



*The Kikuchi Music Institute Library*

*Musicianship*  
*For*  
*Strings*

**VIOLIN**

**LEVEL 1**

**A comprehensive and systematic course in theory and technique specifically for string students, with different books for each instrument.**

**By Lee W. Kikuchi**

***Musicianship for Strings, VIOLIN LEVEL 1***, is a systematic approach to theory and technique that is specifically catered to the string student, in graded levels primer to 10. Beginners who have never studied music should start with the PRIMER LEVEL book. Beginners who have studied another non-string instrument for at least one year may start with Level 1 (this book). Each instrument (violin, viola, cello, bass) has its own series, but the musical examples are the same and can be used for class instruction. This series is meant to supplement another method system (such as Suzuki, Essential Elements, All For Strings or Stringbuilder), and provides only theory and technical exercises. Actual songs, etudes and repertoire should be provided using other materials. Theory concepts are introduced systematically with reading, writing and playing examples to ensure the student's comprehension and retention. Technical skills are introduced in coordination with the theory to provide the student adequate repetition.

***Musicianship for Strings is available for violin, viola, cello and bass.***

Other books by Lee Kikuchi that supplement *Musicianship for Strings*:

**Notes into Action (4 Levels)**

**Cornstalk Tunes (violin, viola, cello, bass – Level 1)**

To order copies or to provide feedback, contact the author at:

Kikuchi Music Institute  
1515 Warren Street  
Pittsburgh, PA 15212

(412) 322-0520

LWKikuchi @ KikuchiMusic.com

OR visit **[www.KikuchiMusic.com/publications](http://www.KikuchiMusic.com/publications)**

**First Printing**

© 2008 Lee W. Kikuchi, 1515 Warren St. , Pittsburgh, PA 15212 (412) 322-0520

# TABLE OF CONTENTS

Preface.....	v
Introduction.....	vii
Parts of the Violin and Bow .....	1
Violin Accessories .....	2
Musical Symbols .....	3
Theory Review .....	4
Drawing Note Heads.....	5
Drawing Note Stems .....	5
Holding the Violin .....	6
String Names .....	7
Rhythm .....	8
Pizzicato Reading Music.....	9
Reading Letter Names .....	10
Pizzicato Reading Music.....	11
Holding the Bow .....	12
Rosining the Bow.....	12
Arco .....	13
Counting.....	14
Open Strings and Fingering.....	15
Rests.....	16
Stopping the Sound at Rests.....	17
Bow Direction .....	18
Counting Rests.....	18
Bow Direction and Stopping the Bow .....	19
Dynamics: Loud and Soft .....	20
Shifting Between Strings .....	21
Bow Direction and Lifting .....	22
Lifting the Bow.....	23
Theory Review .....	24
Technique Review.....	25
Finger Numbers.....	26
Fingers 1 and 3 (D String).....	27
Slurs .....	28
Ties.....	28
Slurring Fingered Notes .....	29
Finger Stunts.....	30
Playing Finger Stunts.....	31
Fingering the A String .....	32
Fingers 1 and 3 (A String) .....	33
Eighth Notes .....	34
Exercises for Eighth Notes .....	35
Counting Eighth Notes .....	36
Cornstalk Etudes.....	37
Sharps .....	38
Playing Finger 2 .....	39
How Sharps Work.....	40
Types of Repeats .....	41
Fingering the G String .....	42

Playing the G String .....	43
Half Steps and Whole Steps .....	44
Slurring Notes on Two Strings.....	45
Fingering the E String .....	46
Playing the E String.....	47
Theory Review .....	48
Challenge Etudes.....	49
Steps and Skips .....	50
The Mute .....	51
Tempo.....	52
Amount and Placement of the Bow .....	53
Levels of Dynamics.....	54
Speed of the Bow .....	55
Phrase Structure.....	56
Memorizing Long Pieces .....	57
Flats .....	58
Playing Lowered 1 (Half Position) .....	59
Single Eighth Notes & Eighth Rests.....	60
Playing Eighth Notes & Eighth Rests.....	61
Pentascals and Triads.....	62
Playing G, D, A Pentascale Patterns .....	63
Major and Minor .....	64
Playing Minor Pentascals .....	65
Accents .....	66
Playing Accents .....	67
Dynamic Shading .....	68
All Types of Dynamics.....	69
Upbeats.....	70
Playing Upbeats.....	71
Dotted Notes .....	72
Exercises with Dotted Rhythms.....	73
One Finger Plays Two Notes .....	74
Playing F and C.....	75
Changing Tempos.....	76
All Different Tempo Markings .....	77
Glissandos .....	78
Grace Notes .....	78
Playing Glissandos .....	79
Ear Training .....	80
Musical Terms .....	82
The Five Musical Periods .....	83
Musical Periods Review .....	84
Final Theory Review 1 .....	85
Final Theory Review 2.....	86
Final Theory Review 3.....	87
Final Etude .....	88

# Preface

When I began teaching violin and cello several years ago, I was quite surprised that the teaching materials available have not changed substantially since I was a child. There were new method books, with CDs and DVDs, but despite the advances in technology, the actual material and teaching approach did not seem substantially different. The methods that exist today divide the technical skills into two different approaches: finger first with pizzicato or learn to bow the different open strings before fingering. Then, when it comes to teaching fingering, some systems start with finger 1, and others start with finger 3. [The latter is meant to help develop a better hand shape and position.] However, despite these variances, the method systems still seem to lack in their approach to theory and technique especially in regard to adequate explanation of the various muscle motions required to play the instrument.

Toward meeting these latter deficiencies, I have developed this *Musicianship for Strings* series, which is both a workbook for music theory (from a string approach) and a rigorous approach to technique development through careful step-by-step instruction regarding all the necessary motions of the bow arm and left hand. I have attempted to avoid the issues of which is taught first whether pizzicato vs. arco, or finger 1 vs. finger 3, by giving exercises that use both on the same page. This way the teacher can use this series with any existing method system, choosing the exercises which match the system (or choose all of them for more in-depth instruction). If exercises are skipped, the teacher should return to them when appropriate to “back-fill” the skills not covered on the first pass.

Reading and writing theory exercises are designed to explain all aspects of music theory and especially those concepts and skills specific to string instruments. Theory exercises will often include playing examples so that the student may apply the acquired knowledge to the skill of the instrument. Immediately following the theory page is a technique page that allows more in depth application of the new skill to the instrument. Whereas most theory pages can be graded and “checked off” quickly (usually the next week after assignment), the technique exercises should be performed at each lesson over several weeks to ensure full mastery of the skill.

Technique pages include simple exercises to introduce and drill the newest theoretical or technical skill, which are then followed by more challenging exercises that incorporate skills previously learned. Some pages are specifically labeled “Challenge Etudes” or have a descriptor indicating that the exercises are designed to include all skills previously learned and to be challenging. In this way the theory and technique are reviewed carefully and continuously over the course of many weeks to ensure maximum retention and facility. Such issues as rhythmic accuracy, tone, and bowing sensitivity should be considered just as important as the newly acquired skill, and metronome markings direct that the student should be fully capable of performing the skill at various speeds (slow, medium, fast).

The series is written in 11 different levels, with books for each instrument, so that the teacher may give the student substantive instruction from the first lesson to the point of entering college (pre-professional study). Such systems exist for piano, but apparently not for any of the orchestral instruments. Now, finally *Musicianship for Strings* provides a comprehensive course in Theory and Technique for all pre-professional string students. A brief explanation of each level is provided below, to help teachers place their current students into the appropriate level:

**Primer:** All beginning students without any prior musical knowledge should begin with the Primer level. A pre-staff-reading approach (similar to what is used for piano methods) eases the student into reading by developing a solid understanding of rhythm, musical symbols and the instrument before placing the notes on the staff for reading. This approach is good for students of all ages, and is essential for the very young students (under age 7) whose reading and eye-focus development is not as advanced as students age 7 and up. Clear explanations and carefully constructed exercises teach the student how to read music, and how to approach the skills needed for playing the violin. Where writing is required by the student, extra large staves are provided so that very young students can perform these important written tasks. The Primer level covers rhythms using whole notes, half notes, dotted half notes, and quarter notes, reading notes on the staff and ledger lines, pizzicato and bowing all the open strings.

