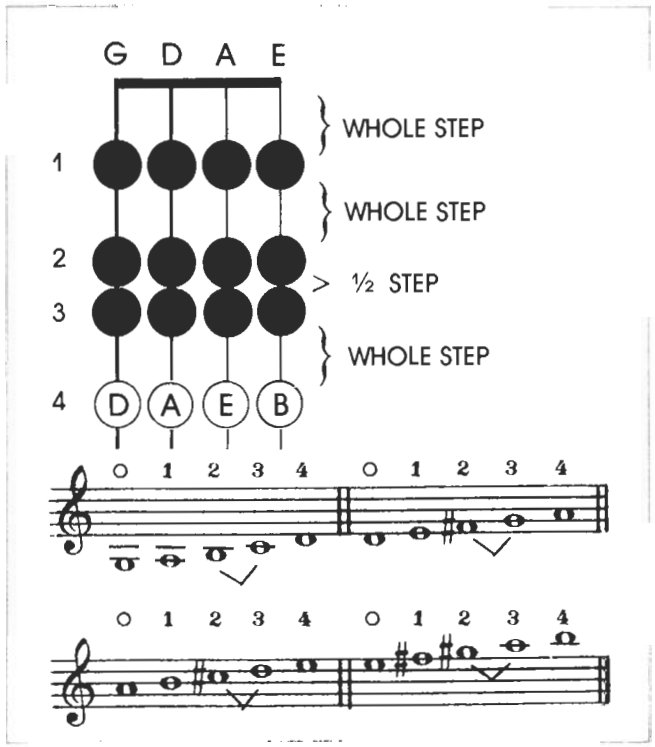
Anderson

Moderato

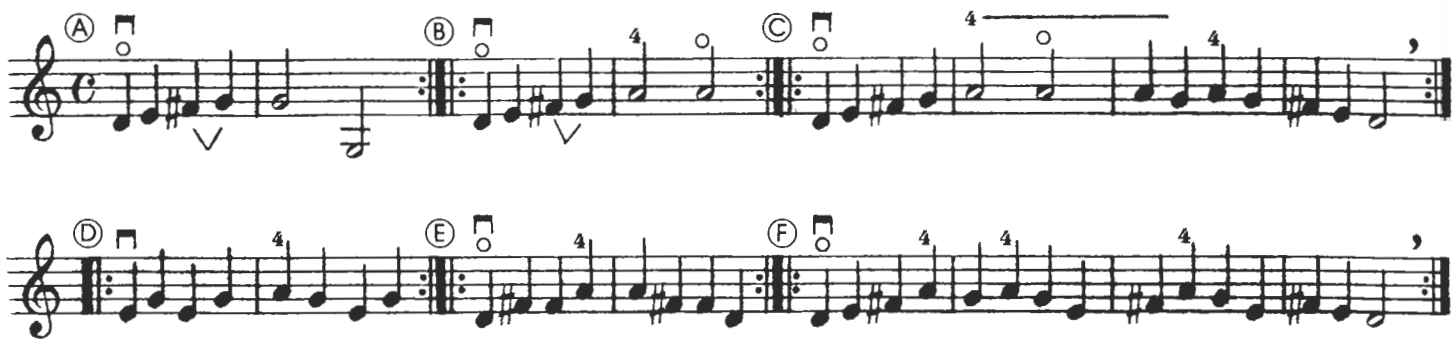


★ What is the form of this selection? _____ form.

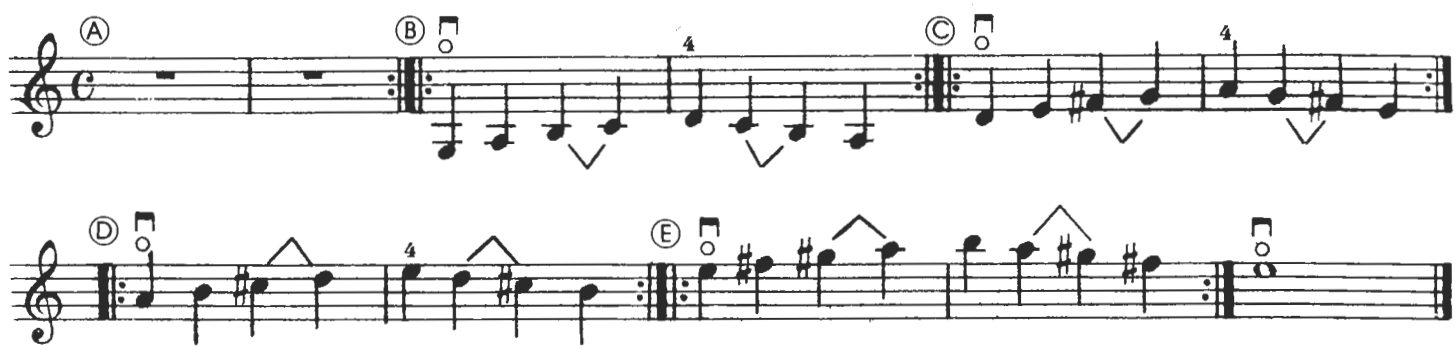
NEW NOTES



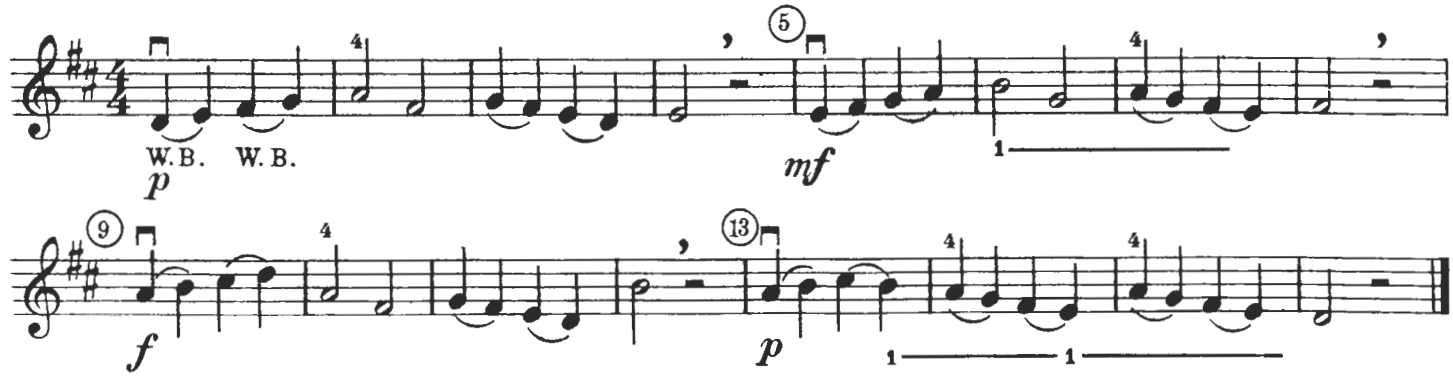
25. SHIFTING TRAINER FOR CELLOS AND BASSES



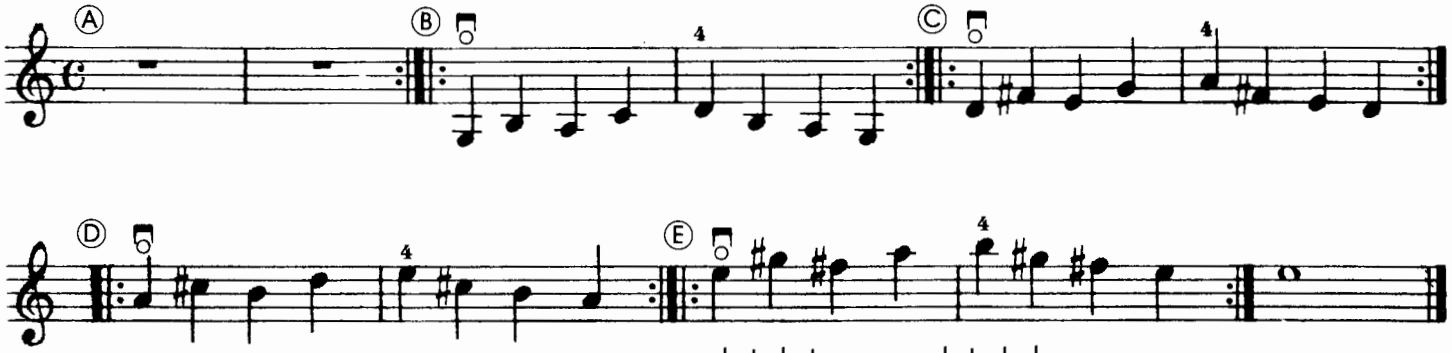
26. NEW NOTES



27. MELODY IN D MAJOR



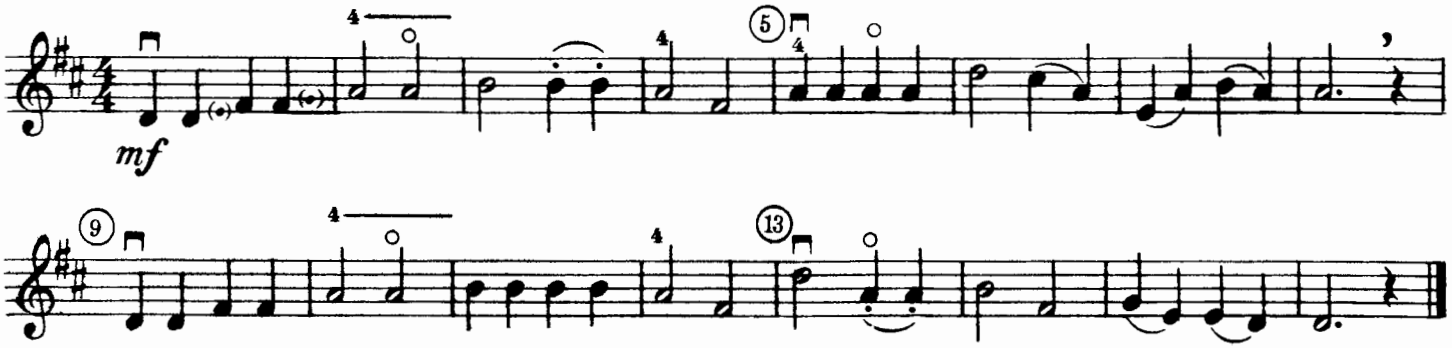
28. TECHNIC TRAINER NO. 1



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

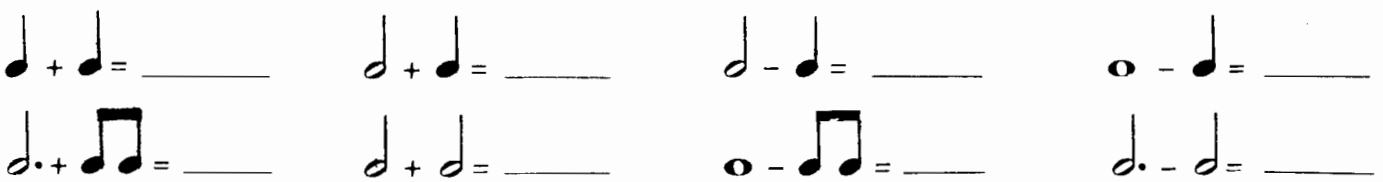
29. HOLY, HOLY, HOLY!

Dykes



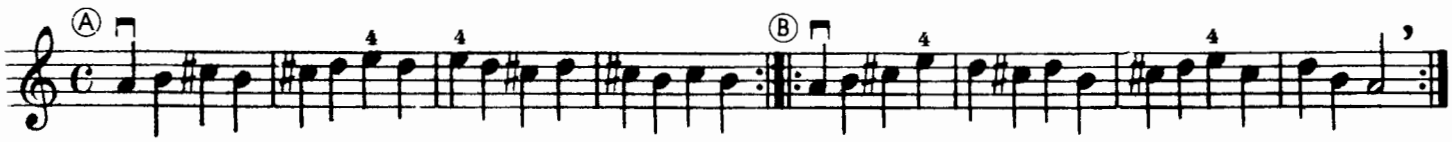
★ Play with your best tone.

30. MUSICAL ADDITION AND SUBTRACTION



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

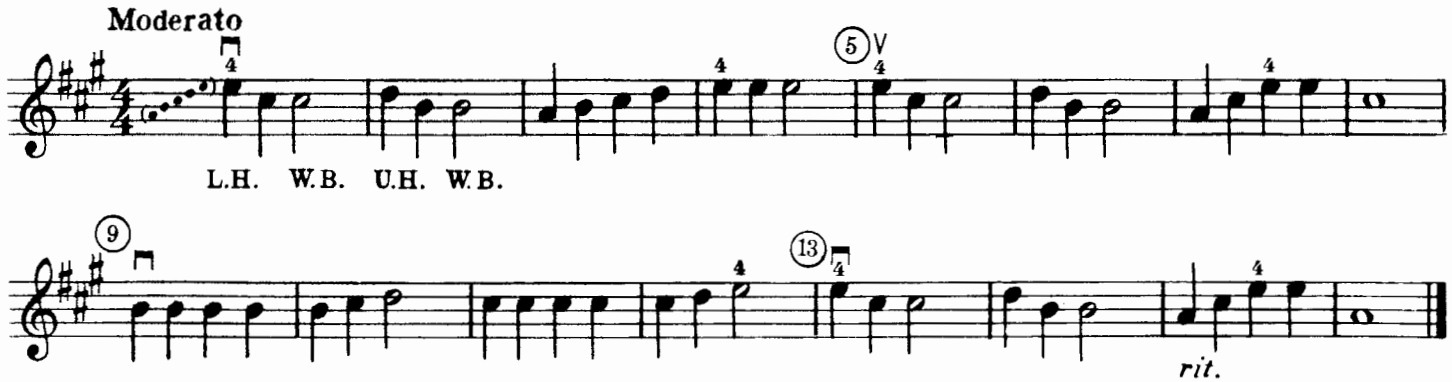
31. TECHNIC TRAINER NO. 2



32. LIGHTLY ROW

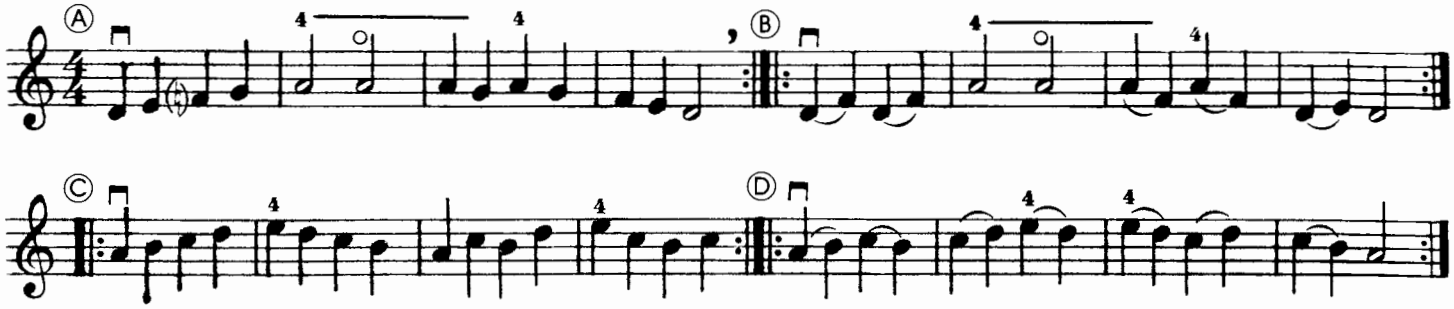
*Memorize

German Folk Song



★ Use good bow division throughout.

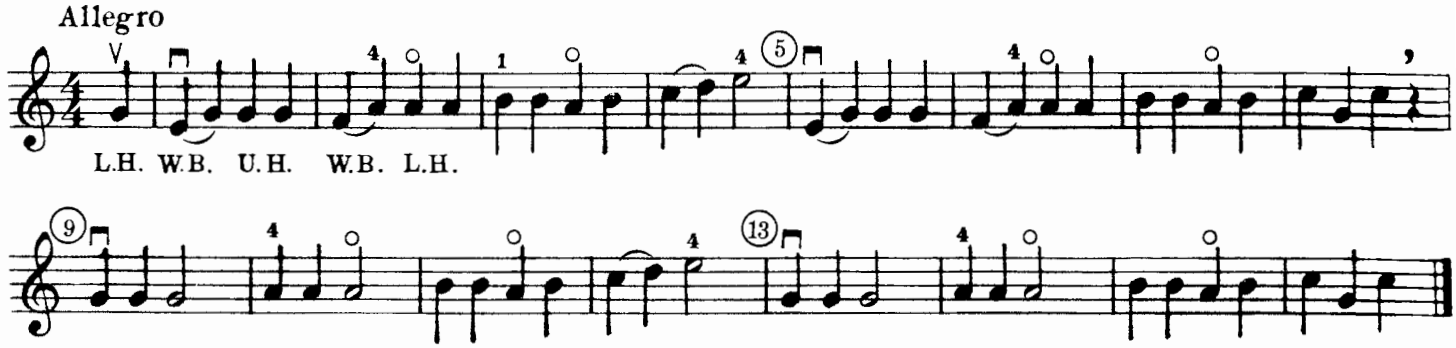
33. TECHNIC TRAINER NO. 3



34. LITTLE BROWN JUG

Eastb...

Allegro

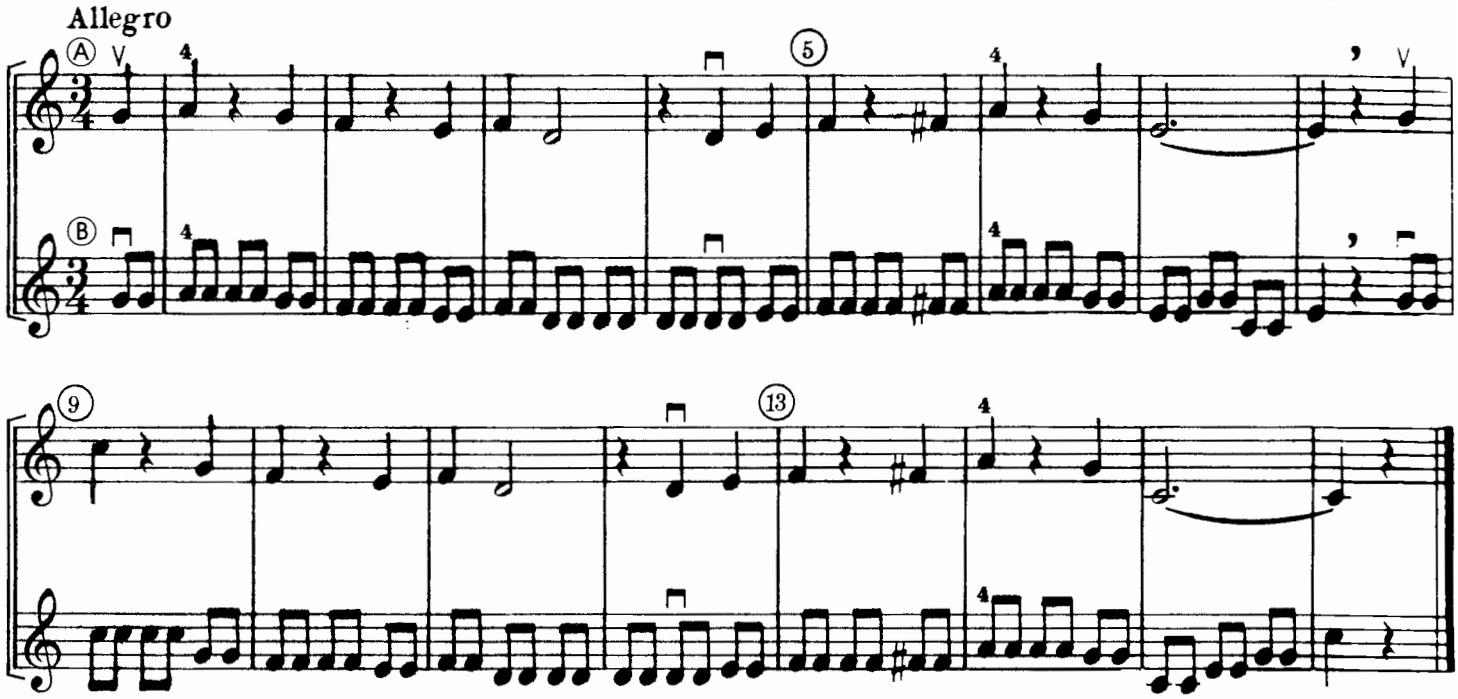


★ Use good bow division throughout.

35. CARNIVAL OF VENICE

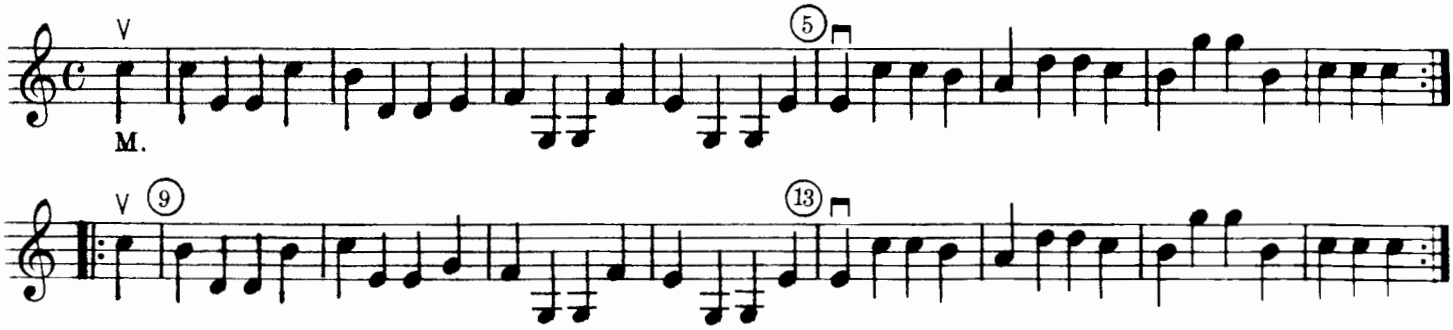
Paganini-Duet

Allegro



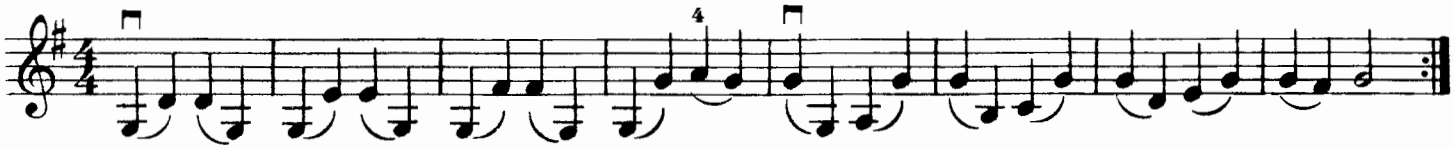
36. STRING CROSSING ETUDE

Wohlfahrt Op. 38 No. 45

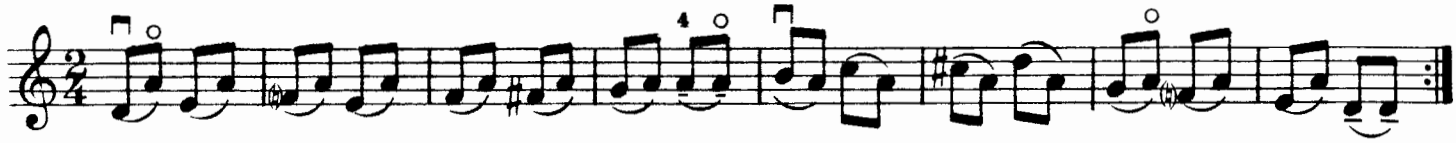


★ Play line 36 with the following bowing: . Play line 36 with for each .

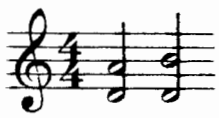
37. SMOOTH CROSSINGS



38. SMOOTH SLURS

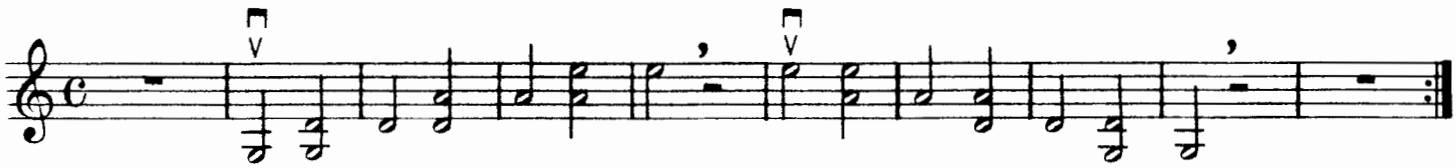


DOUBLE STOP

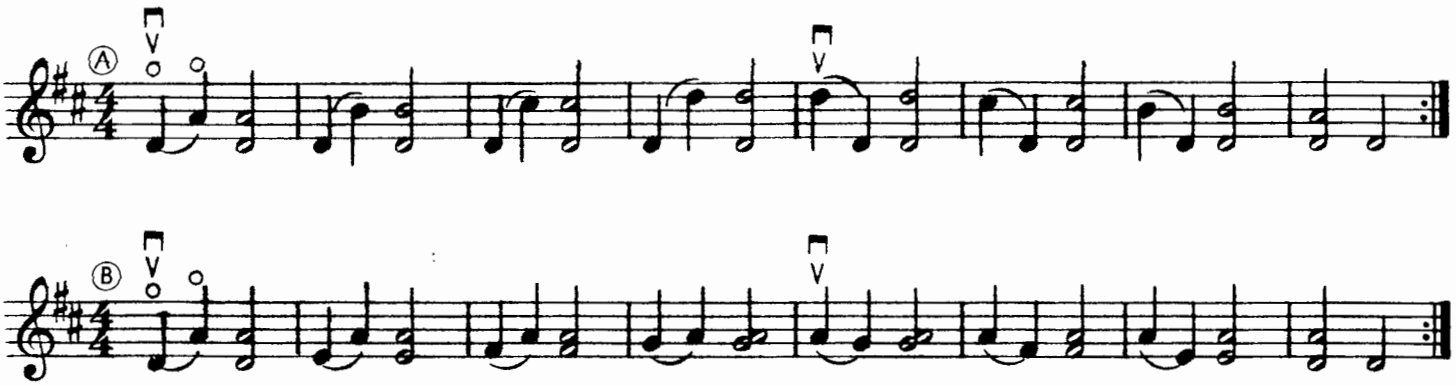


Playing double stops is the technic of playing two strings at the same time.

39. SEVEN STRING LEVELS

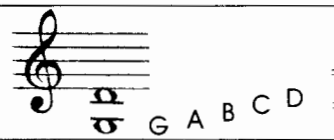


40. SMOOTH DOUBLE STOPS



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

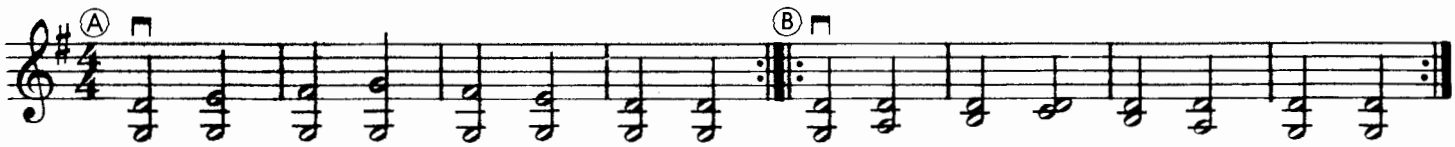
INTERVAL



= 5 letters
= interval of a fifth

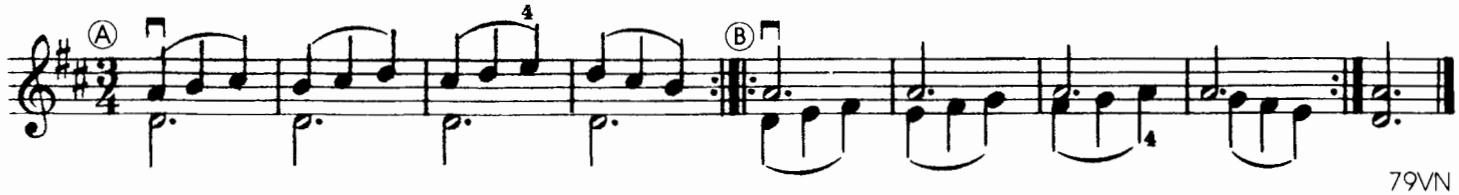
An interval is the distance between two notes. Counting the number of lines and spaces will tell you the size of the interval.

41. INTERVAL STUDY



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

42. SLURRING DOUBLE STOPS



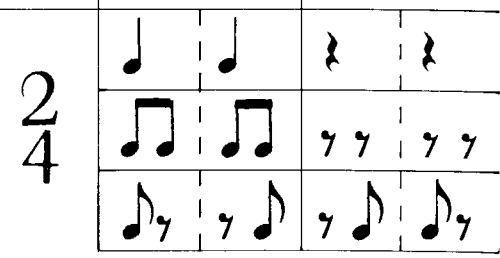
NEW IDEA

EIGHTH REST

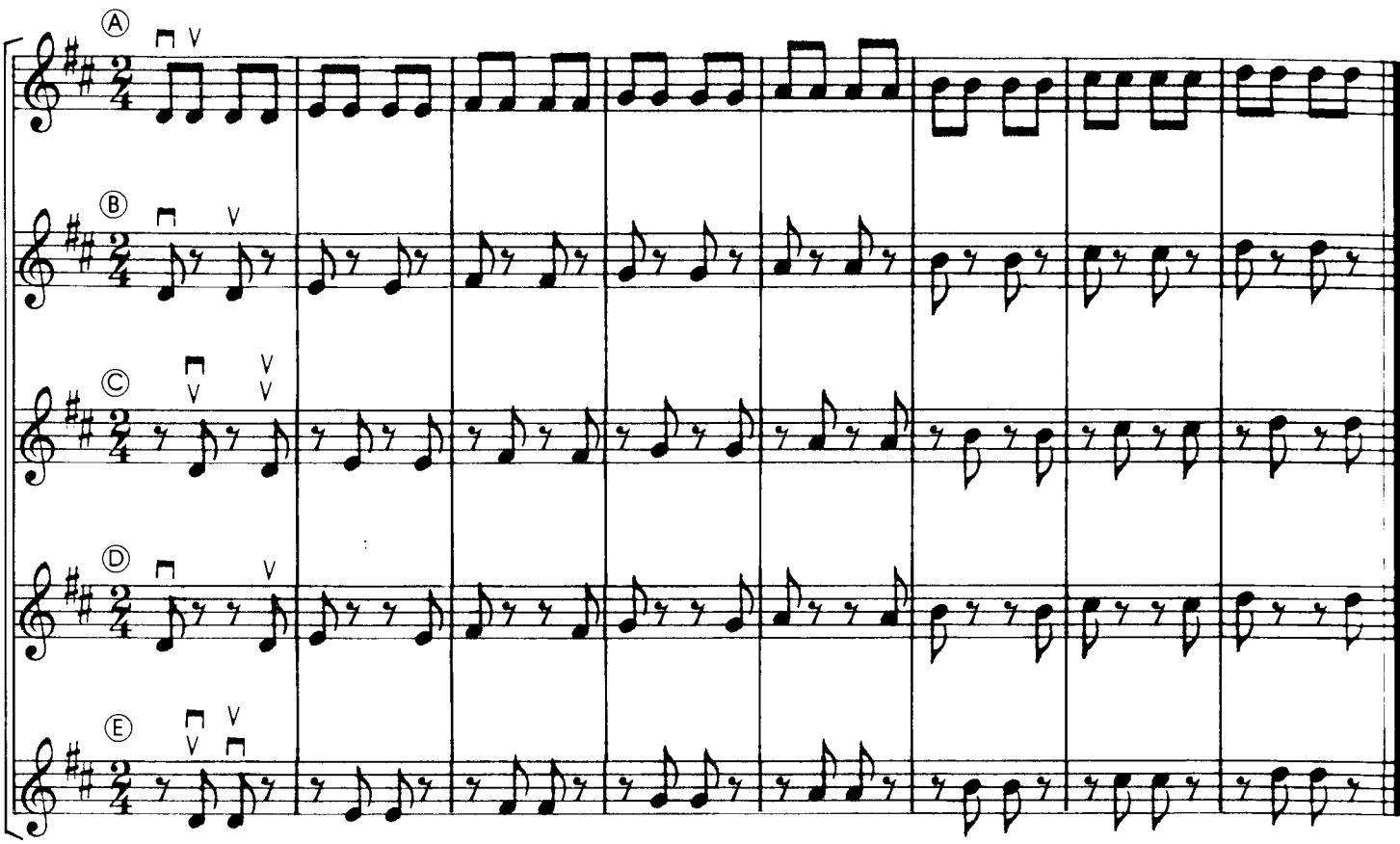
𝄾 = ½ beat of silence.

