

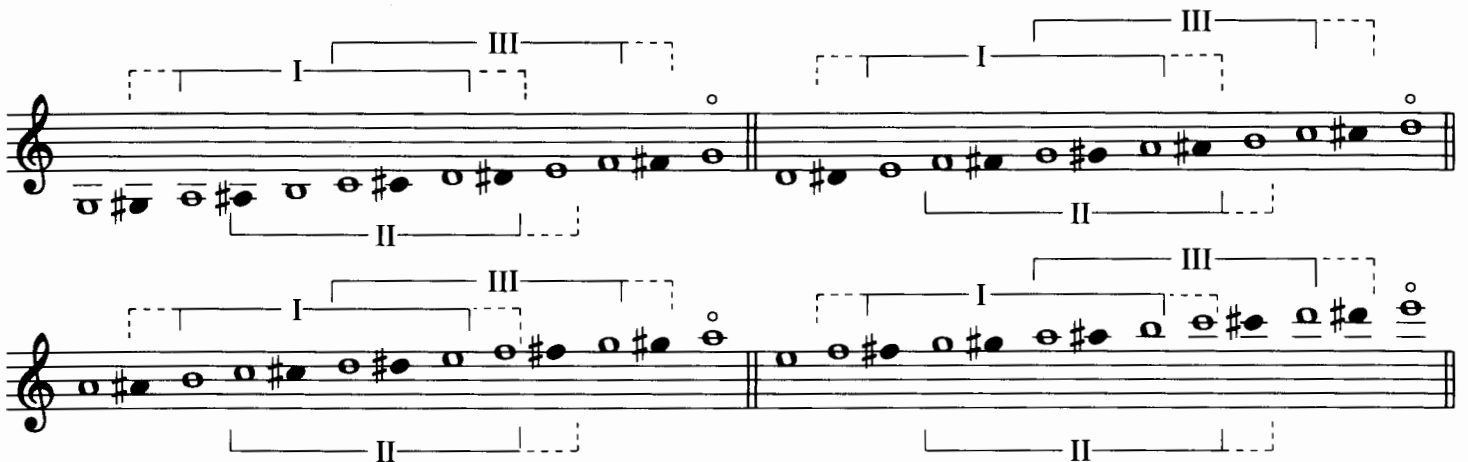
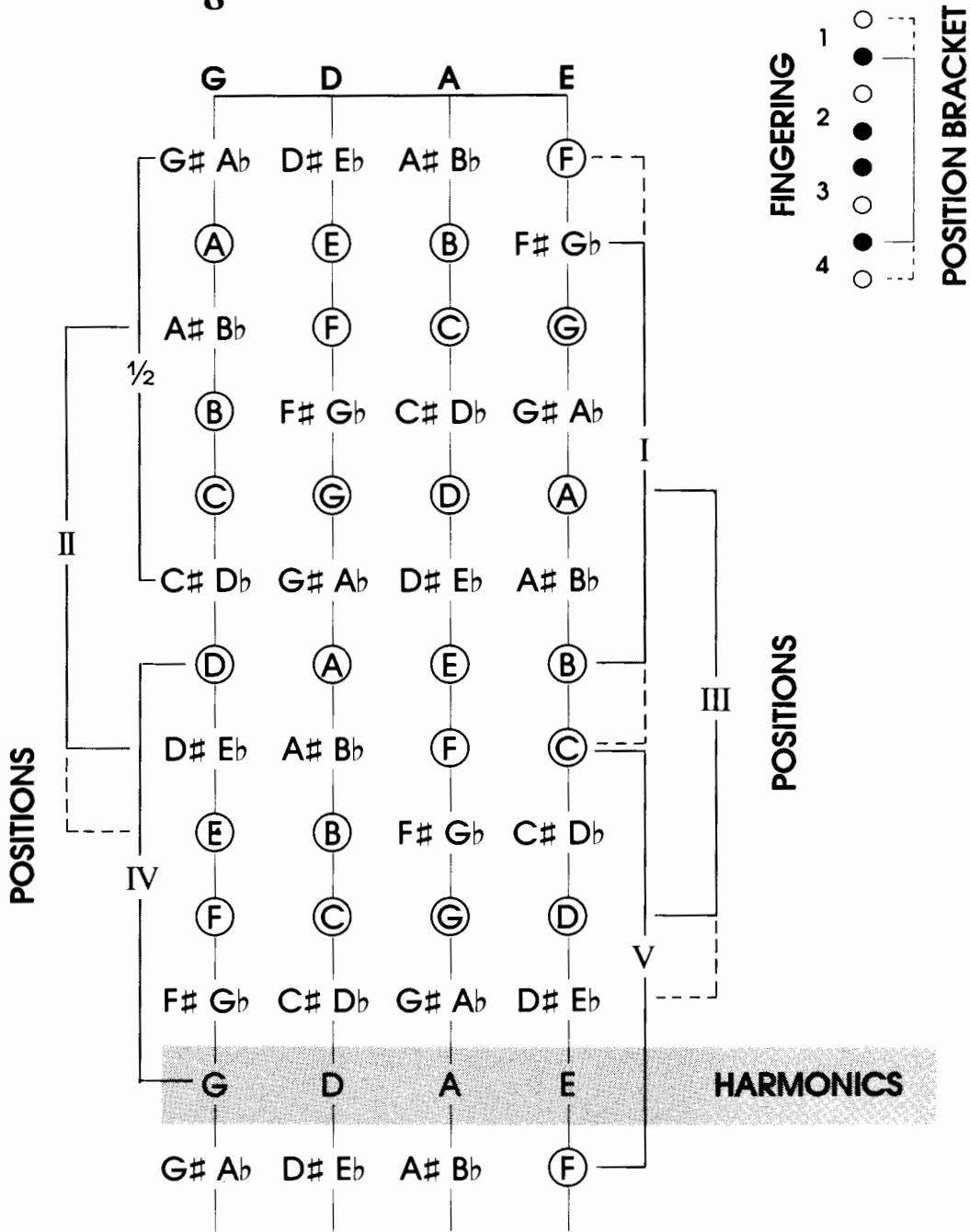
VIOLIN  
80VN

# All for STRINGS

COMPREHENSIVE STRING METHOD • BOOK 3  
by Gerald E. Anderson and Robert S. Frost



# VIOLIN FINGERING CHART



# All for STRINGS

## COMPREHENSIVE STRING METHOD • BOOK 3 by Gerald E. Anderson and Robert S. Frost

Dear String Student:

Welcome to **ALL FOR STRINGS, Book 3!**

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 3** will help you to continue your progress as a string player and musician.

We hope that **ALL FOR STRINGS, Book 3** will help make the road to your musical goals more enjoyable.

