VIOLIN
80VN

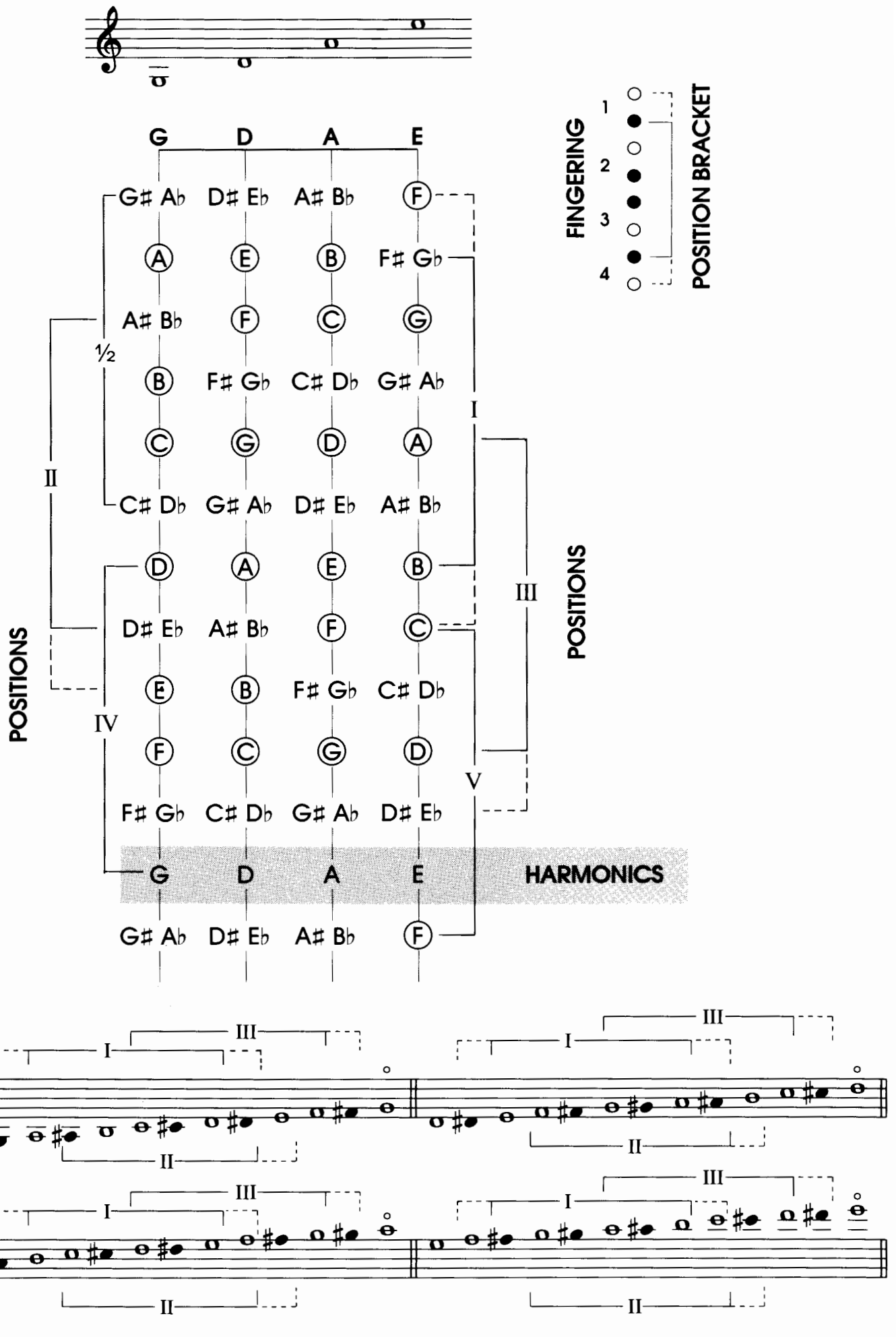
All for STRINGS

COMPREHENSIVE STRING METHOD • BOOK 3

by Gerald E. Anderson and Robert S. Frost

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

VIOLIN FINGERING CHART



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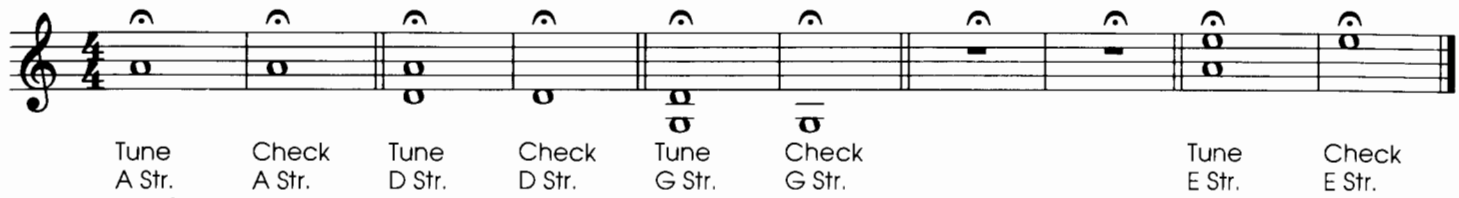
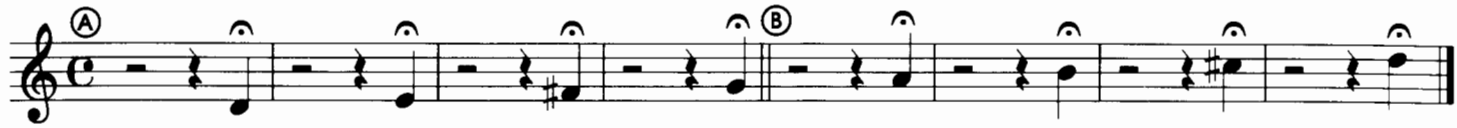
KJOS NEIL A. KJOS MUSIC COMPANY • SAN DIEGO, CALIFORNIA

TUNING

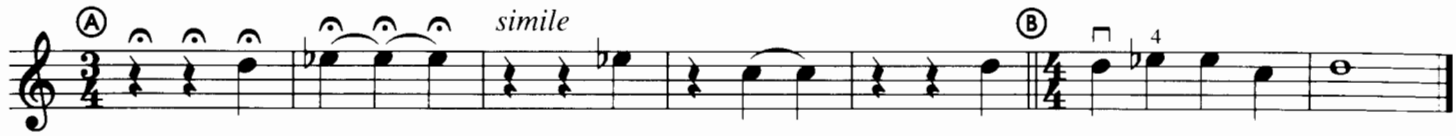
1. TUNE YOUR INSTRUMENT



2. TUNING UNISONS

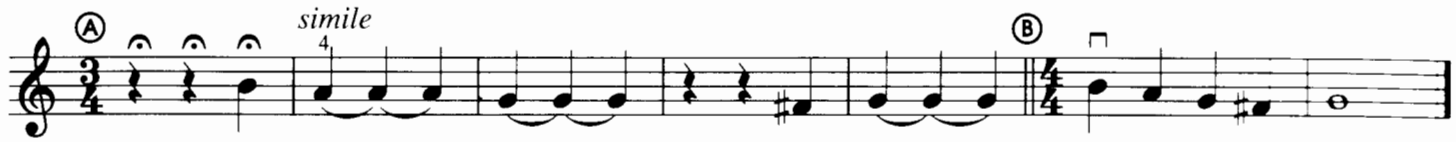


3. TUNING CHORDS (Root position)

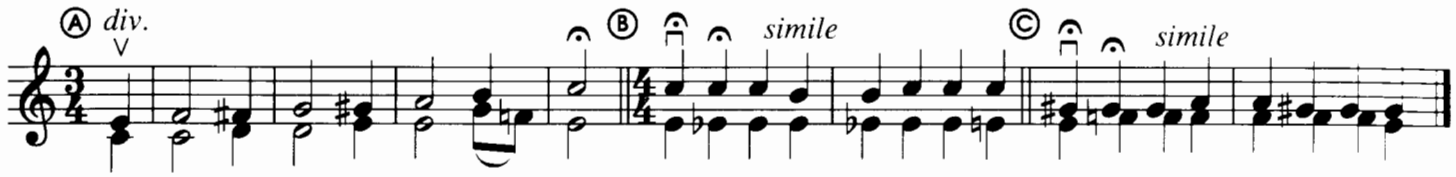


★ What does "simile" mean? _____

4. TUNING CHORDS (Inversions)

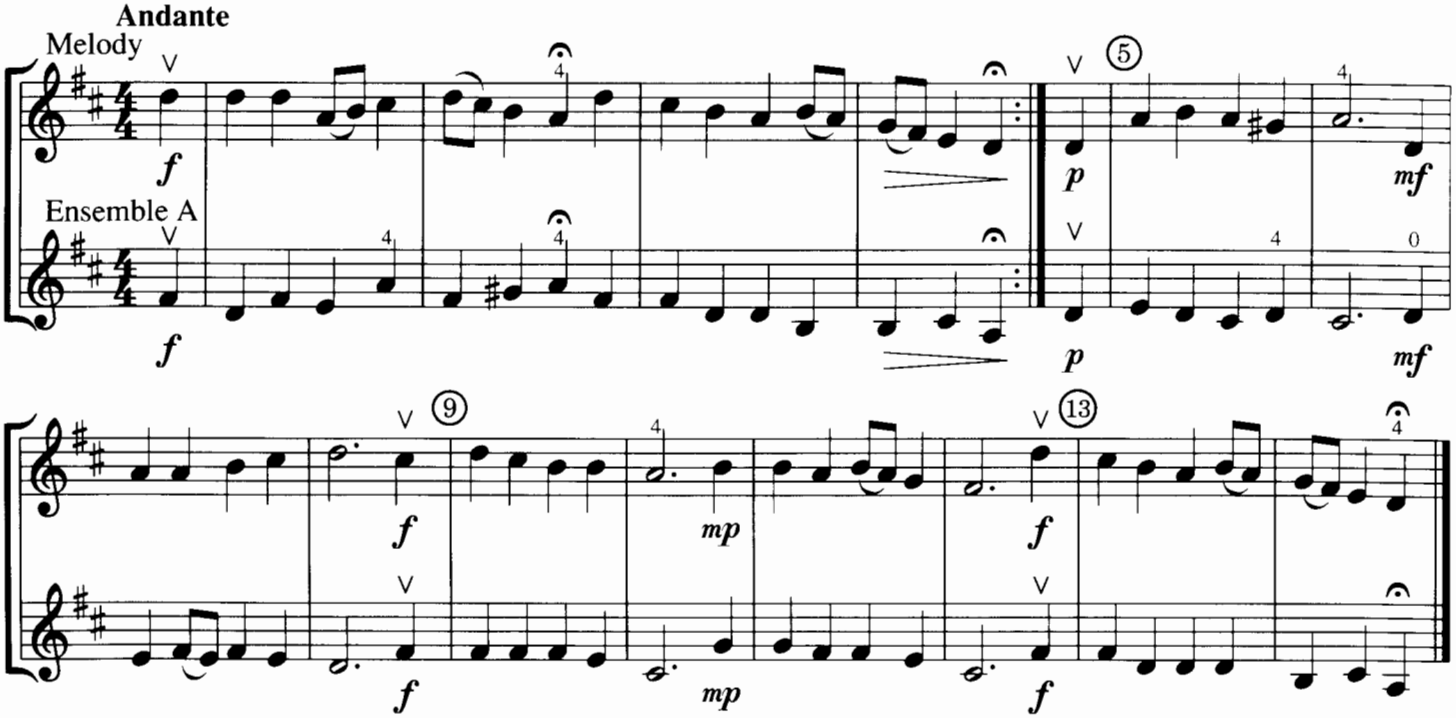


5. TUNING CHORD PROGRESSIONS



6. A MIGHTY FORTRESS

Luther

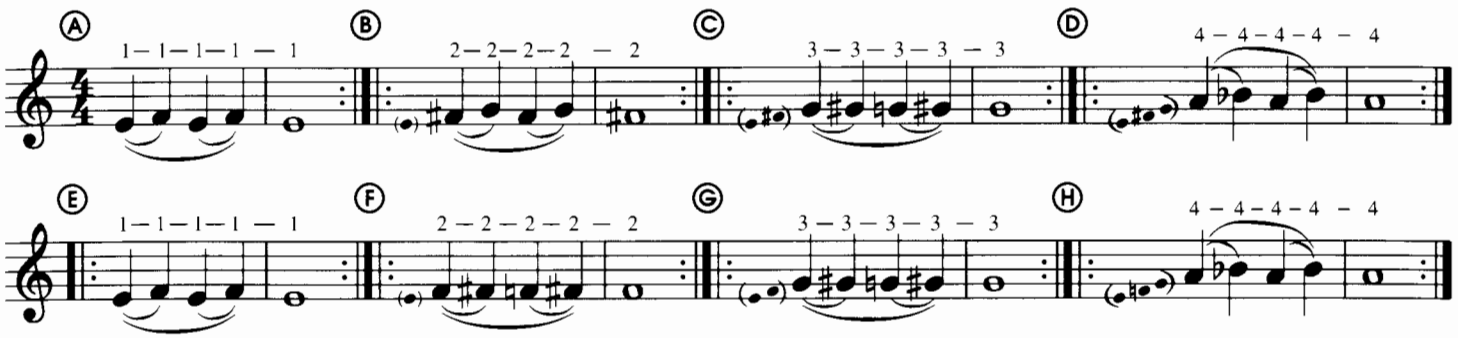


VIBRATO

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

a. Without your instrument, place your left arm in playing position with the palm of your left hand facing you.
b. 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.

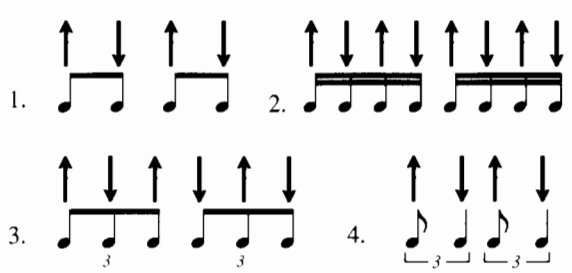
9. POLISHING THE STRING

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.

a. 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.
b. 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



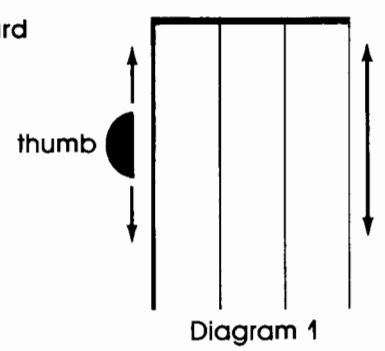


Diagram 1

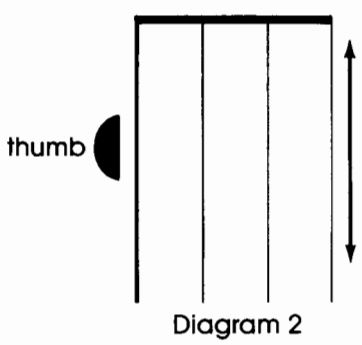
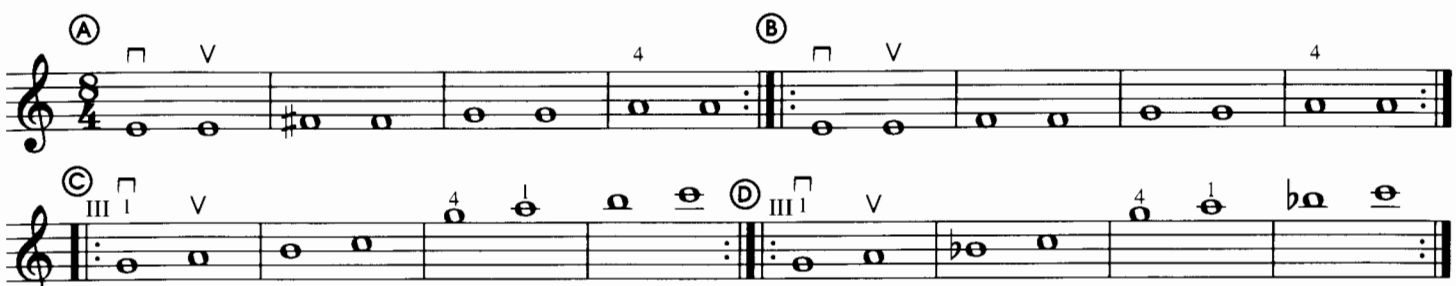


Diagram 2

PLAY WITH VIBRATO

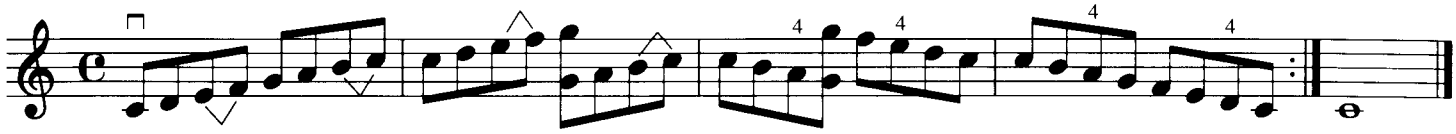
10. TETRACHORD SCALES

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? _____

11. C MAJOR

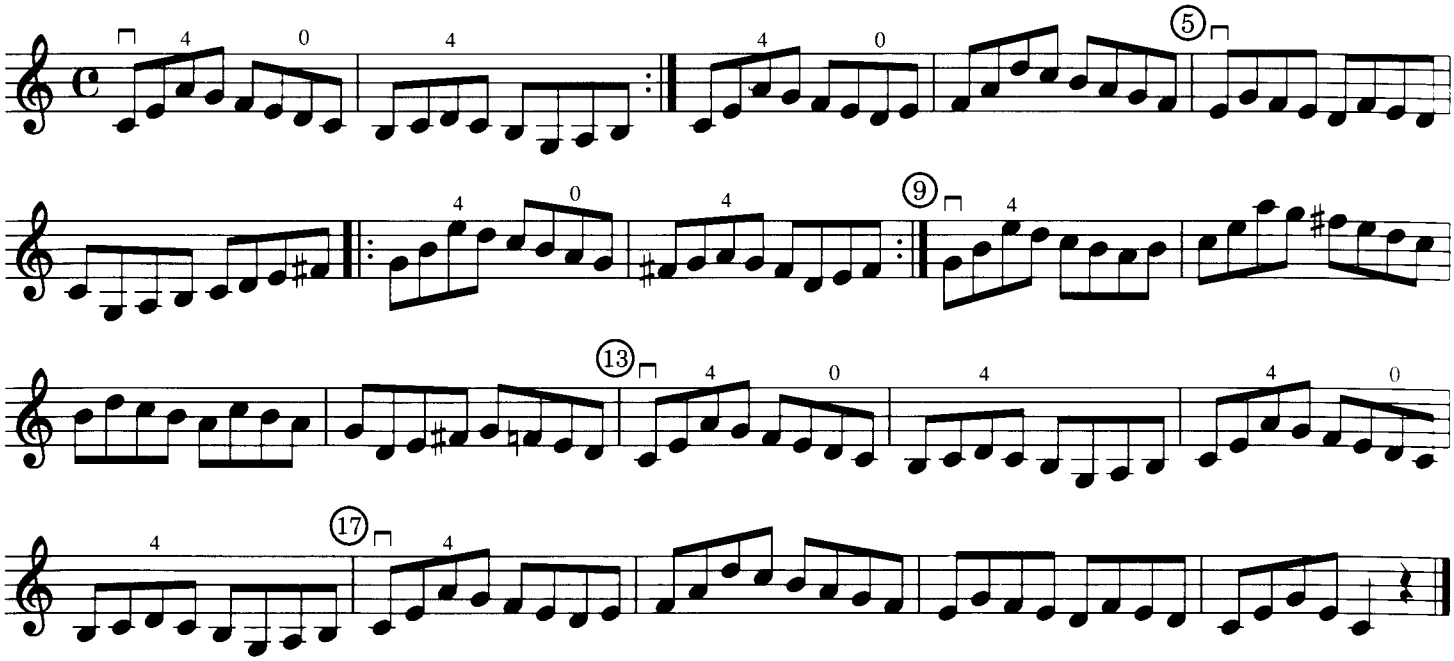


★ Apply the following bowings to lines 11 and 12. Also apply these bowings to lines 15, 16, 19, and 20.

a. b. c. d.

12. C MAJOR REVIEW

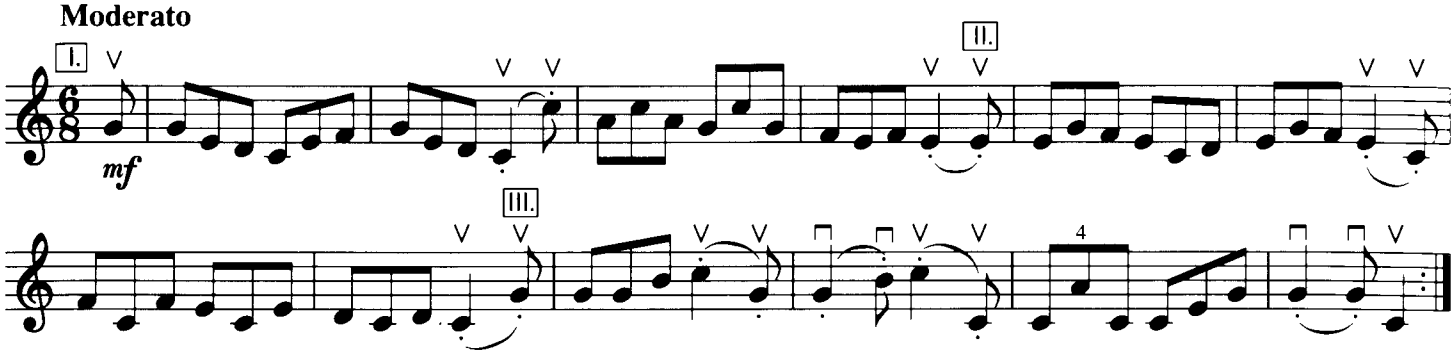
Wohlfahrt Op. 45, no. 2



13. WELCOME TO ALL

Schubert-Rounc

Moderato

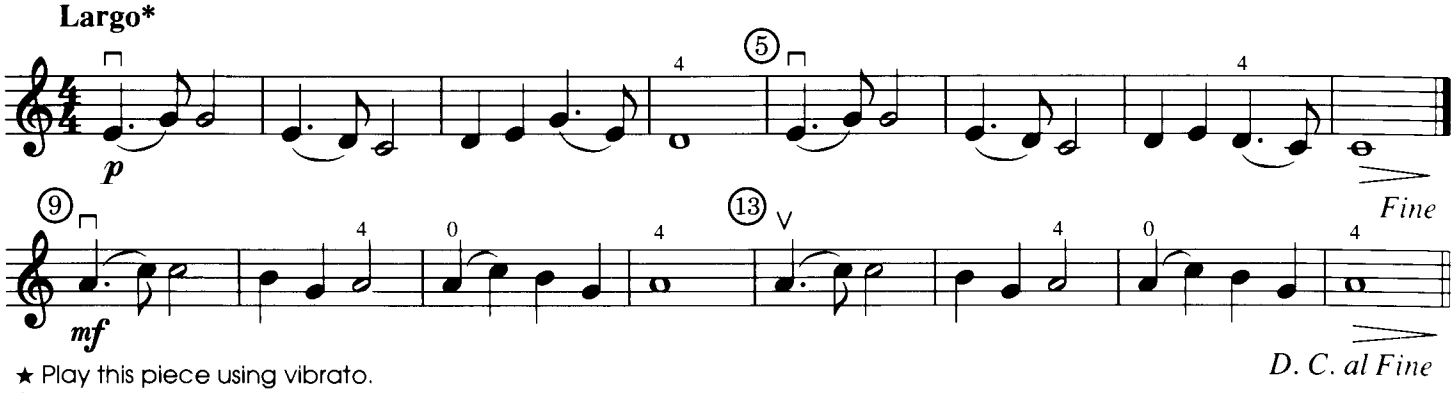


★ Begin your pick-up note in the middle of the bow.

14. "NEW WORLD" SYMPHONY-THEME

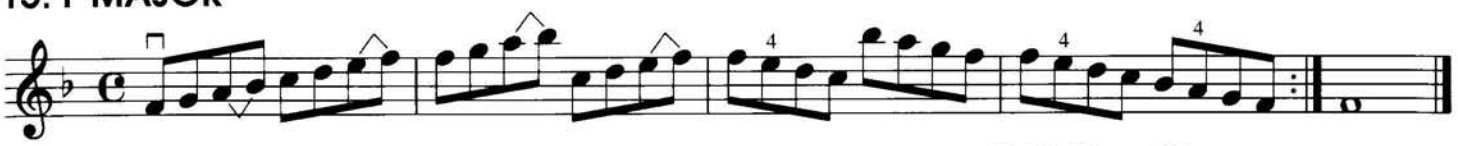
Dvořák

Largo*



★ Play this piece using vibrato.

15. F MAJOR

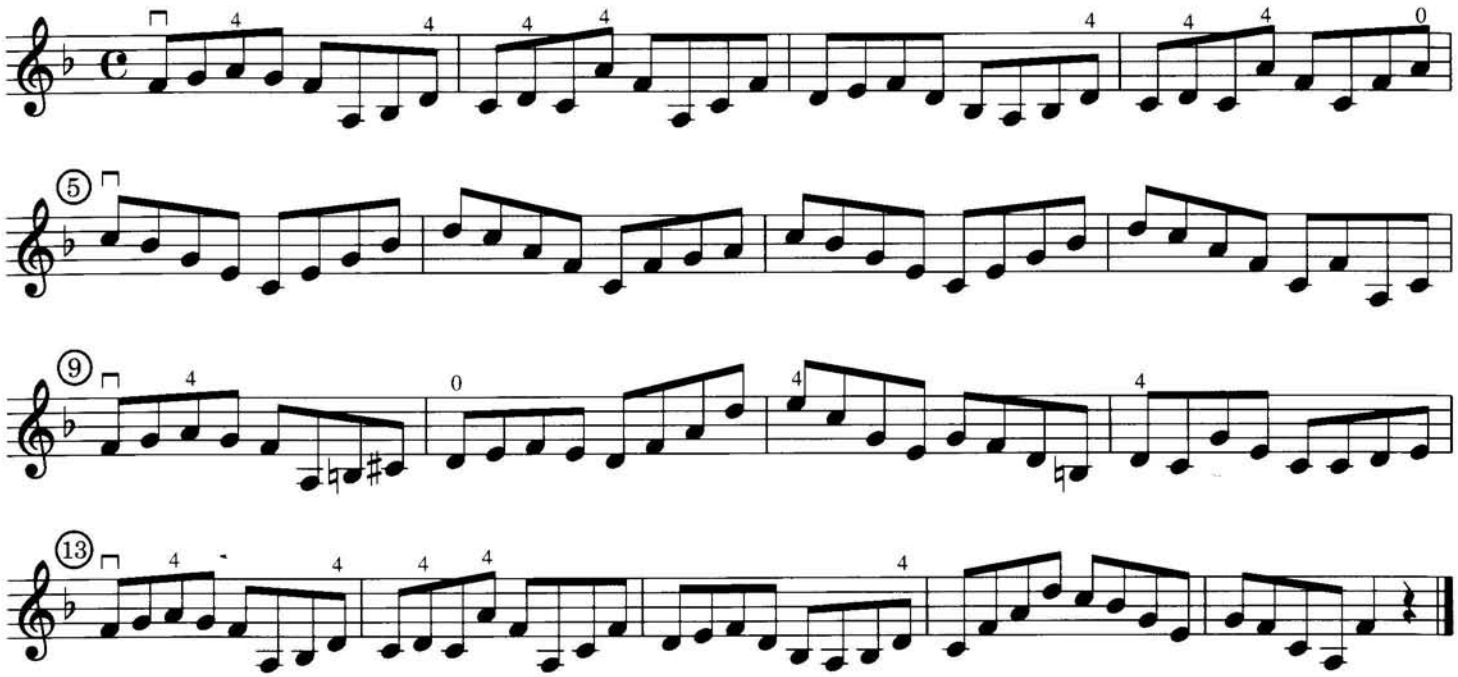


★ Apply the following bowings to lines 15 and 16. Also apply these bowings to lines 11, 12, 19, and 20.

a. b. c. d.

16. F MAJOR REVIEW

Wohlfahrt Op. 54, no. 1

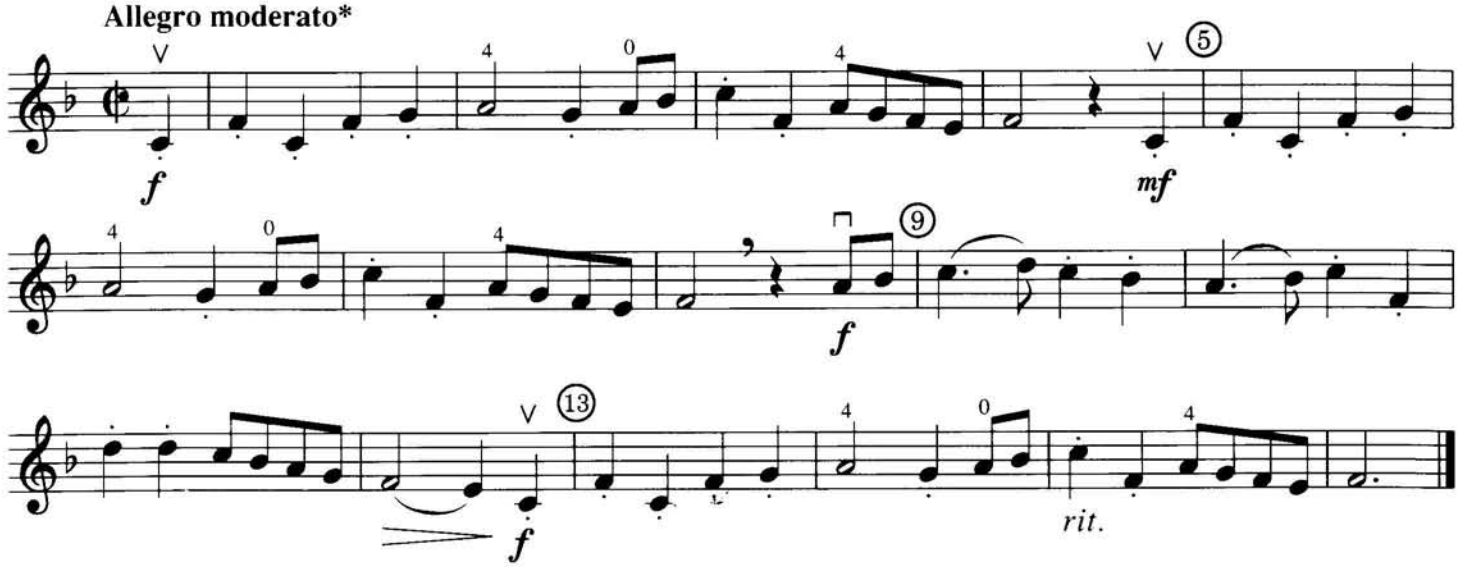


★ Play all 4th fingers as marked to strengthen your hand position.

17. THE BRITISH GRENADIERS

Schumann

Allegro moderato*

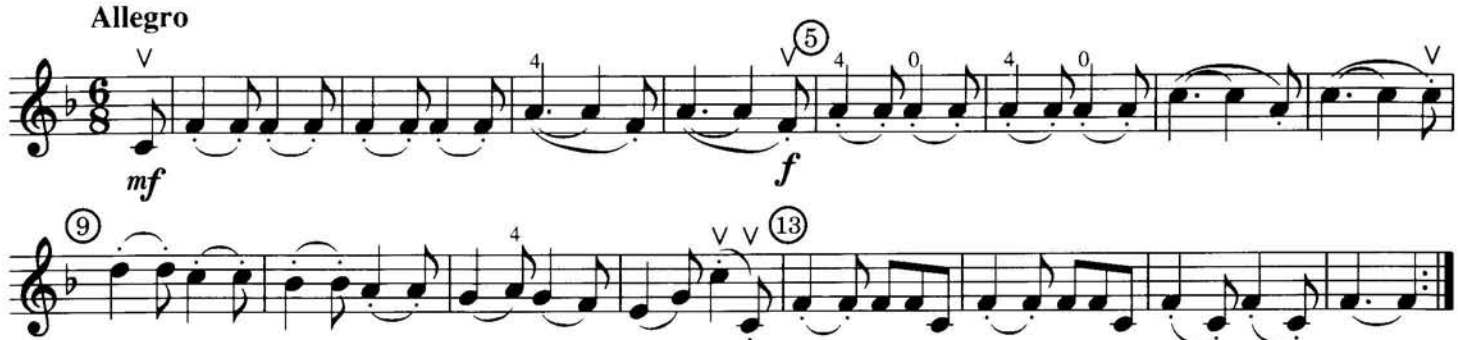


* Refer to page 18 for the tempo/dynamic glossary.

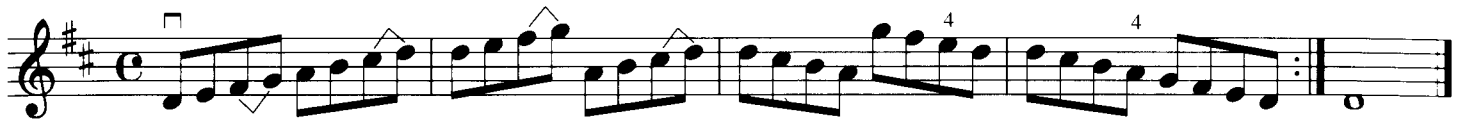
18. THREE PIRATES

English Sea Chantey

Allegro

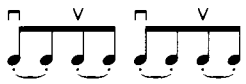


19. D MAJOR

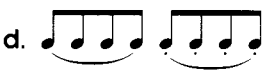


★ Apply the following bowings to lines 19 and 20. Also apply these bowings to lines 11, 12, 15, and 16.

a.

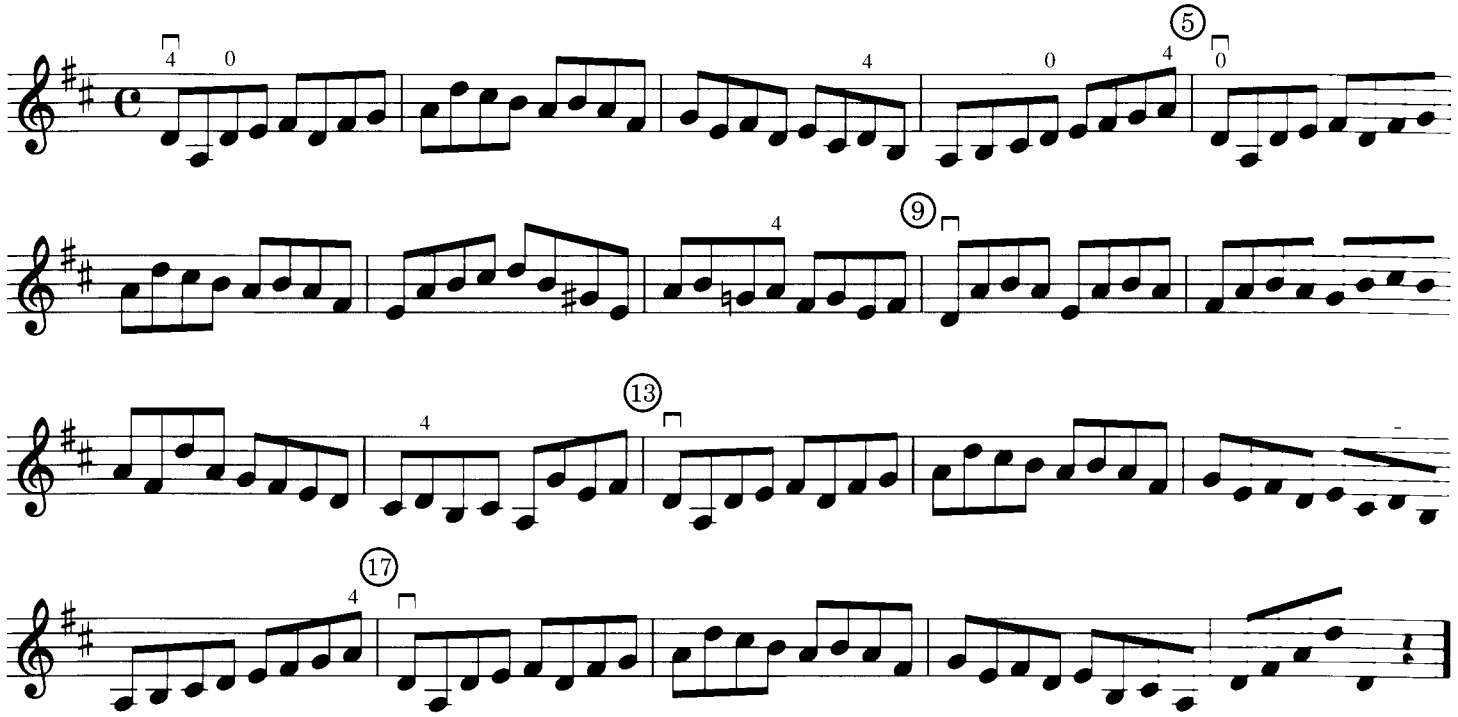
b. 

c.

d. 

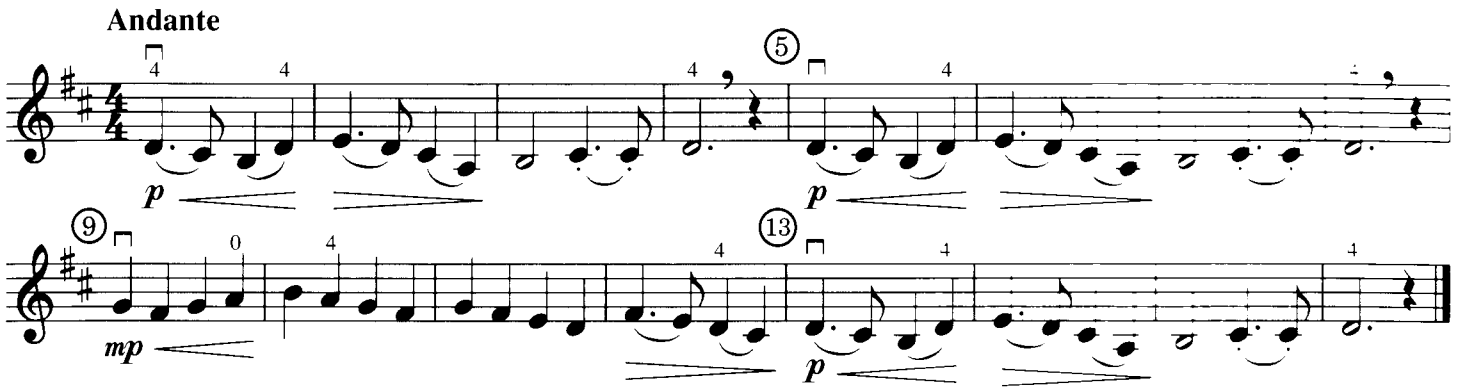
20. D MAJOR REVIEW

Werner Op



21. ALL THROUGH THE NIGHT

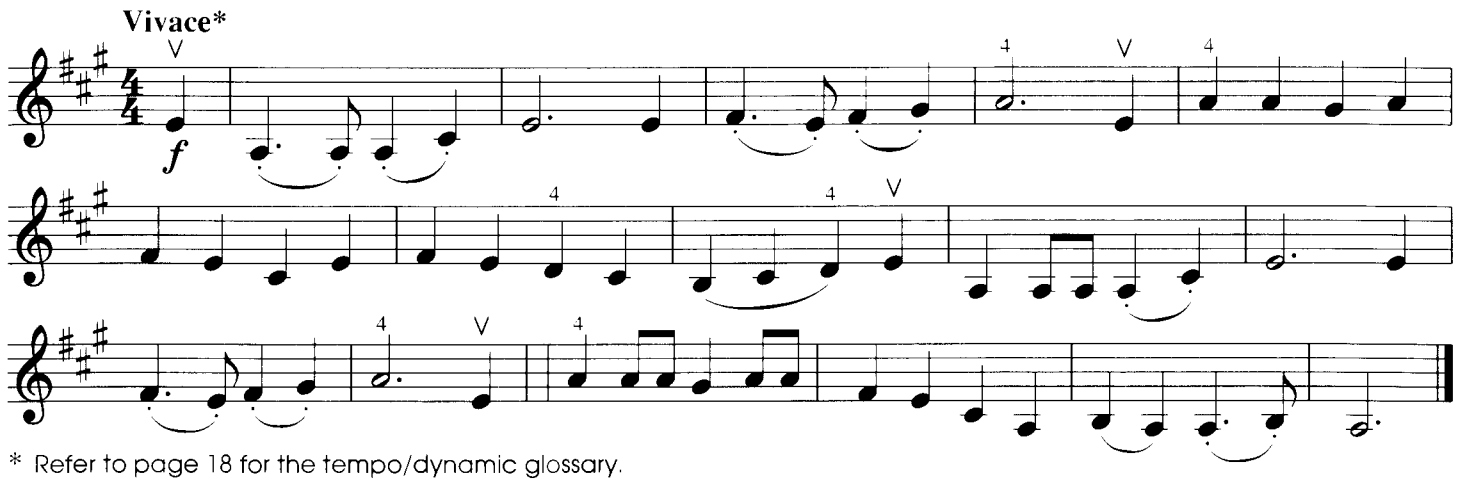
Welsh Folk Song



★ What is the musical form of this selection? _____

22. A CAPITAL SHIP

American Folk Song

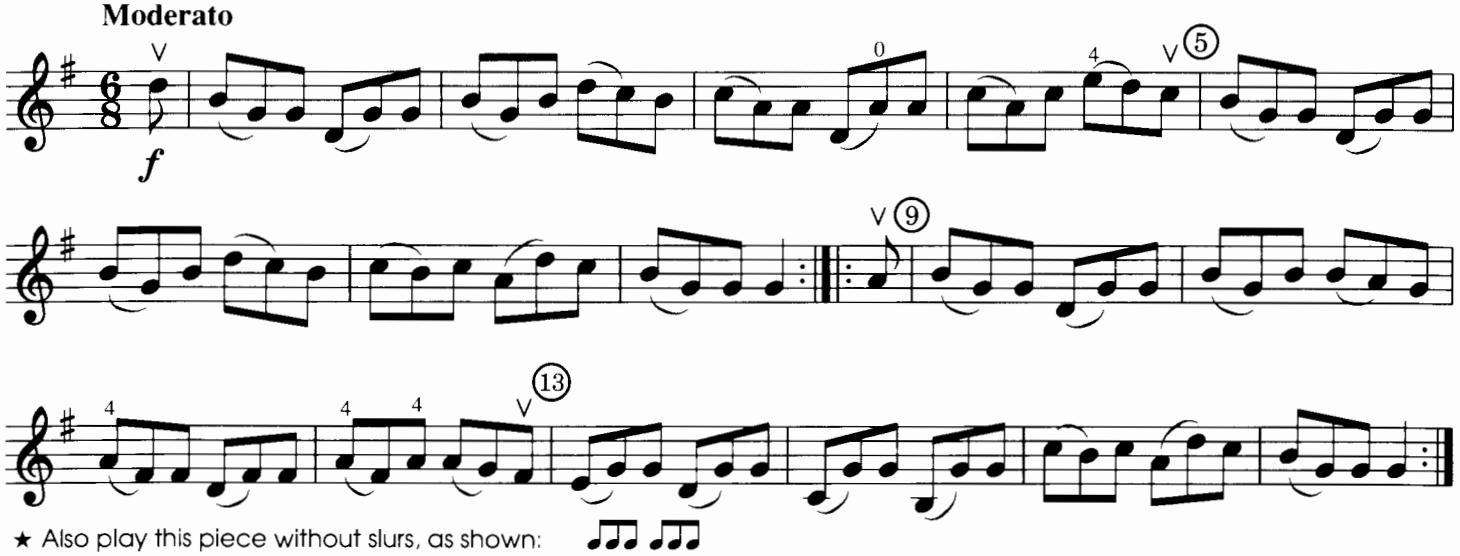


* Refer to page 18 for the tempo/dynamic glossary.