**Level 1:** This book follows the Primer book, but can be a first book for string students **who have prior musical education** (usually 1 or more years). To accommodate this, the first 25 pages condense the material of the Primer book into a review or introduction depending on the student. In order to skip the Primer book and start with Level 1, the student must demonstrate the ability to read notes on the staff, and must have solid grounding in rhythms using whole notes, half notes, and dotted half notes. The book covers two areas **theory** and **technique**. The theory is divided into two general areas: musical concepts and string concepts. The technique can be divided into three areas: **executing the theory**, **bowing/articulation** and **fingering**. Level 1 Theory includes rhythms using the aforementioned note and rest values plus eighth note pairs, dotted quarter notes, single eighth notes with their rest equivalents, time signatures of 2/4, 3/4 & 4/4, reading notes on the staff & ledger lines, ties, slurs, sharps, flats, keys

of C, G, D, A, a, b, & e, transposing 5-note patterns to other strings, pentascales, triads, half steps, whole steps, skips, glissandos, grace notes, repeats, dynamics, accents, upbeat, tempo markings, tempo change markings and phrase structures. Ear Training includes identifying the open strings by name, recognizing fingered pitches v. open strings, and recognizing pentascales & triads as major or minor. Level 1 Technique covers all the aforementioned theoretical concepts and musical notations plus specific bowing/articulation and fingering skills. **Bowing/articulation:** pizzicato & bowing all the strings, moving between strings, slurs, bow direction, lifting the bow, stopping the bow, bow positioning, bow speed, bow length, using the mute, switching from arco to pizz. & vice versa, specific dynamics, and dynamic shading. **Fingering:** All notes using fingers 1 – 2 – 3 in the first position with 2<sup>nd</sup> finger in the forward (sharp) position (or all 4 fingers for cello) and in the back (natural) position for F and C. Holding fingers while playing other strings (finger stunts). Holding fingers on two strings. Half position for 1<sup>st</sup> finger only is introduced for flats. 5-finger Pentascales and triads for the keys of G major, D major, A major, a minor (G string), e minor and b minor. Keys of a minor (A string) and d minor are introduced with F and C natural.

**Beginning with Level 2, each book will present material using a three-tier approach: 1) comprehensive and concise review of the material the student should have mastered prior to the current level, 2) re-introduction of material which was previously presented, with greater depth and more consolidated explanation, and 3) introduction of entirely new material. Within this approach, the areas will still be two divisions of theory: musical concepts and string concepts; and three divisions of technique: executing the theory, bowing/articulation and fingering.**

**Level 2: New theory** will include: rhythms in 6/8 and 2/2 meters, intervals (2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup>), melodic/harmonic intervals, reading bass clef, the 8ve sign, key signatures, order of sharps/flats, phrygian/lydian pentascales, keys of E, B, Bb, Eb, c, & f, major/minor (natural) scales, major/minor triads, close/open position triads, staccatos (martelé), playing with the 4<sup>th</sup> finger, 3<sup>rd</sup> finger forward, playing 1<sup>st</sup> and 2<sup>nd</sup> finger on two strings (blocked), arpeggios, and fancy repeats. Ear training: recognizing broken triads as major or minor, recognizing pentascales as phrygian or lydian, identifying thirds as major or minor (melodic & harmonic), identifying a 4-measure melody as major or minor, and playing back a two-measure rhythm using quarter notes, half notes and dotted half notes. **New technique** will include: executing the aforementioned new theory, staccatos (martelé), left hand pizzicato, controlling the bow, bowing two strings, bowing & pizzicato of triple stops, playing scales and playing arpeggios.

**Level 3: New theory** will include: reading alto clef, sixteenth notes, 3<sup>rd</sup> position fingering, reading up to 4 ledger lines, 3 forms of minor, intervals M3<sup>rd</sup>, m3<sup>rd</sup>, 6<sup>th</sup>, 7<sup>th</sup> & 8ve, double stops and diminished triads. Ear Training: identifying the intervals of 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> or 5<sup>th</sup> (melodic & harmonic), identifying the meter of an 8-measure melody as 2/4 or 3/4 with conducting, and identifying phrases as parallel or contrasting. **New technique** will include: two octave scales, two octave arpeggios, double stops, ensemble skills, and playing in and moving to 3<sup>rd</sup> position.

[Levels beyond Level 3 will be described in later publications.]

Lee W. Kikuchi

April, 2008

# Introduction

This new series is not designed to replace any existing method system, but instead is to be used concurrently with your method of choice. The Primer is an excellent supplement to Suzuki 1 and a first book for students who will be using a traditional system such as Stringbuilder, All For Strings or Essential Elements for Strings.

Once your student completes the Primer, continue assigning these books to your student in sequence, to ensure that she/he is learning the appropriate musical theory as well as the accompanying string technique. The written exercises teach the theory and the playing exercises reinforce the theory and parallel technique. All technical skills are clearly explained with pictures, and the exercises are very specifically graded in a step-by-step approach to ensure that the student has mastered each skill before proceeding to the next skill. Repetition and review are built in so you can simply progress through the book page by page. Use the traditional method and repertoire series to provide lesson and performance materials.

The books in this series are **workbooks**, and are meant for the student to write in. Each student should be given/sold a copy to keep and use until completed. You do not need to try to coordinate these books with the method systems directly, especially since not all the material is taught in the same sequence. The first 36 pages of Level 1 are the only exception, because you may choose to select the exercises that more directly match the approach of your method (i.e. pizz. first v. arco first and start with 1<sup>st</sup> finger v. start with 3<sup>rd</sup> finger). At some point after Page 36, the various approaches should have converged, and the student should be reassigned any exercises skipped up to that point.