Best wishes!

Gerald E. Anderson  
Robert S. Frost

ALL FOR STRINGS, Book 3 is published for the following instruments:  
Violin    Viola    Cello    String Bass

Piano Accompaniment

A separate book containing 89 piano accompaniments is recommended to students for home use, private instruction and ensemble practice.

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# TUNING

## 1. TUNE YOUR INSTRUMENT

Musical notation for tuning the instrument. It consists of a single staff in 4/4 time with four measures. The first measure has a whole note on the A string (4th line). The second measure has a whole note on the D string (2nd space). The third measure has a whole note on the G string (3rd space). The fourth measure has a whole note on the E string (1st space). Each note has a small circle above it indicating a natural harmonic.

Tune A Str. Check A Str. Tune D Str. Check D Str. Tune G Str. Check G Str. Tune E Str. Check E Str.

## 2. TUNING UNISONS

Musical notation for tuning unisons. It consists of a single staff in 4/4 time with eight measures. The notes are: A (4th line), B (5th line), C (1st line), D (2nd space), E (3rd space), F (4th space), G (5th space), and A (1st line). Each note has a small circle above it indicating a natural harmonic.

## 3. TUNING CHORDS (Root position)

Musical notation for tuning chords in root position. It consists of a single staff in 3/4 time with eight measures. The first four measures show a chord for the A string (root position), and the last four measures show a chord for the B string (root position). The word "simile" is written above the second measure. Each note has a small circle above it indicating a natural harmonic.

★ What does "simile" mean? \_\_\_\_\_

## 4. TUNING CHORDS (Inversions)

Musical notation for tuning chords in inversions. It consists of a single staff in 3/4 time with eight measures. The first four measures show a chord for the A string (inversion), and the last four measures show a chord for the B string (inversion). The word "simile" is written above the second measure. Each note has a small circle above it indicating a natural harmonic.

## 5. TUNING CHORD PROGRESSIONS

Musical notation for tuning chord progressions. It consists of a single staff in 3/4 time with eight measures. The first four measures show a chord for the A string, the next four for the B string, and the last four for the C string. The word "simile" is written above the second and sixth measures. Each note has a small circle above it indicating a natural harmonic.

## 6. A MIGHTY FORTRESS

Luther

Musical notation for "A Mighty Fortress". It consists of two staves in 4/4 time. The top staff is labeled "Melody" and the bottom staff is labeled "Ensemble A". The tempo is "Andante". The key signature has one sharp (F#). The melody starts with a forte (f) dynamic and ends with a mezzo-forte (mf) dynamic. The ensemble part starts with a forte (f) dynamic and ends with a mezzo-forte (mf) dynamic. There are circled numbers 5 and 9 above the staves.

Continuation of musical notation for "A Mighty Fortress". It consists of two staves in 4/4 time. The top staff is labeled "Melody" and the bottom staff is labeled "Ensemble A". The tempo is "Andante". The key signature has one sharp (F#). The melody starts with a forte (f) dynamic and ends with a forte (f) dynamic. The ensemble part starts with a forte (f) dynamic and ends with a forte (f) dynamic. There are circled numbers 9 and 13 above the staves.



# VIBRATO

## DEVELOP FINGER STRENGTH

### 7. FINGER SLIDES

Use a finger motion only. Move the sliding finger from a curved position to a straight position and back to a curved position. Keep the finger(s) below the sliding finger down in one location.

★ Be sure you have a good left hand position.

## DEVELOP CORRECT VIBRATO MOTION

### 8. WAVE GOOD-BYE

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

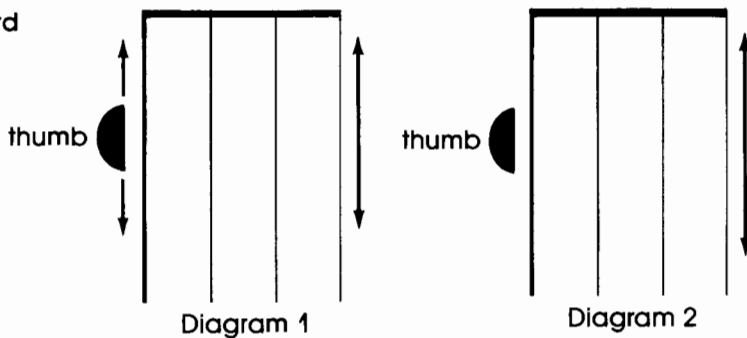
### 9. POLISHING THE STRING

With your instrument only (no bow), play Exercises a. and b. using the rhythms below in both of the following positions:

- Regular playing position with the end of the scroll against the wall.
- Regular playing position.

- Place your 2nd finger lightly on the A string. Move your hand and thumb back and forth with a vibrato motion with your 2nd finger lightly sliding on the string as if polishing the string. Do this with each of your fingers. See Diagram 1.
- Place your thumb in one place (regular playing position) against the neck. Lightly slide each finger back and forth with a vibrato motion as you did in exercise 9a. Do not slide the thumb. See Diagram 2.

RHYTHMS ↑ = move backward ↓ = move forward



## PLAY WITH VIBRATO

### 10. TETRACHORD SCALES

Play these tetrachord scales with a smooth and relaxed vibrato on each note. Rest when your hand gets tired.

★ How many beats in a measure does  $\frac{8}{4}$  time have? \_\_\_\_\_



## 15. F MAJOR



★ Apply the following bowings to lines 15 and 16. Also apply these bowings to lines 11, 12, 19, and 20.



## 16. F MAJOR REVIEW

Wohlfahrt Op. 54, no. 1



★ Play all 4th fingers as marked to strengthen your hand position.

## 17. THE BRITISH GRENADIERS

Schumann

Allegro moderato\*

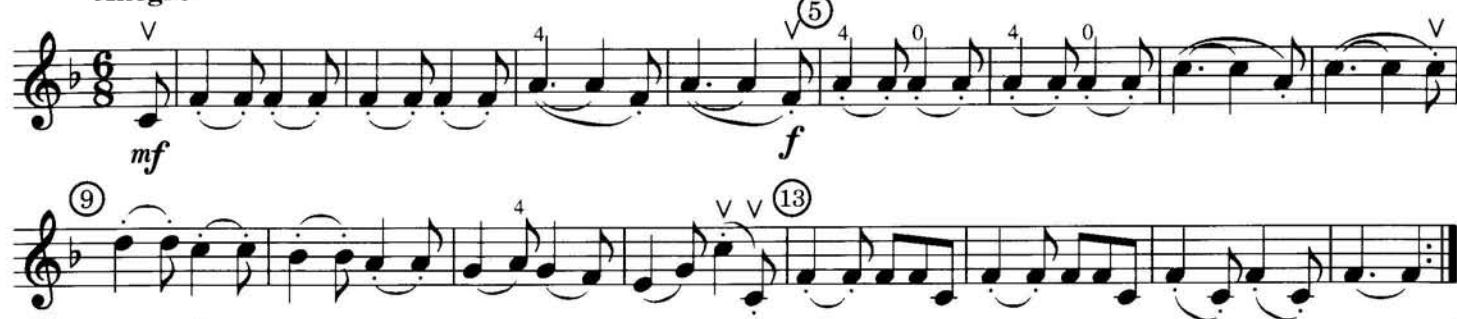


\* Refer to page 18 for the tempo/dynamic glossary.

