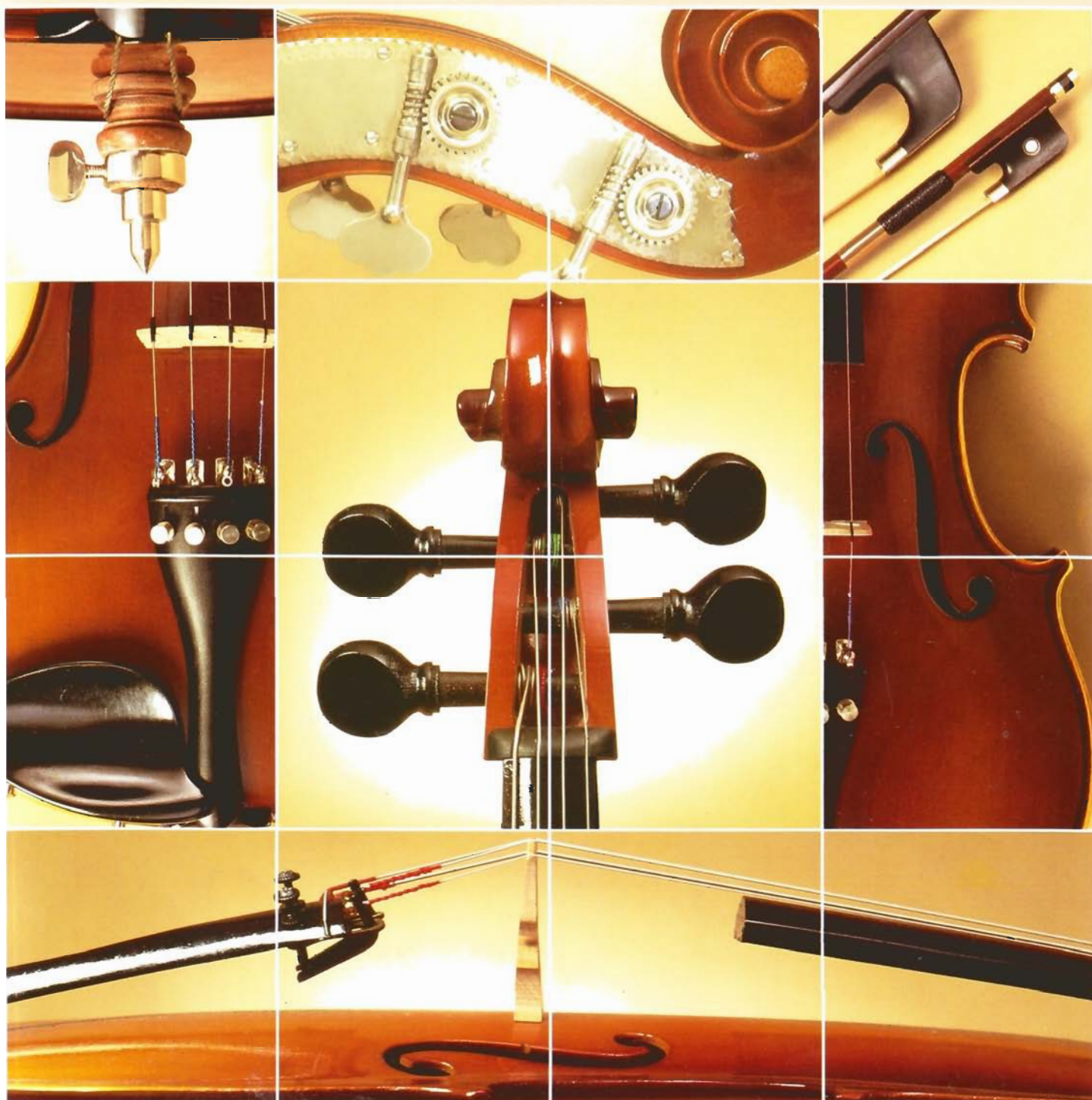


# All for STRINGS

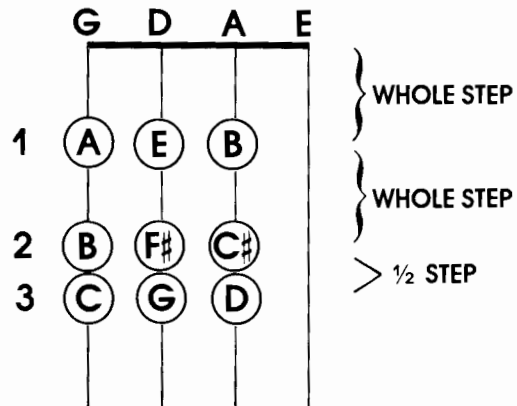
COMPREHENSIVE STRING METHOD ■ BOOK 1  
by Gerald E. Anderson and Robert S. Frost



# VIOLIN FINGERING CHART

## MAJOR TETRACHORD POSITION

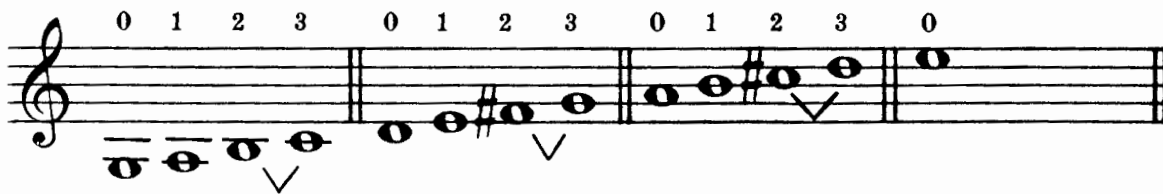
### OPEN STRINGS



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

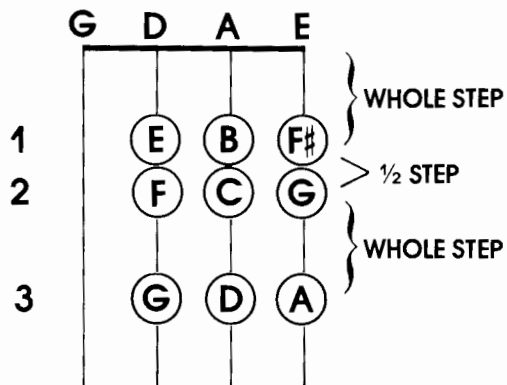
**Major Tetrachord:** First four notes of a Major scale.

**Minor Tetrachord:** First four notes of a minor scale.

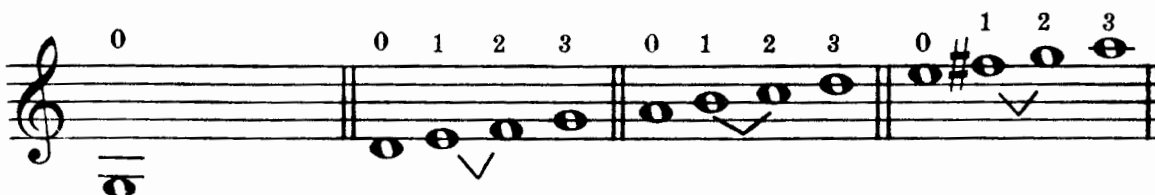


## MINOR TETRACHORD POSITION

### OPEN STRINGS



### TUNING OPEN STRINGS



# All for STRINGS

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

Dear String Student:

Welcome to the wonderful world of orchestra music!

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

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

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

Best wishes!

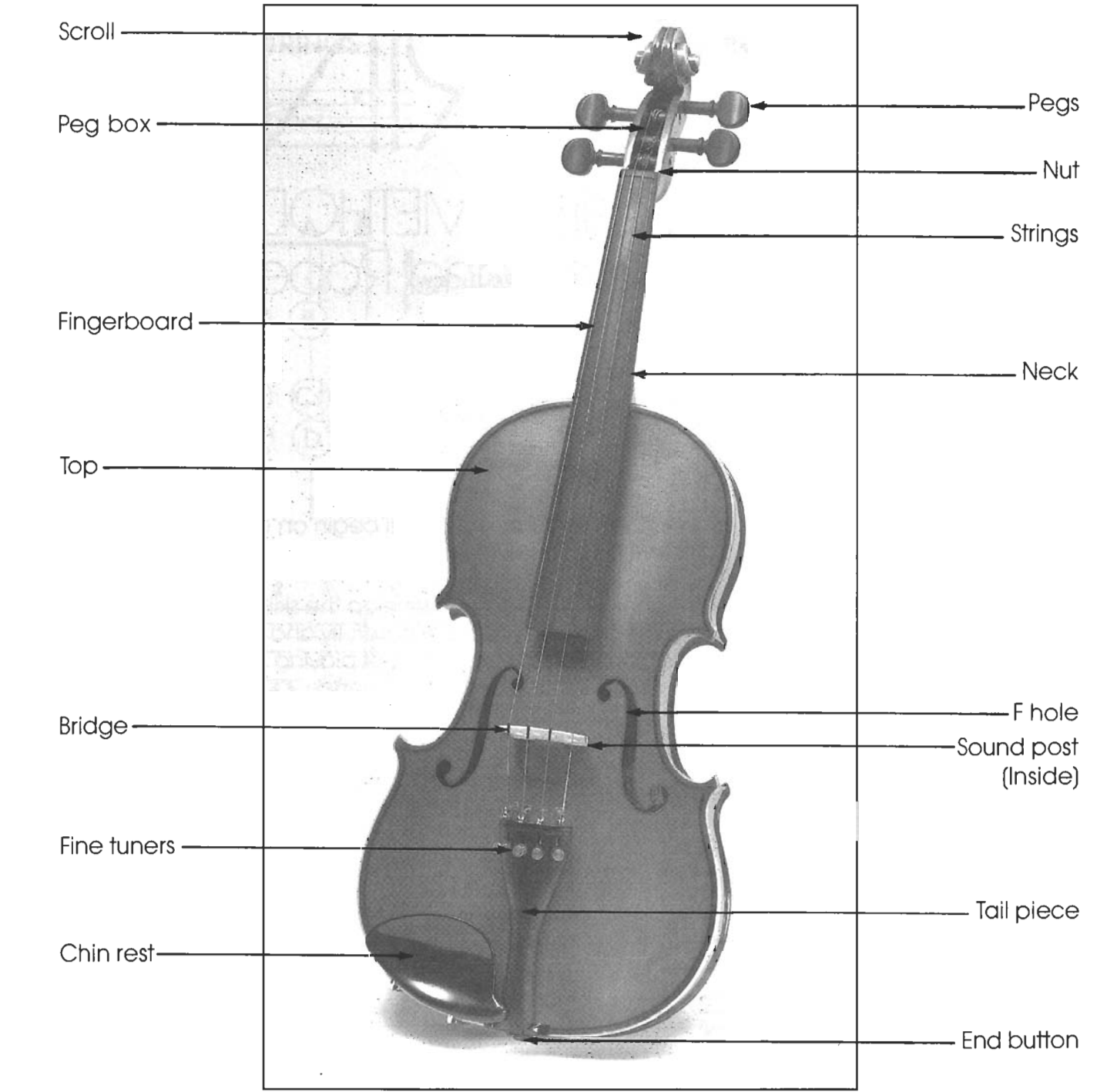
Gerald E. Anderson  
Robert S. Frost

ISBN 0-8497-3222-0

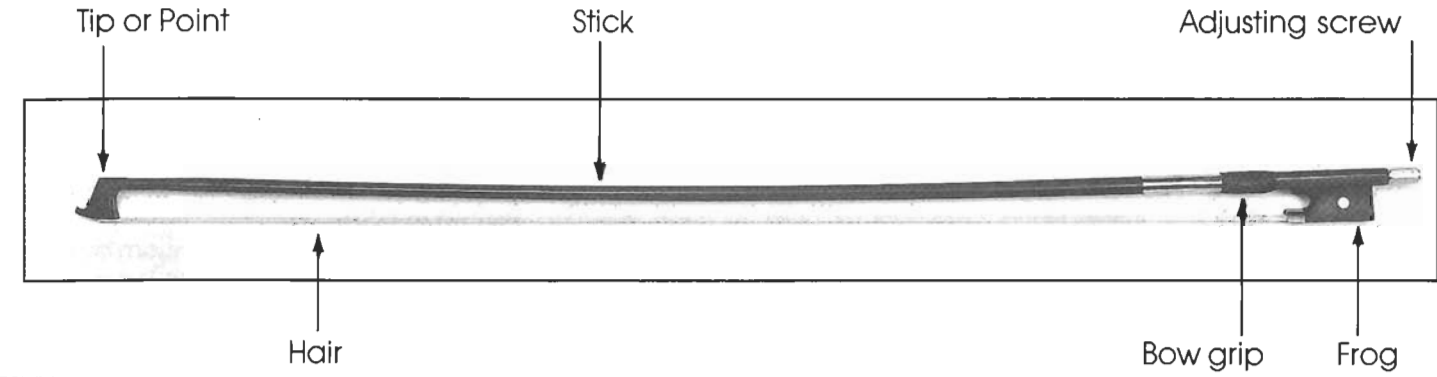
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# PARTS OF THE VIOLIN



