Dear String Student:

Welcome to ALL FOR STRINGS, Book 2!

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

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

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

Best wishes!

Gerald E. Anderson
Robert S. Frost

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

Violin  Viola  Cello  String Bass

Piano Accompaniment

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


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TUNING

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

PRE-TUNING CHECKLIST

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

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

REFERENCE PITCHES

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

1. Hold the violin on your knee in front of you so that you can pluck the string with the thumb of one hand and turn the peg or adjuster with the other hand. See Figure 4.

2. Sound, listen and memorize the reference pitch. Pluck the correct string, listen to both sounds and determine if the string sounds higher, lower or the same as the reference pitch.

3. If both the reference pitch and the pitch of the string are the same, go to the next string. If they are different, use the following procedures:
   a. If the string is too high, lower the pitch by turning the peg slightly backward or the string adjuster counter clockwise. 
   b. If the string is too low, raise the pitch by turning the peg slightly forward or the string adjuster clockwise.

4. Continue making adjustments until the string and the reference pitch sound the same.

5. Large adjustments in pitch are made by using the pegs. Turn the peg just a little at a time. Caution: if you turn the string too far above its intended pitch you may break the string.

6. Small adjustments in pitch are made by turning the string adjusters (fine tuners). See Figure 5.

7. Tune each string in sequence. After you have tuned each string, check all four strings one final time.
BUILDING CORRECT POSITIONS

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

POSITION CHECK

<table>
<thead>
<tr>
<th>Right Hand</th>
<th>Left Hand</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Thumb bent</td>
<td>☐ Wrist straight</td>
</tr>
<tr>
<td>☐ First, second and third finger over the stick</td>
<td>☐ Elbow under</td>
</tr>
<tr>
<td>☐ Little finger curved</td>
<td>☐ Thumb relaxed and pointed upward</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Playing Position</th>
<th>Bowing Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>☐ Instrument held up</td>
<td>☐ Bow tilted toward fingerboard</td>
</tr>
<tr>
<td>☐ Note, strings and left elbow in line</td>
<td>☐ Bow pressed into the string</td>
</tr>
<tr>
<td>☐ Sitting up properly</td>
<td>☐ Straight bow strokes</td>
</tr>
</tbody>
</table>

BOW GRIP EXERCISES

Your teacher will explain how to do these exercises.

1. Finger Lifter
2. Flex
3. Wave
4. Teeter-Totter
5. Squeeze-Relax
6. Windshield Wiper No. 1
7. Spider
8. Rocket Launch
9. Bow Lifter
10. Push Up
11. Sidewinder
12. Windshield Wiper No. 2
1. D MAJOR

- Play lines 1 and 2 with the following bowings:

2. D MAJOR REVIEW

- Be sure to use a straight bow stroke.

**DÉTACHE**

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

3. BROTHER JOHN

- Round

- Check your bow grip often.

4. SYMPHONY NO. 104-THEME

- Haydn

- Finger preparations are important for good intonation.

5. RHYTHM TEASER

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

- 7MN
6. G MAJOR

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

7. G MAJOR REVIEW

- Check your left-hand position.

8. THERE'S A HOLE IN THE BUCKET

- Check your instrument position often.

9. RHYTHM TEASER

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

10. RED RIVER VALLEY

Moderato

- Lift and place the bow gently at the bow lift.

11. LAME TAME CRANE
12. C MAJOR

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

13. C MAJOR REVIEW

Roll the bow to the new string.

14. GOODNIGHT

Play with your best tone.

15. ETUDE

Use smooth bow changes.