## 18. THREE PIRATES

English Sea Chantey

Allegro



## 19. D MAJOR

★ Apply the following bowings to lines 19 and 20. Also apply these bowings to lines 11, 12, 15, and 16.

a. b. c. d.

## 20. D MAJOR REVIEW

Werner Op. 12

## 21. ALL THROUGH THE NIGHT

Wash. Fol. Song

Andante

★ What is the musical form of this selection? \_\_\_\_\_

## 22. A CAPITAL SHIP

American Folk Song

Vivace\*

\* Refer to page 18 for the tempo/dynamic glossary.



# 23. THE IRISH WASHERWOMAN

Traditional

Moderato

Musical score for 'The Irish Washerwoman' in 6/8 time, key of D major. The score consists of three staves of music. The first staff begins with a forte (*f*) dynamic and a breath mark (v). It contains measures 1 through 12, ending with a repeat sign. The second staff contains measures 13 through 22, with a breath mark (v) and a circled measure number 9. The third staff contains measures 23 through 32, with a breath mark (v) and a circled measure number 13. The piece concludes with a repeat sign.

★ Also play this piece without slurs, as shown:

# 24. JIG

Irish Folk Song

Allegro moderato

Musical score for 'Jig' in 2/4 time, key of B-flat major. The score consists of three staves of music. The first staff begins with a forte (*f*) dynamic and a breath mark (v). It contains measures 1 through 12, ending with a repeat sign. The second staff contains measures 13 through 22, with a circled measure number 9 and accents (>) under measures 19 and 21. The third staff contains measures 23 through 32, with a circled measure number 13 and accents (>) under measures 25 and 27. The piece concludes with a repeat sign.

★ Observe accents and staccato marks in lines 24 and 25.

# 25. MAZURKA

Wohlfahrt Op. 38, no. 62

Allegro moderato

Musical score for 'Mazurka' in 3/4 time, key of D major. The score is presented in a grand staff with three systems. The first system contains measures 1 through 8, with dynamics *f*, *mf*, *mp*, *mf*, and *f*. The second system contains measures 9 through 16, with dynamics *f*, *mf*, *mp*, *mf*, and *f*. The third system contains measures 17 through 24, with dynamics *f*, *mf*, and *f*. The piece concludes with a repeat sign. Circled measure numbers 5, 9, and 13 are present. Accents (>) are used throughout the score.



### DOTTED EIGHTH AND SIXTEENTH NOTES

=   
 $\frac{3}{4} + \frac{1}{4} = 1 \text{ beat}$

=   
 $\frac{1}{4} + \frac{3}{4} = 1 \text{ beat}$

Counting	1 e & a	2 e & a
Alternate Counting		
2 4		



### 26. RHYTHM TRAINER

(A) 
(B) 
(C)

- ★ 1. Write in the counting. 2. Clap and count each line. 3. Play arco or pizzicato.
- 4. Practice each rhythm/bowing on the descending scale.

### 27. TECHNIC TRAINER

(A) 
(B)

(C) 
(D)



### 28. BATTLE HYMN OF THE REPUBLIC

Steffe

Moderato

*mp*

*cresc.*

*f*

*rit.*

- ★ Begin your pick-up note in the middle of the bow. What does "rit." mean? \_\_\_\_\_

### 29. THE MARRIAGE OF FIGARO – ARIA

Mozart

Allegro

### 30. TECHNIC TRAINER

★ Play this exercise with the following bowings:

### 31. LA DONNA E MOBILE

Verdi

Allegro

### 32. RHYTHM TEASER

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

### 33. COLONIAL HYMN

Billings-Round

Lento\*


★ Play this piece using vibrato.



**TIME SIGNATURE**  = 3 beats in each measure

<b>Counting</b>	1 &	2 &	3 &	1 &	2 &	3 &
<b>Alternate Counting</b>						

**DOTTED EIGHTH AND SIXTEENTH NOTES**



$1\frac{1}{2} + \frac{1}{2} + 1 = 3$  beats

**3/8**




**34. RHYTHM TRAINER**



- ★ 1. Write in the counting. 2. Clap and count each line. 3. Play arco or pizzicato. 4. Practice each bowing/rhythm on the descending scale.

**35. RHYTHMIC WALTZ**

Wohlfahrt Op. 38, no. 6c

**Moderato**  
Melody



Melody

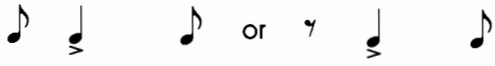








# SYNCOPIATION



Syncoption is a rhythmic effect which places emphasis or stress on the weak or unaccented beat.

Counting

1 & 2 &

Alternate Counting

2/4



## 41. RHYTHM TRAINER

- ★ 1. Write in the counting. 2. Clap and count each line. 3. Play arco or pizzicato.
- 4. Practice each rhythm/bowing on the descending scale.

## 42. THE RIDDLE

Kentucky Folk Tune

Moderato

## 43. POLKA

Slovakian Folk Song

Presto\*

# 44. GO DOWN MOSES

Spiritual

Andante

Musical score for 'Go Down Moses' in 4/4 time, key of B-flat major. The score consists of two staves. The first staff begins with a dynamic of *f* and includes a vibrato (v) marking above the first measure and a circled 5 above the fifth measure. The second staff begins with a circled 9 above the first measure and includes a vibrato (v) marking above the thirteenth measure. Dynamics include *f*, *mp*, and *p*.

★ Play this piece using vibrato.

# 45. RHYTHM TEASER

Rhythm exercise for 'Rhythm Teaser' in 2/4 time. The exercise consists of two staves. The top staff contains a sequence of rhythmic patterns: eighth notes, quarter notes, and eighth notes. The bottom staff contains a series of blank lines for writing or clapping.

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

# 46. CARRY ME BACK TO OLD VIRGINNY

Bland

Moderato

Musical score for 'Carry Me Back to Old Virginy' in 2/4 time, key of D major. The score consists of three staves. The first staff begins with a dynamic of *mf* and includes a circled 5 above the fifth measure with a vibrato (v) marking. The second staff begins with a circled 9 above the first measure and includes a dynamic of *f*. The third staff begins with a circled 13 above the first measure and includes a dynamic of *mf* and a *rit.* marking. There are also 4-measure rests indicated above the second and third staves.