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

Counting	1 &	2 &	1 &	2 &
Alternate Counting				

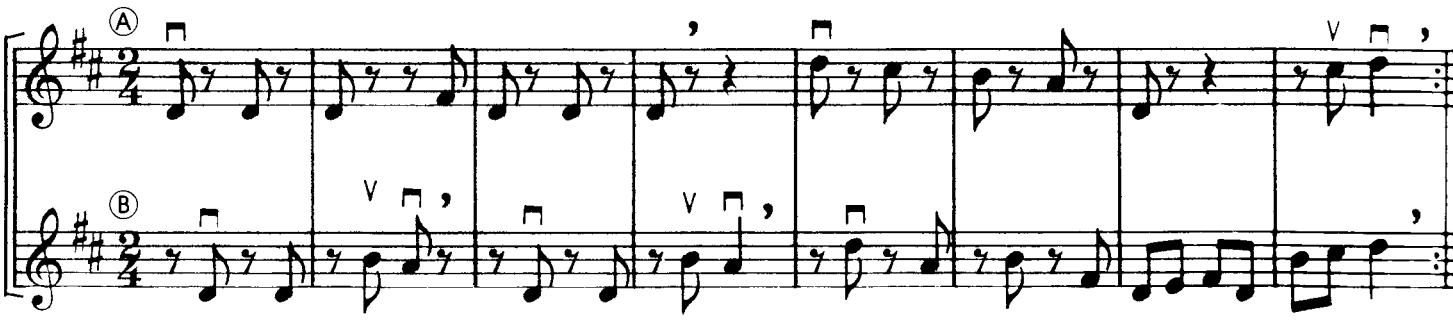


43. RHYTHM TRAINER



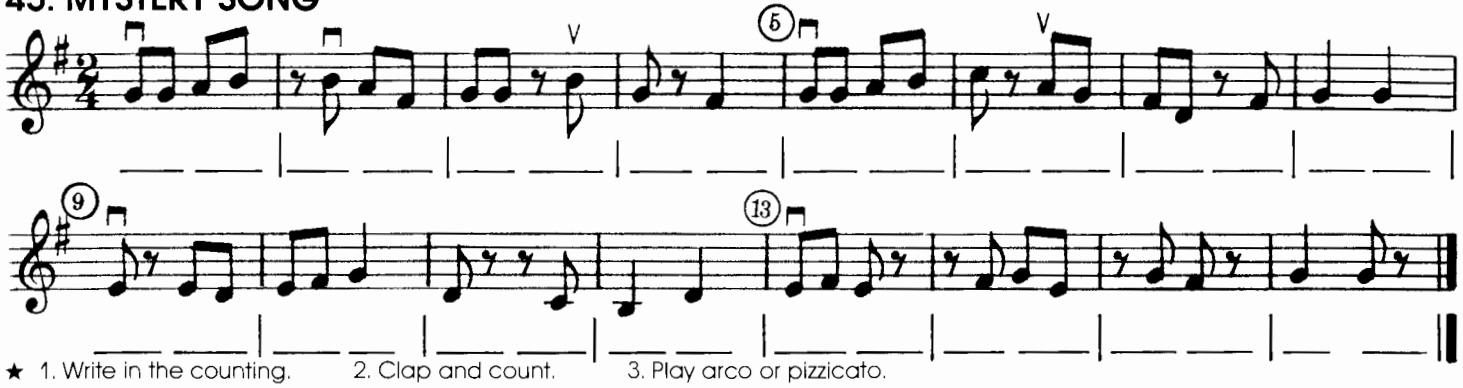
★ 1. Clap and count each line. 2. Play arco or pizzicato. 3. Practice each rhythm pattern on the descending scale.

44. RHYTHMIC REUBEN



★ Also play this line pizzicato.

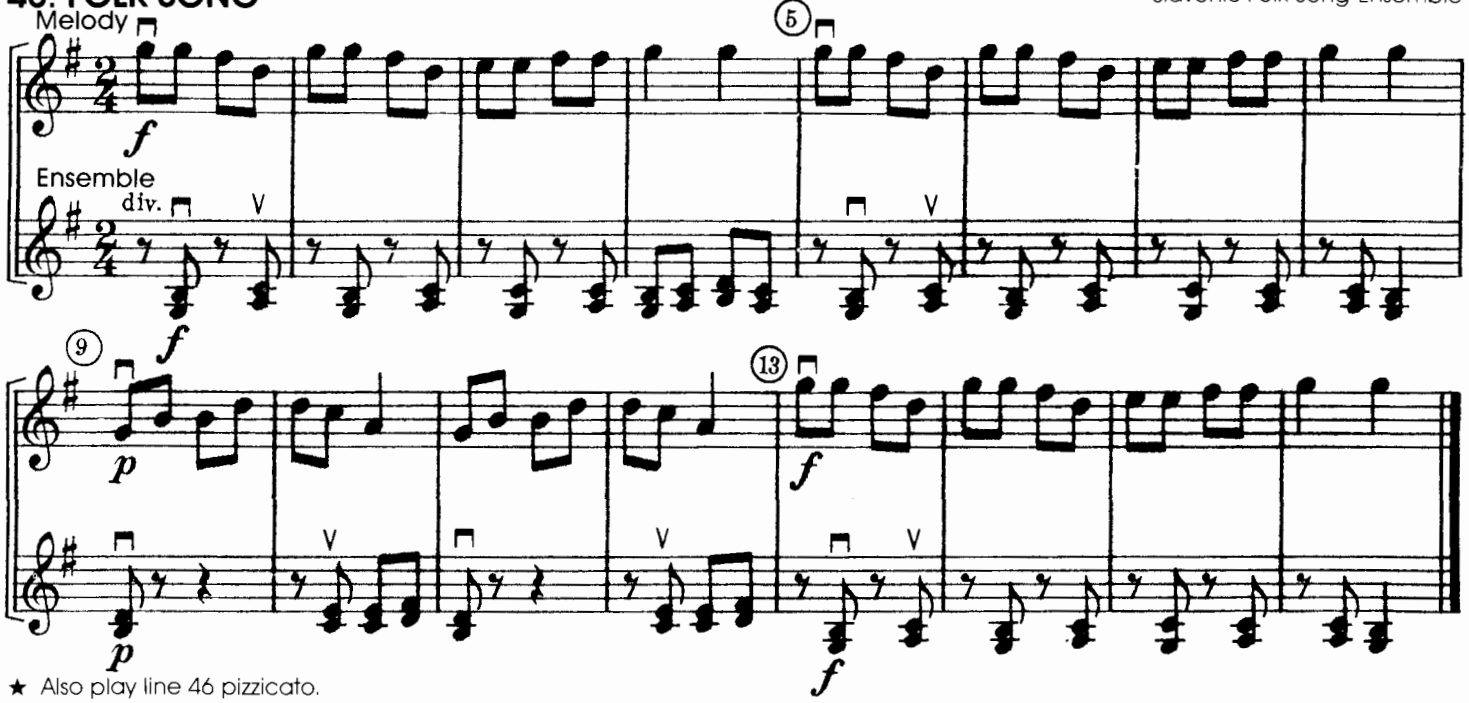
45. MYSTERY SONG



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

46. FOLK SONG

Slavonic Folk Song-Ensemble



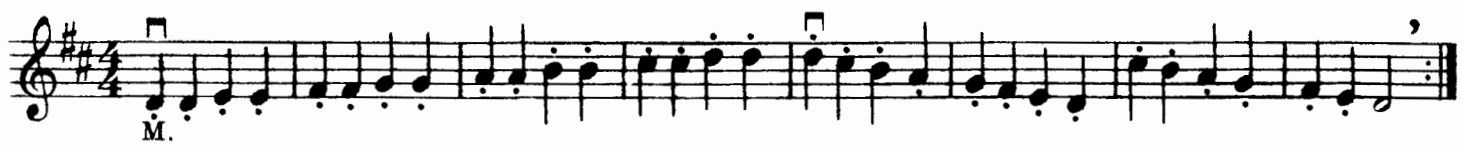
★ Also play line 46 pizzicato.

STACCATO

written ♩ or 𝅗𝅥 sounds ♪

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.

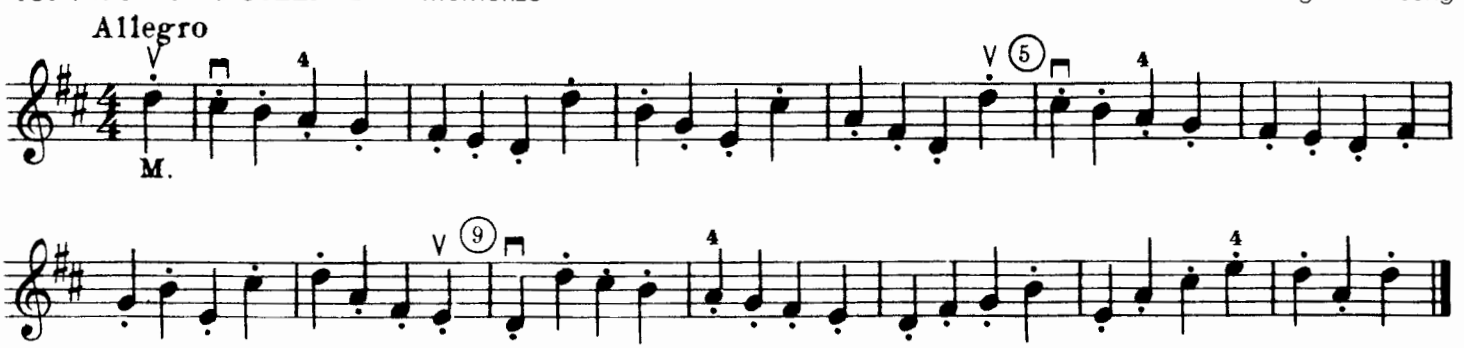
47. STACCATO TRAINER



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

48. ST. PAUL'S STEEPLE * Memorize

English Folk Song



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

NEW IDEA

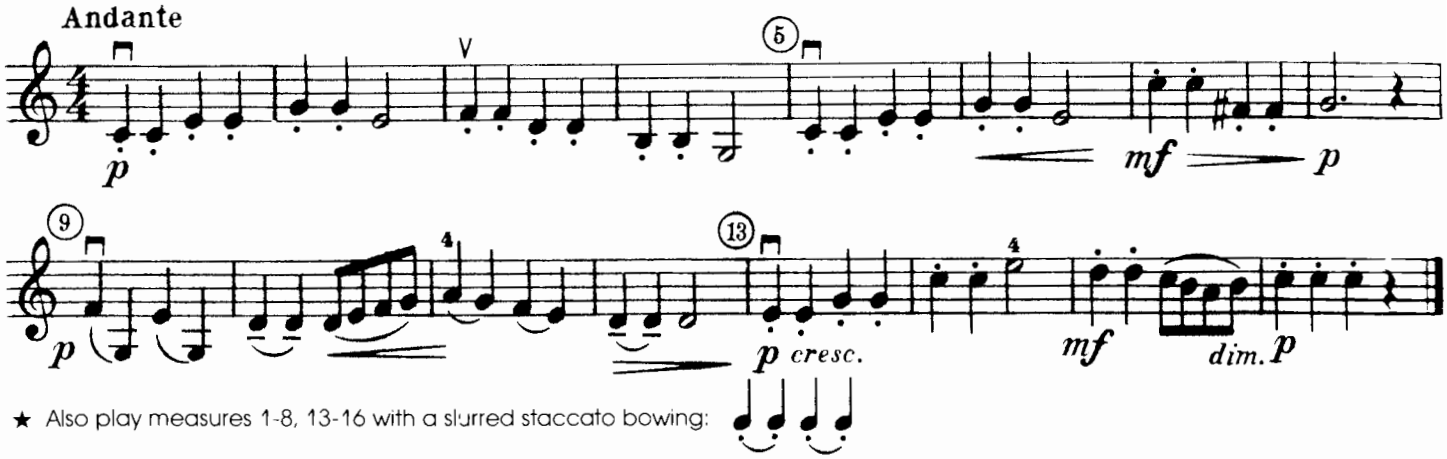
DYNAMICS

= crescendo = *cresc.* = gradually play louder

= diminuendo = *dim.* = gradually play softer

49. SURPRISE SYMPHONY-THEME

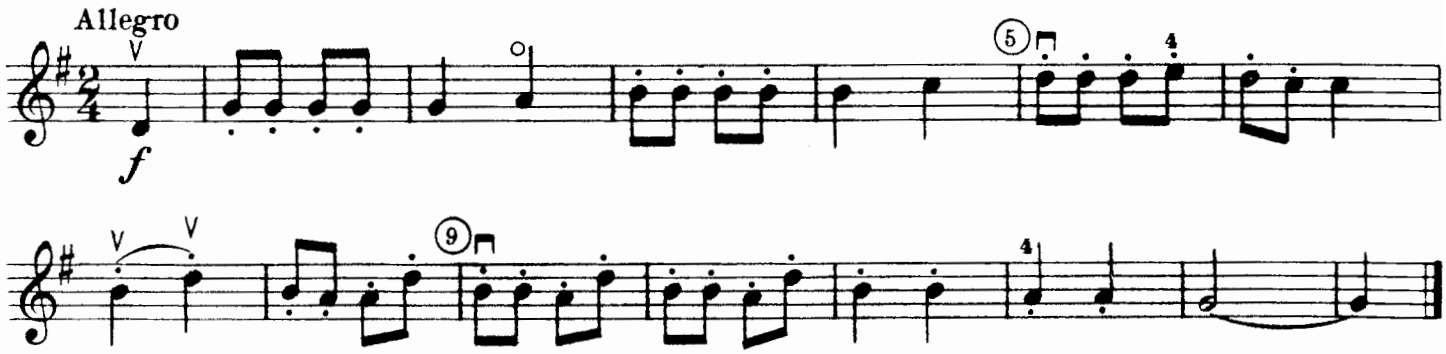
Haydn



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

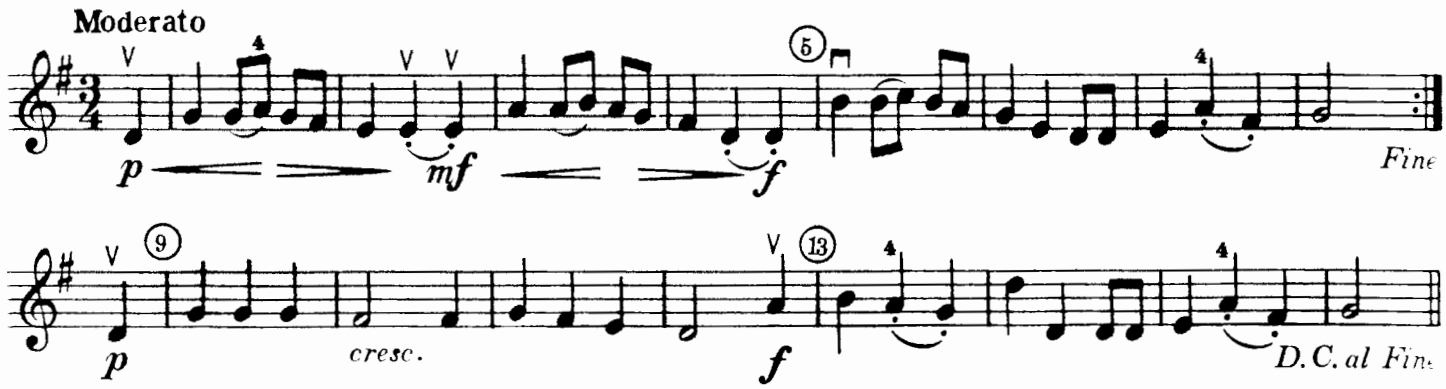
50. ACADEMIC FESTIVAL

Brahms



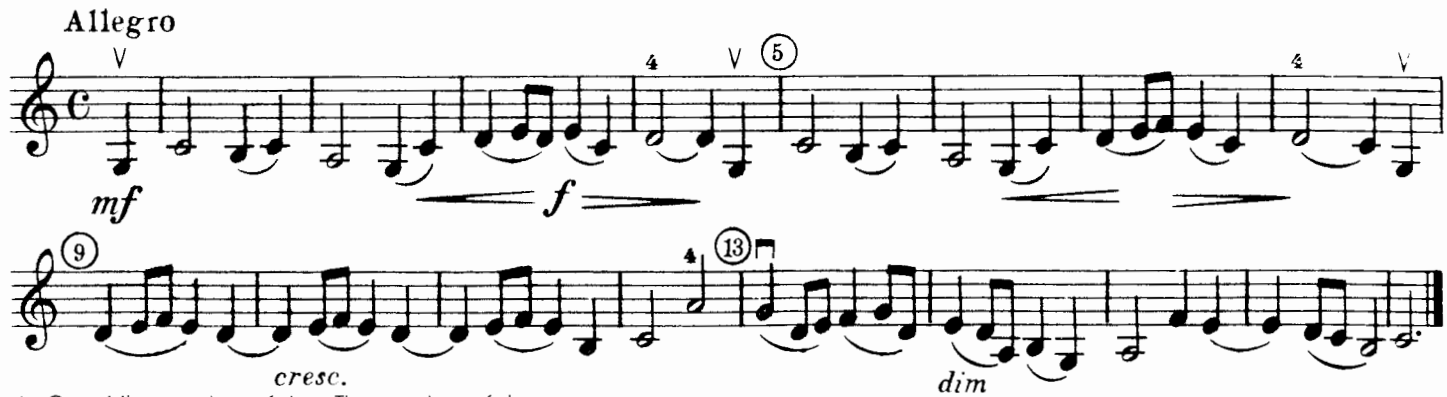
51. WE WISH YOU A MERRY CHRISTMAS * Memorize

English Carol



52. FIRST SYMPHONY-THEME

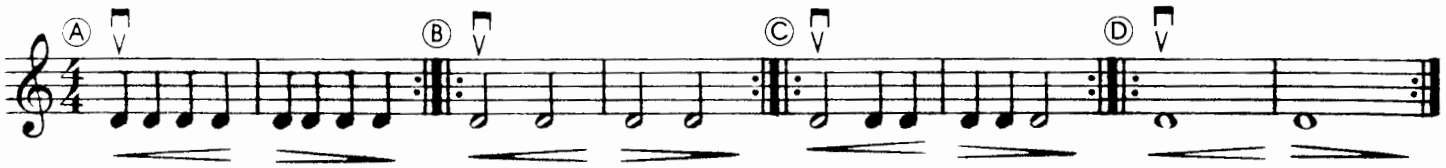
Brahms



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

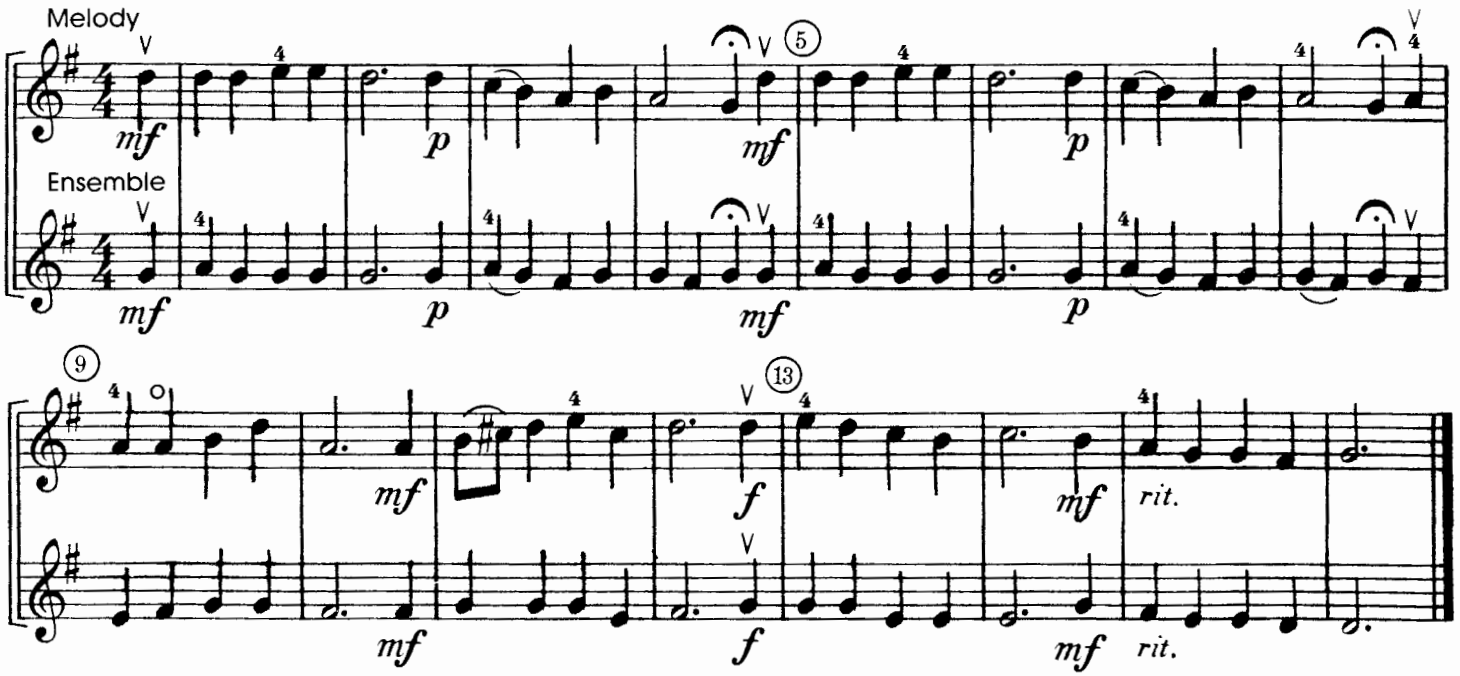
THEORY GAME

53. TONE DEVELOPER



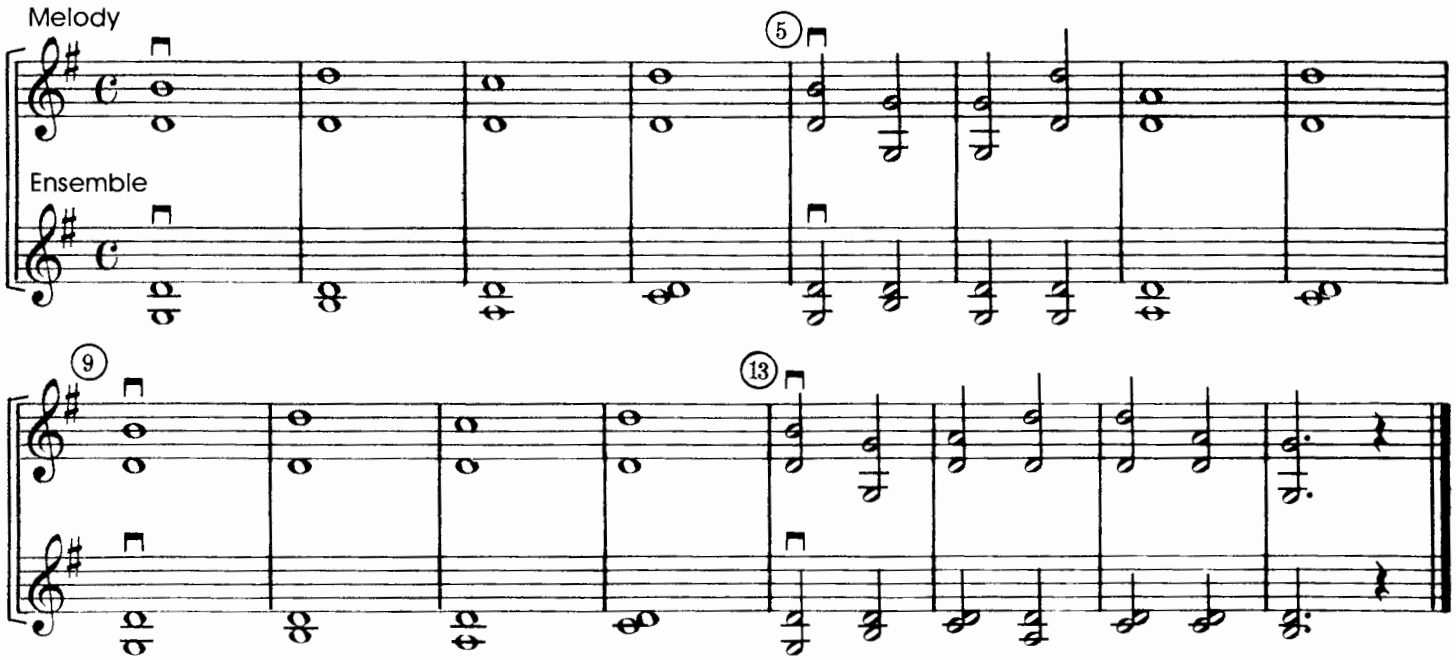
54. NOW THANK WE ALL OUR GOD

Cruger-Ensemble



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

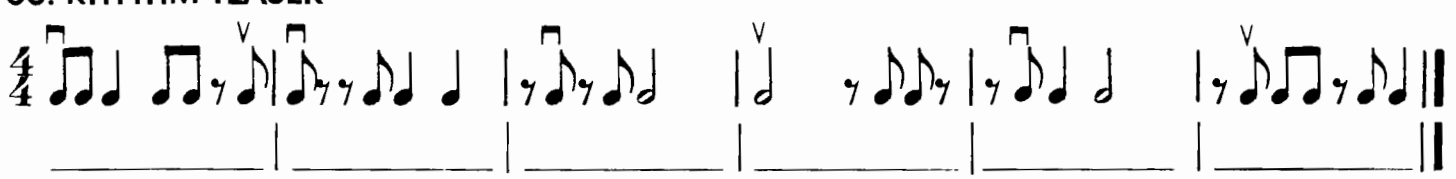
55. DOUBLE STOP CHORALE OR MARCH



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

a. 𝅝 = 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 and 𝅗𝅥 = 𝅗𝅥 𝅗𝅥 b. 𝅝 = 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 and 𝅗𝅥 = 𝅗𝅥 𝅗𝅥 c. 𝅝 = 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 and 𝅗𝅥 = 𝅗𝅥 𝅗𝅥

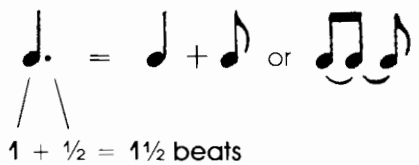
56. RHYTHM TEASER



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

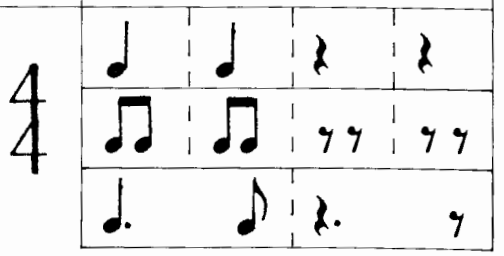
NEW IDEA

DOTTED QUARTER NOTE



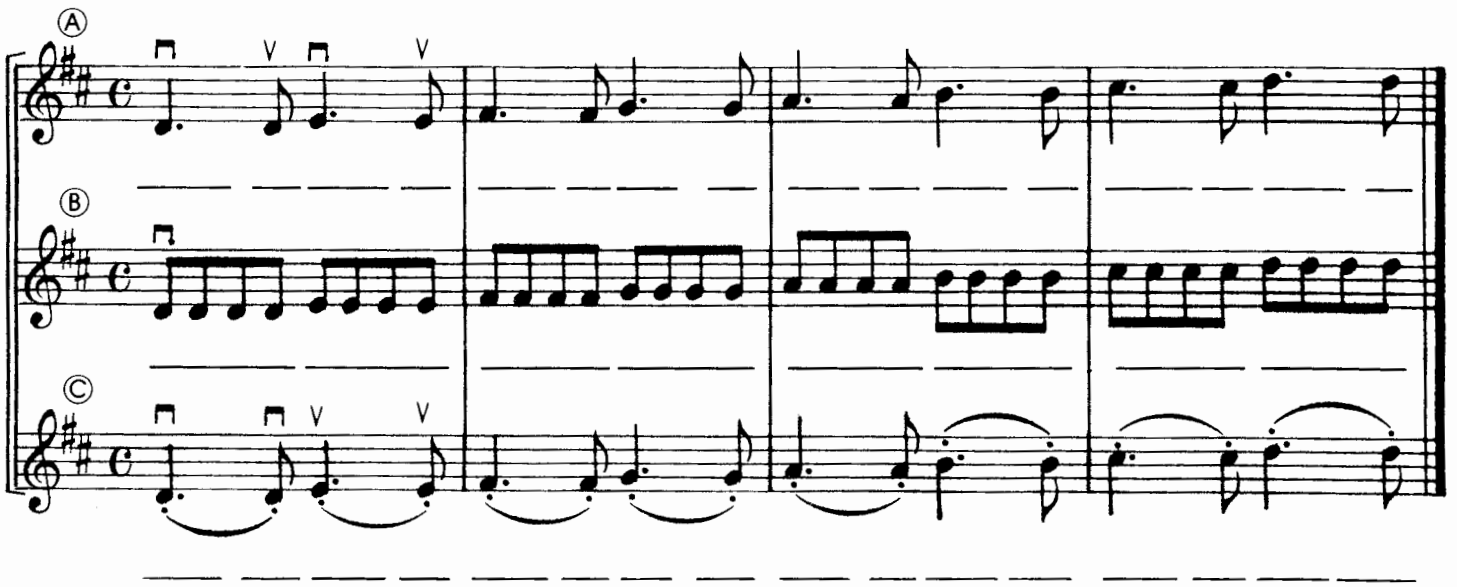
A dot adds half the value of the preceding note.

Counting	1 &	2 &	3 &	4 &
Alternate Counting				



THEORY GAME

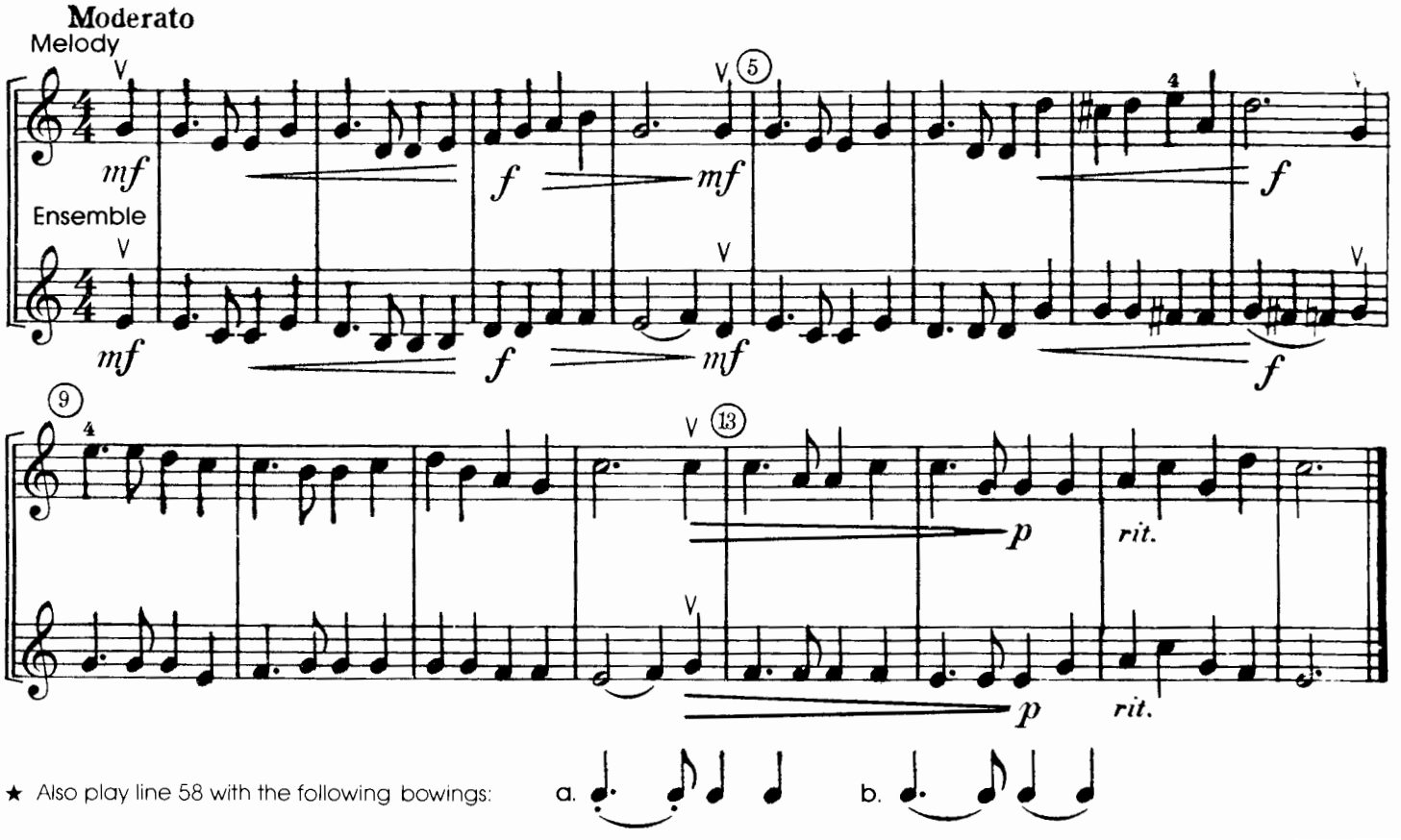
57. RHYTHM STUDY



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

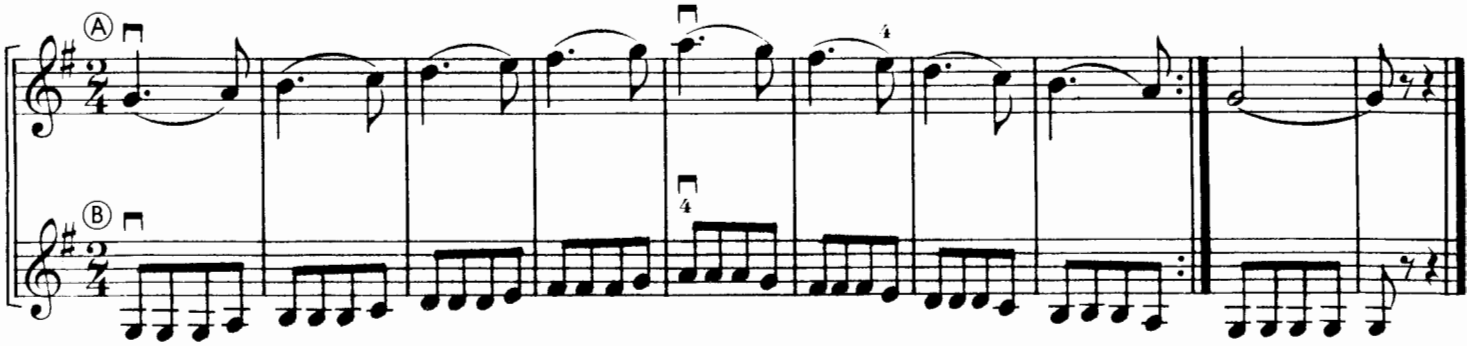
58. AMERICA THE BEAUTIFUL * Memorize

Ward-Ensemble



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

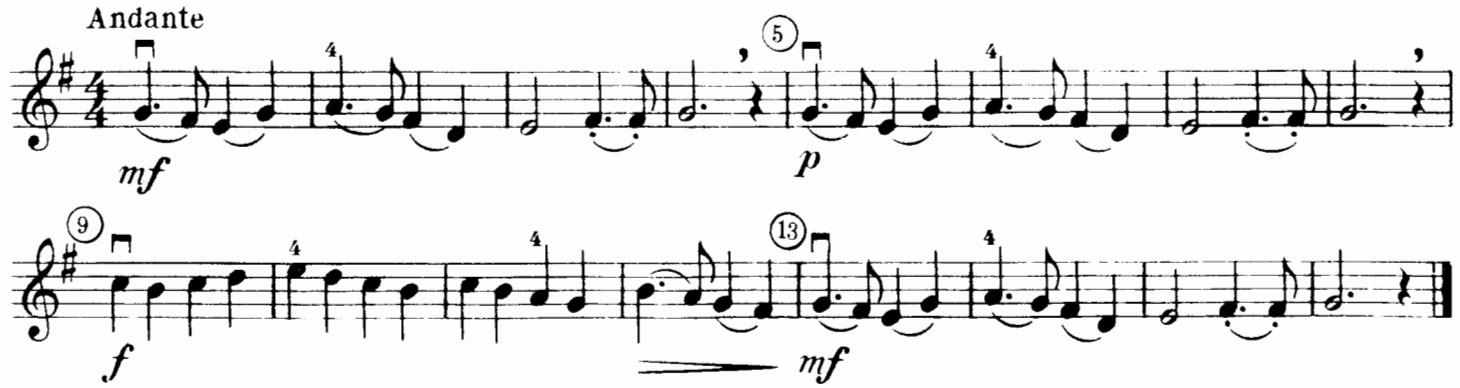
59. SLUR THE RHYTHM



60. ALL THROUGH THE NIGHT

* Memorize

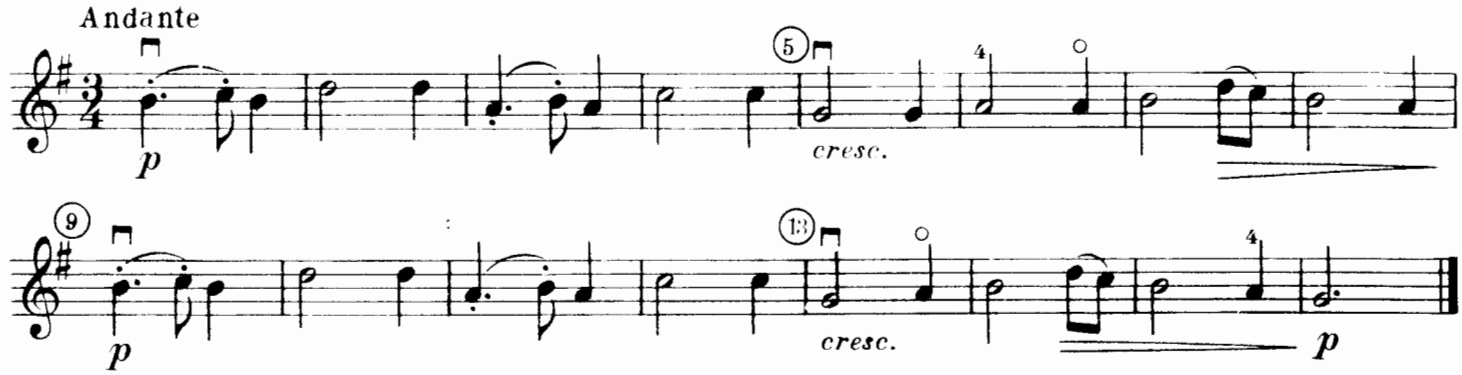
Welsh Folk Song



★ Check your bow grip often.