23. THE IRISH WASHERWOMAN

Traditional

Moderato

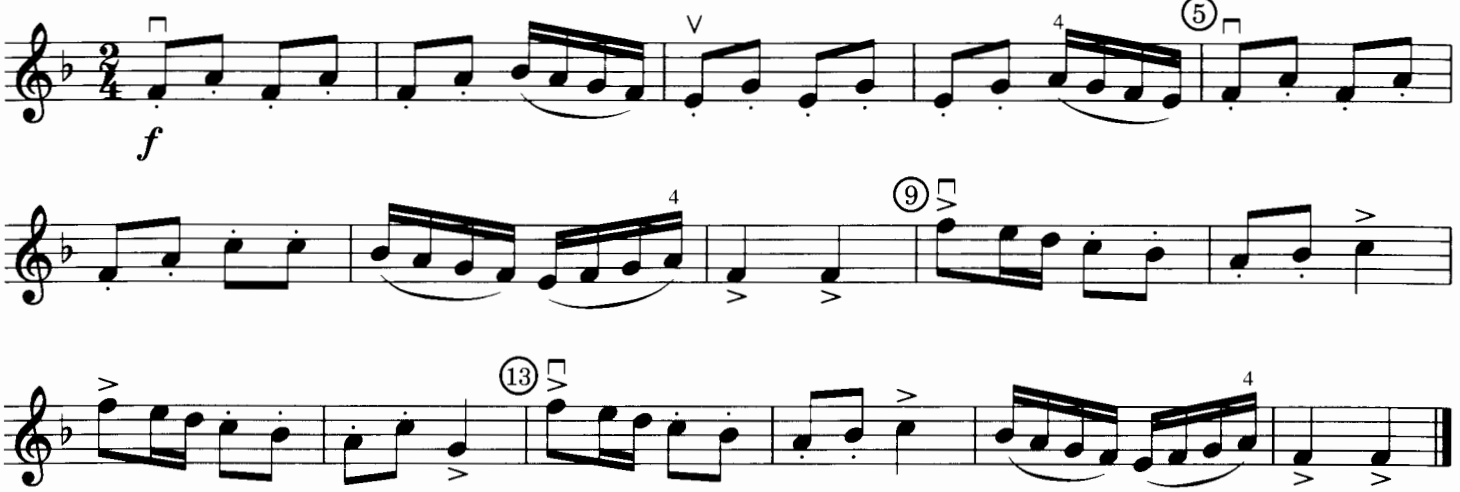


★ Also play this piece without slurs, as shown:

24. JIG

Irish Folk Song

Allegro moderato

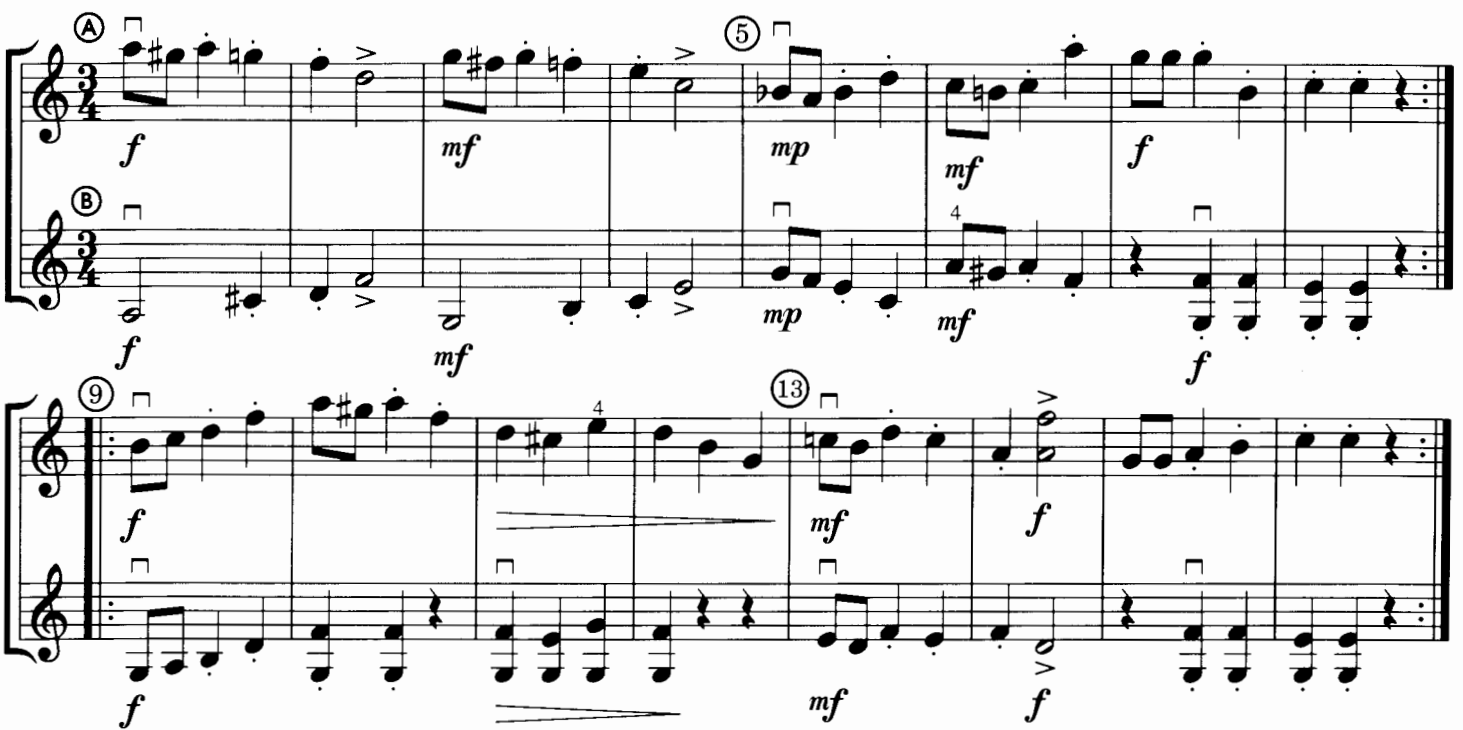


★ Observe accents and staccato marks in lines 24 and 25.

25. MAZURKA

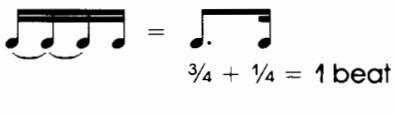
Wohlfahrt Op. 38, no. 62

Allegro moderato

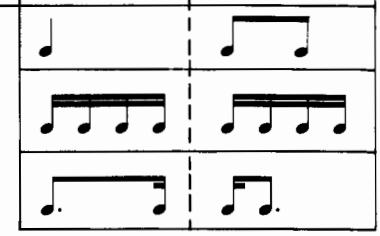


NEW IDEA

DOTTED EIGHTH AND SIXTEENTH NOTES

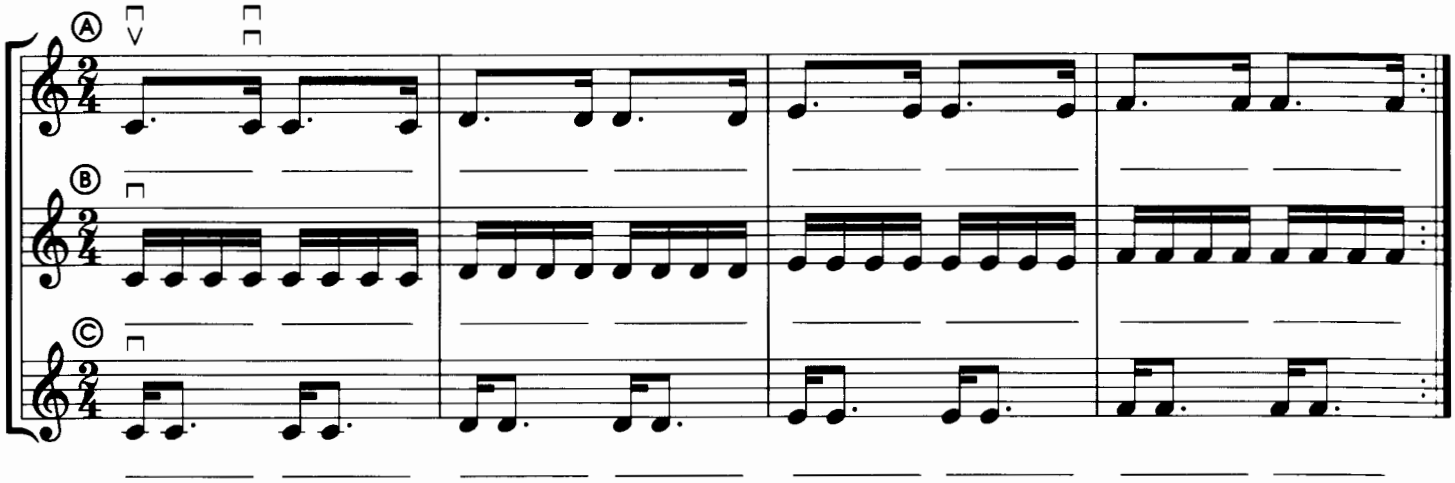


Counting	1 e & a	2 e & a
Alternate Counting		



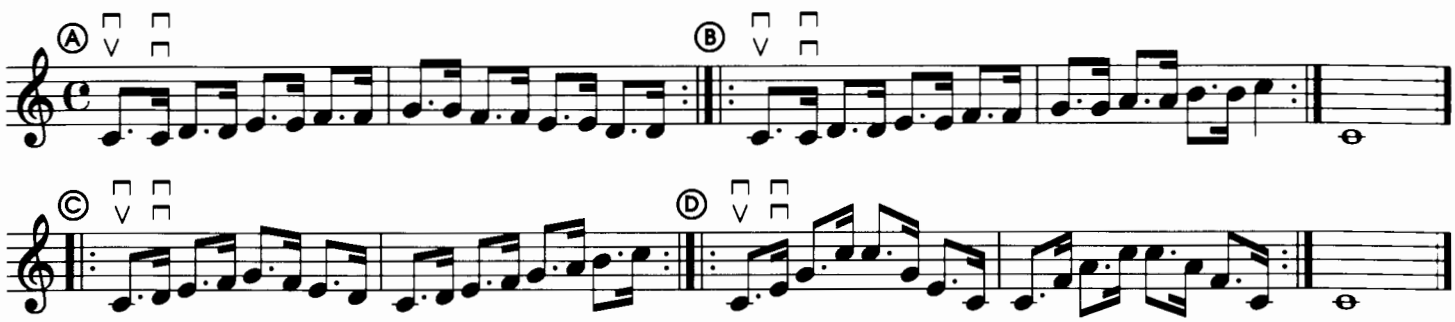
THEORY GAME

26. 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.

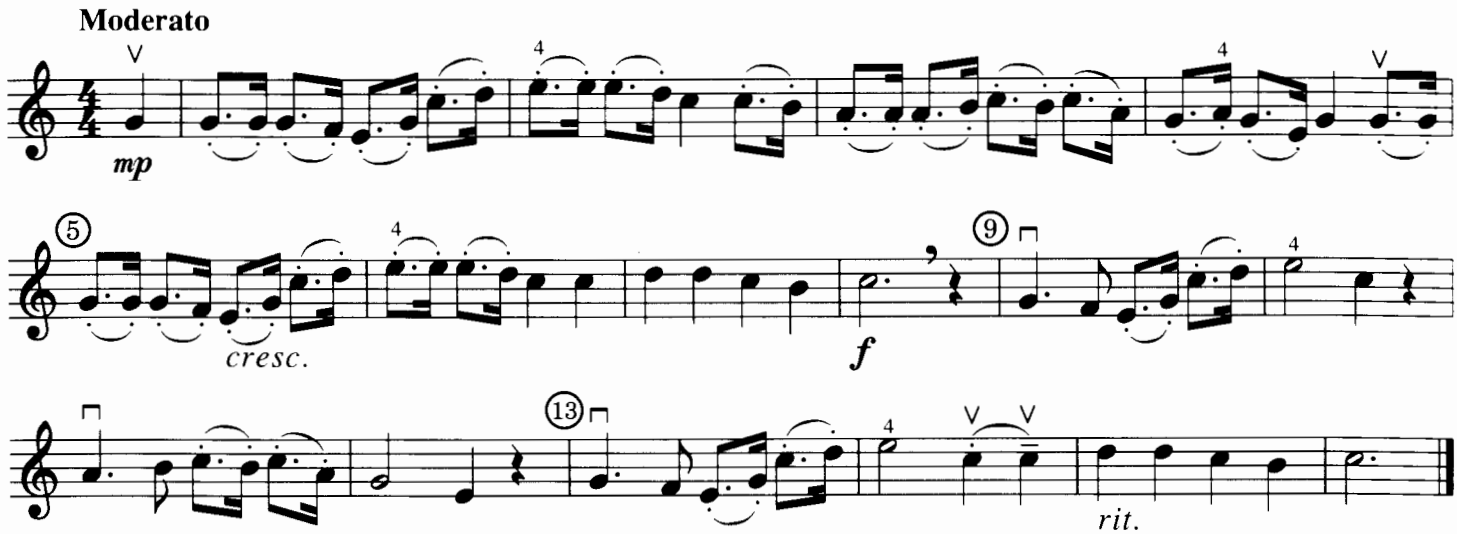
27. TECHNIC TRAINER



THEORY GAME

28. BATTLE HYMN OF THE REPUBLIC

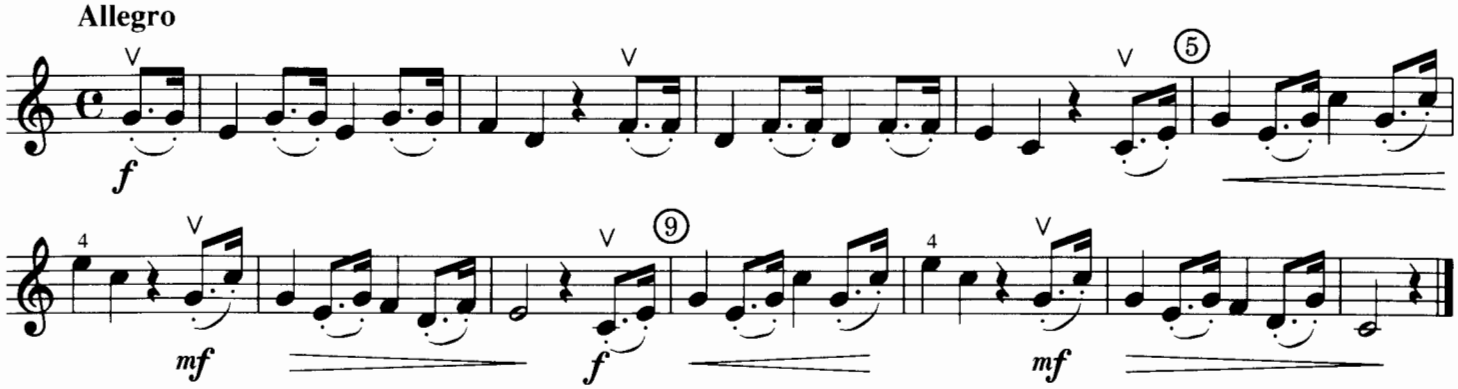
Steffe



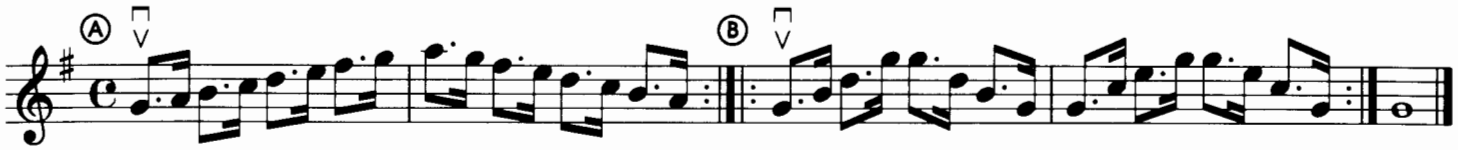
★ Begin your pick-up note in the middle of the bow. What does "rit." mean? _____

29. THE MARRIAGE OF FIGARO – ARIA

Mozart



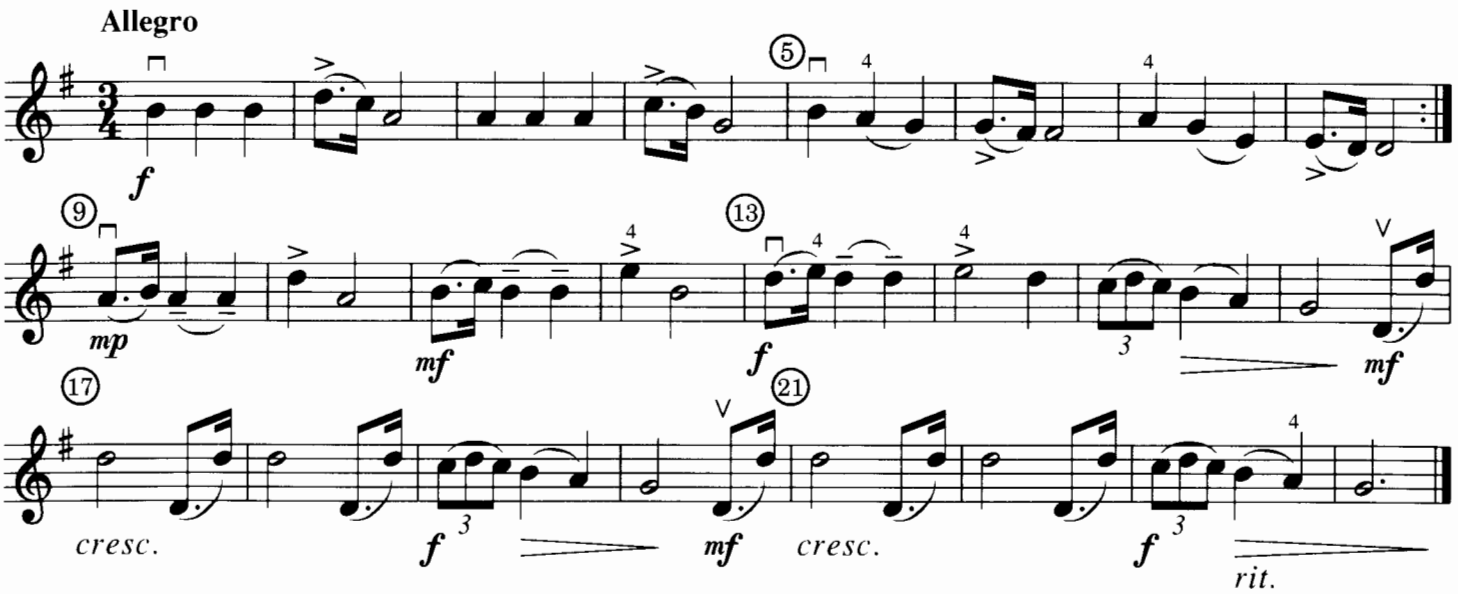
30. TECHNIC TRAINER



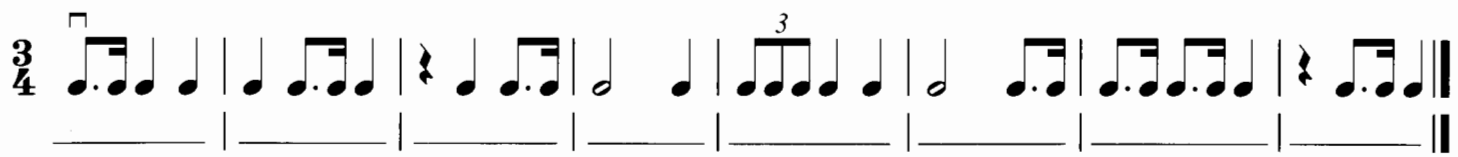
★ Play this exercise with the following bowings:

31. LA DONNA E MOBILE

Verdi



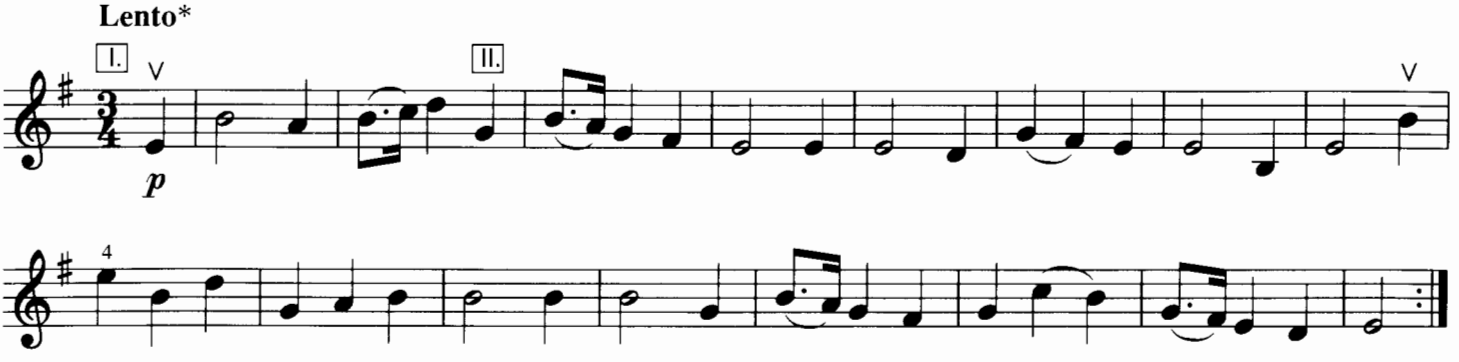
32. RHYTHM TEASER



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

33. COLONIAL HYMN

Billings-Round



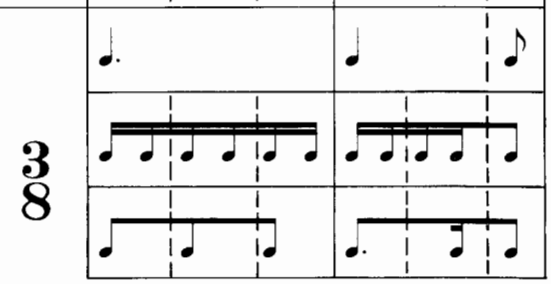
★ Play this piece using vibrato.

NEW IDEA

TIME SIGNATURE

$\frac{3}{8}$ = 3 beats in each measure

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

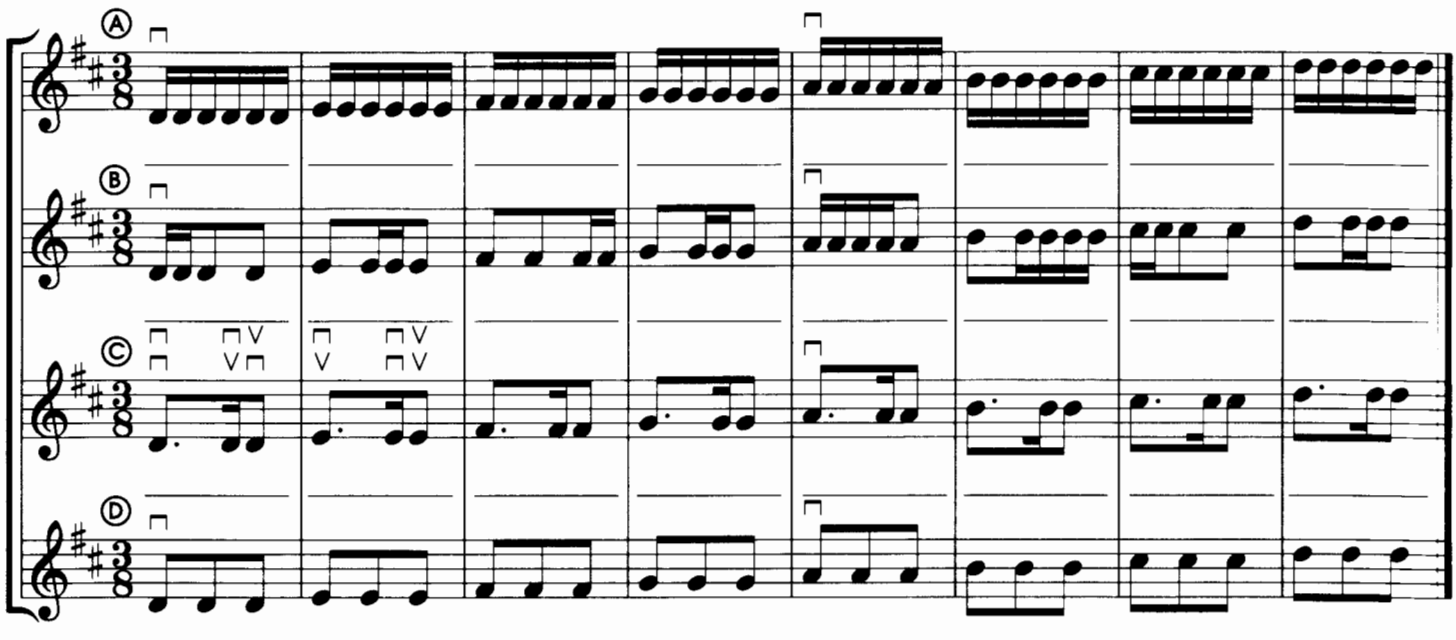


DOTTED EIGHTH AND SIXTEENTH NOTES

1½+½+1 = 3 beats

THEORY GAME

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.

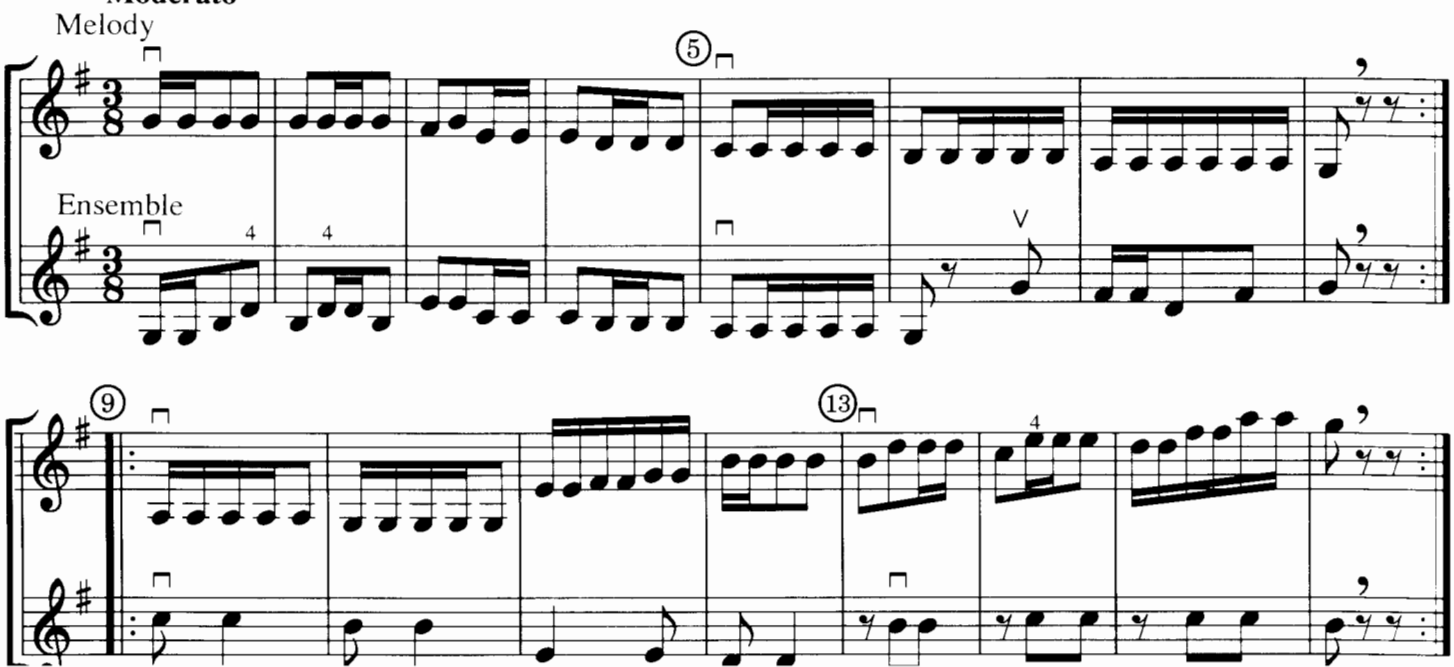
35. RHYTHMIC WALTZ

Wohlfahrt Op. 38, no. 66

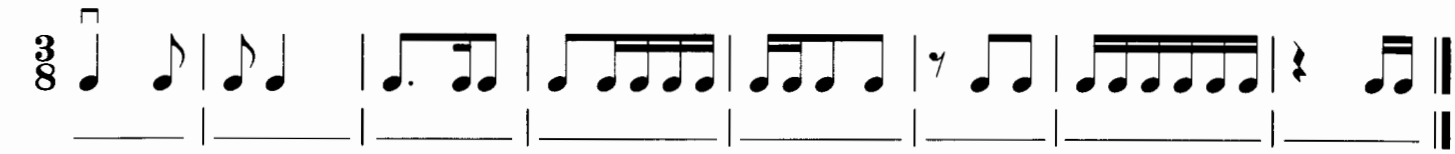
Moderato

Melody

Ensemble



36. RHYTHM TEASER

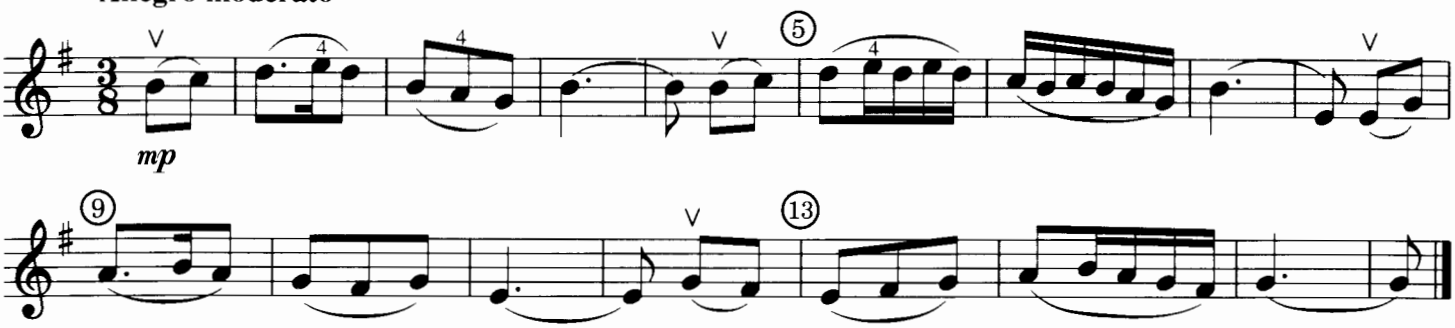


★ 1. Write in the counting. 2. Clap and count. 3. Play arco or pizzicato.

37. SCHEHERAZADE

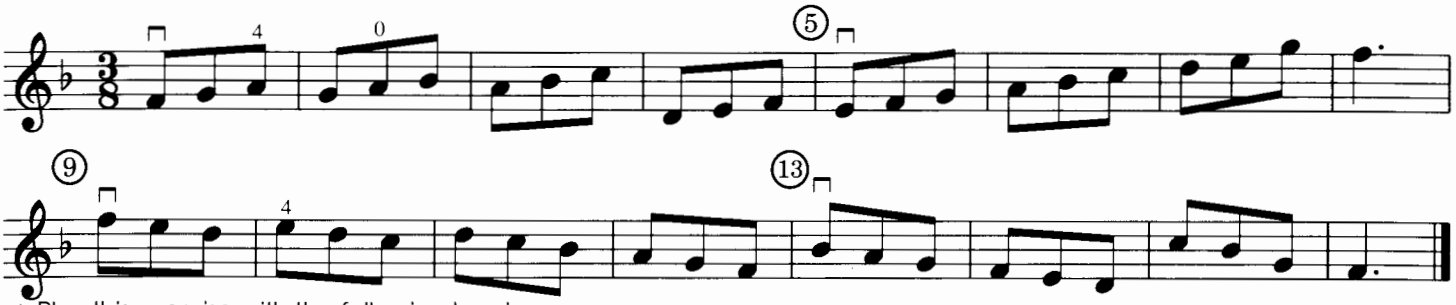
Rimsky-Korsakov

Allegro moderato



★ Use smooth bow changes.

38. TECHNIC TRAINER



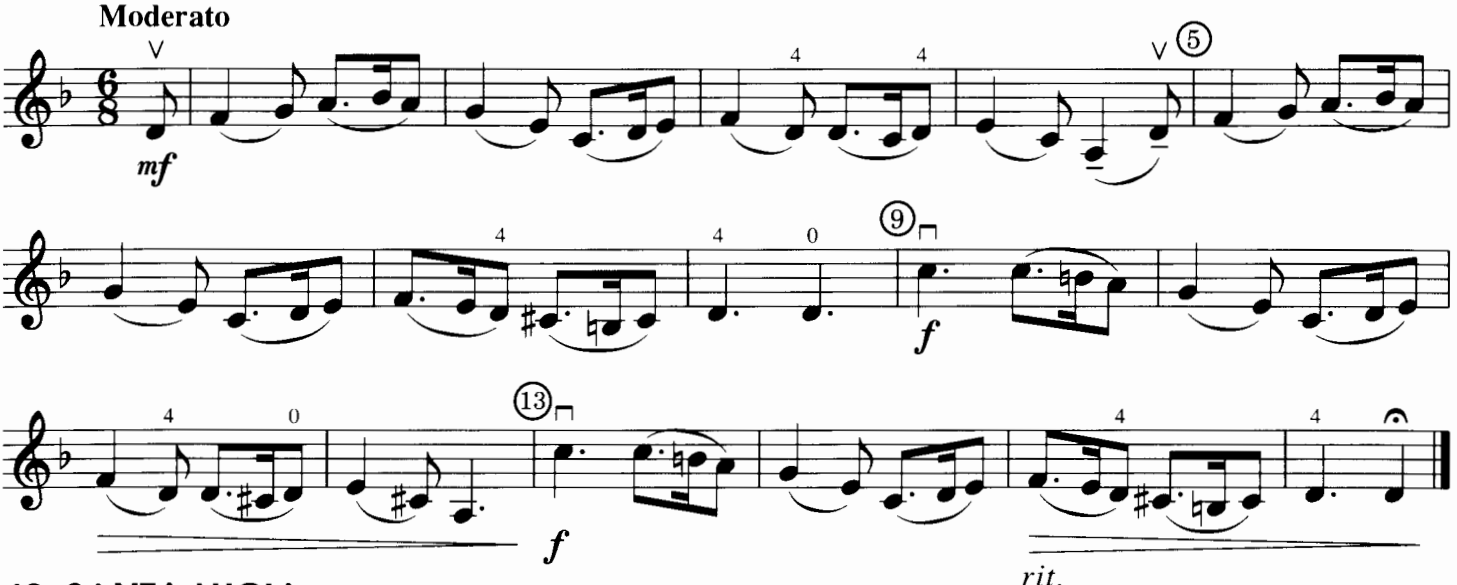
★ Play this exercise with the following bowings:

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

39. GREENSLEEVES

Old English Air

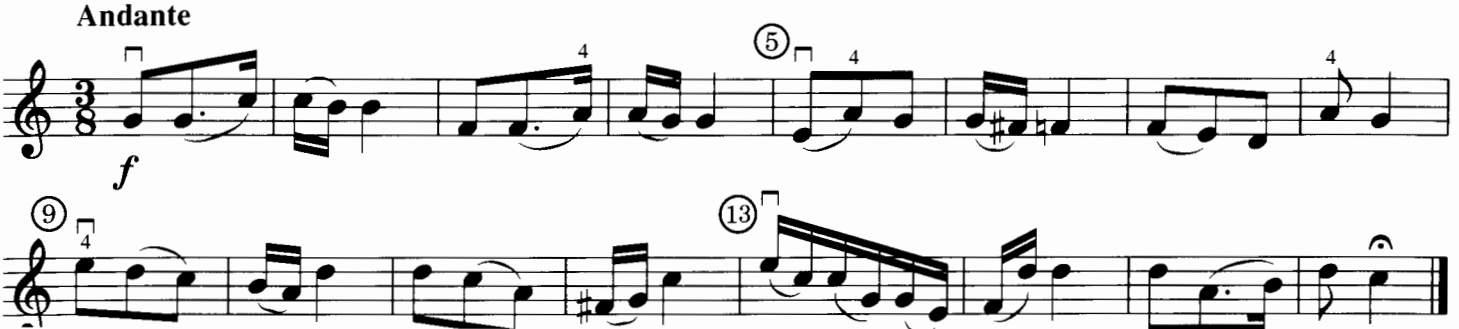
Moderato



40. SANTA LUCIA

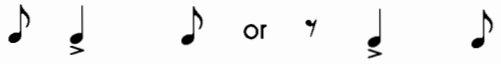
Neapolitan Boat Song

Andante



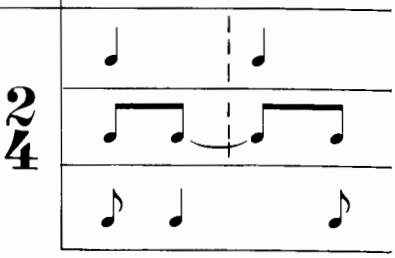
NEW IDEA

SYNCOPATION



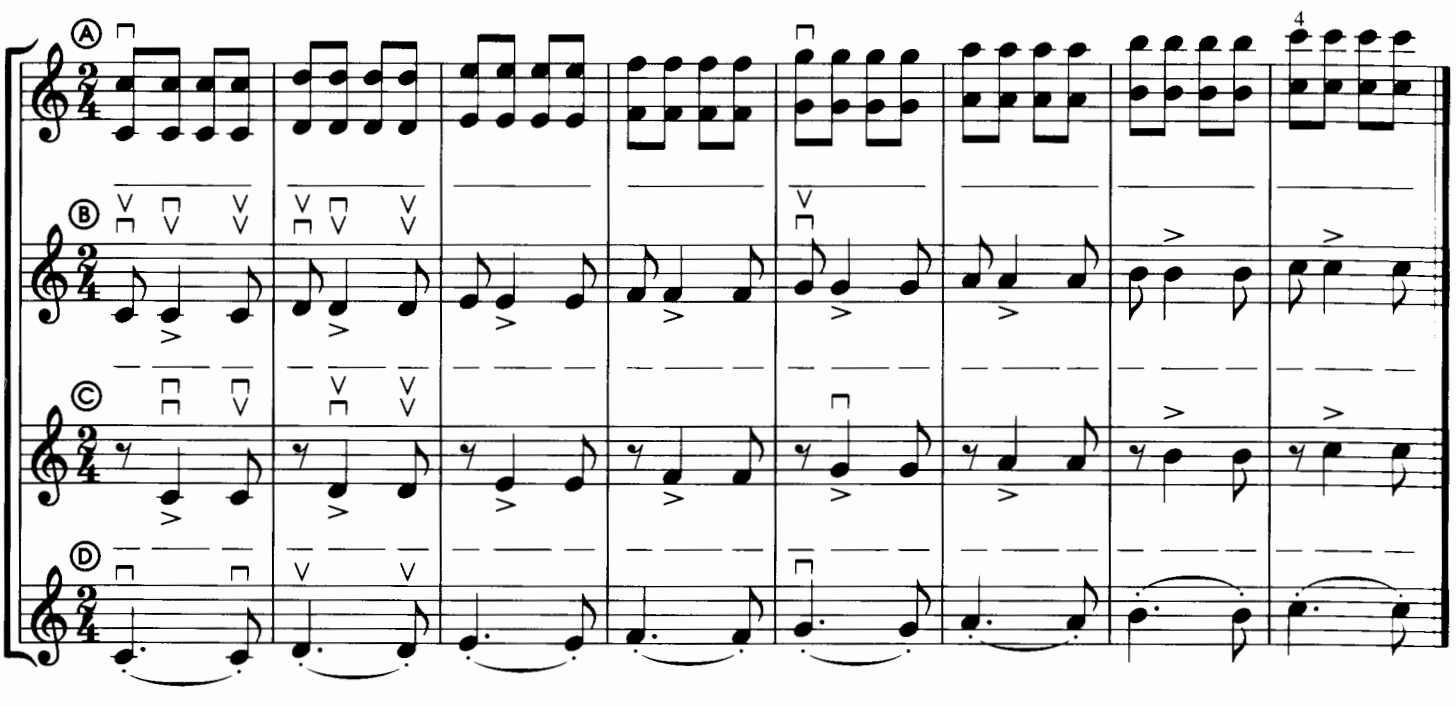
Syncopation is a rhythmic effect which places emphasis or stress on the weak or unaccented beat.

Counting	1 &	2 &
Alternate Counting		



THEORY GAME

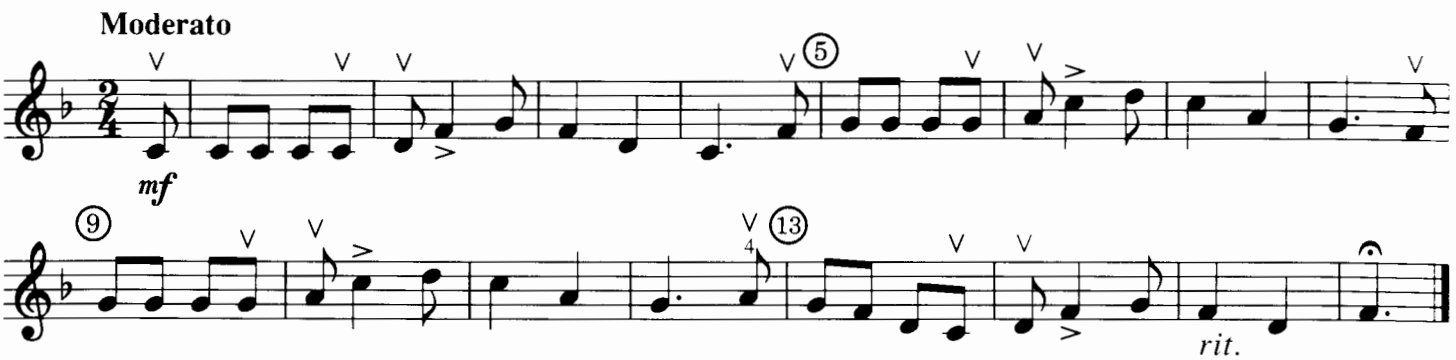
41. RHYTHM TRAINER



★ 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.

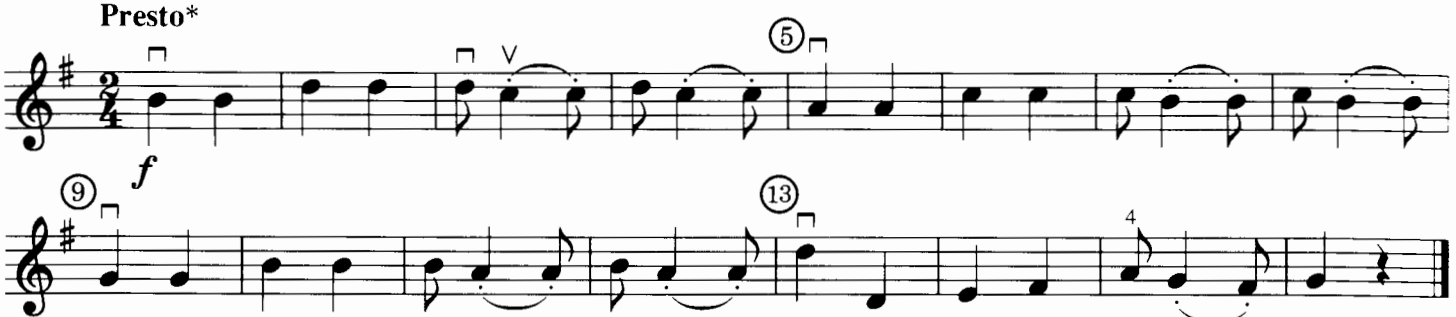
42. THE RIDDLE

Kentucky Folk Tune



43. POLKA

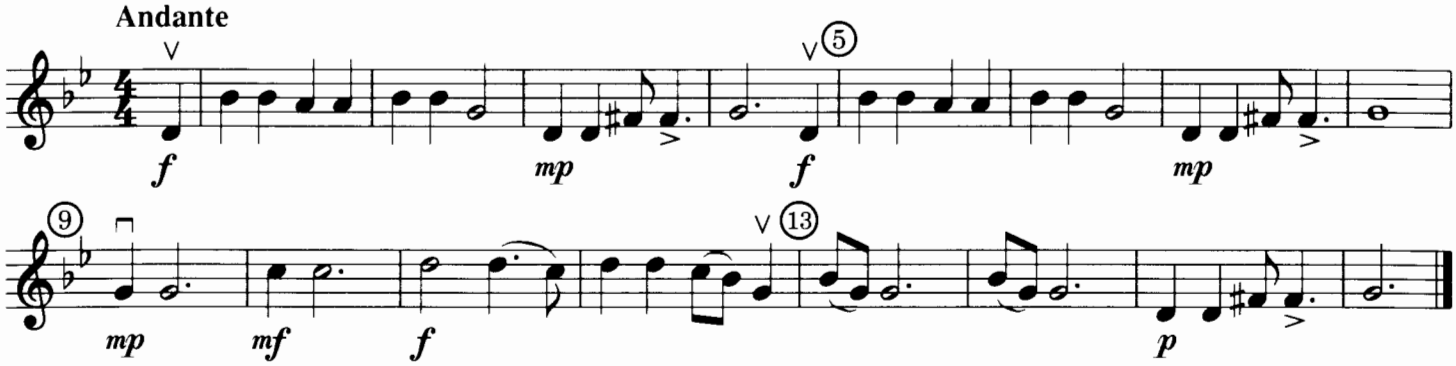
Slovakian Folk Song



44. GO DOWN MOSES

Spiritual

Andante



★ Play this piece using vibrato.