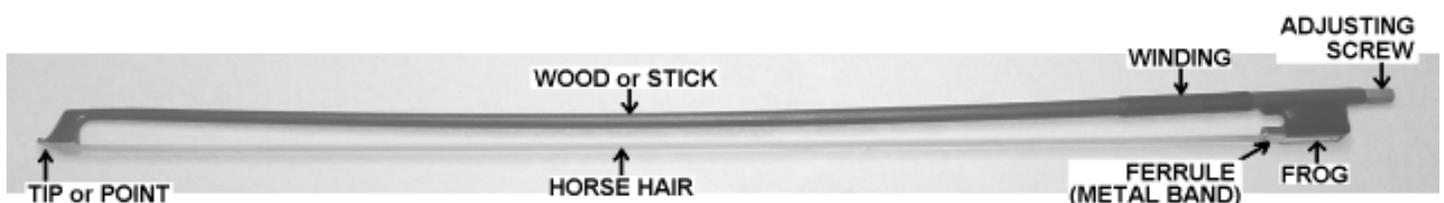
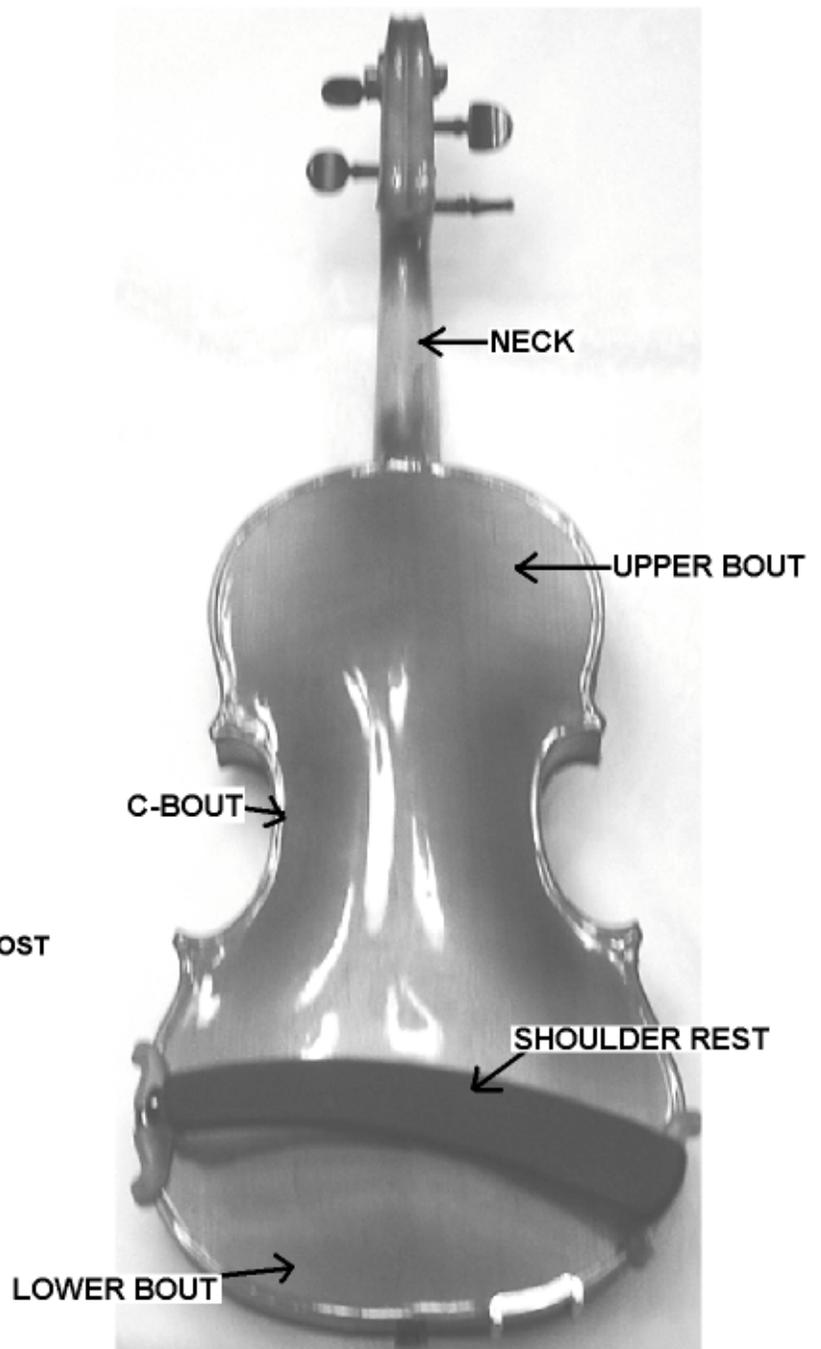
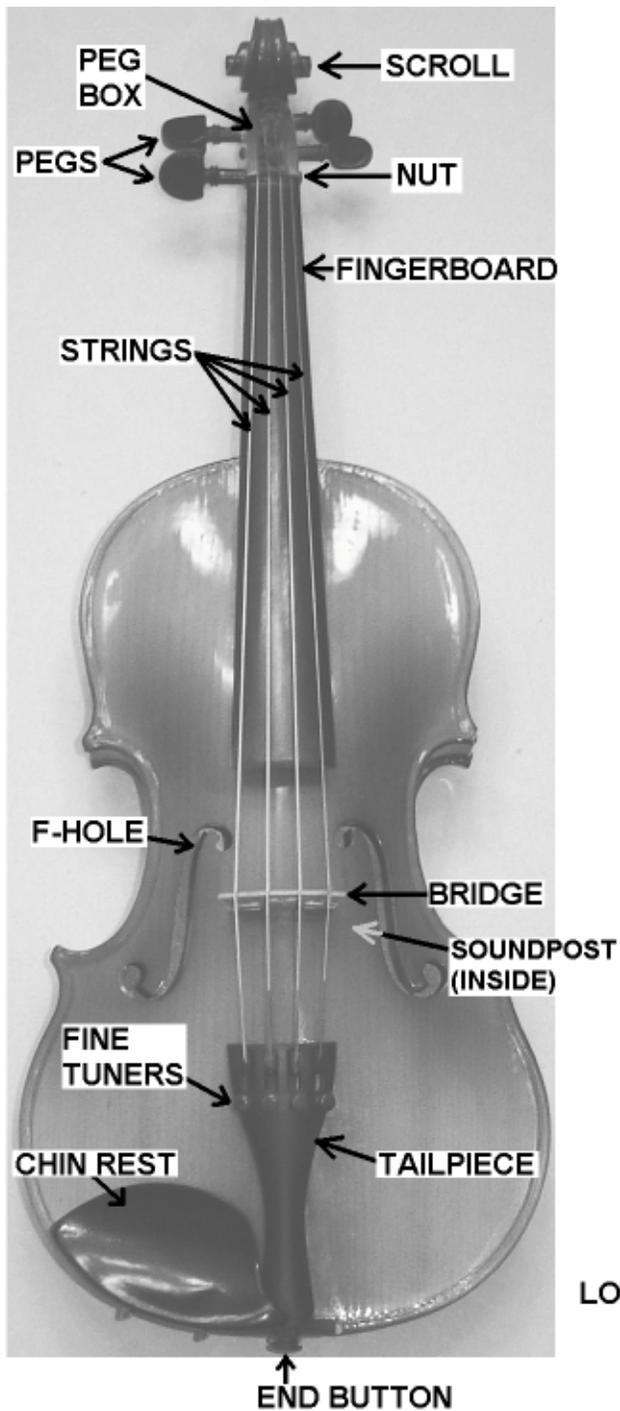
These books are primarily organized as a series of alternating **theory** and **technique** pages. The theory (reading & writing) page will introduce a new concept or skill, and the technique page will apply it using playing examples. Occasionally, there will be several theory pages in sequence where the author felt more theory or printing space was required, and the final pages are specific ear training, vocabulary, music history readings and review exercises to supplement the material presented throughout the book. The teacher should use discretion regarding “moving ahead” since the final exercises of a page are designed to challenge the student and it may take weeks to master them. As a general rule, it is fine to proceed to the next topic if the student understands the material and can perform the easier exercises. Be sure to go back to the previous pages on a regular basis until the student masters the unfinished technique thoroughly.

The **ear training** exercises (pages 80-81) are very important and follow the “time appropriate” philosophy by paralleling the technique. Students are asked to identify important musical concepts and elements that mirror exactly what they are playing in the technique, thus maximizing the potential for the student to answer correctly and develop crucial aural skills. String players must develop fine sensitivity to pitch from the earliest levels, and the ear training exercises coupled with the technique are designed to develop this sensitivity in systematic steps.

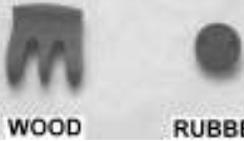
If a student masters the theory and technique of one level, it is appropriate to advance the student to the next level directly even if regular method materials have not been completed. Often students will understand theory and master simple technical skills more quickly than they master the songs or appropriate repertoire. As the student progresses through the theory and technique, he/she will catch up in the other material eventually.



# Parts of the Violin and Bow



# Violin Accessories

	Dust cloth	Used to wipe rosin dust from the violin (after every playing). Built up rosin can become gummy, sticky, dirty and much more difficult to clean off.
	Humidity worm	A rubber tube with a fibrous core that holds water and keeps the violin from getting too dry. Used mostly in the winter.
	Metronome	Clicks or beeps in a steady beat. The dial allows you to change the speed of the beats. Some metronomes are also <i>tuners</i> . <ul style="list-style-type: none"> <li>◆ higher numbers = faster</li> <li>◆ lower numbers = slower</li> </ul>
 <p>WOOD      RUBBER</p>	Mute	Makes the sound of the violin quieter and less “bright” and can be made of rubber, wood or metal. It is placed on the bridge when <u>in use</u> , and kept on the strings between the bridge and tailpiece when <u>not it use</u> . (Metal ones are called <i>practice mutes</i> .)
 <p>BRICK IN WOOD STYLE      ROUND DISK ON FABRIC STYLE</p>	Rosin	Rubbed onto the bow’s horse hair to improve “friction.” Without enough rosin, the horse hair will not grab the string and make it vibrate. Too much rosin produces build up on the violin.
	Shoulder rest	Attached to the violin so that the neck does not have to bend so much to keep the chin on the chin rest.
	Spare string (in envelope)	Strings usually come in envelopes. The violinist must keep a complete spare set (four strings) in the case at all times in the event that a string might break. [Like a spare tire for an automobile.]
	Tuner (electronic) or Pitch pipe	Used to tune the violin. Pitch pipe: Each blow hole produces a different pitch: E, A, D or G. The violinist blows the pitch pipe and adjusts the violin string to match (using the peg or fine tuner). Electronic tuners are much easier to use than a pitch pipe.