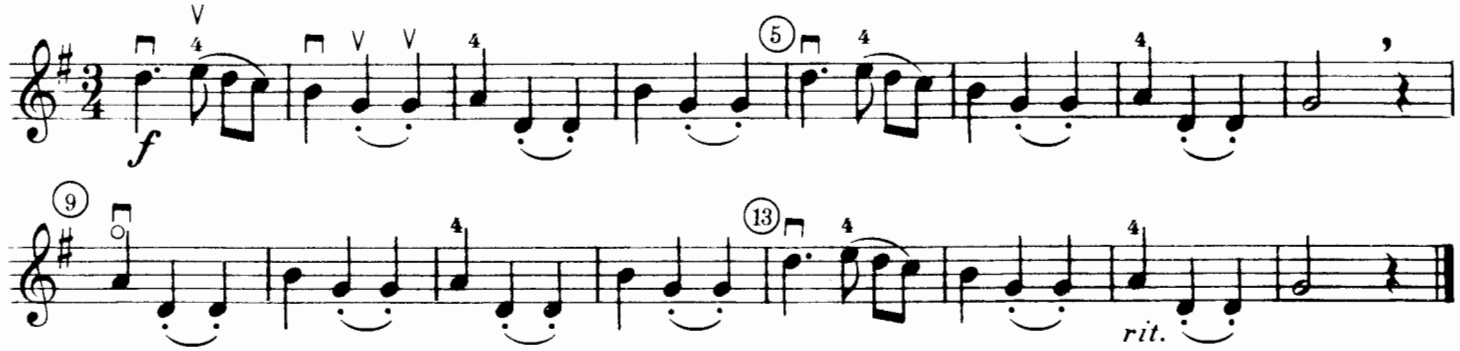
61. LITTLE SONG

Mozart



62. AUGUSTINE

German Folk Song

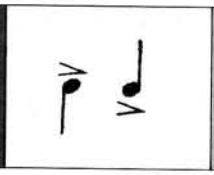


63. RHYTHM TEASER

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

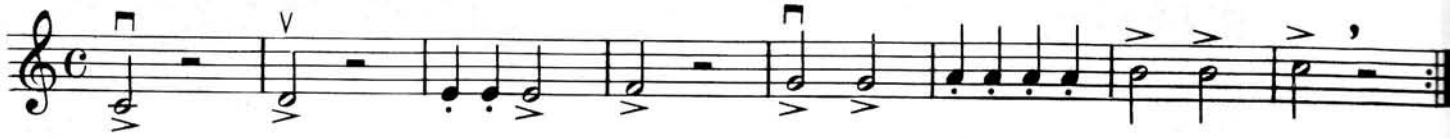
NEW IDEA

ACCENT

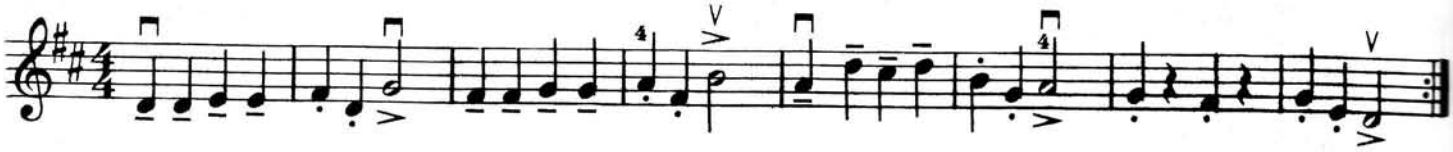


An accent (>) above or below a note indicates that a note should be played with more emphasis. The accent is played by adding a little extra bow pressure with the index finger just before starting the bow stroke.

64. PREPARE THE ACCENT



65. IT'S AN ACCENT

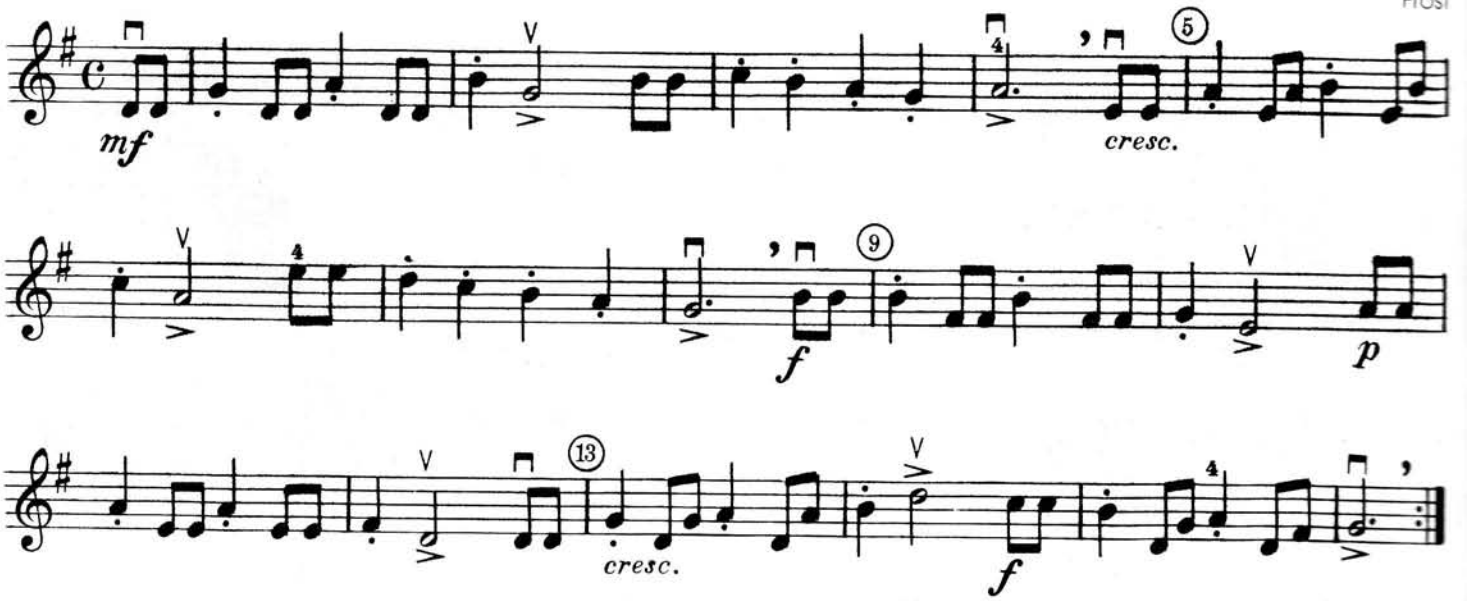


66. MAYPOLE DANCE

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

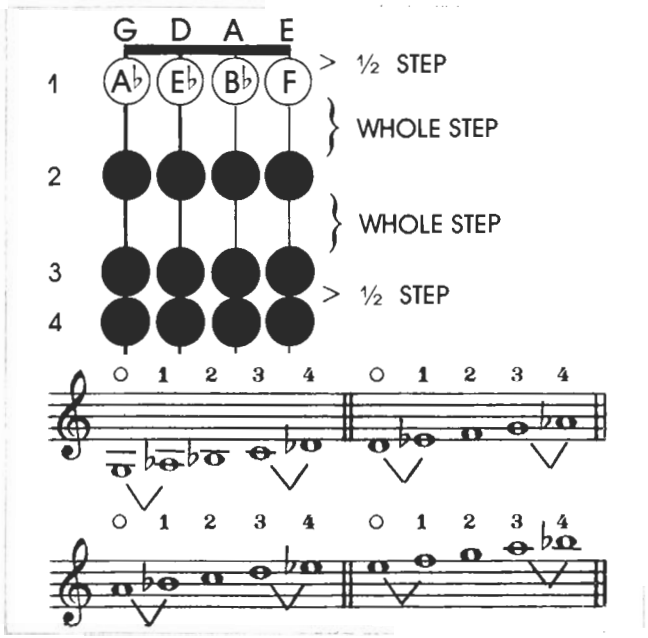
Left Hand
- ☐ Wrist straight
- ☐ Elbow under
- ☐ Thumb relaxed and pointed upward

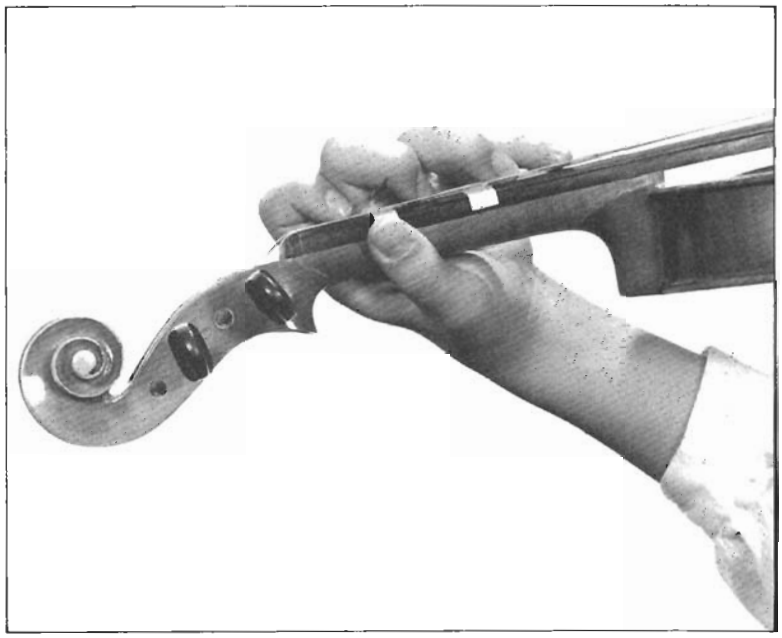
Bowing Position
- ☐ Bow tilted toward fingerboard
- ☐ Bow pressed into string
- ☐ Straight bow stroke

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

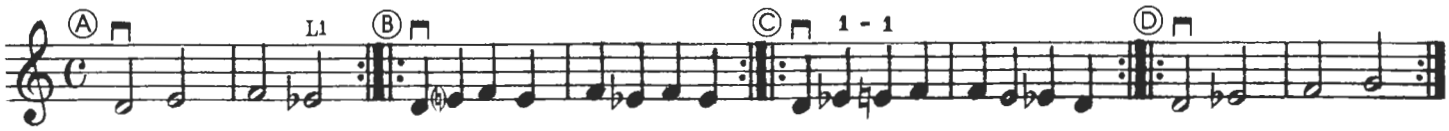
THEORY GAME

NEW NOTES

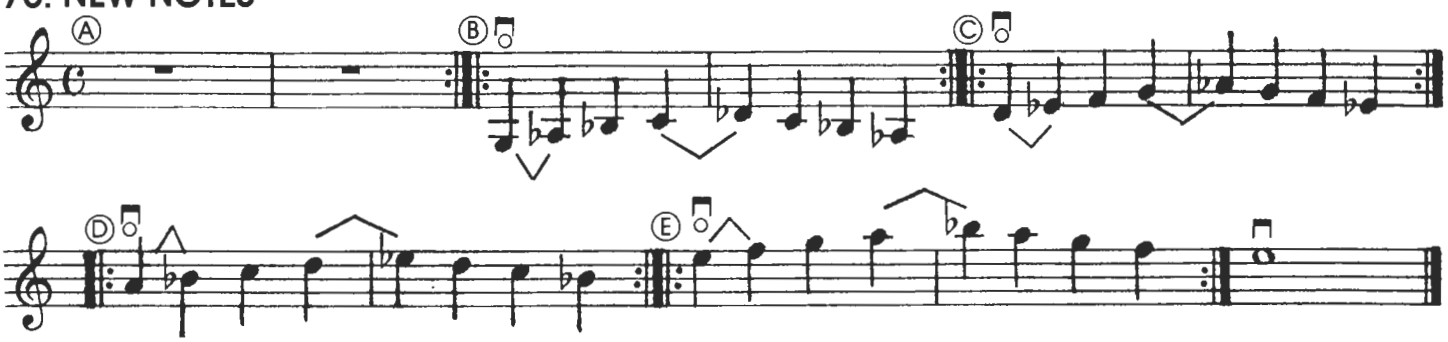




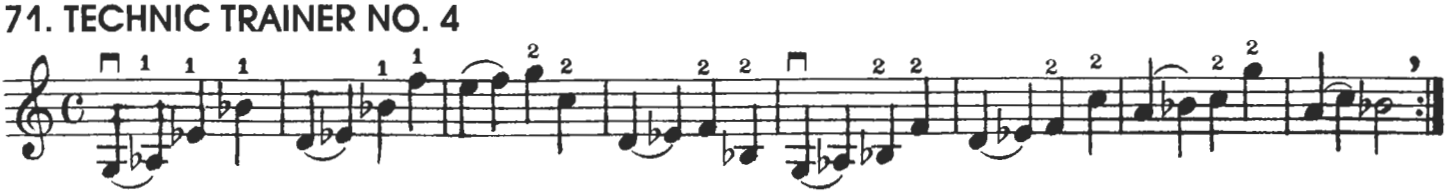
69. FIRST FINGER TRAINER



70. NEW NOTES

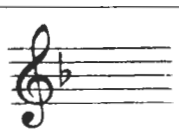


71. TECHNIC TRAINER NO. 4



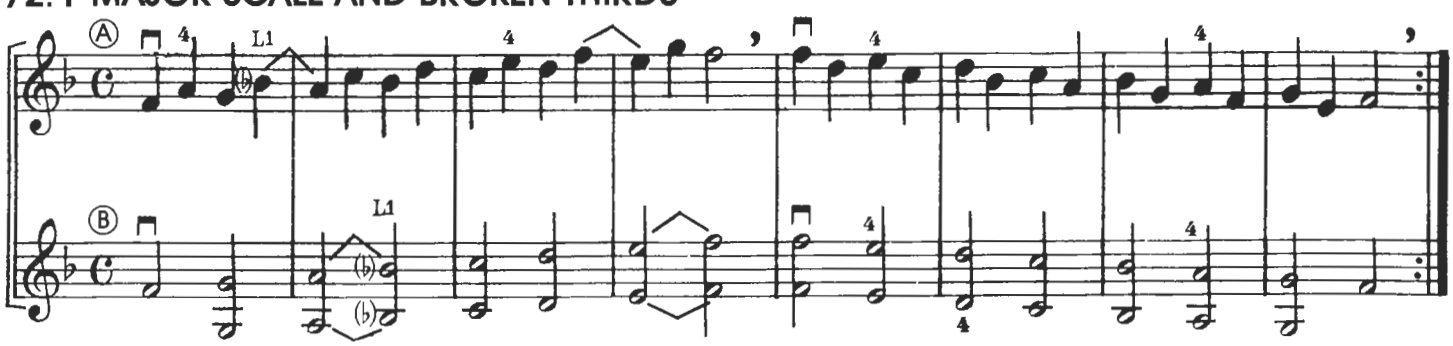
NEW IDEA

KEY SIGNATURE



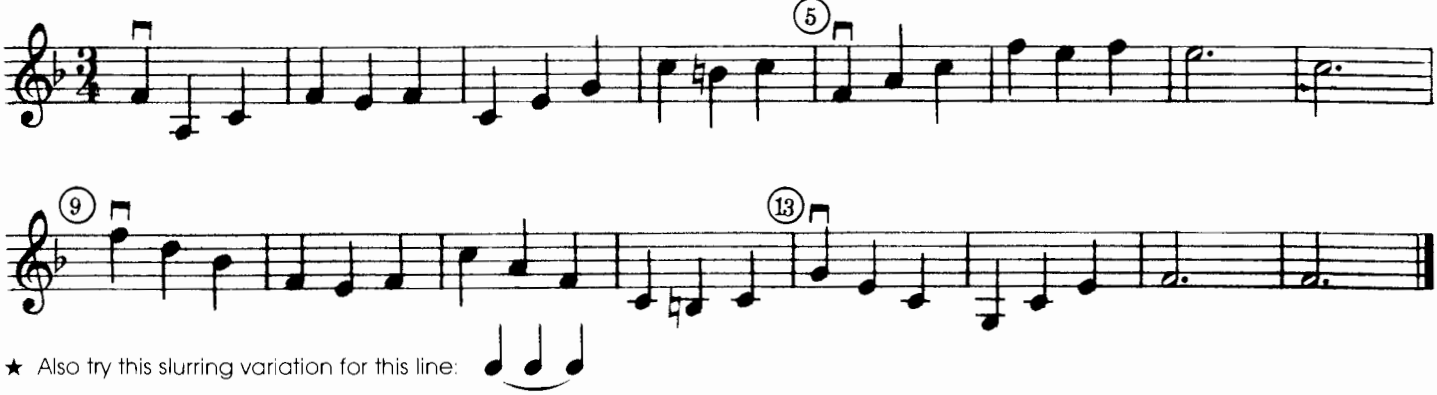
This is the key signature for F Major. When you see this key signature, play all the B's as B♭.

72. F MAJOR SCALE AND BROKEN THIRDS



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

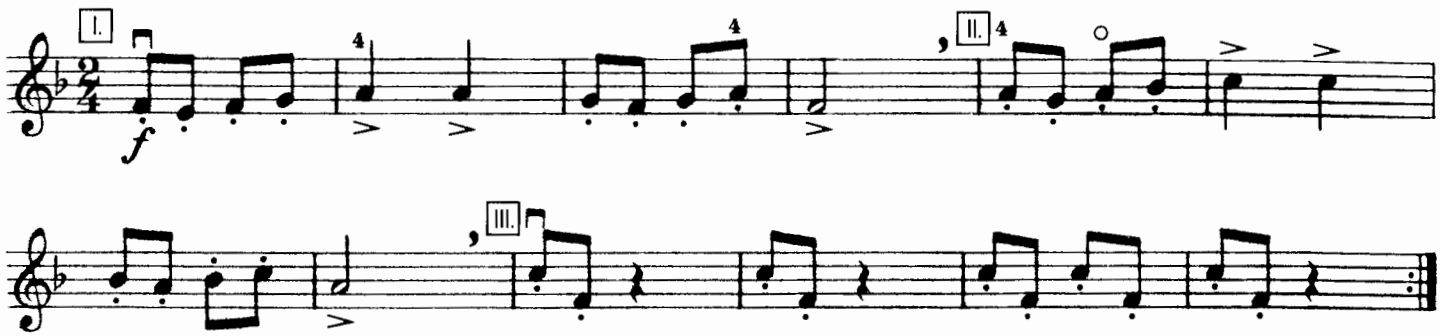
73. ARPEGGIO FUN



★ Also try this slurring variation for this line:

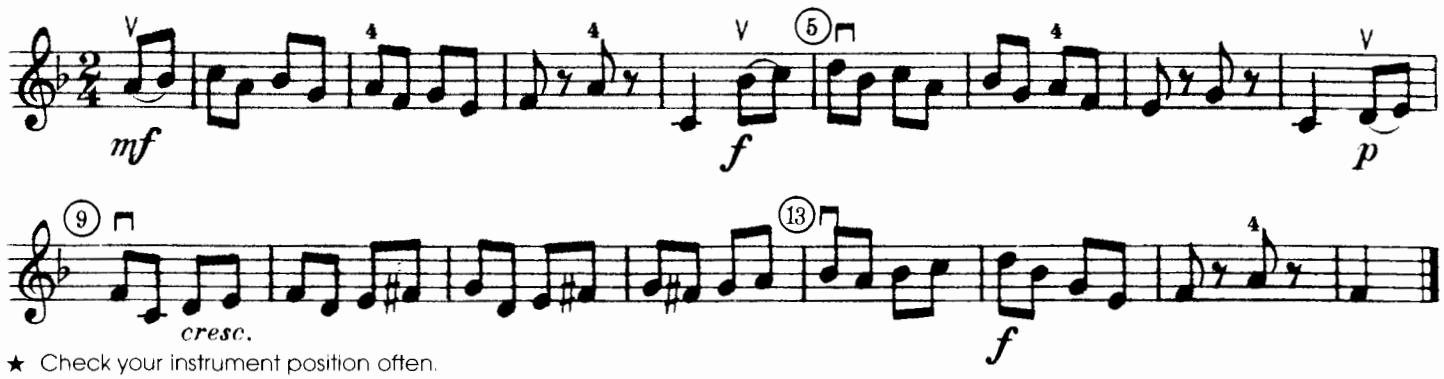
74. HAPPY LITTLE DONKEY

Round



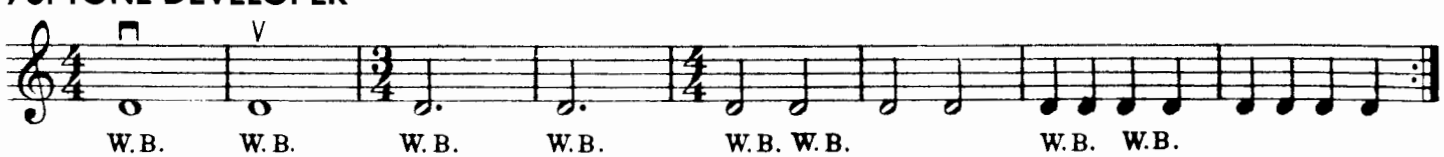
75. GYPSY RONDO

Haya



★ Check your instrument position often.

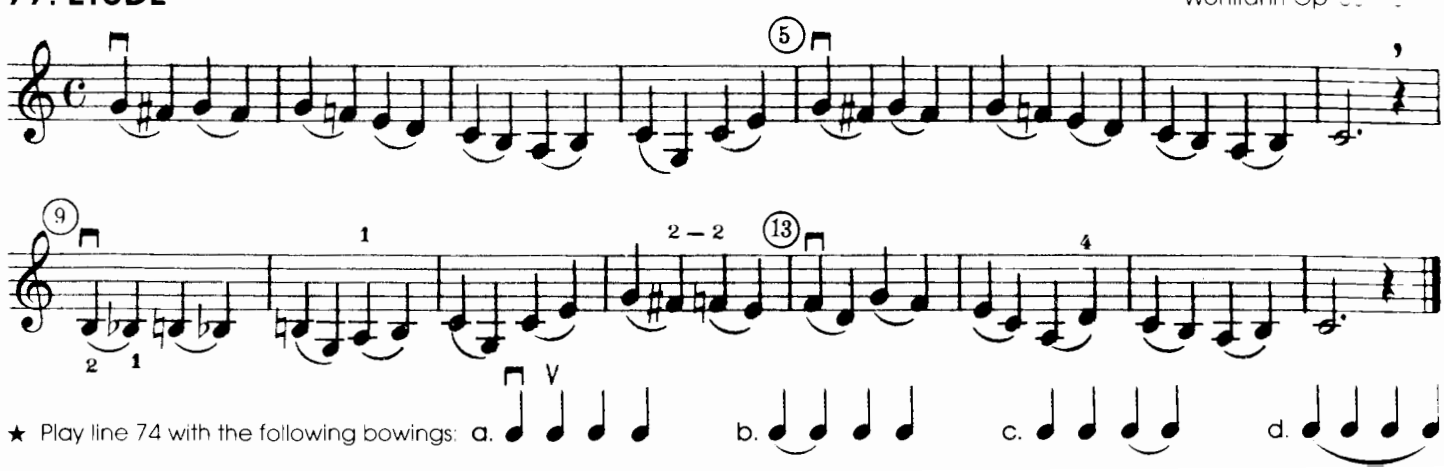
76. TONE DEVELOPER



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

77. ETUDE

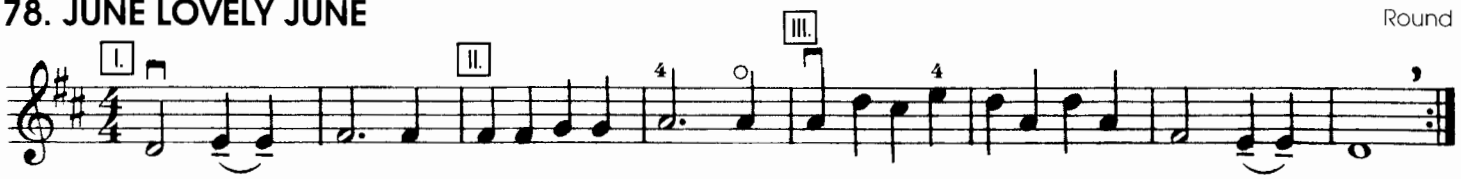
Wohlfahrt Op 38



★ Play line 74 with the following bowings: a. b. c. d.

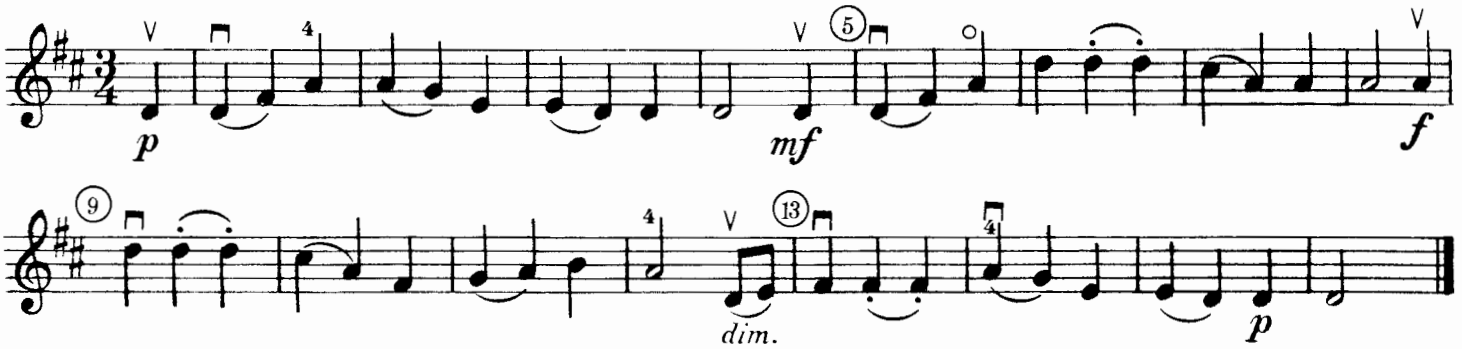
78. JUNE LOVELY JUNE

Round



79. SWEET BETSY

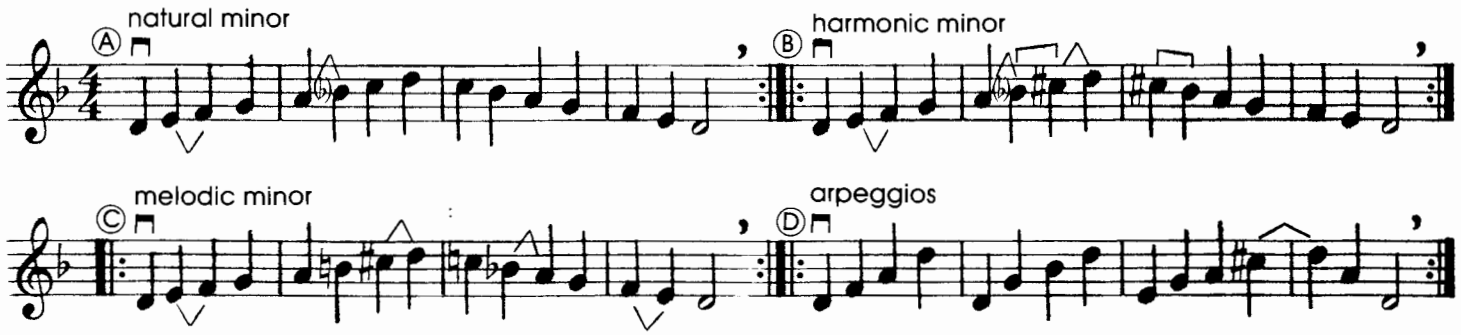
Cowboy Song



KEY SIGNATURE

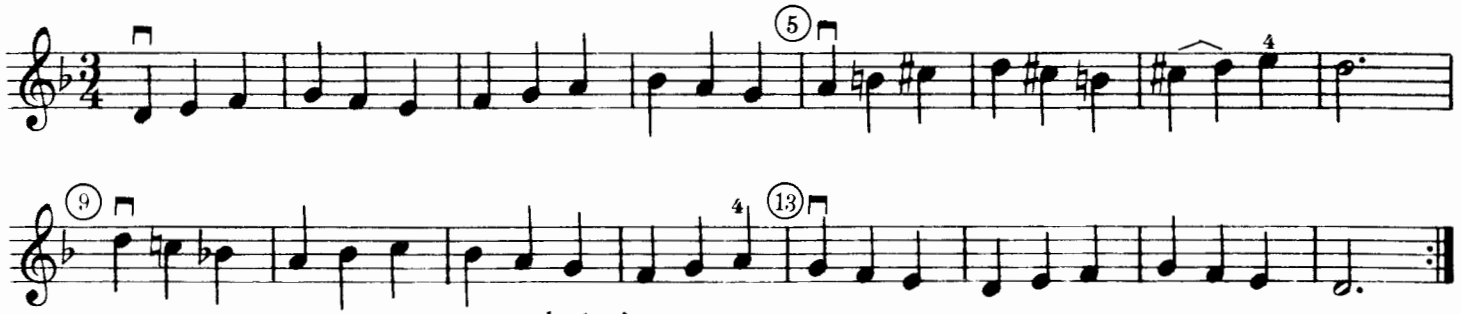
Each major key has a relative minor key. The same key signature is used for both keys. The relative minor scale uses the 6th tone of the major scale for its starting note. There are three forms of the minor scale: natural, harmonic, melodic. This is the key signature for d minor. It is the same as F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