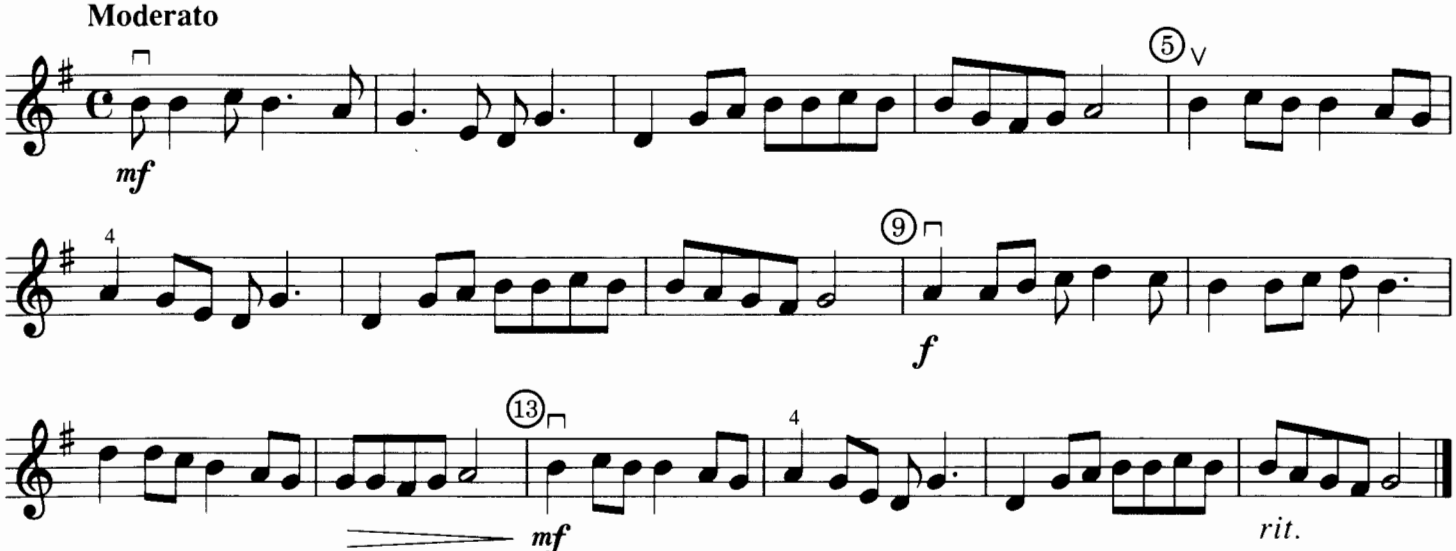
45. RHYTHM TEASER

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

46. CARRY ME BACK TO OLD VIRGINNY

Bland

Moderato

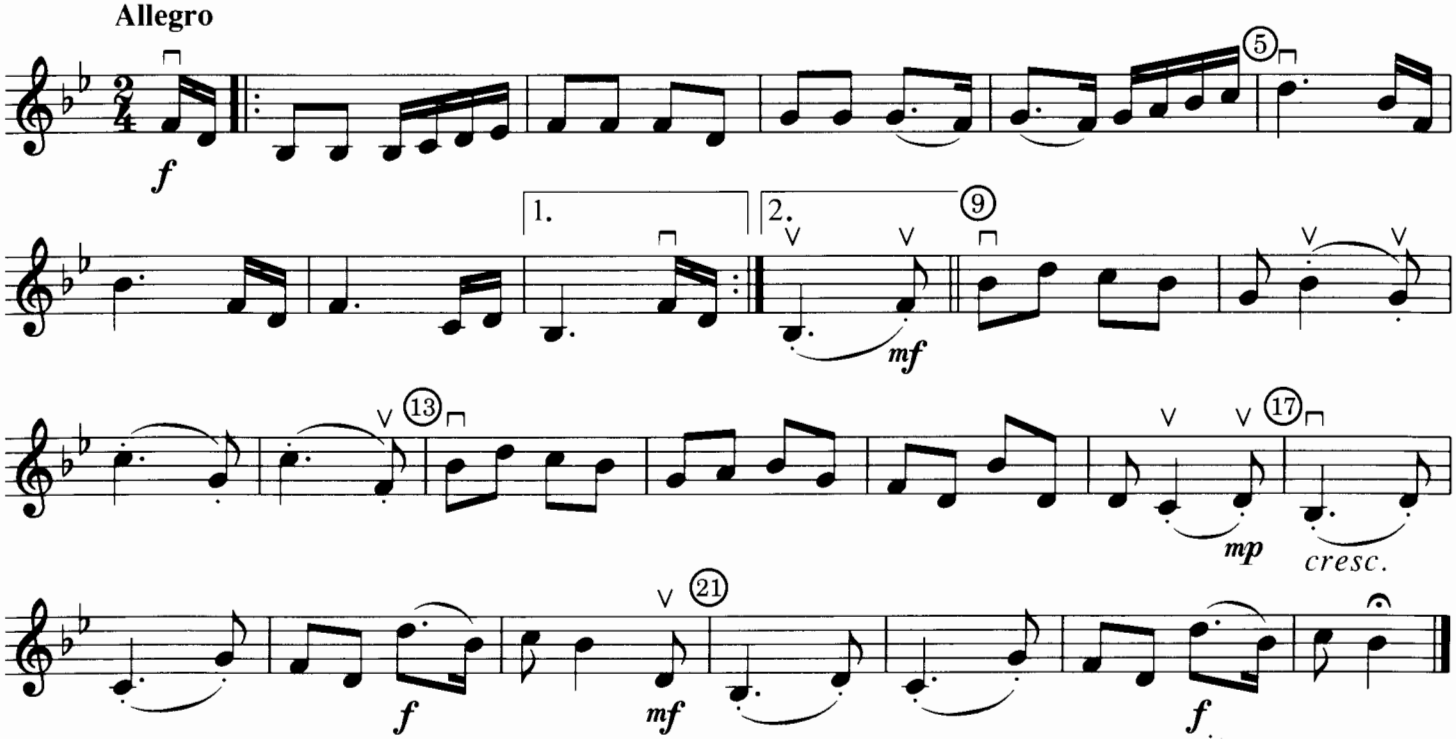


★ Play this piece in the middle of the bow. Save bow on the 𝅗𝅥. How many measures use syncopation? _____

47. DIXIE

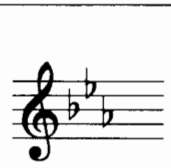
Emmett

Allegro



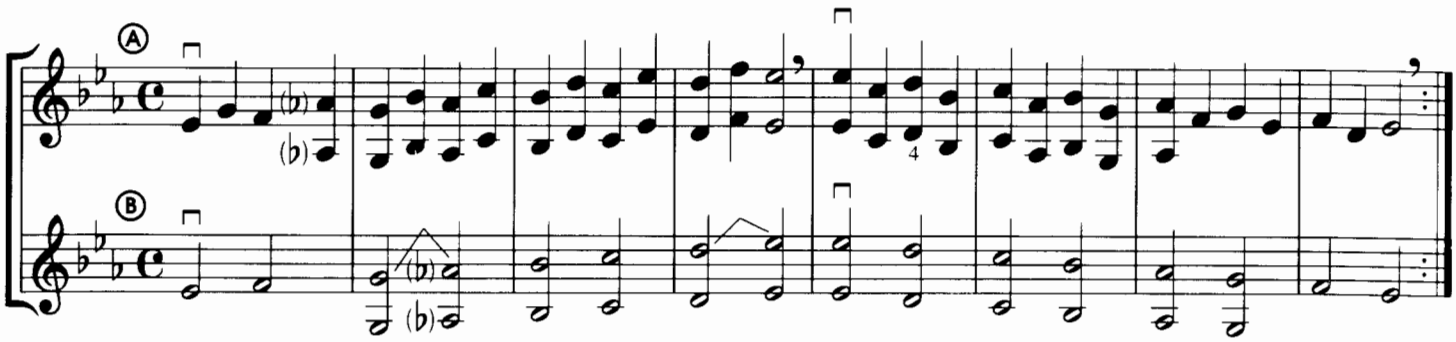
NEW IDEA

KEY SIGNATURE



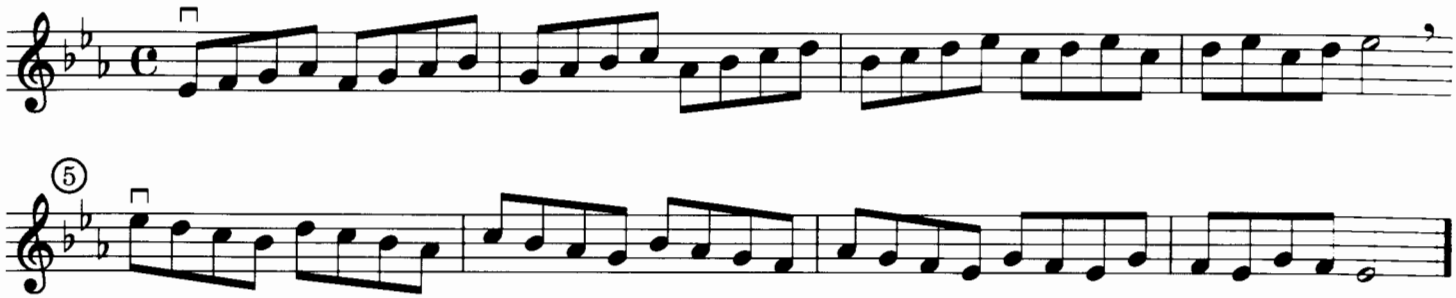
This is the key signature for E♭ Major. When you see this key signature, play all the B's as B♭, all the E's as E♭, and all the A's as A♭.

48. E♭ MAJOR SCALE AND BROKEN THIRDS

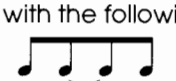


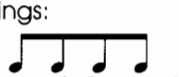
★ Refer to pages 46, 47, and the inside back cover for other bowing and scale possibilities.

49. E♭ MAJOR TRAINER

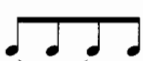


★ Play this exercise with the following bowings:

a. 

b. 

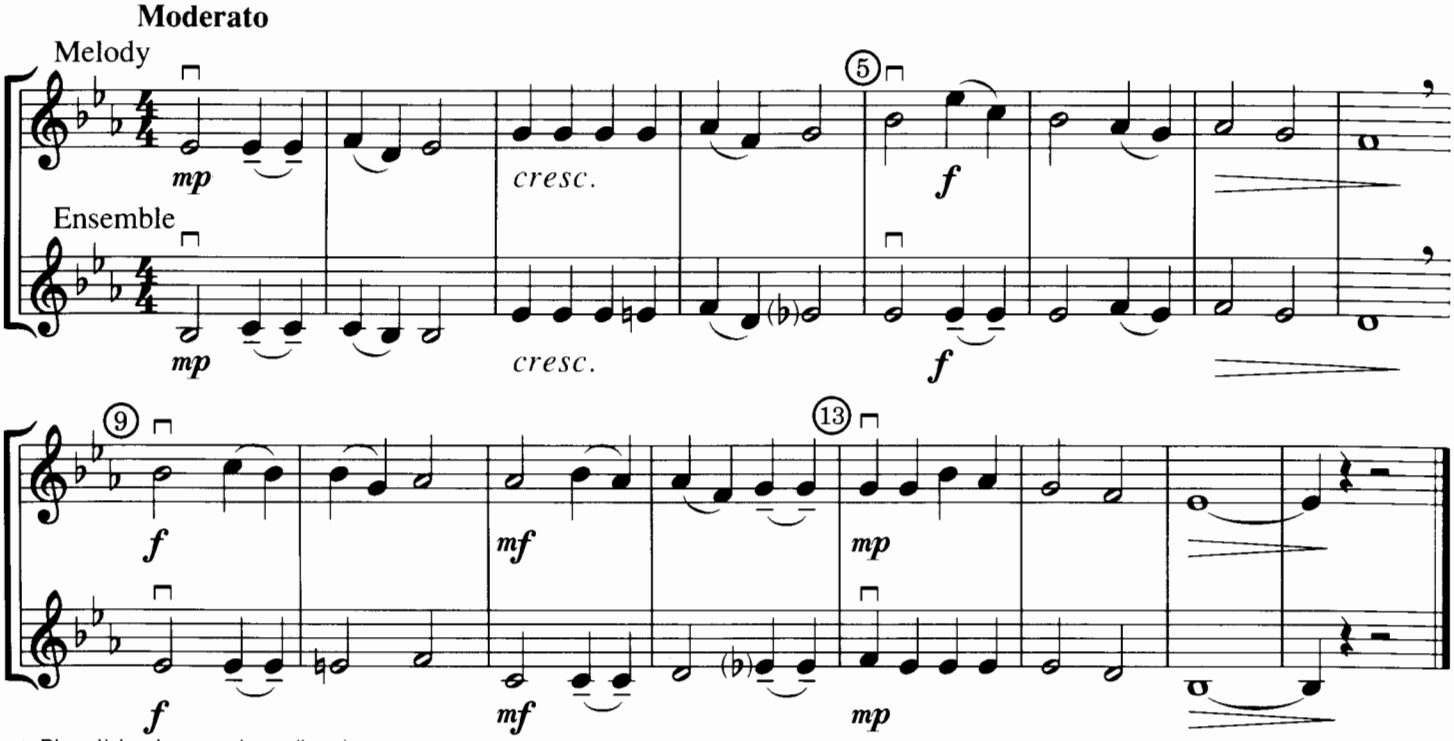
c.

d. 

50. CRUSADER'S HYMN

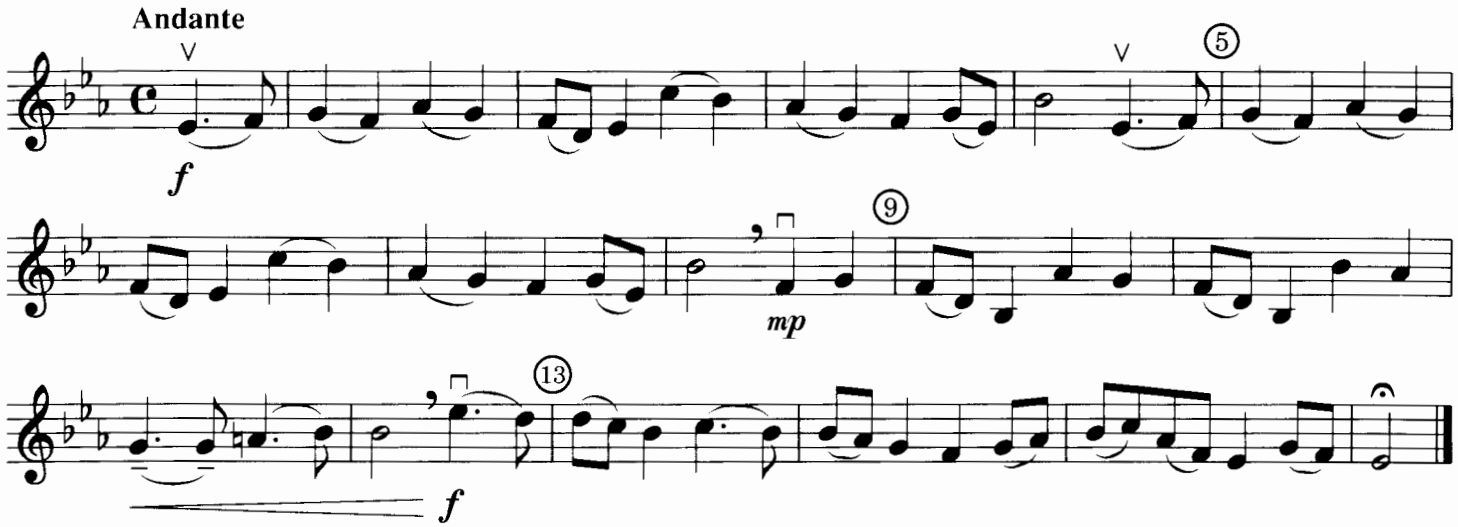
German A·

Moderato



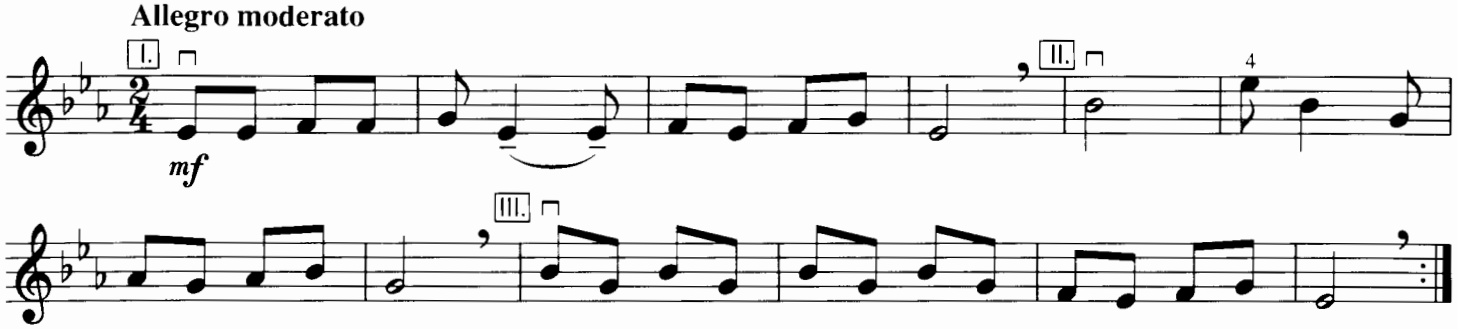
51. AUSTRIAN HYMN

Haydn



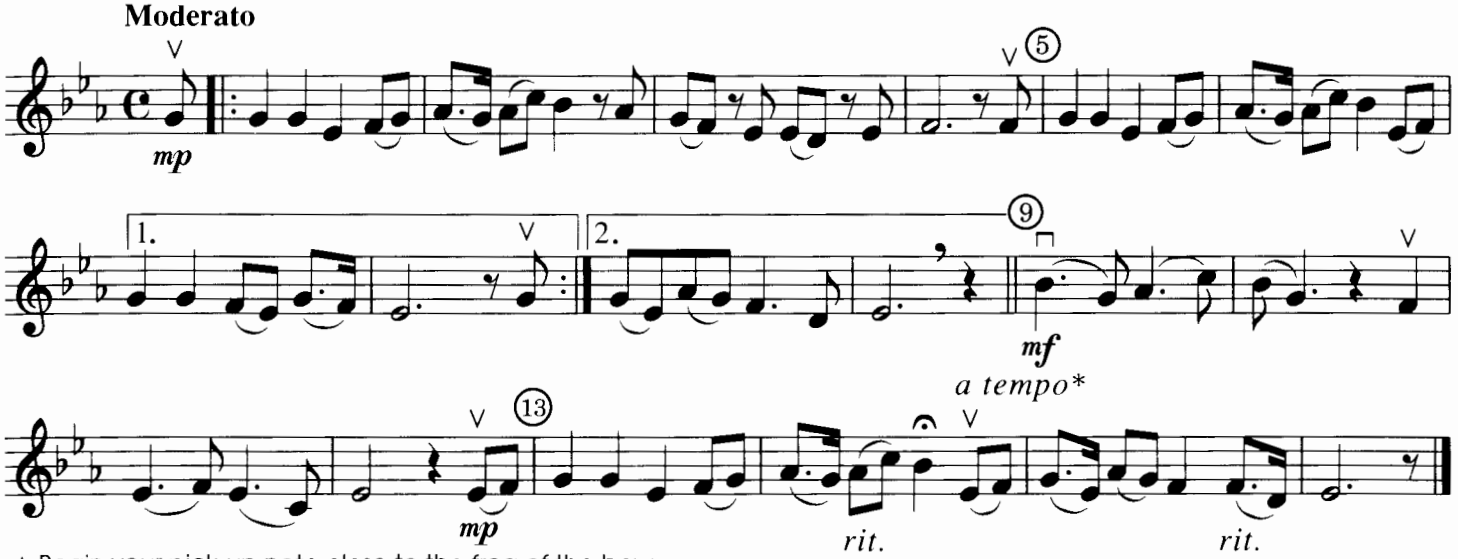
52. LAZY SAMMY

Hebrew-Round



53. MY OLD KENTUCKY HOME

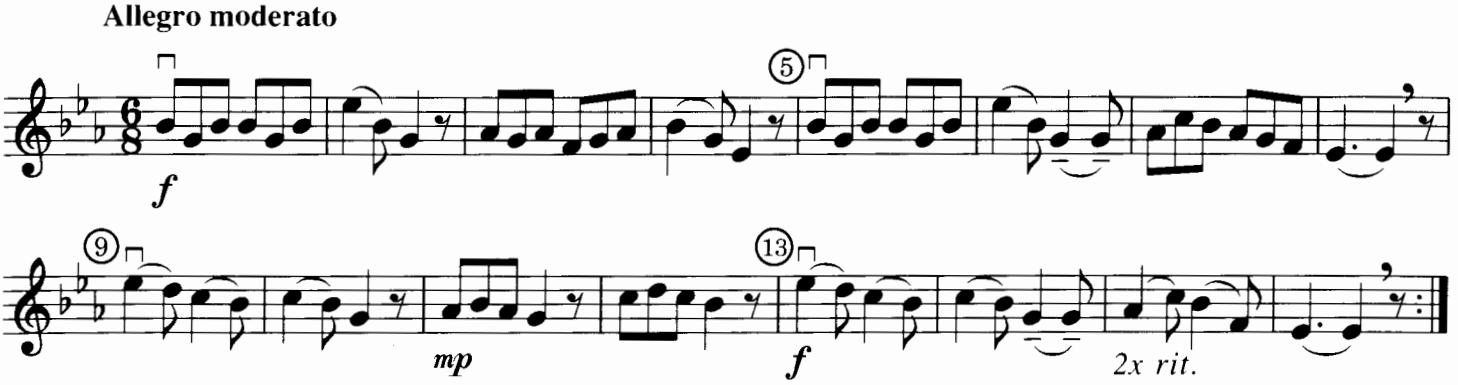
Foster



★ Begin your pick-up note close to the frog of the bow.
* Refer to page 18 for the tempo/dynamic glossary.

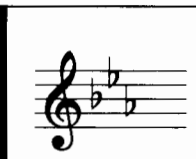
54. WOODEN SHOE DANCE

Belgian Folk Song



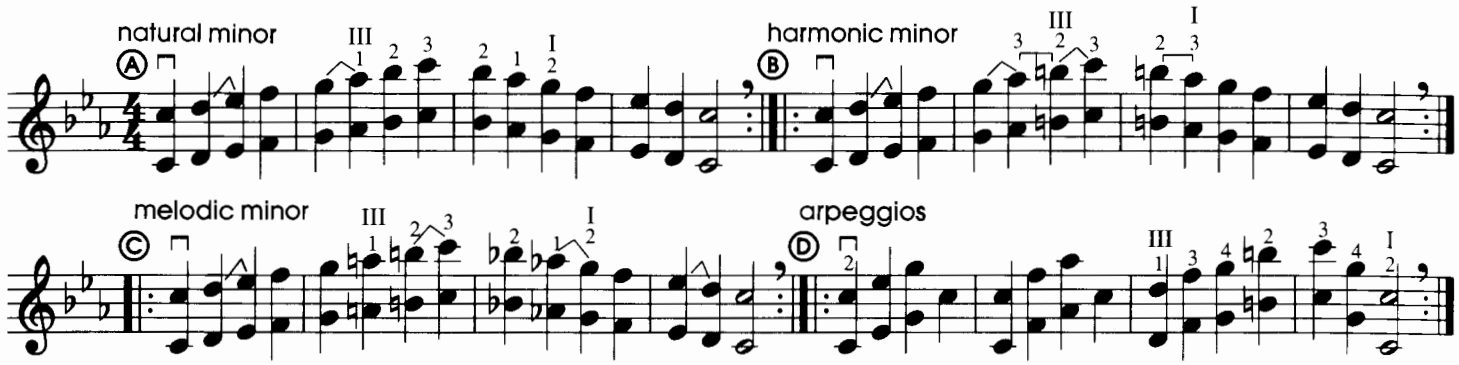
NEW IDEA

KEY SIGNATURE



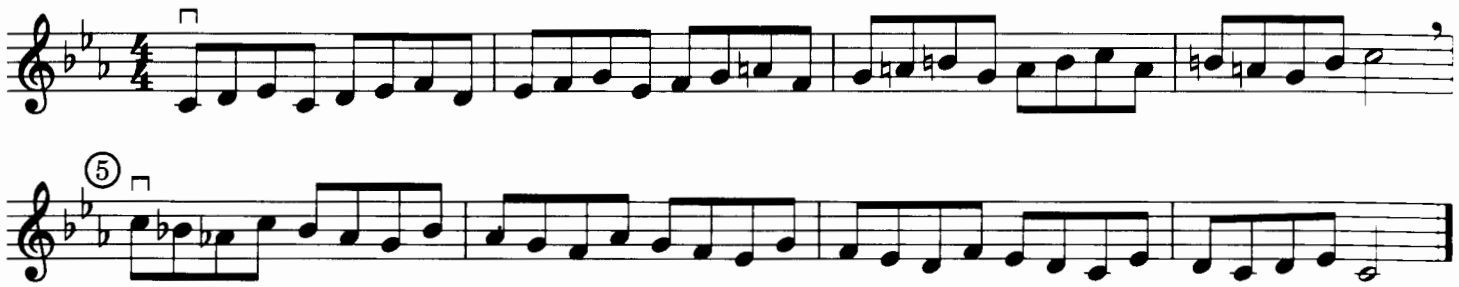
This is the key signature for c minor. It is the same key signature as E♭ Major because c minor is the relative minor key.

55. C MINOR SCALES AND ARPEGGIOS



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

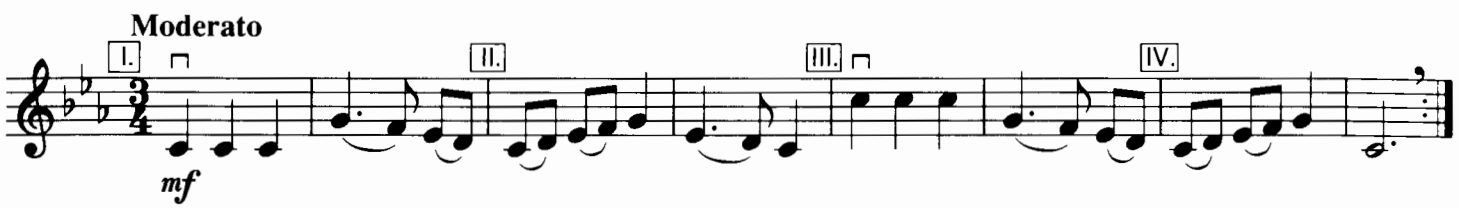
56. C MINOR TRAINER



★ Play this exercise with the following bowings:

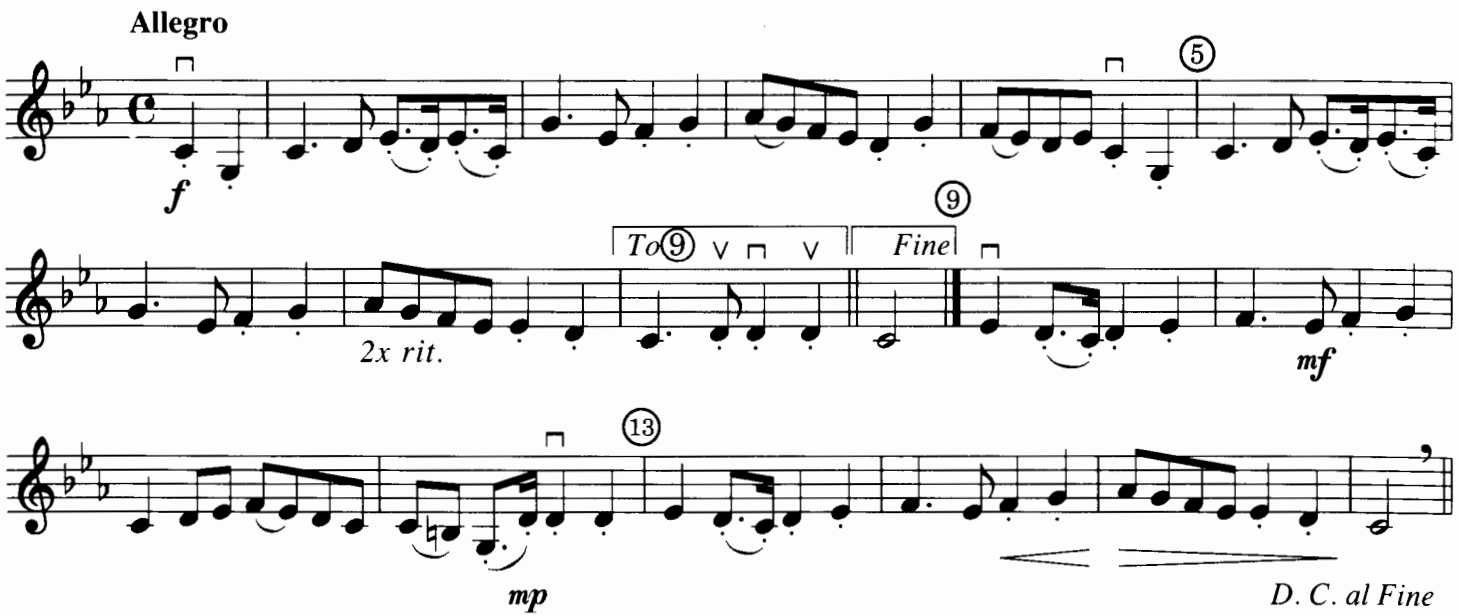
57. RISE UP O FLAME

Praetorius-Round

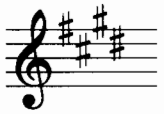


58. FARANDOLE

Bizet

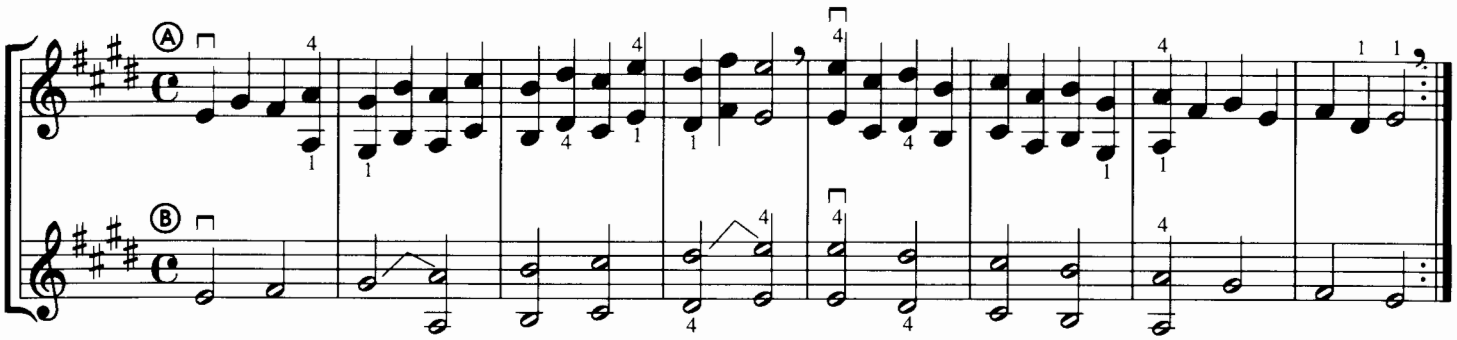


KEY SIGNATURE



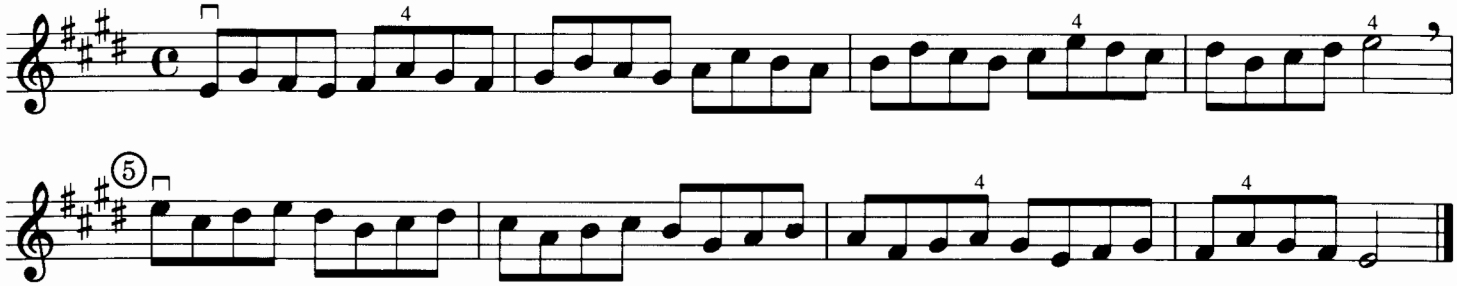
This is the key signature for E Major. When you see this key signature, play all the F's as F♯, all the C's as C♯, all the G's as G♯, and all the D's as D♯.

59. E MAJOR SCALE AND BROKEN THIRDS

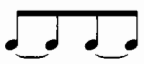


★ Refer to pages 46, 47, and the inside back cover for other bowing and scale possibilities.

60. E MAJOR TRAINER

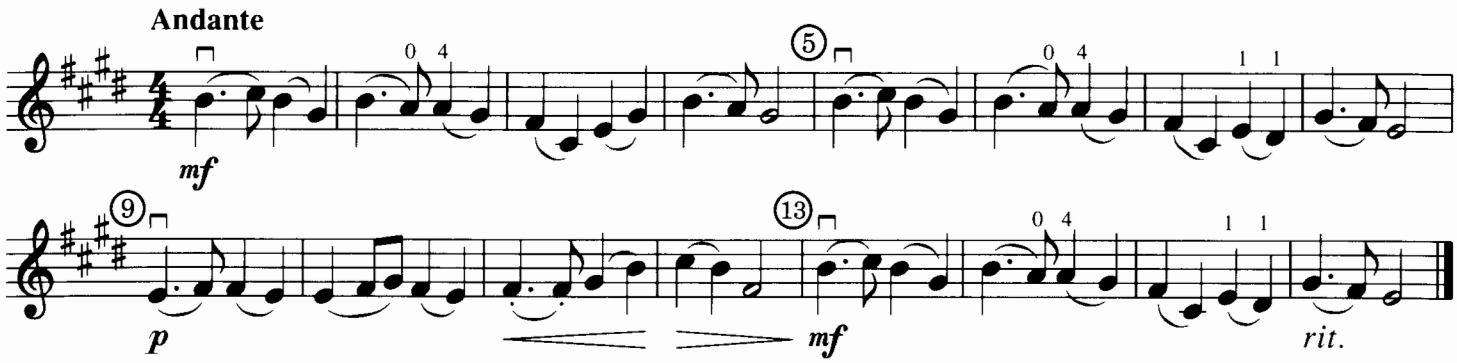


★ Play this exercise with the following bowings:

a.  b. c. d.

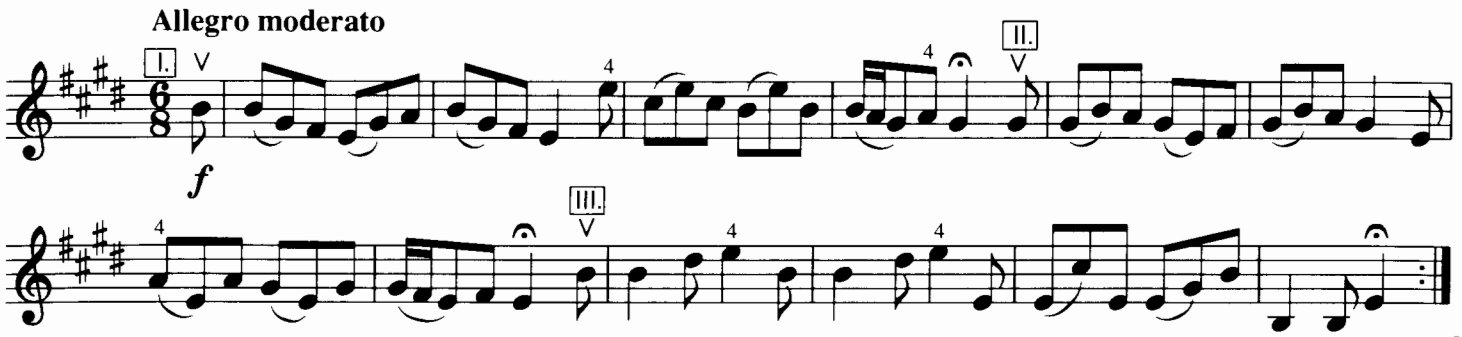
61. IN THE GLOAMING

Harrison



62. LOVELY MONTH OF MAY

Schubert-Round



NEW IDEA

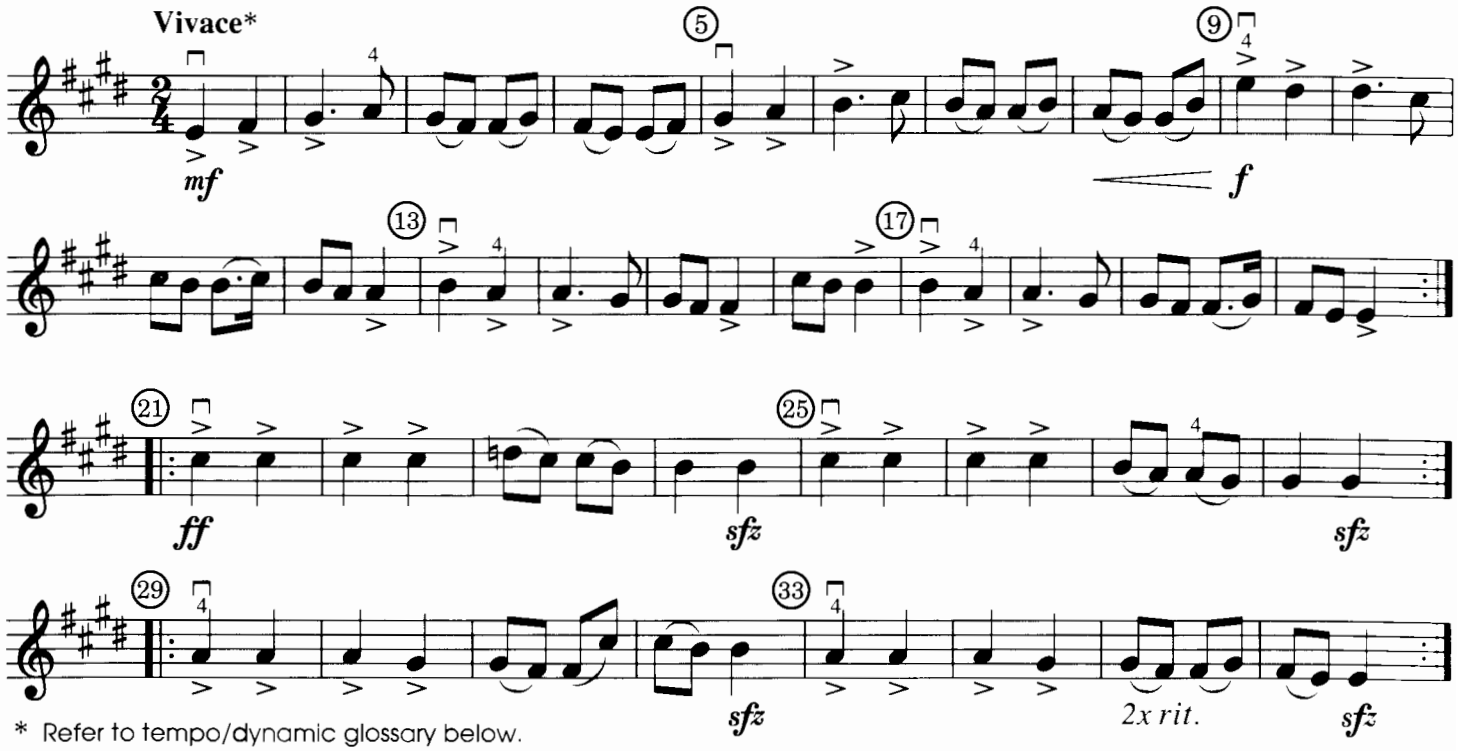
SFORZANDO

sfz

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

63. THE BARTERED BRIDE

Smetana



* Refer to tempo/dynamic glossary below.

NEW IDEA

TEMPOS

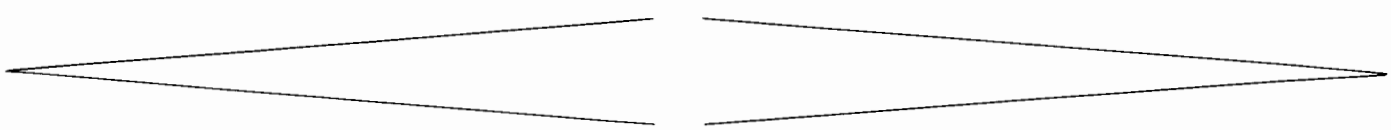
The Italian terms listed below represent the most common tempo and dynamic markings used in classical music.

DYNAMICS

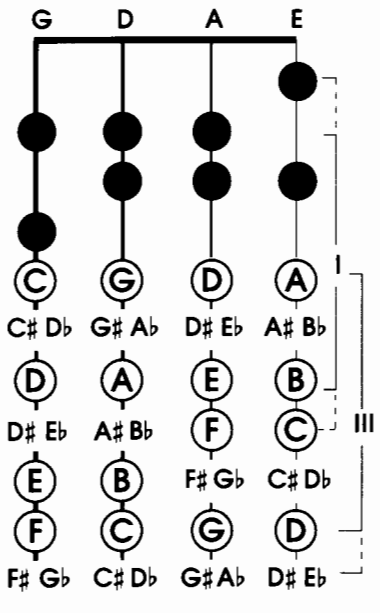
Presto	very fast
Vivace	brisk and animated
Allegro	quick and lively
Moderato	moderate speed
Andante	moderately slow
Lento	slow, between Adagio and Andante
Adagio	slow and leisurely, not as slow as Largo
Largo	very slow and broad
a tempo	in the original speed
rit.	Ritard. gradually slow the speed

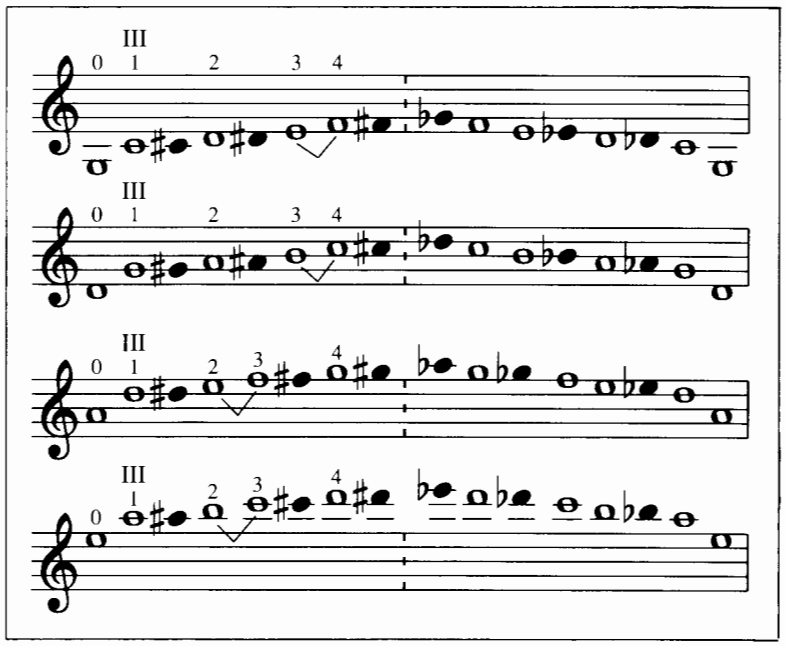
ff	**Fortissimo**	very loud
f	**Forte**	loud
mf	**Mezzo forte**	moderately loud
mp	**Mezzo piano**	moderately soft
p	**Piano**	soft
pp	**Pianissimo**	very soft
cresc.	**Crescendo**	increasing in loudness
dim.	**Diminuendo**	diminishing in loudness

DYNAMIC CHART

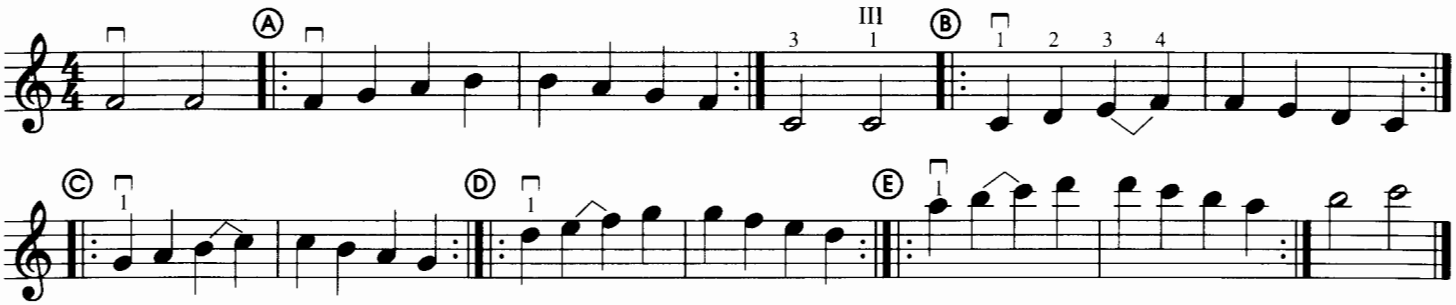


pp ***p*** ***mp*** ***mf*** ***f*** ***ff*** ***f*** ***mf*** ***mp*** ***p*** ***pp***

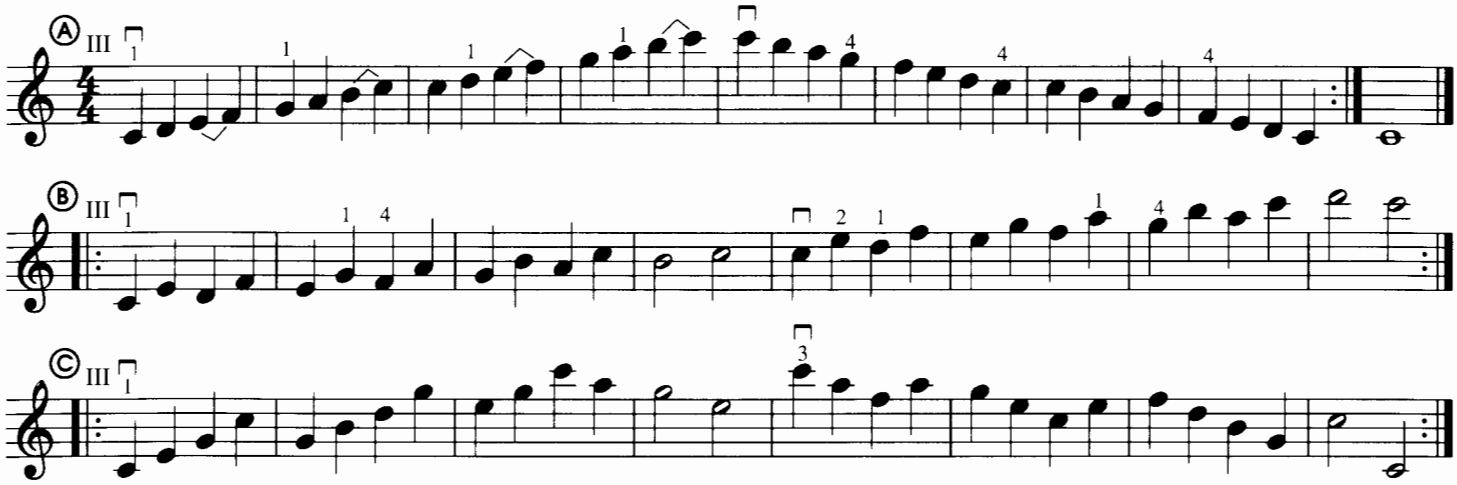




64. THIRD POSITION TRAINER FOR VIOLINS AND VIOLAS

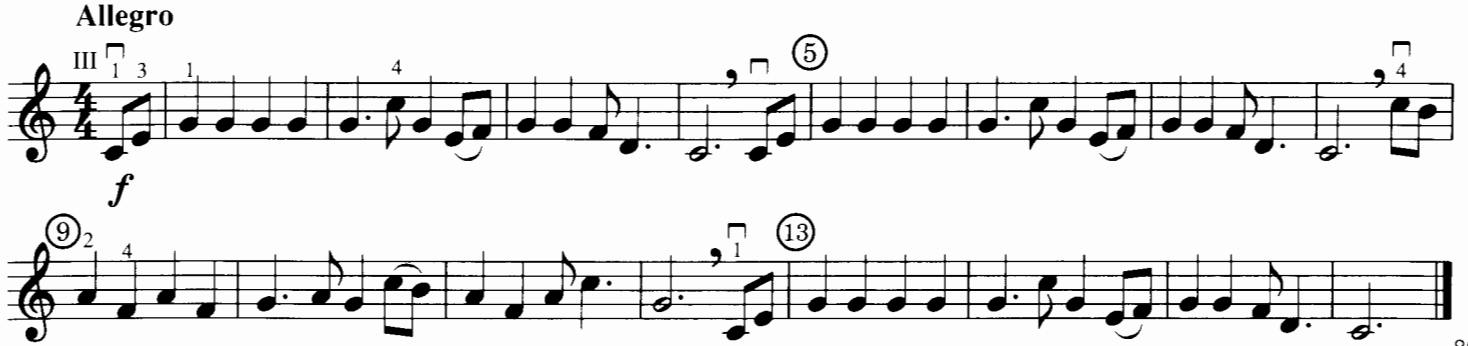


65. C MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

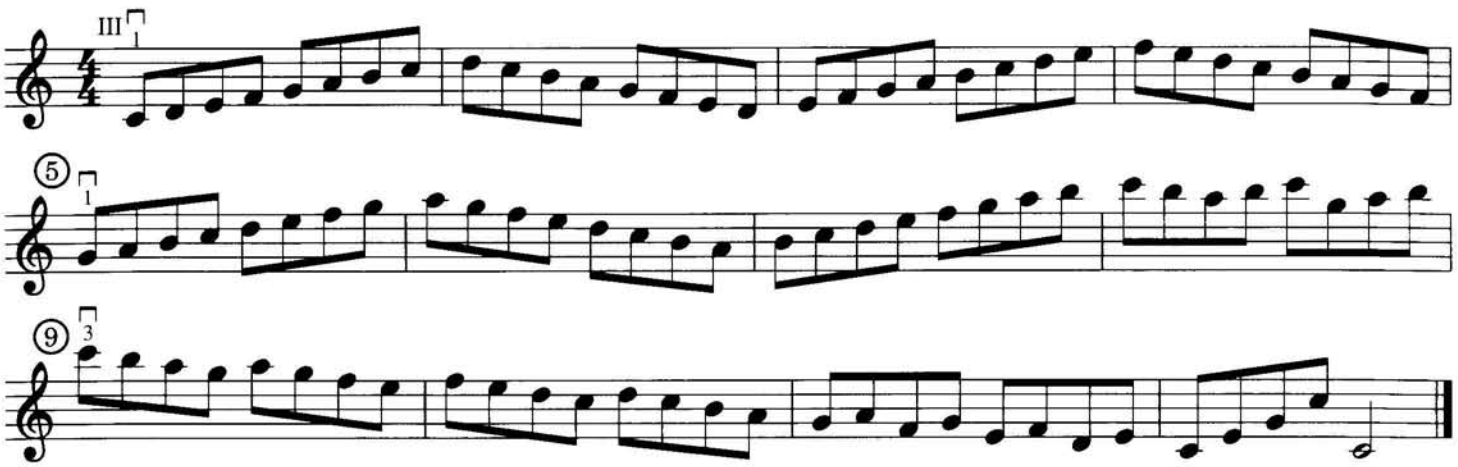


66. MARINES' HYMN

Offenbach



67. TECHNIC TRAINER



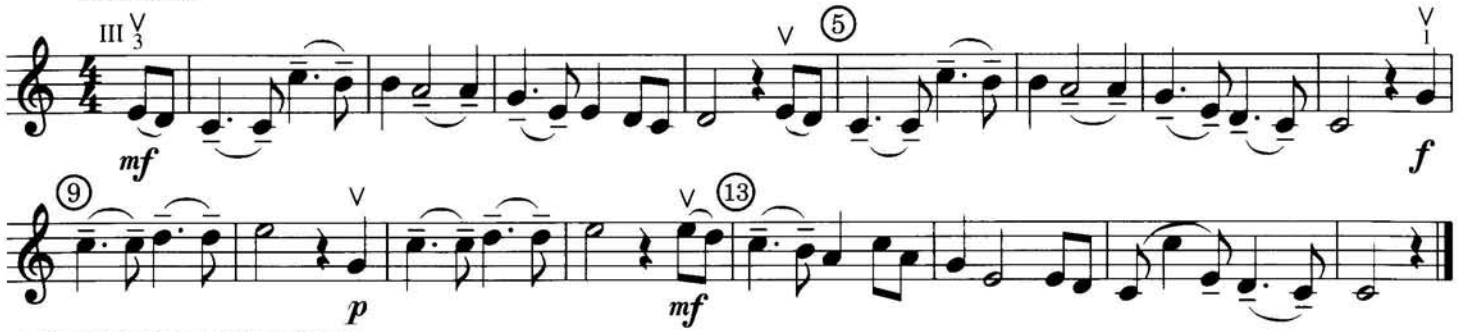
★ Play this exercise with the following bowings:

a. b. c. d.