# PARTS OF THE BOW



## CARE OF THE INSTRUMENT

---

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

## CARE OF THE BOW

---

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

## ACCESSORIES

---

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



Figure 1

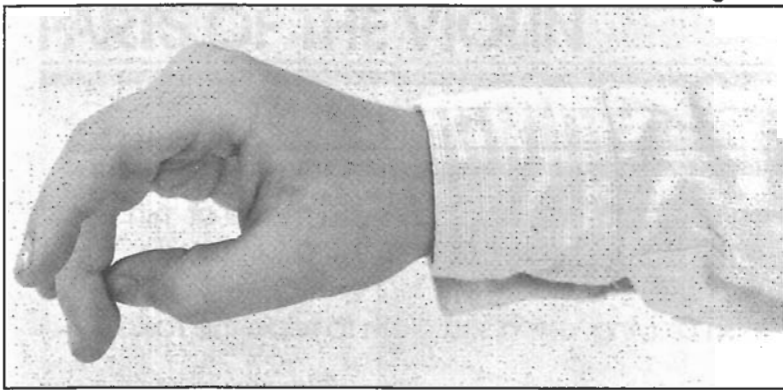


Figure 2

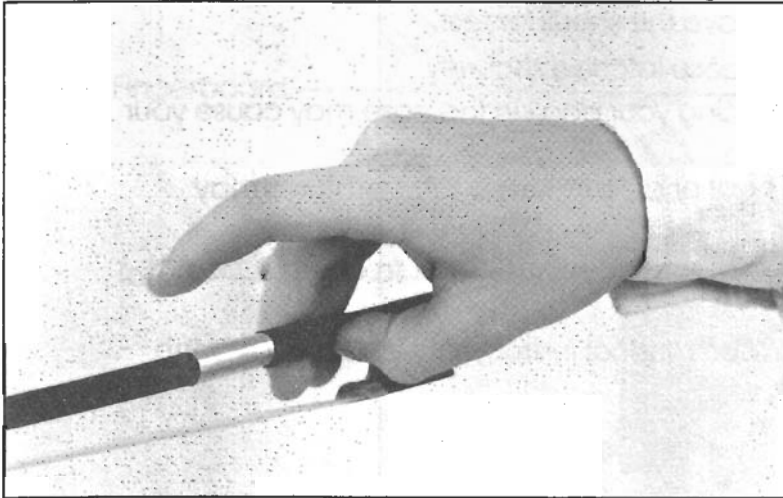


Figure 3

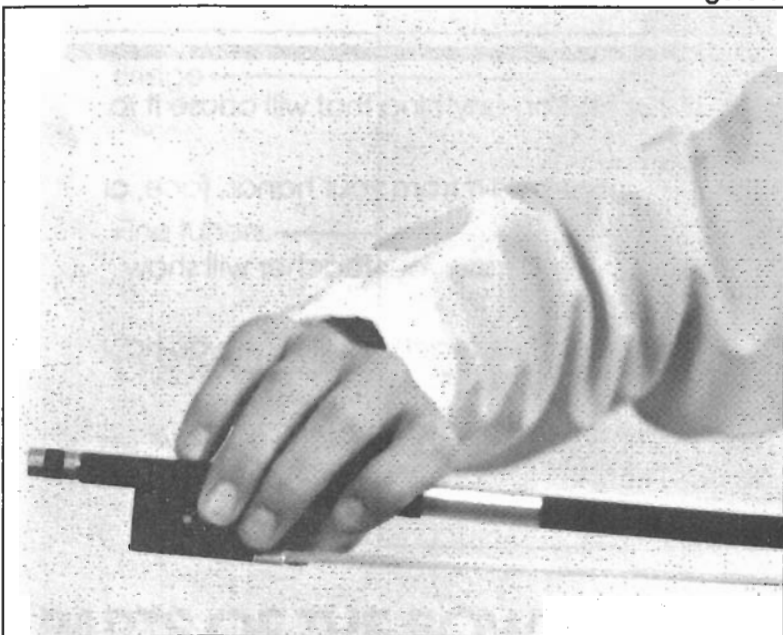
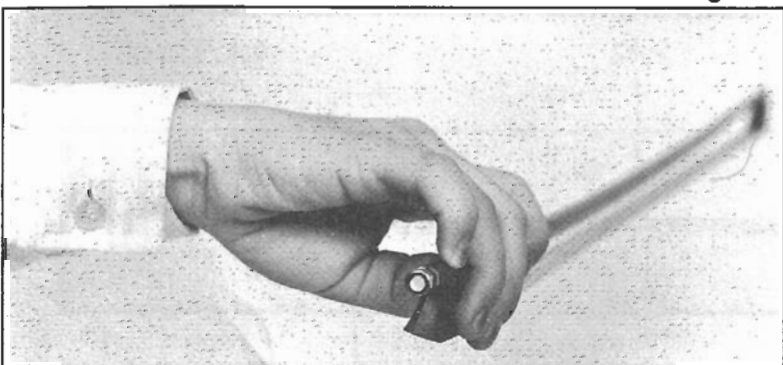


Figure 4



## BOW GRIP

1. Make a **circle** with the tip of your thumb on the first joint or crease of your middle finger. **Keep your thumb bent.**

See figure 1.

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

**Keep your circle.**

**Keep your thumb bent.**

See figure 2.

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

See figure 3.

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

See figure 3.

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

**Keep your little finger curved.**

See figures 3 and 4.

6. Check your entire bow grip.

**Reminder: THUMB BENT**

**LITTLE FINGER CURVED**

**HAND RELAXED**

See figures 3 and 4.

## BOWING

1. Place the bow on the string half way between the bridge and the fingerboard.

See figures 5 and 6.

2. Tilt the bow stick slightly toward the fingerboard (away from the bridge).

See figures 5 and 6.

3. Press the bow firmly into the string.

4. Move the bow in a straight line with the bridge. Keep the bow at right angles to the string.

5. Raise your wrist slightly at the frog and lower it as you draw closer to the tip.

6. Relax your right shoulder, elbow and wrist.

## BOW GRIP EXERCISES

Your teacher will explain how to do these exercises.

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

5. Squeeze-Relax
6. Windshield Wiper
7. Spider
8. Rocket Launch

## INSTRUMENT POSITION

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

See figures 5 and 6.

5. Relax your left shoulder.

## LEFT HAND POSITION

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

Figure 5



Figure 6

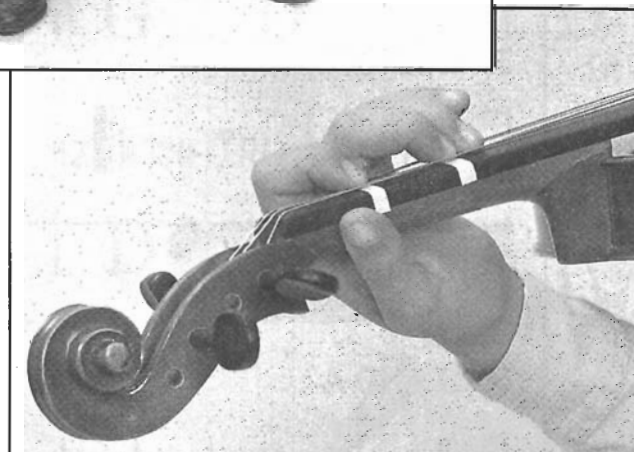
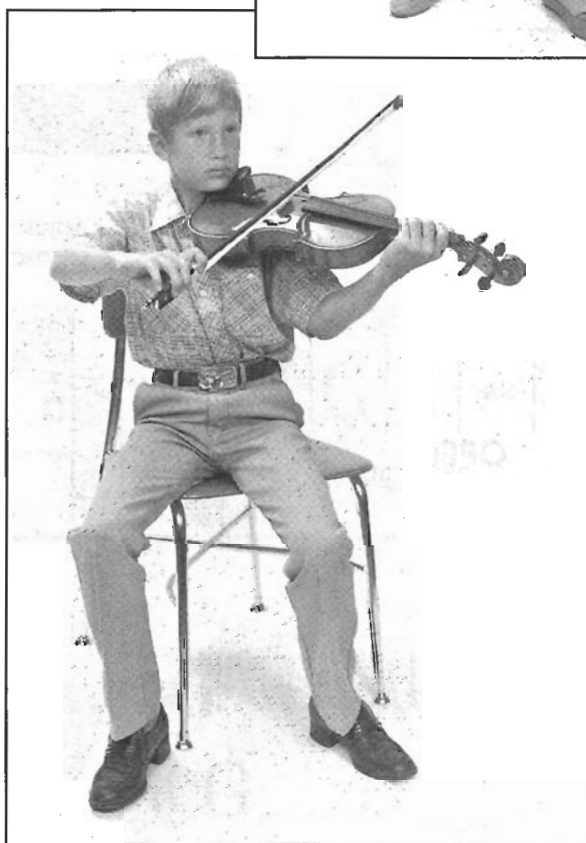




Figure 7

# STARTING BY ROTE

## THE BASICS

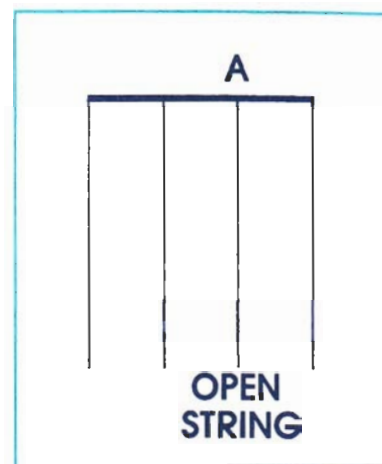
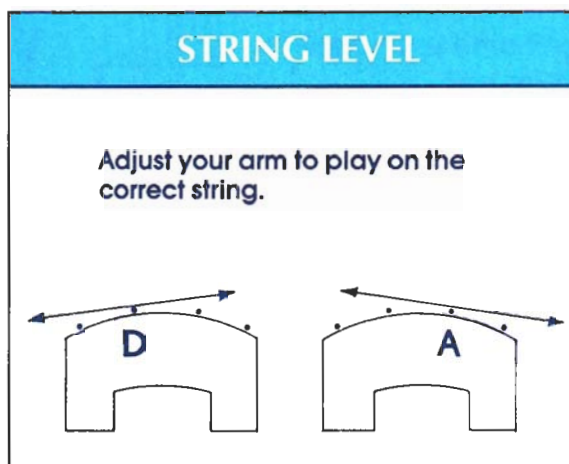
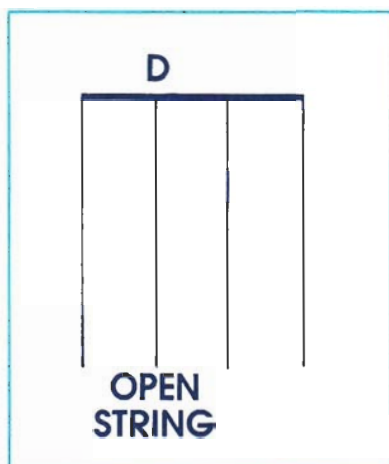
DOWN BOW	UP BOW	PIZZICATO
		<i>pizz.</i>
Move the bow toward the tip.	Move the bow toward the frog.	Pluck the string with the index finger of your right hand.

## INSTRUCTIONS

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



NEW  
NOTES



### 1. D STRING



### 2. TWO D's



★ Check your bow grip often.

### 3. A STRING



### 4. TWO A's



NEW  
IDEA

### PREPARE BOW

\*

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




### 5. D AND A



### 6. FAST PREPARATIONS





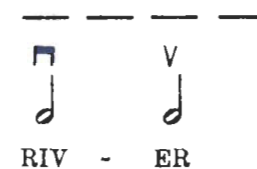
<b>ARCO</b>  <i>arco</i>  Play with the bow.	<b>MEASURE</b>   bar lines	<b>WHOLE REST</b>   4 beats of silence	<b>REPEAT SIGN</b>   Repeat the previous section of music again.
--	--	---	--

## RHYTHM PATTERNS

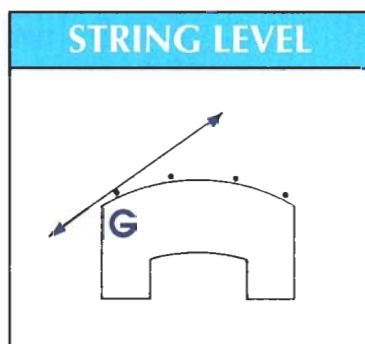
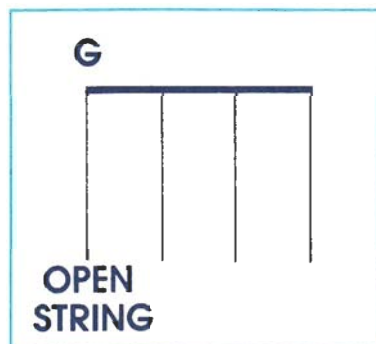
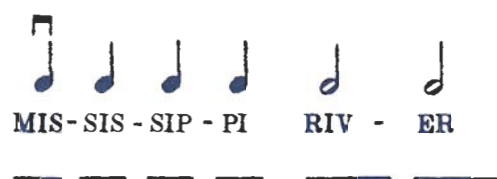
### RHYTHM PATTERN #1



### RHYTHM PATTERN #2



### COMBINED PATTERN #1



### 7. G STRING



### 8. TWO G'S



★ Check your bow grip often.