80. D MINOR SCALES AND ARPEGGIOS



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

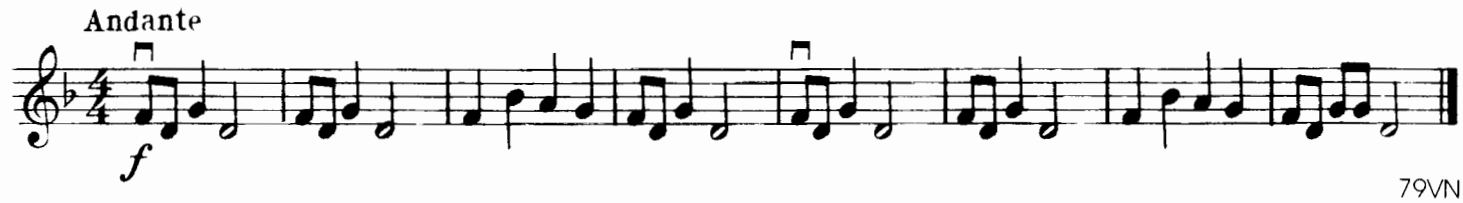
81. D MINOR TRAINER



★ Also play line 80 with the following bowing:

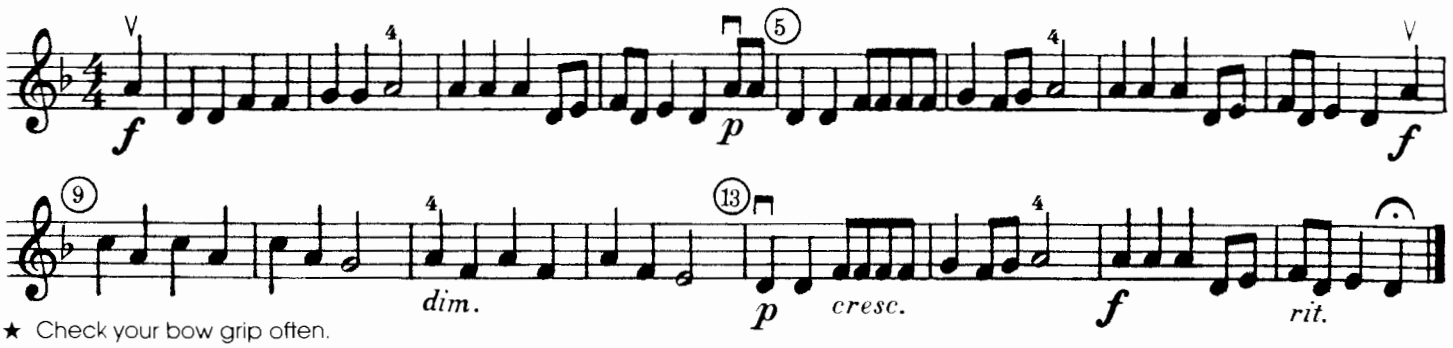
82. VOLGA BOATMAN

Russian Folk Song



83. ERIE CANAL

American Folk Song



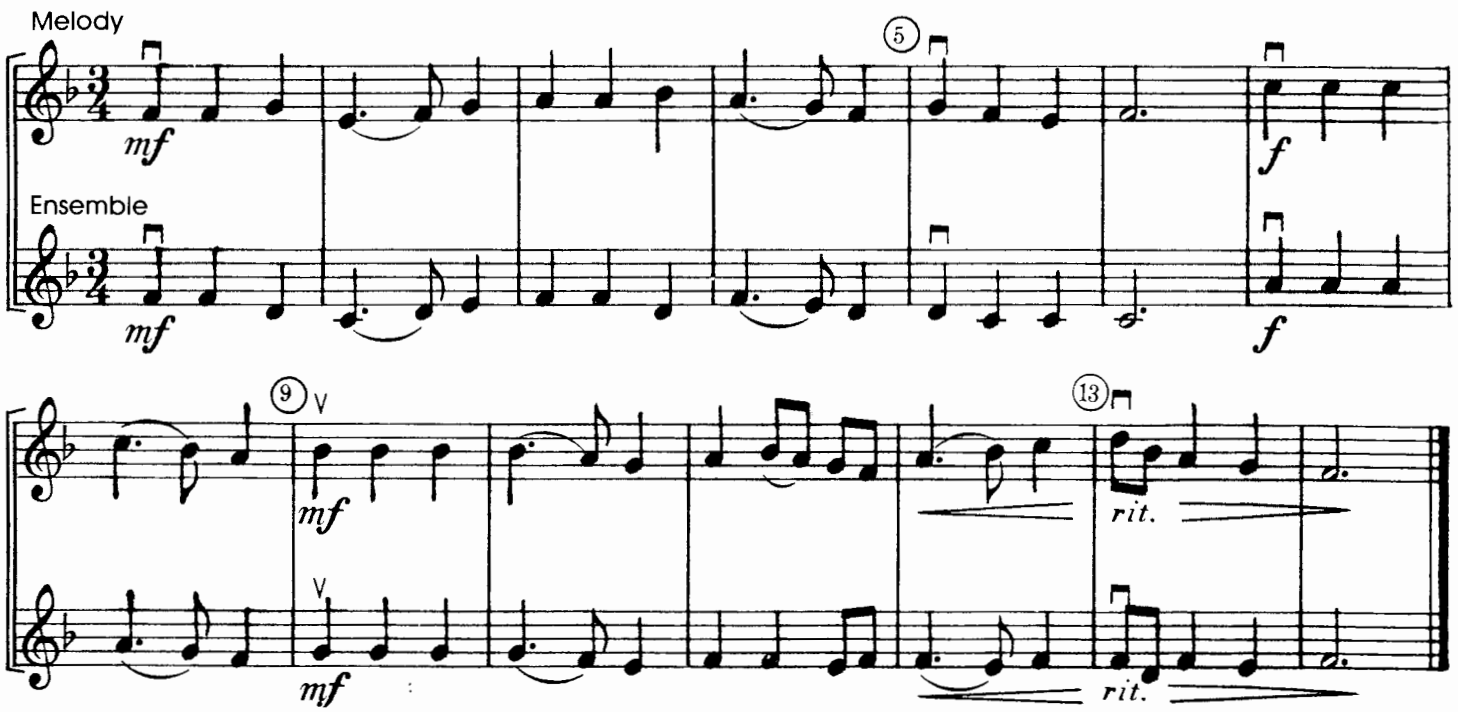
★ Check your bow grip often.

84. AMERICA

* Memorize

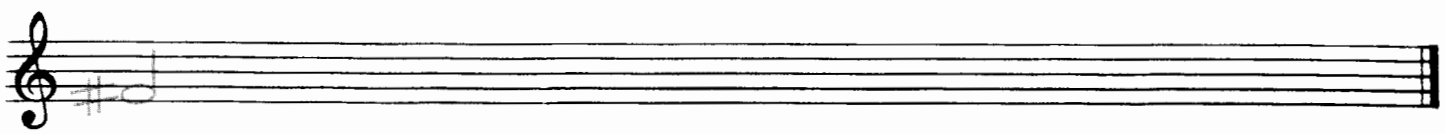
Carey-Ensemble

Moderato



85. DRAW THE NOTES

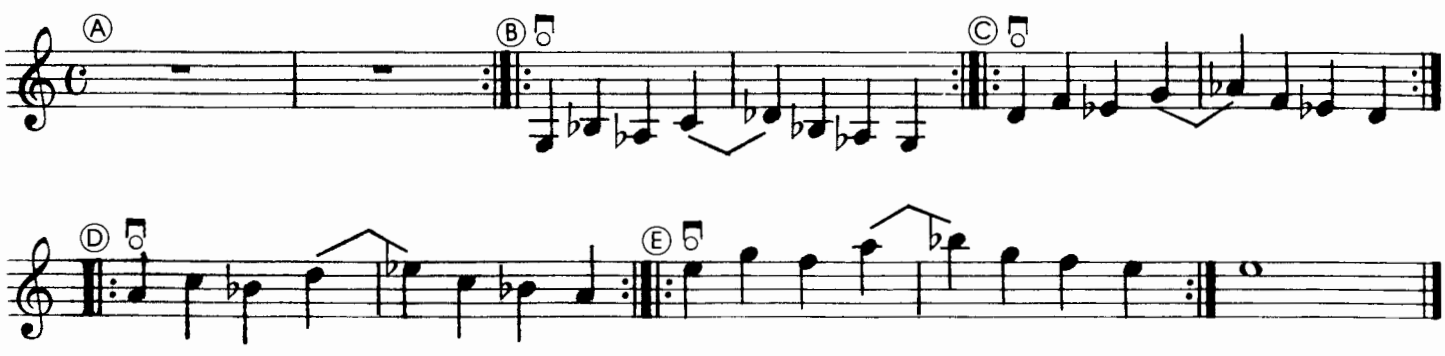
THEORY GAME



F♯ D C G♯ B A♭ F B♭ G E A D F♯ 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).

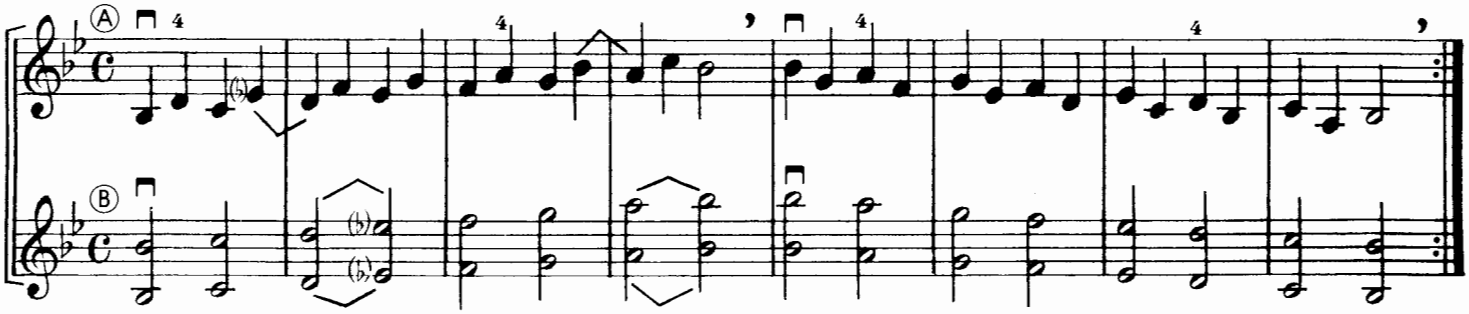
86. TECHNIC TRAINER NO. 5



KEY SIGNATURE

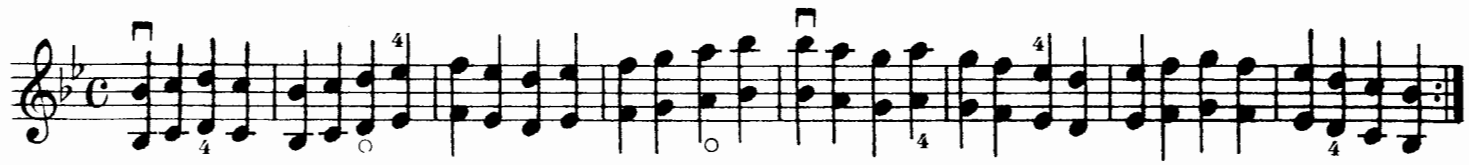
This is the key signature for B♭ Major. When you see this key signature, play all the B's as B♭ and all the E's as E♭.

87. B♭ MAJOR SCALE AND BROKEN THIRDS

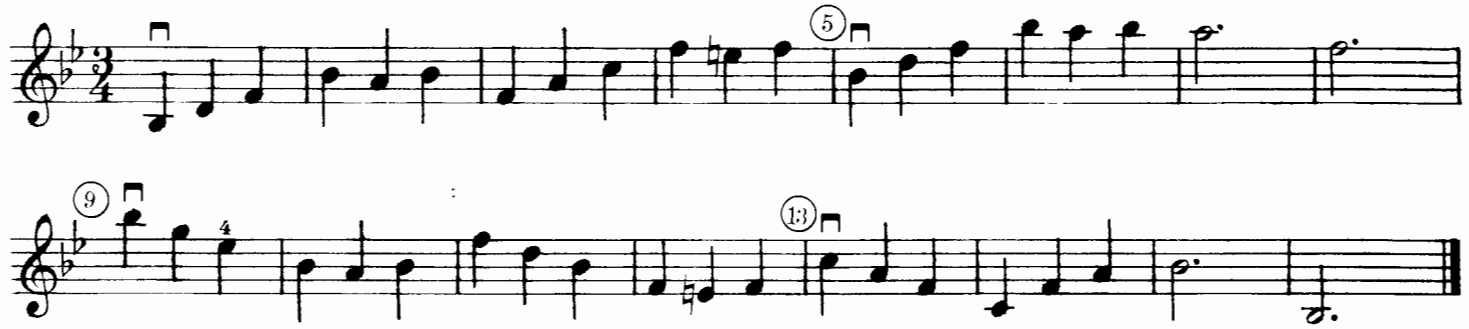


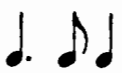
★ Refer to pages 44 and 45 for other bowing and scale possibilities.

88. TECHNIC TRAINER NO. 6



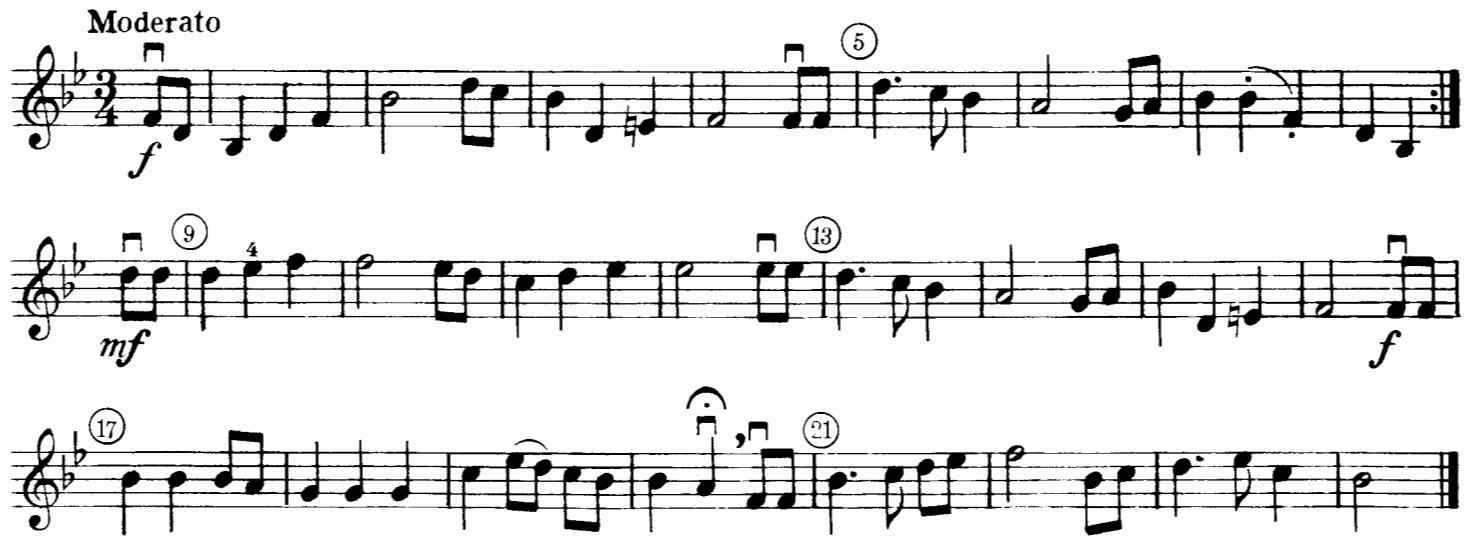
89. ARPEGGIO FUN



★ Also play this line with the following rhythm: 

90. STAR SPANGLED BANNER

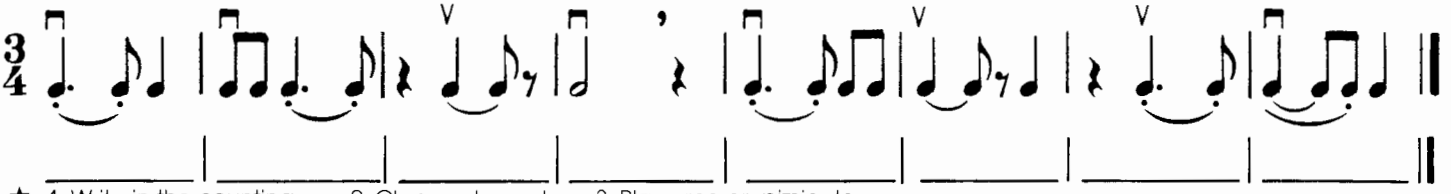
Smith



★ Play this anthem with your best tone.

THEORY GAME

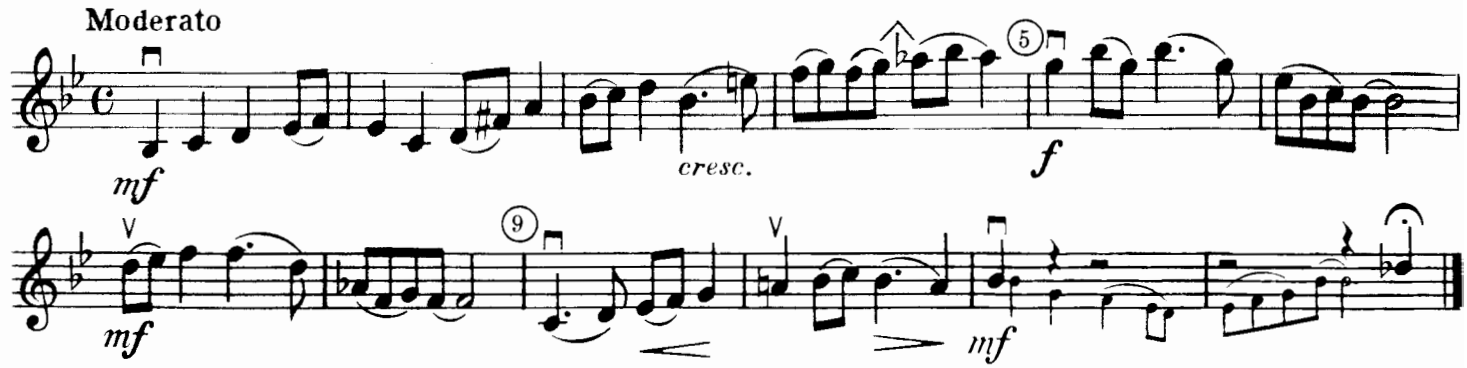
91. RHYTHM TEASER



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

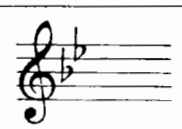
92. FANCY BLUES

Anderson



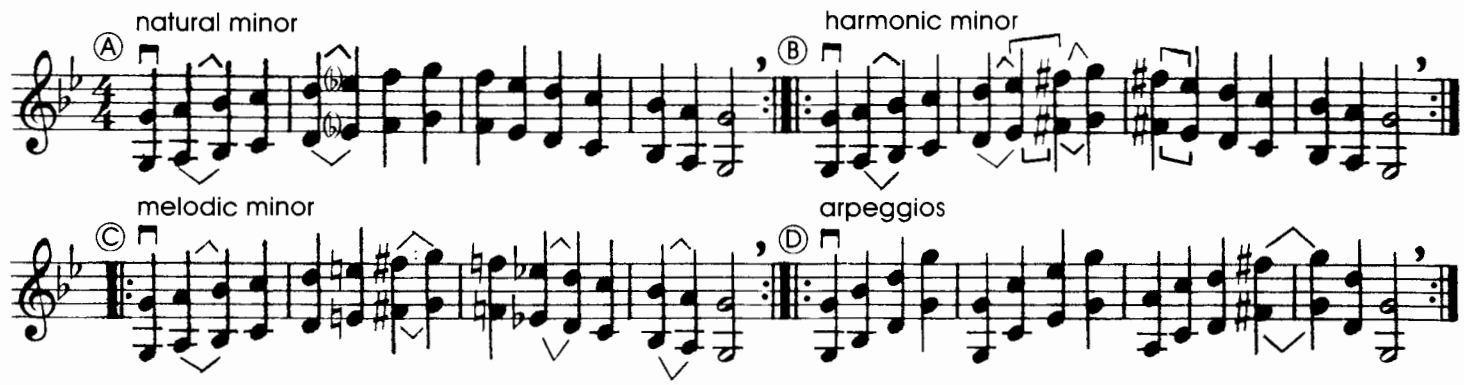
NEW IDEA

KEY SIGNATURE



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

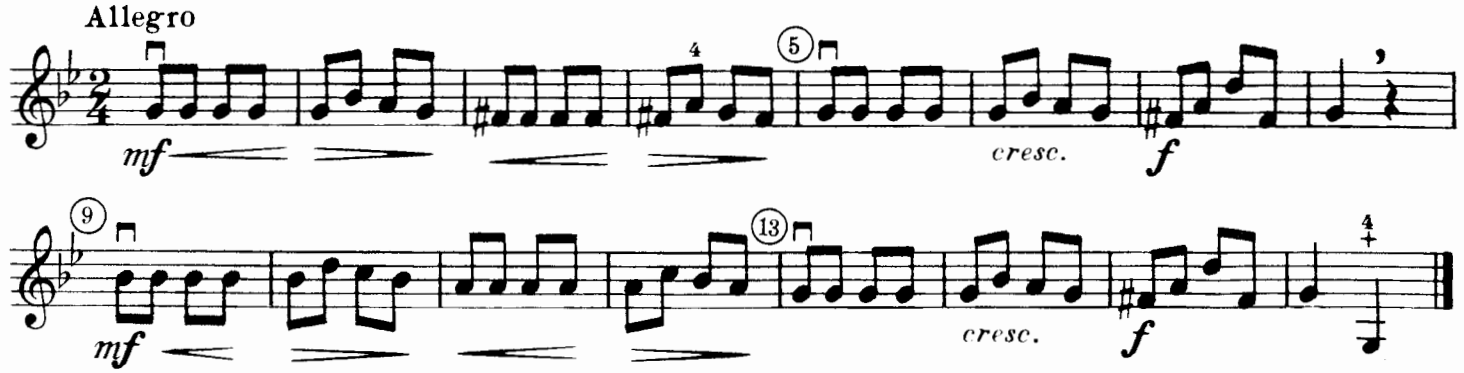
93. G MINOR SCALES AND ARPEGGIOS



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

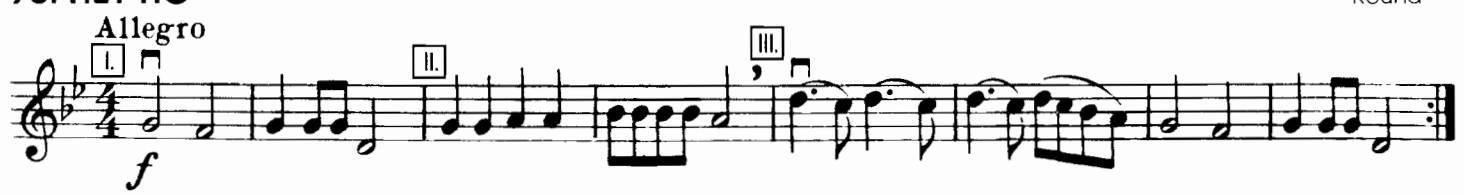
94. RUSSIAN MELODY

Russian Folk Song

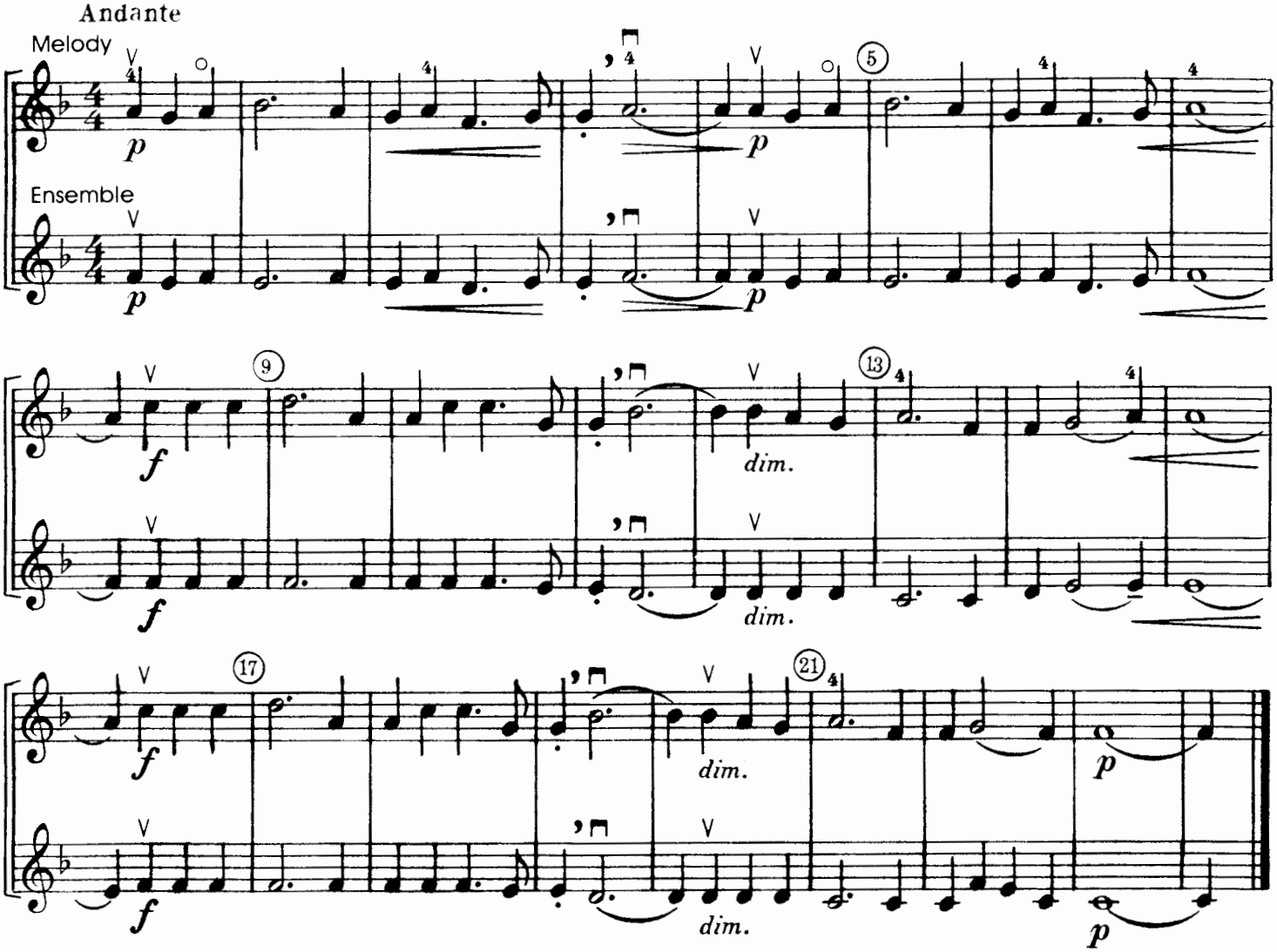


95. HEY HO

Round

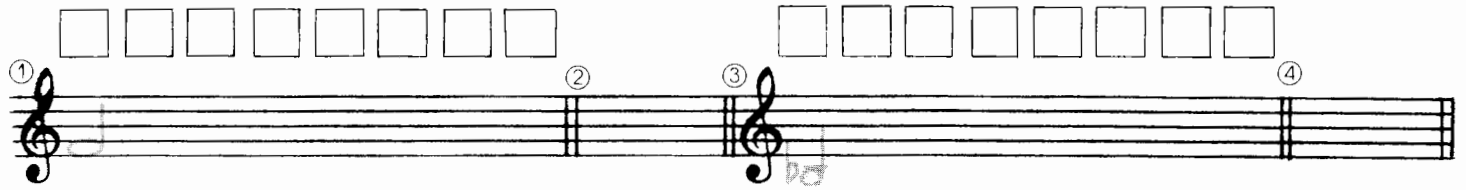


96. FINLANDIA-THEME



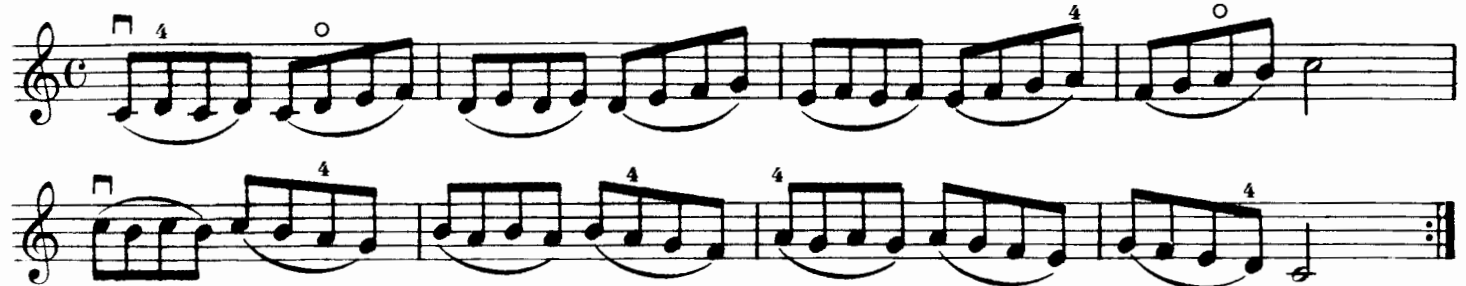
★ Play this song with your best tone at all dynamic levels.

97. PENCIL PUSHER



① ③ Draw the notes on the staff to form the F Major and B♭ 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♭ Major.

98. TECHNIC TRAINER NO. 7



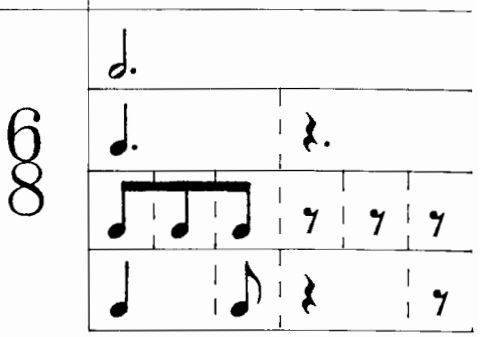
NEW IDEA

TIME SIGNATURE

$\frac{6}{8}$ = 6 beats in each measure

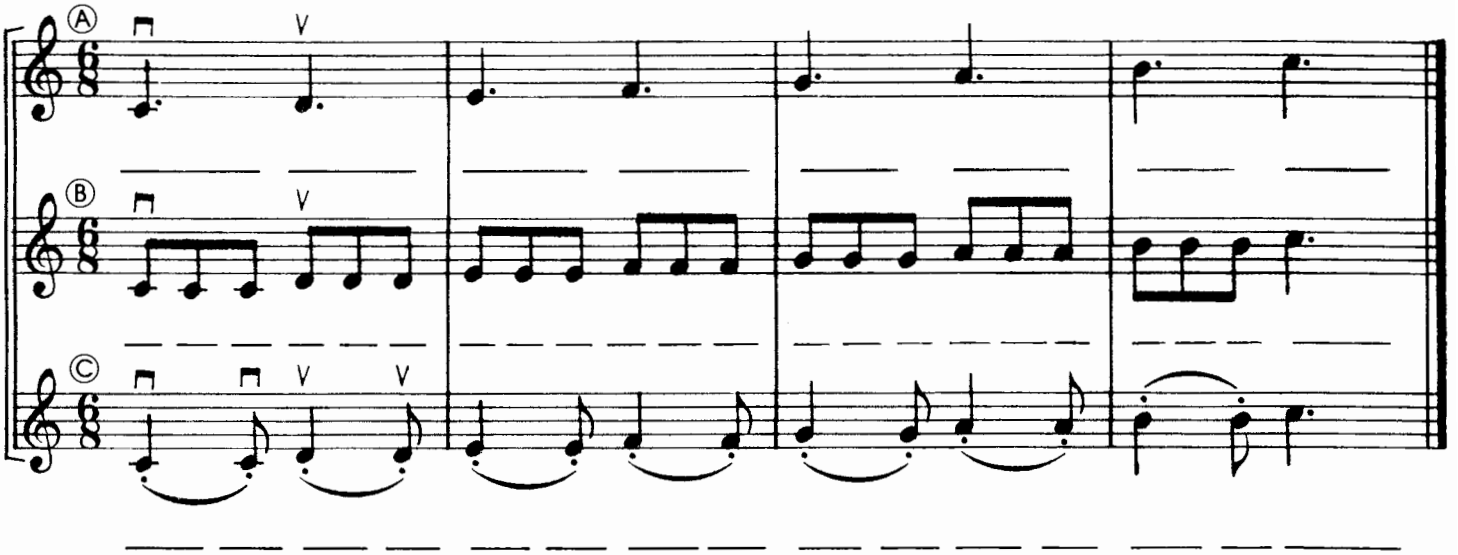
$\frac{6}{8}$ = ♪ receives 1 beat

Counting	1	2	3	4	5	6
Alternate counting						



THEORY GAME

99. RHYTHM TRAINER

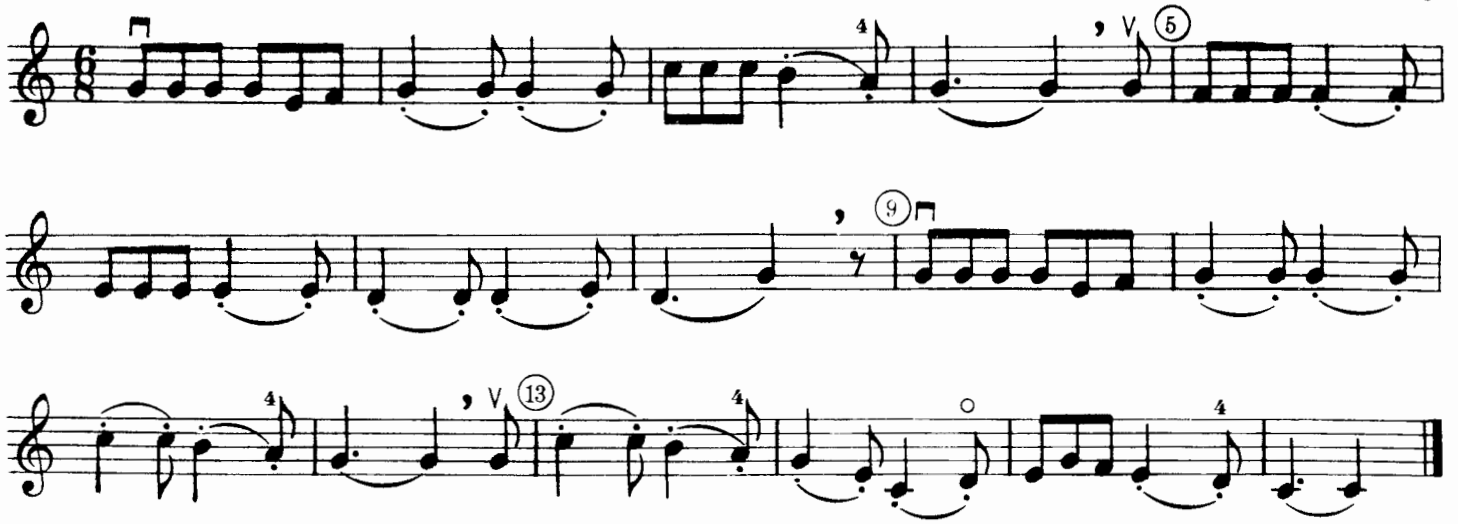


★ 1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato.