68. ANNIE LAURIE

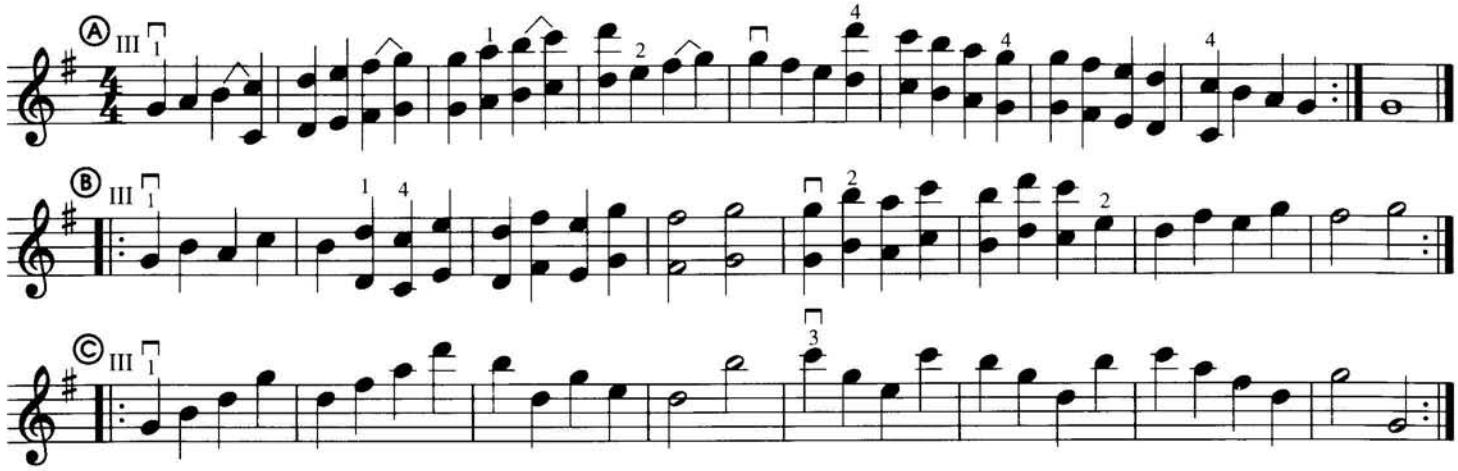
Scottish Folk Song

Andante



★ Play this piece using vibrato.

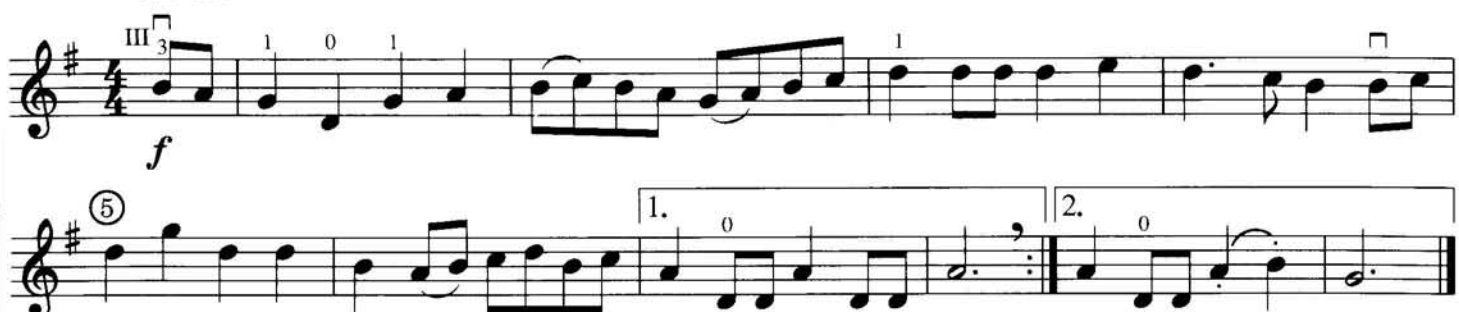
69. G MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS



70. RONDEAU

Mouret

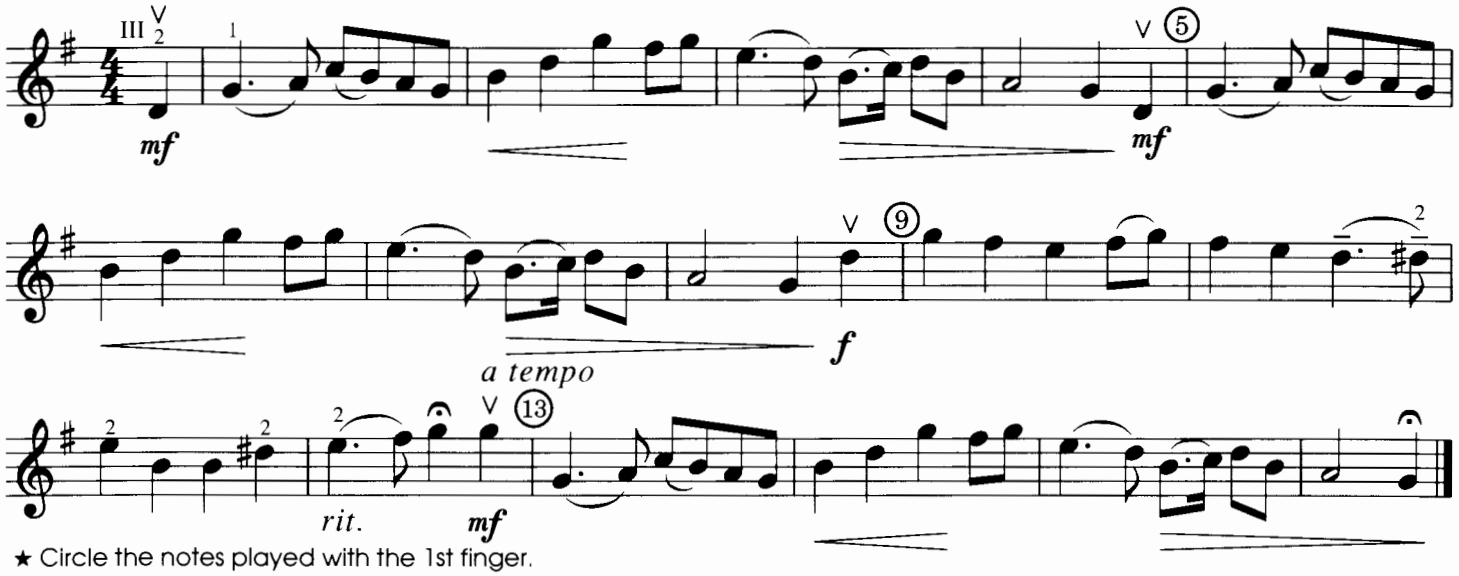
Moderato



71. THE MINSTREL BOY

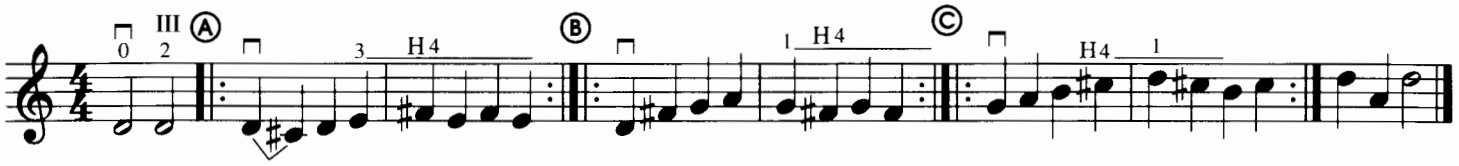
Irish Folk Song

Moderato

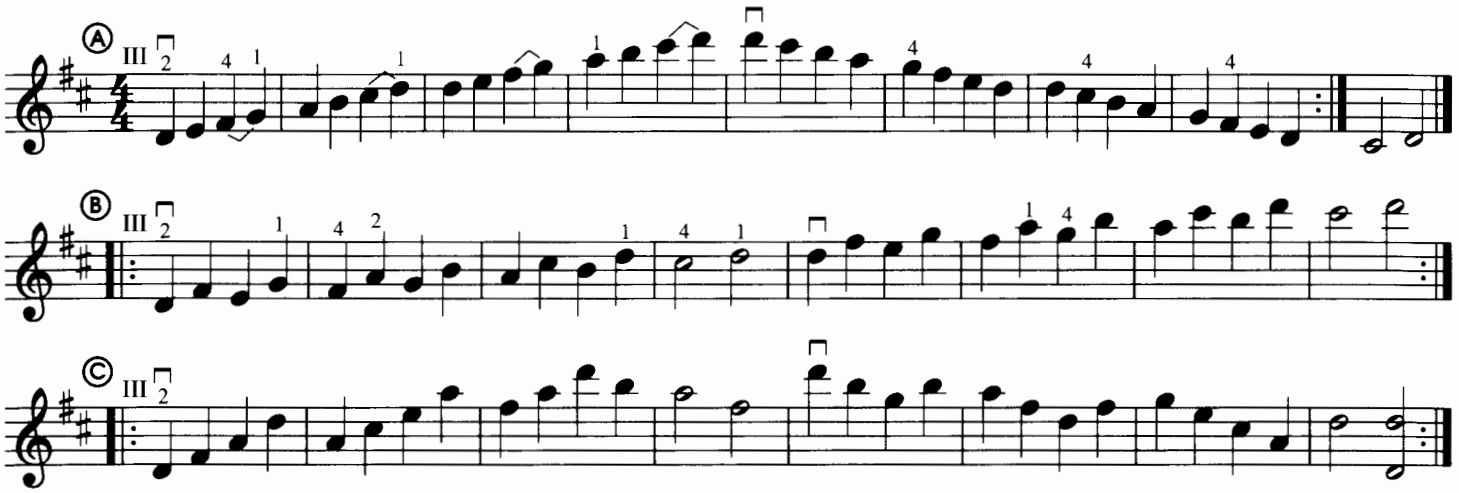


★ Circle the notes played with the 1st finger.

72. TECHNIC TRAINER



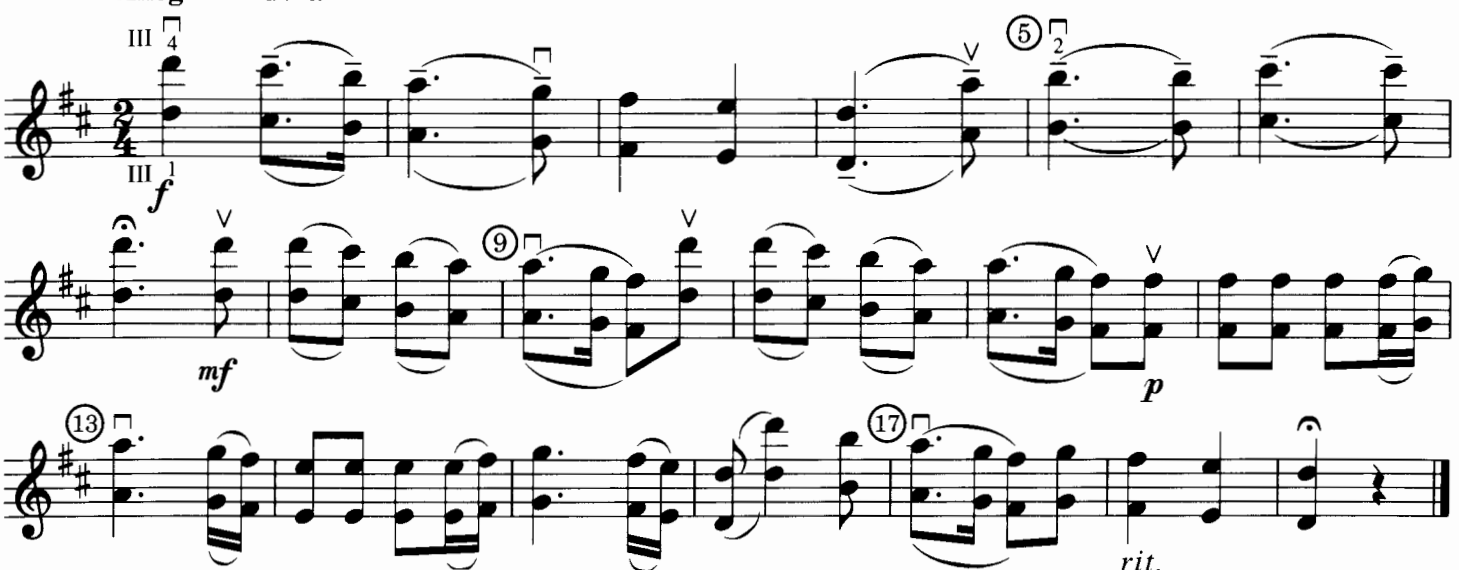
73. D MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS



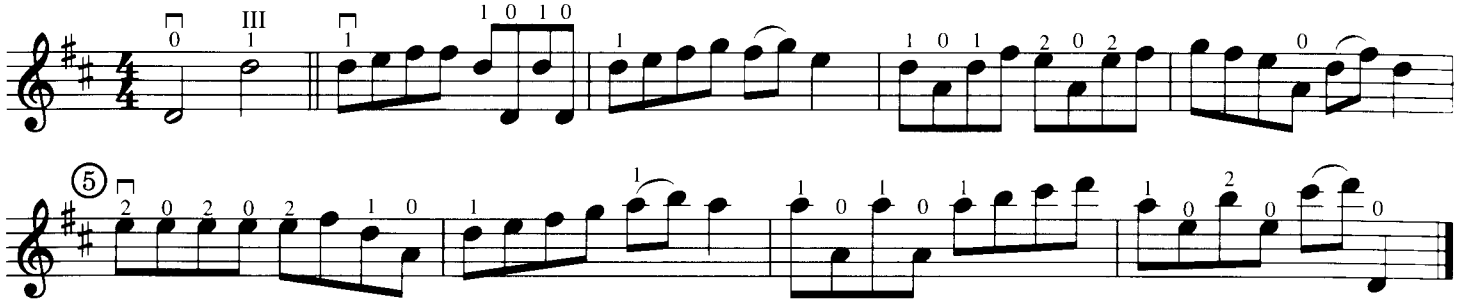
74. JOY TO THE WORLD

Handel

Allegro moderato



75. TECHNIC TRAINER

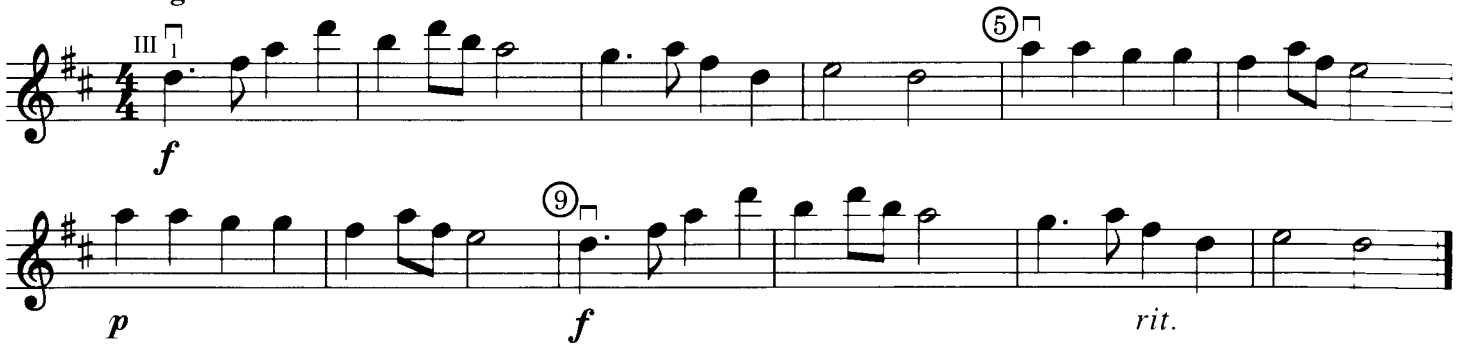


★ Work for smooth string crossings.

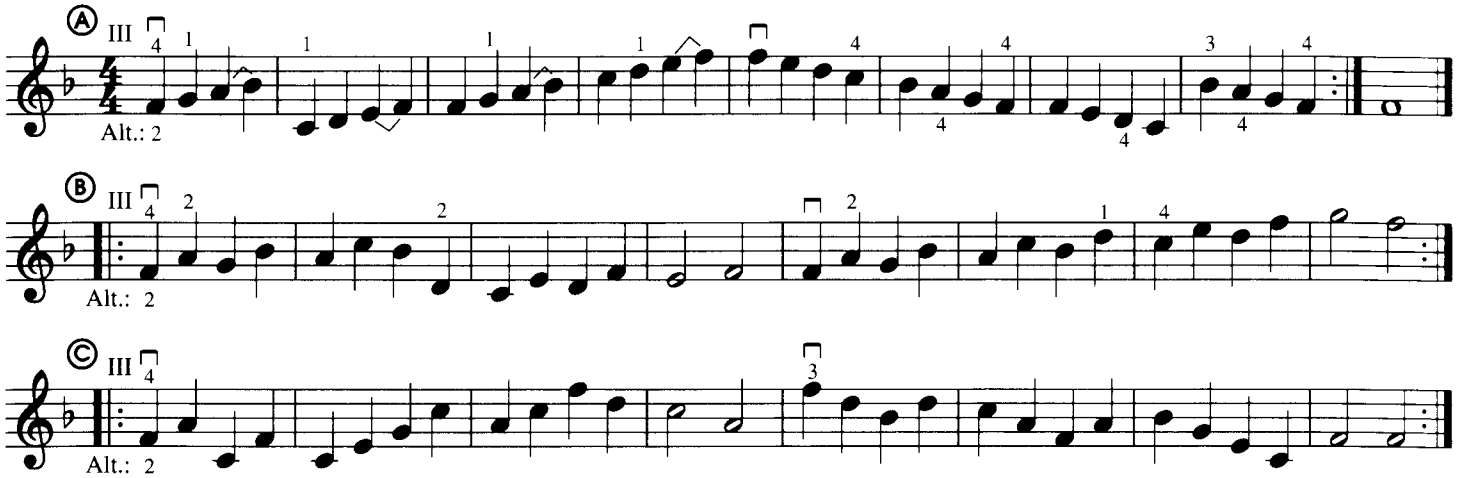
76. BOHEMIAN FOLK SONG

Traditiona

Allegro



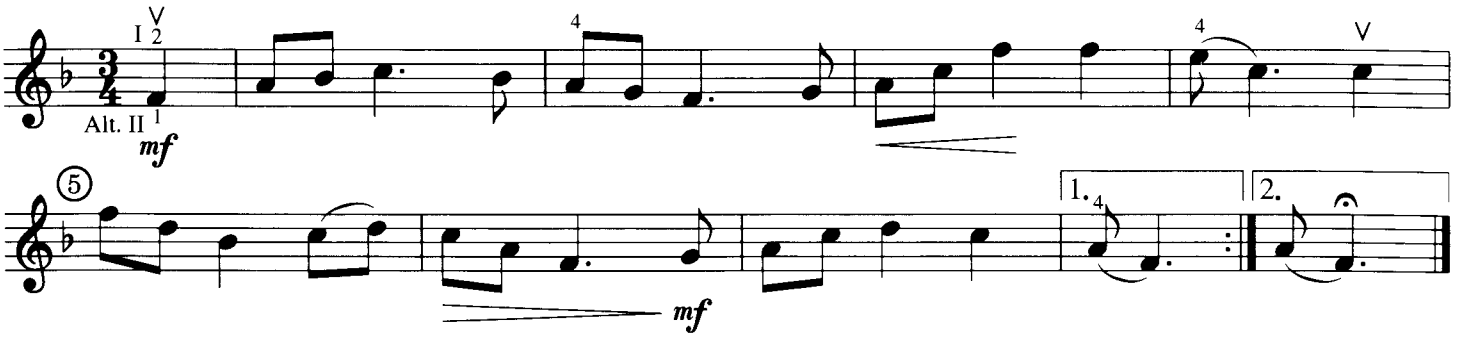
77. F MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS

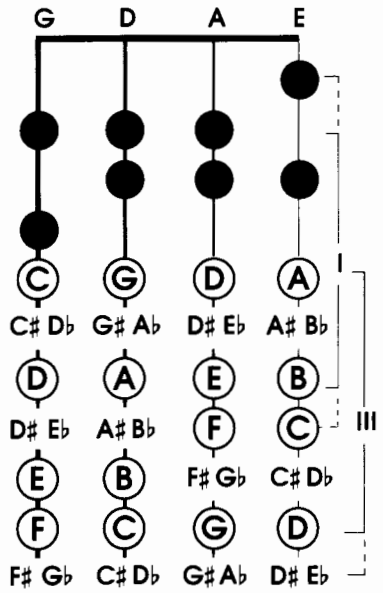


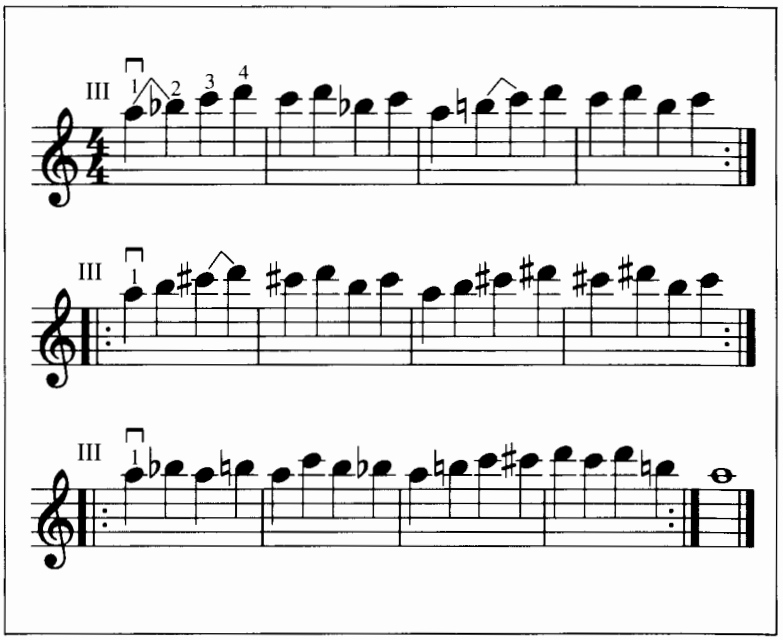
78. BARBARA ALLEN

English Folk Song

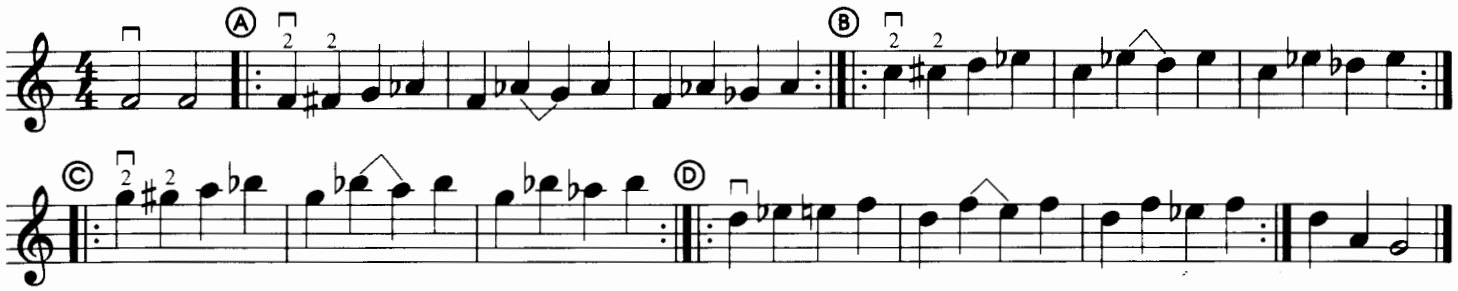
Moderato







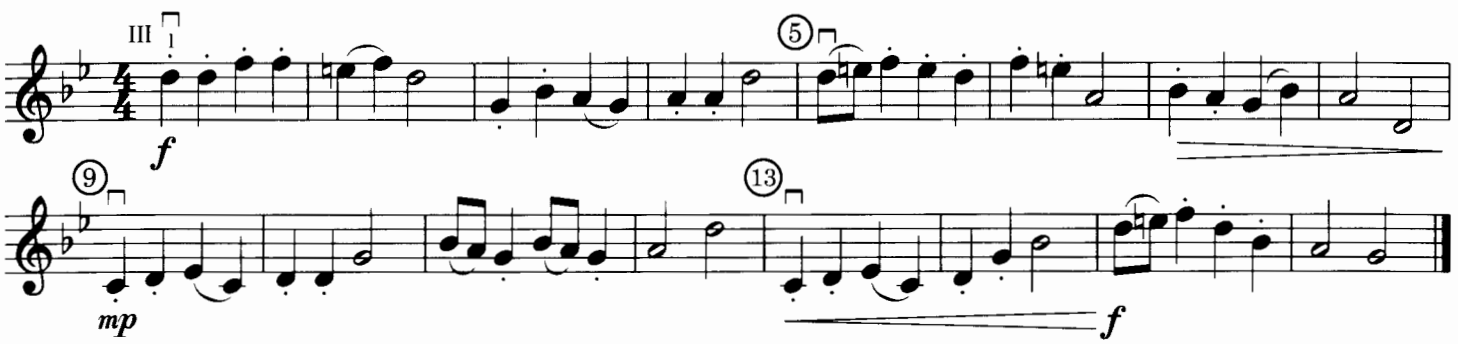
79. THIRD POSITION TRAINER FOR CELLOS



80. ORIGINAL FOLK DANCE

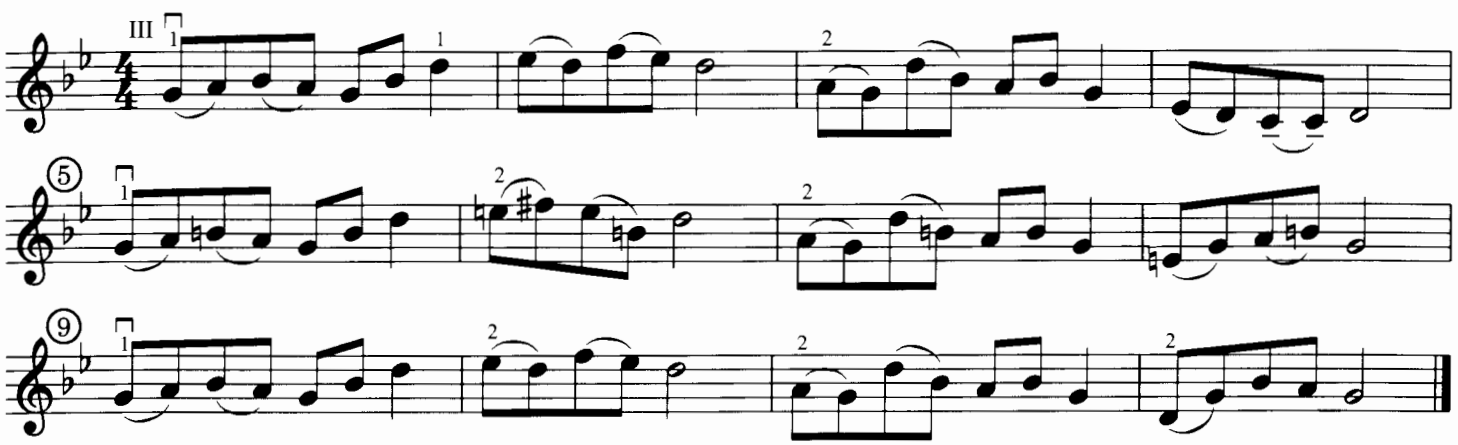
Anderson

Allegro moderato

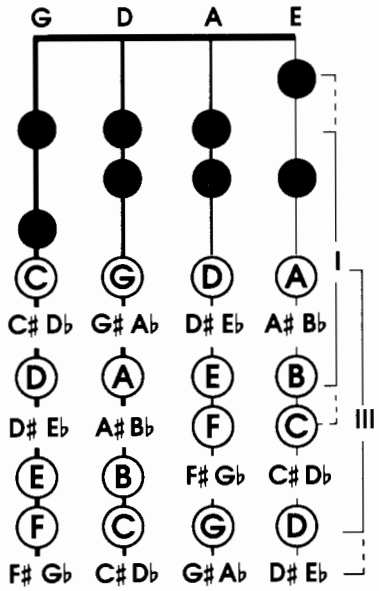


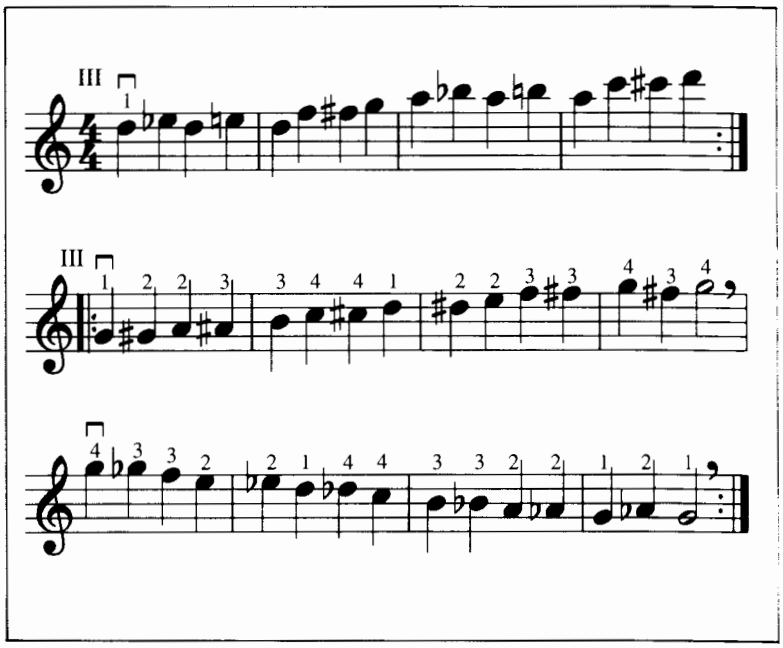
★ Circle the notes played with the 2nd finger.

81. ETUDE FOR CELLO

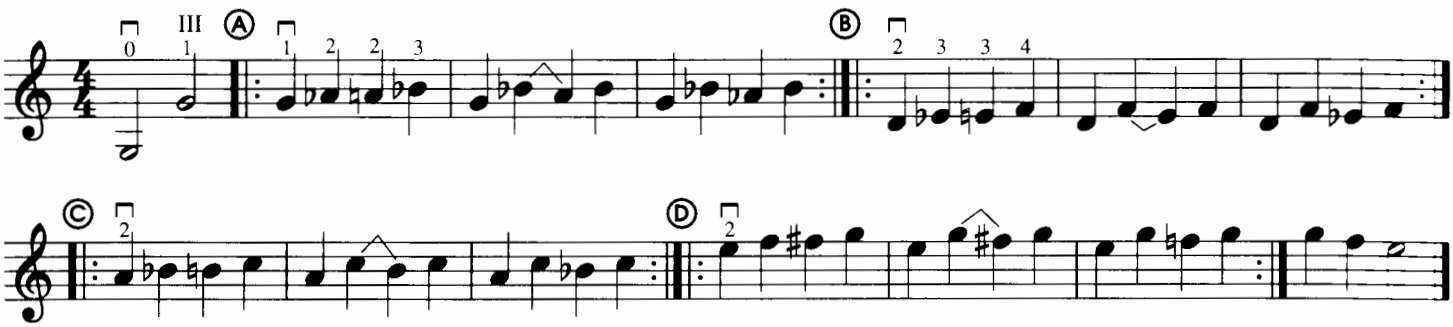


★ What is the musical form of this selection?



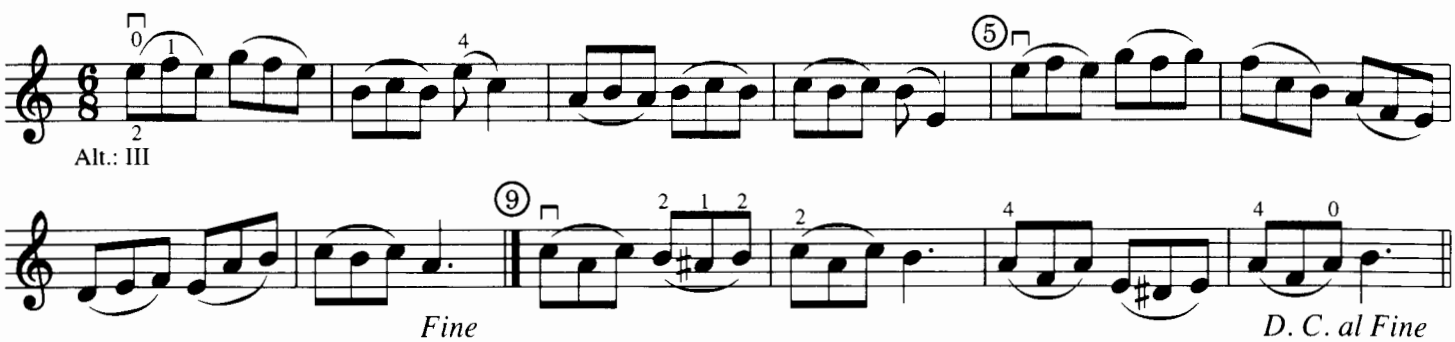


82. FOURTH POSITION TRAINER FOR CELLOS



83. MELODIC ETUDE IN A MINOR

Déak Vol. 1, no. 49



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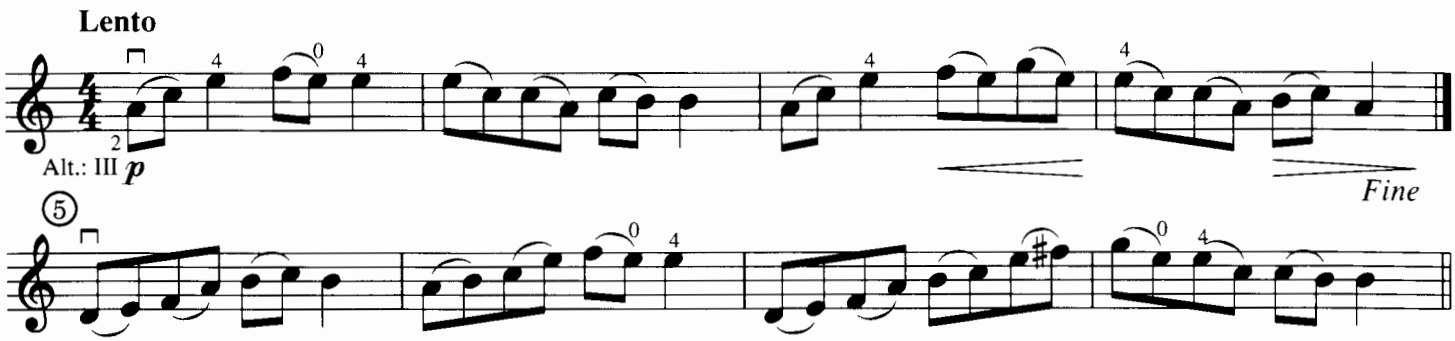
84. LAMENT

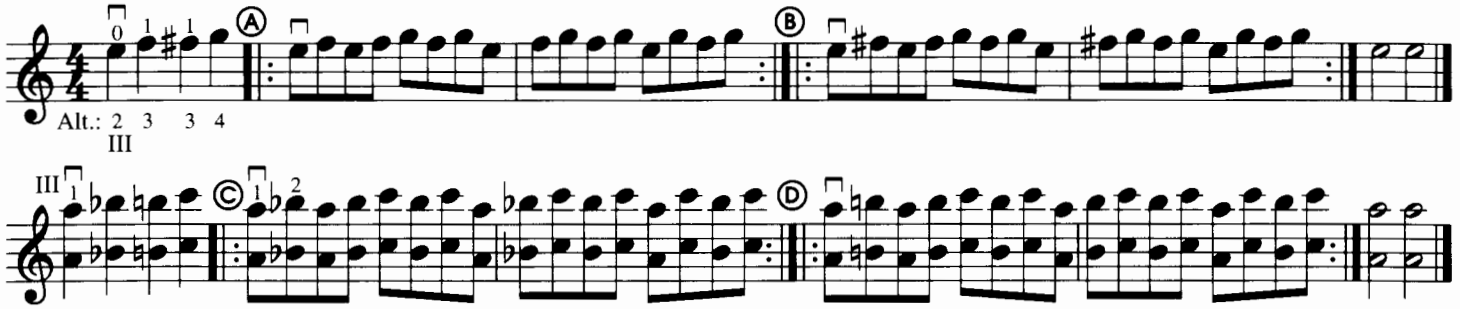
Anderson



★ What does "Lento" mean? _____

THEORY GAME

85. TECHNIC TRAINER

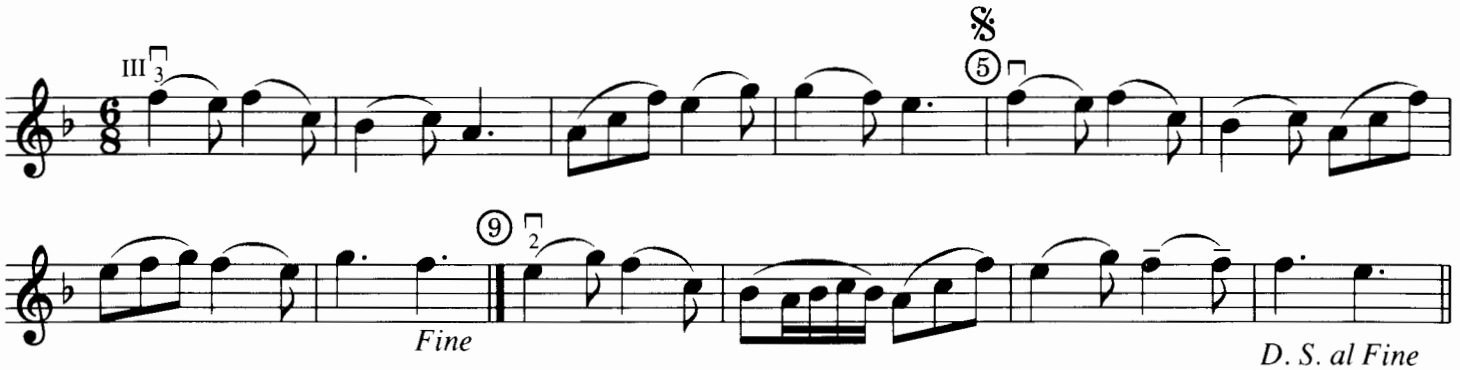


★ Play this exercise with the following bowings:

a. b. c. d. e.

86. ANDANTINO

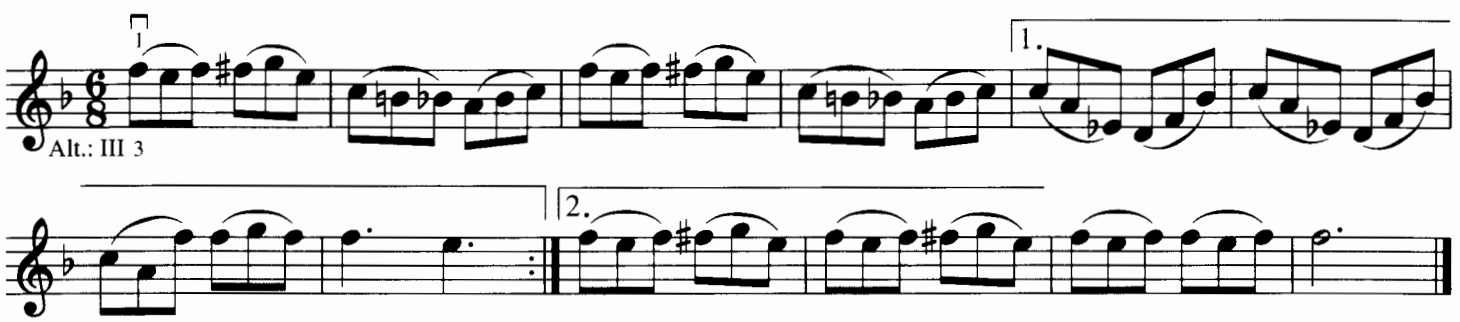
Werner Op. 12, no. 10a



★ Circle the notes played with the 3rd finger.