16. BLUE BELLS OF SCOTLAND

Write in the note names.
17. SAKURA
Andante

18. NAME GAME

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

19. DUEI TIME
Allegro

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

21. PIZZ. AND ARCO

* Simile means to continue in the same way.
22. SHIFTING TRAINER FOR CELLOS AND BASSES

FLAT

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

23. NEW NOTES

24. PUMPKIN MUNCHKIN

Moderato

Anderson

* What is the form of this selection? __________ form.
25. SHIFTING TRAINER FOR CELLOS AND BASSES

26. NEW NOTES

27. MELODY IN D MAJOR
28. TECHNIC TRAINER NO. 1

29. HOLY, HOLY, HOLY!

30. MUSICAL ADDITION AND SUBTRACTION

31. TECHNIC TRAINER NO. 2

32. LIGHTLY ROW

German Folk Song

Mozart

Moderato

L.H. W.B. U.H. W.B.
33. TECHNIC TRAINER NO. 3

34. LITTLE BROWN JUG
   Allegro
   L.H. W.B. U.H. W.B. L.H.
   * Use good bow division throughout

35. CARNIVAL OF VENICE
   Allegro

36. STRING CROSSING ETUDE
   Allegro
   * Play line 36 with the following bowing:

   Pray line 36 with for each .
37. SMOOTH CROSSINGS

38. SMOOTH SLURS

DOUBLE STOP

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

39. SEVEN STRING LEVELS

40. SMOOTH DOUBLE STOPS

* Keep even bow pressure on both strings at each double stop.

INTERVAL

G: A B C D

- 5 letters
- interval of a fifth

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

41. INTERVAL STUDY

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

42. SLURRING DOUBLE STOPS
43. RHYTHM TRAINER

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

44. RHYTHMIC REUBEN

Also play this line pizzicato.
45. MYSTERY SONG

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

46. FOLK SONG

* Also play the 46 pizzicato.

47. STACCATO TRAINER

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

48. ST. PAUL’S STEEPLE

* Memorize

* Work carefully to produce staccato articulations on each note of this piece. Be sure you stay in the middle portion of the bow.
49. SURPRISE SYMPHONY-THEME
Andante

50. ACADEMIC FESTIVAL
Allegro

51. WE WISH YOU A MERRY CHRISTMAS
Moderato

52. FIRST SYMPHONY-THEME
Allegro

* Also play measures 1-8, 13-16 with a slurred staccato bowing.

* Count the number of slurs. The number of slurs =
53. TONE DEVELOPER

54. NOW THANK WE ALL OUR GOD

55. DOUBLE STOP CHORALE OR MARCH

56. RHYTHM TEASER

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

* Also use the following rhythm and bowing variations for line 55:
  a: \( \rlap{\text{j}}\text{j} \rlap{\text{j}}\text{j} \rlap{\text{j}}\text{j} \) and \( \rlap{\text{j}}\text{j} \rlap{\text{j}}\text{j} \)
  b: \( \rlap{\text{j}}\text{j} \rlap{\text{j}}\text{j} \rlap{\text{j}}\text{j} \) and \( \rlap{\text{j}}\text{j} \rlap{\text{j}}\text{j} \)
  c: \( \rlap{\text{j}}\text{j} \rlap{\text{j}}\text{j} \rlap{\text{j}}\text{j} \) and \( \rlap{\text{j}}\text{j} \rlap{\text{j}}\text{j} \)

* 1. Write in the counting.  2. Crab and count.  3. Play arco or pizzicato.
57. RHYTHM STUDY

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

58. AMERICA THE BEAUTIFUL

* Memorize

Melody

Ensemble

* Also play line 58 with the following bowing:
  a. \[\text{Diagram a}\]
  b. \[\text{Diagram b}\]
59. SLUR THE RHYTHM

60. ALL THROUGH THE NIGHT  * Memorize  Welsh Folk Song

61. LITTLE SONG  Mozart

62. AUGUSTINE  German Folk Song

63. RHYTHM TEASER

* 1. Write in the counting.  2. Clap and count  3. Play arco or pizzicato.
64. PREPARE THE ACCENT

65. IT'S AN ACCENT

66. MAYPOLE DANCE

67. ACCENT TIME

68. POSITION CHECK

Right Hand
☐ Thumb bent
☐ First, second and third finger over the stick
☐ Little finger curved