★ Play this piece in the middle of the bow. Save bow on the ♩. How many measures use syncopation? \_\_\_\_\_

# 47. DIXIE

Emmett

Allegro

Musical score for 'Dixie' in 2/4 time, key of B-flat major. The score consists of four staves. The first staff begins with a dynamic of *f* and includes a circled 5 above the fifth measure. The second staff includes first and second endings, a circled 9 above the first measure of the second ending, and a dynamic of *mf*. The third staff includes a circled 13 above the first measure, a dynamic of *mp*, and a *cresc.* marking. The fourth staff includes a circled 21 above the first measure and a dynamic of *f*.



# KEY SIGNATURE



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

## 48. E $\flat$ MAJOR SCALE AND BROKEN THIRDS

★ Refer to pages 46, 47, and the inside back cover for other bowing and scale possibilities.

## 49. E $\flat$ MAJOR TRAINER

★ Play this exercise with the following bowings:

## 50. CRUSADER'S HYMN

German A

Moderato

## 51. AUSTRIAN HYMN

Haydn

Andante

*f*

*mp*

*f*

## 52. LAZY SAMMY

Hebrew-Round

Allegro moderato

*mf*

## 53. MY OLD KENTUCKY HOME

Foster

Moderato

*mp*

*mf*

*mp*

*rit.*

*a tempo\**

*rit.*

★ Begin your pick-up note close to the frog of the bow.

\* Refer to page 18 for the tempo/dynamic glossary.

## 54. WOODEN SHOE DANCE

Belgian Folk Song

Allegro moderato

*f*

*mp*

*f*

*2x rit.*



# KEY SIGNATURE



This is the key signature for c minor. It is the same key signature as Eb Major because c minor is the relative minor key.

## 55. C MINOR SCALES AND ARPEGGIOS

natural minor (A) harmonic minor (B)

melodic minor (C) arpeggios (D)

★ Refer to pages 46, 47, and the inside back cover for other bowing and scale possibilities.

## 56. C MINOR TRAINER

★ Play this exercise with the following bowings:

a. b. c. d.

## 57. RISE UP O FLAME

Praetorius-Round

Moderato

*mf*

## 58. FARANDOLE

Bize\*

Allegro

*f*

*2x rit.*

*mp*

*mf*

To 9 Fine

D. C. al Fine



## KEY SIGNATURE



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

## 59. E MAJOR SCALE AND BROKEN THIRDS

★ Refer to pages 46, 47, and the inside back cover for other bowing and scale possibilities.

## 60. E MAJOR TRAINER

★ Play this exercise with the following bowings:

## 61. IN THE GLOAMING

Harrison

Andante

*mf* *p* *mf* *rit.*

## 62. LOVELY MONTH OF MAY

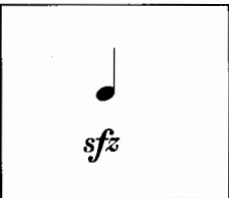
Schubert-Round

Allegro moderato

*f*



# SFORZANDO



Sforzando is a strong accent on a particular note or chord.

## 63. THE BARTERED BRIDE

Smetana

**Vivace\***

\* Refer to tempo/dynamic glossary below.



# TEMPOS

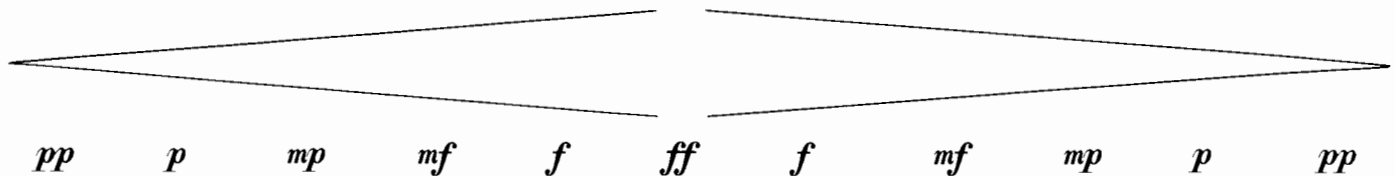
The Italian terms listed below represent the most common tempo and dynamic markings used in classical music.

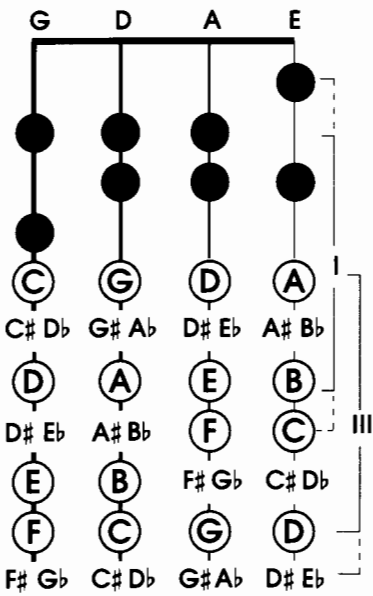
# DYNAMICS

- Presto** very fast
- Vivace** brisk and animated
- Allegro** quick and lively
- Moderato** moderate speed
- Andante** moderately slow
- Lento** slow, between Adagio and Andante
- Adagio** slow and leisurely, not as slow as Largo
- Largo** very slow and broad
- a tempo** in the original speed
- rit.** Ritard. gradually slow the speed

- ff** Fortissimo very loud
- f** Forte loud
- mf** Mezzo forte moderately loud
- mp** Mezzo piano moderately soft
- p** Piano soft
- pp** Pianissimo very soft
- cresc.** Crescendo increasing in loudness
- dim.** Diminuendo diminishing in loudness

### DYNAMIC CHART





III  
0 1 2 3 4

III  
0 1 2 3 4

III  
0 1 2 3 4

III  
0 1 2 3 4

64. THIRD POSITION TRAINER FOR VIOLINS AND VIOLAS

A

III 1

B

1 2 3 4

C

D

E

65. C MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

A

III 1

1 1 1 4 4 4

B

III 1

1 4 2 1 1 4

C

III 1

3

66. MARINES' HYMN

Offenbach

Allegro

III 1 3 1 4

5

4

f

9

2 4

13

# 67. TECHNIC TRAINER

★ Play this exercise with the following bowings:

# 68. ANNIE LAURIE

Scottish Folk Song

Andante

★ Play this piece using vibrato.