THEORY GAME

100. OVER THE RIVER

Thanksgiving Song



★ Write in your own dynamics for this song.

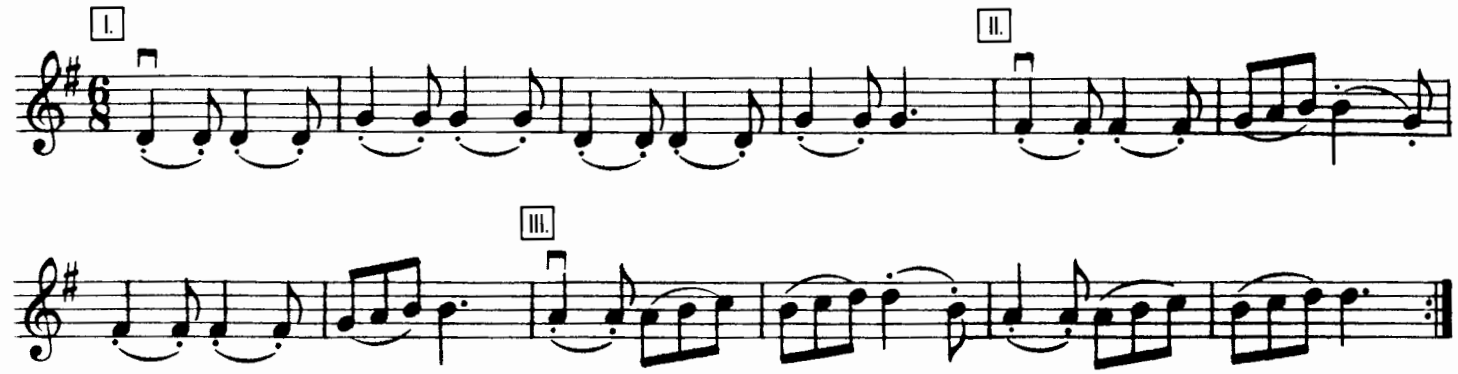
THEORY GAME

101. RHYTHM TEASER

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

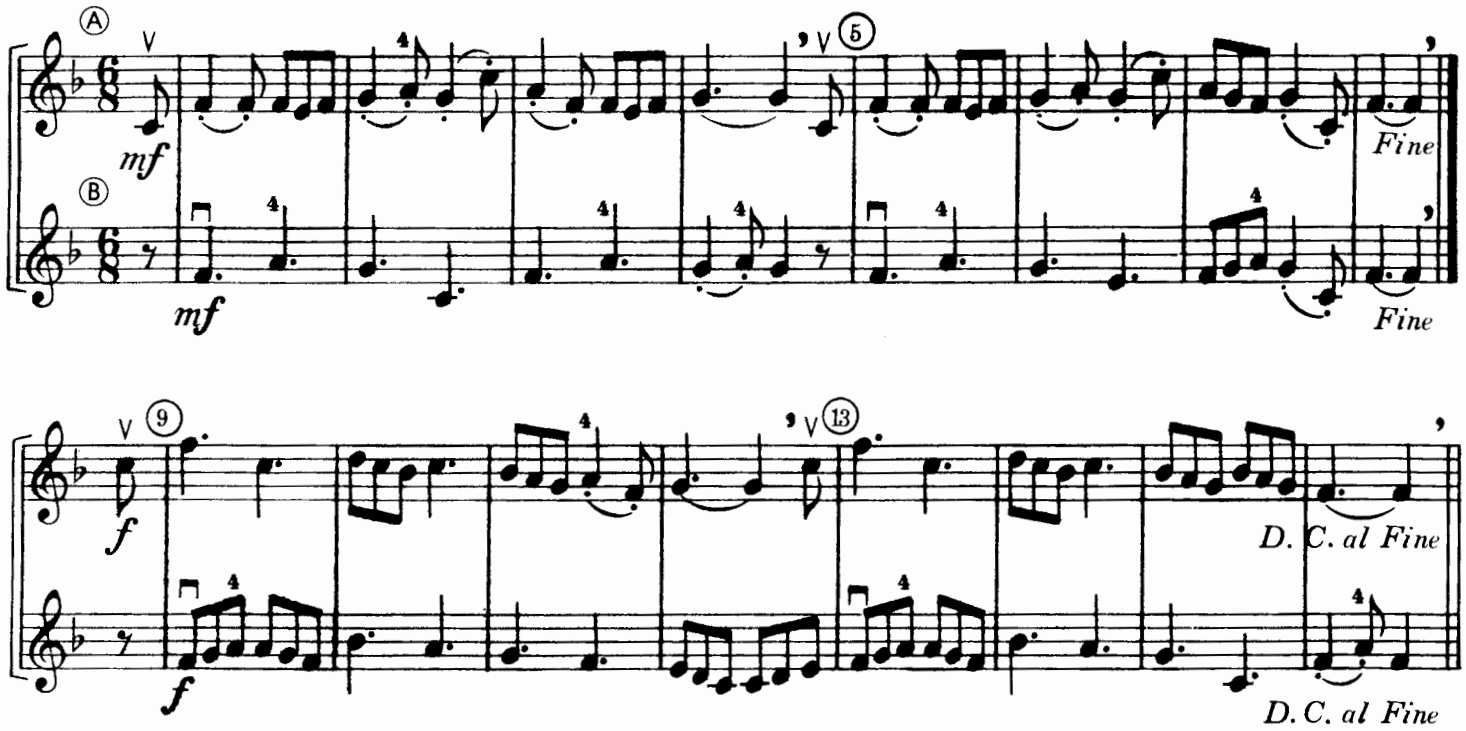
102. THANKSGIVING

Round



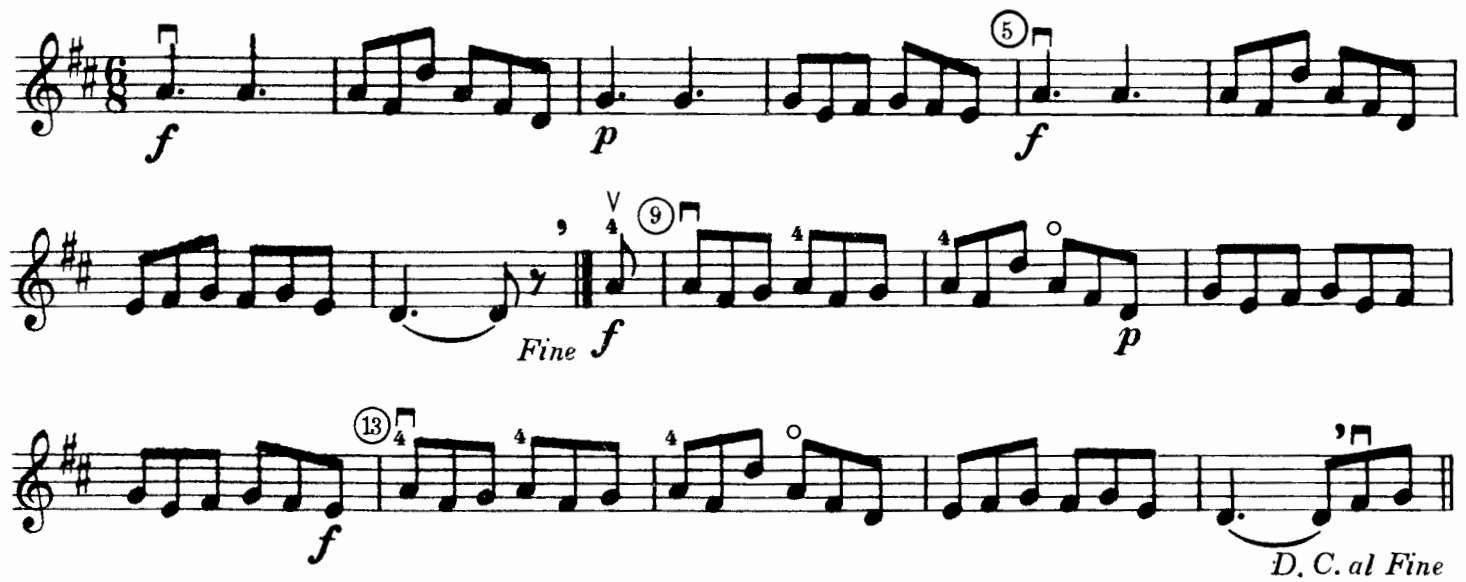
103. I'D RATHER BE SAILING

Frost-Duet



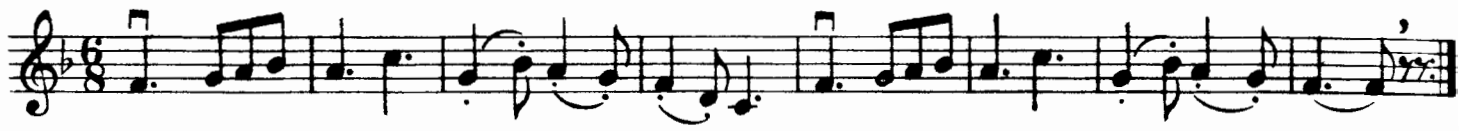
104. OH DEAR! WHAT CAN THE MATTER BE? * Memorize

English Air

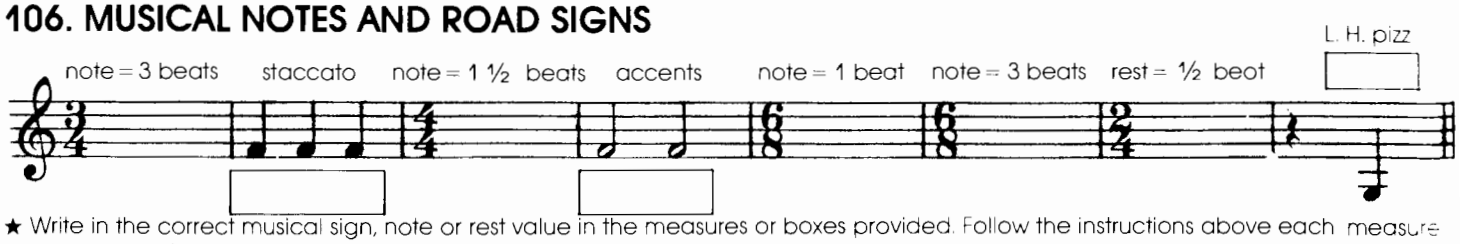


105. FRENCH MARCHING SONG

French Folk Song

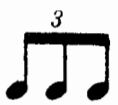


106. MUSICAL NOTES AND ROAD SIGNS



★ 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.

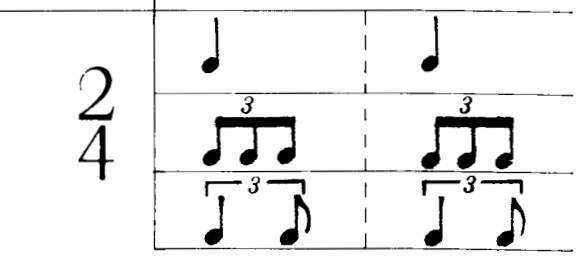
TRIPLET



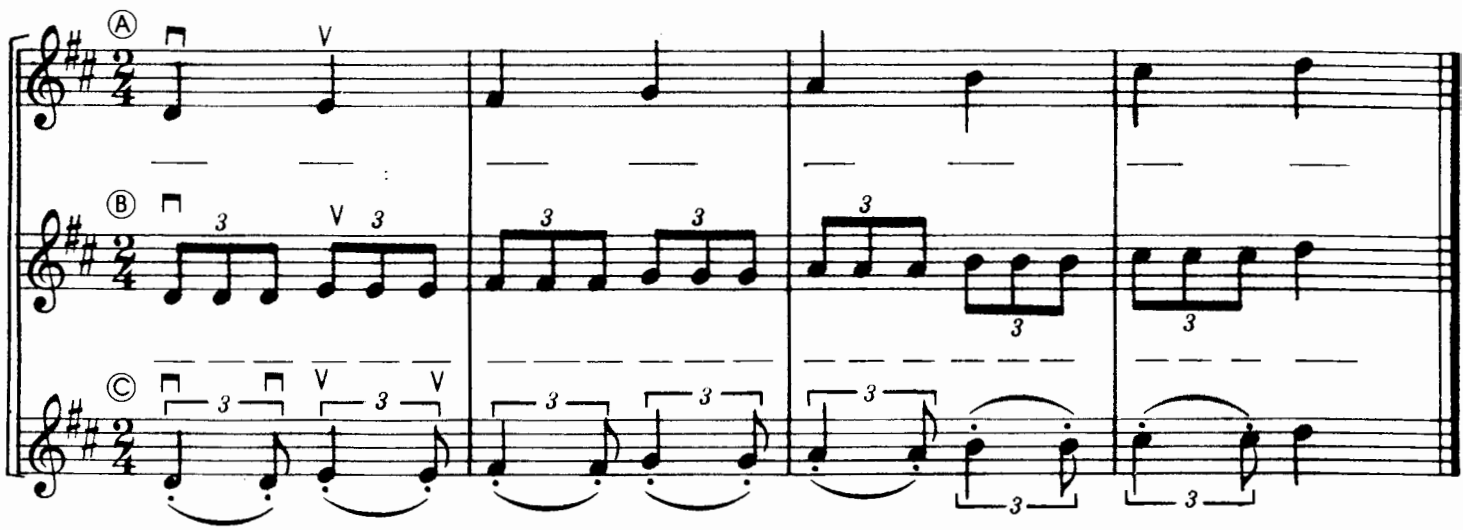
= 1 beat

Each note receives ⅓ of a beat.

Counting	1 trip-let	2 trip-let
Alternate counting		



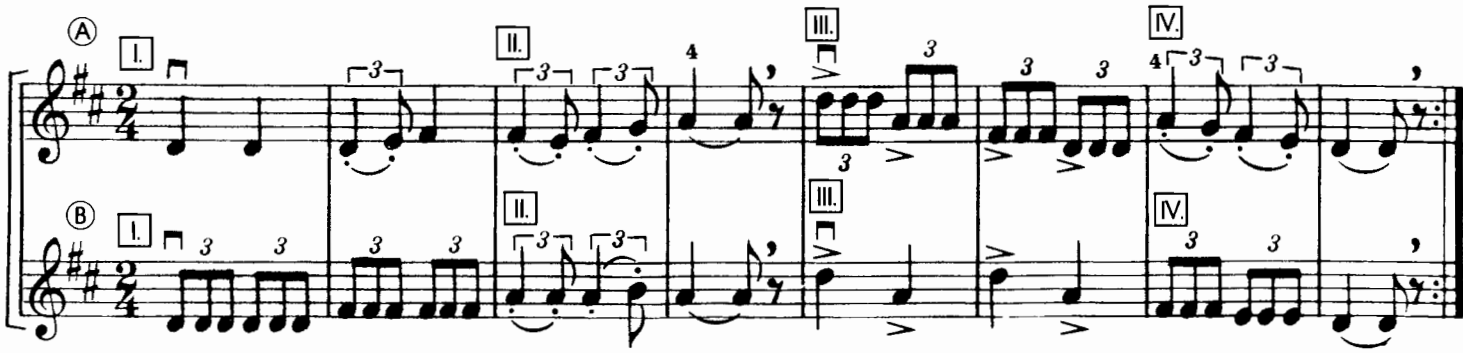
107. RHYTHM TRAINER



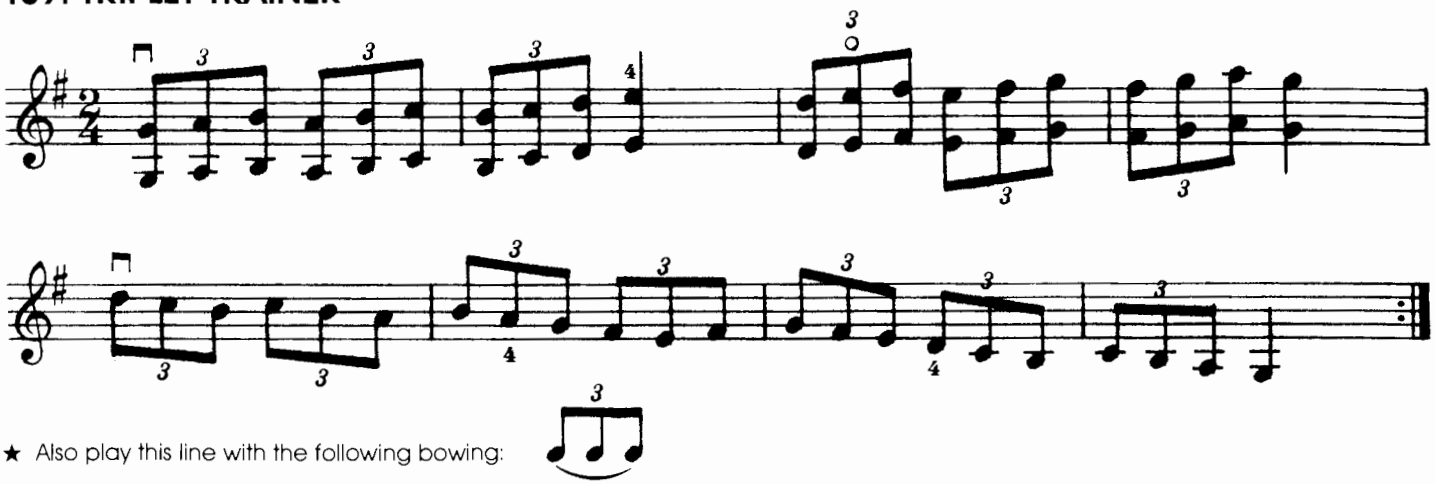
★ 1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato.

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

Round & Duet



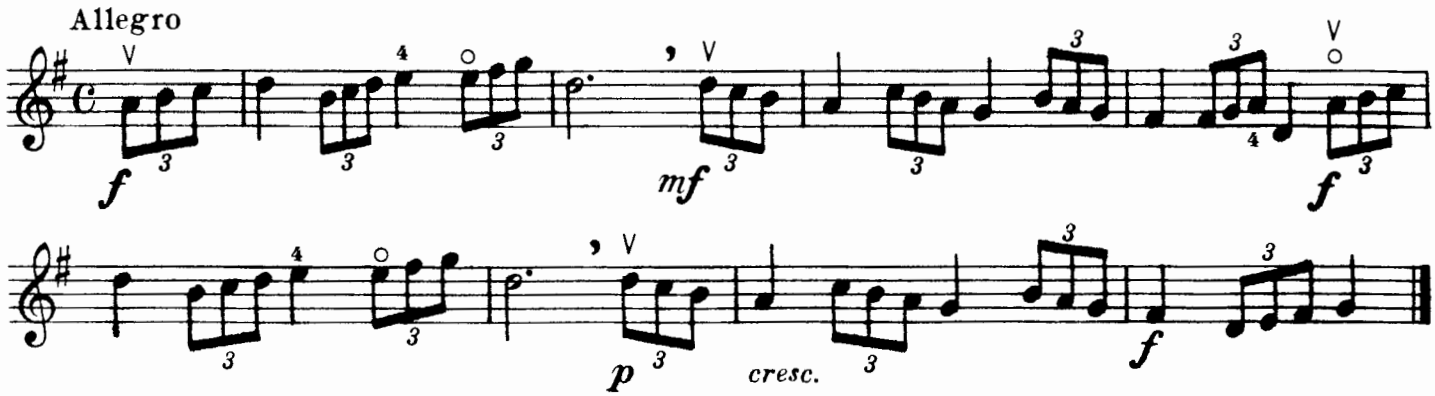
109. TRIPLET TRAINER



★ Also play this line with the following bowing:

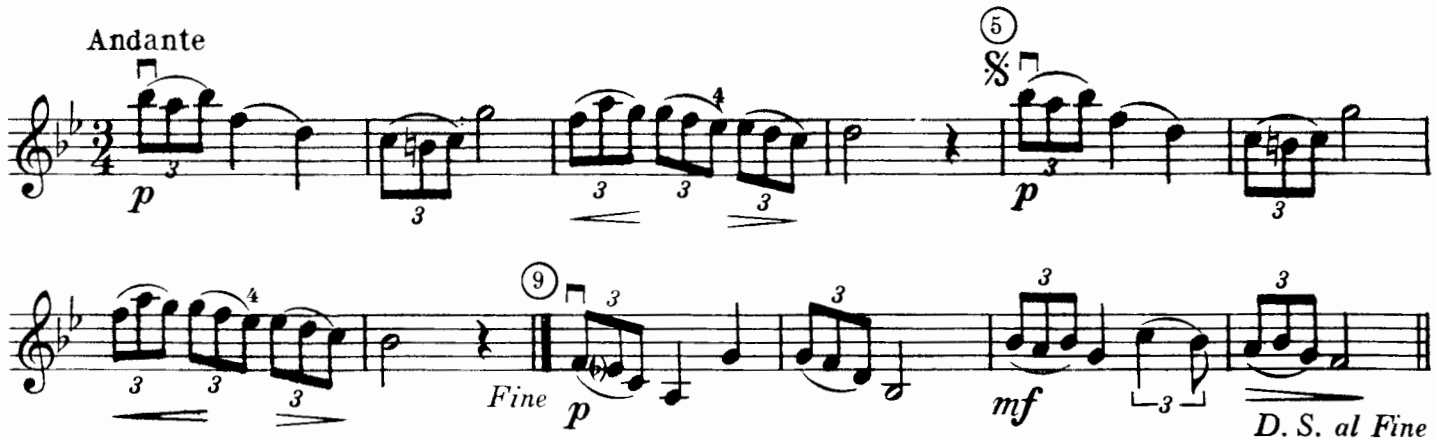
110. SYMPHONY NO. 5-THEME

Beethoven



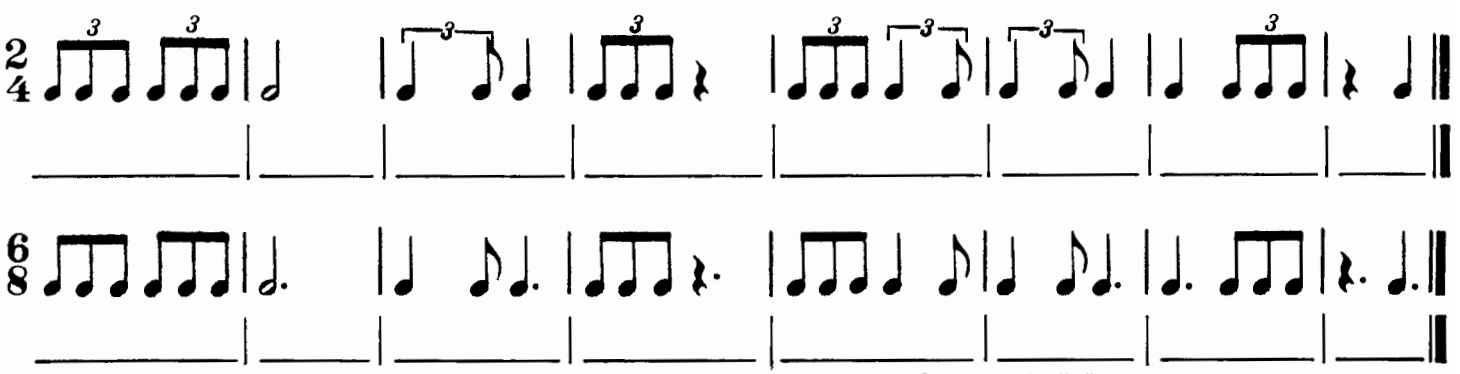
111. BEAUTIFUL DREAMER

Foster



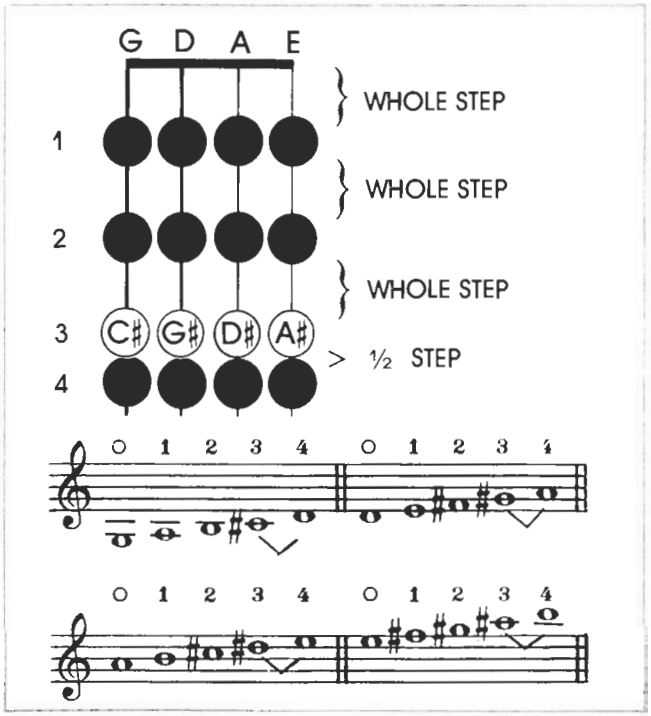
★ Do you remember what "D.S. al Fine" means?

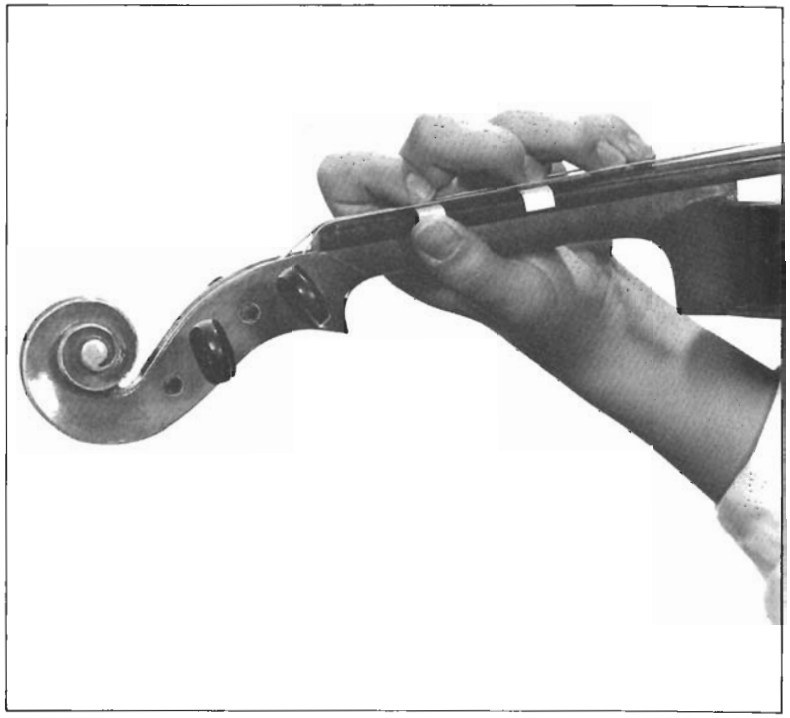
112. RHYTHM TEASERS



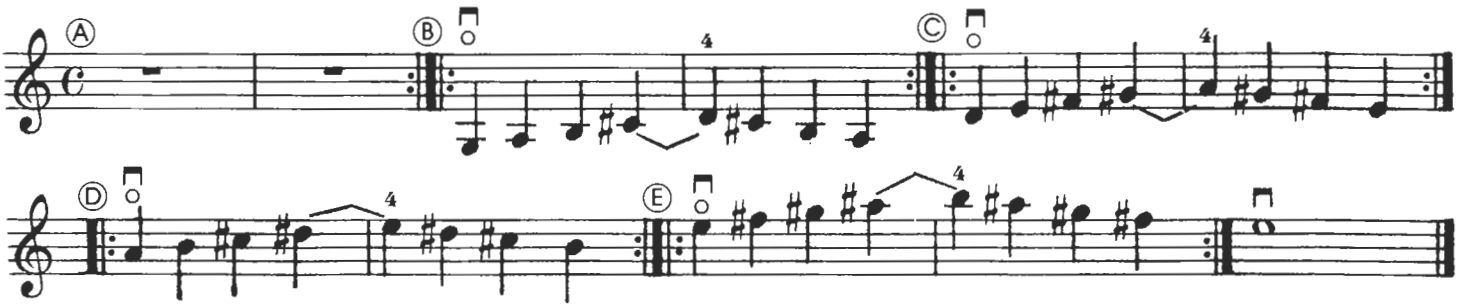
★ 1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato. 4. Compare both lines.

NEW NOTES

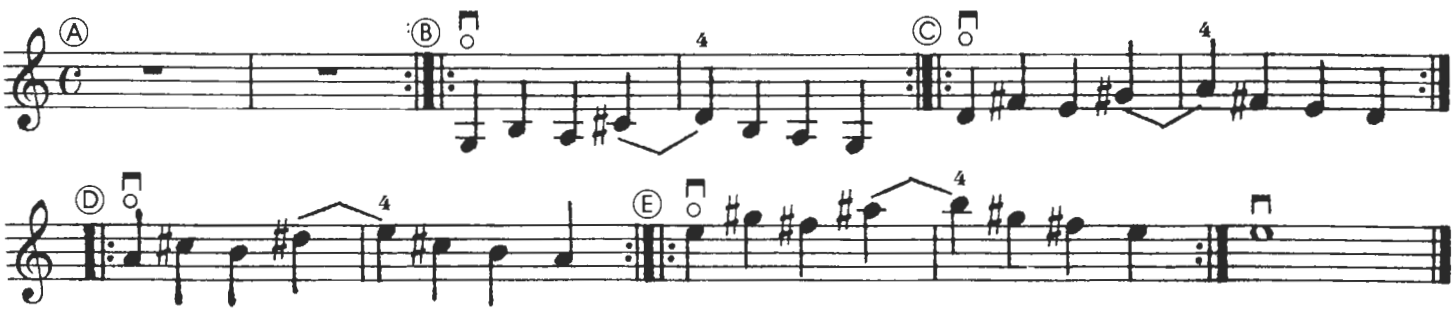




113. NEW NOTES

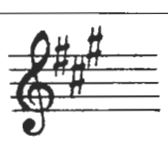


114. TECHNIC TRAINER NO. 8



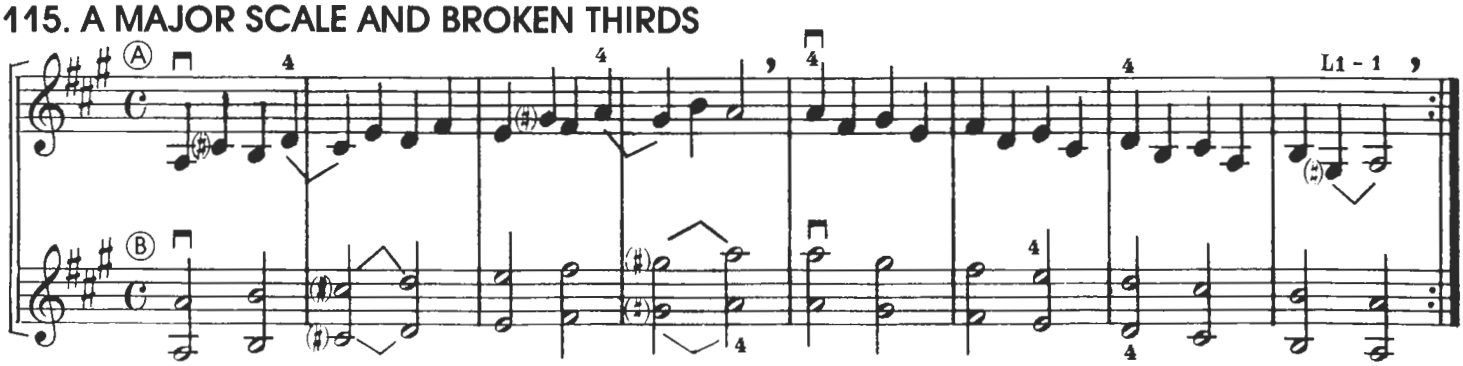
NEW IDEA

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♯.