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

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

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

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

70. NEW NOTES

71. TECHNIC TRAINER NO. 4

72. F MAJOR SCALE AND BROKEN THIRDS

* Refer to pages 44 and 45 for other bowing and score possibilities.
73. ARPEGGIO FUN

74. HAPPY LITTLE DONKEY

75. GYPSY RONDO

76. TONE DEVELOPER

77. ETUDE

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

* Play line 76 with the following bowings: a. d c b a 
  b. d c b a 
  c. d c b a 
  d. d c b a
78. JUNE LOVELY JUNE

79. SWEET BETSY

80. D MINOR SCALES AND ARPEGGIOS

- Refer to pages 44 and 46 for other bowing and scale possibilities.

81. D MINOR TRAINER

- Also play the 80 with the following bowing

82. VOLGA BOATMAN

Russian Folk Song

Andante
83. ERIE CANAL

American Folk Song

84. AMERICA

Memorize

Corey Ensemble

Melody

85. DRAW THE NOTES

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

86. TECHNIC TRAINER NO. 5
87. B♭ MAJOR SCALE AND BROKEN THIRDS

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

88. TECHNIC TRAINER NO. 6

89. ARPEGGIO FUN

* Also play this line with the following rhythm:

90. STAR SPANGLED BANNER

Moderato

* Play this anthem with your best tone.
91. RHYTHM TEASER

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

92. FANCY BLUES

Moderato

Anderson

93. G MINOR SCALES AND ARPEGGIOS

natural minor
harmonic minor
melodic minor
arpeggios

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

94. RUSSIAN MELODY

Allegro

Russian Folk Song

95. HEY HO

Allegro

Round
96. FINLANDIA-THEME

Melody

Ensemble

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

97. PENCIL PUSHER

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

98. TECHNIC TRAINER NO. 7
99. RHYTHM TRAINER

100. OVER THE RIVER

101. RHYTHM TEASER

* 1. Write in the counting  2. Clap and count  3. Play arco or pizzicato
105. FRENCH MARCHING SONG

106. MUSICAL NOTES AND ROAD SIGNS

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

107. RHYTHM TRAINER

* 1. Write the counting. 2. Clap and count. 3. Play arc or pizzicato.

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

* Rounds 1-3
109. TRIPLET TRAINER

Also play this line with the following bowing.

110. SYMPHONY NO. 5-THEME

Beethoven

111. BEAUTIFUL DREAMER

Fogart

* Do you remember what “D.S. al Fine” means?

112. RHYTHM TEASERS

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

114. TECHNIC TRAINER NO. 8

KEY SIGNATURE

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

115. A MAJOR SCALE AND BROKEN THIRDS

* Refer to pages 44 and 45 for other bowing and scale possibilities.
120. A MINOR SCALES AND ARPEGGIOS

A) natural minor
B) harmonic minor
C) melodic minor
D) arpeggios

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

121. A MINOR TRAINER

122. TECHNIC TRAINER NO. 9

123. FARANDOLE

All’legro

Fine

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

124. D CHROMATIC SCALE

125. HABANERA
Moderato

126. HIGHER OR LOWER

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

127. CHROMATIC ETUDE

128. FANTASIA CHROMATICA

129. O LITTLE TOWN OF BETHLEHEM
Andante
130. RHYTHM TRAINER

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

131. TIRRA LIRRA LOO

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

132. AMERICAN PATROL

Allegro  Memorize

Measuring
133. WALKING SONG
Moderato

TIME SIGNATURE

\[ \text{Counting} \quad \begin{array}{c|c}
1 & 2 \\
\hline
\text{Alternate Counting} & \quad \\
\end{array} \]

\[ \text{C} = \frac{2}{2} \quad \text{2 beats in each measure} \]

\[ \frac{2}{2} \quad \text{receives 1 beat} \]

134. RHYTHM TRAINER

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

135. HIGH SCHOOL CADETS
March tempo

Sostenuto

136. STOODLA PUMPA
Andante
Czech Folk Song

mf

p crotchet
ETUDES

141. C MAJOR ETUDE

[Vorschau Op. 45, no. 1]

Play C MAJOR ETUDE with the following bowings:

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

142. G MAJOR ETUDE

[Vorschau Op. 45, no. 4]

Play G MAJOR ETUDE with the following bowings:

- a. 
- b. 
- c. 