# Musical Symbols

	1.	A QUARTER NOTE represents ONE BEAT.
	2.	A HALF NOTE represents TWO BEATS.
	3.	A DOTTED HALF NOTE represents THREE BEATS.
	4.	A WHOLE NOTE represents FOUR BEATS.
	5.	BAR LINES divide music into MEASURES.
	6.	A DOUBLE BAR LINE marks the end of the music.
	7.	A REPEAT SIGN tells you to repeat the music from the beginning.
	8.	A STAFF has 5 lines and 4 spaces, on which notes are placed.
	9.	A TREBLE CLEF marks the staff for <i>high notes</i> . Music for violins, flutes, trumpets, etc. uses the Treble Clef.
	10.	Notes can be written above and below the staff by using LEDGER LINES to extend the staff.
	11.	This is the note G, three spaces below the staff using ledger lines. This G is the lowest note the violin can play.

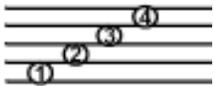
# Theory Review



The staff has 5 lines and 4 spaces.



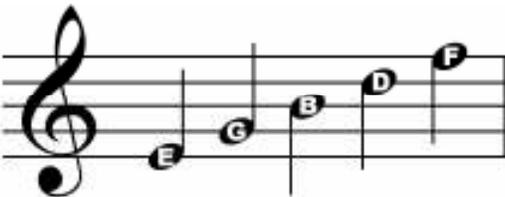
We number the LINES 1 to 5 starting with the bottom line.



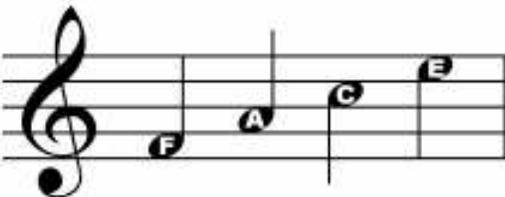
We number the SPACES 1 to 4 starting with the bottom space.



The Treble Clef is also called the “G” Clef and is placed on the staff so that the swirl circles the 2<sup>nd</sup> line (the G line).



Every line and space has a different letter name. Each note head is placed on a line or space to tell you which letter name to play. These sentences will help you to remember the letters:



LINES: Every Good Boy Does Fine

SPACES: (spells) F – A – C – E

A **TIME SIGNATURE** is TWO numbers at the beginning of music:

- The TOP number tells how many beats are in the measure.
- The BOTTOM number tells what kind of note gets one beat.

**2** means TWO BEATS in each measure.

**4** means the QUARTER NOTE gets one beat.

**3** means THREE BEATS in each measure.

**4** means the QUARTER NOTE gets one beat.

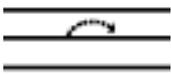
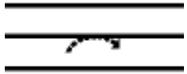
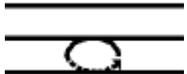
**4** means FOUR BEATS in each measure.

**4** means the QUARTER NOTE gets one beat.

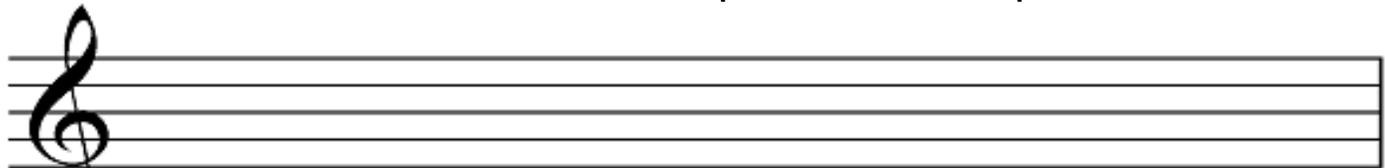
# Drawing Note Heads

Every note in music represents two things:

- **Pitch**: The line or space on which the note head rests tells us which letter name to play (A,B,C,D,E,F,G).
- **Value**: The shape of the note (quarter note, half note, whole note, etc.) tells us how long to make (hold) the sound.

	Draw the top half of the note head first. Center it correctly between the lines.	
	Draw the bottom half of the note head second, starting the same place as the top half.	
	← Line notes should only reach $\frac{1}{2}$ way through the space above and below. Space notes should touch the line above and below. →	

1. Draw WHOLE NOTES on the correct line or space of this staff as specified:

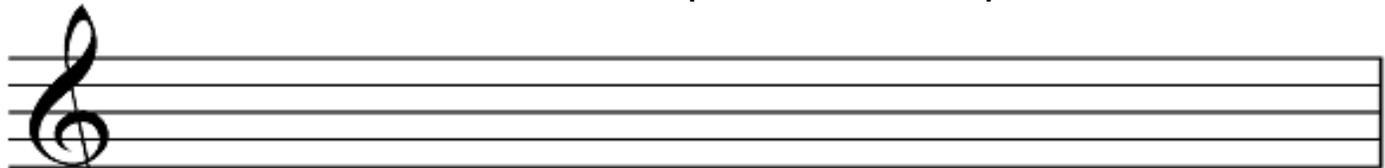


A Space    E Line    F Space    D Line    G Space    B Line    C Space    F Line

# Drawing Note Stems

	If the note head is below the middle line, the stem goes <u>up</u> on the right side.		If the note head is on or above the middle line, the stem goes <u>down</u> on the left side.
--	---	--	--

2. Draw HALF NOTES on the correct line or space of this staff as specified:



D Space    G Line    E Space    C Space    F Line    A Space    E Line    F Space

# Holding the Violin

When holding the violin to play just open strings, the LEFT HAND may grip the *upper bout*.



When holding the violin to play fingered strings, the LEFT HAND must support the violin at the neck, with the fingers over the strings.



When at rest (not playing) within an ensemble or when waiting to play, hold the violin by the neck on the left knee and the bow upright on the right knee.

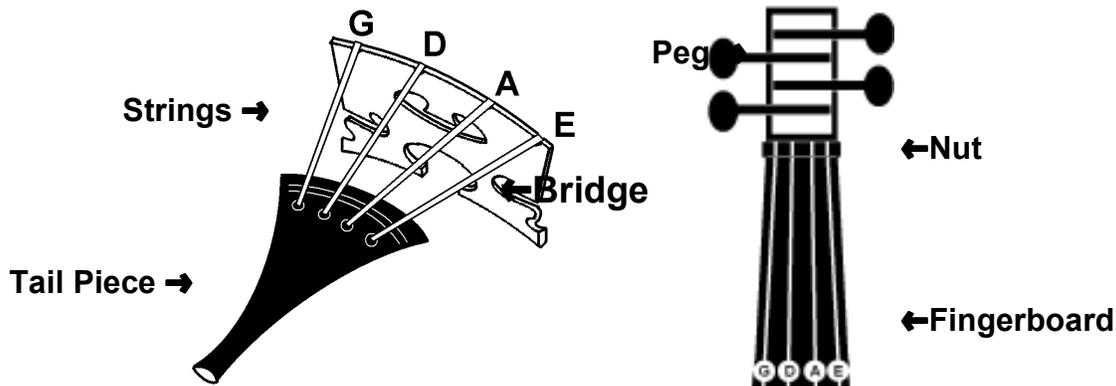


When carrying the violin, always hold with the hand firmly gripped around the neck.



# String Names

The Violin has ***FOUR*** strings.  
Each string has a different letter name: G, D, A, E



3. Pluck each string on your violin.
  - Notice that each string sounds different.
  - Notice how long the string continues to ring after you pluck it.
  - Notice that the string stops ringing when you touch it again.
  
4. Pluck the strings on your violin according to the letters in the boxes.
  - Say the letter aloud as you pluck.
  - Keep a steady beat (one beat for each pluck).
  - Try NOT to look at the strings – but instead play “by feel”.

A)	D D D D	A A A A	D D D D	A A A A
B)	A A A A	E E E E	A A A A	E E E E
C)	G G G G	D D D D	G G G G	D D D D
D)	D D G G	A A D D	E E A A	D G A E
E)	G G D G	E E A E	D A D D	D G D E
F)	G A E D	D G A E	A G D E	D A G E

# Rhythm

<b>Rhythm</b>	The fact that every sound in music has a <i>different length of time</i> . Some sounds are <u>short</u> , some are <u>medium</u> , and some are <u>long</u> .
<b>Beat</b>	The steady <u>pulse</u> of music (like the tick of a clock or your heart beat). All sounds in music have a specific number of beats.
<b>Note Value</b>	How long a note is played (its number of beats): 
<b>Measure</b>	The basic unit of music, separated by bar lines. Every measure in music has the same number of beats (2, 3, 4, etc.)
<b>Bar line</b>	The vertical line that divides music into individual measures.
<b>Count</b>	The beat number within a measure (1-2-3-4). Every note in music <u>happens</u> on a specific count within the measure and may <u>continue</u> through other counts within the measure.
<b>Time Signature</b>	TWO numbers at the beginning of music: The TOP number tells <u>how many</u> beats are in the measure. The BOTTOM number tells <u>what kind of</u> note gets one beat.