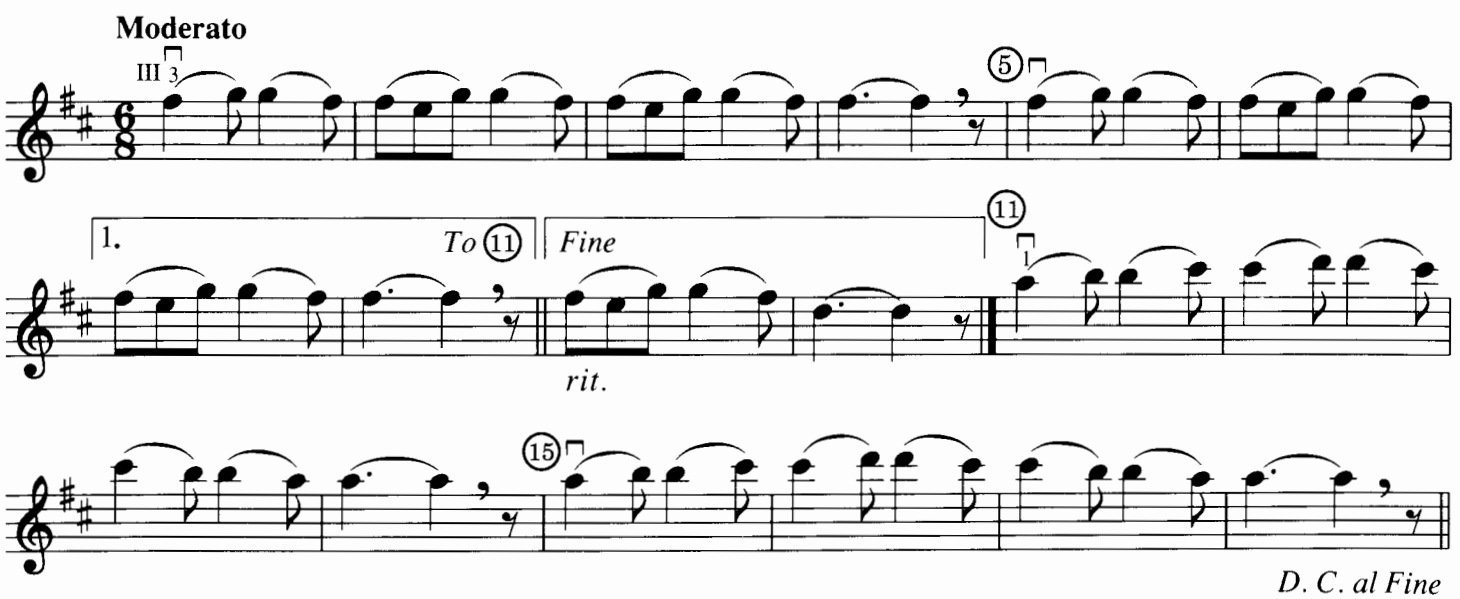
87. MELODIC ETUDE IN F MAJOR

Kummer

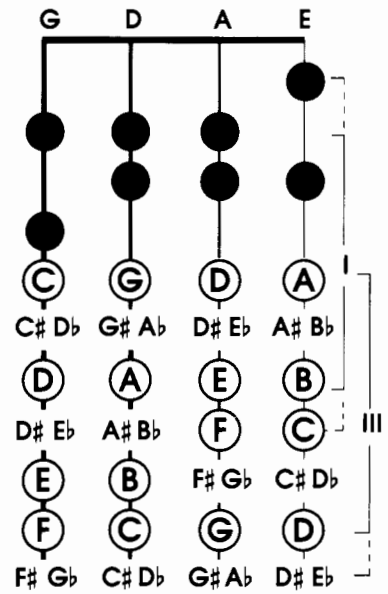


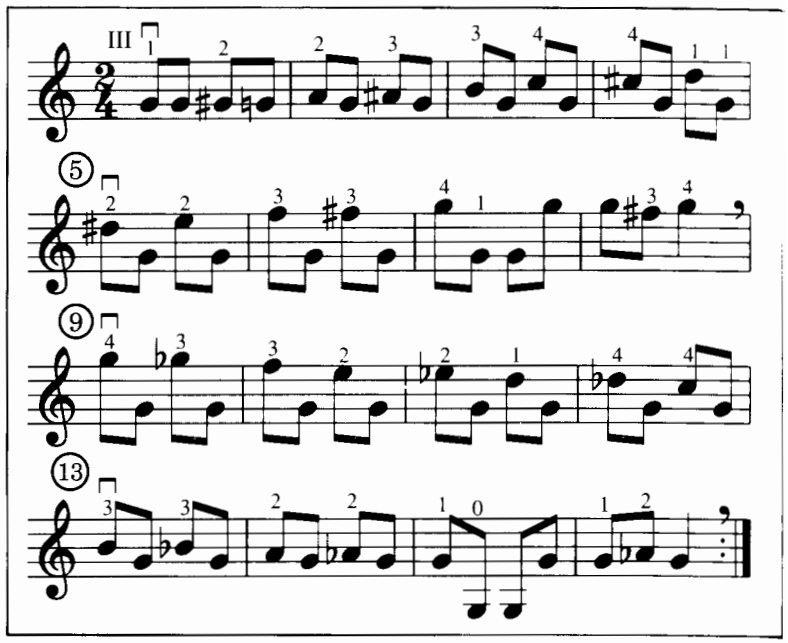
88. BARCAROLLE

Offenbach

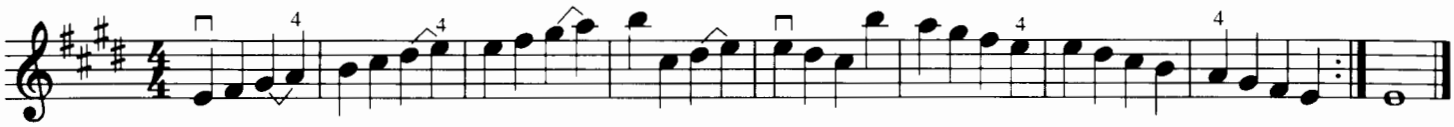


★ Play this piece using vibrato. Write in your own dynamics for this piece. Be sure to use crescendos and diminuendos.



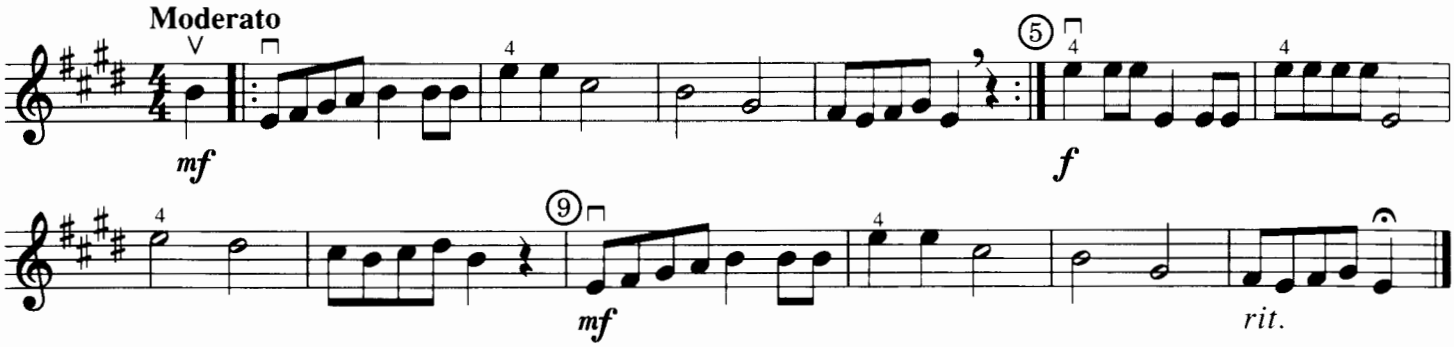


89. E MAJOR SCALE

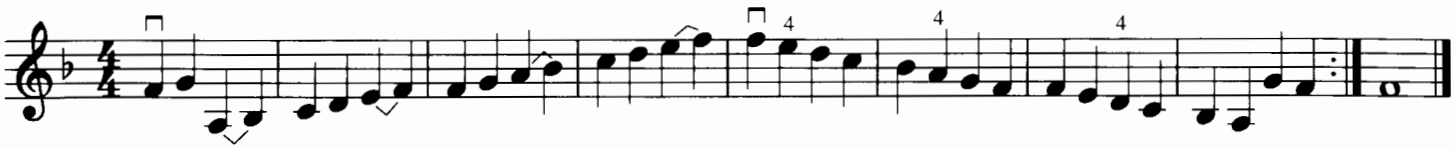


90. THE OLD WOMAN AND THE PEDDLER

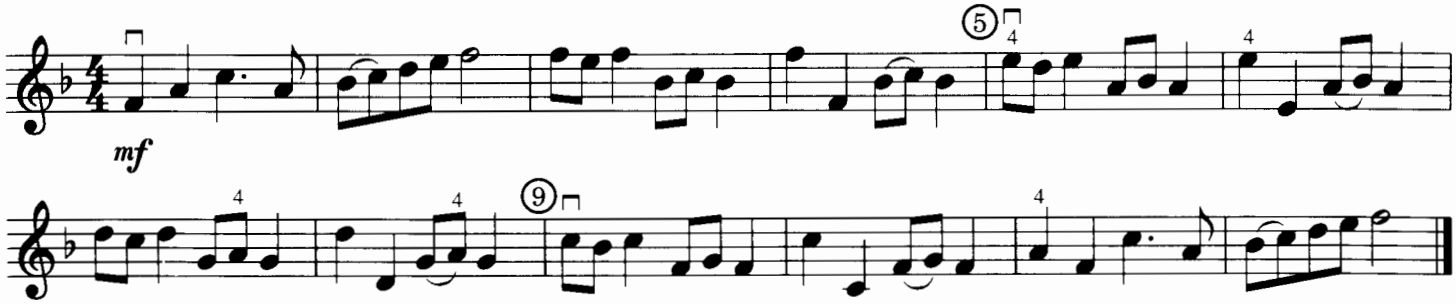
English Folk Song



91. F MAJOR SCALE



92. ETUDE FOR BASS



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

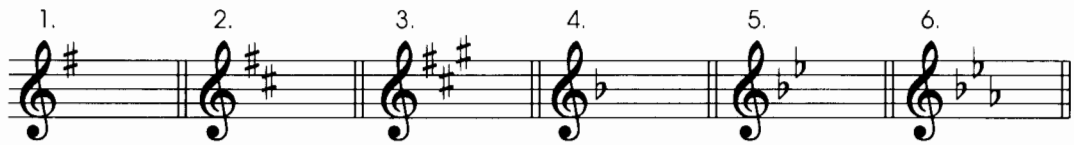
First (I) Position to Third (III) Position

SHIFTING INSTRUCTIONS

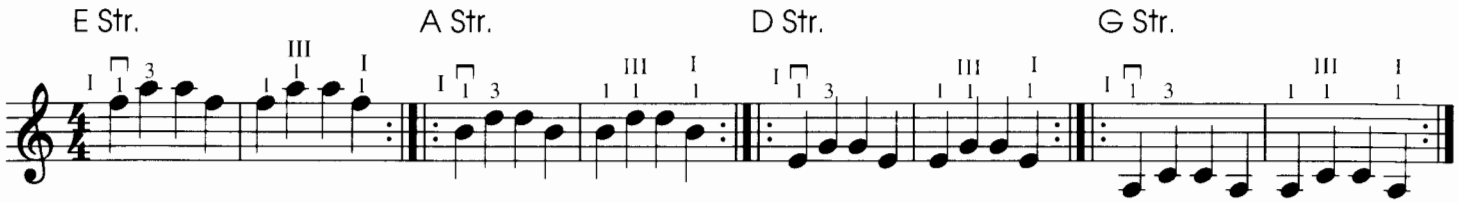
1. Move your hand, thumb, fingers, and forearm together.
2. Lead with your wrist in the direction of the shift.
3. Slightly release the pressure of the sliding finger during the shift.
4. Keep the sliding finger in contact with the string during the shift.
5. Keep your hand, thumb, and forearm relaxed.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

EXERCISE INSTRUCTIONS

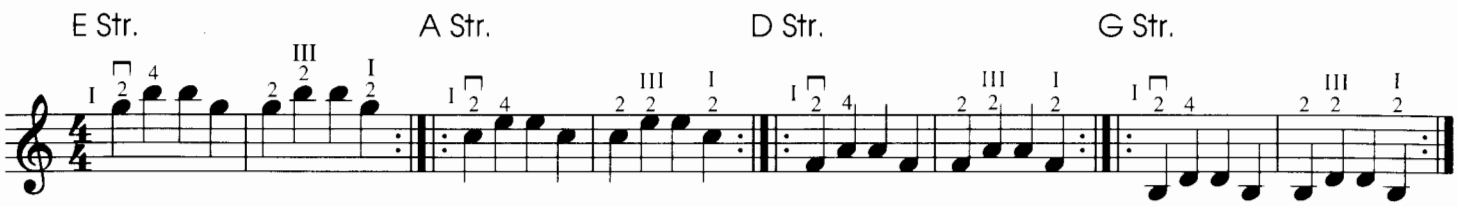
1. Play the first measure of each exercise to establish intonation.
2. Play the second measure of each exercise to practice the shift.
3. Play each exercise also slurring 2 notes:
4. These exercises should NOT be practiced all at one time. Select and practice a few exercises each day. Especially practice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



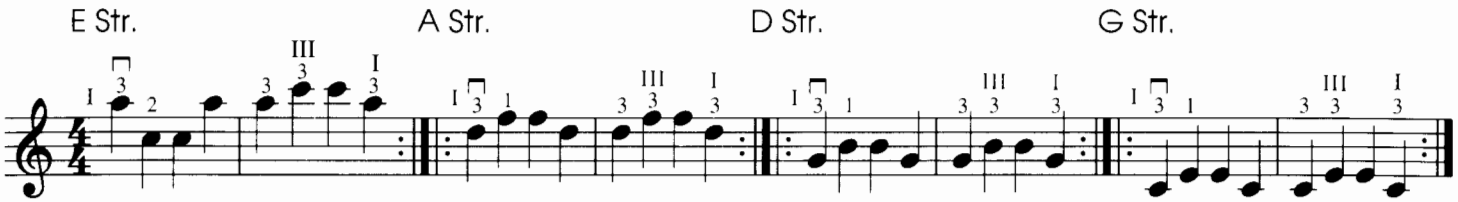
I. FIRST FINGER SHIFTS



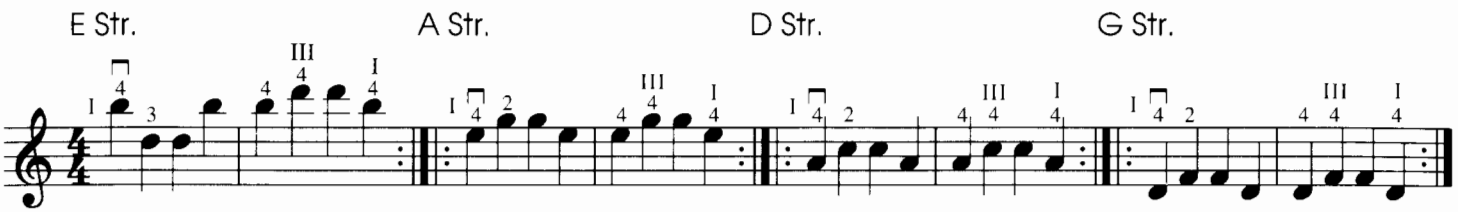
II. SECOND FINGER SHIFTS



III. THIRD FINGER SHIFTS

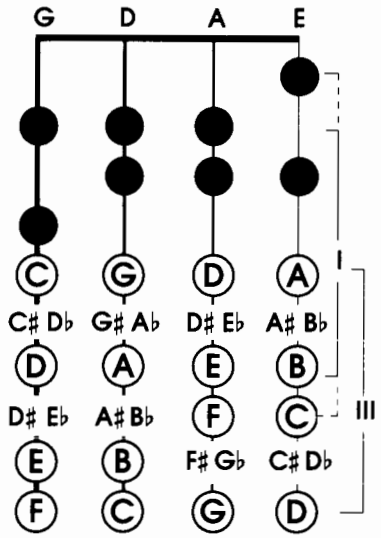


IV. FOURTH FINGER SHIFTS



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

NEW IDEA

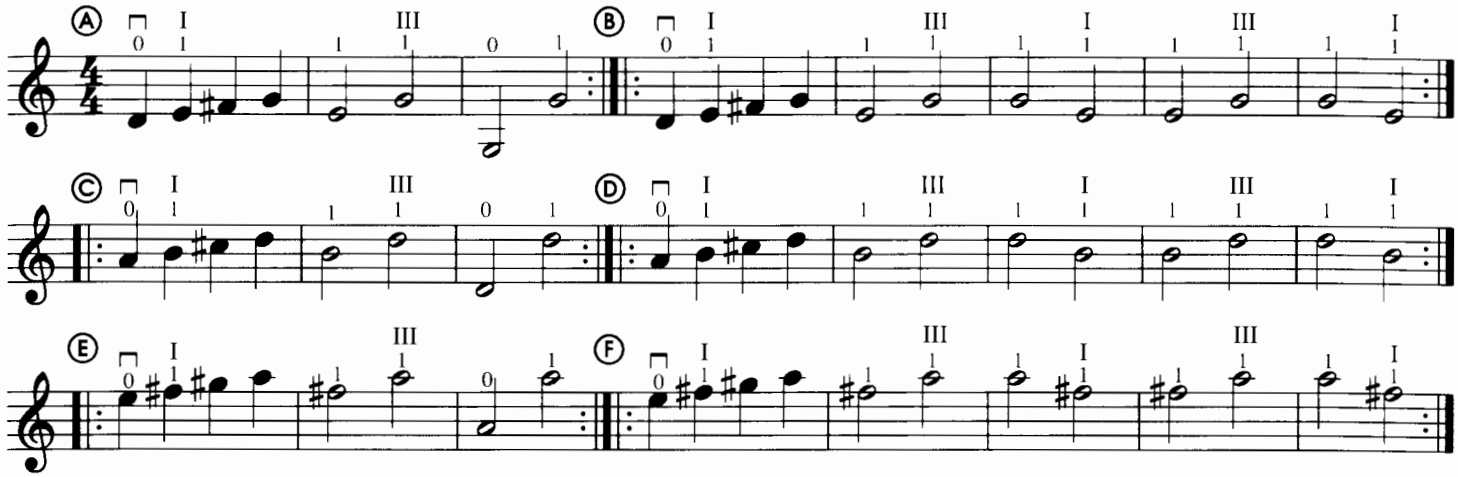


First (I) Position to Third (III) Position

SHIFTING INSTRUCTIONS

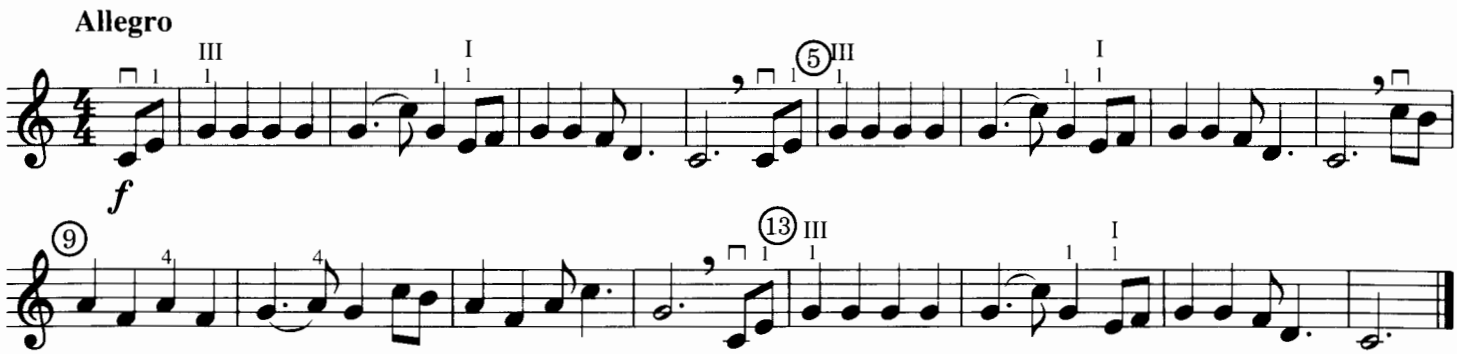
1. Move your hand, thumb, fingers, and forearm together.
2. Lead with your wrist in the direction of the shift.
3. Slightly release the pressure of the sliding finger during the shift.
4. Keep the sliding finger in contact with the string during the shift.
5. Keep your hand, thumb, and forearm relaxed.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

93. SHIFTING TRAINER



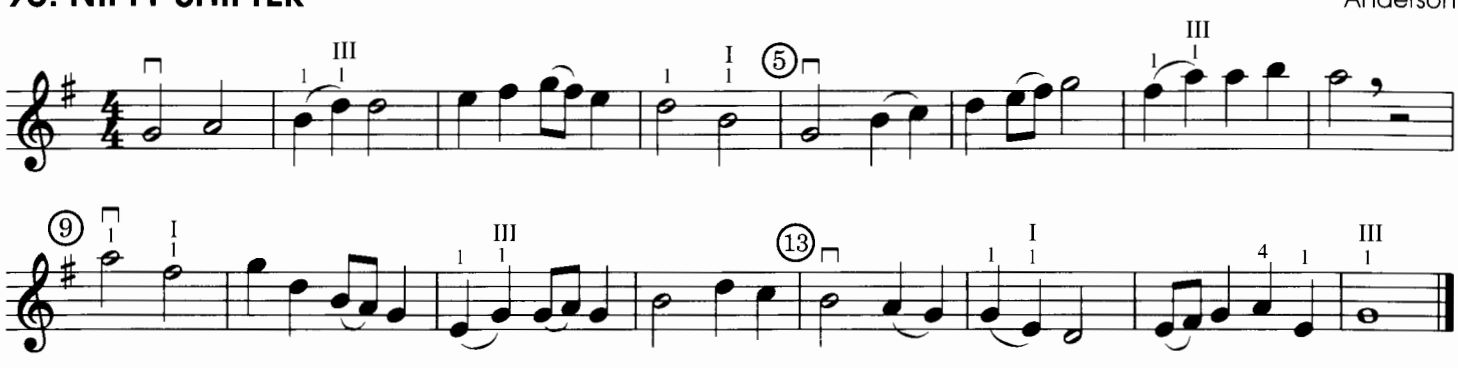
94. MARINES' HYMN

Offenbach



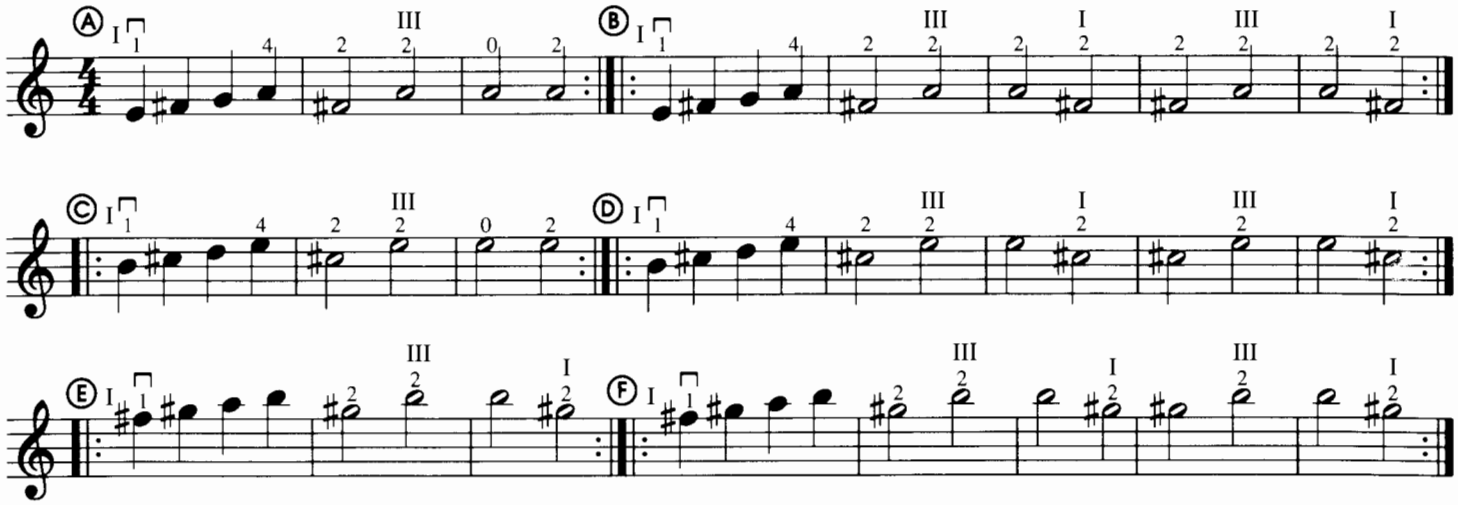
95. NIFTY SHIFTER

Anderson



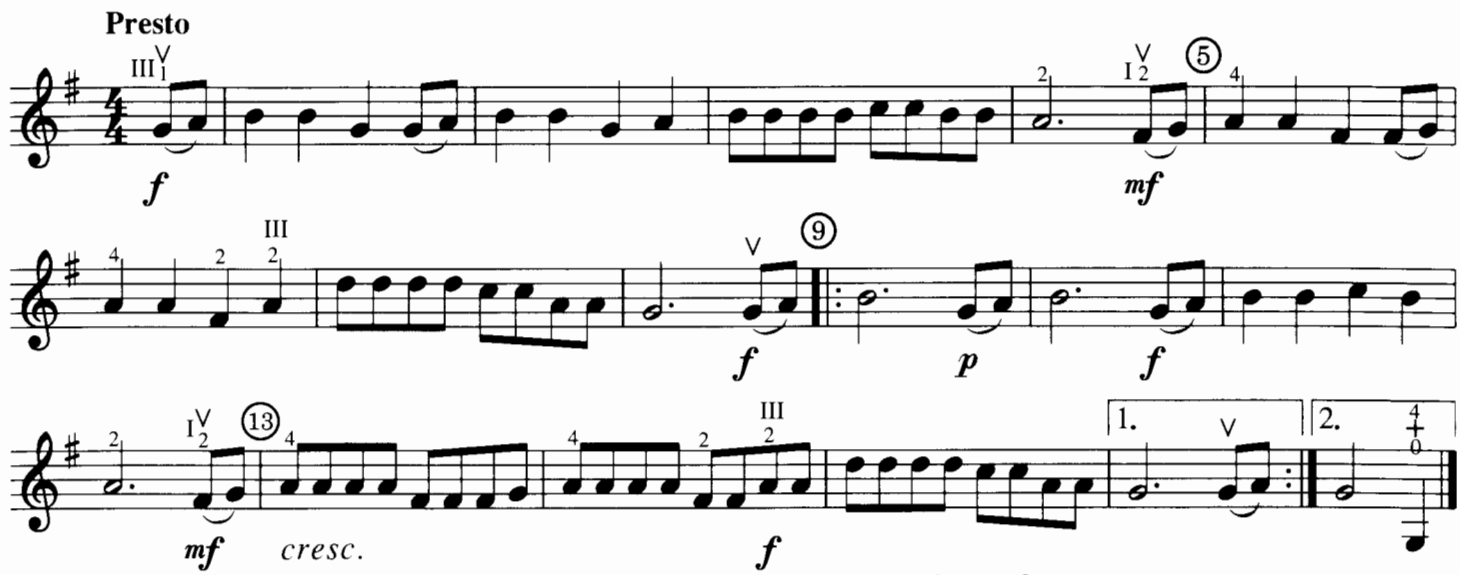
★ Keep the sliding finger in contact with the string during the shift.

96. SHIFTING TRAINER



97. POLLY WOLLY DOODLE

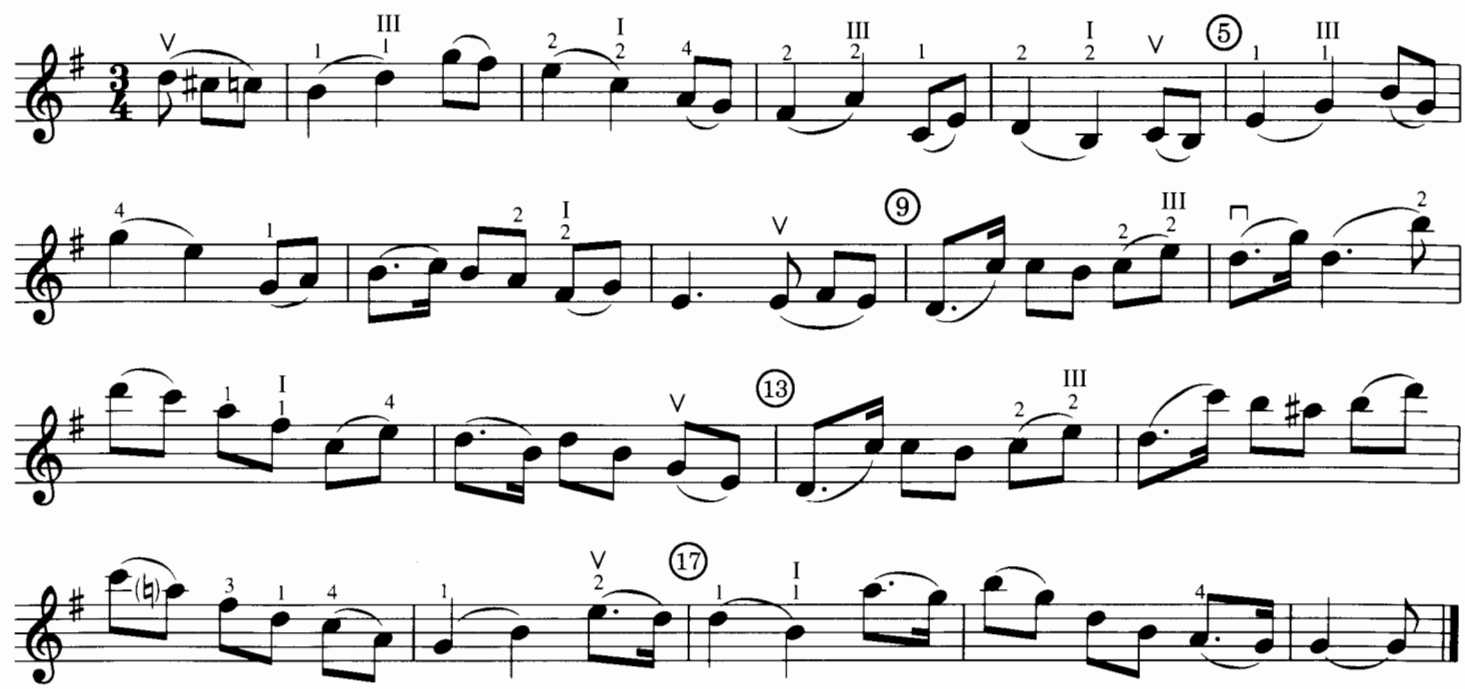
American Folk Song



★ Play this piece with your best tone at all dynamic levels. What does "Presto" mean? _____

98. SHIFTING ETUDE NO. 1

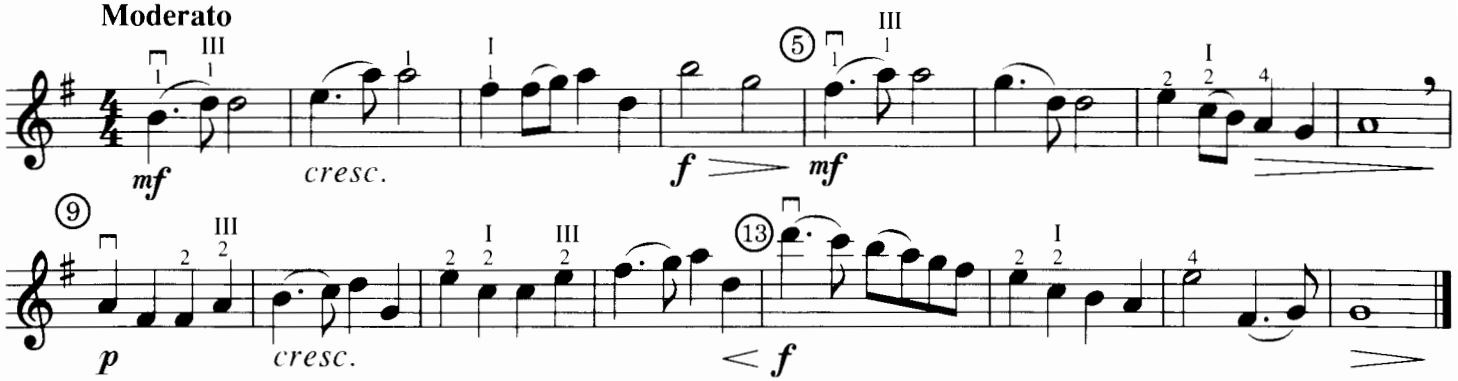
Wohlfahrt Op. 74, no. 36



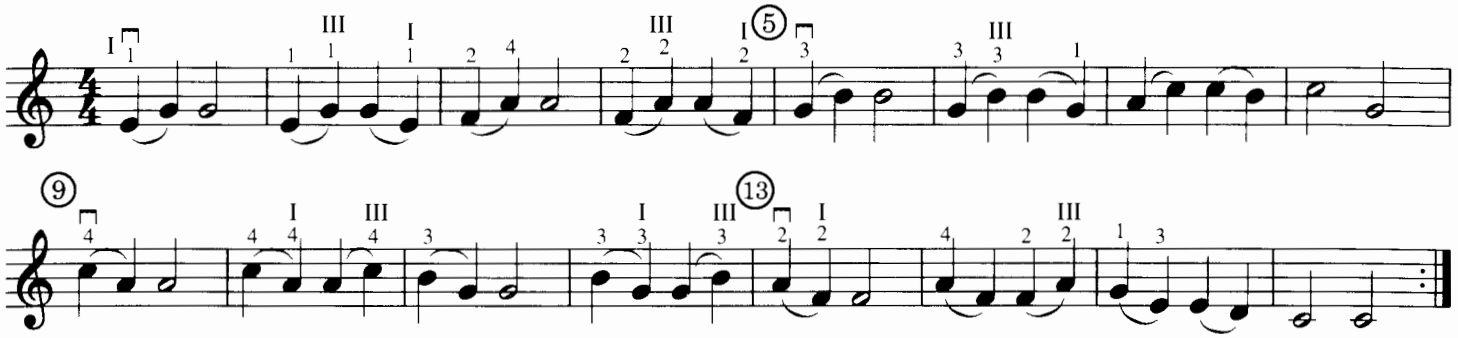
★ Keep the sliding finger in contact with the string during the shift.

99. AIR

Frost

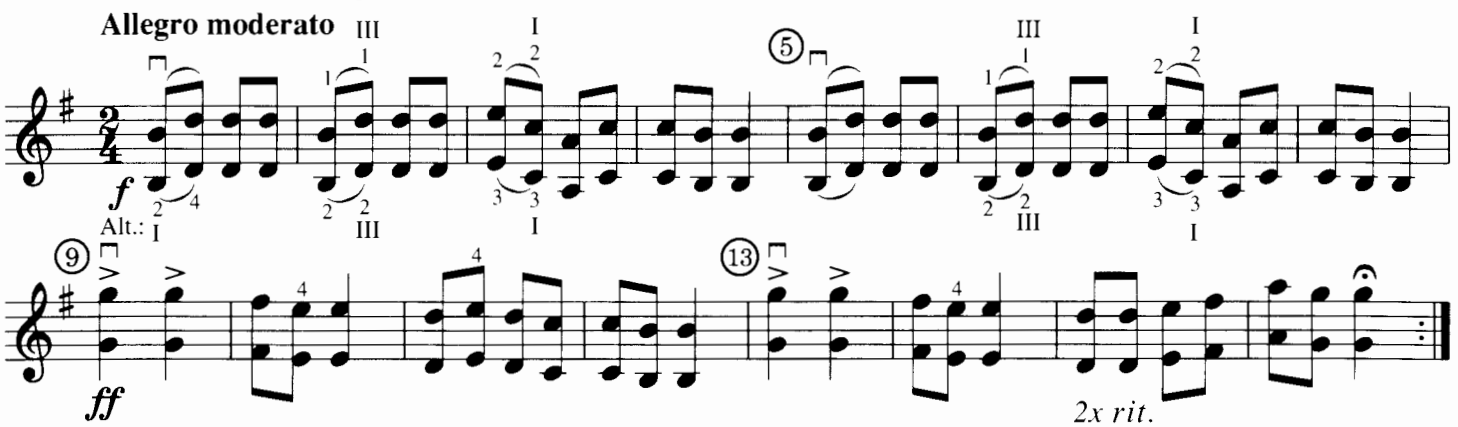


100. SHIFTING TRAINER



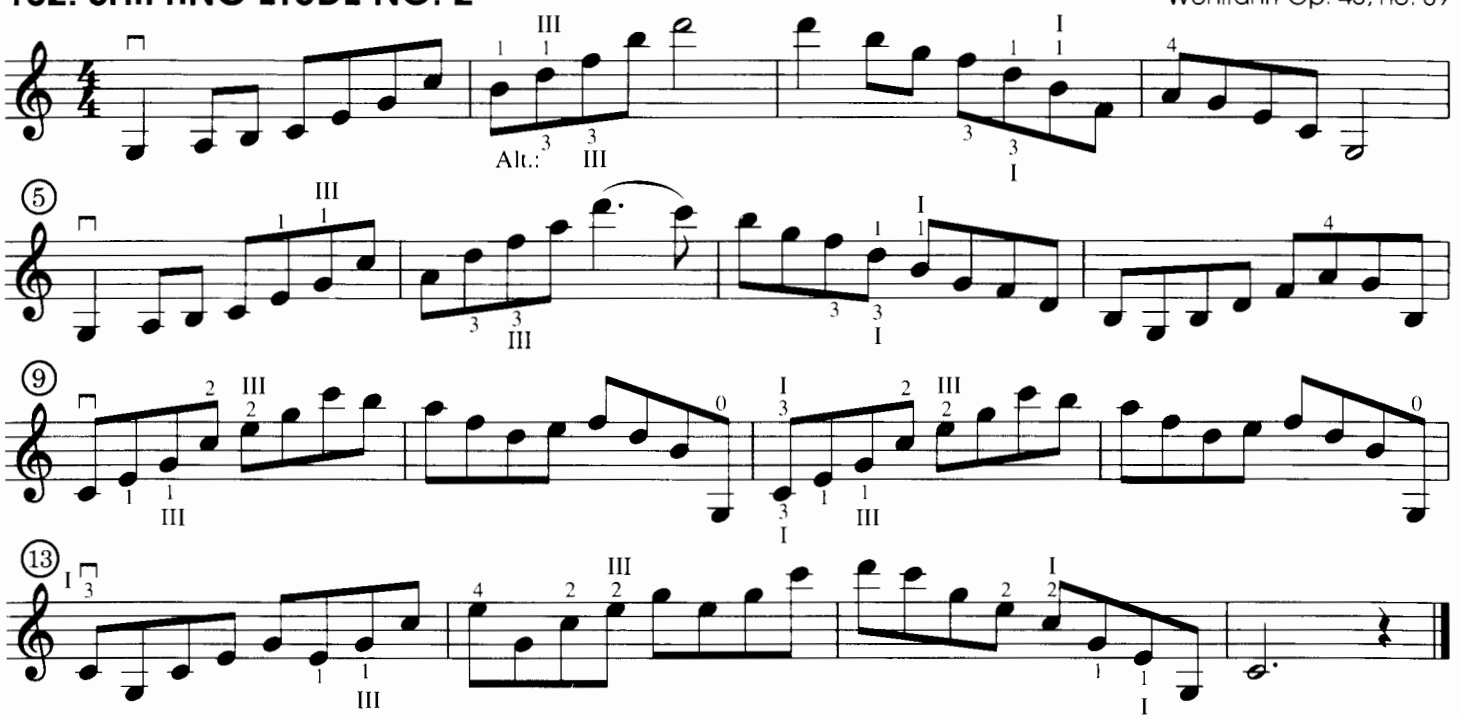
101. RUSSIAN FOLK SONG

Traditional



102. SHIFTING ETUDE NO. 2

Wohlfahrt Op. 45, no. 39

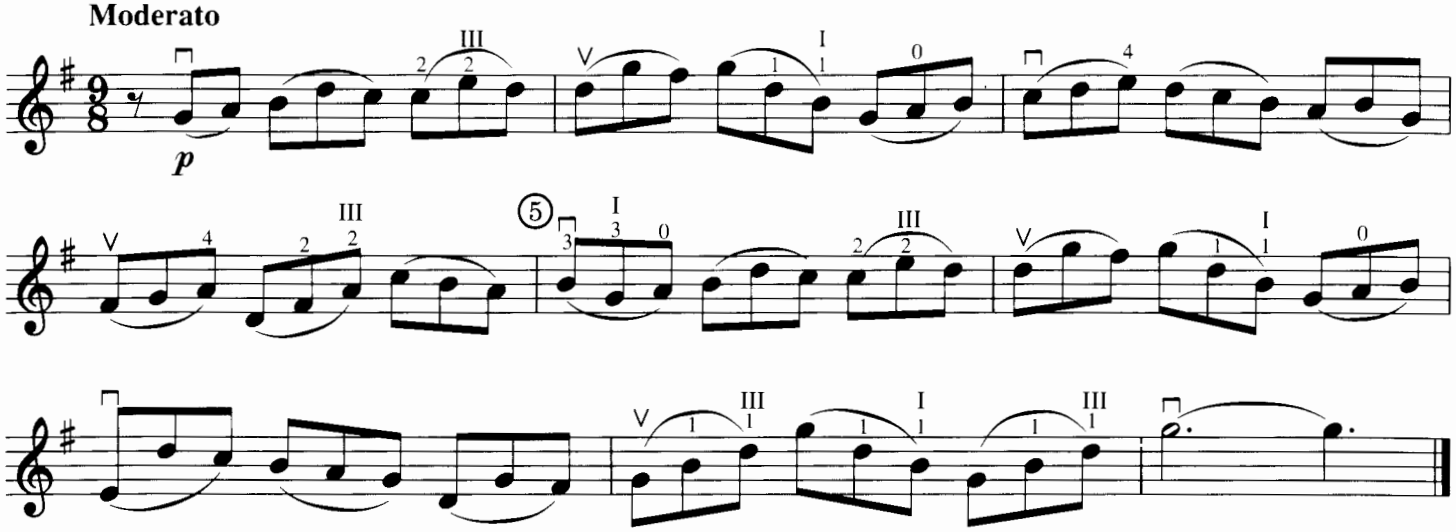


★ Keep the sliding finger in contact with the string during the shift.