### 9. G AND D



★ Is your right thumb bent?

### 10. FAST PREPARATIONS



★ Roll the bow to a new string.

### 11. TWO TOGETHER



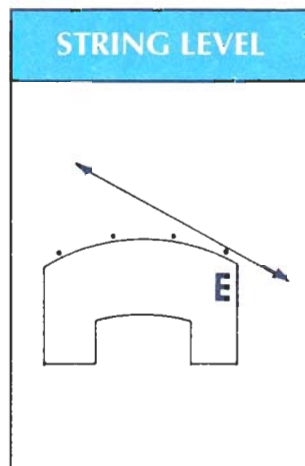
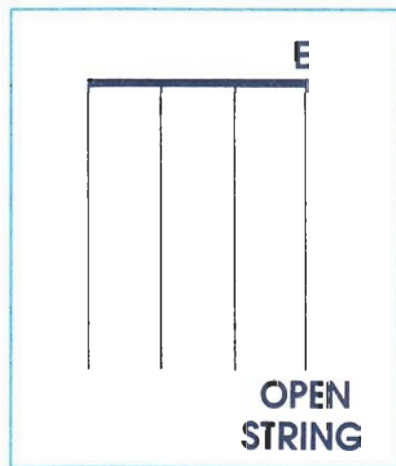
### 12. A DIFFERENT TWO



### 13. THREE STRINGS



★ Be sure to use fast bow preparations.



#### 14. E STRING



#### 15. TWO TOGETHER



#### 16. ALL FOUR STRINGS



★ Roll the bow to the new string.

#### 17. A BIG JUMP



★ Check your bow grip often.

#### 18. BIG PREPARATIONS



#### 19. CIRCLE OF STRINGS



★ Be sure to use fast bow preparations.

## MORE RHYTHM PATTERNS

#### RHYTHM PATTERN #3



ROS - IN

#### RHYTHM PATTERN #4



BOW

#### COMBINED PATTERN #2



ROS - IN BOW

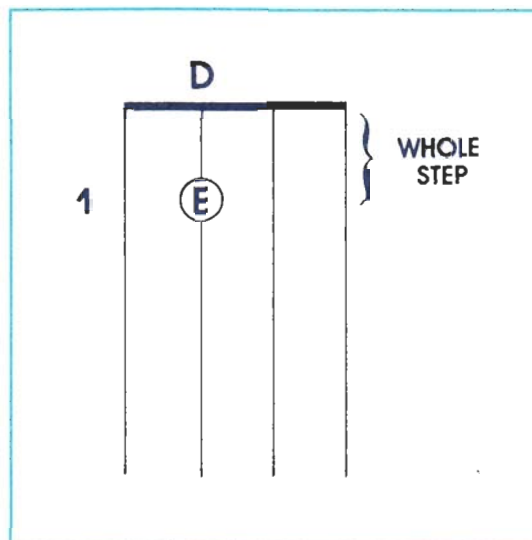
#### COMBINED PATTERN #3



BOW ROS - IN

## INSTRUCTIONS

Play all the preceding lines with these new rhythm patterns.



## 20. NEW NOTE E

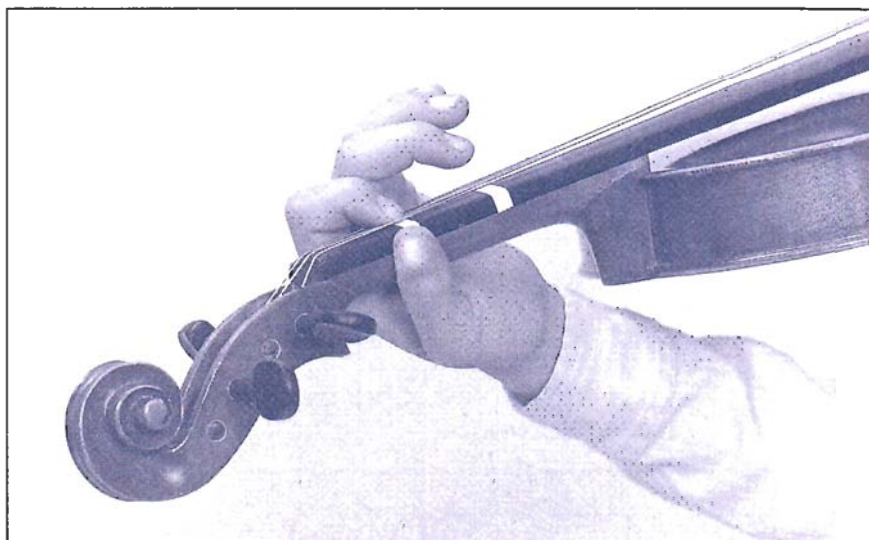


★ Place your first finger on the D string.

## 22. PLAY TWO



★ Check the placement of your bow.

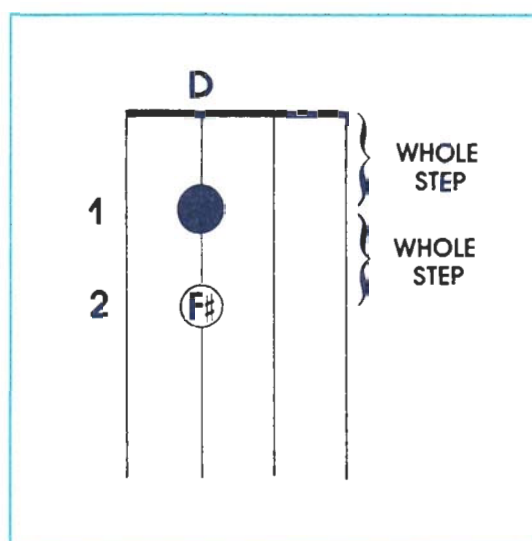


## 21. UP TO E



★ Prepare your first finger during the rest.

## 23. NO RESTS



## 24. NEW NOTE F#



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

## 26. PLAY THREE



★ Check your bow grip often.

## 25. UP TO F#



★ Prepare each finger during the rest.



## 27. STARTING ON F#



★ Prepare your fingers for F#.

## 28. NO RESTS



★ Check your left hand position.



## INSTRUCTIONS

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

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

### 29. THREE NOTE MARCH

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

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

### 30. FRENCH FOLK SONG

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

★ Is your right thumb bent?

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

### 31. HOT CROSS BUNS

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

★ Check your bow grip often.

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

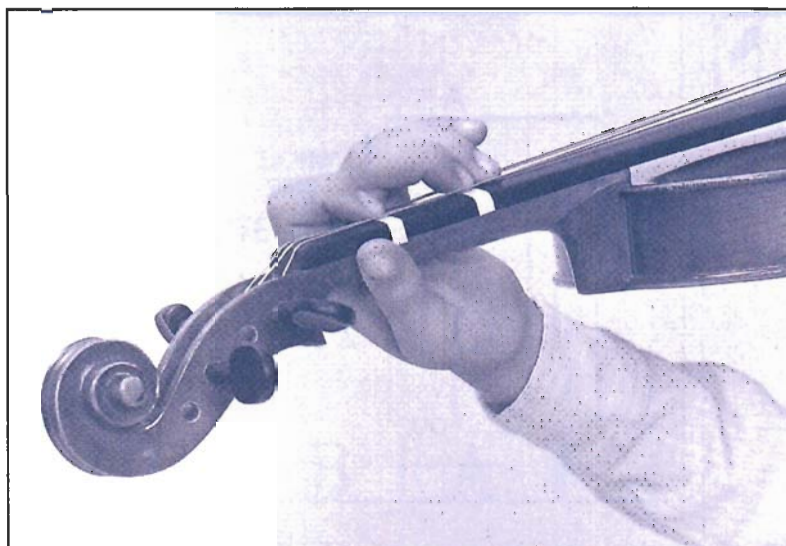
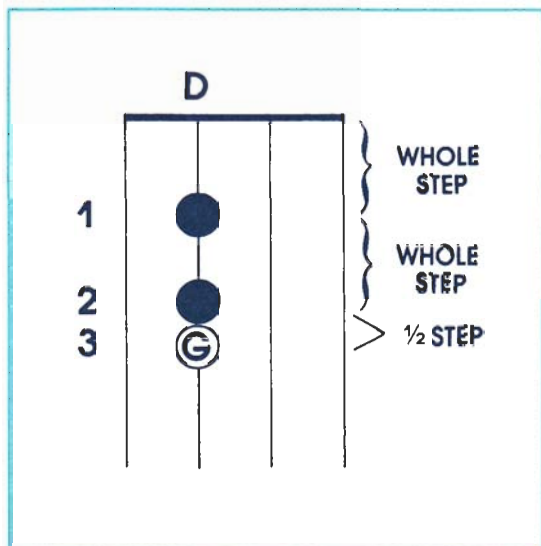
### 32. MARY HAD A LITTLE LAMB

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

★ Check your left hand position.

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





### 33. NEW NOTE G



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

### 34. GOING DOWN

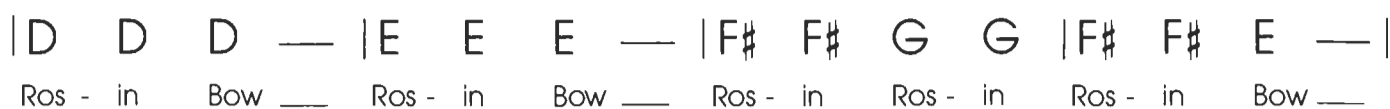


- ★ Prepare your fingers for G.

### 35. MOVIN' UP



### 36. ROSIN BOW MARCH



- ★ Is your right thumb bent?

### 37. MARCHING SONG

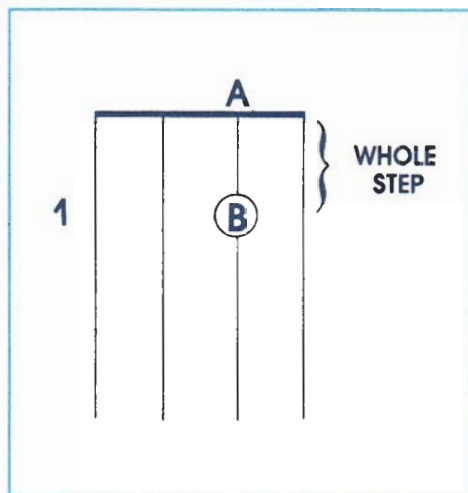


- ★ Check your left hand position.

### 38. CLIMBING UP



- ★ Check your bow grip often.

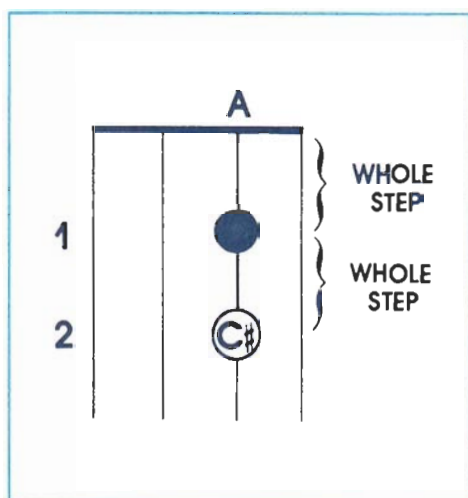


## 39. NEW NOTES A AND B

| A | B | A | B :||

## 40. FOUR NOTES

| D | E | A | B :||



## 41. UP TO NEW NOTE C#

| A | B | C# | C# | B | A :||

## 42. SIX NOTES

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

★ Roll the bow to the new string.

## 43. FRENCH FOLK SONG

| A A A B | C# — B — | A C# B B | A ——— |

| A A A B | C# — B — | A C# B B | A ——— ||

★ Check your left hand position.

## 44. HOT CROSS BUNS

| C# — B — | A ——— | C# — B — | A ——— |

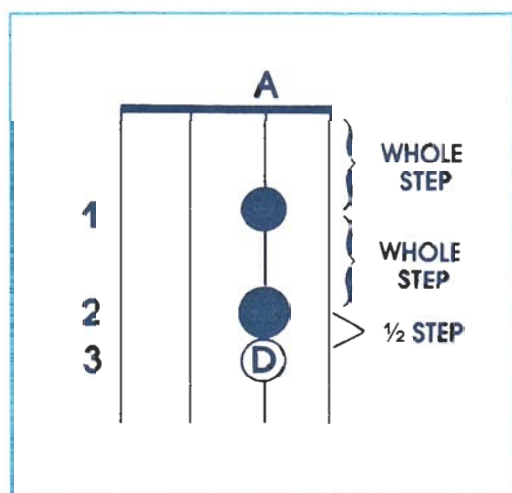
| A A A A | B B B B | C# — B — | A ——— ||

## 45. MARY HAD A LITTLE LAMB

| C# B A B | C# C# C# — | B B B — | C# C# C# — |

| C# B A B | C# C# C# C# | B B C# B | A ——— ||

★ Check your bow grip often.