79 VN
143. THE ASH GROVE

Moderato

144. MINUET

Moderato

* Memorize all four solos on pages 40 and 41.
148. FINGER PATTERNS

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

D MAJOR

A MAJOR

F MAJOR

149. WORD SEARCH PUZZLE

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

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

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

ACCT ND CEFIO DUGB FC DHT RMG DITGO NAD
A R Y D A Y D SYSTEM D T ENO D N D U D Y D
B O W EAL D D D D D T V D D N D D D D
MAJOR SCALES

C MAJOR

G MAJOR

D MAJOR

A MAJOR

F MAJOR

Bb MAJOR

MINOR SCALES (Melodic)

a minor

e minor

b minor

d minor
g minor

CHROMATIC SCALE

BOWINGS

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

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

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

Bow Divisions

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

1. Slurs
2. Slurred Staccato
3. Combination of Slurs and Separate Bows
4. Combination of Slurred Staccato and Slurs
5. Combination of Slurs and Loure
6. Loure
7. Staccato
8. Combination of Slurred Staccato and Slurs
9. Combination of Slurred Staccato and Slurs
10. Combination of Slurred Staccato and Slurs
11. Combination of Slurred Staccato and Slurs
12. Combination of Slurred Staccato and Slurs
13. Combination of Slurred Staccato and Slurs
14. Combination of Slurred Staccato and Slurs
15. Combination of Slurred Staccato and Slurs
16. Combination of Slurred Staccato and Slurs
17. Combination of Slurred Staccato and Slurs
18. Combination of Slurred Staccato and Slurs
19. Combination of Slurred Staccato and Slurs
20. Combination of Slurred Staccato and Slurs
21. Combination of Slurred Staccato and Slurs

22%
STRONG and RELAXED are the keywords to developing vibrato. A string player must possess strength so that he/she can play effortlessly and relaxed. The exercises on these three pages are designed to develop both the necessary finger strength and correct vibrato motion of the left hand (arm).

RE I A X

your

S H O U L D E R - A R M - W R I S T - T H U M B - F I N G E R S

throughout

RULES FOR PRACTICING VIBRATO

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

EXERCISES TO DEVELOP FINGER STRENGTH

I. TRILL MOTION

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

II. LEFT HAND PIZZICATO

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

PLACE the finger

(4x=4)

Press

(4x)

Pluck

(4x)

PLACE the finger

(3x=3)

Press

(3x+4x)

Pluck

(3x+4x)

PLACE the finger

(2x+2x+3x)

Press

(2x+2x+3x+4x)

Pluck

(2x+2x+3x+4x)

PLACE the finger

(1x=1)

Press

(1x+1x+1x+1x)

Pluck

(1x+1x+1x+1x)
III. FINGER SLIDES
- These finger slides are good warm-up exercises.
- Keep the thumb(s) below the sliding finger down in one location.
- Keep the thumb in one location.
- Use of finger motion only. Move the sliding finger from a curved position to a straight position and back to a curved position.
- Practice these exercises on all strings.