# 69. G MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

# 70. RONDEAU

Mouret

Moderato

# 71. THE MINSTREL BOY

Irish Folk Song

Moderato

Musical score for 'The Minstrel Boy' in G major, 4/4 time. The piece is marked 'Moderato'. The score consists of three staves of music. The first staff begins with a *mf* dynamic and includes fingering 'III' and 'V' with circled numbers 2 and 5. The second staff features a crescendo leading to a *f* dynamic and includes fingering 'V' with circled number 9. The third staff includes a *rit.* marking, a *mf* dynamic, and fingering 'V' with circled number 13. The piece concludes with a final note marked with a circled '2'.

★ Circle the notes played with the 1st finger.

# 72. TECHNIC TRAINER

Musical score for 'Technic Trainer' in G major, 4/4 time. The piece is a technical exercise consisting of three measures. Measure 1 includes fingering '0' and 'III' with circled 'A'. Measure 2 includes fingering '3' and 'H4' with circled 'B'. Measure 3 includes fingering '1' and 'H4' with circled 'C'. The piece ends with a double bar line.

# 73. D MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

Musical score for 'D Major Scale, Broken Thirds and Arpeggios' in D major, 4/4 time. The piece consists of three staves of exercises. Staff 1 (A) shows a D major scale with fingering 'III' and '2' with circled 'A'. Staff 2 (B) shows broken thirds with fingering 'III' and '2' with circled 'B'. Staff 3 (C) shows arpeggios with fingering 'III' and '2' with circled 'C'. Each exercise concludes with a double bar line.

# 74. JOY TO THE WORLD

Handel

Allegro moderato

Musical score for 'Joy to the World' in G major, 2/4 time. The piece is marked 'Allegro moderato'. The score consists of three staves of music. The first staff begins with a *f* dynamic and includes fingering 'III' and '4' with circled '5'. The second staff features a *mf* dynamic and includes fingering 'V' and circled '9'. The third staff includes a *p* dynamic and includes fingering 'V' and circled '13' and '17'. The piece concludes with a *rit.* marking.



## 75. TECHNIC TRAINER

★ Work for smooth string crossings.

## 76. BOHEMIAN FOLK SONG

Traditiona

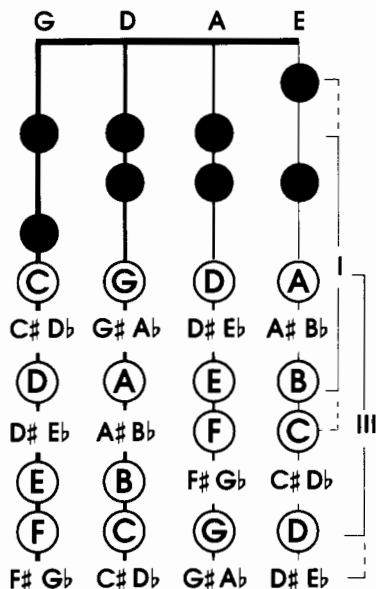
Allegro

## 77. F MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

## 78. BARBARA ALLEN

English Folk Song

Moderato



79. THIRD POSITION TRAINER FOR CELLOS

80. ORIGINAL FOLK DANCE

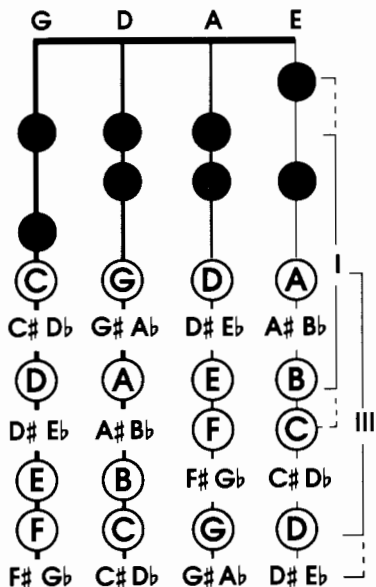
Anderson

Allegro moderato

★ Circle the notes played with the 2nd finger.

81. ETUDE FOR CELLO

★ What is the musical form of this selection?



III

III

III

### 82. FOURTH POSITION TRAINER FOR CELLOS

III

III

III

### 83. MELODIC ETUDE IN A MINOR

Déak Vol. 1, no. 49

Alt.: III

Fine

D. C. al Fine

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### 84. LAMENT

Anderson

Lento

Alt.: III *p*

Fine

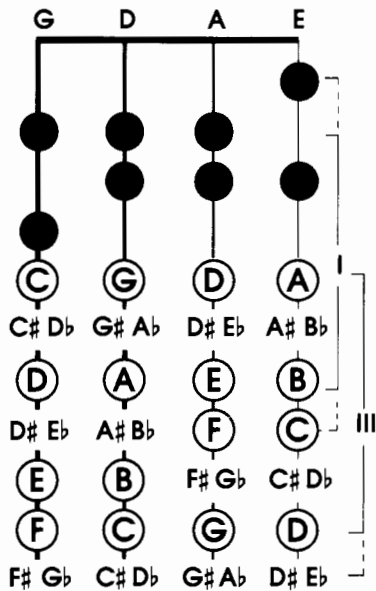
Fine

★ What does "Lento" mean? \_\_\_\_\_

D. C. al Fine







### 89. E MAJOR SCALE

### 90. THE OLD WOMAN AND THE PEDDLER

English Folk Song

Moderato

*mf* *f* *mf* *rit.*

### 91. F MAJOR SCALE

### 92. ETUDE FOR BASS

*mf*


# SHIFTING TO THE SAME FINGER – CLASS 1 SHIFT (Ascending)

First (I) Position to Third (III) Position

## SHIFTING INSTRUCTIONS

1. Move your hand, thumb, fingers, and forearm together.
2. Lead with your wrist in the direction of the shift.
3. Slightly release the pressure of the sliding finger during the shift.
4. Keep the sliding finger in contact with the string during the shift.
5. Keep your hand, thumb, and forearm relaxed.
6. Slow down the bow speed and lighten the bow pressure during the shift.

## EXERCISE INSTRUCTIONS

1. Play the first measure of each exercise to establish intonation.
2. Play the second measure of each exercise to practice the shift.
3. Play each exercise also slurring 2 notes: 
4. These exercises should NOT be practiced all at one time. Select and practice a few exercises each day. Especially practice shifts encountered in your repertoire.
5. Apply the following key signatures to each section in order to practice the various finger spacings.



## I. FIRST FINGER SHIFTS

E Str.      A Str.      D Str.      G Str.

## II. SECOND FINGER SHIFTS

E Str.      A Str.      D Str.      G Str.