#### 46. TO NEW NOTE D AND BACK

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

| D | C# | B | A :||

#### 47. GOING UP THE D MAJOR SCALE

| D<sub>open</sub> | E | F# | G<sup>\*</sup> | A<sup>\*</sup> | B | C# | D<sup>\*</sup> :||

★ Check your left hand position.

#### 48. D MAJOR SCALE-UP AND DOWN

| D<sub>open</sub> | E | F# | G<sup>\*</sup> | A | B | C# | D ||

| D | C# | B | A<sup>\*</sup> | Prepare fingers on D E F# G |

| G | F# | E | D<sub>open</sub> :||

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

#### 50. TWINKLE, TWINKLE, LITTLE STAR

| D<sub>open</sub> D<sup>\*</sup> A A | B B A — | G<sup>\*</sup> G F# F# | E E D — |

| D D<sup>\*</sup> A A | B B A — | G<sup>\*</sup> G F# F# | E E D — |



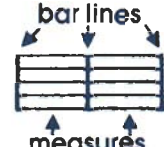
| A A<sup>\*</sup> G G | F# F# E — | A A<sup>\*</sup> G G | F# F# E — |



| D D<sup>\*</sup> A A | B B A — | G<sup>\*</sup> G F# F# | E E D — ||













★ Check your bow grip often.

# STARTING BY NOTE

## THE BASICS

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

QUARTER NOTE	 = 1 beat
HALF NOTE	 = 2 beats

Counting	1	2	3	4
Alternate Counting				
				
				
				
				



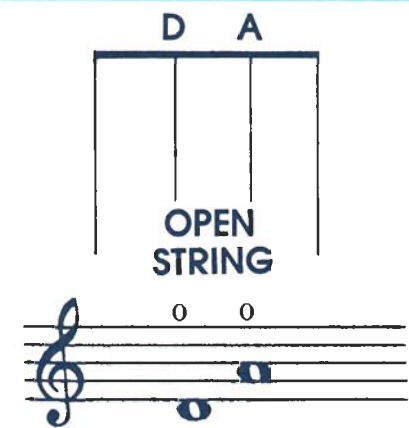
NEW IDEA

### STRING LEVEL

Adjust your right arm to play on the correct string.



NEW NOTES



#### 1. D STRING



#### 2. A STRING



NEW IDEA

### PREPARE BOW

\*

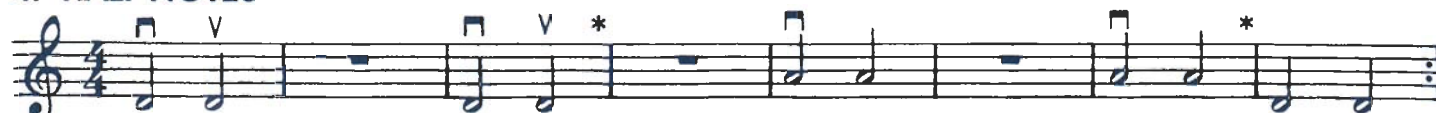
Go to the new string level. Be ready to play on the new string as soon as possible.

#### 3. D AND A







★ Check your bow grip often.

#### 4. HALF NOTES



★ Move the bow slower for half notes.



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

## 5. MISSISSIPPI RIVER



## 6. QUARTERS AND HALVES



★ Roll the bow to the new string.

7.



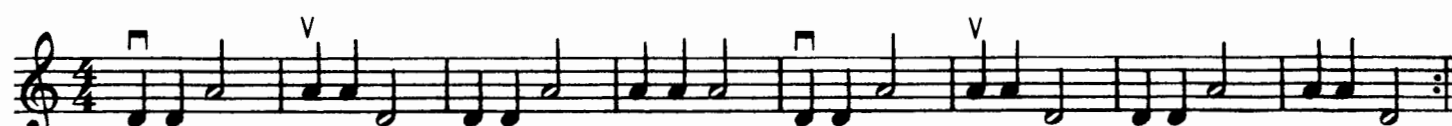
★ Be sure to use fast bow preparations.

## 8. ROSIN BOW



★ Is your right thumb bent?

9.



## 10. BOW ROSIN

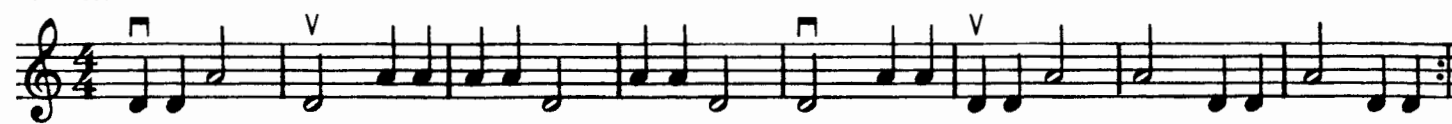


11.



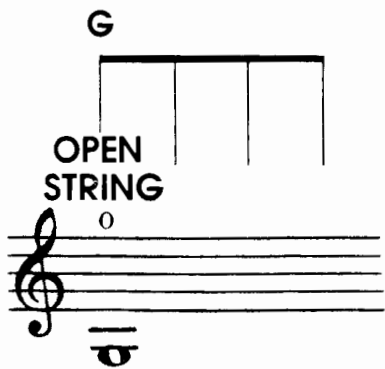
★ Check your bow grip often.

## 12. MIXING IT UP

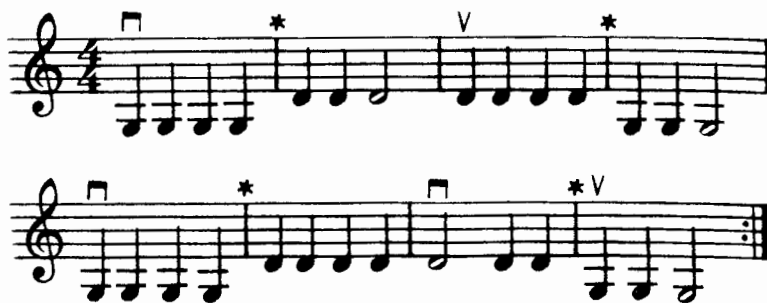


★ Roll the bow to the new string.

NEW NOTE



### 13. G STRING



14.



★ Check your bow grip often.

### 15. THREE STRINGS

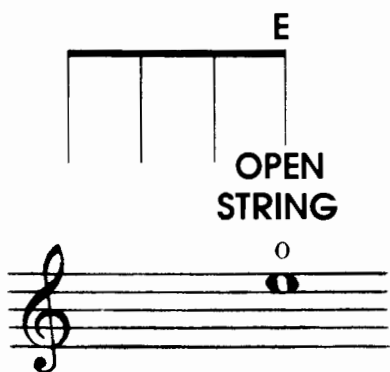


★ Be sure to use fast bow preparations.

16.



NEW NOTE



### 17. C AND E STRINGS

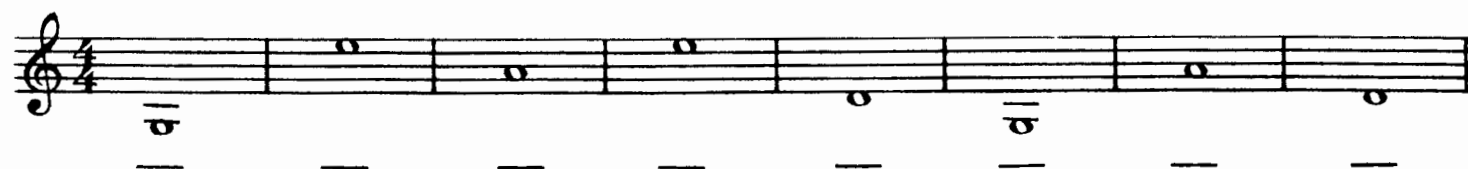


### 18. CIRCLE OF STRINGS



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

### 19. NAME GAME



★ Write in the note names.

## 20. MISSISSIPPI RIVER DUET



## 21. TRICKY BOWS



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

## 22.



★ Be sure to use fast bow preparations.

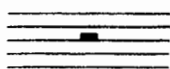
## 23.



★ Is your right thumb bent?



### HALF REST



= 2 beats of silence

### Counting

### Alternate Counting

1	2	3	4

4  
4

## 24.

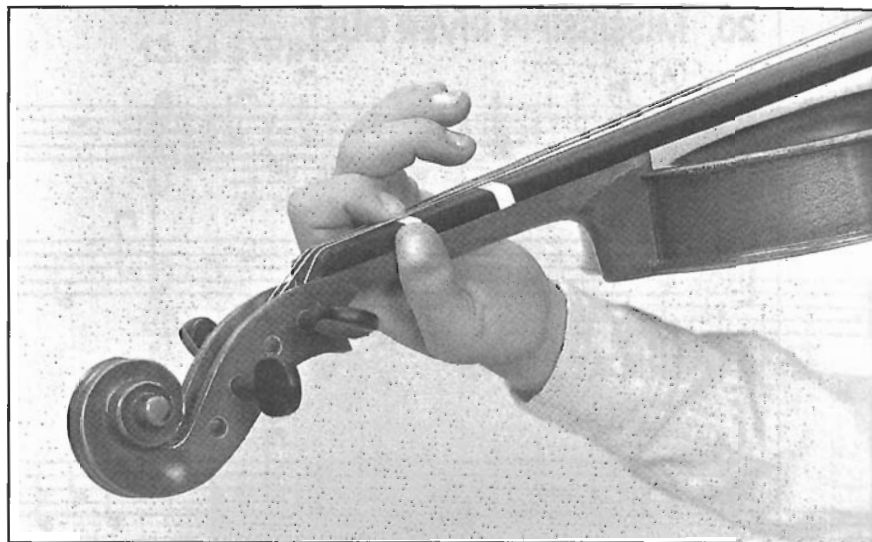


★ Write in the counting.

## 25. OPEN STRING DUET



★ Also play this duet pizzicato.

## 26. NEW NOTE E

★ Prepare your first finger during the rests.

27.

28.

★ Check your bow grip often.

## 29. FLASHY FIRST

30.

★ Keep your first finger down where indicated.

## 31. RHYTHM TEASER

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







**D**

1

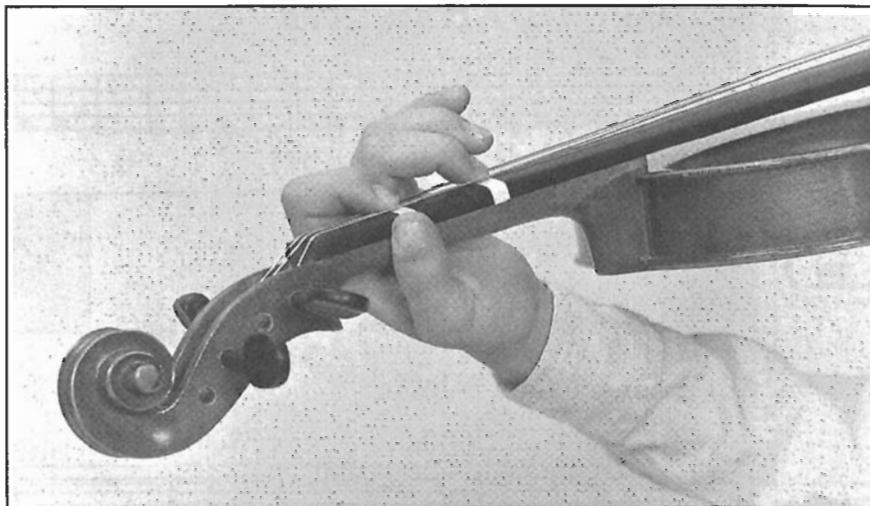
2

**F#**

WHOLE STEP

WHOLE STEP

0 1 2



### 32. NEW NOTE F#

**A** **B**

Prepare the next finger during the rest.

### 33. KEEPING THE FIRST DOWN

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

### 34.

### 35.

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



### PREPARE FINGERS

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

### 36.

### 37.

★ Prepare your fingers between D and F#.

## Traditions



,

**Lift the bow and return it to the lower half or frog. Start the new bow stroke down (下) bow.**

## Traditional-Due\*



### Traditiona



41.



★ Place the bow down gently after you lift.

**42.**

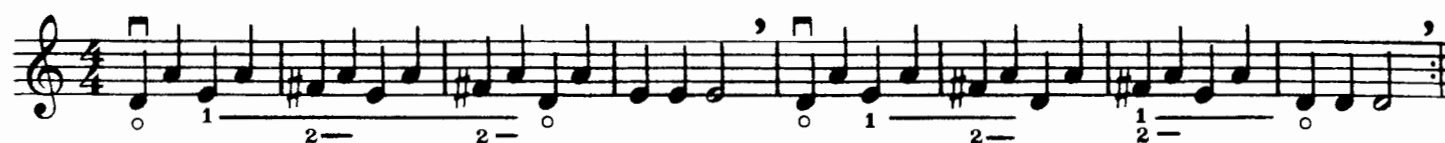


★ Check your left hand position.