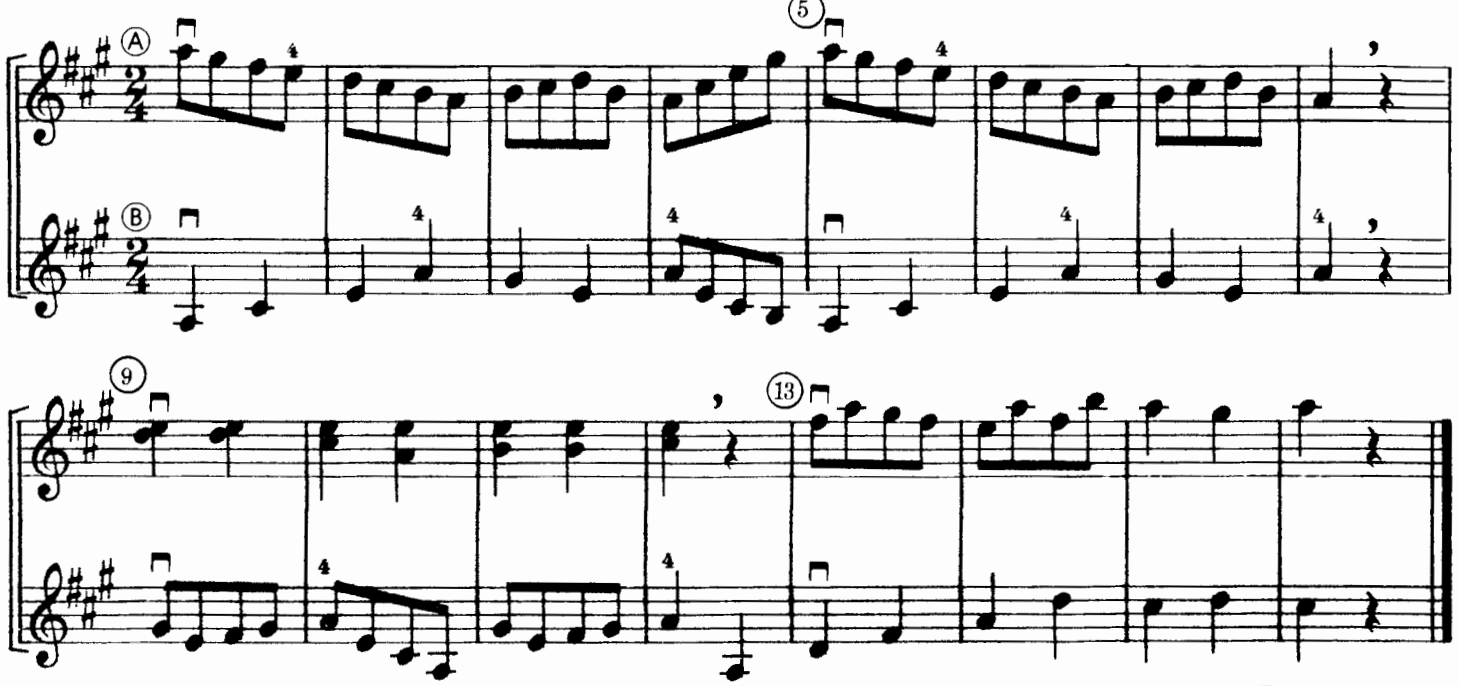
115. A MAJOR SCALE AND BROKEN THIRDS



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

116. A MAJOR ETUDE

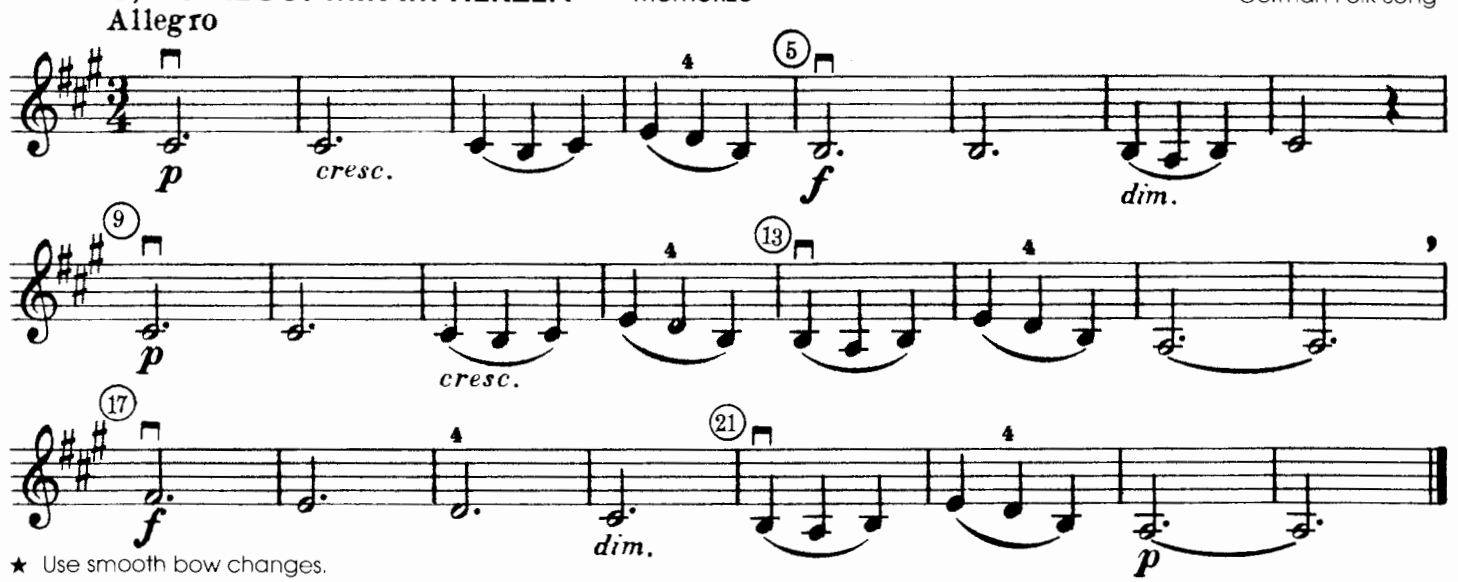
Wohlfahrt Op. 38, no.82



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

117. DU, DU LIEGST MIR IM HERZEN * Memorize

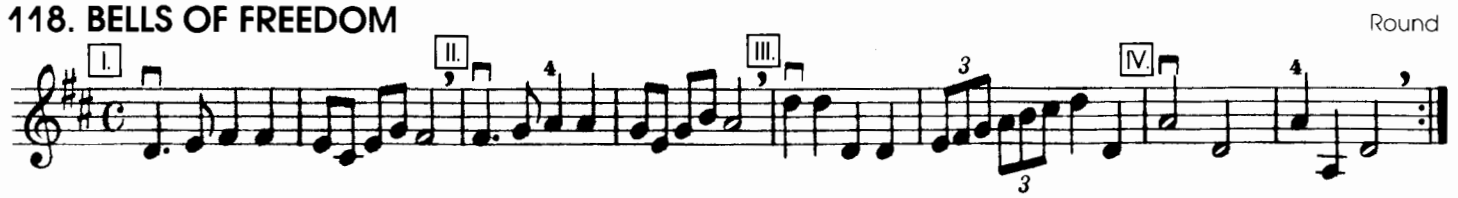
German Folk Song



★ Use smooth bow changes.

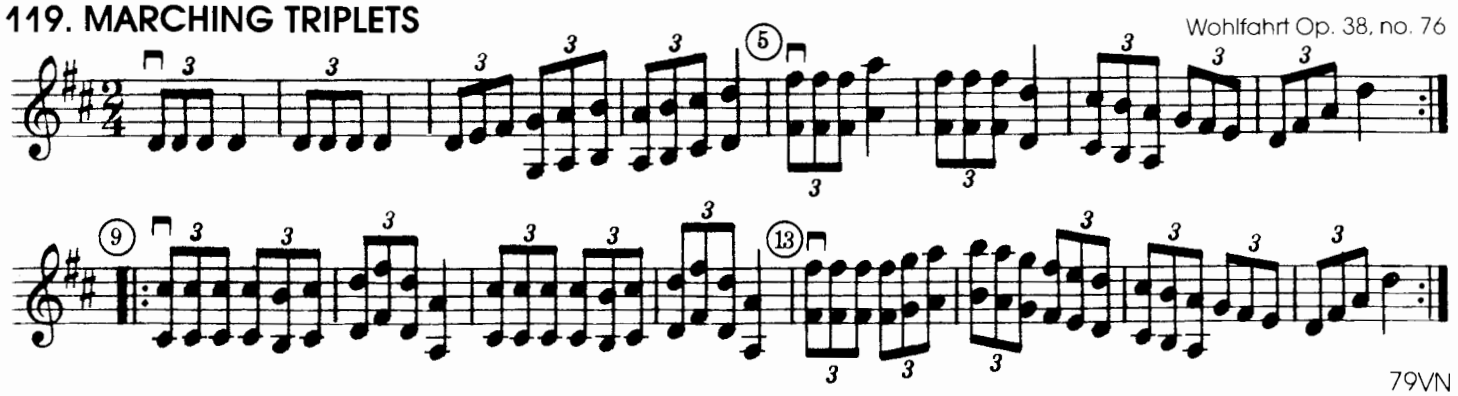
118. BELLS OF FREEDOM

Round



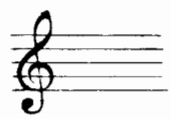
119. MARCHING TRIPLETS

Wohlfahrt Op. 38, no. 76



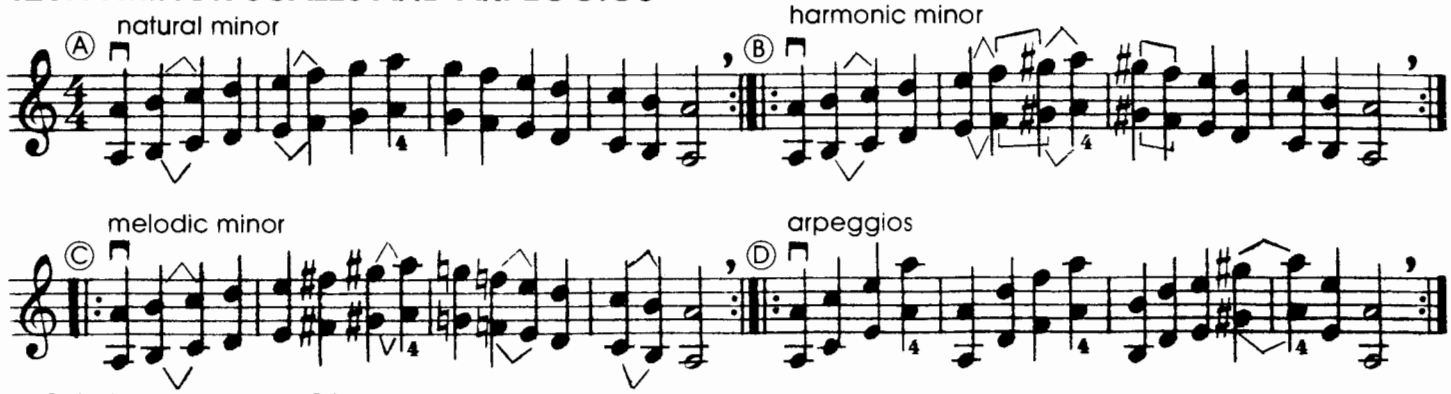
NEW IDEA

KEY SIGNATURE



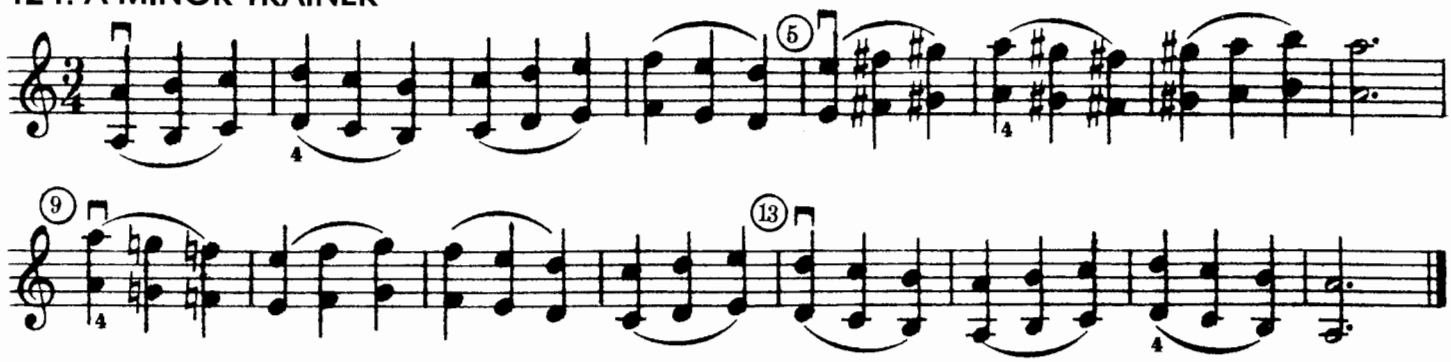
This is the key signature for a minor. It is the same as C Major because a minor is the relative minor key.

120. A MINOR SCALES AND ARPEGGIOS

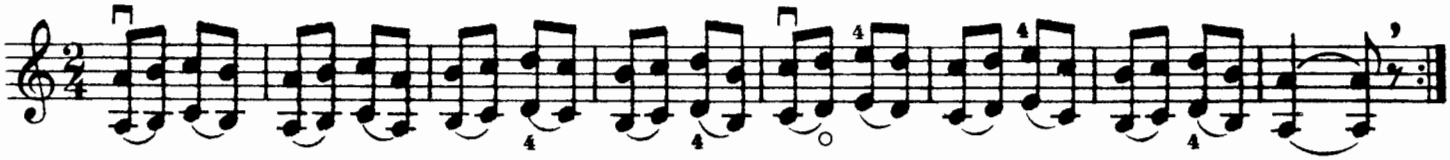


★ Refer to pages 44 and 45 for other bowing and scale possibilities.

121. A MINOR TRAINER

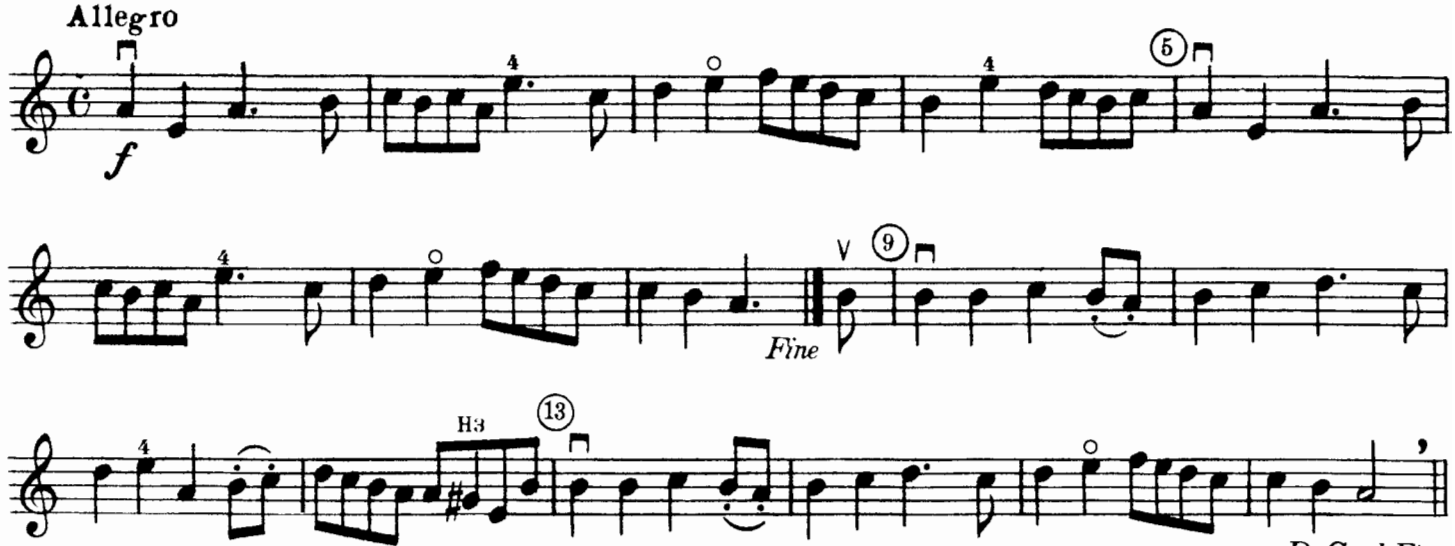


122. TECHNIC TRAINER NO. 9



123. FARANDOLE

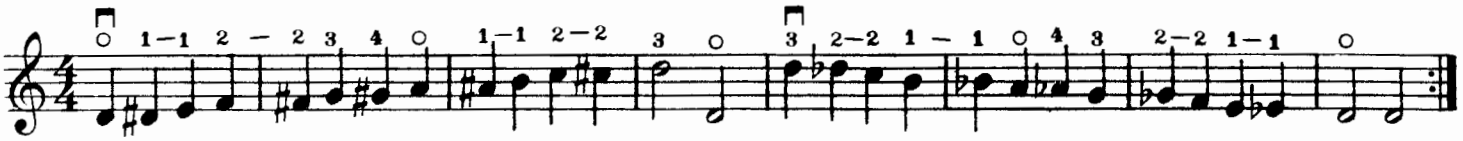
Bizet



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.

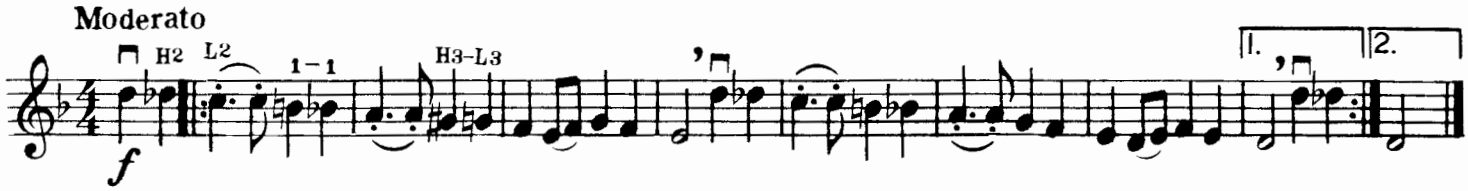
124. D CHROMATIC SCALE



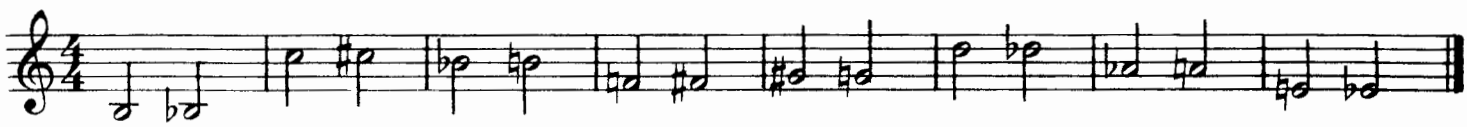
125. HABAÑERA

Bizet

Moderato



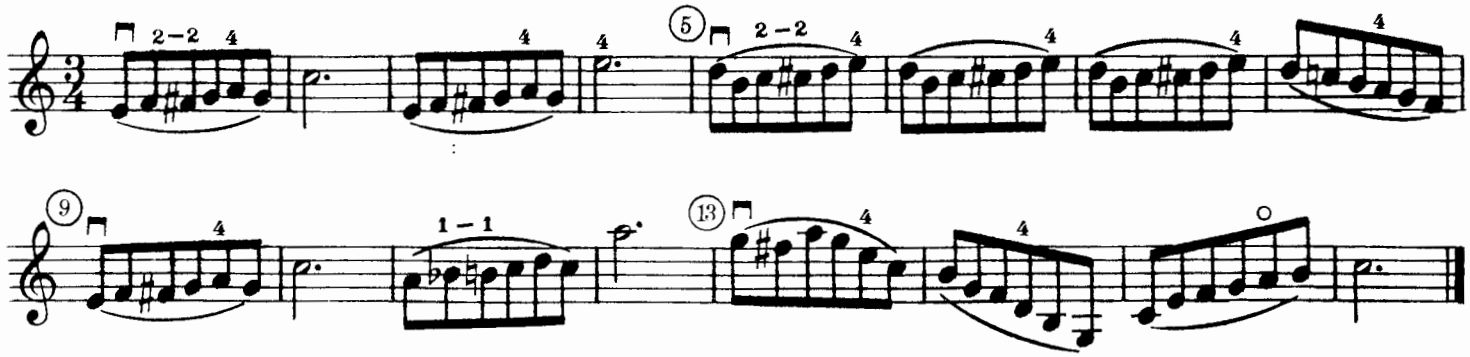
126. HIGHER OR LOWER



★ 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



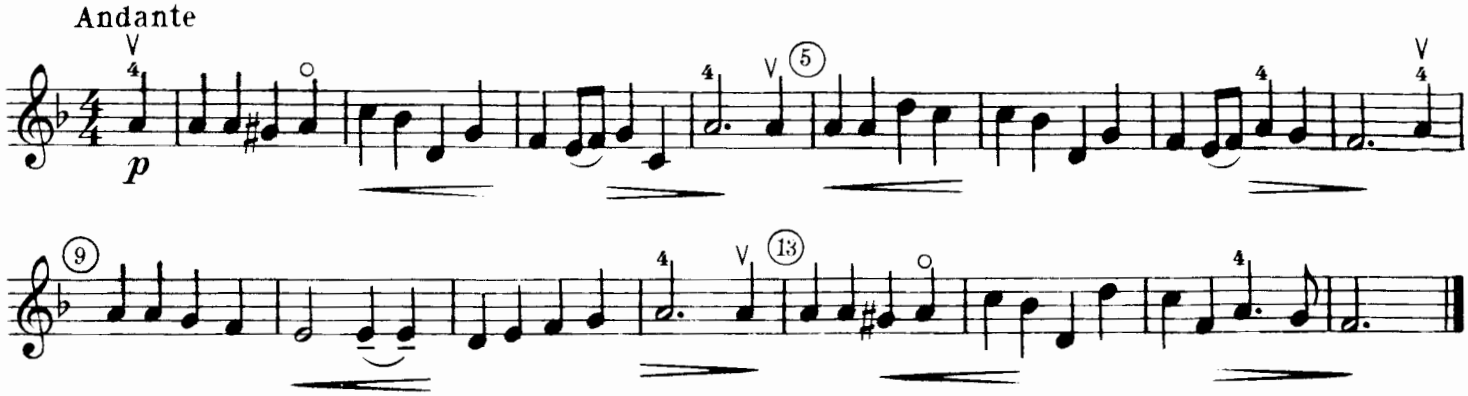
128. FANTASIA CHROMATICA

Bach

129. O LITTLE TOWN OF BETHLEHEM

Redner

Andante



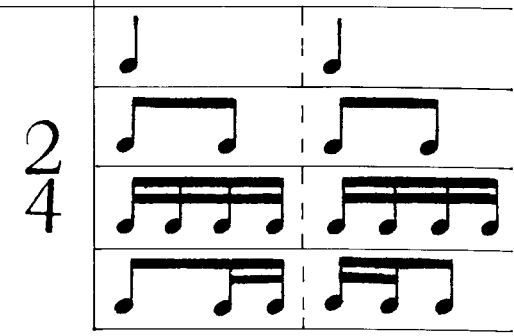
NEW IDEA

SIXTEENTH NOTES

= 1 beat

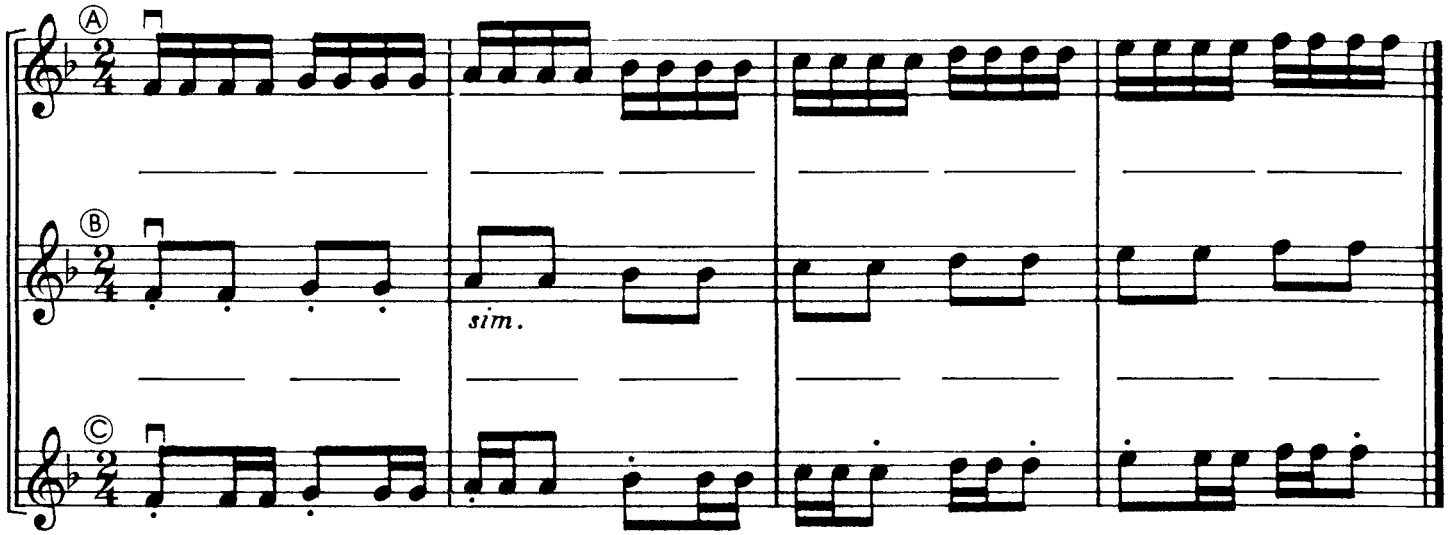
Each note receives ¼ of a beat.

Counting	1 e & a	2 e & a
Alternate Counting		



THEORY GAME

130. RHYTHM TRAINER

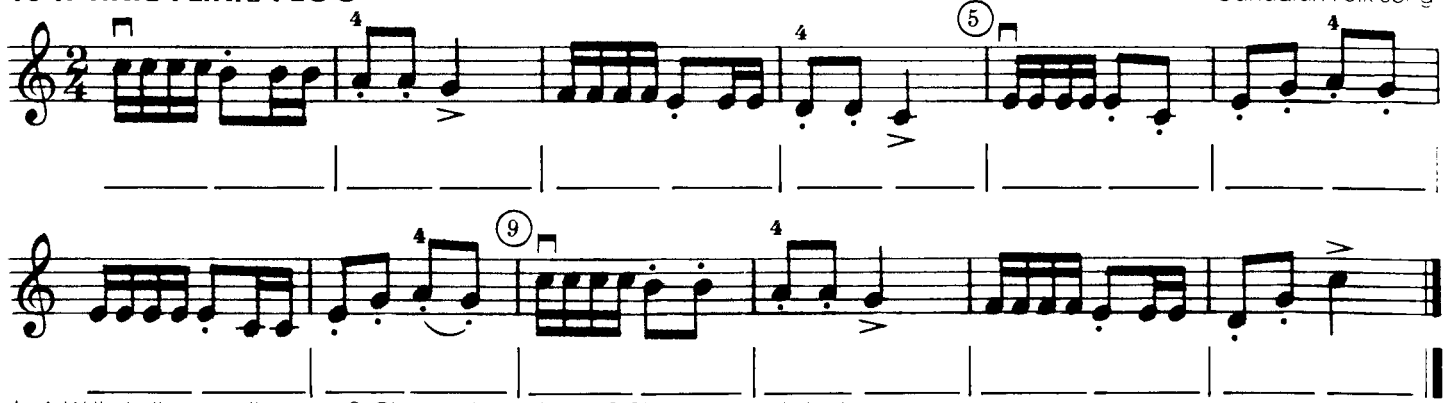


★ 1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato.

THEORY GAME

131. TIRRA LIRRA LOO

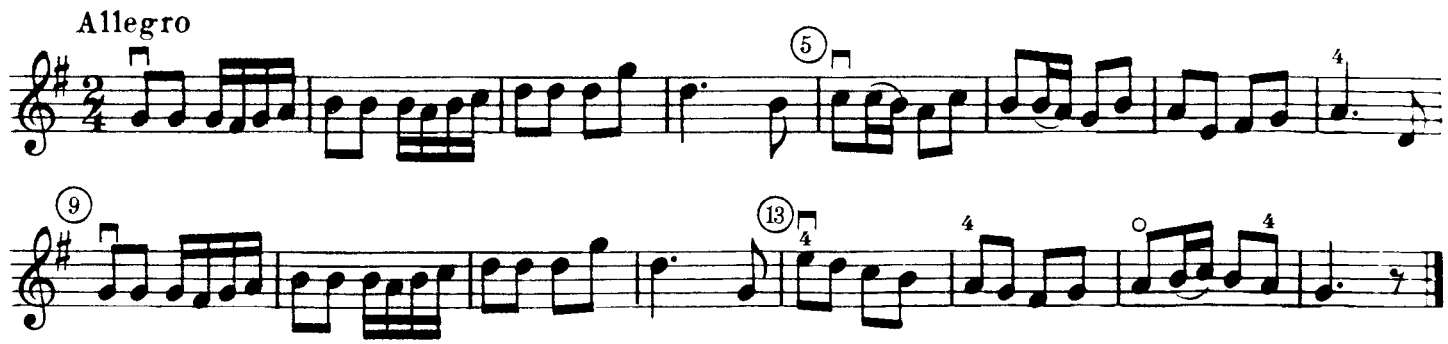
Canadian Folk Song



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

132. AMERICAN PATROL * Memorize

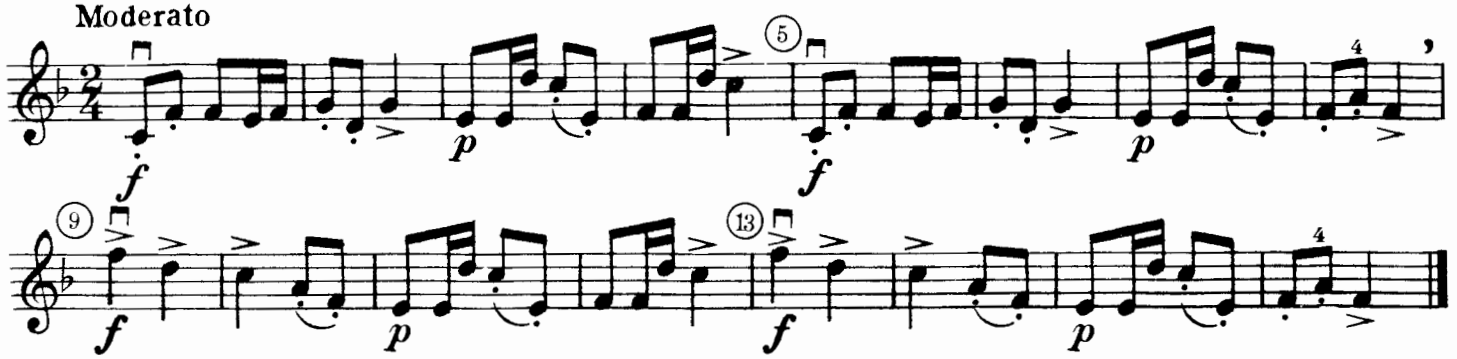
Meacham



133. WALKING SONG

Swiss Folk Song

Moderato



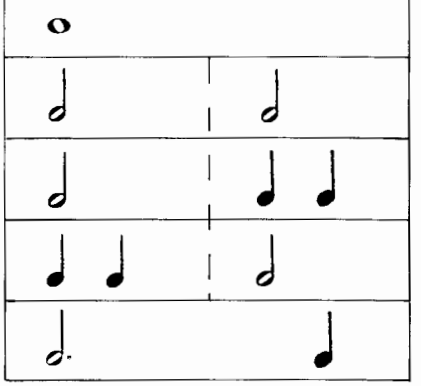
TIME SIGNATURE

$\mathbb{C} = \frac{2}{2}$ = 2 beats in each measure

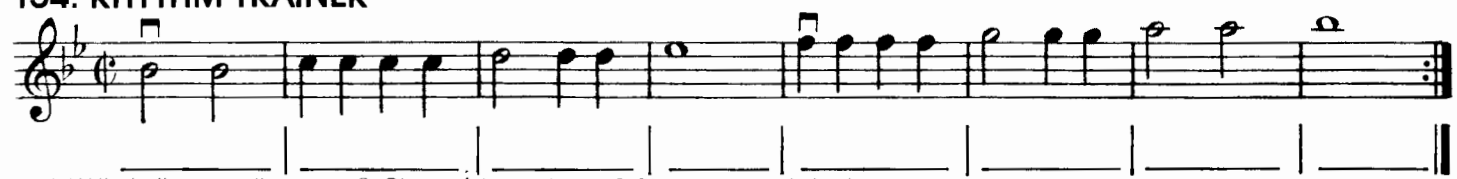
= 𝅗𝅥 receives 1 beat

Counting	1 &	2 &
Alternate Counting		

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



134. RHYTHM TRAINER

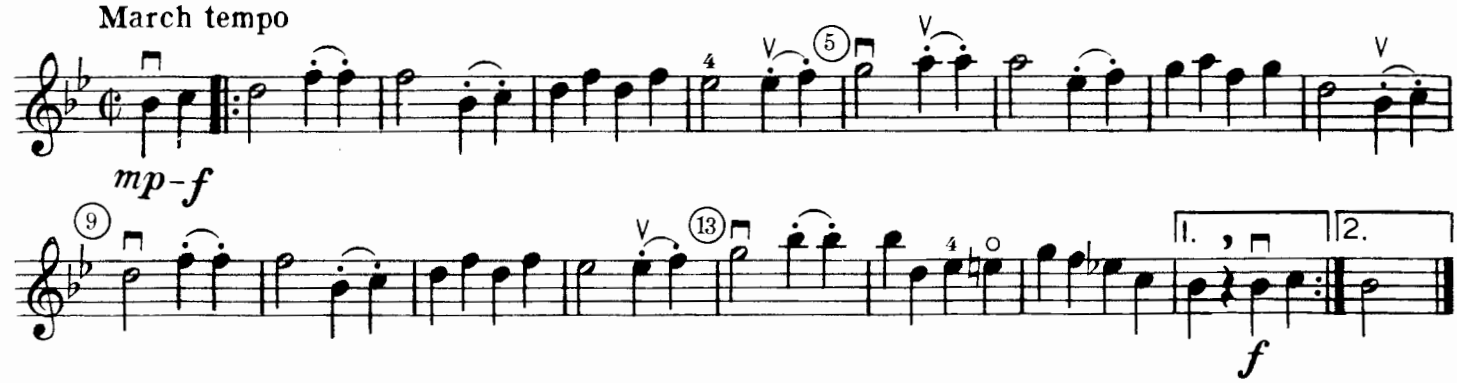


★ 1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato.