## FILL IN THE BLANKS:

5. \_\_\_\_\_ is the fact that every sound in music has a \_\_\_\_\_ length of time. Some sounds are \_\_\_\_\_, some are \_\_\_\_\_ and some are \_\_\_\_\_.
6. \_\_\_\_\_ is the steady \_\_\_\_\_ of music. It is like the \_\_\_\_\_ of a clock or your \_\_\_\_\_.
7. How long a note is played is also called the \_\_\_\_\_.
8. A \_\_\_\_\_ note has the value of 1 beat.
9. A half note has the value of \_\_\_\_\_ beats.
10. A \_\_\_\_\_ note has the value of 3 beats.
11. A whole note has the value of \_\_\_\_\_ beats.
12. \_\_\_\_\_ divide music into \_\_\_\_\_ which are the basic \_\_\_\_\_ of music and always have the same number of \_\_\_\_\_.
13. The beat number within a measure is called the \_\_\_\_\_.
14. The \_\_\_\_\_ number of a \_\_\_\_\_ tells us \_\_\_\_\_ of note gets ONE BEAT. The \_\_\_\_\_ number tells us \_\_\_\_\_ beats are in a \_\_\_\_\_.



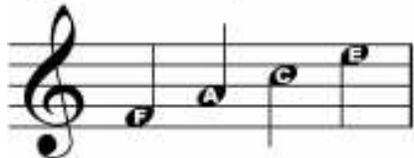
# Reading Letter Names



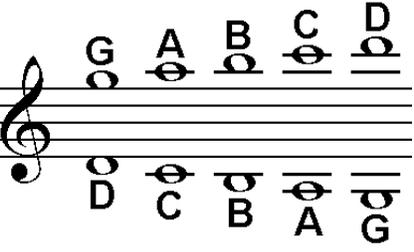
Every line and space has a different letter name. Each note head is placed on a line or space to tell you which letter name to play. These sentences will help you to remember the letters:

**LINES:**            Every Good Boy Does Fine

**SPACES:**         (spells) F – A – C – E



Notes can be written above and below the staff by using LEDGER LINES to extend the staff.

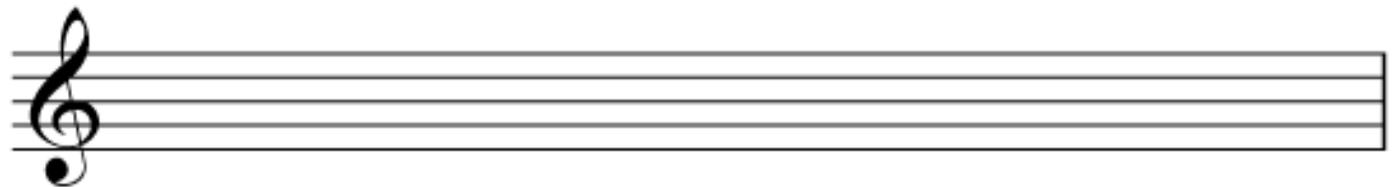


Learn these important ledger line notes.

16. Write the LETTER NAMES of these notes in the boxes above:

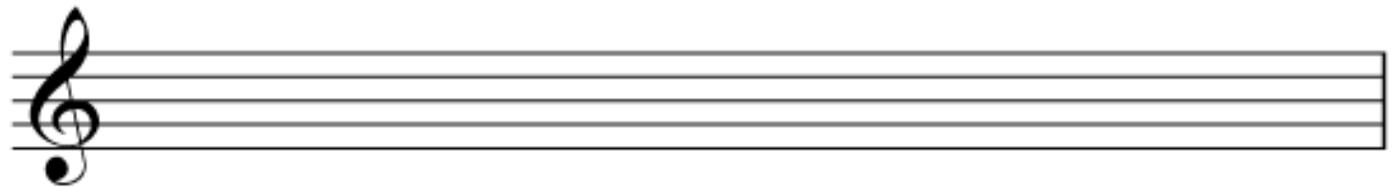


17. Draw HALF NOTES on the correct line or space of the staff as specified:



C      A      G      B      D      B      C      D      A      G  
 Line   Space   Line   Space   Line   Line   Space   Space   Line   Space

18. Draw HALF NOTES on the LEDGER line or space above or below as specified:



C      A      G      B      D      B      C      D      A      G  
 Above   Below   Above   Below   Below   Above   Below   Above   Above   Below

# Pizzicato Reading Music

19. Play the following exercises **PIZZICATO** (plucking). All notes are open strings.

- Say the letter names of the notes aloud as you pluck.
- Keep a steady beat and good rhythm.
- Move between the strings *by feel*. (Do not look at the violin!)
- Follow the music carefully with your eyes and do not look at your violin!
- Play at different metronome speeds: M.M. ♩ = 60 / 80 / 100 / 120

A

B

C

D

E

F

## Holding the Bow



**Step 1: Place the thumb of the RH in the groove where the frog meets the stick.**



**Step 2: Lower the index finger onto the winding.**



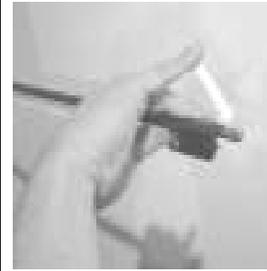
**Step 3: Wrap the middle finger around the stick (about 1 inch behind index finger).**



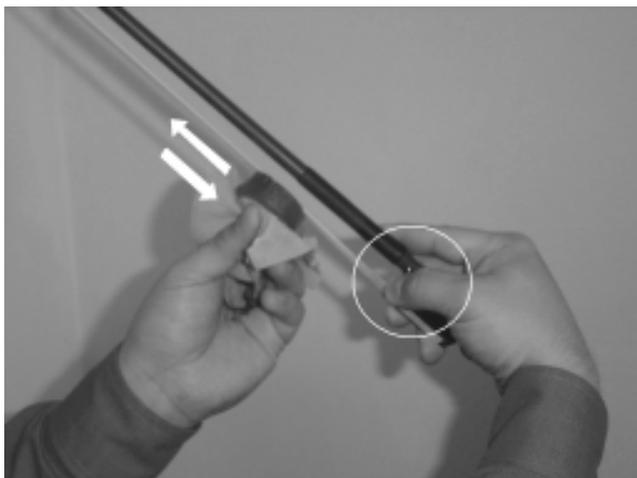
**Step 4: Wrap the ring finger around the stick (behind the middle finger).**



**Step 5: Place the pinky on the adjusting screw to maintain balance.**



## Rosining the Bow



- 1) Make sure the bow hairs are properly tightened.
- 2) Cover the ferrule with the right hand thumb to keep the rosin from hitting it and chipping away (shown in the circle).
- 3) Rub the rosin on the hairs in an up and down motion using the left hand.

# Arco

Arco is the Italian word for “bow”.

All violin music is played using the bow, unless marked with *pizz.*  
The word *arco* indicates when to stop playing pizzicato, and use the bow.



20. Play the following exercises **PIZZICATO** and **ARCO** (using the bow):
- Play and count saying “quarter”, “half note”, “dotted half note” or “whole note hold it”.
  - Play and count saying numbers (“1-2-3-4” or “1-2-3”).
  - Make sure the bow does not touch the other strings.
  - Make sure the bow is straight and between the bridge and fingerboard.
  - Change bow directions QUICKLY (no pausing in between).



# Counting

	1	1	1	1	2	2	1	1	2	3	1	4
4	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩	♩
4	1	2	3	4	1-2	3-4	1	2	3-4	1-2-3	4	1-2-3-4

When we count while playing or clapping, we must know the note's VALUE (how many beats to hold it) and the note's COUNT NUMBER (its count within the measure).