**43.**

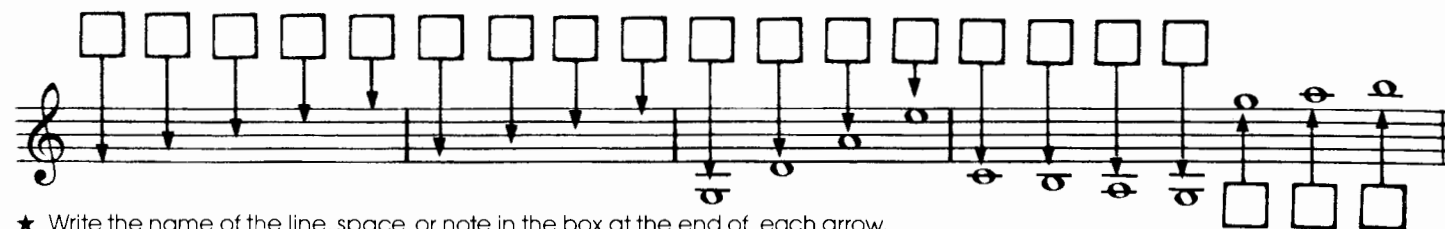


44.



★ Leave your fingers down as indicated.

THEORY  
GAME

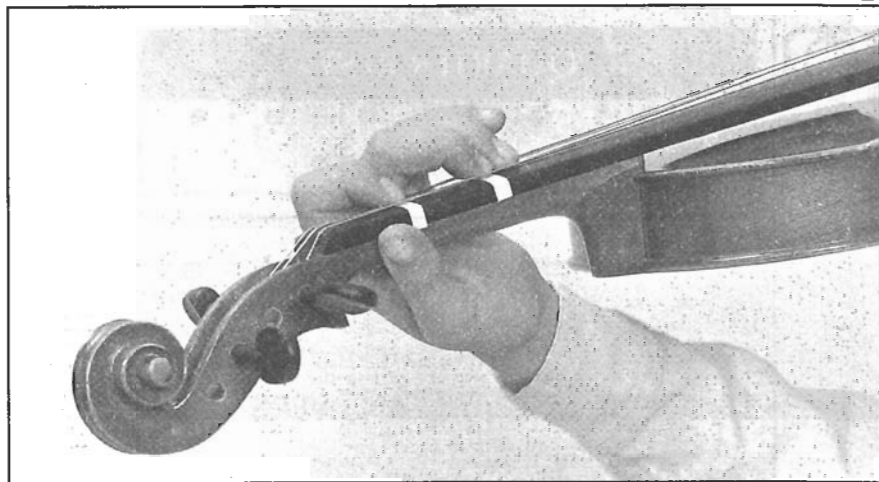


★ Write the name of the line, space or note in the box at the end of each arrow.



NEW NOTE

Diagram illustrating finger positions for notes D, G, and A on a string. The distance between D and G is a whole step, and between G and A is a half step. Below the diagram is a musical staff showing the notes D, G, and A on a treble clef.



## 46. NEW NOTE G

## 47. LEAVE FINGERS DOWN

## 48. MARCHING SONG

★ Check your bow grip often.

## 49. CLIMBING UP

★ Check your left hand position.

## 50. KEEPING FINGERS DOWN

## 51. ODE TO JOY

Beethoven

## 52. NOTES AND NAMES

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

★ Draw the notes as indicated in measures 1, 3, 5 and 7.

Name the notes in measures 2, 4 and 6.

78VN



## QUARTER REST

= 1 beat of silence

Counting

Alternate Counting

1

2

3

4

4  
4


### 53. COUNTING AND ANSWERS

Exercise 53: Counting and Answers. Two staves (A and B) in 4/4 time. Staff A starts with a quarter rest (V) followed by a sequence of eighth and sixteenth notes. Staff B starts with a quarter rest (V) followed by a sequence of eighth and sixteenth notes. The exercise is divided into four measures, each with a 'V' marking the start of a new phrase.

### 54. RHYTHM TEASER

Exercise 54: Rhythm Teaser. A single staff in 4/4 time showing a sequence of eighth and sixteenth notes. Below the staff are four measures of dashed lines for writing or clapping.

1. Write in the counting.

2. Clap and count.

3. Play arco or pizzicato.

### 55. SKIPS

Exercise 55: Skips. A single staff in 4/4 time showing a sequence of eighth and sixteenth notes with skips. The exercise is divided into three measures, each with a 'V' marking the start of a new phrase.

### 56. MORE SKIPS

Exercise 56: More Skips. A single staff in 4/4 time showing a sequence of eighth and sixteenth notes with skips. The exercise is divided into three measures, each with a 'V' marking the start of a new phrase.

### 57. NORWEGIAN FOLK SONG

Traditionc

Exercise 57: Norwegian Folk Song. A single staff in 4/4 time showing a sequence of eighth and sixteenth notes. The exercise is divided into three measures, each with a 'V' marking the start of a new phrase.

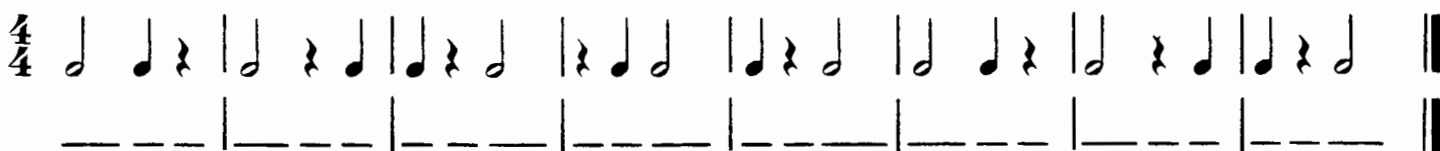
★ Check your bow grip often.

### 58. DUET IN THIRDS

Exercise 58: Duet in Thirds. Two staves (A and B) in 4/4 time. Staff A starts with a quarter rest (V) followed by a sequence of eighth and sixteenth notes. Staff B starts with a quarter rest (V) followed by a sequence of eighth and sixteenth notes. The exercise is divided into four measures, each with a 'V' marking the start of a new phrase.

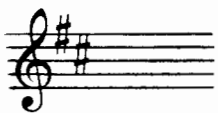


## 59. RHYTHM TEASER



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

## KEY SIGNATURE



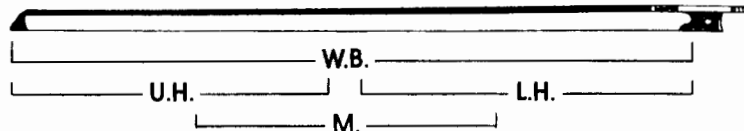
When you see this key signature, play all the F's as F# and all the C's as C#. This is the key signature for D Major.

## 60.



## BOW DIVISION

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



## 61. BOW DIVISIONS



## 62. LIGHTLY ROW

\* Memorize

German Folk Song



## 63. PENCIL PUSHER



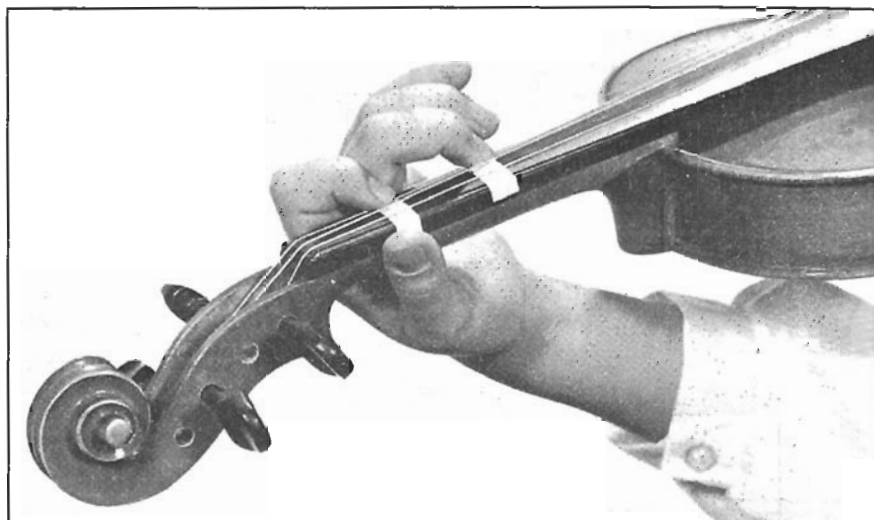
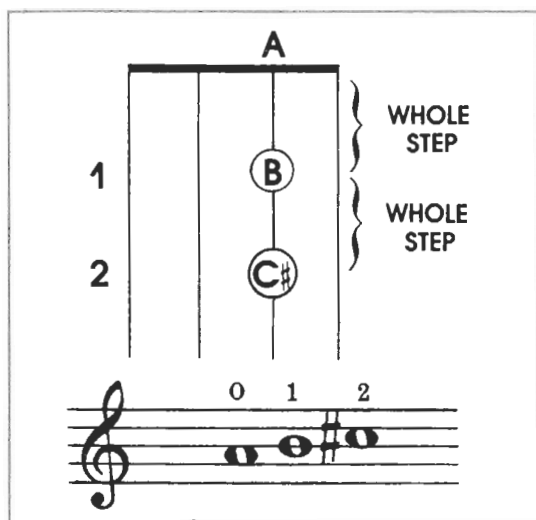
- ① Write the number of counts each note or rest should receive in each box.  
② Complete each measure with the correct number of half notes or quarter notes.

## 64. JINGLE BELLS

Pierpont



★ Check the placement of your bow.

NEW  
NOTES

## 65. NEW NOTES B AND C#



66.



67.



★ Write in the note names.

## 68. FRENCH FOLK SONG

Traditional - Duet



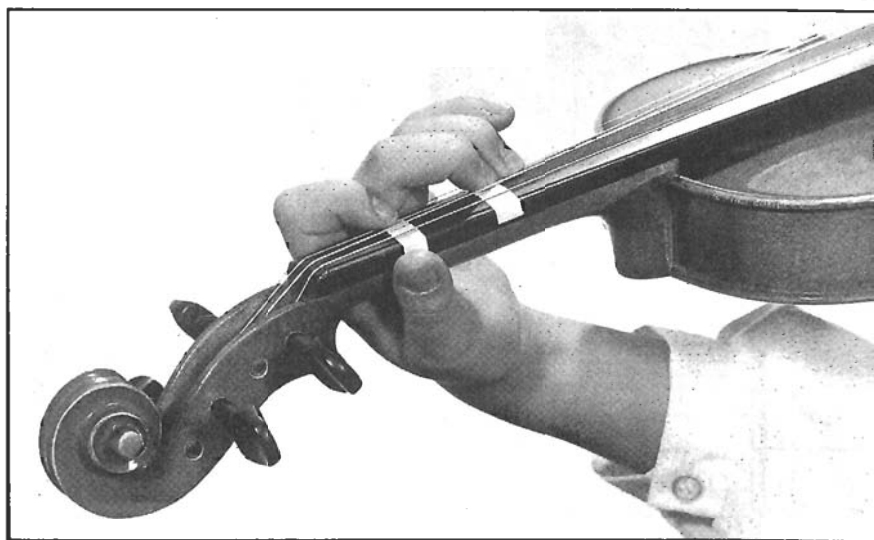
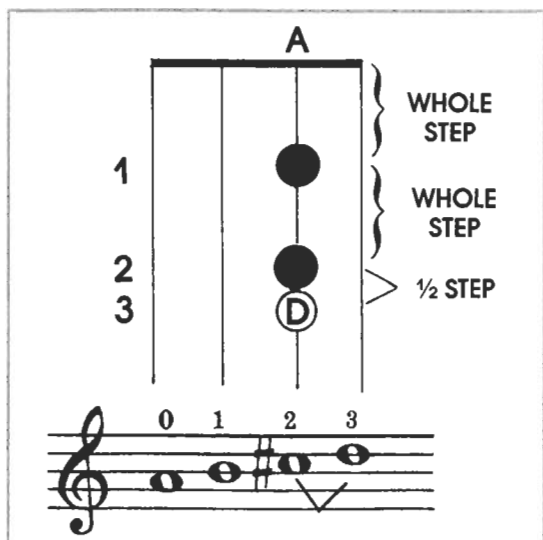
## 69. LIFT SET GAME

Duet



★ Check your bow grip often.