135. HIGH SCHOOL CADETS

Sousa

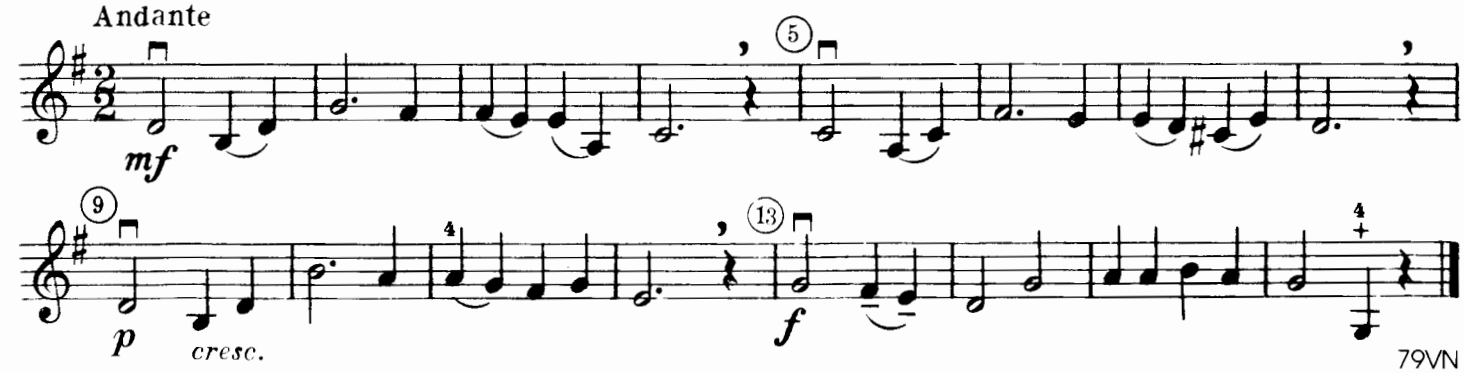
March tempo



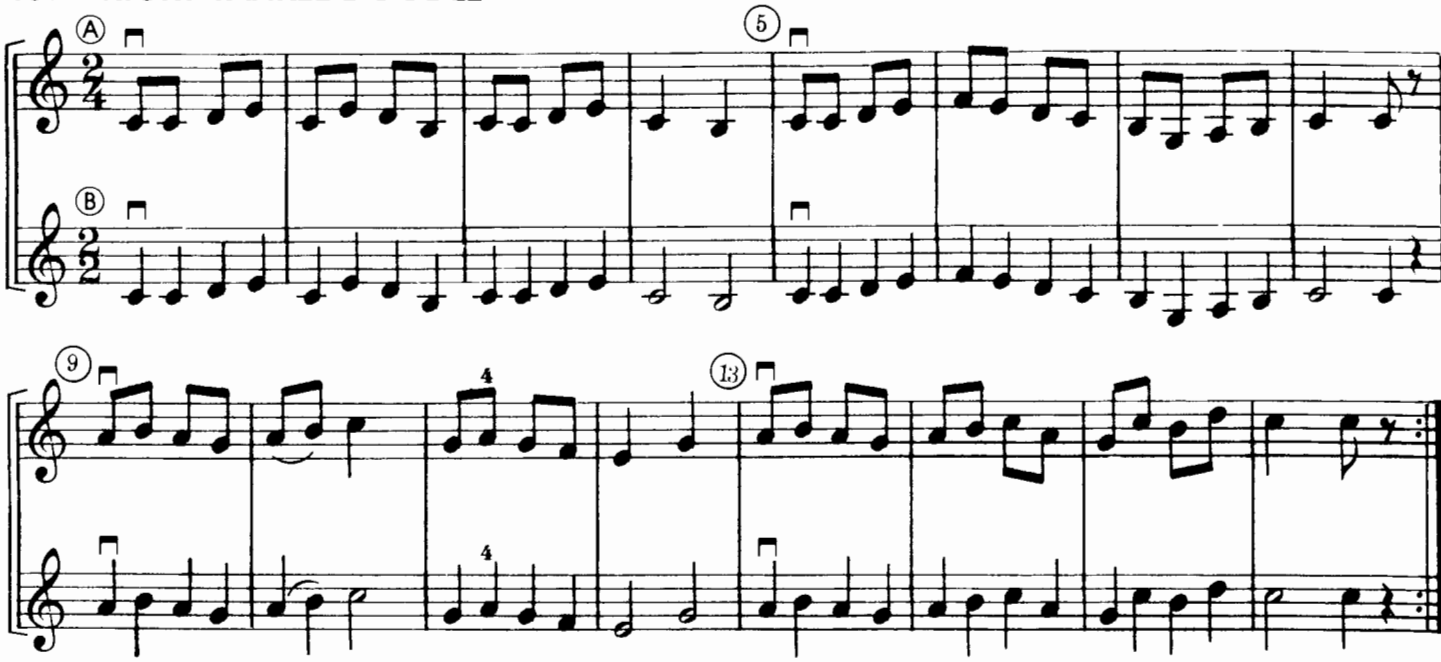
136. STOODLA PUMPA

Czech Folk Song

Andante

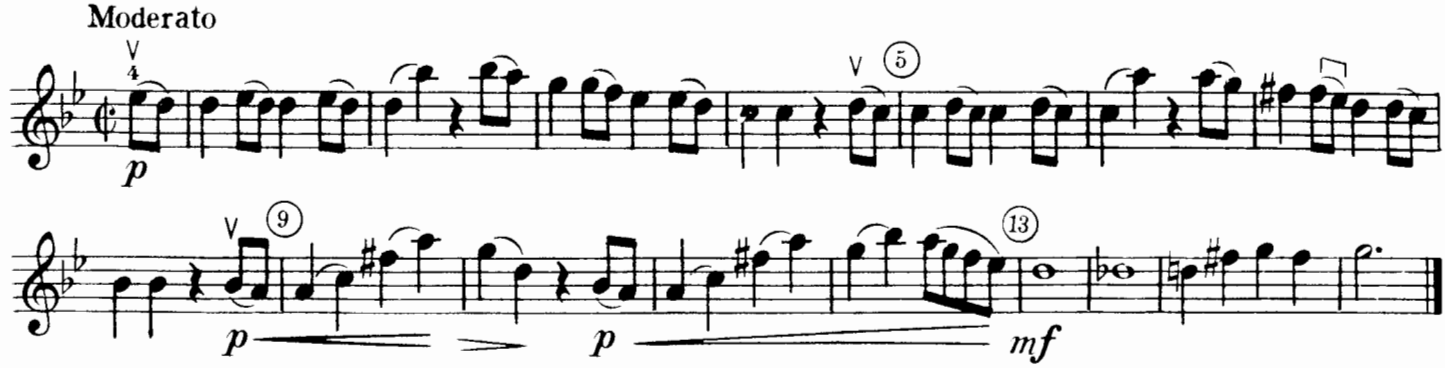


137. TRICKY YANKEE DOODLE



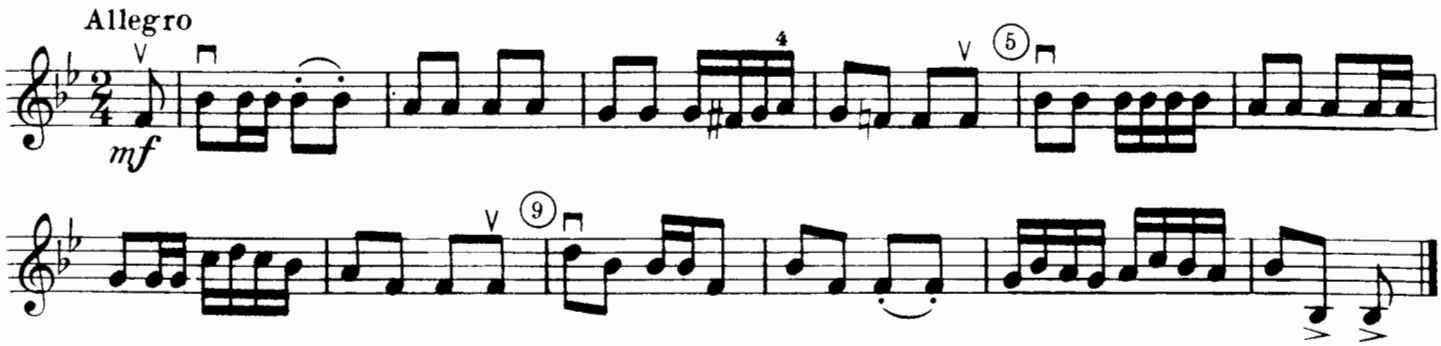
138. SYMPHONY NO. 40-THEME

Mozar



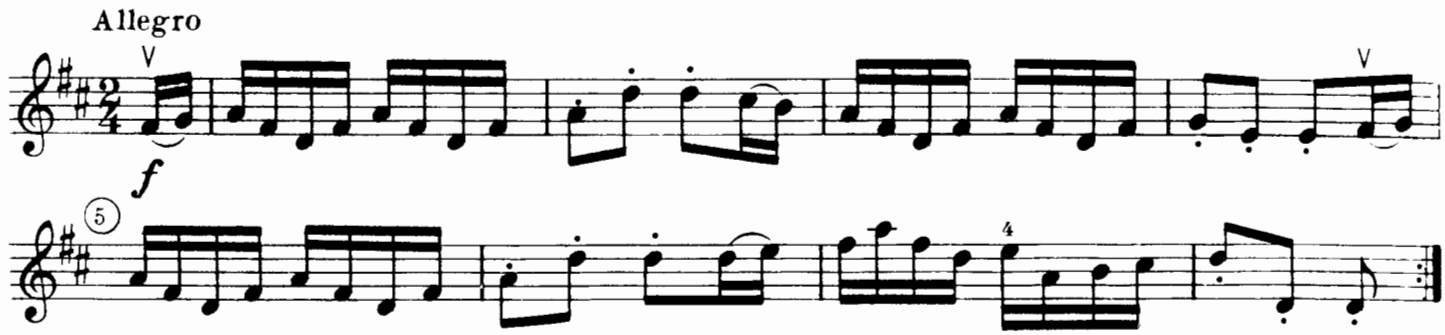
139. WHEN I WAS A LAD

Sullivar



140. HORNPIPE

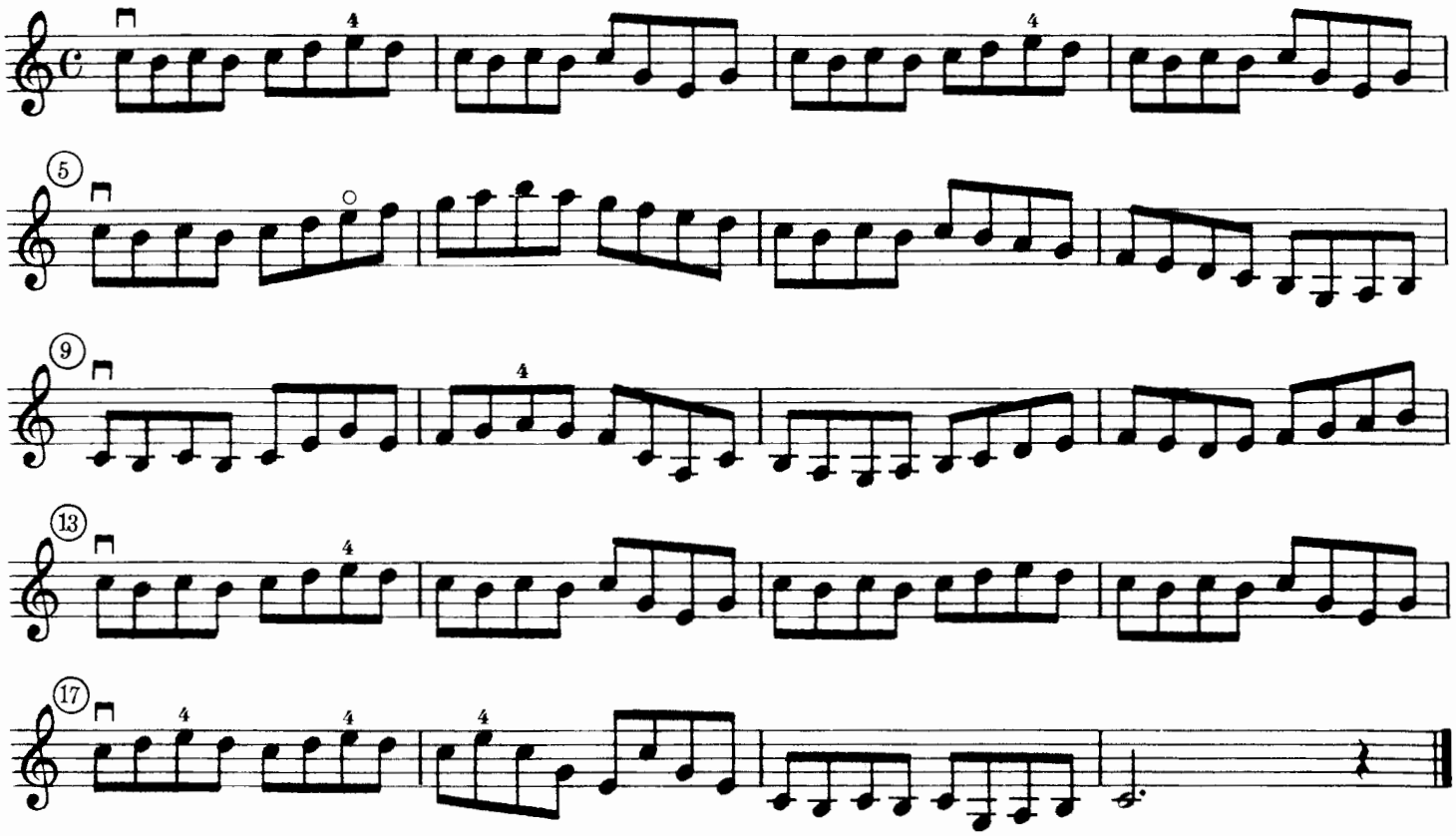
Sailors' Dance



ETUDES

141. C MAJOR ETUDE

Wohlfahrt Op. 45, no.1

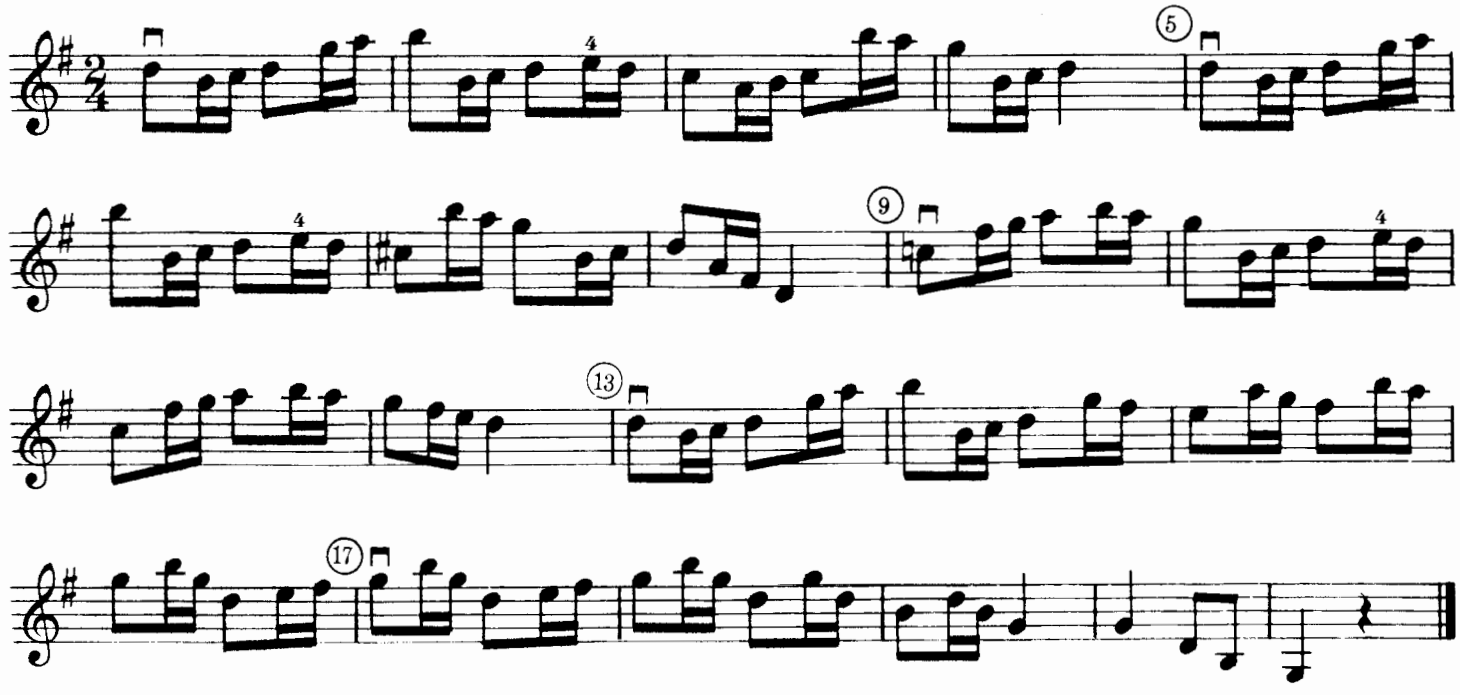


★ Play C MAJOR ETUDE with the following bowings:

a. b. c. d. e. f.

142. G MAJOR ETUDE

Wohlfahrt Op. 45, no.4

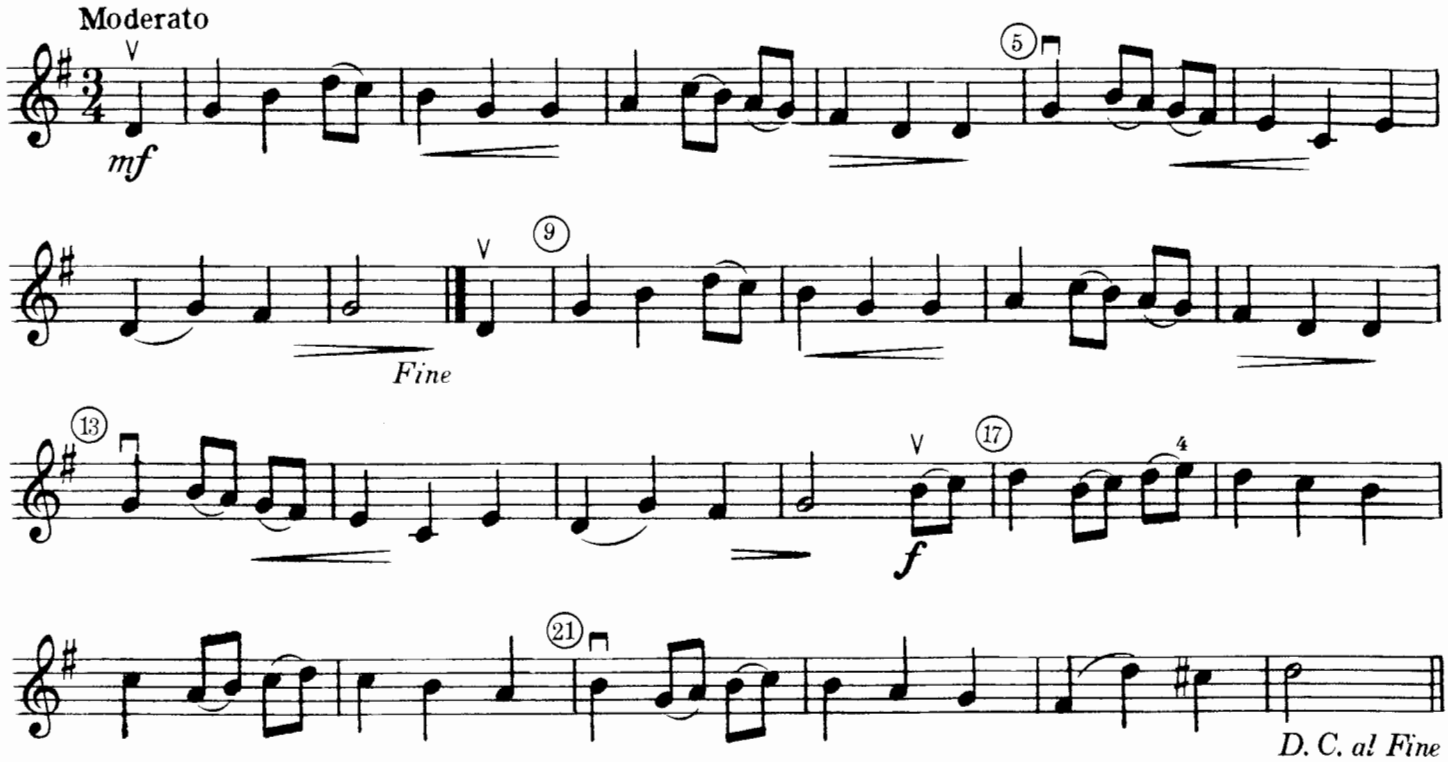


★ Play G MAJOR ETUDE with the following bowings: a. b. c.

SOLOS

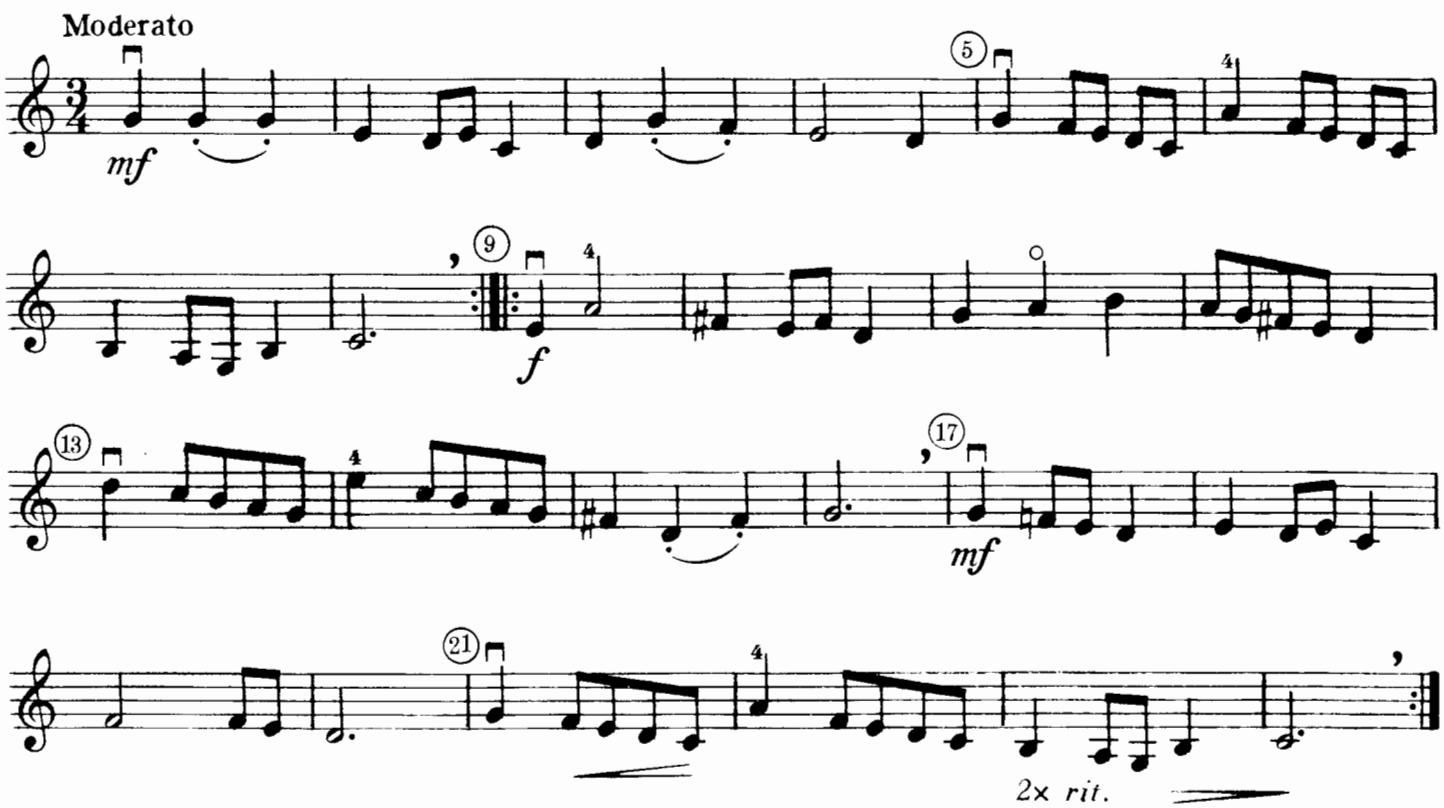
143. THE ASH GROVE

Welsh Folk Song



144. MINUET

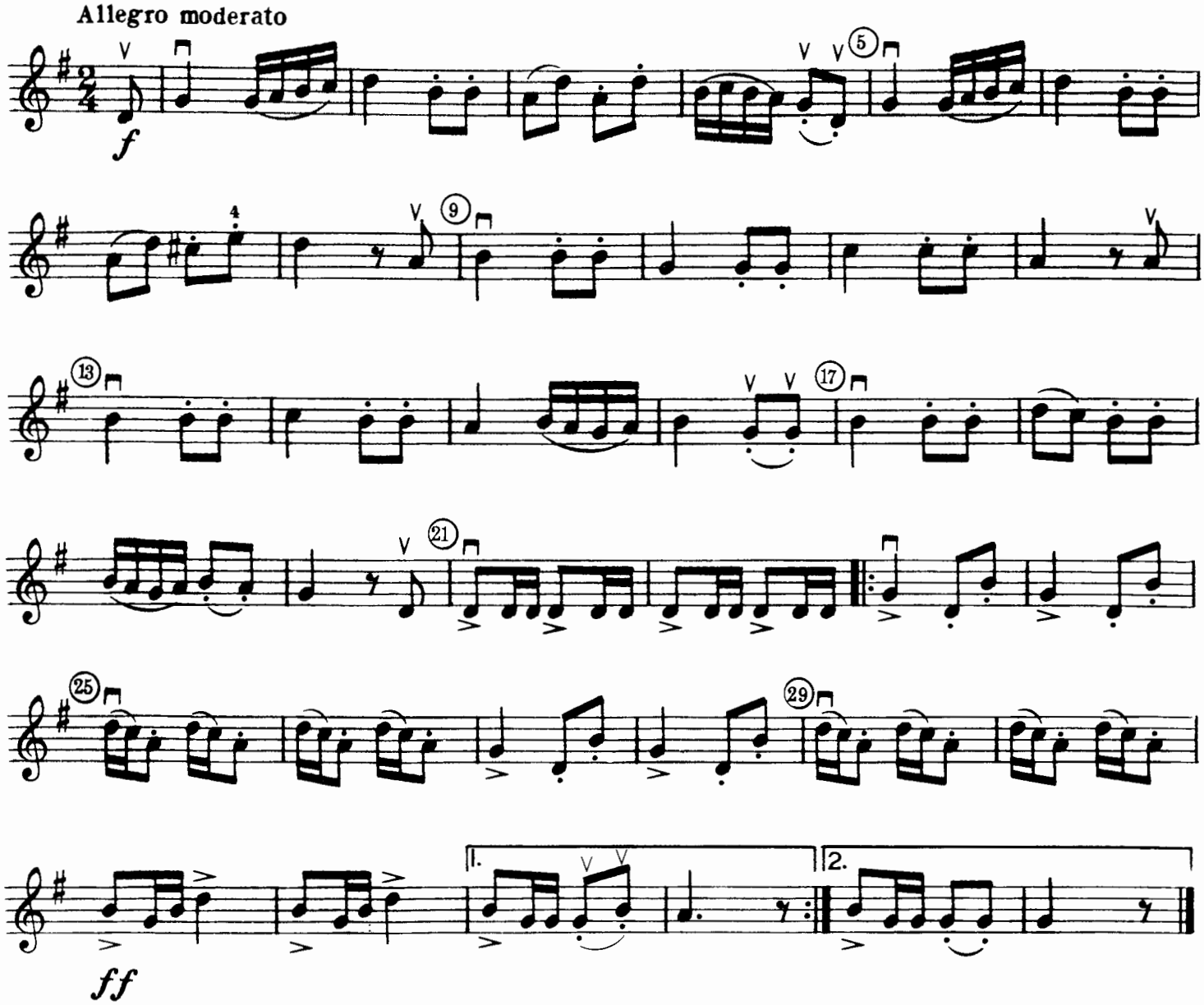
Bach



★ Memorize all four solos on pages 40 and 41.