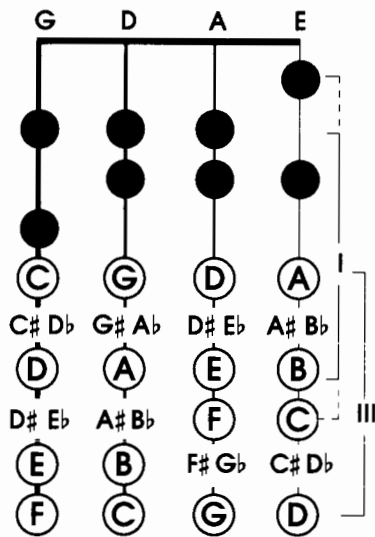
## III. THIRD FINGER SHIFTS

E Str.      A Str.      D Str.      G Str.

## IV. FOURTH FINGER SHIFTS

E Str.      A Str.      D Str.      G Str.

# SHIFTING TO THE SAME FINGER – CLASS 1 SHIFT (Ascending)



First (I) Position to Third (III) Position

## SHIFTING INSTRUCTIONS

1. Move your hand, thumb, fingers, and forearm together.
2. Lead with your wrist in the direction of the shift.
3. Slightly release the pressure of the sliding finger during the shift.
4. Keep the sliding finger in contact with the string during the shift.
5. Keep your hand, thumb, and forearm relaxed.
6. Slow down the bow speed and lighten the bow pressure during the shift.

### 93. SHIFTING TRAINER

Three staves of musical notation for 'Shifting Trainer'. Each staff starts with a circled letter (A, C, E) and contains a sequence of notes with fingerings (0, 1, 2, 3) and shift markings (I, III). The first staff has a repeat sign. The second and third staves also have repeat signs.

### 94. MARINES' HYMN

Offenbach

Allegro

Two staves of musical notation for 'Marines' Hymn'. The first staff starts with a dynamic marking 'f' and includes fingerings and shift markings (I, III, 5). The second staff continues the melody with similar markings and includes a circled number 9 at the beginning and 13 in the middle.

### 95. NIFTY SHIFTER

Anderson

Two staves of musical notation for 'Nifty Shifter'. The first staff includes fingerings and shift markings (I, III, 5). The second staff continues the melody with similar markings and includes a circled number 9 at the beginning and 13 in the middle.

\* Keep the sliding finger in contact with the string during the shift





# 99. AIR

Frost

Moderato

*mf* *cresc.* *f* *mf*  
*p* *cresc.* *<f*

# 100. SHIFTING TRAINER

*mf* *cresc.* *f* *mf*  
*p* *cresc.* *<f*

# 101. RUSSIAN FOLK SONG

Traditional

Allegro moderato

*f* *cresc.* *ff*  
*ff* *2x rit.*

# 102. SHIFTING ETUDE NO. 2

Wohlfahrt Op. 45, no. 39

*mf* *cresc.* *f* *mf*  
*p* *cresc.* *<f*

★ Keep the sliding finger in contact with the string during the shift.

### 103. CHORALE PRELUDE

Bach

Moderato

### 104. SHIFTING TRAINER

### 105. ALL FINGERS SHIFT

### 106. SONGS MY MOTHER TAUGHT ME

Dvořák

Andante

★ How many measures use syncopation? \_\_\_\_\_

### 107. ONE BY ONE

★ Keep your 1st finger in contact with the string during the shift.

THEORY GAME

# SHIFTING TO A DIFFERENT FINGER – CLASS 2 SHIFT (Ascending)

Low Numbered Finger to a High Numbered Finger

First (I) Position to Third (III) Position

## SHIFTING INSTRUCTIONS

1. Shift up or down with the finger last used in the old position. This finger becomes the shifting guide finger.
2. Place the new finger immediately upon reaching the new position.
3. Move your fingers, hand, and forearm in a relaxed motion during the shift.

## EXERCISE INSTRUCTIONS

1. These exercises should NOT be practiced all at one time. Select and practice a few exercises each day. Especially practice the shifts encountered in your repertoire.
2. Apply the following key signatures in order to practice the various finger spacings.



## I. E STRING

## II. A STRING

# SHIFTING TO A DIFFERENT FINGER – CLASS 2 SHIFT (Ascending)

Low Numbered Finger to a High Numbered Finger  
First (I) Position to Third (III) Position

## SHIFTING INSTRUCTIONS

1. Shift up or down with the finger last used in the old position. This finger becomes the shifting guide finger.
2. Place the new finger immediately upon reaching the new position.
3. Move your fingers, hand, and forearm in a relaxed motion during the shift.

### 108. SHIFTING TRAINER NO. 1

★ The descending shift is to the same finger.

### 109. SHIFTING TRAINER NO. 2

★ The descending shift is to a different finger.

### 110. SHIFTING ETUDE

★ Shift to the new position using the guide finger.

*D. C. al Fine*

### 111. THE LION TAMER

Frost

**Allegro Moderato**

# 112. TO A WILD ROSE

MacDowell

Andante

★ Play this piece using vibrato.

# 113. APRIL

Brahms

Allegro moderato

★ Play with your best tone.

# 114. MELODY\*

Rubinstein

Moderato

\* This song is originally known as "Melody in F."

D. C. al Fine

# 115. SHIFTING SERENADE

Anderson

Moderato

D. C. al Fine

# SHIFTING TO A DIFFERENT FINGER – CLASS 3 SHIFT (Ascending)

High Numbered Finger to a Low Numbered Finger  
First (I) Position to Third (III) Position

## SHIFTING INSTRUCTIONS

### METHOD I

1. Shift up with the finger to be used in the new position. This finger becomes the shifting guide finger.
2. Move your fingers, hand, and forearm in a relaxed motion during the shift.

OR

### METHOD II

1. Shift up with the finger last used in the old position. This finger becomes the shifting guide finger.
2. Place the new finger immediately upon reaching the new position.
3. Move your fingers, hand, and forearm in a relaxed motion during the shift.