THEORY  
GAME



## 70. NEW NOTE D



## 71. TETRACHORD MARCH



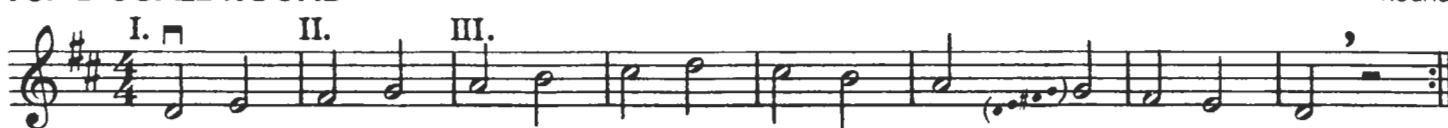
★ Refer to the inside front cover for the explanation of a tetrachord.

## 72. UP THE D MAJOR SCALE



★ Check your left hand position.

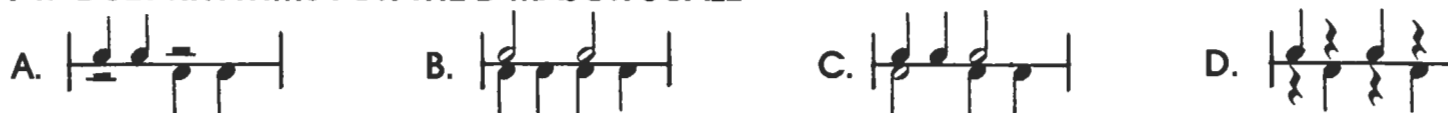
## 73. D SCALE ROUND



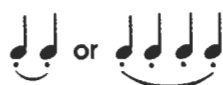
Round

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

## 74. DUET RHYTHMS FOR THE D MAJOR SCALE



### SLURRED STACCATO BOWING



Also play 6-8-12-16 notes per bow.

This bowing is a series of *separated* notes played while the bow moves in one direction. Separate each note from the other.

### LOURÉ BOWING



Also play 6-8-12-16 notes per bow.

This bowing is a series of *connected* notes played while the bow moves in one direction. Each note receives a distinct pulse. The bow does not stop but continues moving.

★ Play these bowings with the D Major scale.

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



# D.S. AL FINE

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

When you see the *D.S.al Fine*, go back to the *§* (sign) and stop when you come to the *Fine*.

## 75. CONCERT SONG

Frost-Solo or Ensemble

**Solo**

1 2 3 4 5 6 7 8

**Ensemble** W.B. U.H. W.B. L.H. W.B.

9 10 11 12 13 14 15 16 *Fine*

17 18 19 20 21 22 23 24 *D.S.al Fine*

*D.S.al Fine*

★ Ensemble: A group of musicians playing different parts.

## 76. TECHNIC TRAINER NO. 1

1 2 3

M.

## 77. TECHNIC TRAINER NO. 2

M.

1 2 3

★ Roll the bow to the new string.

## 78. TECHNIC TRAINER NO. 3

M.

1 2

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

## 79. TWO OF US

Duet

(A)

(B)

★ Check your bow grip often.



## WHOLE NOTE

● = 4 beats

Counting

1

2

3

4

Alternate Counting

4  
4


## 80. SLOW BOWS

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

## 81. BOHEMIAN FOLK SONG

Round

I. II.

★ Check your left hand position.



## AABA FORM

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

## 82. TWINKLE, TWINKLE, LITTLE STAR \* Memorize

Mozart

(A)

(B)

## 83. PENCIL PUSHER



① Draw the notes on the staff to form a D Major scale. Be sure to include the #'s for the appropriate notes. Name each note in the boxes above.

② Draw your clef sign. Also add the key signature for D Major.

③ In the fingering chart above, write the name of the note that is played at the place of each circle.





## PICK-UP NOTES



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

### 84. O COME, LITTLE CHILDREN

\* Memorize

Schultz



## TIME SIGNATURE

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

Counting

1 2 3

Alternate Counting

1 2 3

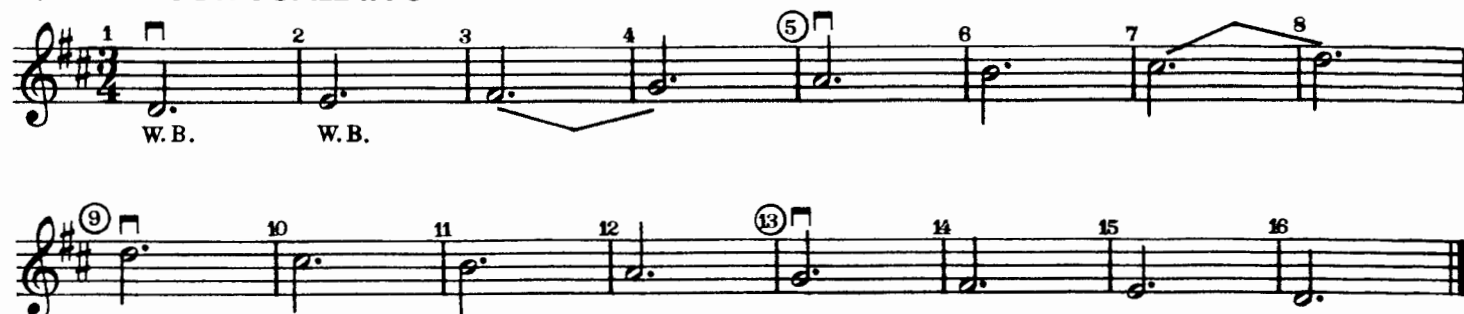
## DOTTED HALF NOTE

$2 + 1 = 3$  beats

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

$\frac{3}{4}$

### 85. D MAJOR SCALE IN 3

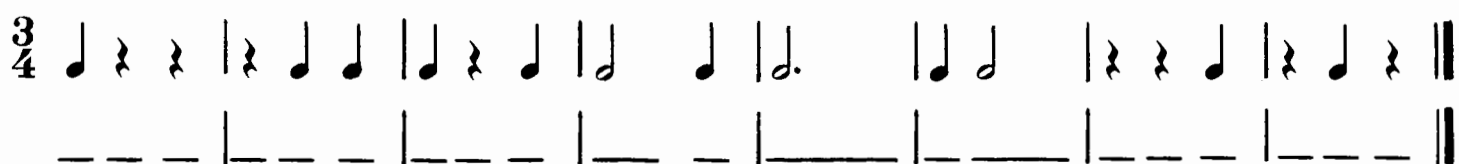


★ Also play this exercise with  $\text{♪♪}$  in each measure.

### 86. D SCALE WALTZ



### 87. RHYTHM TEASER



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





# SLUR



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

94.



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

95.



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

96.



W. B. W. B.

97.



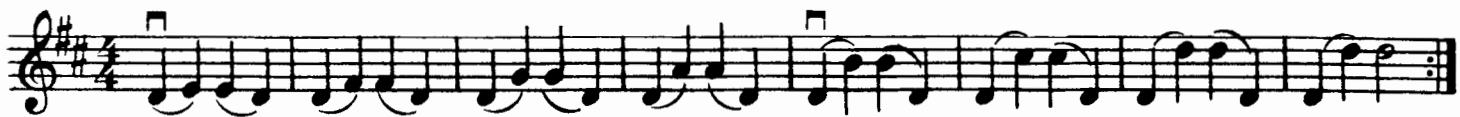
★ Also play 94 to 97 without slurs.

## 98. BOW TWISTER



★ Play each section 4 times.

99.



★ Write in the note names.

## 100. GO TELL AUNT RHODIE

\* Memorize

American Folk Song



W. B. W. B.

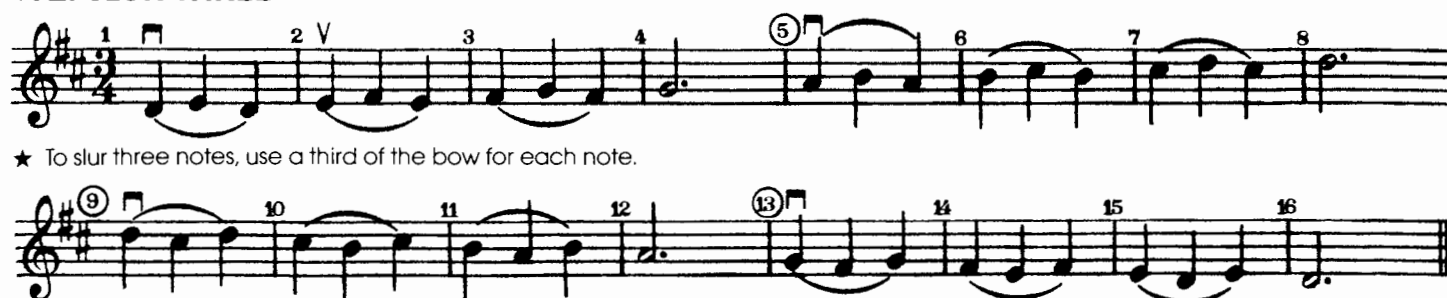


D. C. al Fine

## 101. IT TAKES TWO



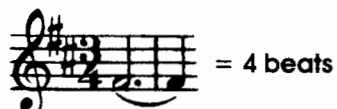
## 102. SLUR THREE



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



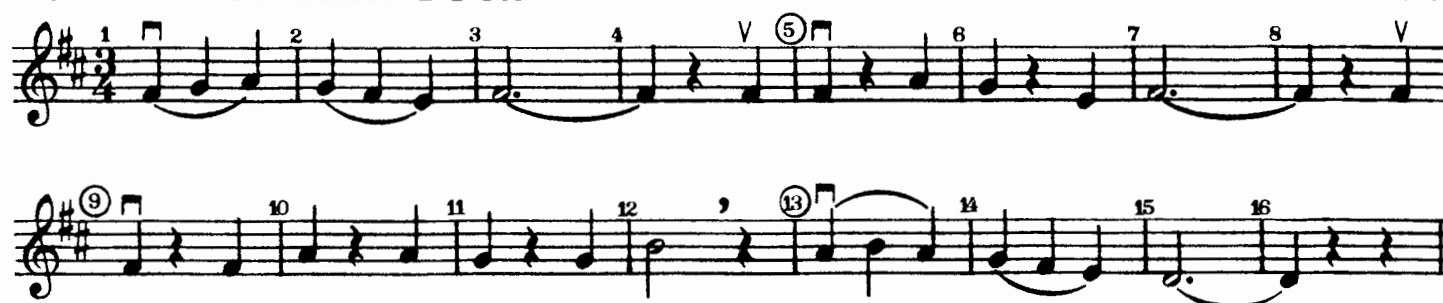
## TIE



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

## 103. HICKORY DICKORY DOCK

Traditional



★ Check your left hand position.



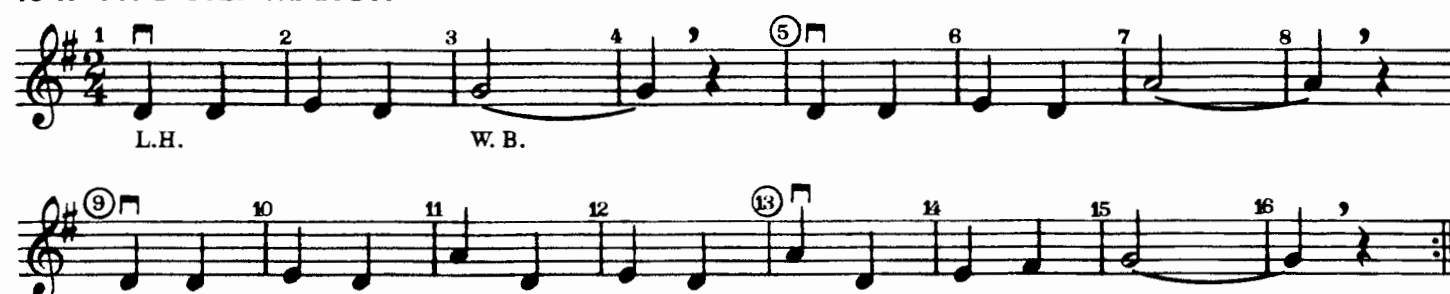
## TIME SIGNATURE

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

Counting	1	2
Alternate Counting		

$\frac{2}{4}$

## 104. TWO STEP MARCH



★ Check your bow grip often.



## ARPEGGIO

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

### 105. D ARPEGGIO



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

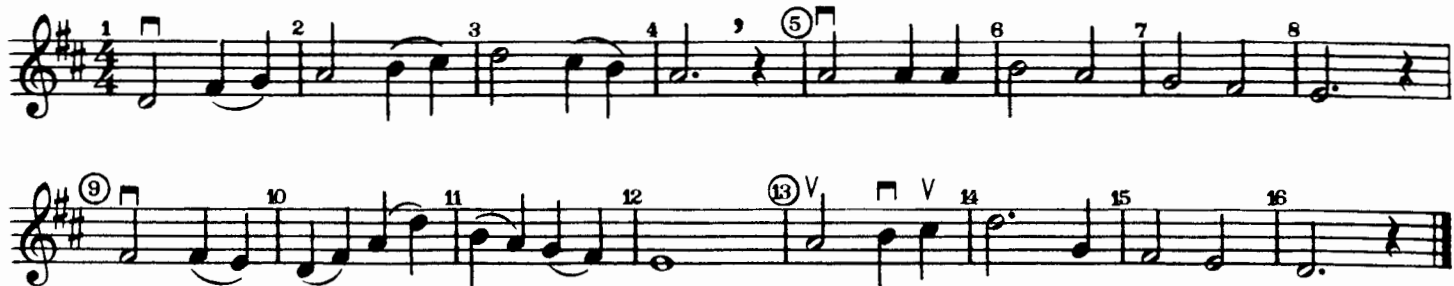
### 106. ARPEGGIO MARCH



★ Check the placement of your bow.