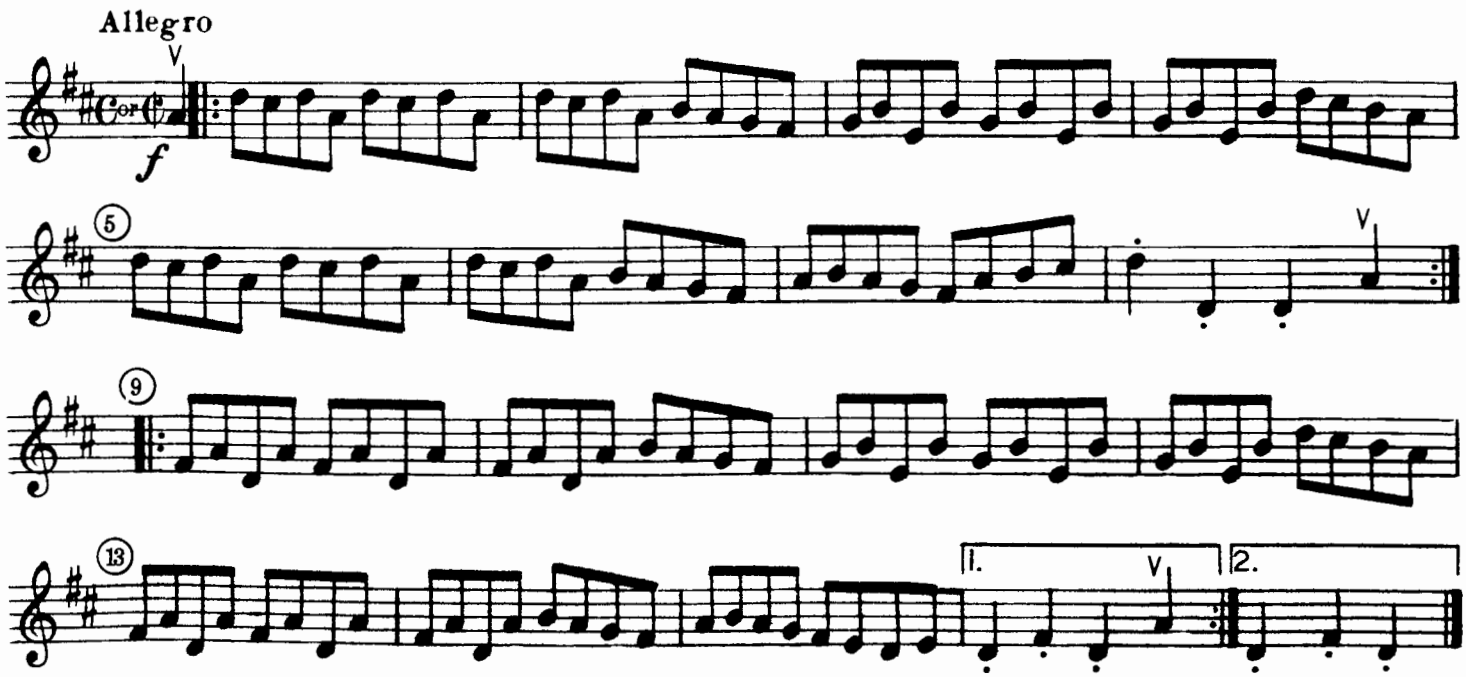
145. HUNTERS' CHORUS

Weber



146. DEVIL'S DREAM

Fiddle Tune

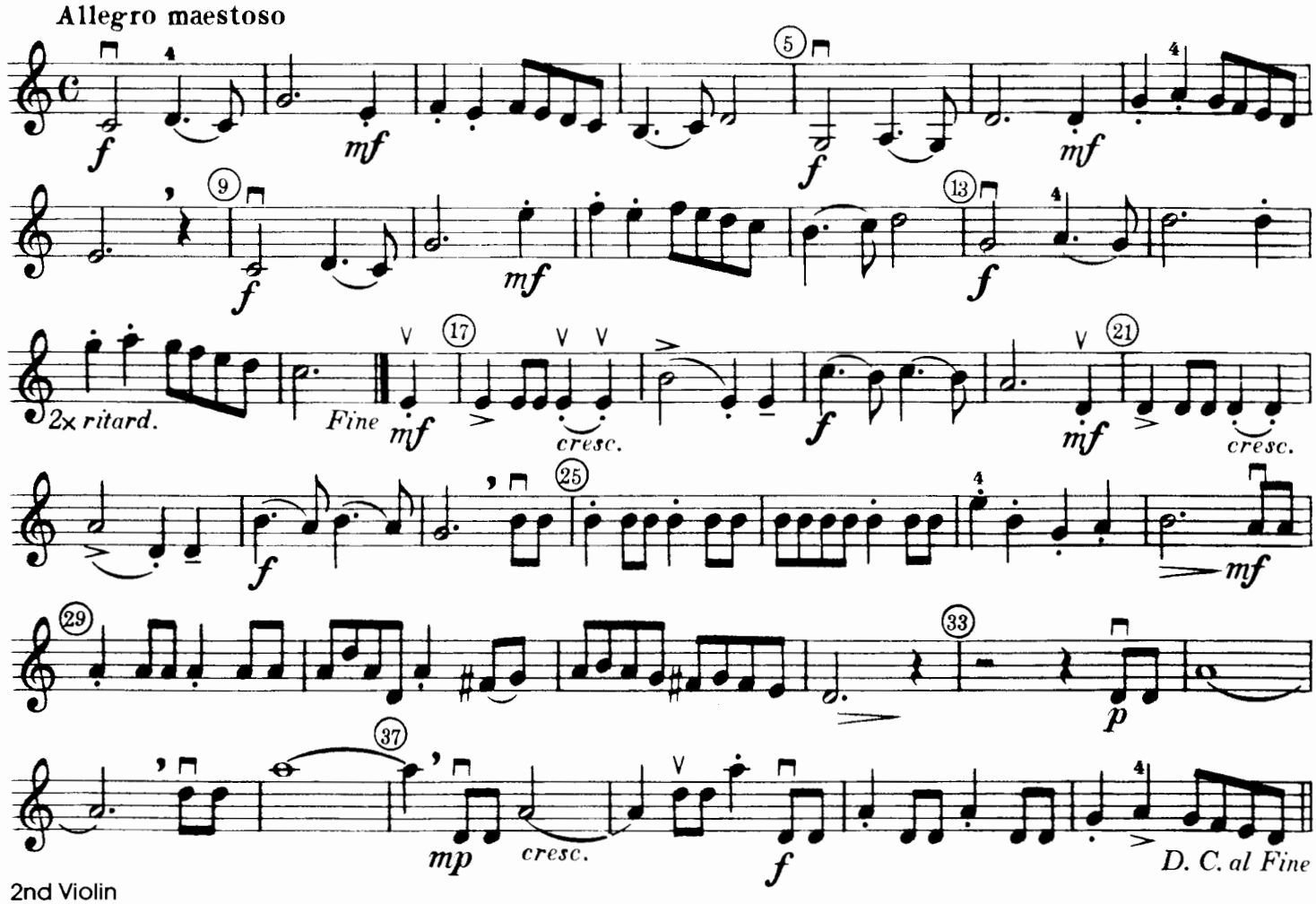


ENSEMBLE

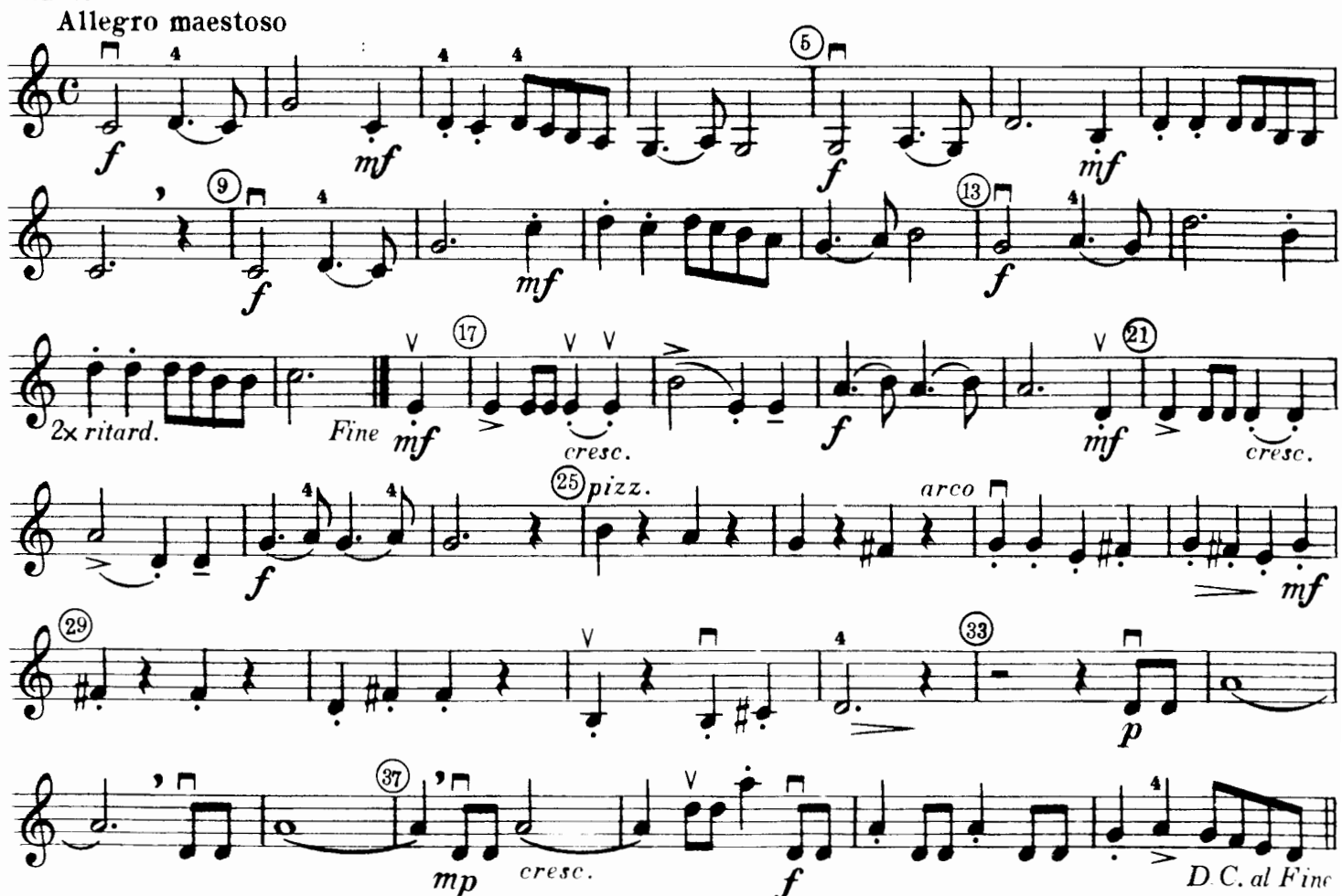
147. MARCH GRANDIOSO

Frost

1st Violin



2nd Violin

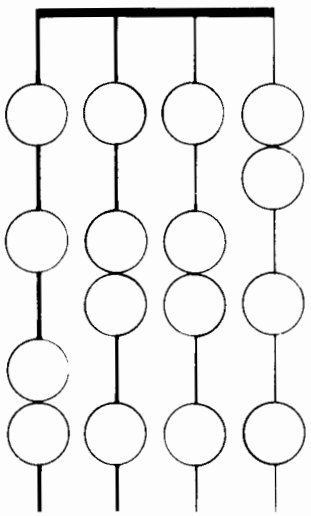


THEORY GAME

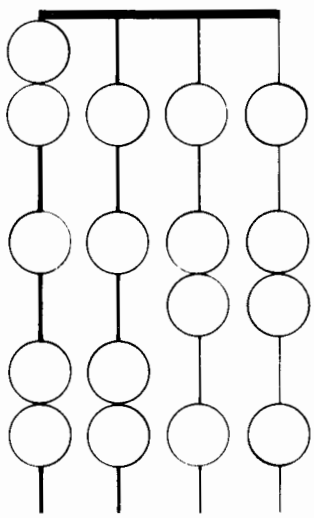
148. FINGER PATTERNS

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

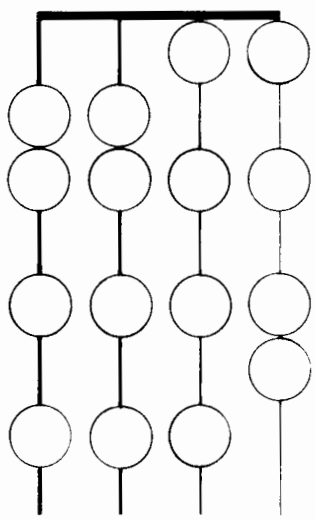
D MAJOR



A MAJOR



F MAJOR



THEORY GAME

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

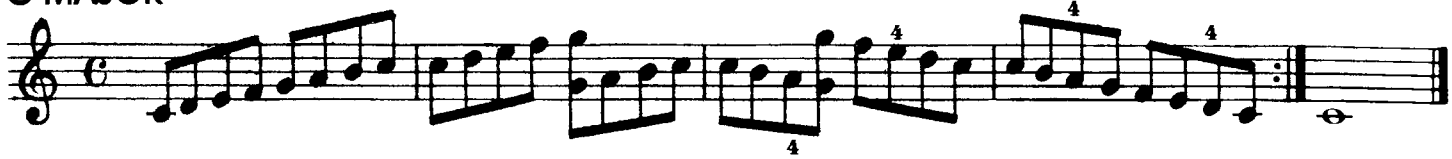
30 musical words are hidden in the above puzzle. Can you find them? Be sure to look horizontally, vertically and diagonally and then circle each word that you find.

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

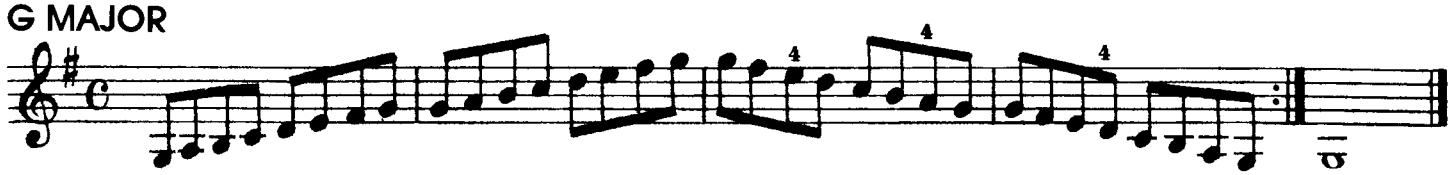
ACCENT	CELLO	DYNAMICS	NOTES	SCALE	STRINGS
ARCO	CHROMATIC	ETUDE	PIZZICATO	SHARP	TEMPO
ARPEGGIO	CLEF	FERMATA	POSITION	SLUR	VIBRATO
BASS	DOUBLESTOP	FLAT	RHYTHM	STACCATO	VIOLA
BOW	DUET	FROG	RITARD	STAFF	VIOLIN

MAJOR SCALES

C MAJOR

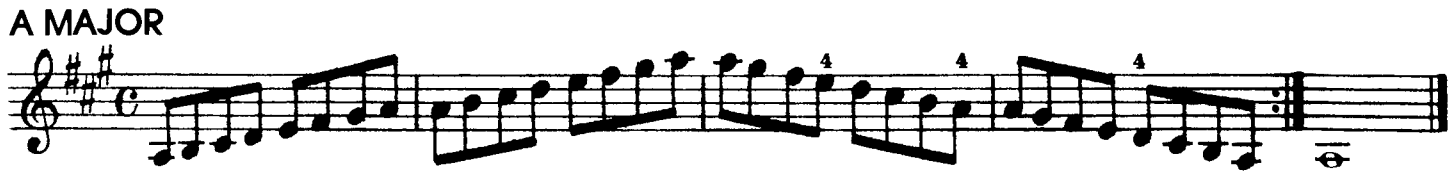


G MAJOR

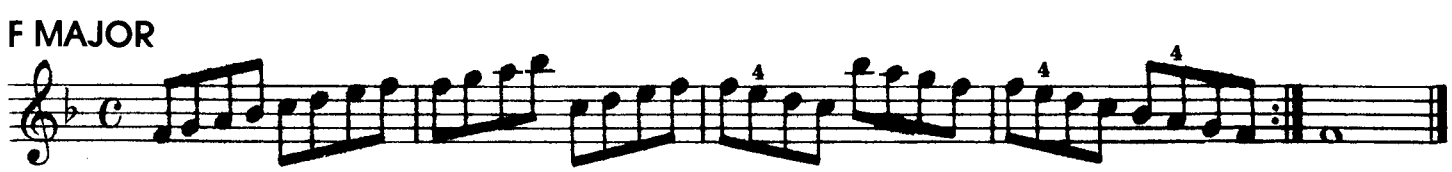


D MAJOR

A MAJOR



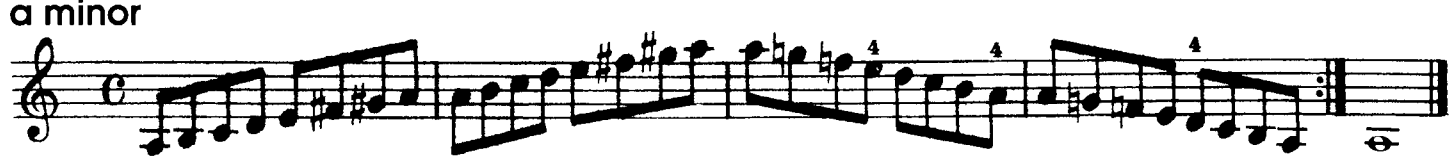
F MAJOR



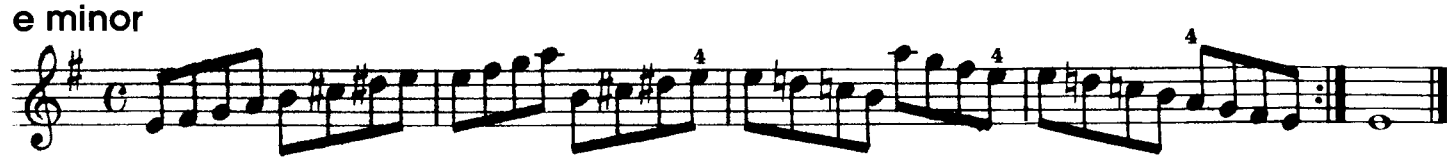
B♭ MAJOR

MINOR SCALES (Melodic)

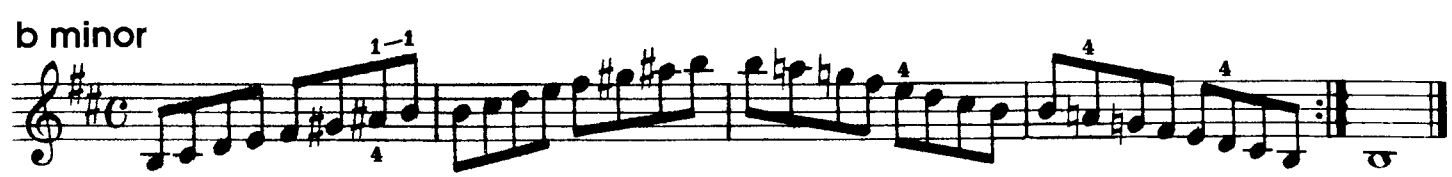
a minor



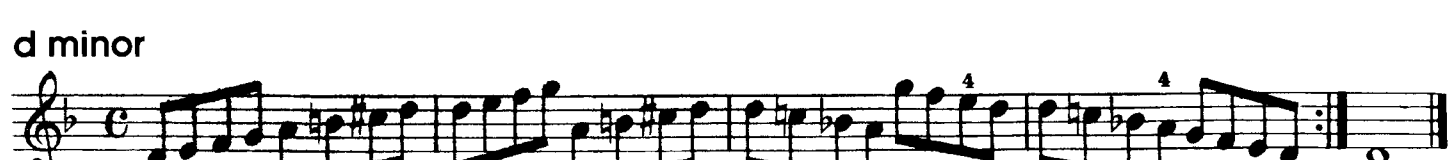
e minor



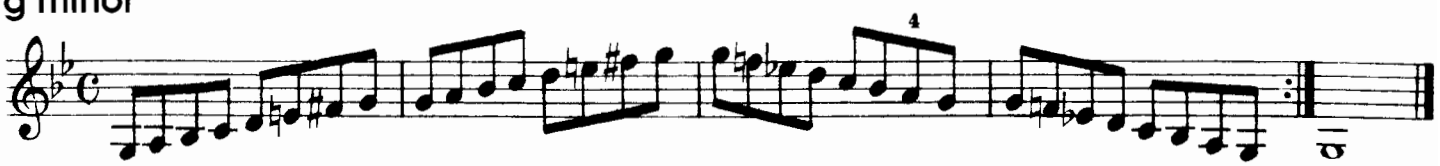
b minor



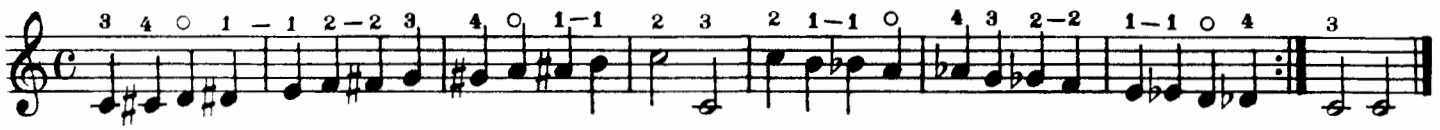
d minor



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.

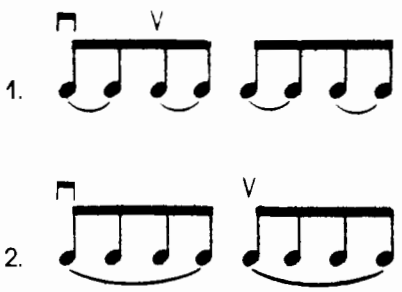
b. Each note on different pitches of the scale.

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

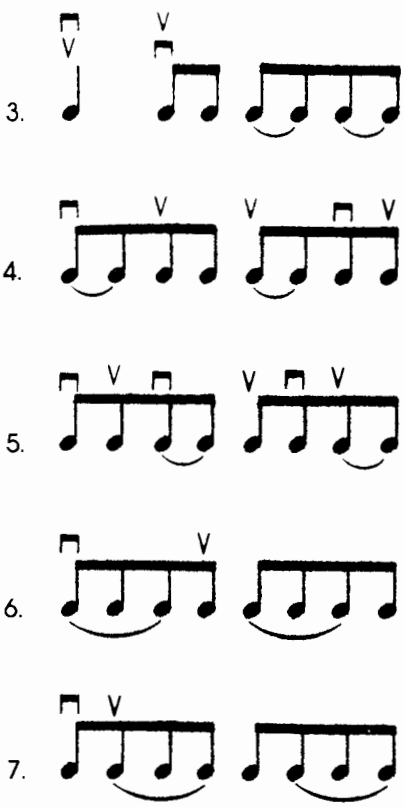
Bow Divisions

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

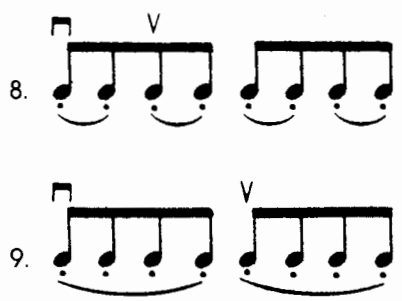
Slurs



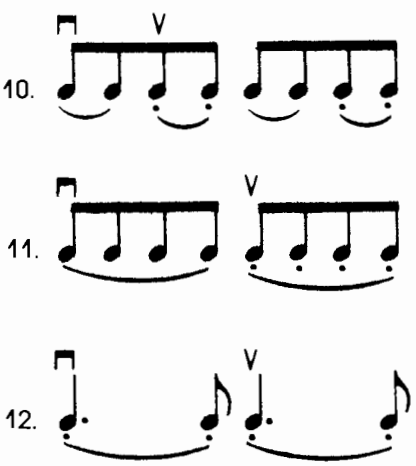
Combination of Slurs and Separate Bows



Slurred Staccato

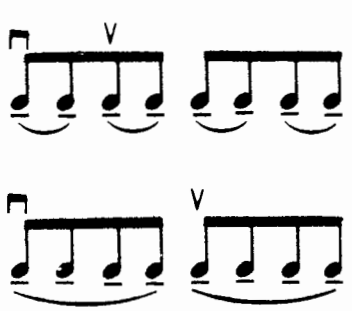


Combination of Slurred Staccato and Slurs

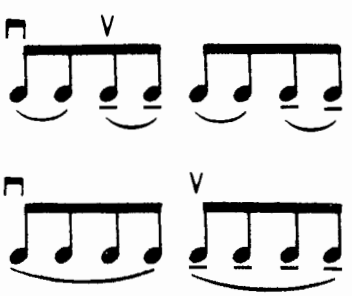


Staccato

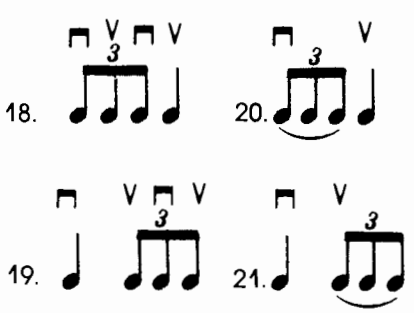
Louré



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

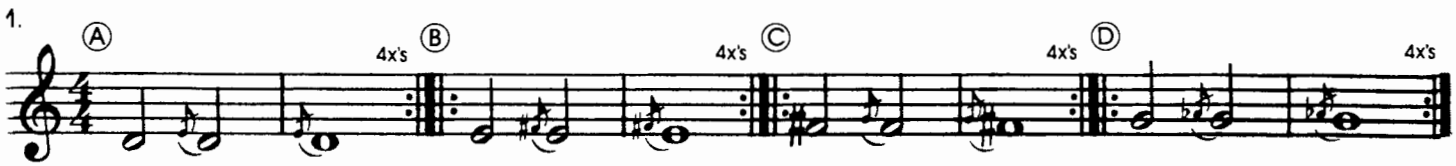
1. Practice only a few exercises at a time. Stop when your hand, wrist, arm or shoulder becomes tired or tight. Keep all muscles relaxed.
2. A correct slow relaxed motion is always preferred over a tight fast motion.
3. Once vibrato is introduced, it should be practiced each day.

EXERCISES TO DEVELOP FINGER STRENGTH

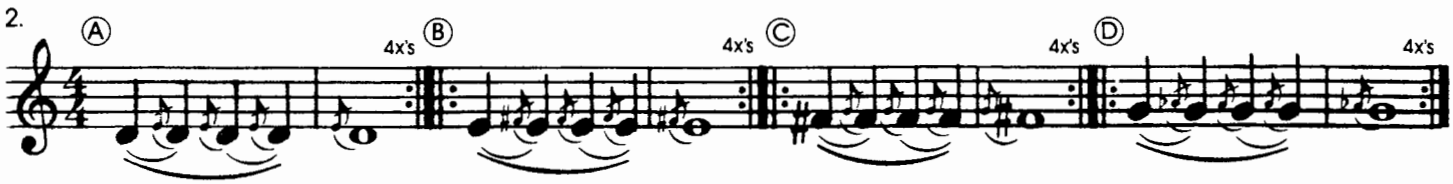
I. TRILL MOTION

- 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.



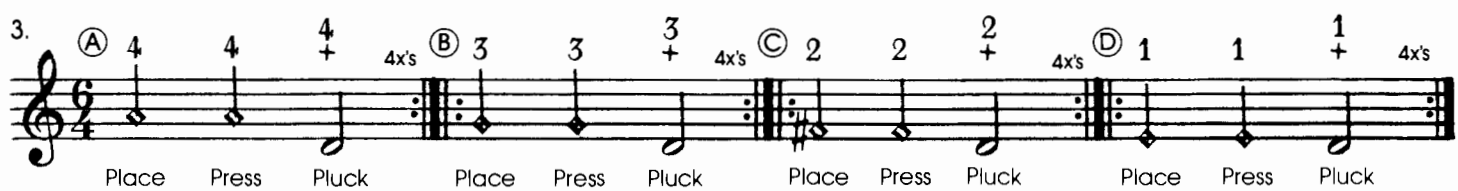
2.

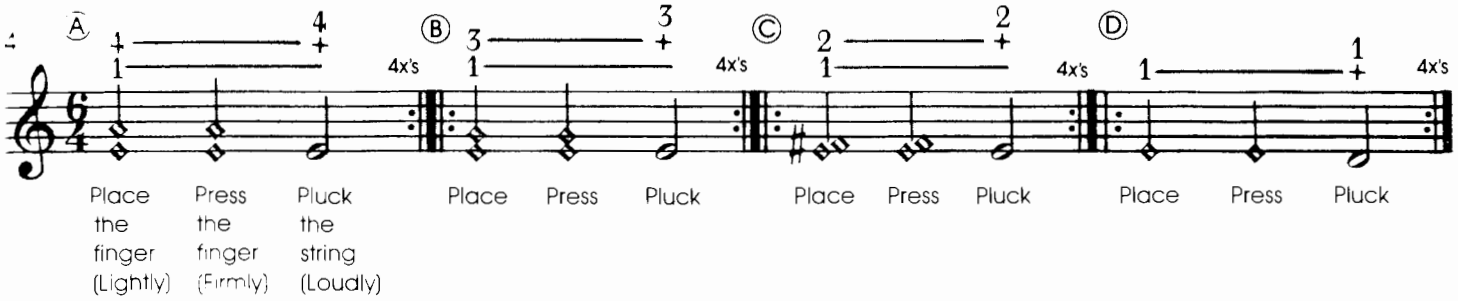


II. LEFT HAND PIZZICATO

- 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.

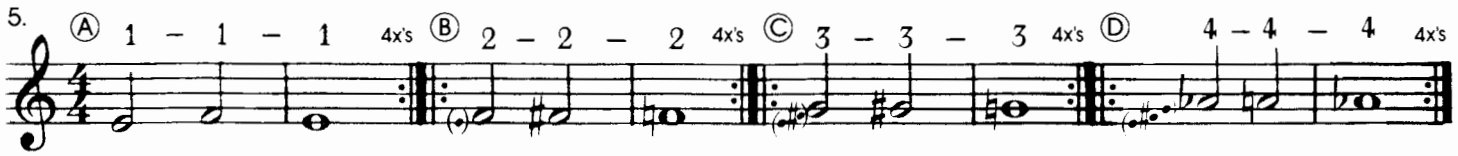
3.

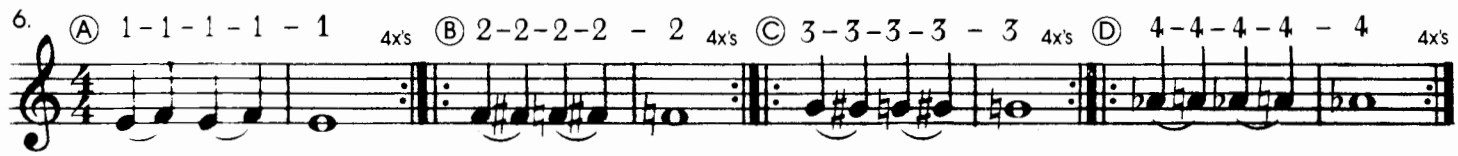


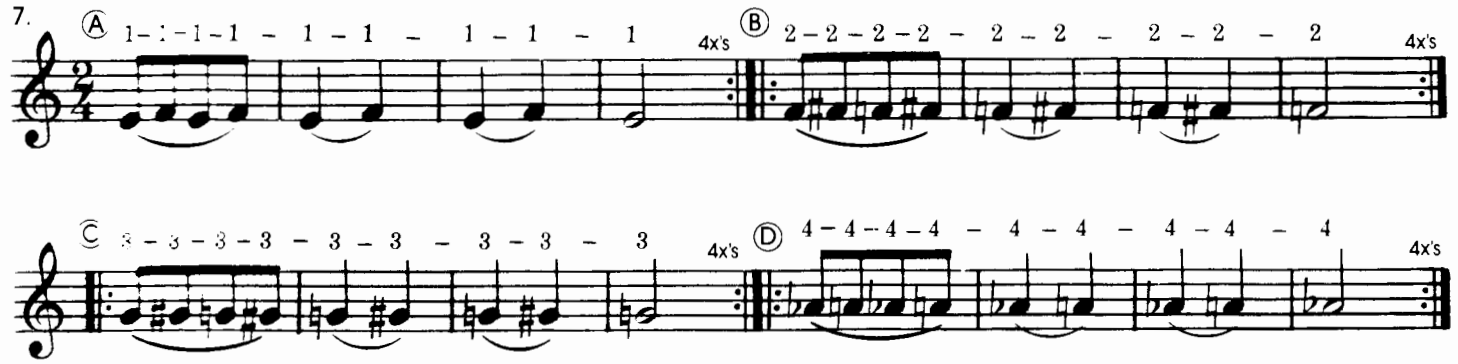


III. FINGER SLIDES

- 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.

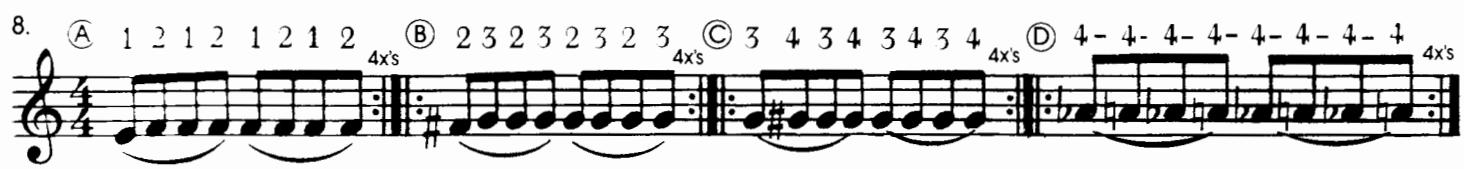






IV. FINGER DISPLACEMENT

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



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

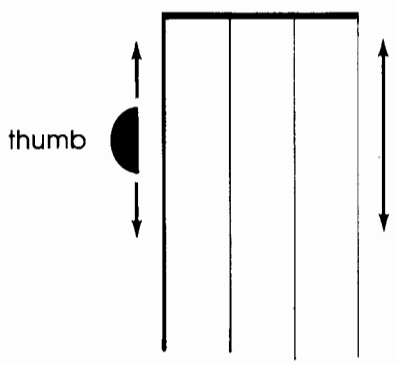


Diagram 1

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).

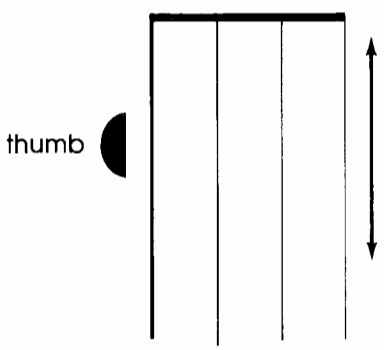
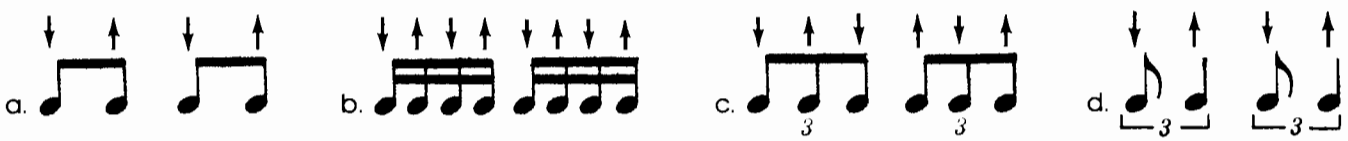


Diagram 2

RHYTHMS



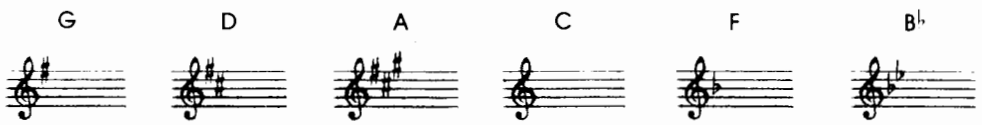
GLOSSARY

BASICS

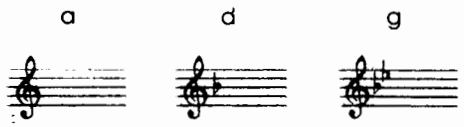
ARPEGGIO		a broken chord with the notes of the chord played one at a time
CHROMATIC		music that moves in half steps
DOUBLE STOP		playing on two strings at the same time
INTERVAL		the distance between two notes
RITARDANDO	*rit.* *ritard.*	gradually slow the tempo
SIMILE	*sim.*	continue in the same manner
TEMPO		the speed of a piece sometimes indicated by marks such as *Andante, Moderato* or *Allegro*
DA CAPO AL FINE	*D.C. al Fine*	go back to the beginning and stop when you come to the Fine
CRESCENDO	*cresc.*	gradually play louder
DIMINUENDO	*dim.*	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	*arco*	play with the bow
PIZZICATO	*pizz.*	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

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Books 1, 2, and 3

by Gerald E. Anderson and Robert S. Frost

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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

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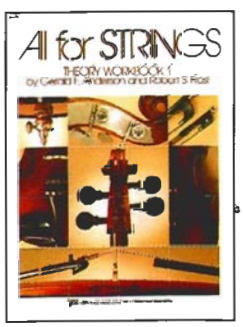

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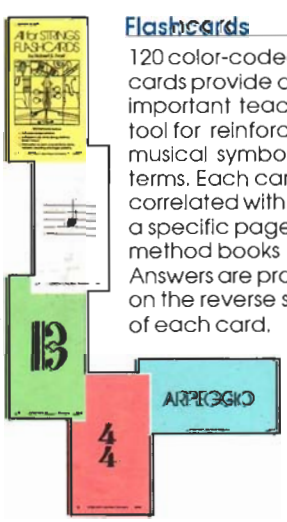
Theory Workbooks 1 & 2, companions to the methods, are suitable for classroom or individual study. Including exercises and games encompassing music fundamentals introduced in the method books, the workbooks are correlated with the method, and provide beginning string players with essential elements for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



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