IV. FINGER DISPLACEMENT
- Do the exercise slowly.
- Use the thumb in the same place throughout this exercise.
- Practice these exercises on all strings.
EXERCISES TO DEVELOP THE CORRECT VIBRATO MOTION

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

II. POLISHING THE STRING
Exercises 1 and 2 can be practiced in the following three positions:
- Banjo position.
- Playing position with the scroll against the wall or with a friend holding the scroll. This will help you hold the instrument so that you can produce the correct motion.
- Regular playing position.
1. Place your 2nd finger lightly on the A string. Move your hand and thumb back and forth with your 2nd finger sliding on the string as if polishing the string. See Diagram 1. The motion should come from the wrist like waving good-bye. Do this with each of your fingers on all four strings. Use a piece of tissue between your sliding finger and the string to help the finger slide back and forth. Use the rhythms listed.
   \[\downarrow \text{move forward} \quad \uparrow \text{move backward}\]

\[\text{Diagram 1}\]

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

\[\text{Diagram 2}\]

RHYTHMS

a. b. c. d.
Glossary

Basics

Arpeggio - A broken chord with the notes of the chord played one at a time.

Chromatic - Music that moves in half steps.

Double Stop - Playing on two strings at the same time.

Interval - The distance between two notes.

Ritardando - Rit., ritard. - Gradually slow the tempo.

Simile - Sim. - Continue in the same manner.

Tempo - The speed of a piece sometimes indicated by marks such as Adagio, Moderato, or Allegro.

Da Capo Al Fine - D.C. al Fine - Go back to the beginning and stop when you come to the Fine.

Crescendo - Cresc. - Gradually play louder.

Diminuendo - Dim. - Gradually play softer.

Flat - ♭ - lowers a note by a half step.

Natural - ♮ - Cancels a sharp or flat.

Sharp - # - Raises a note by a half step.

Etude - A special musical piece composed to develop bowing and fingering technique.

Round - A short melody divided into equal sections serving as starting parts for each instrument.

Theme - A melodic passage which is an important part of a large piece of music.

Vibrato - A left hand and finger motion used for producing big sounds and varieties of beautiful tones.

Key Signatures

<table>
<thead>
<tr>
<th>Major Keys</th>
<th>G</th>
<th>D</th>
<th>A</th>
<th>C</th>
<th>F</th>
<th>B♭</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor Keys</td>
<td>♭</td>
<td>♮</td>
<td>♯</td>
<td>♭</td>
<td>♮</td>
<td>♯</td>
</tr>
</tbody>
</table>

Time Signatures

| 4/4 | 3/4 | 6/8 | 2/2 | 3/8 | 5/4 |

Bowings

Arco - Arco - Play with the bow.

Pizzicato - Pizz. - Pluck the string (right hand).

Bow Lift - Lift the bow and return it to the lower half or frog of the bow.

Accent - Play the beginning of the note louder.

DeacHé - Play each note using separate bows - one note per bow.

Loure - A series of connected notes played while the bow moves in one direction.

Staccato - Play each note as if a rest were between them.

Stilled Staccato - A series of separated notes played while the bow moves in one direction. 
All for Strings
Comprehensive String Method
Books 1, 2, and 3
by Gerald E. Anderson and Robert S. Frost

Book 1
- Starting by note
- Bowing
- Bowing
- Instrument
- Positions
- Bow grips
- Rhythm
- Theory
- Technique
- Major scales
- Duets
- Rounds
- Shifting for string bass
- Instrument
- Care and maintenance
- Glossary
- Detailed
- Photographs and diagrams
- Special score
- Supplements
- Teaching tips
- Counting
- Systems
- Selection of instruments for students
- Recruiting tips
- Bibliography

Book 2
- Step by step
- Tuning process
- Bowing
- Styles
- Rhythm
- Theory
- Technique
- Duets/Rounds
- Detailed diagrams
- Major/minor
- Chromatic scales
- Bowing styles
- (inc.
- spiccato)
- Dynamic
- Tempo
- Glossary
- Special score
- Supplements
- Starting
- Position reference chart
- Detailed shifting
- Instructions for all instruments
- Vibrato
- Instruction
- guide
- Biographical sketches
- Bibliography

The Complete Curriculum

Theory Workbooks 1 & 2
- 100 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.


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