### 107. THE GUIDING HAND

Hattori



★ Check your bow grip often.

### 108. SOLO TIME

Frost



### 109. PENCIL PUSHER



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



A NOTE

**G**

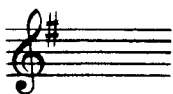
1 (A)  
2 (B)  
3 (C)

WHOLE STEP  
WHOLE STEP  
> ½ STEP

0 1 2 3

110.

111.

**KEY SIGNATURE**

When you see this key signature, play all the F's as F#.

**112. NEW NOTES A, B AND C**

113.

★ Be sure to prepare your fingers for the skips.

114.

★ Keep your fingers down where possible.

**115. LONDON BRIDGE**

Traditional

★ Check your left hand position.

**116. G MAJOR SCALE**

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

117.



118. TECHNIC TRAINER NO. 1



119. TECHNIC TRAINER NO. 2



120. TECHNIC TRAINER NO. 3



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

**TONIC**

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

**DOMINANT**

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

121. TONIC AND DOMINANT ARPEGGIOS



122. PETER PETER

Traditiona



123. REUBEN AND RACHEL

American Folk Song

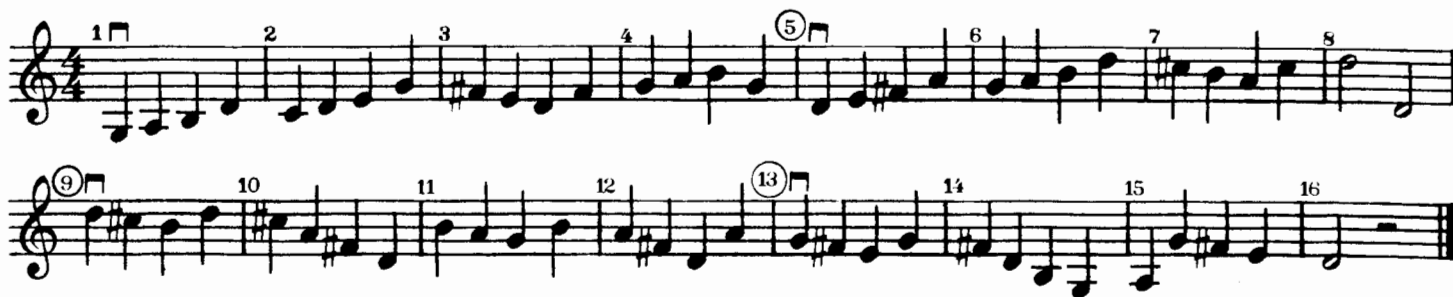


124. MELODY FOR THREE STRINGS

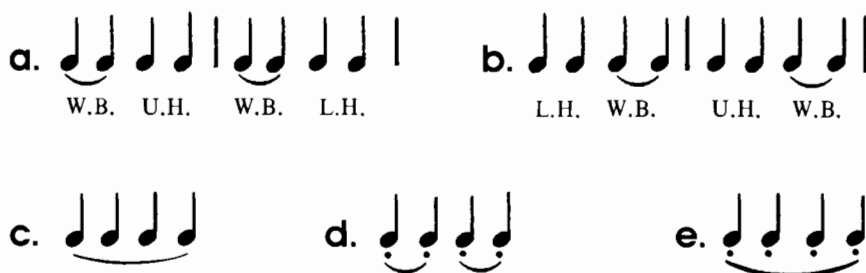


★ Be sure to notice the accidental (#) in measures 9 and 12.

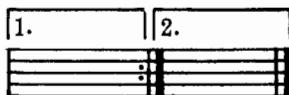
## 125. THREE STRING MADNESS



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



## FIRST AND SECOND ENDINGS



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

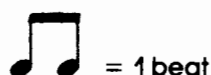
## 126. CONCERT TRIO

Frost-Trio

Musical score for 'Concert Trio' in 4/4 time. The score consists of two systems of three staves each. The first system contains measures 1 through 10, and the second system contains measures 11 through 18. Measure numbers are written above the notes. A circled '5' is above measure 5, and a circled '15' is above measure 15. The key signature has one sharp (F#). The first system ends with a double bar line and the word 'Fine' written below the staff. The second system ends with a double bar line and the word 'D.C.al Fine' written below the staff.



# EIGHTH NOTES

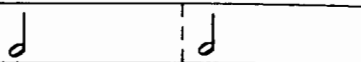
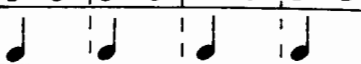
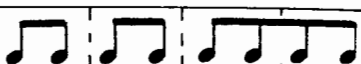


Each eighth note is half as long as a quarter note.

Counting

Alternate Counting

1 & 2 & 3 & 4 &

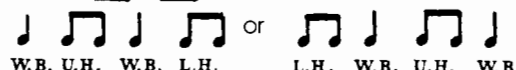


4  
4

127.

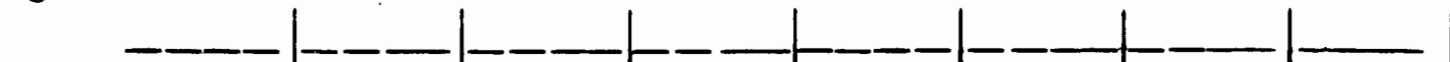


★ Play this exercise backwards. Also play this line with the following bowings:



128. CZECH FOLK SONG

Tradition



★ Write in the counting.

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

American Folk Song



★ Check your left hand position.

130. LITTLE ANNIE

Czech Folk Song



L.H. W.B.

Fine



★ Check the placement of your bow.

*D. C. al Fine*

131. RHYTHM TEASER



1. Write in the counting.

2. Clap and count.

3. Play arco or pizzicato.

THEORY  
GAME

THEORY  
GAME



## TEMPOS

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

### 132. LONG, LONG AGO

\* Memorize

Bayley

**Moderato**

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

★ Also play this song with the following bowing:

### 133. THEME—BEETHOVEN VIOLIN CONCERTO

Beethoven

**Andante**

### 134. CAN-CAN

Offenbach

**Allegro**

★ Check your bow grip often.

### 135.

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

## FERMATA

(sometimes called a "hold")



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

### 136. N. PAGANINI

Paganini

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



## 137. KOOKABURRA

Australian Round

THEORY  
GAME

★ This round is written in the following key: \_\_\_\_\_.

## 138. JOLLY OLD ST. NICK

Traditional

Moderato

THEORY  
GAME

★ This line is written in the following key: \_\_\_\_\_.

★ Also play this line pizzicato.



NEW IDEA

## RITARD

*ritard. or rit.*

Gradually slow the tempo.

## 139. THE OLD WOMAN AND THE PEDDLER

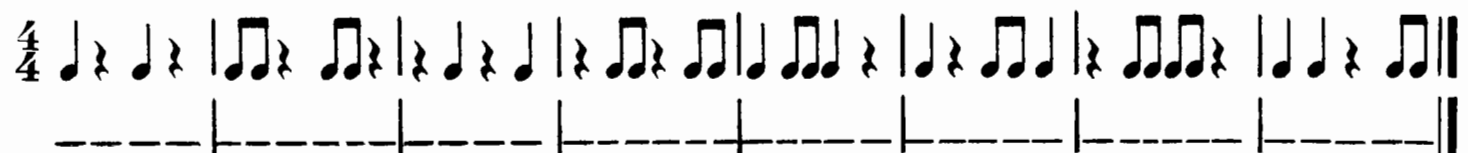
English Folk Song-Ensemble

Melody

Ensemble



## 140. RHYTHM TEASER

THEORY  
GAME



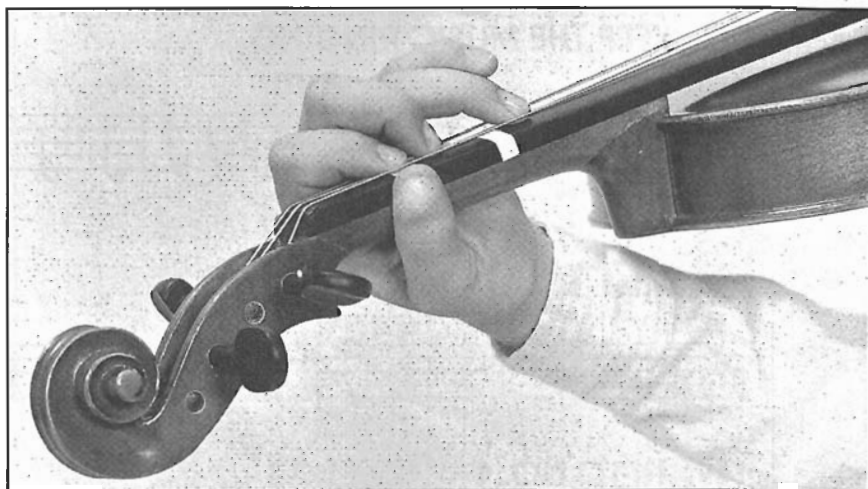
NEW NOTE

**D**

1 2 3

0 1 2 3

WHOLE STEP  
½ STEP  
WHOLE STEP



# 141. NEW NOTE F<sub>♯</sub>

**A** **V** **L2**

**B** **V** **L2**

142.

**M.** **L2**

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

143.

★ Also play this line with the following bowing:

144.

★ Circle all the F<sub>♯</sub>'s in this line.



THEORY GAME



NEW IDEA

## KEY SIGNATURE



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

# 145. FOLK SONG

Allegro

**H2** **Fine** **L2** **D.C. al Fine**

# 146. FINGER TWISTERS

**A** **L2** **H2** **B** **C** **D**

★ Play each section 4 times.

## 147. KEEP THE MUSIC RINGING

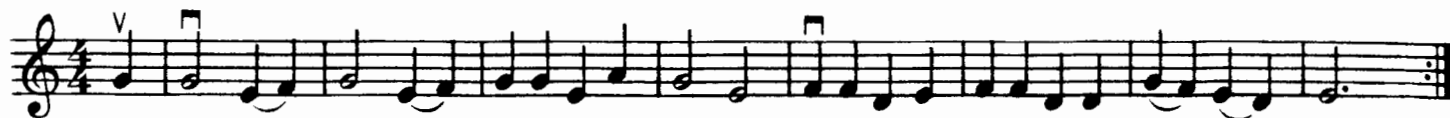
Hungarian Round



## 148. A TISKET A TASKET

Moderato

Traditional



## 149. HI-LO NO. 1



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

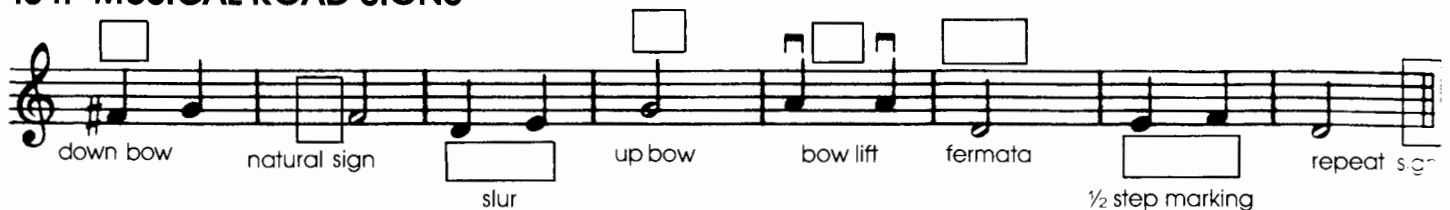
## 150. HI-LO NO. 2



★ Also play this line with the following bowing:



## 151. MUSICAL ROAD SIGNS



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

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

Folk Song

Allegro



## 153. SNAKE CHARMER

Andante



## 154. POSITION CHECK

## Right Hand

- ☐ Thumb bent
- ☐ Little finger curved

## Left Hand

- ☐ Wrist straight
- ☐ Elbow under

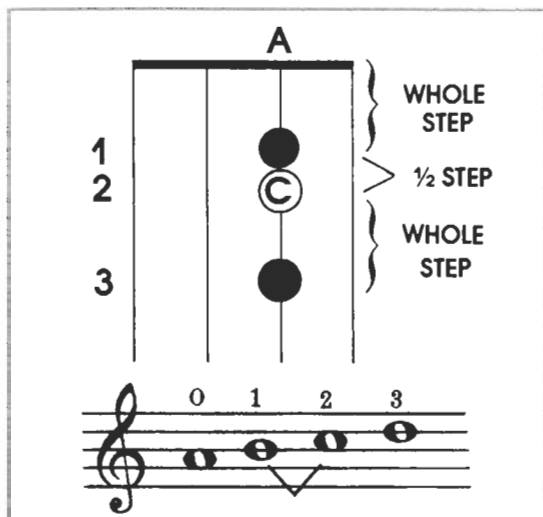
## Playing Position

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

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



NEW NOTE

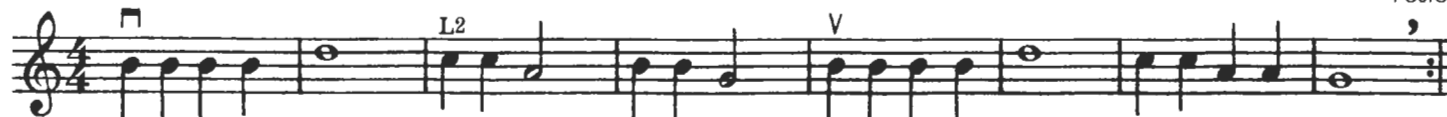
155. NEW NOTE C $\flat$ 

## 156.



## 157. SOME FOLKS DO

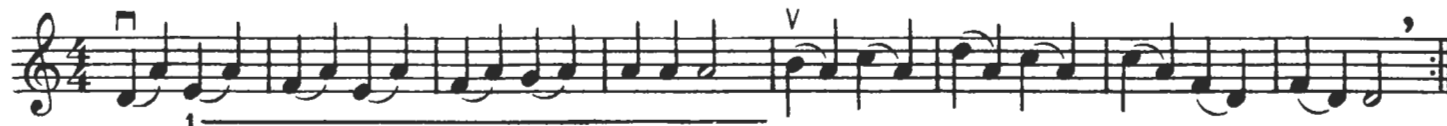
Foster



## 158.



## 159. BOW TWISTER



## 160. TECHNIC TRAINER



## 161. FINGER TWISTER



★ Play each section 4 times.