In the example above notice the following:

- The VALUE of each note is given in the box above the note
- The COUNT NUMBERS of the measure are written below the notes.
- HYPHENS are used between counts to show that a note has more than one count.

21. For each example below do the following:

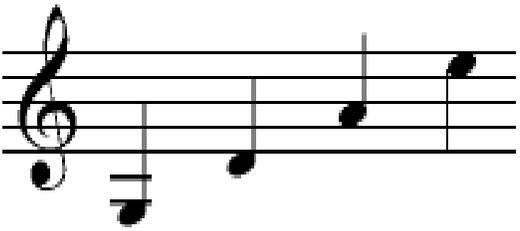
- Write the VALUE of each note in the box above the note
- Write the COUNT NUMBERS of the measure on the line below the notes.
- Remember to use HYPHENS between counts when a note has more than one count.
- CLAP and COUNT the rhythms to practice them.

A

B

C

# Open Strings and Fingering



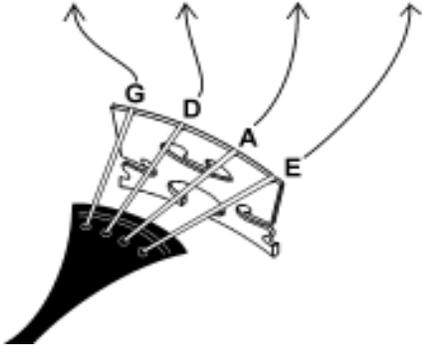
The violin has **FOUR** strings: G, D, A and E.

Notice which spaces on the Treble Clef Staff match the strings on the violin.

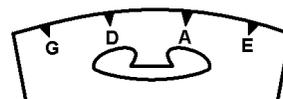
You **finger** the other notes that are between the strings by pressing the string against the **fingerboard** with the fingers of the left hand.

When you play a string without fingering, it is called an **open string**.

A, B & C are the fingered notes between G & D.  
 E, F & G are the fingered notes between D & A.  
 B, C & D are the fingered notes between A & E.  
 F, G & A are the fingered notes above E.

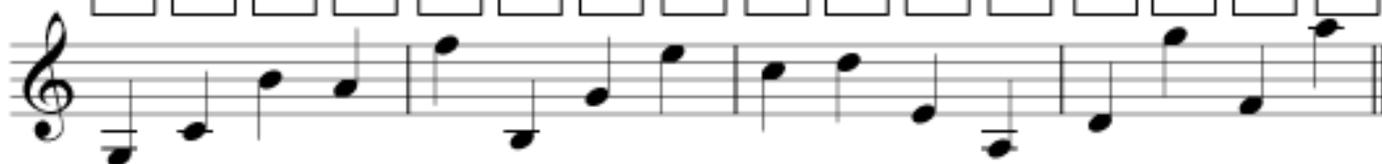


22. Draw a line connecting the note on the staff to the correct Open String on the bridge:



23. On the staff below, draw a CIRCLE around each OPEN STRING note and write the LETTER NAME of the notes in the boxes above:

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--



# Stopping the Sound at Rests

**PIZZICATO:**  
Stop the sound using the fingers of the left hand.



**ARCO:**  
Stop the sound by stopping the motion of the bow and leaving the bow on the string.



27. Play the following exercises PIZZICATO and ARCO, stopping the sound as indicated above for all rests and counting TWO different ways:
- Say note shapes (“quarter”, “half note”, etc.) and “stop” or “stop-2” for the rests.
  - Count using numbers (for notes and rests).
- M.M. ♩ = 60 / 80 / 100



# Lifting the Bow

When **LIFTING** the bow after a **DOWN** bow (▢), make a counter-clockwise circular motion with the bow arm, and **reset** the bow near the **FROG**. Notice that the bow stays *level* with the violin the whole time.



40. Play each of the following exercises to practice **STOPPING** and **LIFTING** the bow:

- Say “down” or “up” plus the count for each note (see page 19).
- **STOP** the bow on the rests that do not have a lift sign (//). (Say “stop” or “stop-2”).
- **LIFT** the bow on the rests that have a lift sign (//). (Say “lift” or “lift-2”).
- For these exercises the bow will lift off and come back to the **SAME** string.

A *fp*

B *fp*

C *fp*

41. Play each of the following exercises to practice **STOPPING** and **LIFTING** the bow:

- Say “down” or “up” plus the count for each note (see page 19).
- **STOP** the bow on the rests that do not have a lift sign (//). (Say “stop” or “stop-2”).
- **LIFT** the bow on the rests that have a lift sign (//). (Say “lift” or “lift-2”).
- For these exercises the bow will lift off and come back to **DIFFERENT** strings.

A *f* *p* *f*

B *fp*



# Slurs

A ***slur*** is a curved line over or under **two or more** notes that tells you to play the notes **on the same bow stroke**. The Italian word ***legato*** means smoothly and connected, and describes how the notes sound when slurred by the bow.

Examples of slurs:



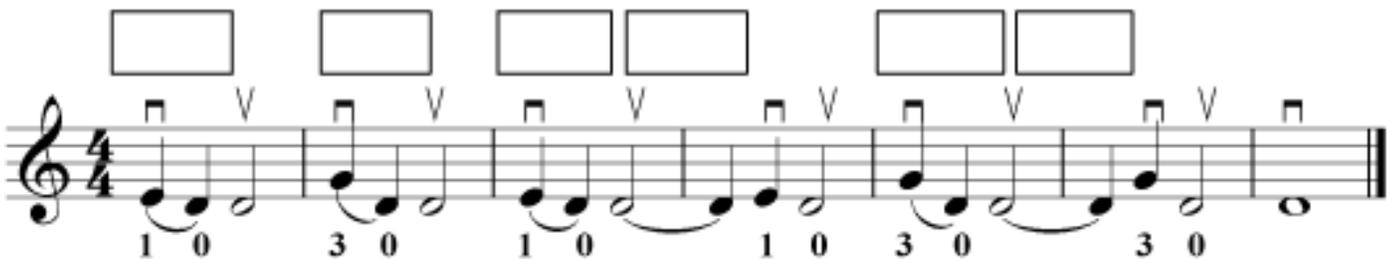
49. Draw slurs under all the notes in each measure, grouping them together ON ONE BOW. PLAY and COUNT this example until you master slurring notes on the bow.



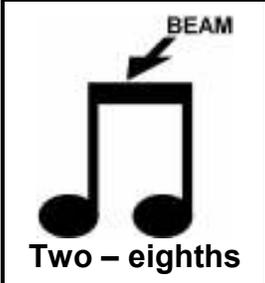
# Ties

A ***tie*** is a curved line over or under **only two** notes that are on the same line or space. A tie tells you to combine the two notes into one long note with a value equal to the values of both notes added together.

50. In each box above the notes, write SLUR or TIE to indicate which kind of curved line it is. PLAY and COUNT this example until you master reading slurs and ties. M.M. ♩ = 80 / 100



# Eighth Notes

 <p>Two - eighths</p>	<ul style="list-style-type: none"> <li>• <u>Two Eighth Notes</u> are connected by a <u>beam</u>.</li> <li>• Each eighth note has the value of <math>\frac{1}{2}</math> a beat.</li> <li>• Two eighth notes = one quarter note.</li> <li>• Two eighth notes = one beat (<math>\frac{1}{2} + \frac{1}{2} = 1</math>).</li> <li>• Eighth notes are twice as fast as quarter notes.</li> </ul>
--	--

62. Turn each pair of QUARTER NOTES into EIGHTH NOTES by drawing a BEAM (thick line) that connects the stems:



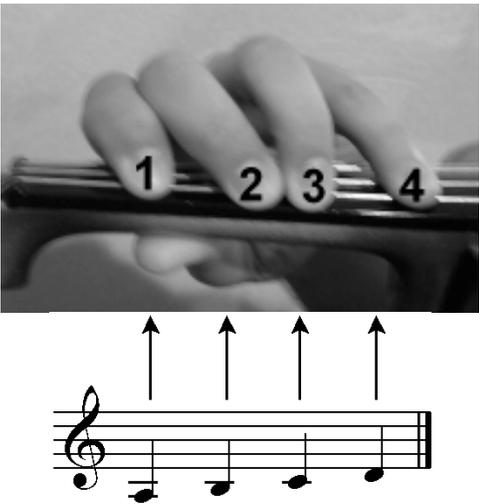
63. For each example below:

- CLAP and COUNT (saying note shapes “quarter”, “two-eighths”, “half note”, etc.)
- PLAY and COUNT (saying note shapes “quarter”, “two-eighths”, “half note”, etc.)
- PLAY and COUNT at different metronome speeds. M.M. ♪ = 60 / 80 / 100 / (120)





# Fingering the G String



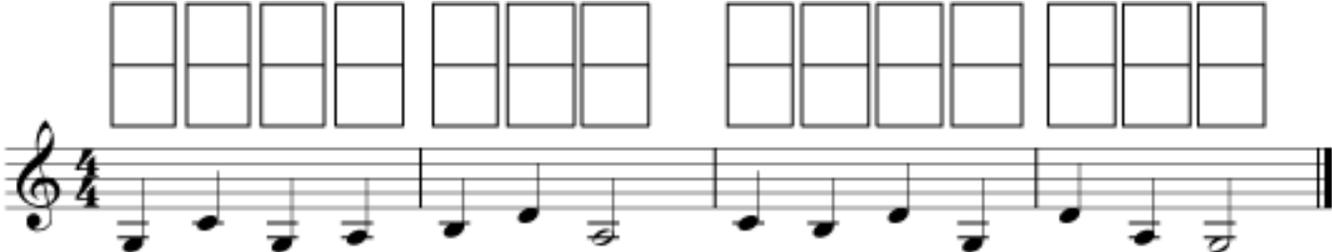
## G STRING NOTES

Each finger plays a different letter name:

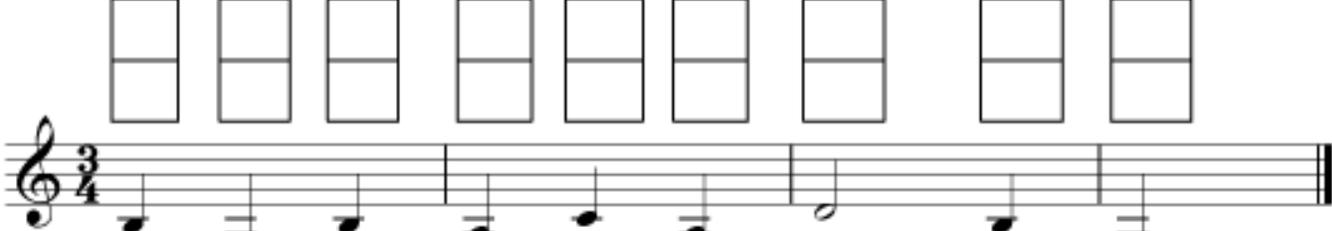
- Index (1) = A
- Middle (2) = B
- Ring (3) = C
- Pinky (4) = D (same as open D)

77. In the boxes above these G STRING NOTES, write the LETTER NAME of the note, and the FINGER NUMBER of the finger that plays the note (or '0' for OPEN):

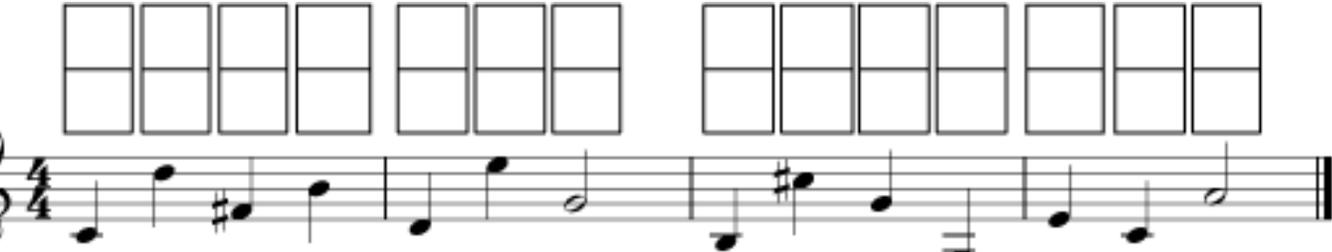
A



B



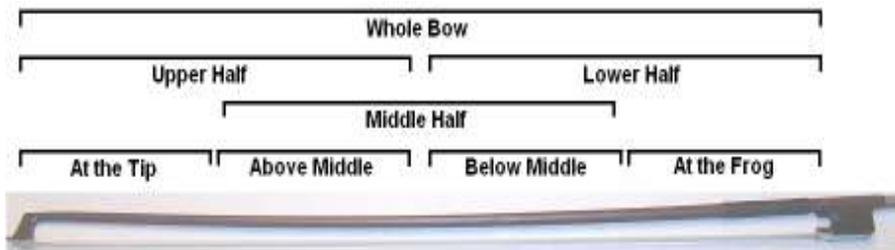
78. In the boxes above these MIXED UP NOTES (can be G String, D String or A String notes), write the LETTER NAME of the note, and the FINGER NUMBER of the finger that plays the note (or '0' for OPEN):





# Amount and Placement of the Bow

NOTE	AMOUNT OF BOW
	<b>Whole Bow.</b> Move the bow from the frog to tip or tip to frog, with constant even pressure (W.B.).
	<b>Half to Whole Bow.</b> Depending on the tempo and time signature, you may need as little as half of the bow or as much as a whole bow (U.H., L.H., MID.).
	<b>Half Bow.</b> Move the bow about half the length, using the middle half (MID), upper half (U.H.) or lower half (L.H.).
	<b>Quarter Bow.</b> Use only 1/4 of the bow length for each note, which may be at the TIP, above the middle (A.M.), below the middle (B.M.) or at the FROG.
	<b>Short Bow.</b> Use only 1-2 inches of bow length for each eighth note, keeping the bow within its placement.



Abbrev	Bow Placement
W.B.	Whole Bow
U.H.	Upper Half
L.H.	Lower Half
MID.	Middle Half
TIP	At the Tip
A.M.	Above Middle
B.M.	Below Middle
FROG	At the Frog

93. Practice these exercises, keeping the bow within its bow placement and using only the amount of bow needed for the note value as indicated in the chart above:

M.M. ♩ = 60 / 80 / 100 / 120

**A**

**B**

**C**

# Memorizing Long Pieces

When memorizing long pieces, it is necessary to understand the phrase structure and see the *big picture*. This means knowing the order of the phrases and how they relate to each other. Often in a very long piece, some phrases are repeated and some are varied (made slightly different). Cornstalk Tune #3 “Indian Lullaby” is difficult to memorize because it has complicated phrase structures. You have to remember how the phrases relate to each other: the similarities and the differences. In addition, the song is very quiet and the bow arm should change direction very smoothly. The etudes on this page are designed to help you play it beautifully and memorize this piece.

99. **CORNSTALK ETUDES #3: “Indian Lullaby”.** These exercises help practice a smooth moving bow arm, especially when changing strings or directions:

Exercise A: *p-pp*

Exercise B: *p-pp*

Exercise C: *p-pp*

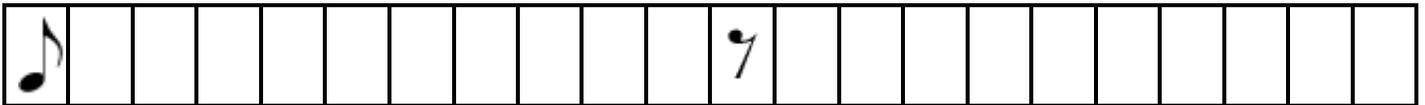
100. **MEMORY GRID.** The grid below outlines the entire piece in terms of phrase structure. When trying to memorize the piece, use this grid to help you. Remember: all the phrases are 4 measures long (one whole line), and each part of the phrase is only 2-measures (1/2 a line)! The rehearsal marks (letters, e.g. [A]) are given to refer to the musical score.

MARK	PHRASES	STRUCTURE	STRINGS	FEATURES
	1 & 2	A B A B'	A (E) – D	Ends in Lift
[A]	3 & 4	A B A B'	A (E)	Exact Repeat of Phrases 1 & 2
[B]	5 & 6	A B A B'	E (A)	Ends in Lift
[C]	7 & 8	A B A B'	G (D)	B ends  B' ends  with lift
[D]	9 & 10	A' B A B'	G (D) – A	A' is variation of A A = A of phrases 7 & 8 Phrase 10 ends with <i>rit.</i> (no lift)
[E]	11 & 12	A B C D	E – A – D	A = A of Phrase 5 [B] B = new C = B of Phrase 1 with D = B' of Phrase 2 (no lift)
[F]	13 & 14	A B C D'	E – A – D	Repeat of Phrases 11 & 12. The only differences are D' has a slur and it ends in lift.
[G]	15	C' D'	A – D – E	A rhythmic variation of Phrase 14 with a final held open E string. Ends up bow and getting softer.