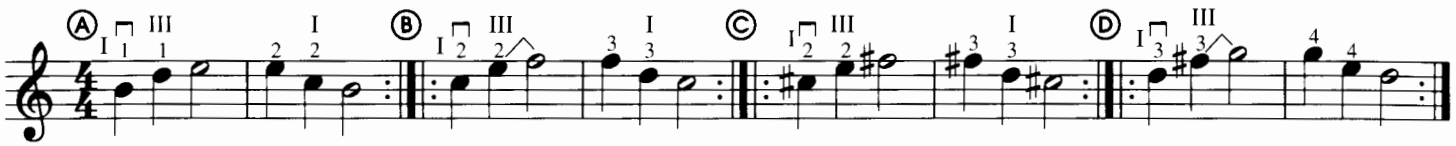
103. CHORALE PRELUDE

Bach

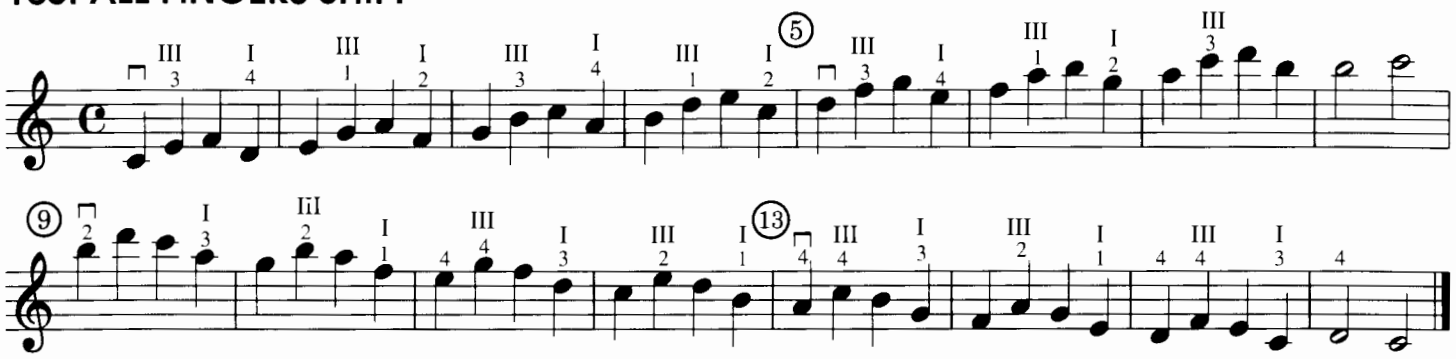
Moderato



104. SHIFTING TRAINER



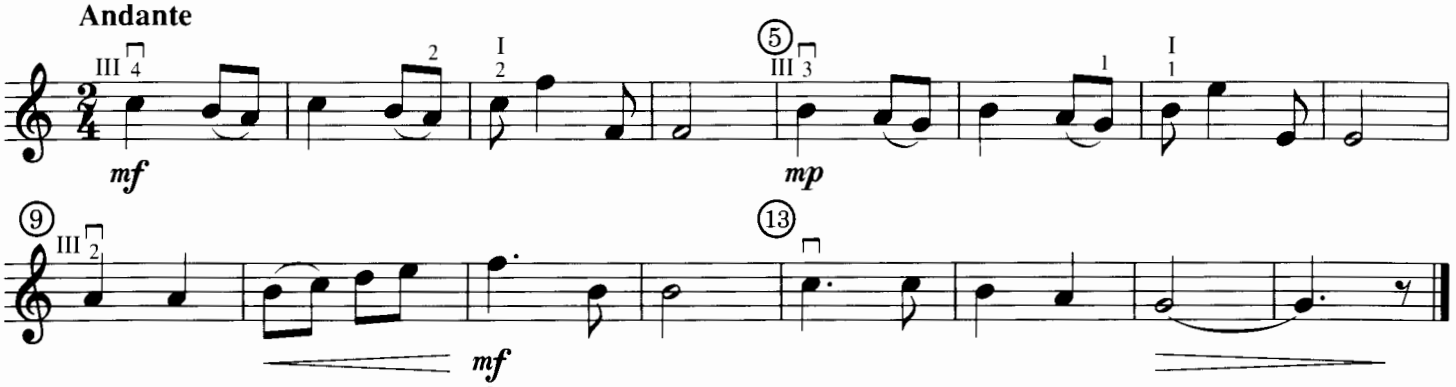
105. ALL FINGERS SHIFT



106. SONGS MY MOTHER TAUGHT ME

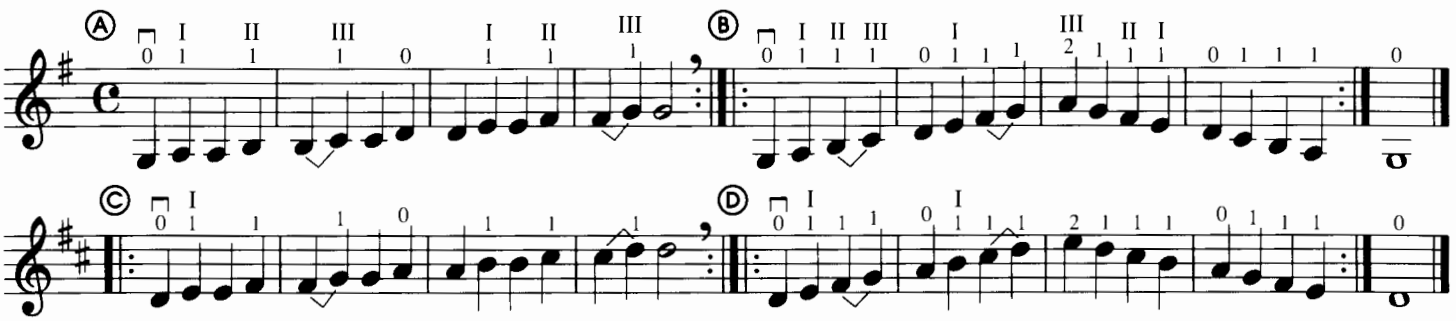
Dvořák

Andante



★ How many measures use syncopation? _____

107. ONE BY ONE



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

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

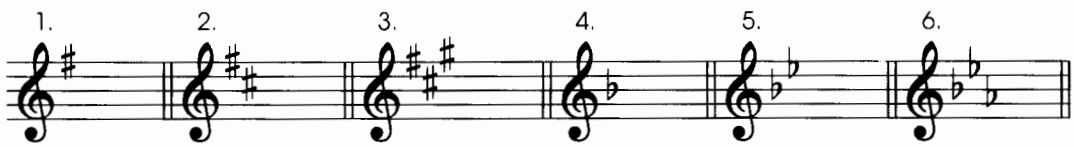
Low Numbered Finger to a High Numbered Finger
First (I) Position to Third (III) Position

SHIFTING INSTRUCTIONS

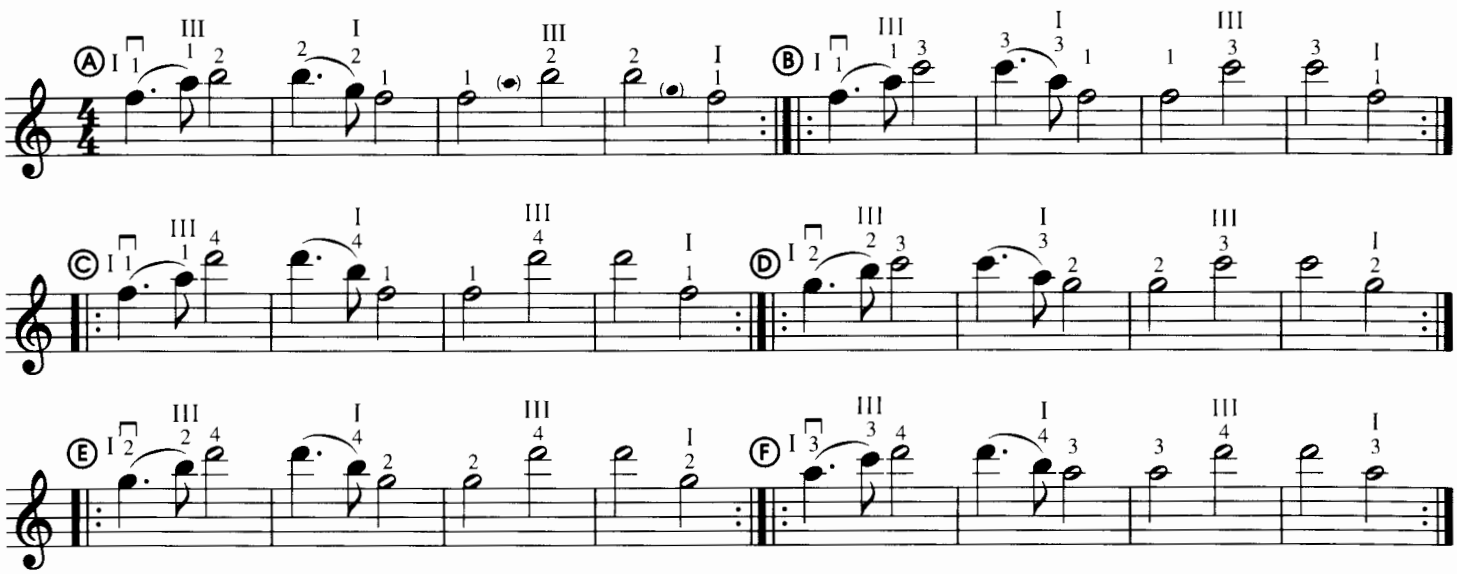
1. Shift up or down with the finger last used in the old position. This finger becomes the shifting guide finger.
2. Place the new finger immediately upon reaching the new position.
3. Move your fingers, hand, and forearm in a relaxed motion during the shift.

EXERCISE INSTRUCTIONS

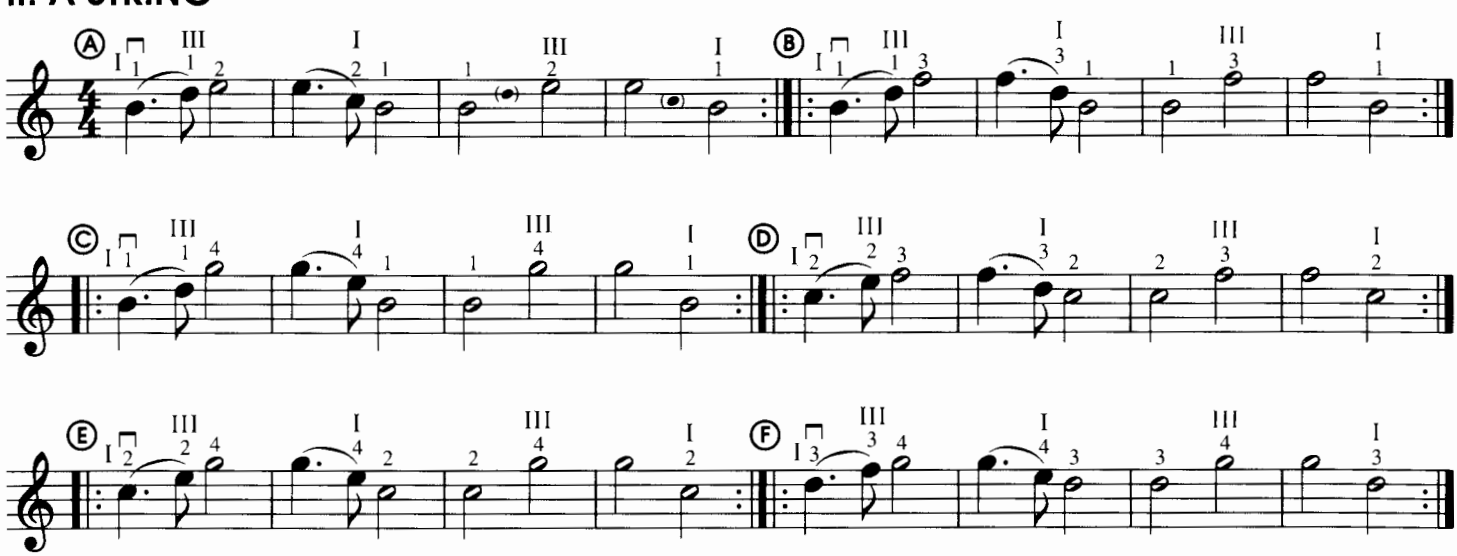
1. These exercises should NOT be practiced all at one time. Select and practice a few exercises each day. Especially practice the shifts encountered in your repertoire.
2. Apply the following key signatures in order to practice the various finger spacings.



I. E STRING



II. A STRING



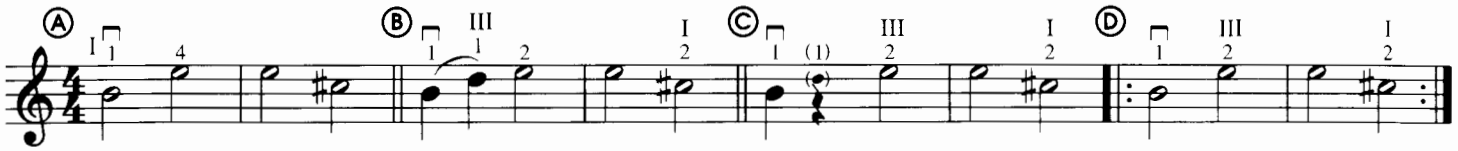
SHIFTING TO A DIFFERENT FINGER – CLASS 2 SHIFT (Ascending)

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

SHIFTING INSTRUCTIONS

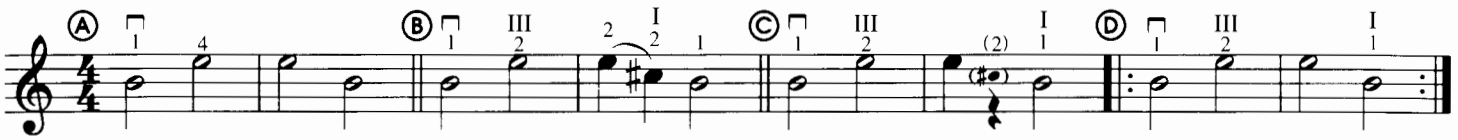
1. Shift up or down with the finger last used in the old position. This finger becomes the shifting guide finger.
2. Place the new finger immediately upon reaching the new position.
3. Move your fingers, hand, and forearm in a relaxed motion during the shift.

108. SHIFTING TRAINER NO. 1



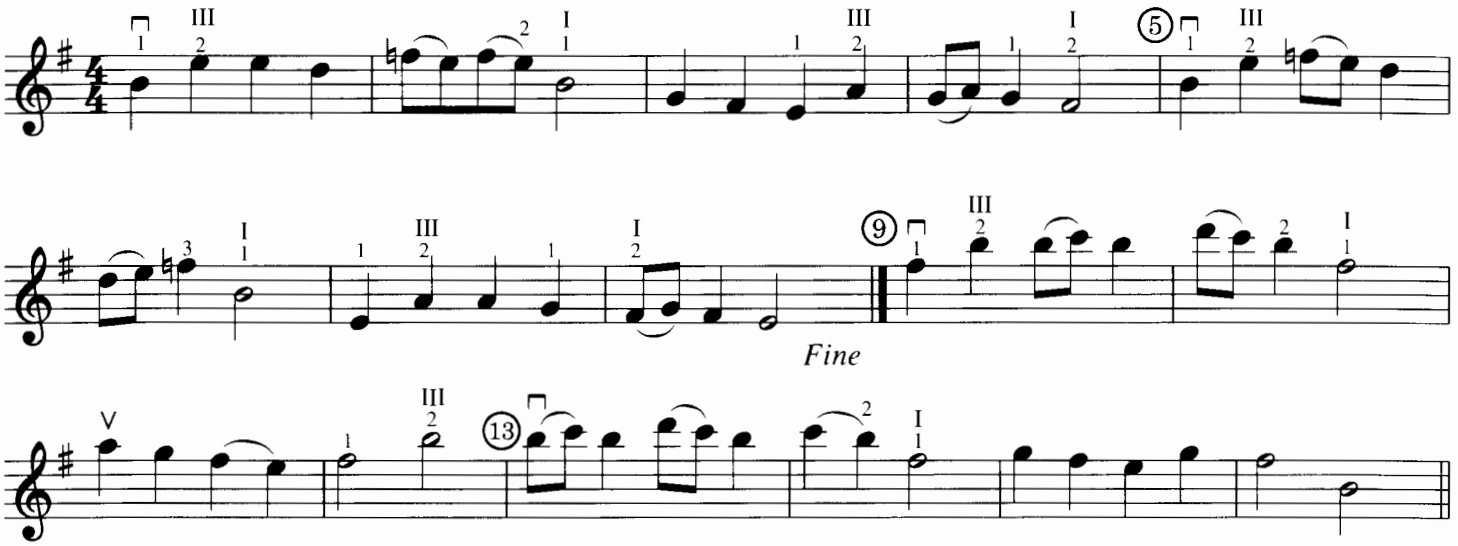
★ The descending shift is to the same finger.

109. SHIFTING TRAINER NO. 2



★ The descending shift is to a different finger.

110. SHIFTING ETUDE



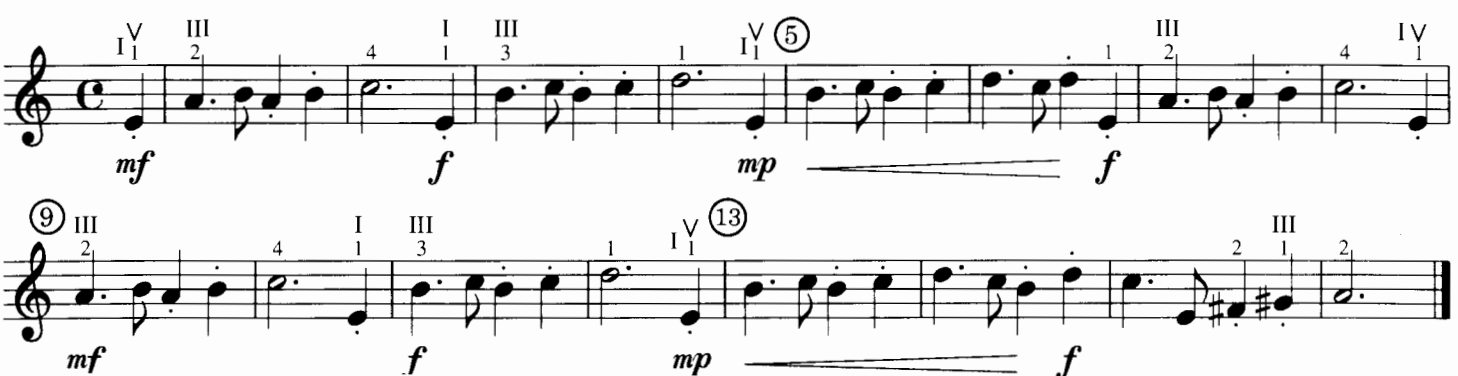
★ Shift to the new position using the guide finger.

D. C. al Fine

111. THE LION TAMER

Frost

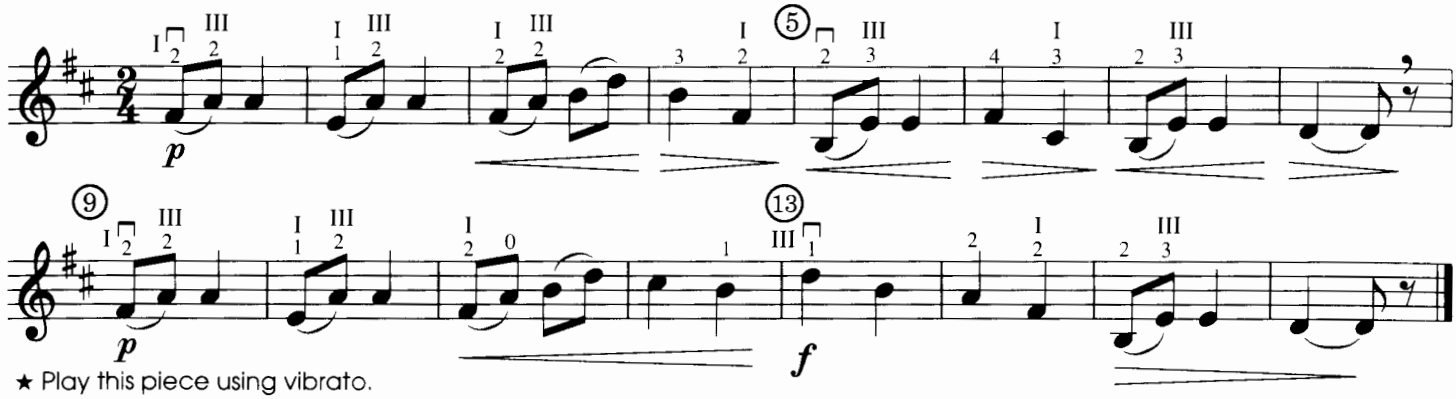
Allegro Moderato



112. TO A WILD ROSE

MacDowell

Andante

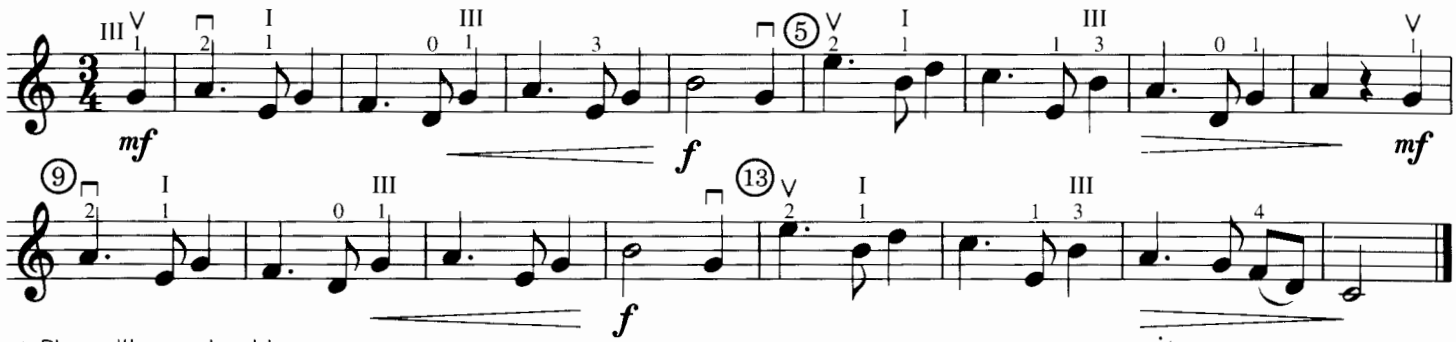


★ Play this piece using vibrato.

113. APRIL

Brahms

Allegro moderato

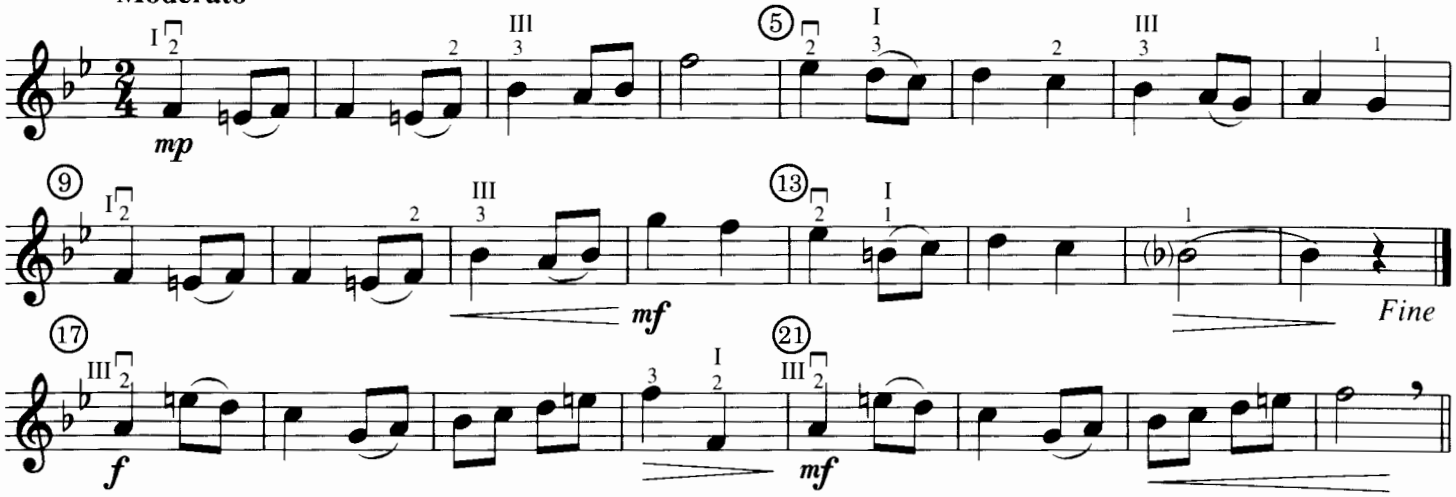


★ Play with your best tone.

114. MELODY*

Rubinstein

Moderato



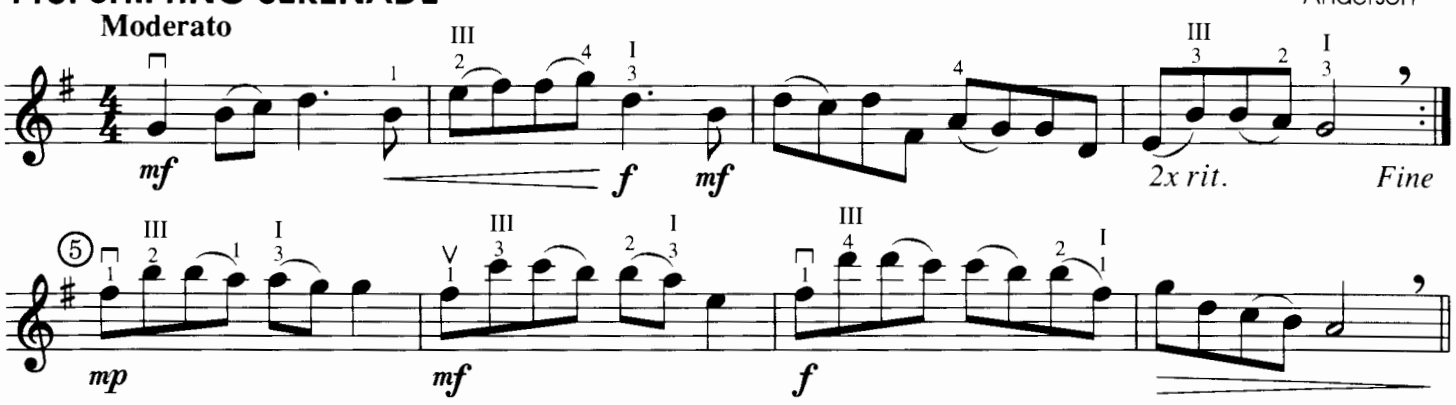
* This song is originally known as "Melody in F."

D. C. al Fine

115. SHIFTING SERENADE

Anderson

Moderato



* Shift to the next position using the guide finger.

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.

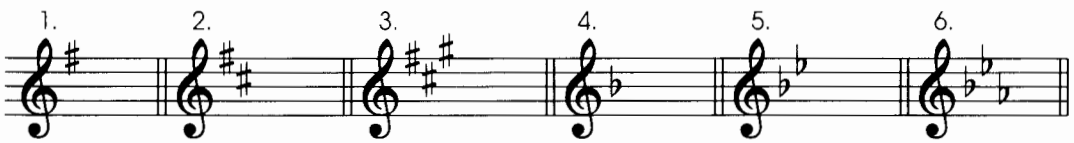
OR

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.

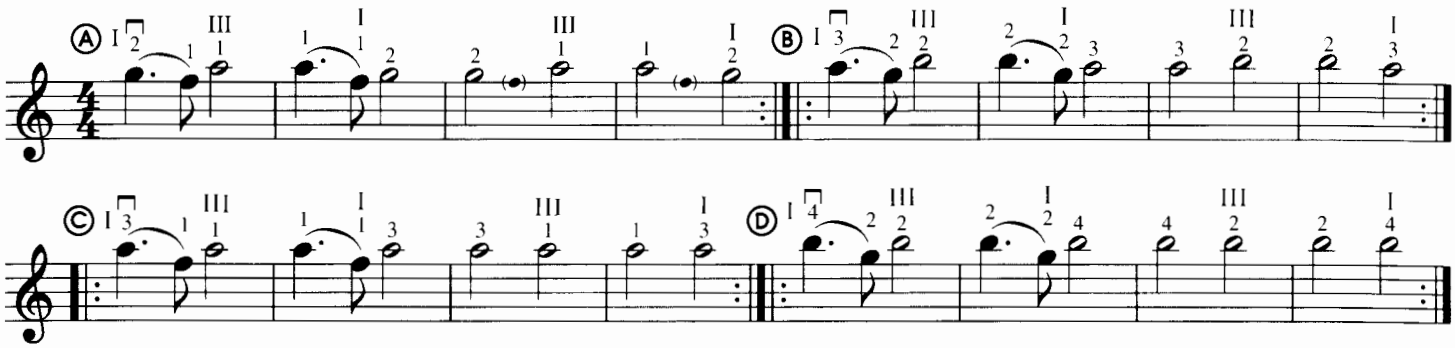
EXERCISE INSTRUCTIONS

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.

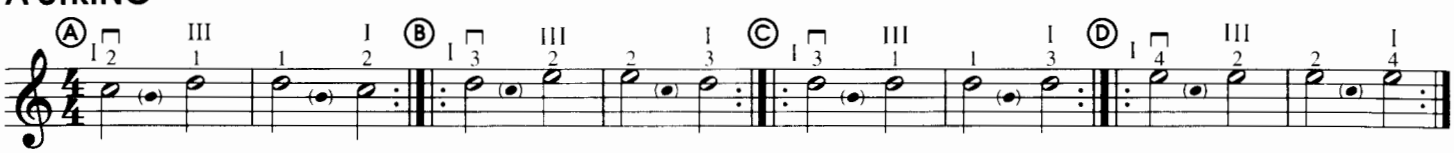


METHOD I

E STRING

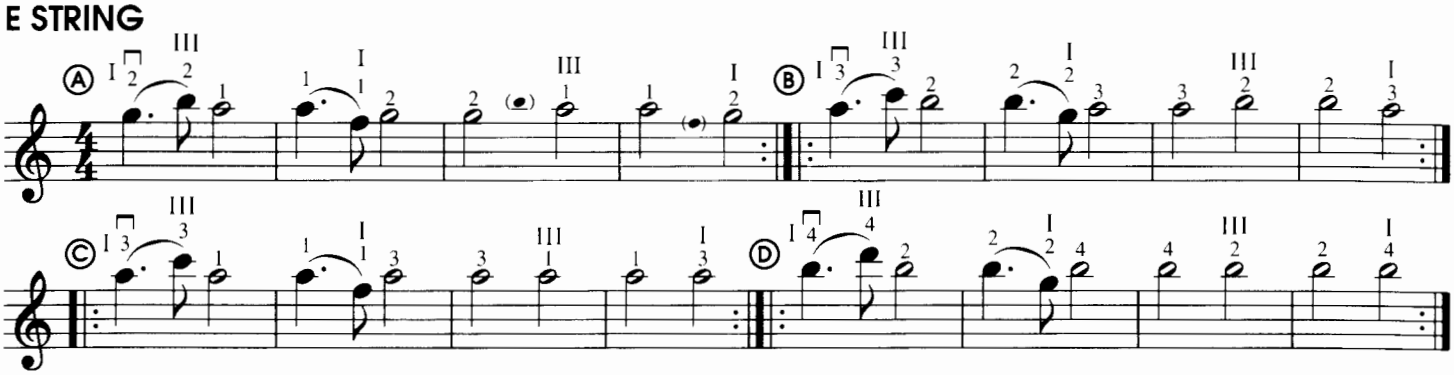


A STRING

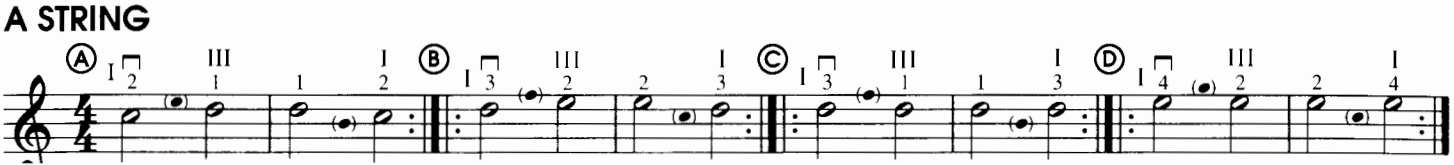


METHOD II

E STRING



A STRING



IDEA

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.

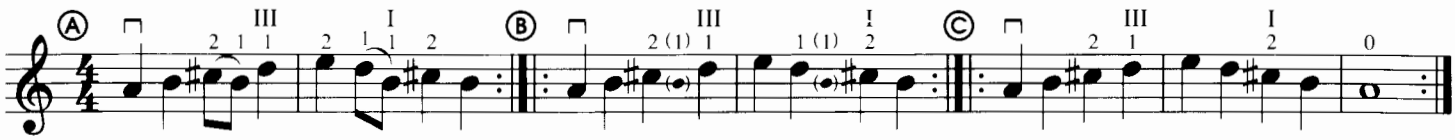
OR

METHOD II

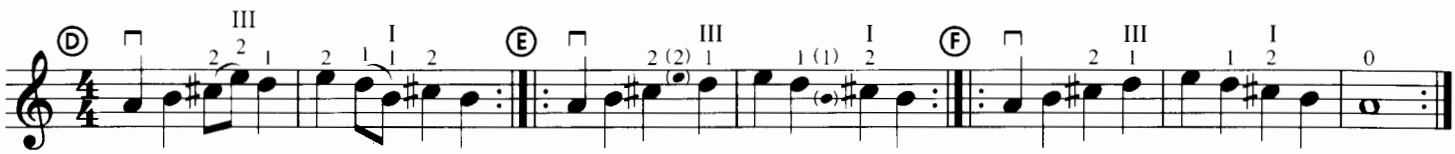
1. Shift up with the finger last used in the old position. This finger becomes the shifting guide finger.
2. Place the new finger immediately upon reaching the new position.
3. Move your fingers, hand, and forearm in a relaxed motion during the shift.

116. SHIFTING TRAINER

METHOD I

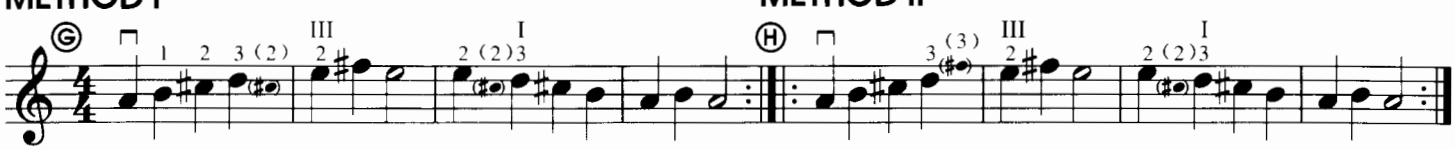


METHOD II



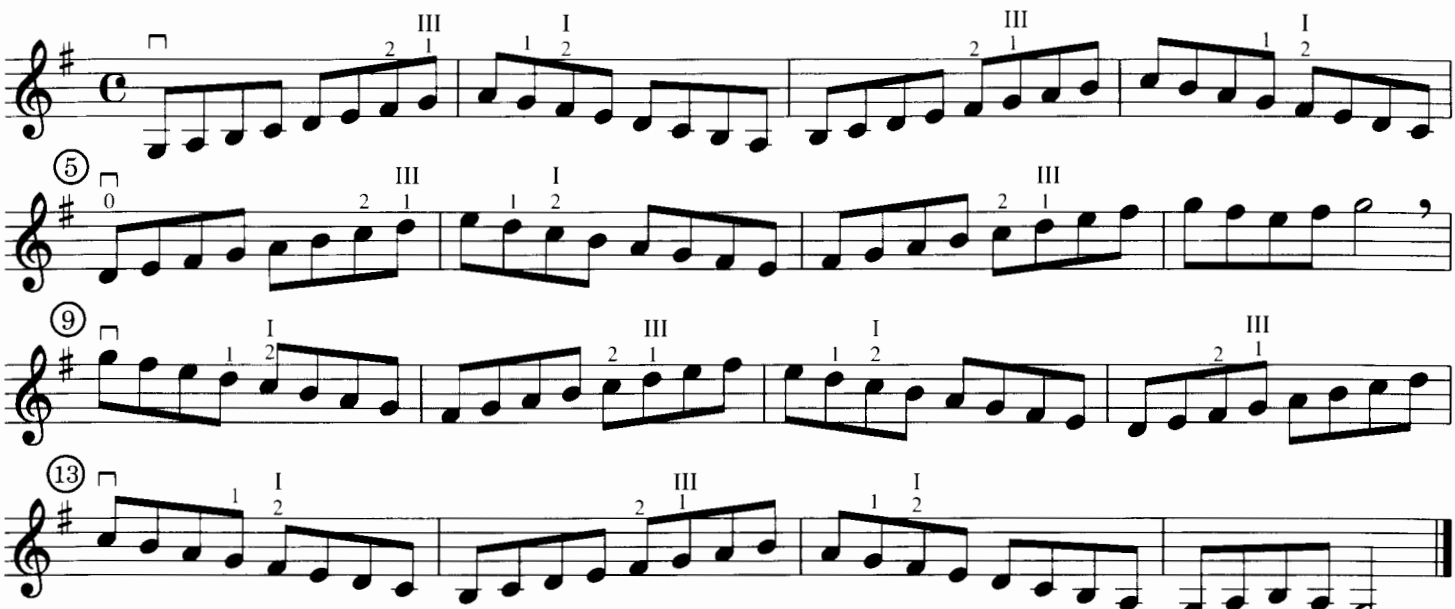
(Cello only I to IV Pos.)

METHOD I



METHOD II

117. SHIFTING ETUDE

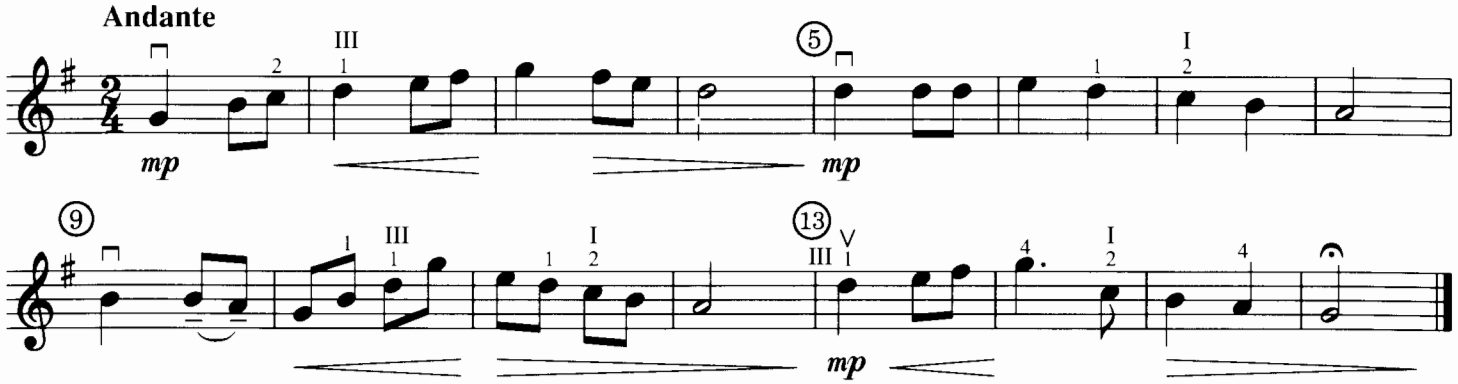


★ Play this exercise with the following bowings:

a. b. c. d.

118. BENEATH THY GUIDING HAND

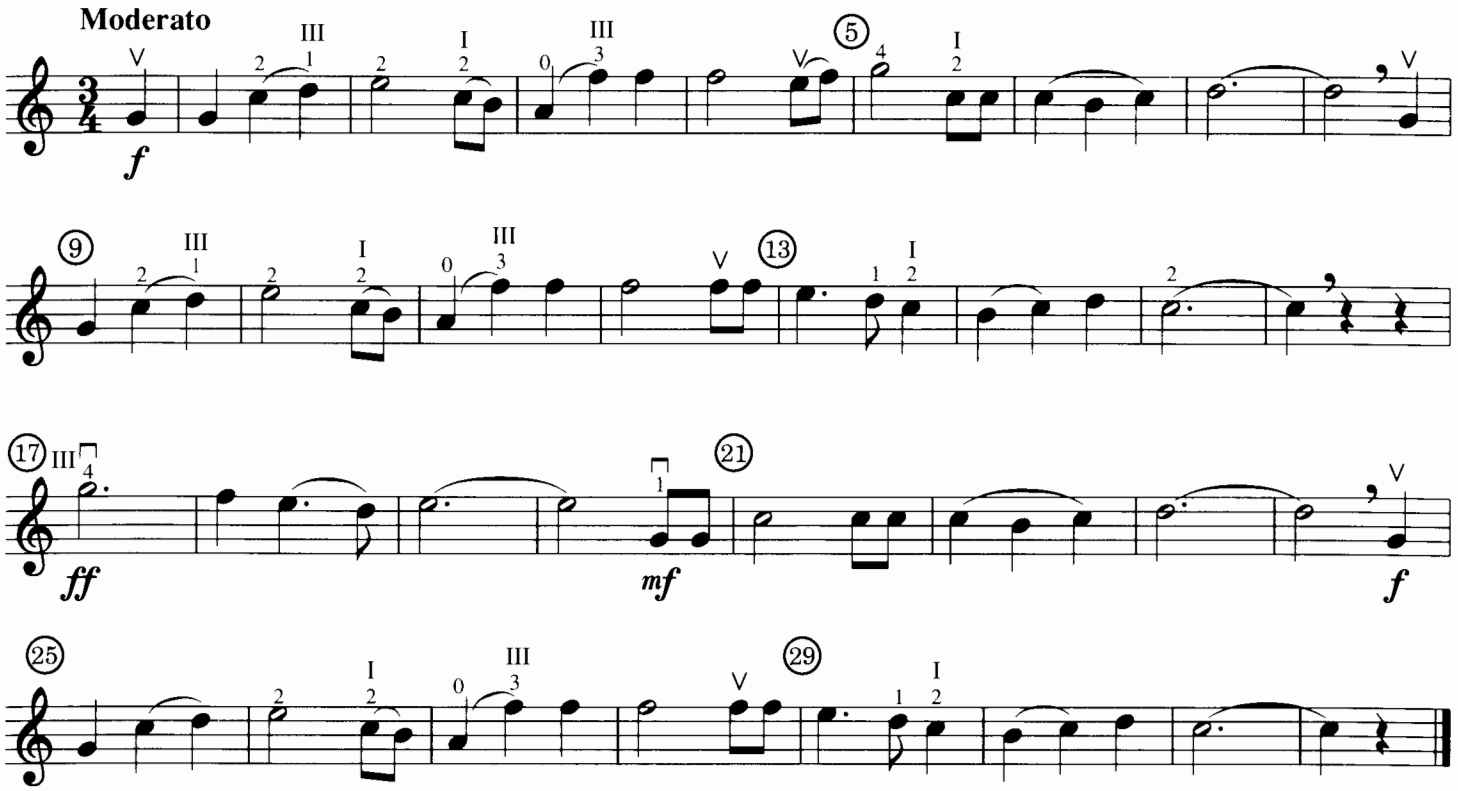
Hatton



★ Shift to the new position using the guide finger.

119. HOME ON THE RANGE

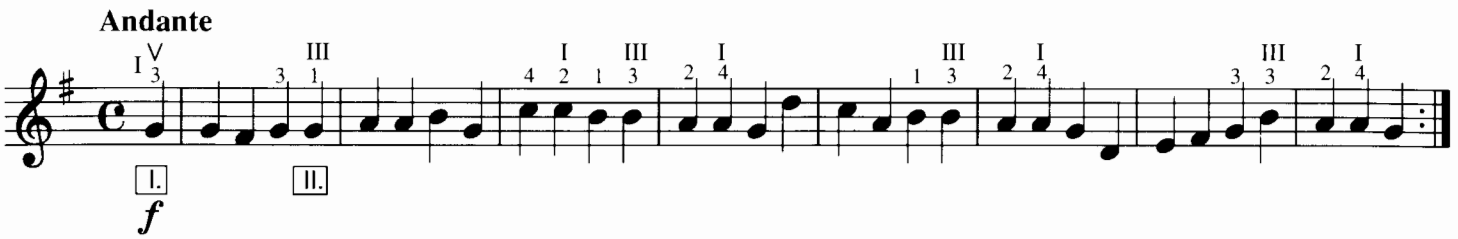
Cowboy Song



★ Play this piece using vibrato.

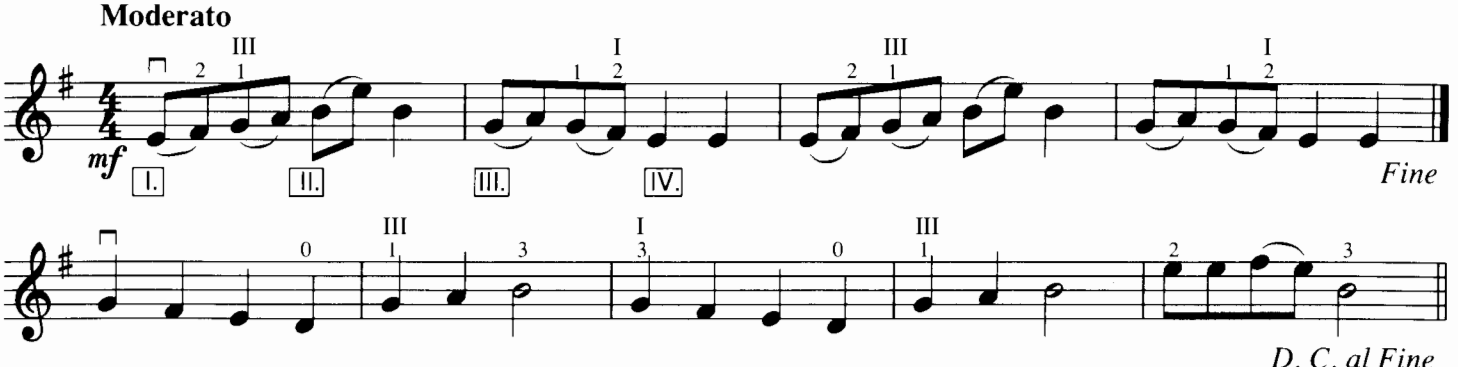
120. CANON

Tallis



121. SWEET THE EVENING AIR OF MAY

Hungarian-Round



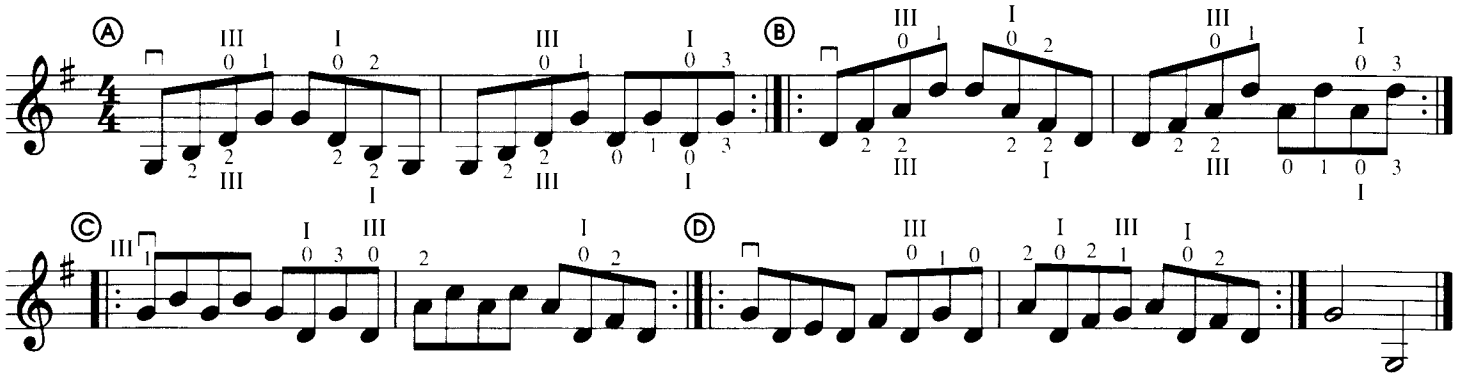
SHIFTING FROM AN OPEN STRING TO A NEW POSITION – CLASS 4 SHIFT

First (I) Position to Third (III) Position

SHIFTING INSTRUCTIONS

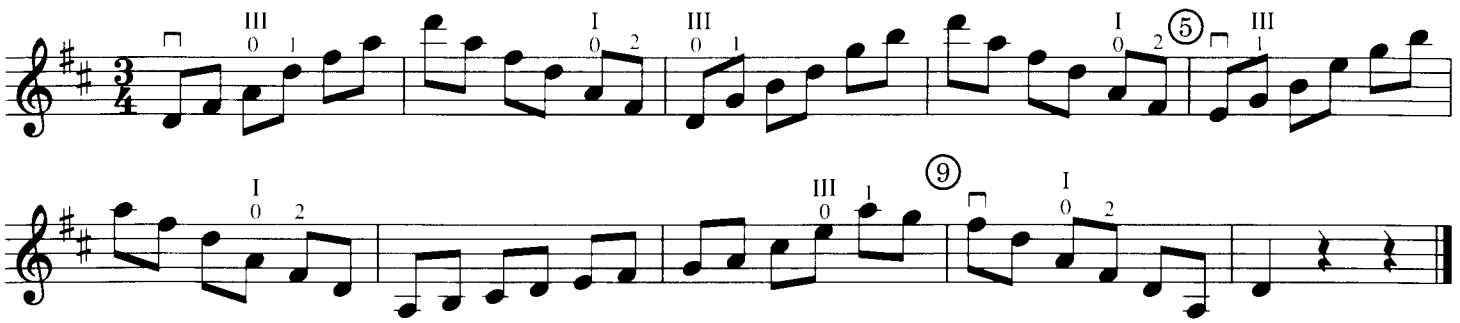
1. Shift to new position while playing the open string.
2. Move your fingers, hand, and forearm in a relaxed motion during the shift.
3. Review the Class 1 Shift if you are unsure of the distance your fingers, hand, and forearm should travel for this shift.