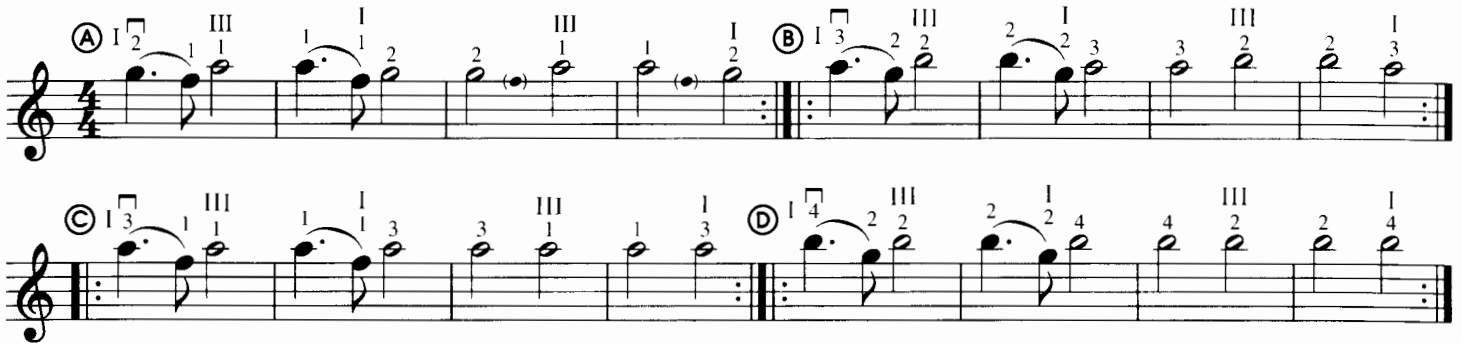
## EXERCISE INSTRUCTIONS

1. These exercises should NOT be practiced all at one time. Select and practice a few exercises each day. Especially practice the shifts encountered in your repertoire.
2. Apply the following key signatures in order to practice the various finger spacings.



## METHOD I

### E STRING



### A STRING



## METHOD II

### E STRING



### A STRING





# SHIFTING TO A DIFFERENT FINGER – CLASS 3 SHIFT (Ascending)

High Numbered Finger to a Low Numbered Finger

First (I) Position to Third (III) Position

Two methods of shifting for the Class 3 shift are presented below in line 116. Your teacher will tell you which method to use.

## SHIFTING INSTRUCTIONS

### METHOD I

1. Shift with the finger to be used in the new position. This finger becomes the shifting guide finger.
2. Move your fingers, hand, and forearm in a relaxed motion during the shift.

OR

### METHOD II

1. Shift up with the finger last used in the old position. This finger becomes the shifting guide finger.
2. Place the new finger immediately upon reaching the new position.
3. Move your fingers, hand, and forearm in a relaxed motion during the shift.

## 116. SHIFTING TRAINER

### METHOD I

### METHOD II

(Cello only I to IV Pos.)

### METHOD I

### METHOD II

## 117. SHIFTING ETUDE

★ Play this exercise with the following bowings:

# 118. BENEATH THY GUIDING HAND

Hatton

Andante

Musical score for 'Beneath Thy Guiding Hand' in G major, 2/4 time. The piece is marked 'Andante'. The first line shows measures 1-5 with dynamics *mp* and *mp*. The second line shows measures 9-13 with dynamics *mp*. Fingering numbers (1, 2, 3, 4) and Roman numerals (I, III, V) are indicated above the notes. A star symbol is placed above measure 5.

★ Shift to the new position using the guide finger.

# 119. HOME ON THE RANGE

Cowboy Song

Moderato

Musical score for 'Home on the Range' in G major, 3/4 time. The piece is marked 'Moderato'. The score is divided into four lines of music. Dynamics include *f*, *ff*, *mf*, and *f*. Fingering numbers and Roman numerals (I, III, V) are indicated. A star symbol is placed above measure 17.

★ Play this piece using vibrato.

# 120. CANON

Tallis

Andante

Musical score for 'Canon' in G major, common time. The piece is marked 'Andante'. The score consists of a single line of music with dynamics *f* and *f*. Fingering numbers and Roman numerals (I, III, V) are indicated. A star symbol is placed above measure 1.

# 121. SWEET THE EVENING AIR OF MAY

Hungarian-Round

Moderato

Musical score for 'Sweet the Evening Air of May' in G major, 4/4 time. The piece is marked 'Moderato'. The score is divided into two lines of music. Dynamics include *mf* and *Fine*. Fingering numbers and Roman numerals (I, III) are indicated. A star symbol is placed above measure 1.

D. C. al Fine





# SHIFTING FROM AN OPEN STRING TO A NEW POSITION

## – CLASS 4 SHIFT

First (I) Position to Third (III) Position

### SHIFTING INSTRUCTIONS

1. Shift to new position while playing the open string.
2. Move your fingers, hand, and forearm in a relaxed motion during the shift.
3. Review the Class 1 Shift if you are unsure of the distance your fingers, hand, and forearm should travel for this shift.

### 122. SHIFTING TRAINER

### 123. SHIFTING ETUDE

Wohlfahrt Op. 45, no. 36

### 124. FLOW GENTLY, SWEET AFTON

Scottish Folk Song

Moderato

★ Shift to the new position while playing the open string.

### 125. SONG OF TRIUMPH

Slovakian Folk Song

Allegro





# HARMONIC



A natural harmonic is produced by touching the string lightly on the note shown. It is marked by a small o above the note.

## 129. HARMONICS

## 130. TECHNIC TRAINER

## 131. SOUTHERN ROSES

Strauss

Vivace

★ Play this piece using vibrato.

## 132. ALL THROUGH THE NIGHT

Welsh Folk Song

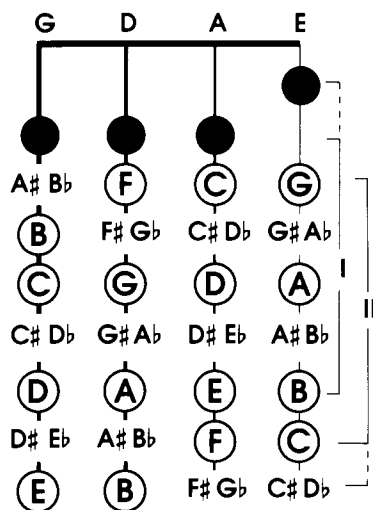
Andante





NEW IDEA

NOTE



### 137. SECOND POSITION TRAINER FOR VIOLINS AND VIOLAS

### 138. F MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

### 139. SICILIAN SONG

Traditional

★ Choose an appropriate tempo marking for this piece. Refer to page 18

THEORY GAME

## 140. SIMPLE GIFTS

Shaker Melody

Moderato

Musical score for 'Simple Gifts' in 4/4 time, Moderato. The score consists of three staves of music. The first staff begins with a dynamic marking of *mf* and a fingering box containing 'II' and '1'. The second staff has dynamic markings of *mf*, *mp*, and *f*, with a circled '9' above the 9th measure. The third staff has dynamic markings of *mf* and *f*, with a circled '13' above the 13th measure. The piece concludes with a double bar line.

★ Circle the 1st finger notes that are played in 2nd position.

## 141. C MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

Musical score for 'C Major Scale, Broken Thirds and Arpeggios' in 4/4 time. It consists of three staves of exercises. Staff A shows a C major scale with fingering numbers 1, 1, 1, 1, 4, 4, 4. Staff B shows broken thirds with fingering numbers 1, 4, 1, 4, 1, 4, 1, 4. Staff C shows arpeggios with fingering numbers 2, 1, 2, 1, 1, 4, 1, 4. Each exercise ends with a double bar line.