# Single Eighth Notes & Eighth Rests

	<ul style="list-style-type: none"> <li>• A <u>single eighth note</u> has a <u>flag</u> instead of a <u>beam</u>.</li> <li>• Each eighth note has the value of <math>\frac{1}{2}</math> a beat.</li> <li>• Eighth notes are half as long as quarter notes.</li> </ul>
	<ul style="list-style-type: none"> <li>• A <u>single eighth rest</u> has the value of <math>\frac{1}{2}</math> a beat.</li> <li>• A single eighth rest has the same value as a single eighth note.</li> </ul>

104. Draw 10 eighth notes and 10 eighth rests:



	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	1	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	1	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	2												
$\frac{2}{4}$																											
	1	&	2	&		1	-	&	2	&		1	&	2	-	&		1	&	2	&	1	-	&	2	-	&

105. CLAP and COUNT the above example two ways:

- Saying note shapes (“quarter, two-eighths, eighth-rest”).
- Saying numbers (“1 & 2 &”).
- Separate the hands for all rests.

106. For each example below do the following: [SEE page 40 for help and examples.]

- Write the VALUE of each note and rest in the boxes above the music.
- Write the COUNT NUMBERS of the measure on the line below the music.
- Remember to use HYPHENS between counts when a note has more than one count.
- CLAP and COUNT the rhythms to practice them, then PLAY and COUNT them.

A



B



# Pentascals and Triads

<b>Pentascals</b>	Five notes going up and down by STEPS. (Also called a <u>pentachord</u> .)
<b>Triad</b>	Three notes going up and down by SKIPS.
<b>Tonic</b>	The first note of a scale or pentascals.
<b>Key</b>	That name given to a scale or pentascals. The key name is the same as the TONIC.

## D PENTASCAL:



110. Draw a D Pentascale below (copy the example above):



## D TRIAD:



111. Draw a D Triad below (copy the example above):



112. **PENTASCAL PATTERN.** By putting the pentascals and triad together, we create a pentascals pattern that helps you to practice the notes of the KEY:

M.M. ♩ = 60 / 80 / 100 / 120 / 160



# All Types of Dynamics

The etudes on this page combine the skills learned on the previous pages.

125. Each etude has its own tempo indication and metronome markings. Practice each one at the two tempo markings given:

**A** Allegretto M.M. ♩ = 100–120

**B** Allegro M.M. ♩ = 120–160

**C** Andante M.M. ♩ = 60–80

**D** Moderato M.M. ♩ = 80–100



# Musical Terms

153. Study these musical terms in two different ways: 1) Cover the right side and try to say what each term means, 2) Cover the left side and try to remember the term that matches the meaning. Do not look at your answer until you have tried to answer yourself. (Teacher: Test the student at every lesson until a perfect score is obtained several weeks in a row.)

TERM		MEANING
First Rule	1.	Always loosen the bow before putting it in the case
Second Rule	2.	Always make sure case is closed & latched before lifting
A tempo	3.	Return to the original speed.
Accelerando	4.	Gradually get faster
Adjusting screw	5.	Moves the frog to tighten or loosen the hairs.
Allegretto	6.	Moderately fast. (Italian for “fast” <i>allegro</i> - + “somewhat” <i>-etto</i> )
Allegro	7.	Fast. (Italian for “happy”)
Andante	8.	Slow. (Italian for “walking tempo”)
Arco	9.	Play using the bow
Bridge	10.	The white wood the strings rest on between the <i>f</i> holes
Cadence	11.	An ending point in the music
Chin rest	12.	The black wood you place your chin on
End button	13.	The wooden knob that holds the tailpiece on
Etude	14.	French word for “study.” A piece that focus on a specific technique
Fine tuners	15.	The small metal tuning screws on the tailpiece
Fingerboard	16.	The black wood the fingers press the strings down upon
Frog	17.	The black wood the moves when the bow screw is tightened
Key	18.	The tonic of a pentascale plus the word major or minor
Major Pentascale	19.	A <b>pentascale</b> where the half step is between notes 3 & 4
Major Triad	20.	A <b>triad</b> where the first skip is <u>two whole steps</u>
Meno mosso	21.	Suddenly slower. (Italian for “less motion”).
Minor Pentascale	22.	A <b>pentascale</b> where the half step is between notes 2 & 3
Minor Triad	23.	A <b>triad</b> where the first skip is a <u>whole step + a half step</u>
Moderato	24.	Moderately.
Nut	25.	The black wood the strings rest on near the peg box
Open string	26.	Playing a string without fingering
Peg	27.	The wood you twist to tune the strings
Pentascale	28.	Five notes going up and down by STEPS
Phrase	29.	A group of notes that form a <u>single musical thought</u>
Piu mosso	30.	Suddenly faster. (Italian for “more motion”).
Pizzicato	31.	Play by plucking the strings
Ritardando	32.	Gradually get slower
Root	33.	The first (bottom) note of a <b>triad</b>
Rosin	34.	The block you rub on the bow hairs
Section	35.	Two or more phrases that end with a cadence
Sordino	36.	Italian word for “mute”
Tailpiece	37.	The black wood that holds the strings to the end button
Tempo	38.	Italian for “speed of the music”
Tip or Point	39.	Pointed end of the bow (opposite end of frog)
Tonic	40.	The first (bottom) note of a <b>pentascale</b> .
Triad	41.	Three notes going up and down by SKIPS
Winding	42.	The wire, or rubber wrapped around the stick at the frog

# Final Theory Review 3

## FILL IN THE BLANKS:

177. \_\_\_\_\_ means to play using the bow.
178. \_\_\_\_\_ means to play by plucking the strings.
179. A \_\_\_\_\_ is used to tune the violin.
180. \_\_\_\_\_ is rubbed onto the \_\_\_\_\_ of the bow.
181. A \_\_\_\_\_ is two numbers at the beginning of music. The top number tells us \_\_\_\_\_ are in a \_\_\_\_\_, and the bottom number tells us \_\_\_\_\_ gets one beat.
182. The open strings of the violin are: \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_.
183. \_\_\_\_\_ are small lines that allow notes to be written above or below the staff.
184. The note \_\_\_\_\_, which is written \_\_\_\_\_ spaces below the staff, is the lowest note the violin can play.
185. Always \_\_\_\_\_ the bow before putting it back into the \_\_\_\_\_.
186. Always make sure the case is \_\_\_\_\_ and \_\_\_\_\_ before lifting and carrying it.
187. Always play using the \_\_\_\_\_ unless you see the word \_\_\_\_\_.
188. Always keep a full set of \_\_\_\_\_ in the case at all times for the event that a string might break.
189. To shift from the D-string to the A-string \_\_\_\_\_ the elbow of the bow arm.
190. Always lift the bow using a \_\_\_\_\_ motion.
191. \_\_\_\_\_ and \_\_\_\_\_ are both curved lines, but only \_\_\_\_\_ can connect more than 2 notes and only \_\_\_\_\_ can connect only 2 notes that are on the \_\_\_\_\_ line or space.
192. If you hear a squeak or scratchy sound while playing a \_\_\_\_\_ it means your finger is slightly touching the open string.
193. The normal shape of the hand in first position has a space between fingers \_\_\_\_\_ & \_\_\_\_\_ but fingers \_\_\_\_\_ & \_\_\_\_\_ must be touching (no space).
194. A \_\_\_\_\_ is FIVE notes going up and down by \_\_\_\_\_.
195. The first note is called the \_\_\_\_\_.
196. MAJOR ones have the half step is between notes \_\_\_\_\_ & \_\_\_\_\_.
197. MINOR ones have the half step is between notes \_\_\_\_\_ & \_\_\_\_\_.
198. A \_\_\_\_\_ is THREE notes going up and down by \_\_\_\_\_.
199. The first note is called the \_\_\_\_\_.