122. SHIFTING TRAINER



123. SHIFTING ETUDE

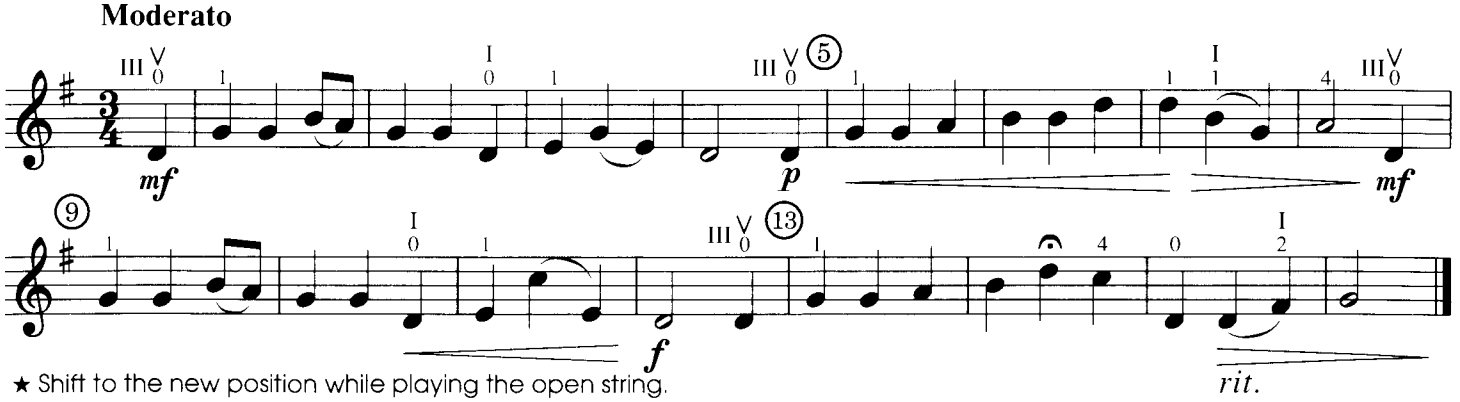
Wohlfahrt Op. 45, no. 36



124. FLOW GENTLY, SWEET AFTON

Scottish Folk Song

Moderato

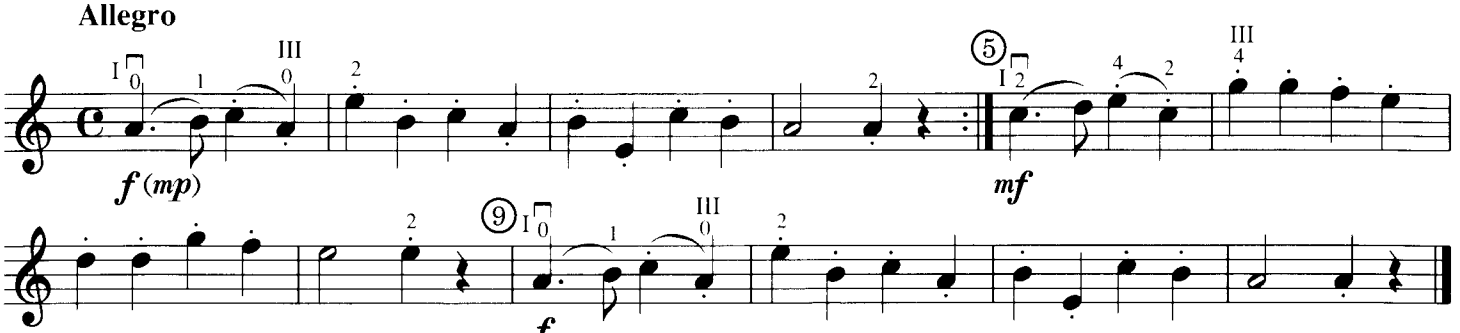


★ Shift to the new position while playing the open string.

125. SONG OF TRIUMPH

Slovakian Folk Song

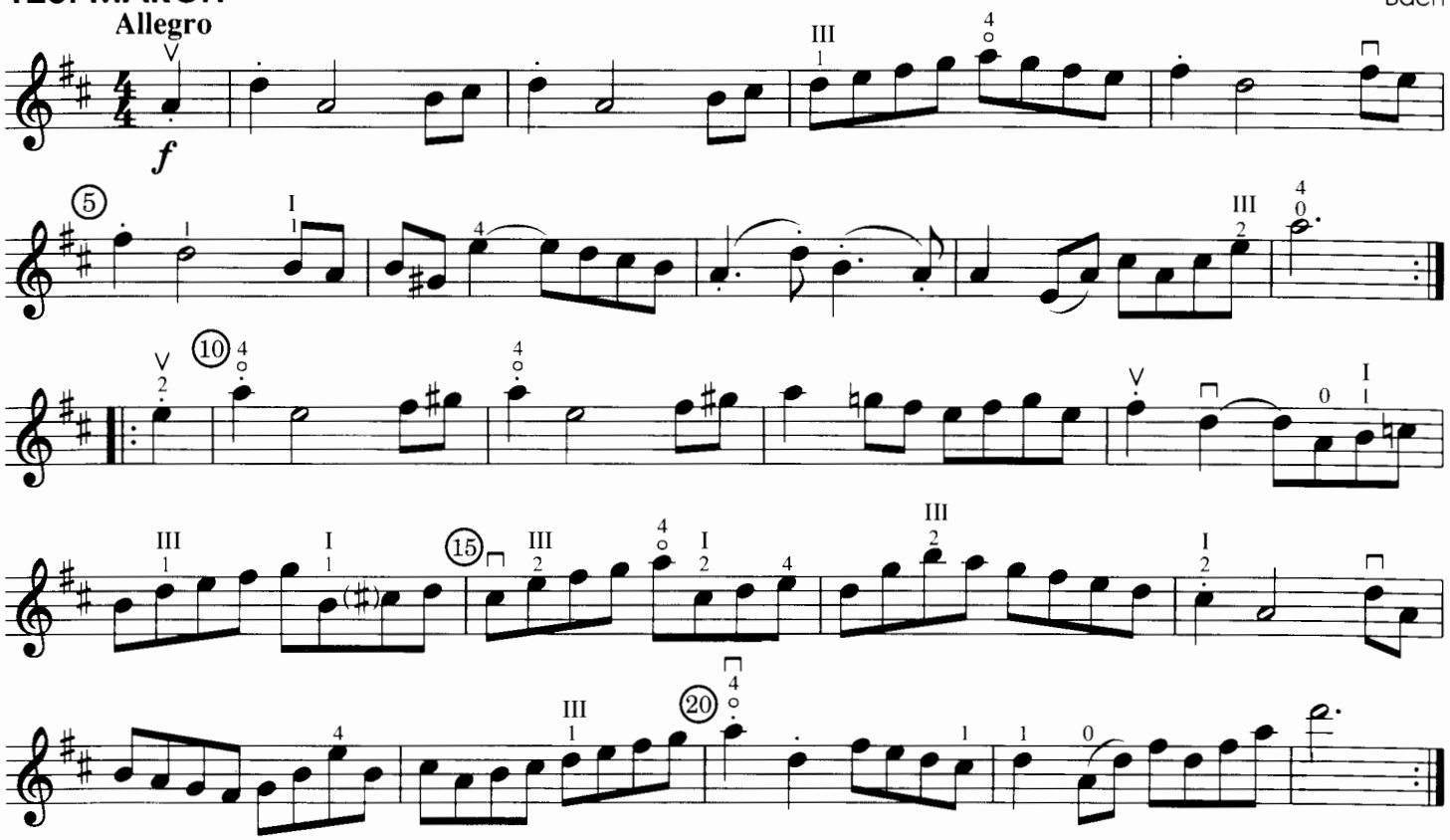
Allegro



126. MARCH

Bach

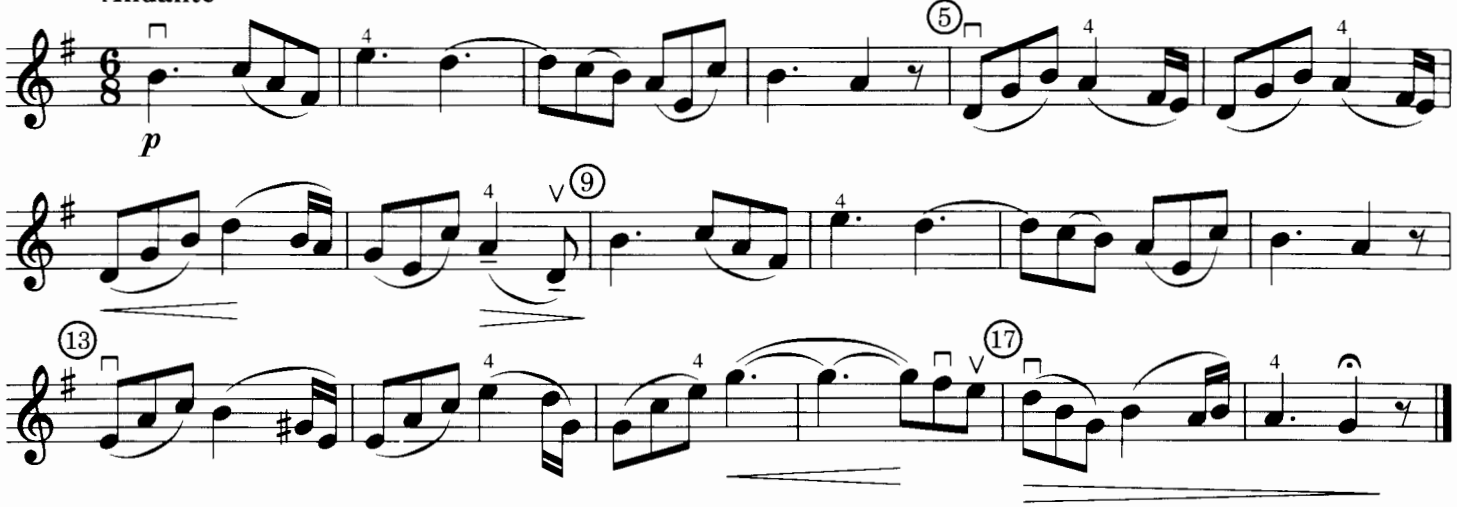
Allegro



127. VIOLIN CONCERTO—THEME

Mendelssohn

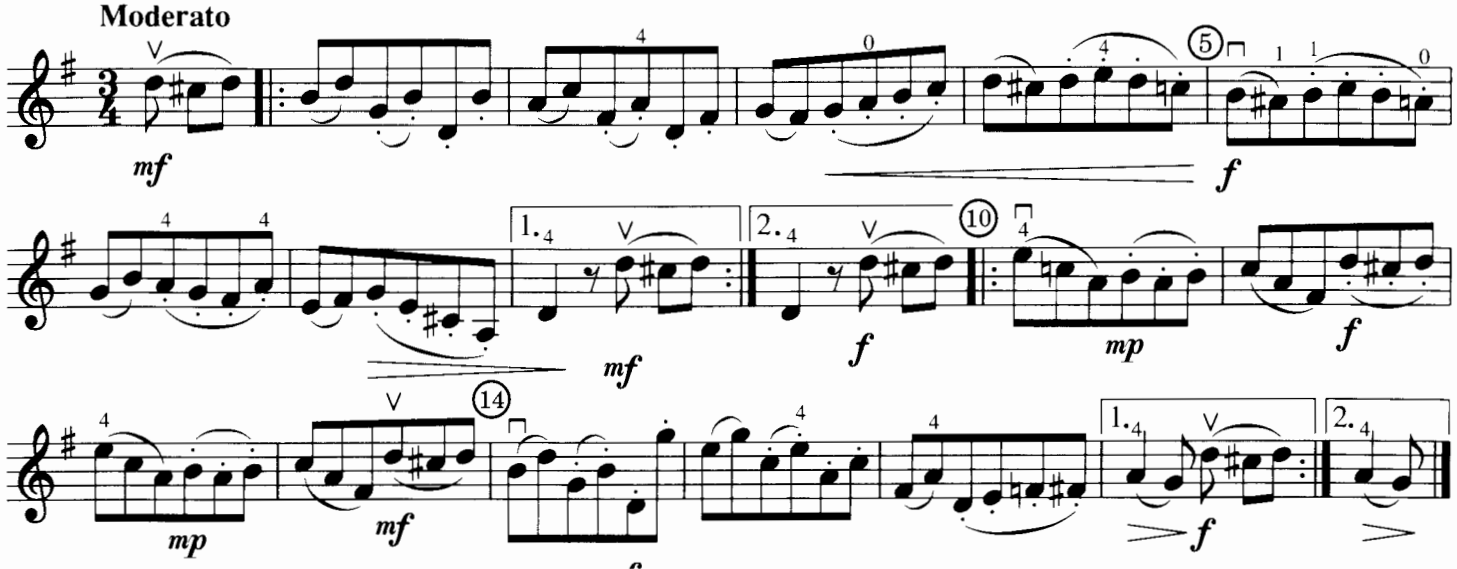
Andante



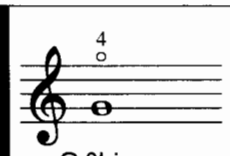
128. MINUET IN G—TRIO

Beethoven

Moderato

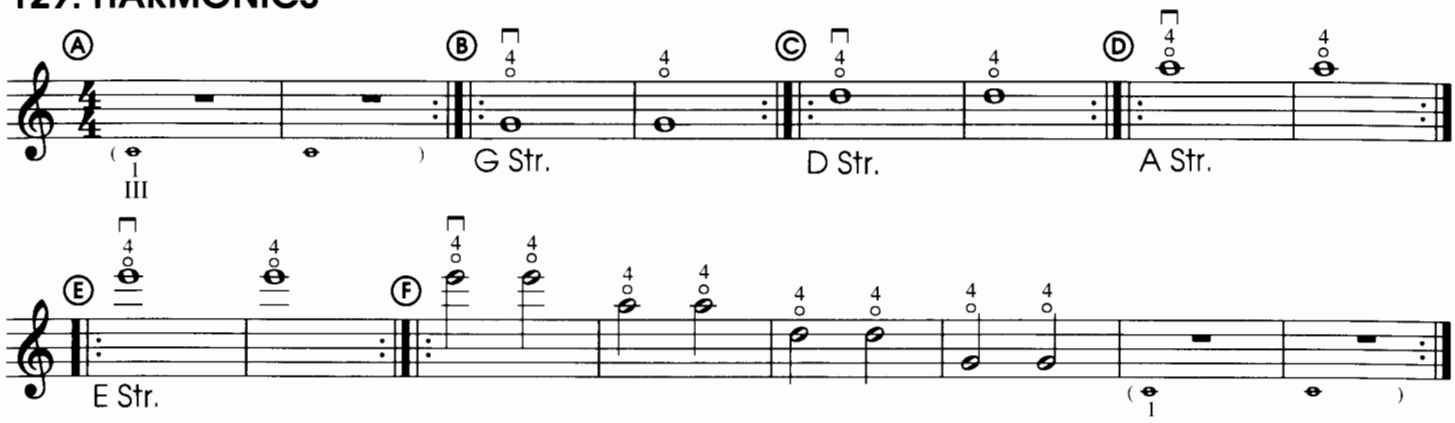


HARMONIC

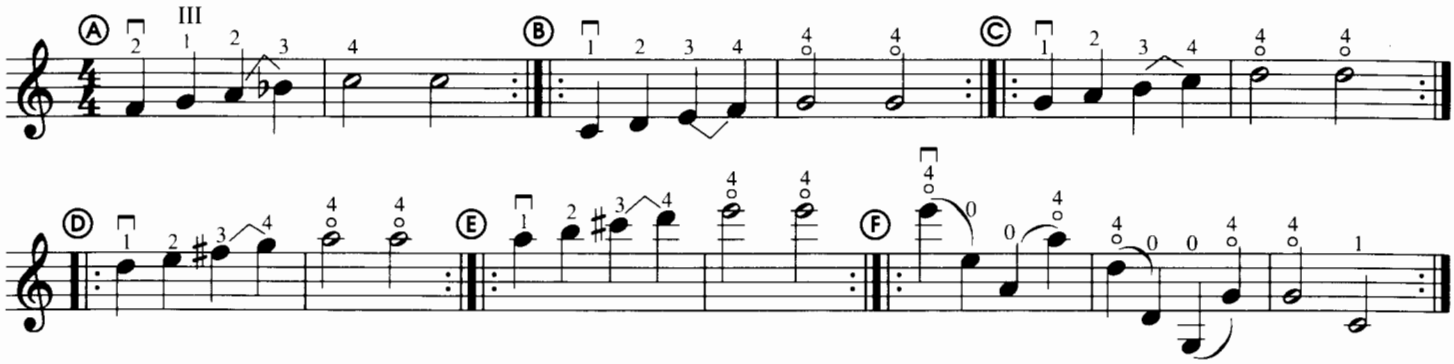


A natural harmonic is produced by touching the string lightly on the note shown. It is marked by a small o above the note.

129. HARMONICS



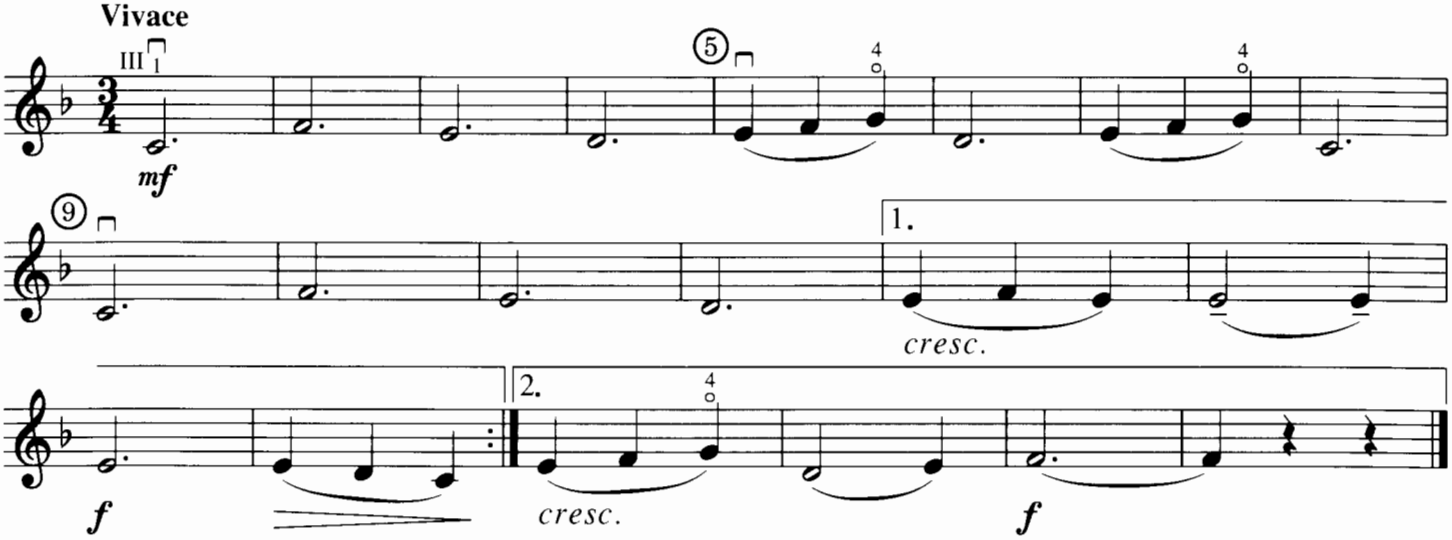
130. TECHNIC TRAINER



131. SOUTHERN ROSES

Strauss

Vivace

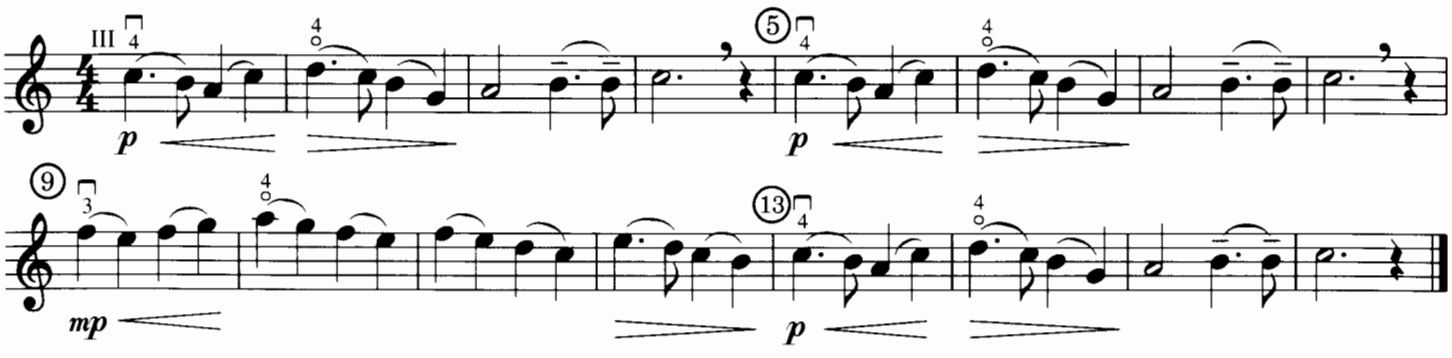


★ Play this piece using vibrato.

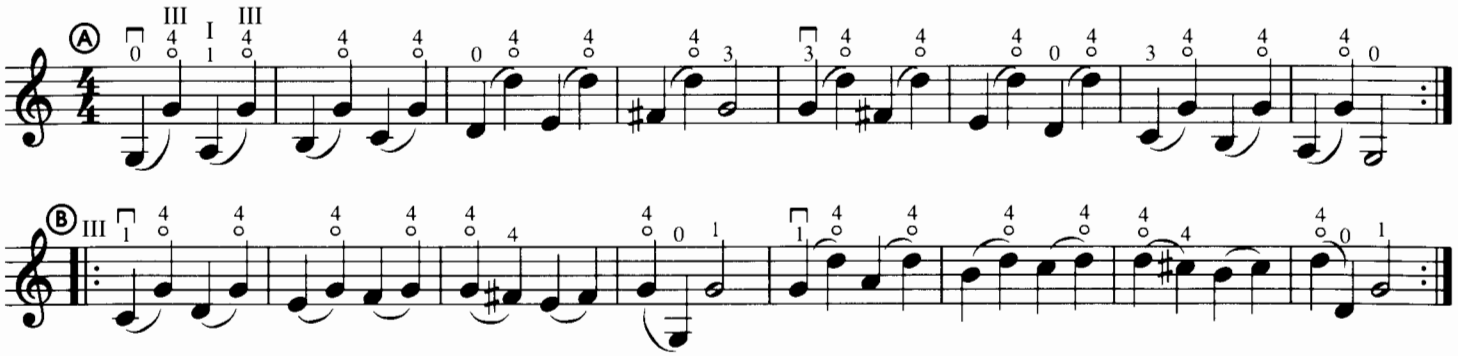
132. ALL THROUGH THE NIGHT

Welsh Folk Song

Andante

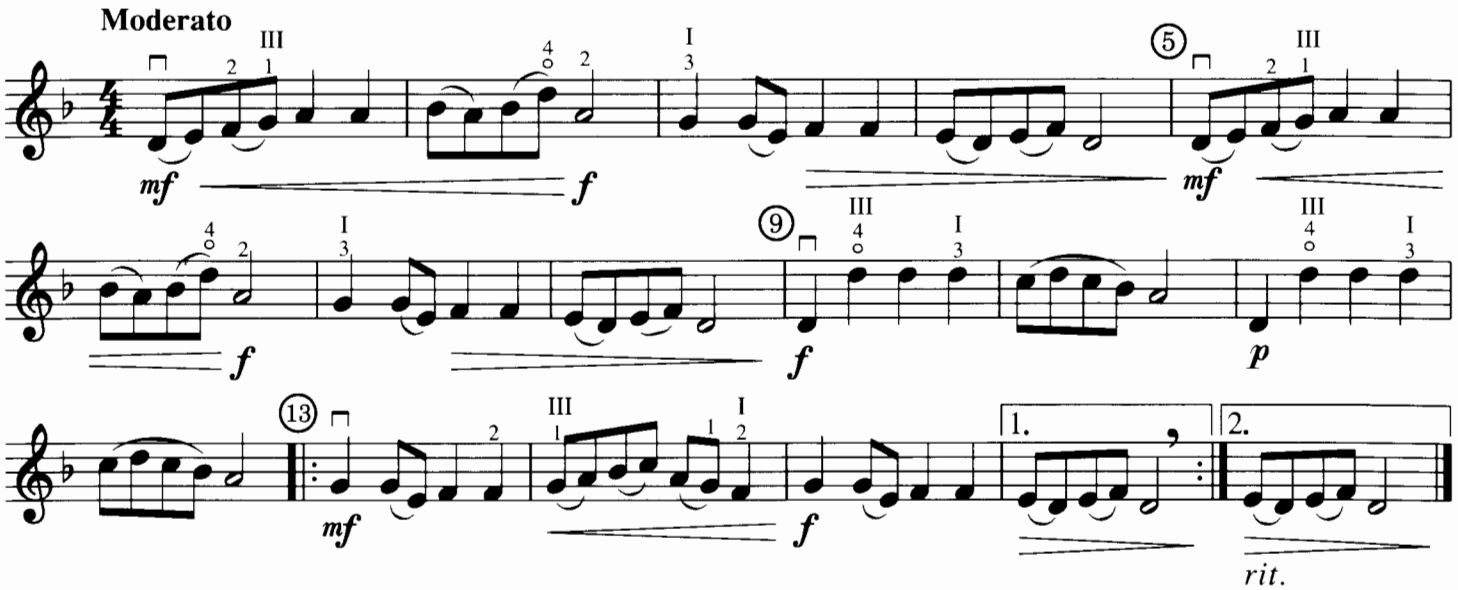


133. TECHNIC TRAINER

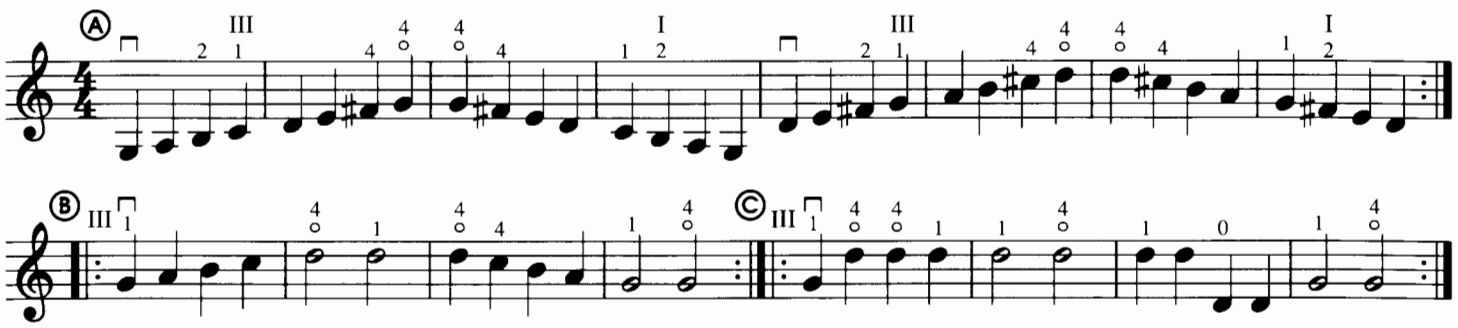


134. HATIKVAH

Hebrew Song

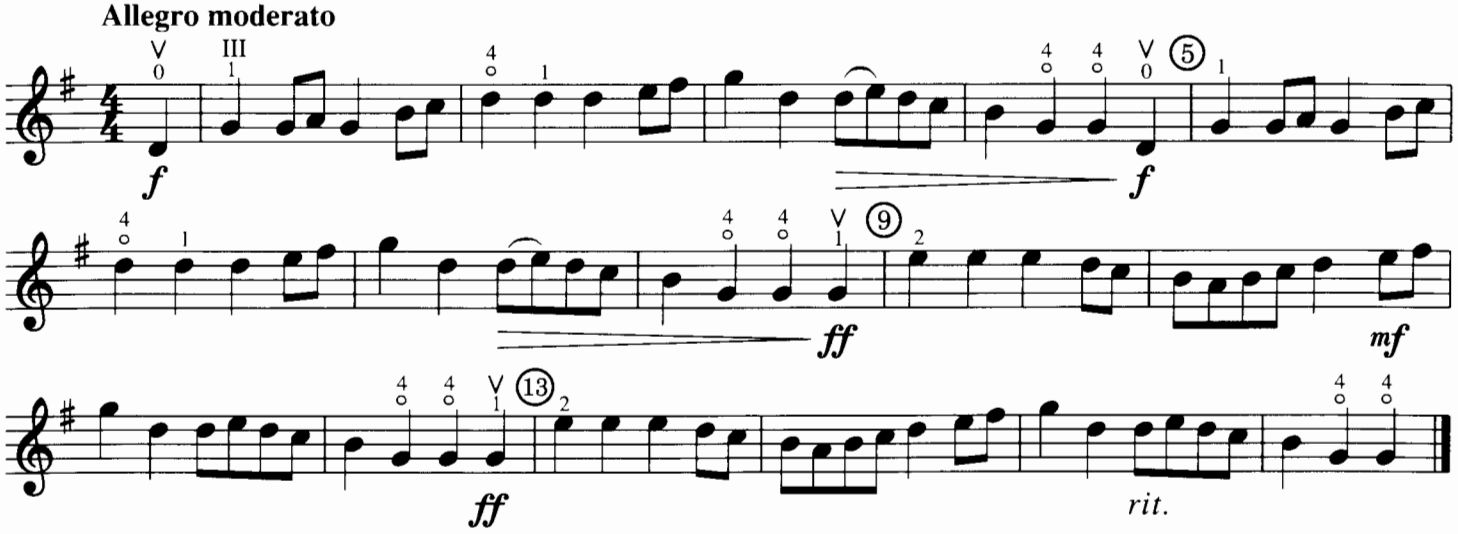


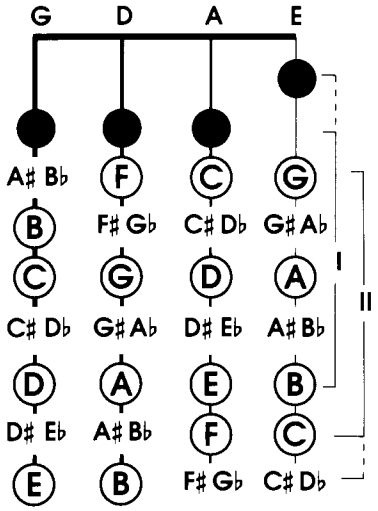
135. TECHNIC TRAINER

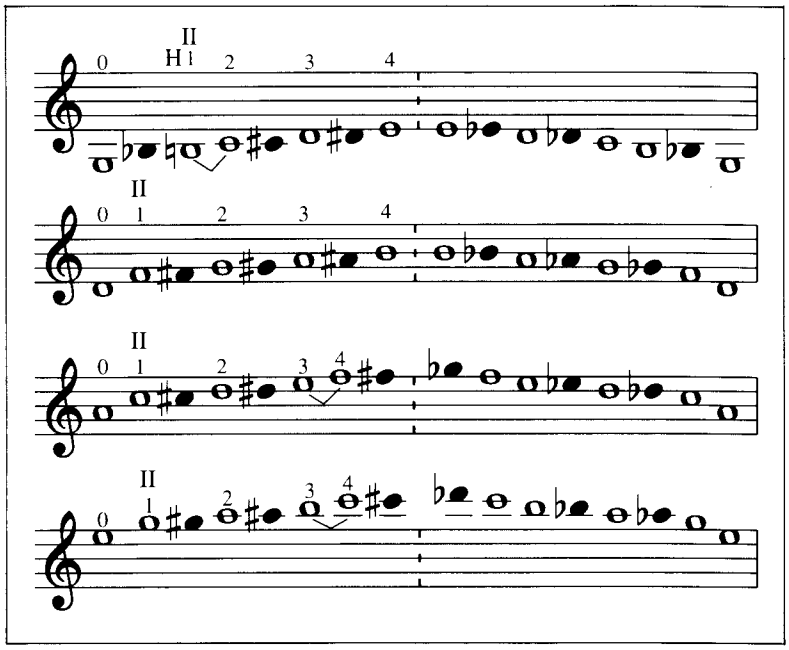


136. ENGLISH FOLK SONG

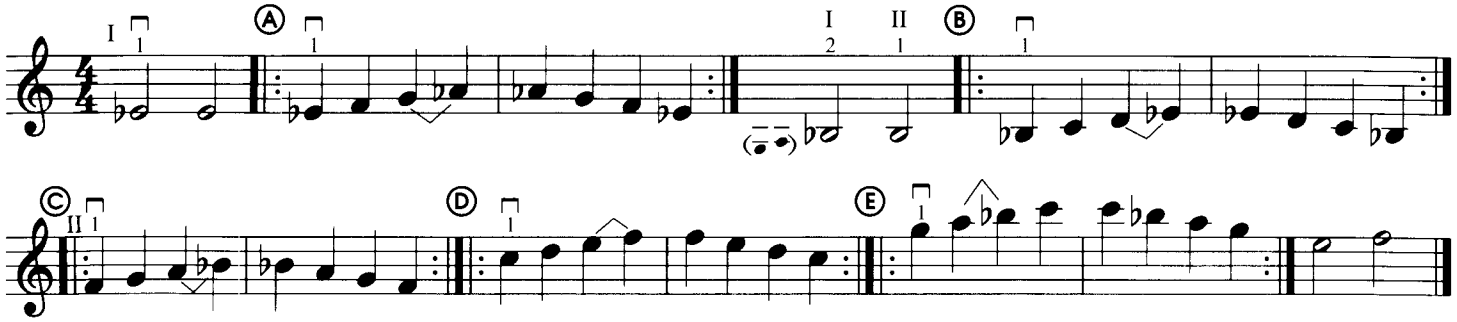
Traditional



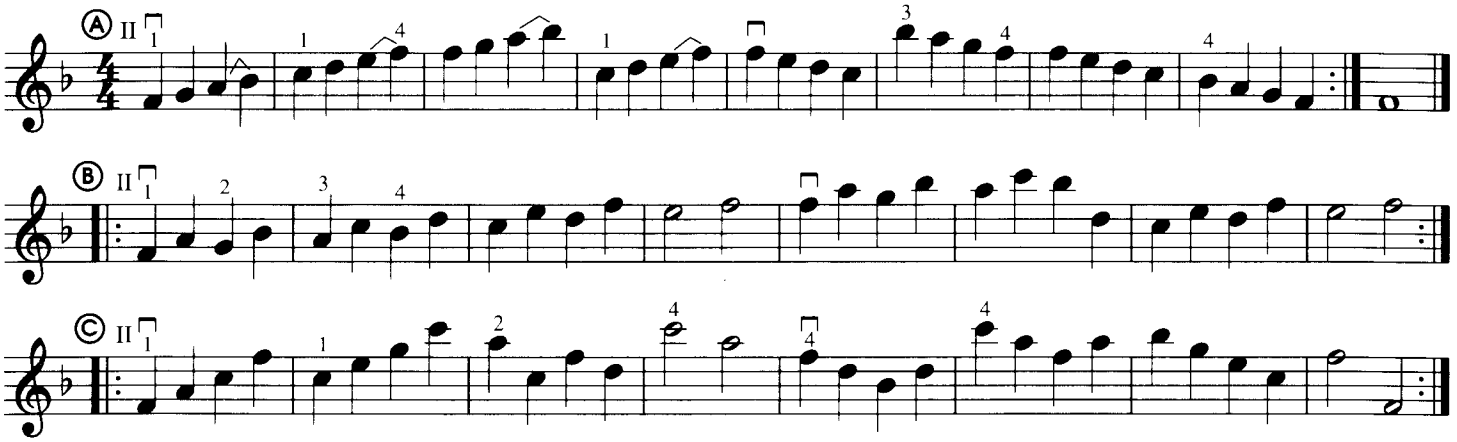




137. SECOND POSITION TRAINER FOR VIOLINS AND VIOLAS

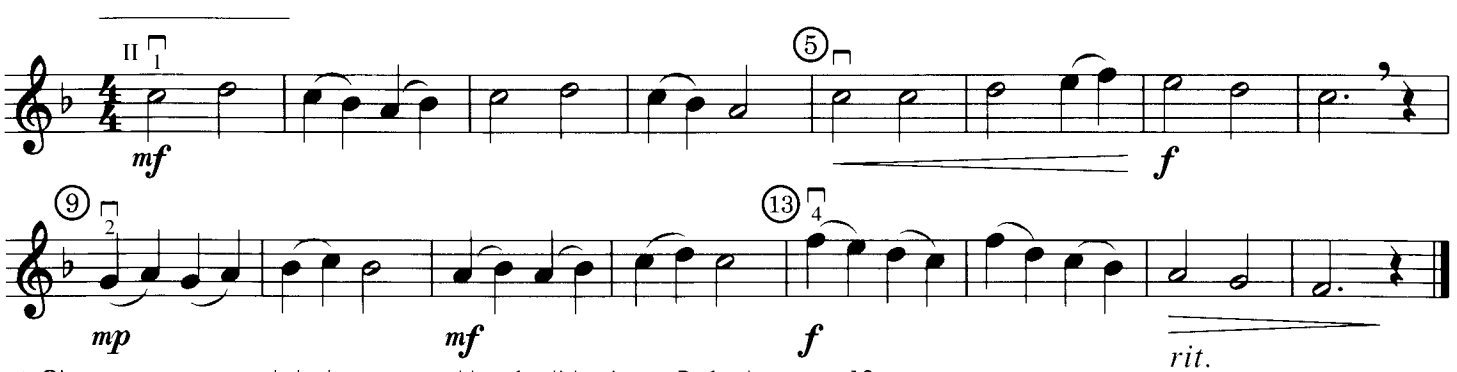


138. F MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS



139. SICILIAN SONG

Traditional

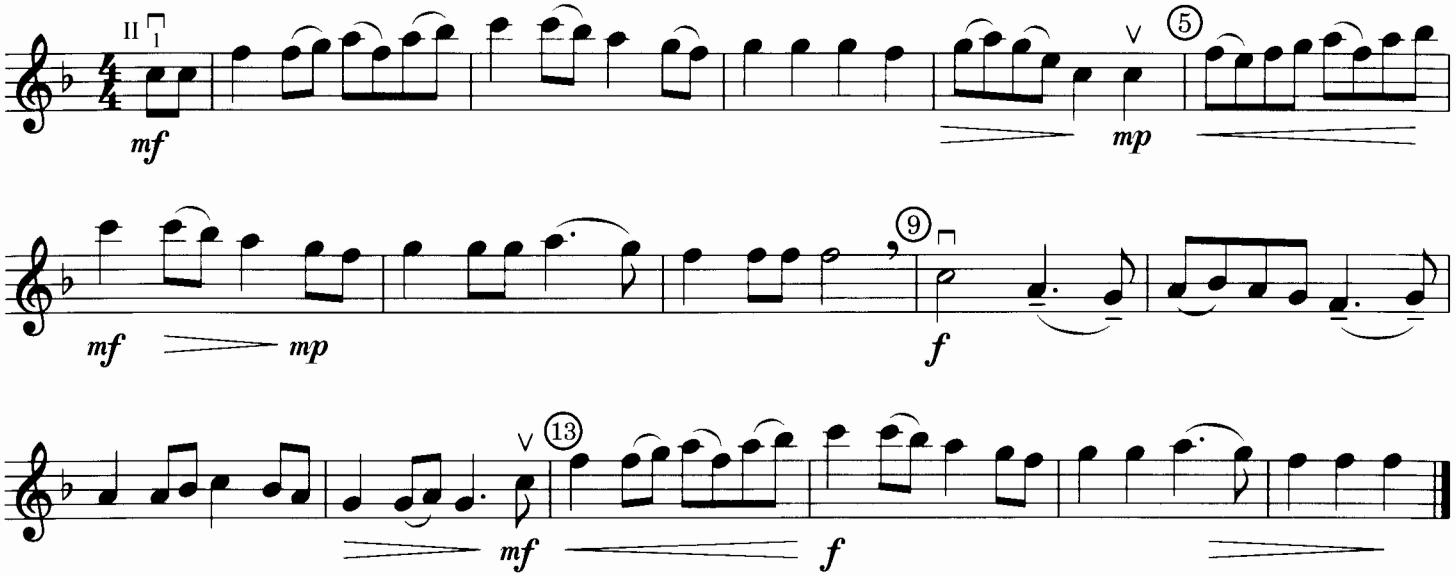


★ Choose an appropriate tempo marking for this piece. Refer to page 18.