78VN



# DYNAMICS

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

## 162. CANON



## 163. FRENCH FOLK SONG \* Memorize



## 164. BRIDGE AT AVIGNON

French Folk Song



## 165. THERE'S MUSIC IN THE AIR

Root-Ensemble



## 166. FINGERING REVIEW



① Write in the fingering, either H2 or L2, under each note.

② In the fingering chart above, write the name of the note that is played at the place of each circle.



NEW  
NOTES

Diagram illustrating the first three frets of a guitar string, showing the notes E, F#, G, and A. The intervals are labeled: E to F# is a whole step, F# to G is a half step, and G to A is a whole step. Below the fretboard, a musical staff shows the notes E, F#, G, and A with fingerings 0, 1, 2, and 3 respectively.

## 167. NEW NOTES F# AND G

Musical notation for exercise 167, 'NEW NOTES F# AND G'. The exercise is in 4/4 time and consists of two staves, A and B. Staff A starts with a whole note F# and a half note G, followed by eighth notes. Staff B starts with a whole note G and a half note F#, followed by eighth notes. Both staves end with a double bar line and repeat dots.

## 168. NEW NOTE A

Musical notation for exercise 168, 'NEW NOTE A'. The exercise is in 4/4 time and consists of a single staff. It starts with a whole note A and a half note G, followed by eighth notes. The exercise ends with a double bar line and repeat dots.

## 169. TECHNIC TRAINER

Musical notation for exercise 169, 'TECHNIC TRAINER'. The exercise is in 4/4 time and consists of a single staff. It starts with a whole note A and a half note G, followed by eighth notes. The exercise ends with a double bar line and repeat dots.

## 170. G MAJOR SCALE WITH BROKEN THIRDS

Musical notation for exercise 170, 'G MAJOR SCALE WITH BROKEN THIRDS'. The exercise is in 4/4 time and consists of two staves, A and B. Staff A starts with a whole note G and a half note A, followed by eighth notes. Staff B starts with a whole note A and a half note G, followed by eighth notes. Both staves end with a double bar line and repeat dots.

Also play this exercise substituting the correct number of eighth notes for each written note:  $\text{♩} = \text{♩♩}$ ,  $\text{♩} = \text{♩♩♩}$

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

## 171. ARPEGGIO FUN

Musical notation for exercise 171, 'ARPEGGIO FUN'. The exercise is in 4/4 time and consists of two staves, A and B. Staff A starts with a whole note G and a half note A, followed by eighth notes. Staff B starts with a whole note A and a half note G, followed by eighth notes. Both staves end with a double bar line and repeat dots.

★ Also play this song slurring three quarter notes as follows:  $\text{♩} \text{♩} \text{♩}$

## 172. WHEN LOVE IS KIND

Irish Folk Song

THEORY  
GAME

**Allegro**

1 2 V 3 V 4 5 6 7 8 9 10

*p* *mf* *f* *f*

11 12 13 14 15 16 17 18 19 20

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

★ This line is written in the following key: \_\_\_\_\_.

## 173. SAINTS

Tradition

**Allegro**

1 2 3 4 5 6 7

*f*

8 9 10 11 12 13 14 15 16

## 174. SKIP TO MY LOU

American Folk Song

THEORY  
GAME

**Moderato**

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

*f* *mf* *p* *mf* *D. C. al Fine*

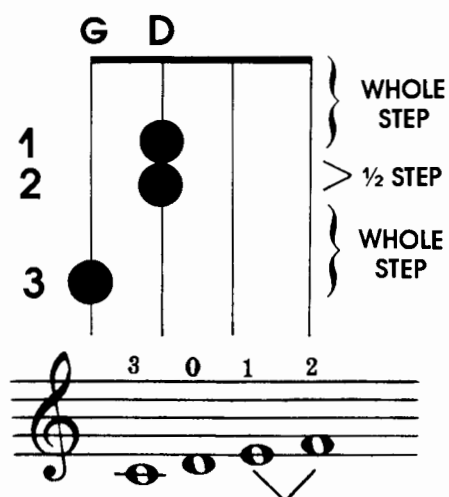
★ This line is written in the following key: \_\_\_\_\_.

## 175. SHEPHERD'S HEY

English Folk Song

**Moderato**

*mf* *p* *Fine* *D. C. al Fine*



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



### 177. NEW NOTE F



★ Also play this line with the following bowing:



### 178.



★ Also play this line with separate bows.

### 179. C MAJOR SCALE WITH BROKEN THIRDS



★ Also play this exercise with the following bowings:



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

### 180. ARPEGGIO FUN



★ Also play this line slurring the three quarter notes:



## 181. DUET IN TWO KEYS

Frost-Due



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

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



NEW IDEA

## THEME AND VARIATIONS

A simple tune followed by the same tune with changes.

## 182. THEME AND VARIATIONS

Theme

Andersc



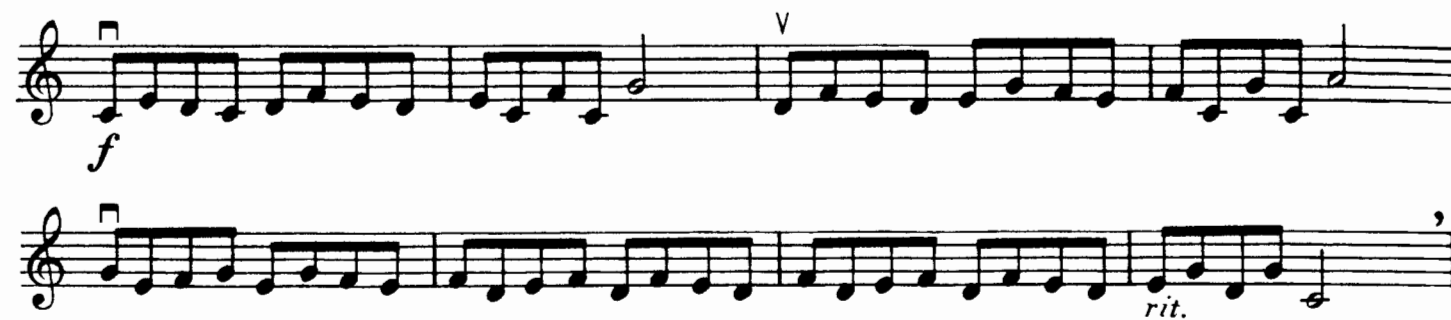
Variation 1



Variation 2



Variation 3





# D.C. AL CODA

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

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

## 183. HAPPY BLUES

Frost

*Allegro moderato*

div. <sup>1</sup>

*f*

2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

*p*

17 18 19 20 21 22 23 24

25 26 27 28 29 30

*mf*

31 32 33 34 35 36

*D. C. al Coda*

$\oplus$  Coda

37 38 39 40

*pizz.*

## 184. JAZZ FEATURE

Anderson

*Moderato*

(A) 1 2 3 4 5 6

*f*

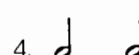
(B) *divisi*

*mf*

7 8 9 10 11 12

Rhythm patterns for the B part:

★ Play pizzicato.

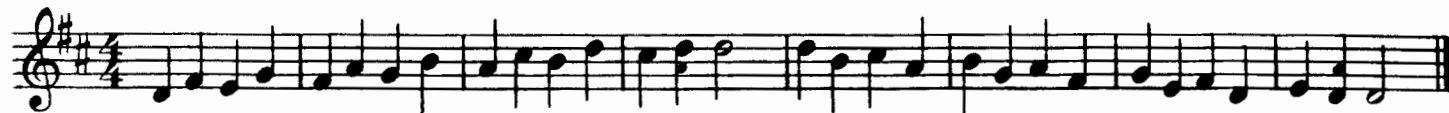


# TECHNIC DEVELOPMENT

## 1. D MAJOR SCALE



## 2. D MAJOR BROKEN THIRDS



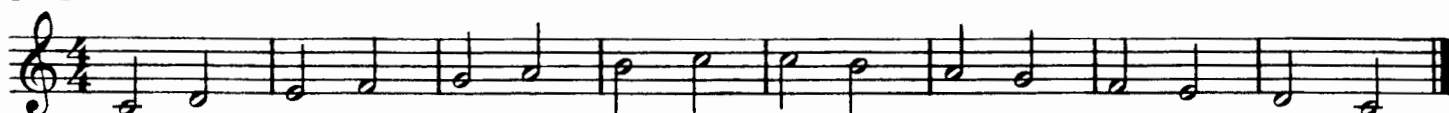
## 3. G MAJOR SCALE



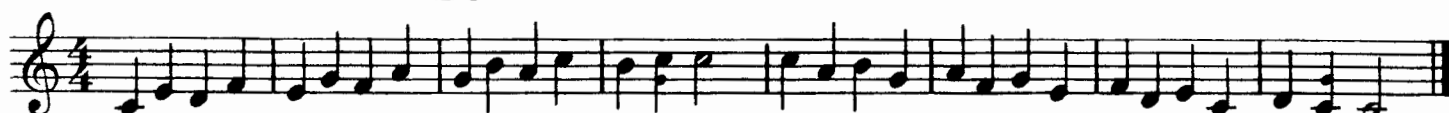
## 4. G MAJOR BROKEN THIRDS



## 5. C MAJOR SCALE



## 6. C MAJOR BROKEN THIRDS



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

### Bow Divisions:

Whole Bow = W.B.

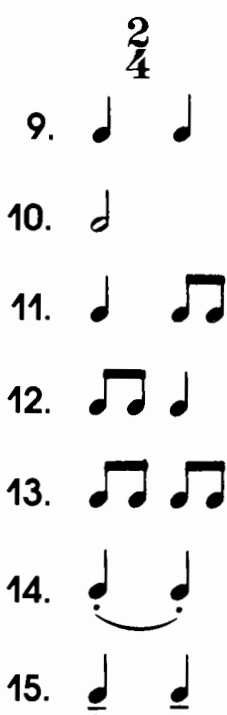
Upper Half = U.H.

Lower Half = L.H.

Middle = M.



8. Slur 4 notes



16. Slur 2 notes






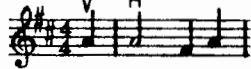

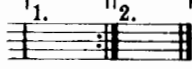
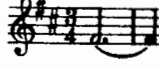





24. Slur 3 notes









# GLOSSARY

## BASICS

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

## BOWINGS

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

## DYNAMIC AND TEMPO MARKINGS

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

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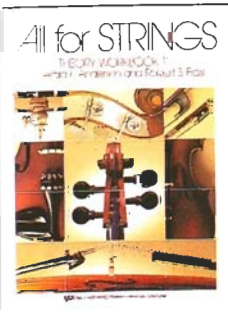
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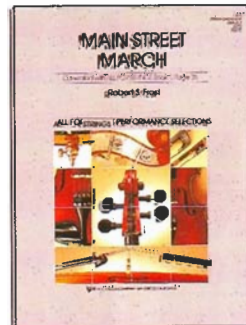
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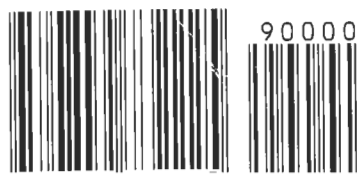


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