## 142. ARKANSAS TRAVELER

American Folk Song

Allegro

Musical score for 'Arkansas Traveler' in 2/4 time, Allegro. The score consists of three staves of music. The first staff begins with a dynamic marking of *f* and a fingering box containing 'II' and '2'. The second staff has a dynamic marking of *mp* and a circled '9' above the 9th measure. The third staff has a dynamic marking of *f* and a circled '13' above the 13th measure. The piece concludes with a double bar line.

# ETUDES

## 143. G MAJOR ETUDE

Lee

Musical score for Etude 143 in G Major. The score consists of five staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piece features a continuous tremolo pattern. The first staff includes a dynamic marking of *sim.* (sforzando). The score is marked with measure numbers 5, 9, 13, and 17, each accompanied by a downward-pointing square symbol. The music is primarily composed of eighth and sixteenth notes, often grouped in threes.



### TREMOLO

Diagram illustrating tremolo notation. The first example shows a quarter note followed by a sixteenth note. The second example shows a half note followed by a quarter note. The text "Measured" is centered below these examples.

Tremolo is played with rapid down and up bow movements on one note using an exact number of bow strokes.

## 144. F MAJOR ETUDE

Werner Op. 12

Musical score for Etude 144 in F Major. The score consists of five staves of music in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The piece features a continuous tremolo pattern. The first staff includes a dynamic marking of *sim.* (sforzando) and a fingering of 2. The score is marked with measure numbers 5, 9, 13, and 17, each accompanied by a downward-pointing square symbol. The music is primarily composed of eighth and sixteenth notes, often grouped in pairs or threes.

# ETUDES

## TREMOLO



Tremolo is played with rapid down and up bow movements on one note using an unmeasured number of bow strokes.

### 145. C MAJOR ETUDE

Dancla Op. 52

Alt. 2 II

*simile*

5

9

13

17

## SPICCATO



Spiccato is a light, controlled bouncing bow stroke leaving the string after each note. It is best played in the lower third of the bow.

### 146. SPICCATO TRAINER

A

B

C

D

13

### 147. SPICCATO ETUDE

Kayser

*simile*

5

9

13



# 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. Fingering is indicated: III 1 for the first ascent and I 2 for the first descent.

## 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. Fingering is indicated: III 1 for the first ascent and I 2 for the first descent.

## 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. Fingering is indicated: III 1 for the first ascent and I 2 for the first descent.

## 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. Fingering is indicated: III 1 for the first ascent and I 2 for the first descent.

## E MAJOR



Musical notation for the E 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 E, F#, G#, A, B, C#, D#, C#, B, A, G#, F#, E. Fingering is indicated: III 1 for the first ascent, 4 4 for the second ascent, and I 2 for the first descent.

## 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, B, C, D, E, D, C, B, A, G, F. Fingering is indicated: III 1 for the first ascent and I 2 for the first descent.

## B $\flat$ MAJOR



Musical notation for the B-flat 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 B $\flat$ , C, D, E, F, G, A, G, F, E, D, C, B $\flat$ . Fingering is indicated: III 1 for the first ascent and I 2 for the first descent.

## E $\flat$ MAJOR



Musical notation for the E-flat 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 E $\flat$ , F, G, A, B, C, D, C, B, A, G, F, E $\flat$ . Fingering is indicated: III 1 for the first ascent, 4 4 for the second ascent, and I 2 for the first descent.

## A $\flat$ MAJOR



Musical notation for the A-flat 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 $\flat$ , B $\flat$ , C, D, E, F, G, F, E, D, C, B $\flat$ , A $\flat$ . Fingering is indicated: III 1 for the first ascent and I 2 for the first descent.

# MINOR SCALES (Melodic)

a minor

e minor

b minor

d minor

g minor

c minor

# CHROMATIC SCALES

G CHROMATIC

C CHROMATIC

# FINGER TWISTERS AND TECHNIC BUILDERS

## INSTRUCTIONS

1. Play each measure at least four times with each assigned Rhythm or Bowing Pattern.
2. Start slowly, and upon mastering the exercise(s) gradually increase the tempo.
3. Use each key signature to establish a new finger pattern for each exercise.
4. Play each exercise (finger pattern) on all four strings.
5. Listen carefully and think through each finger pattern to help achieve accurate intonation.

### 1. FIRST (I) POSITION

1. 2. 3. 4. 5.

### 2. THIRD (III) POSITION

1. 2. 3. 4.

## RHYTHM AND BOWING PATTERNS

# BOWINGS

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

- Entire pattern on the same pitch of the scale.
- 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		Staccato and Slurred Staccato		Louré	
1.	2.	10.	11.	19.	20.	26.	27.
3.	4.	12.	13.	21.	22.	Combination of Slurs and Louré	
5.	6.	14.	15.	23.	24.	28.	29.
7.	8.	16.	17.	25.	30.	Dotted Eighth and Sixteenths in 2/4	
9.	18.			31.	32.		
				33.			

# GLOSSARY

## BASICS

<b>CHROMATIC ETUDE</b>	music that moves in half steps a special piece composed to develop bowing and/or fingering technic	<b>SIMILE SYNCOPATION</b>	continue in the same manner emphasis or an accent placed on the natural weak beat or unaccented beat
<b>HARMONIC</b>	a natural tone produced by touching a finger against the string lightly on the note shown	<b>VIBRATO</b>	a left hand and finger motion used to produce slight fluctuations of the pitch during sustained notes.

## BOWINGS

<b>LOURÉ</b>		a series of connected notes played while the bow moves in one direction
<b>SLURRED STACCATO</b>		a series of separated notes played while the bow moves in one direction
<b>SPICCATO</b>		a light bouncing stroke with the bow leaving the string after each note
<b>TREMOLO</b>		rapid down and up bow movements on one note using a measured number of bow strokes
<b>TREMOLO</b>		rapid down and up bow movements on one note using an unmeasured number of bow strokes



# All for Strings

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Books 1, 2, and 3

by Gerald E. Anderson and Robert S. Frost

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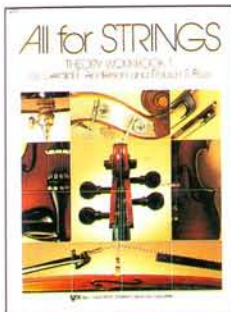
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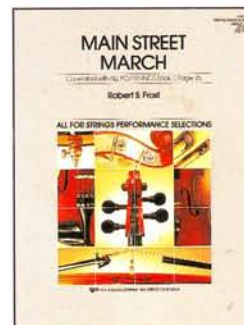
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