140. SIMPLE GIFTS

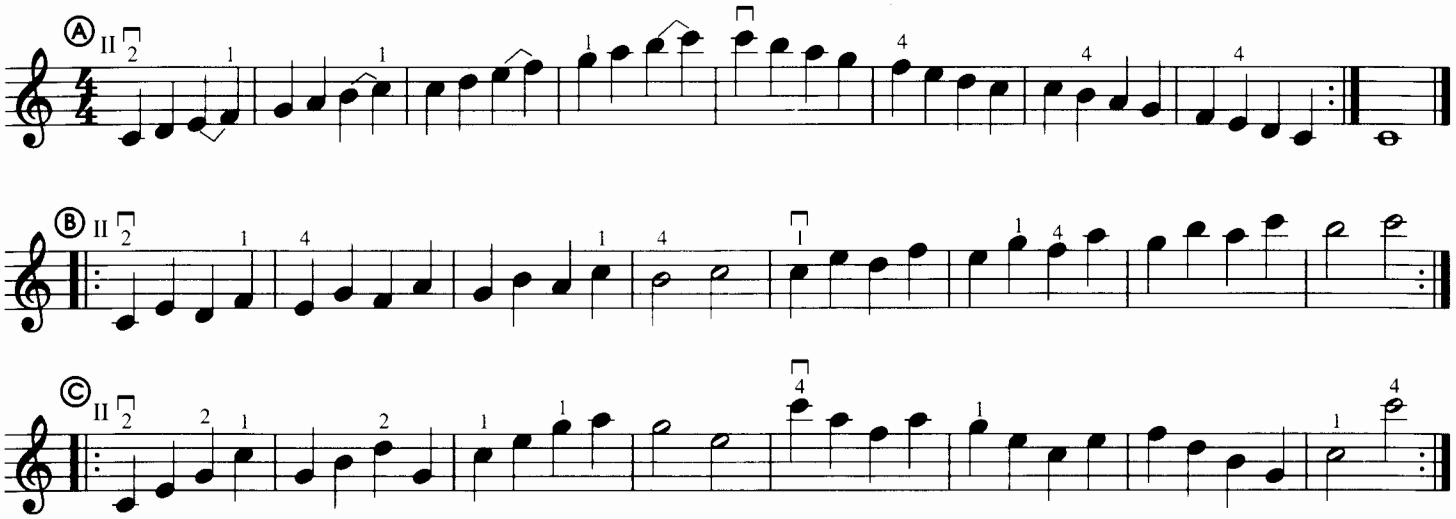
Shaker Melody

Moderato



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

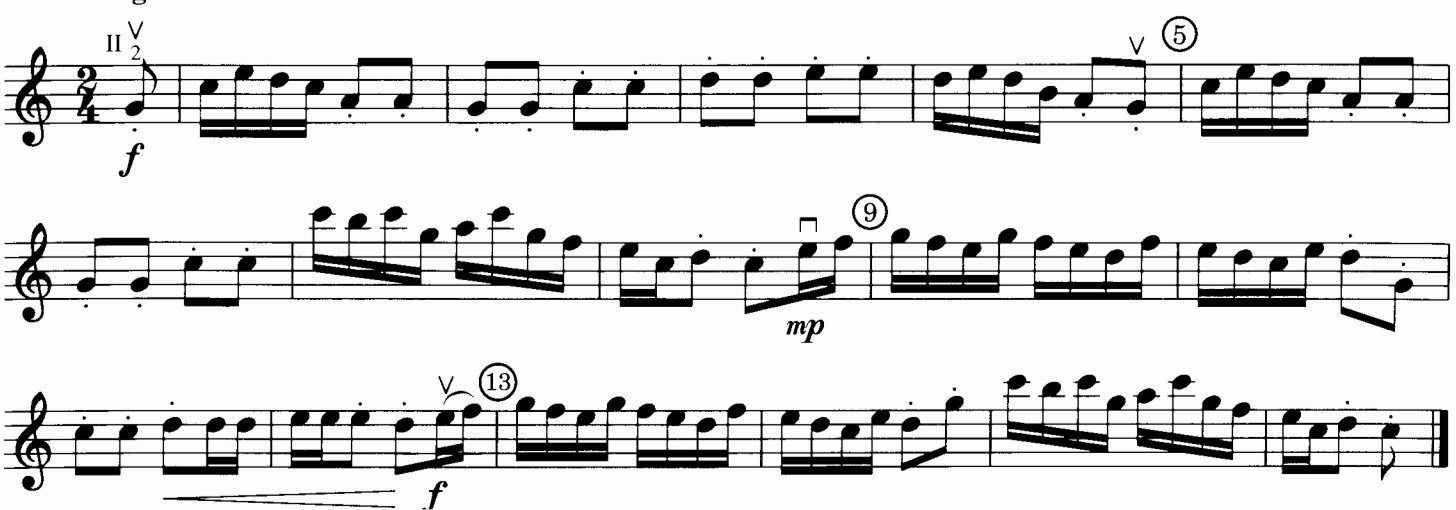
141. C MAJOR SCALE, BROKEN THIRDS AND ARPEGGIOS



142. ARKANSAS TRAVELER

American Folk Song

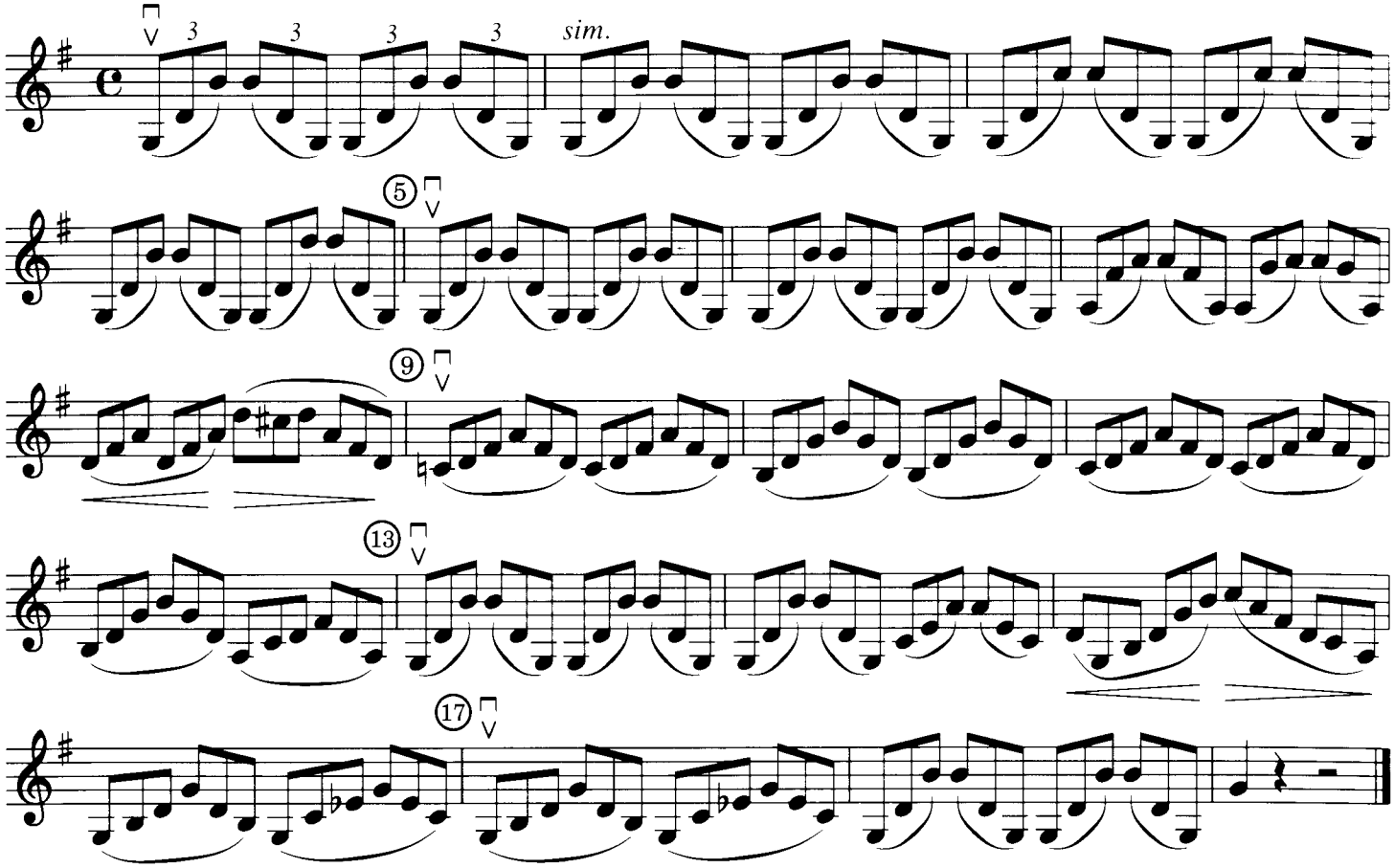
Allegro



ETUDES

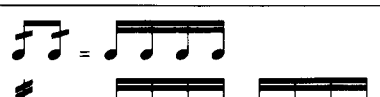
143. G MAJOR ETUDE

Lee



NEW IDEA

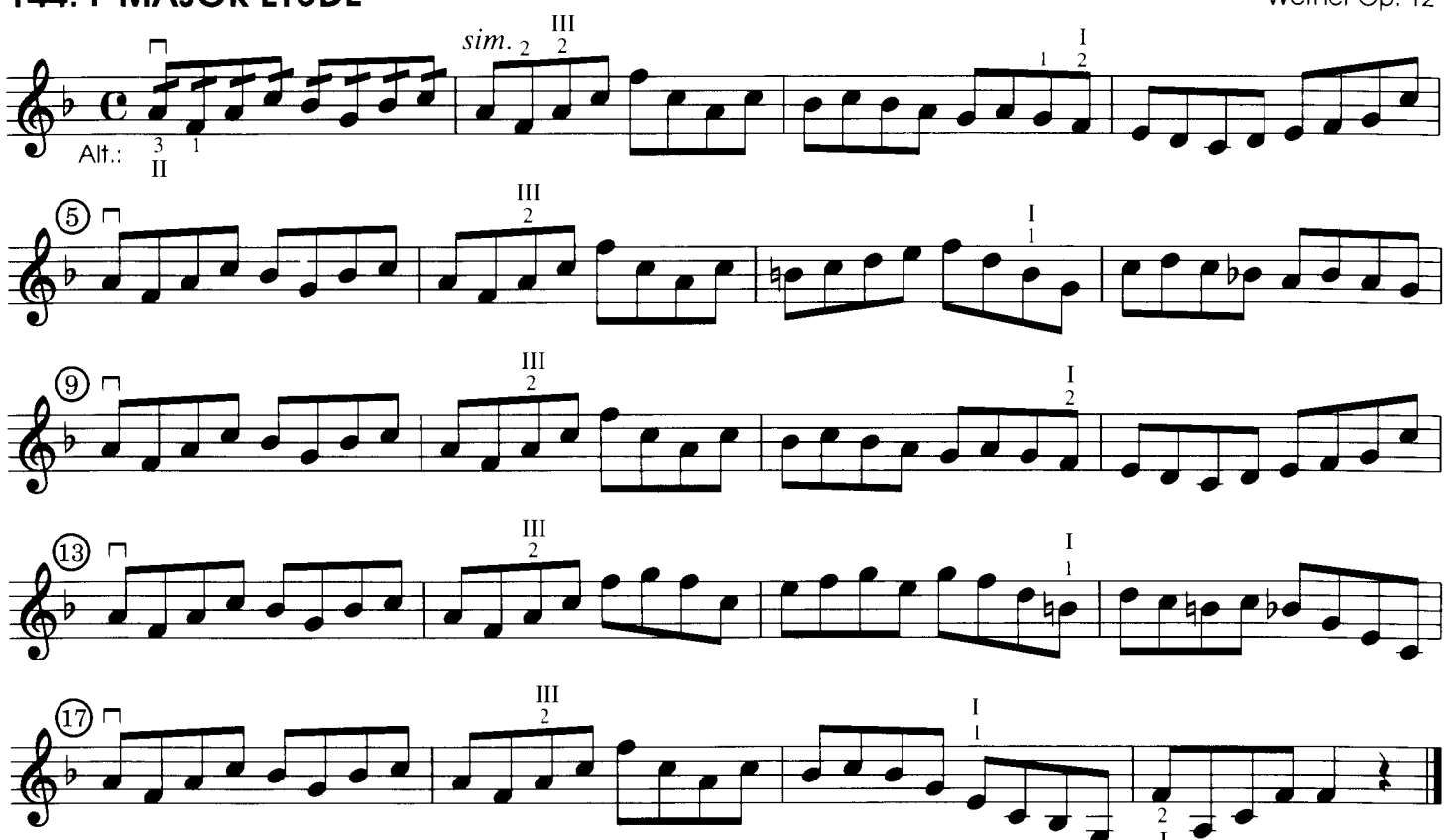
TREMOLO



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



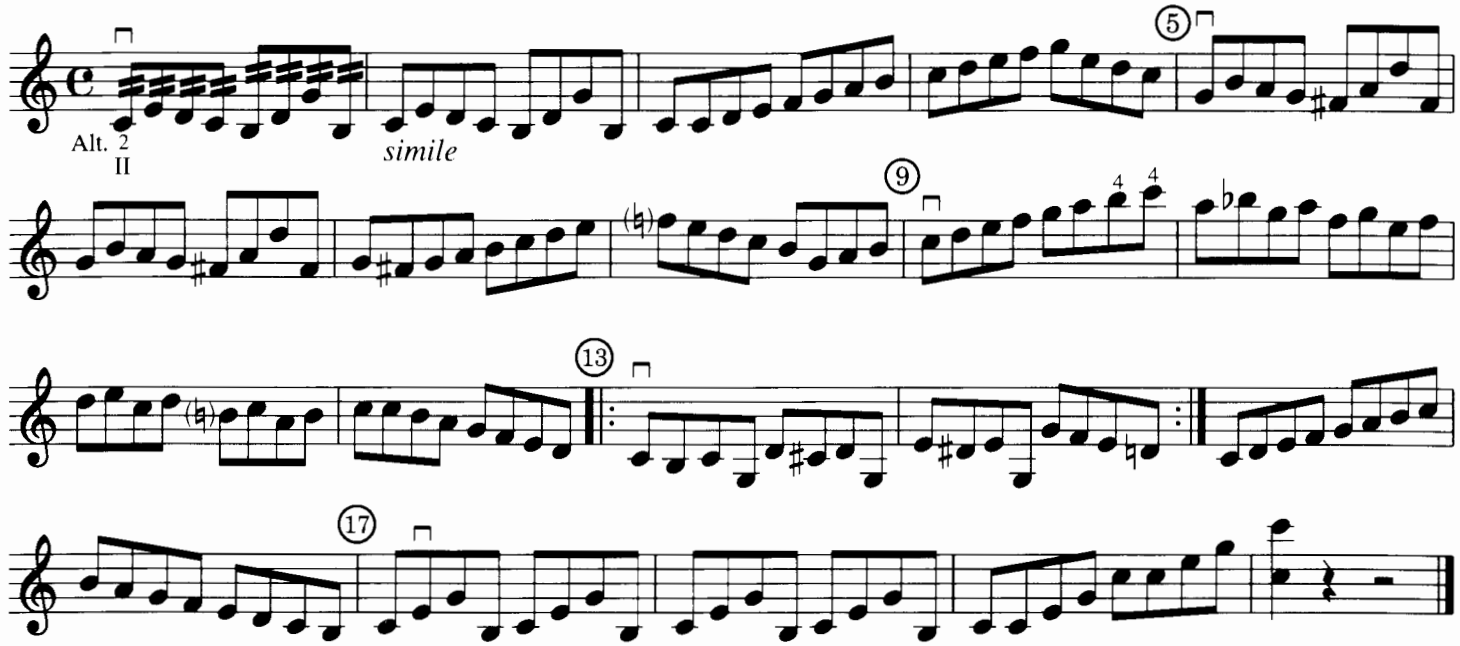
ETUDES

TREMOLO

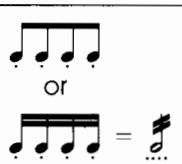
Tremolo is played with rapid down and up bow movements on one note using an unmeasured number of bow strokes.

145. C MAJOR ETUDE

Dancla Op. 52

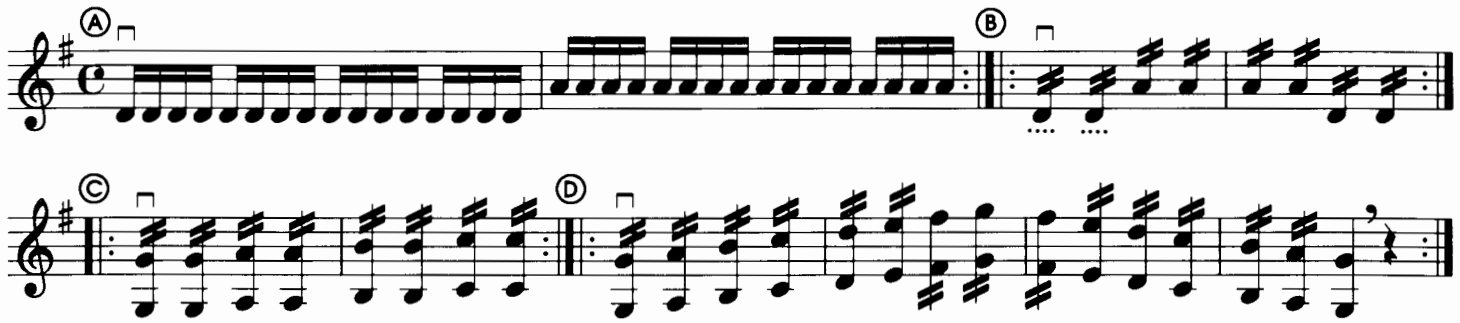


SPICCATO



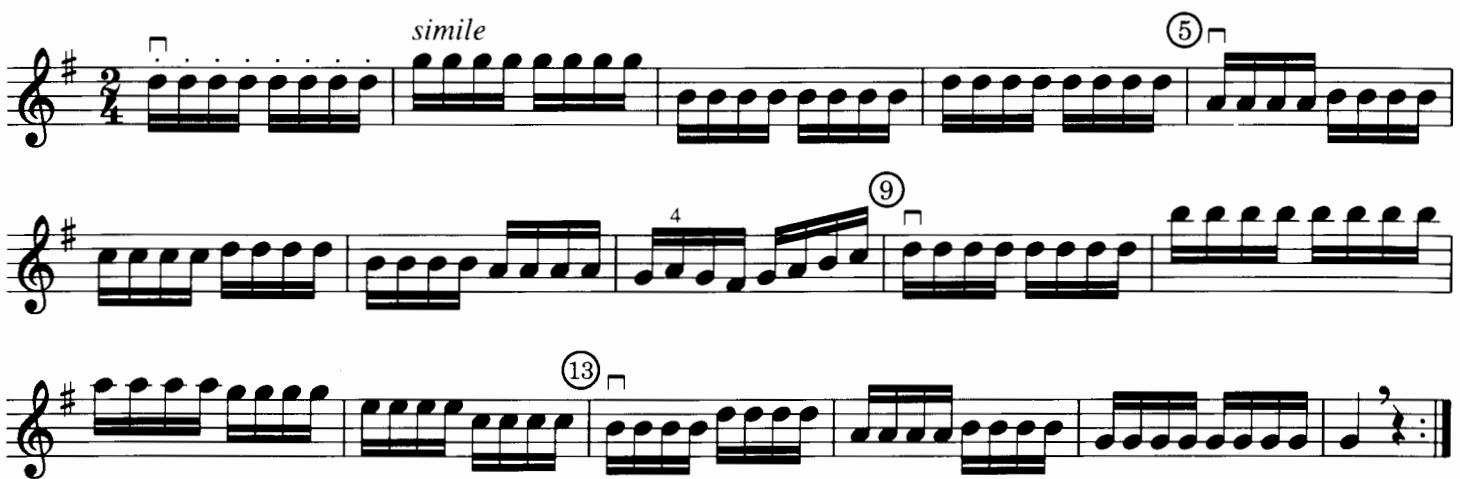
Spiccato is a light, controlled bouncing bow stroke leaving the string after each note. It is best played in the lower third of the bow.

146. SPICCATO TRAINER



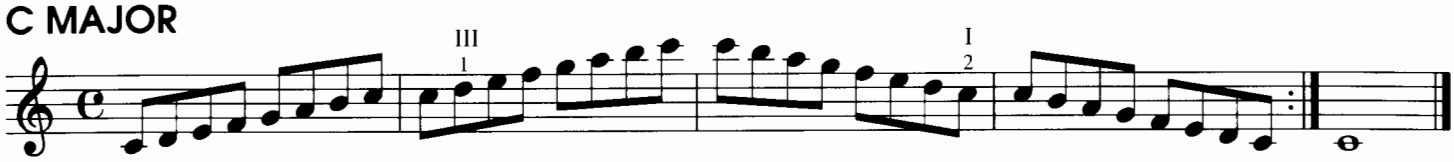
147. SPICCATO ETUDE

Kayser



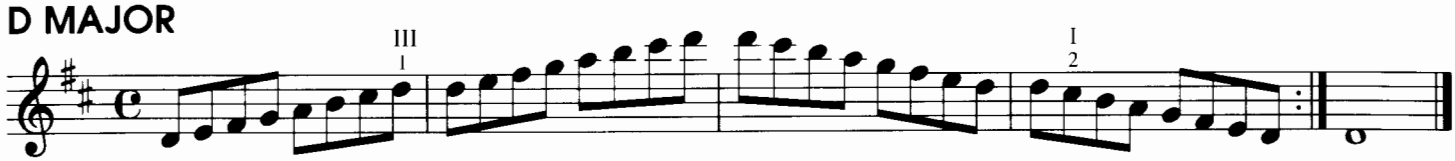
MAJOR SCALES

C MAJOR



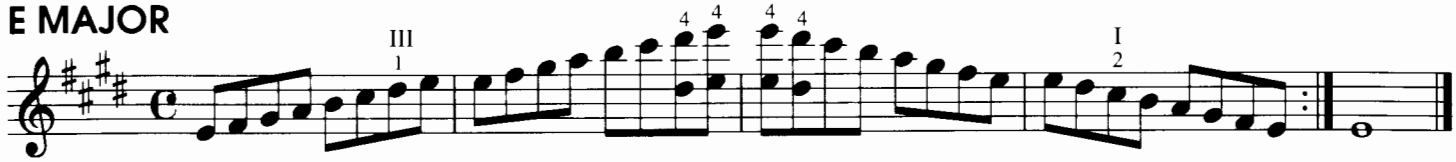
G MAJOR

D MAJOR

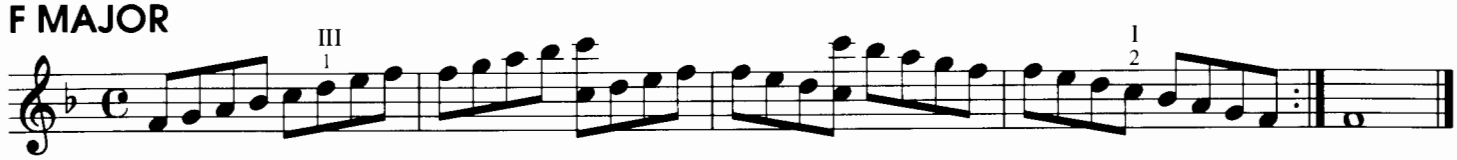


A MAJOR

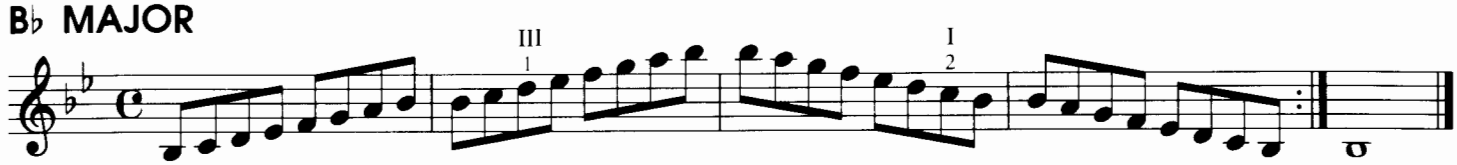
E MAJOR



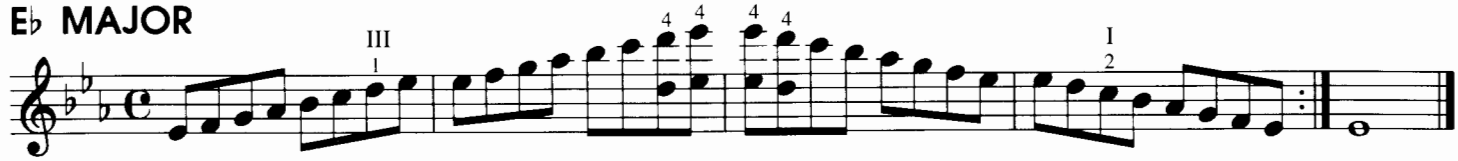
F MAJOR



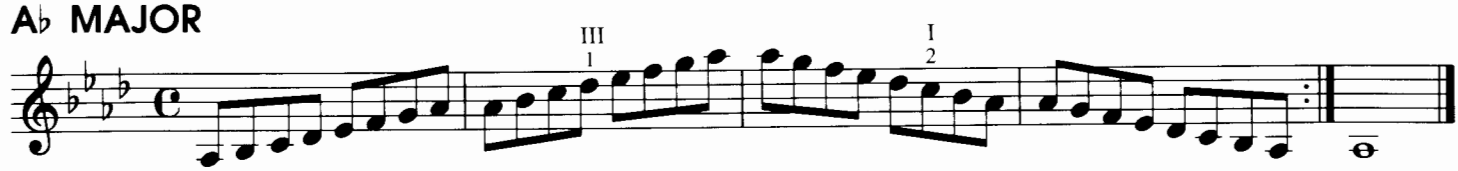
B♭ MAJOR



E♭ MAJOR

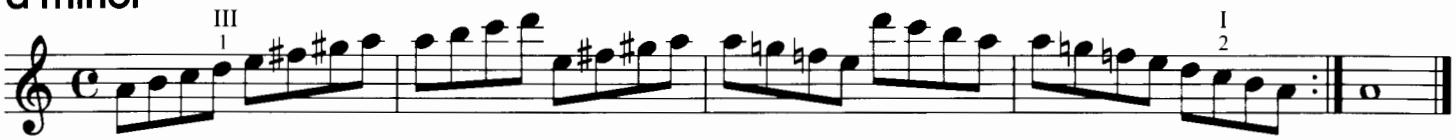


A♭ MAJOR

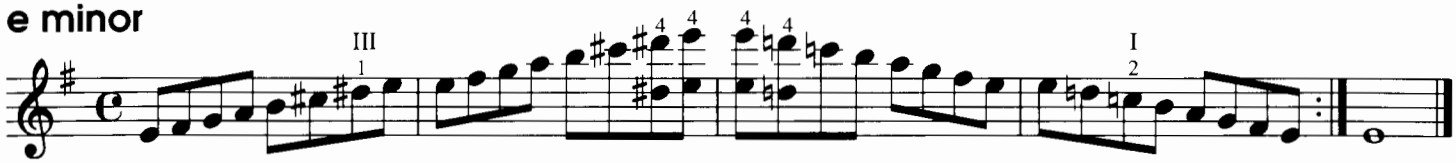


MINOR SCALES (Melodic)

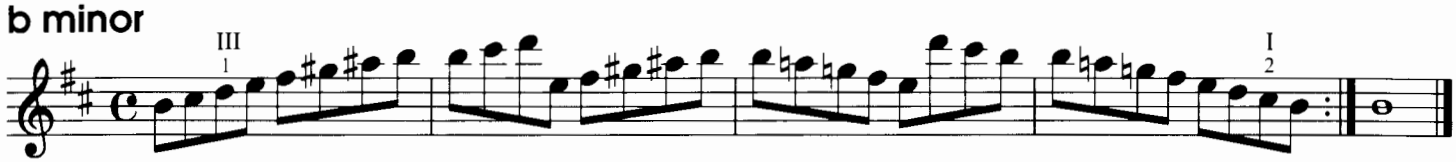
a minor



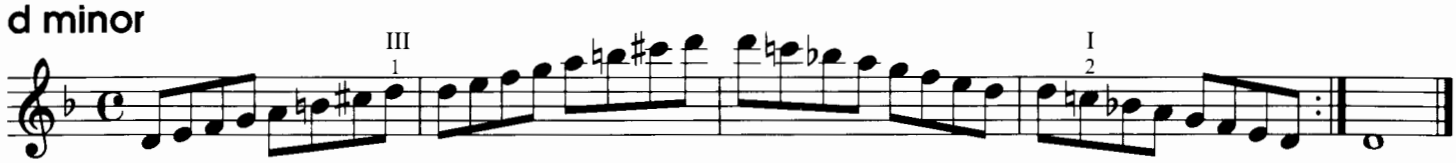
e minor



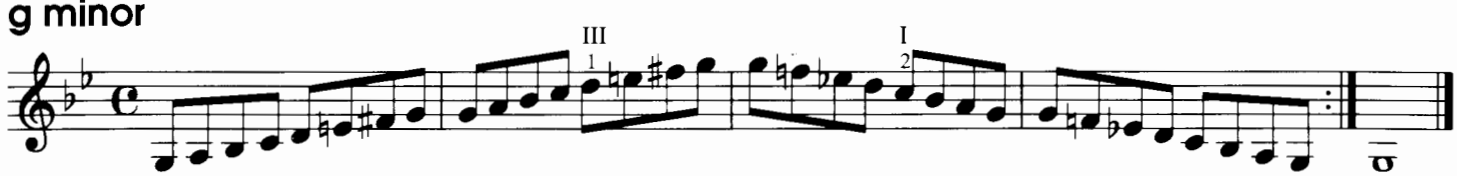
b minor



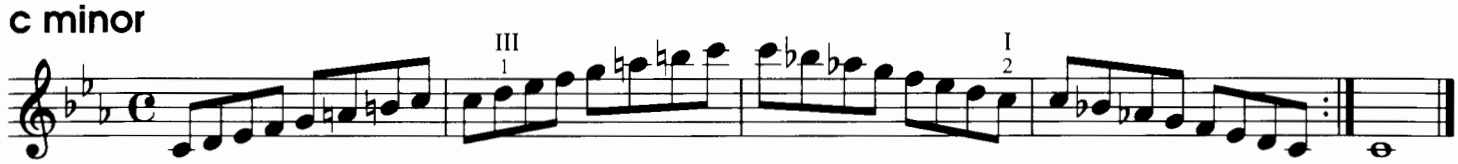
d minor



g minor

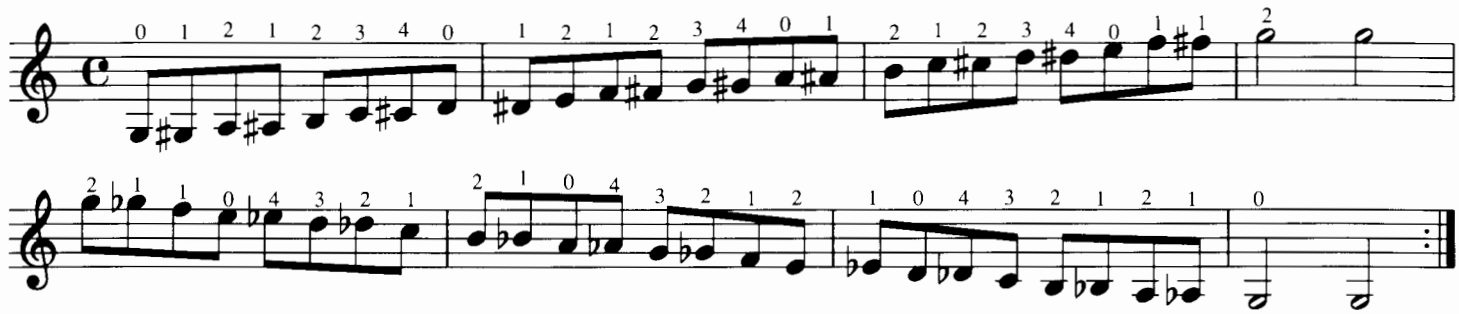


c minor

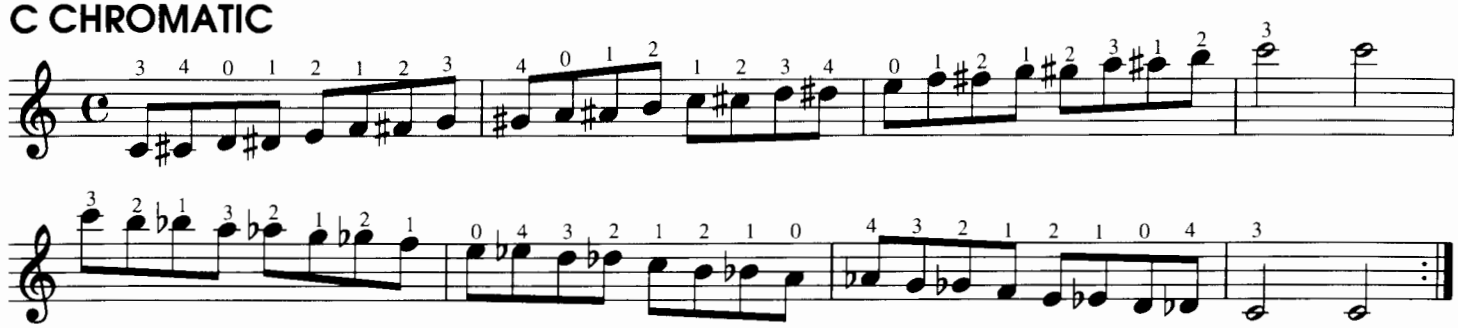


CHROMATIC SCALES

G CHROMATIC



C CHROMATIC

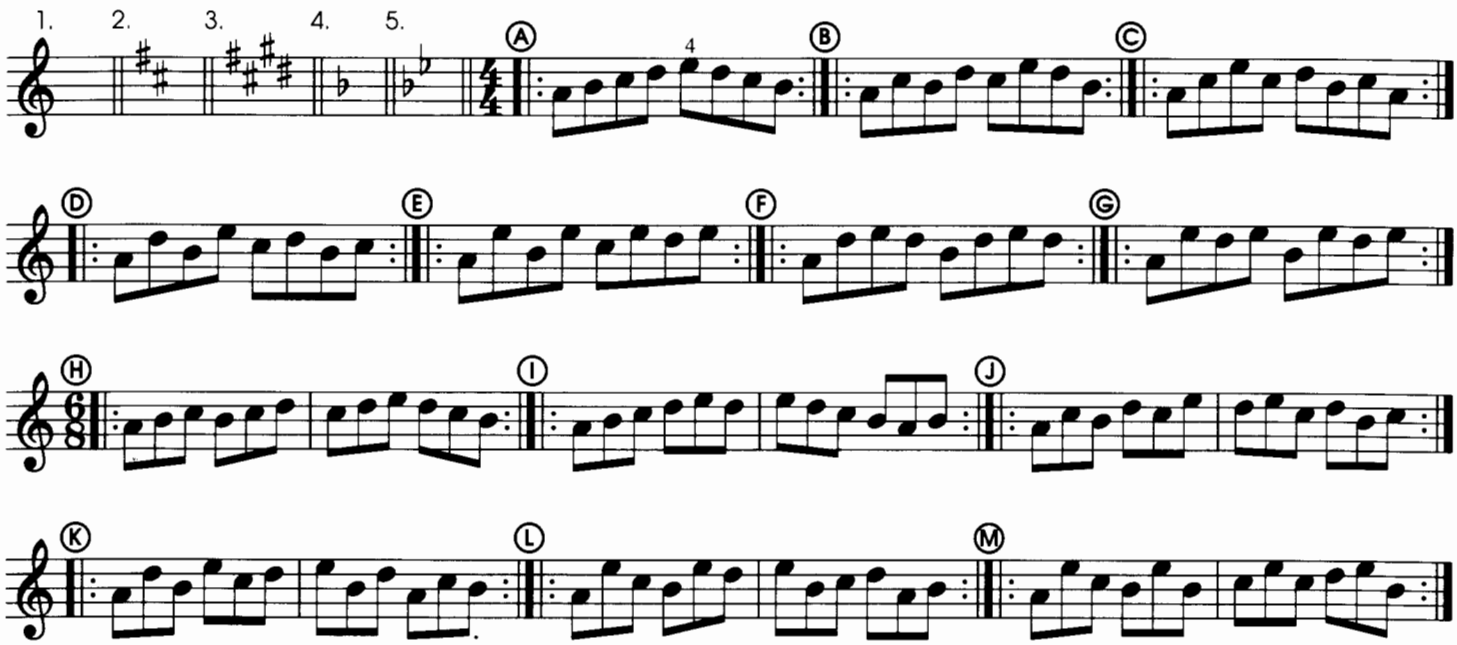


FINGER TWISTERS AND TECHNIC BUILDERS

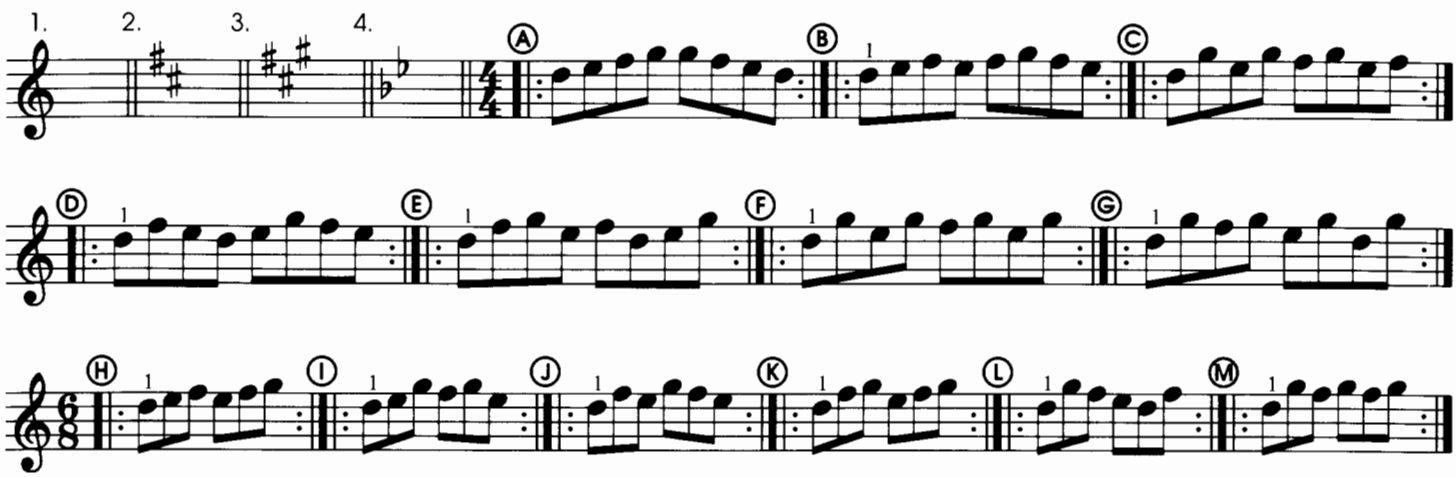
INSTRUCTIONS

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.

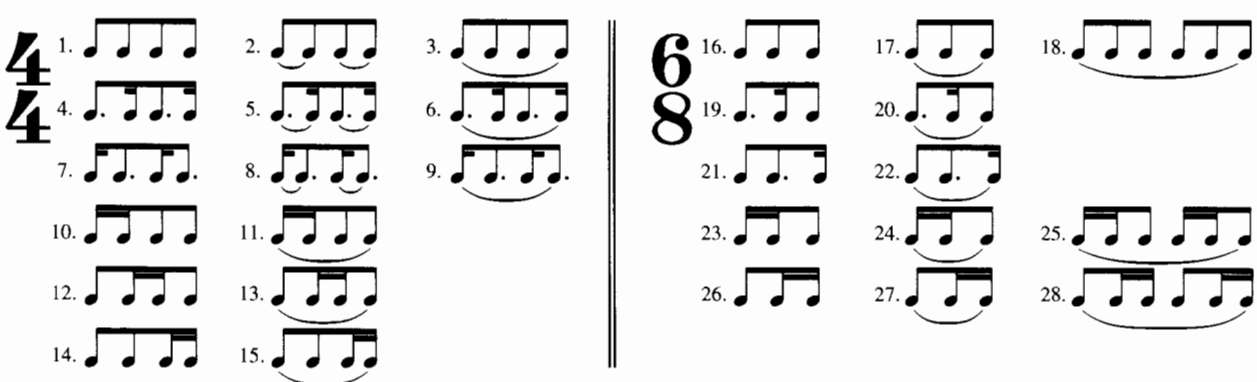
1. FIRST (I) POSITION



2. THIRD (III) POSITION



RHYTHM AND BOWING PATTERNS



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.

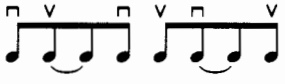
Bow Divisions

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

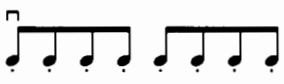
Slurs

1.
2.
3.
4.
5.

Combination of Slurs and Separate Bows

10.
11.
12. 
13.
14.

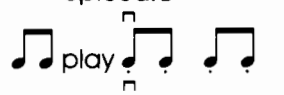
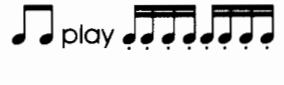
Staccato and Slurred Staccato

19. 
20.
21.

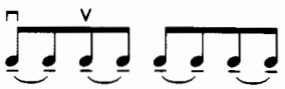
Combination of Slurs and Slurred Staccato

22.
23.

Spiccato

24. 
25. 

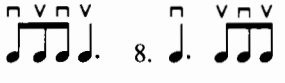
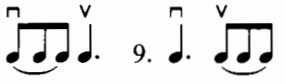
Louré

26. 
27.

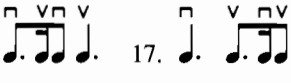
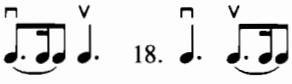
Combination of Slurs and Louré

28.
29.

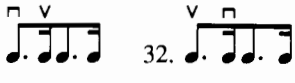
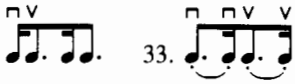
Combinations in $\frac{6}{8}$

6. 
7. 
8.
9.

Dotted Eighths and Sixteenths in $\frac{6}{8}$

15. 
16. 
17.
18.

Dotted Eighths and Sixteenths in $\frac{2}{4}$

30. 
31. 
32.
33.

GLOSSARY

BASICS

CHROMATIC music that moves in half steps

ETUDE a special piece composed to develop bowing and/or fingering technic

HARMONIC a natural tone produced by touching a finger against the string lightly on the note shown

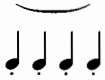
SIMILE continue in the same manner

SYNCOPATION emphasis or an accent placed on the natural weak beat or unaccented beat

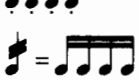
VIBRATO a left hand and finger motion used to produce slight fluctuations of the pitch during sustained notes.

BOWINGS

LOURÉ a series of connected notes played while the bow moves in one direction

SLURRED STACCATO  a series of separated notes played while the bow moves in one direction

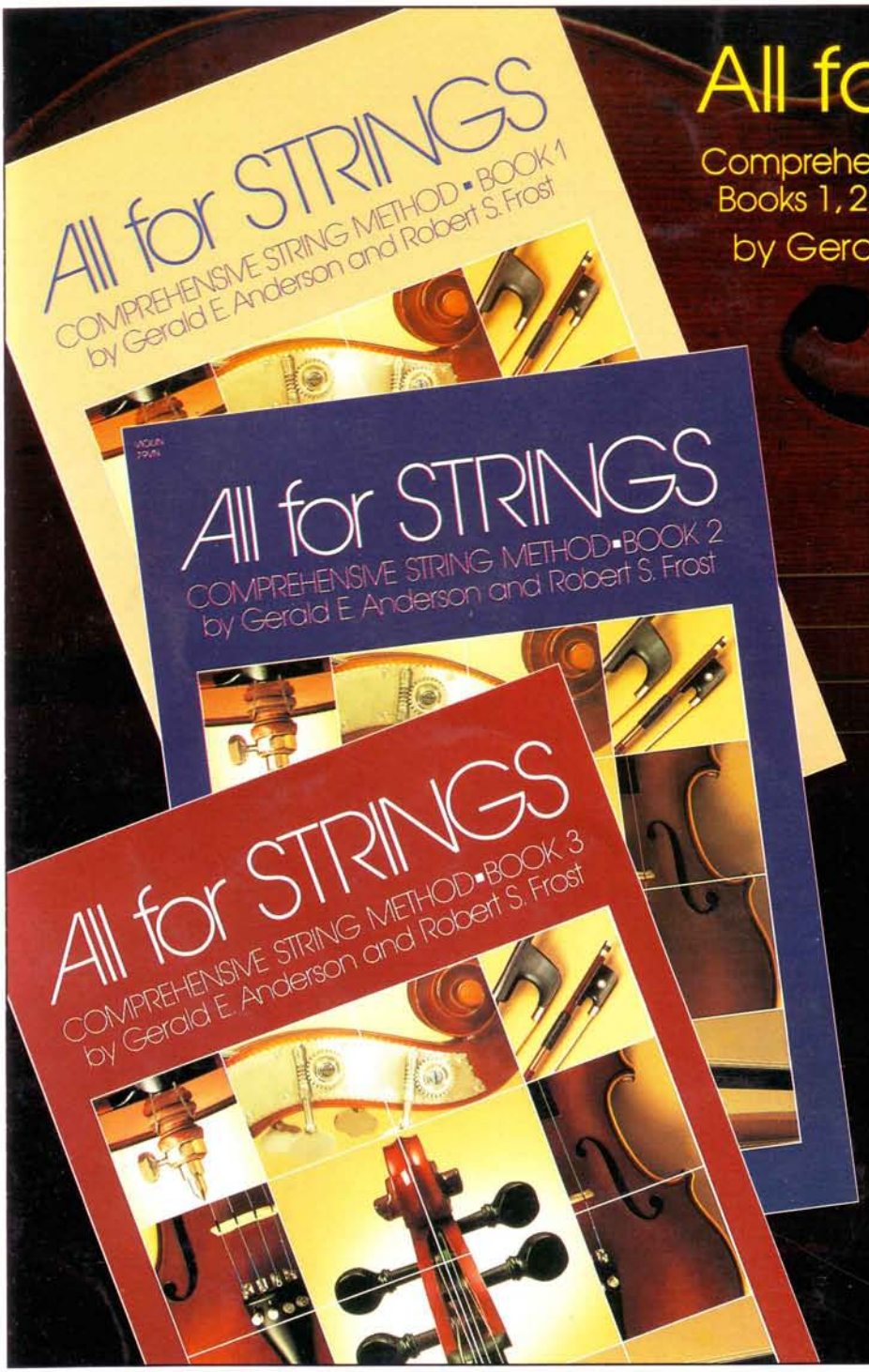
SPICCATO a light bouncing stroke with the bow leaving the string after each note

TREMOLO  measured rapid down and up bow movements on one note using a measured number of bow strokes

TREMOLO rapid down and up bow movements on one note using an unmeasured number of bow strokes

All for Strings

Comprehensive String Method
Books 1, 2, and 3
by Gerald E. Anderson and Robert S. Frost



Book 1

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

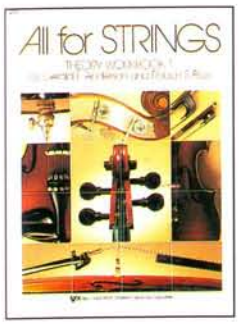
Book 2

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

Book 3

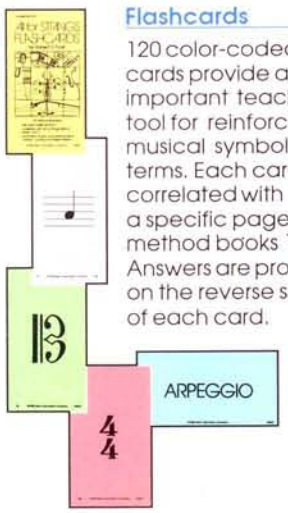
Classroom tuning /Intonation exercises • Vibrato exercises • Shifting for all instruments featuring 4 types of shifting techniques • Rhythm • Theory • Technique • Duets/Rounds • Detailed diagrams • Major/minor/chromatic scales • Bowing styles (inc. spiccato) • Dynamic /Tempo glossary • Special score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

The Complete Curriculum



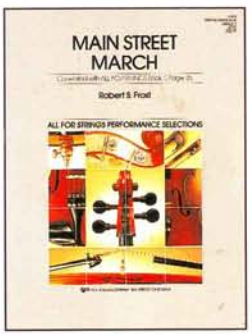
Theory Workbooks 1 & 2

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



Flashcards

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



Performance Selections

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

ISBN 0-8497-3304-9
90000
9 780849 733048

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