

TEACHER: The following etude is an excellent study for finger placement across strings, leaving fingers down, and with the addition of slurs, bowing across strings. Ask students to describe the type of curve their bow makes when they slur; the same as the curve of the bridge or opposite from the curve of the bridge. Also play slurring two notes per bow starting at the beginning of the measure. Basses should use *louré* bowing when slurs skip strings.

36. STRING CROSSING ETUDE

Wohlfahrt Op. 38, no. 46

★ Play line 36 with the following bowing: . Play line 36 with  for each .



NEW IDEA

DOTTED QUARTER NOTE
 $1 + \frac{1}{2} = 1\frac{1}{2}$ beats
A dot adds half the value of the preceding note.

Counting	1 &	2 &	3 &	4 &
Alternate Counting				
4				

TEACHER: The dotted quarter/eighth note rhythm is a difficult rhythm for most young players. Draw the following on the chalkboard to help students better understand the concept of this rhythm. Have students clap and count aloud each rhythm:

Have your class clap and count aloud the rhythm of each line before playing. Playing Line B with each of the other lines will provide a steady eighth note pulse.

Try Line A in various tempos to show problems of uneven bow distribution. A comparison can be made with the dotted half/quarter note previously studied.

Use the following suggestions for bowing Line C: Divide the bow $\frac{3}{4}$ and $\frac{1}{4}$ respectively for the long and short note. Stop the bow on the dot (count 2 and count 4) then pull the bow the same direction again for the eighth note.



THEORY GAME

57. RHYTHM STUDY

(A)

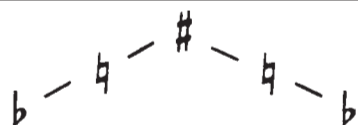
103. I'D RATHER BE SAILING

Frost-Duet

The musical score is divided into three systems, each starting with a circled letter 'A' or 'B' and ending with a circled number '5' and the word 'Fine'. The key signature is one flat (B-flat) and the time signature is 6/8. The first system includes staves for Violin, Viola, Cello, and Str. Bass, all marked *mf*. The second system includes Violin, Viola, Cello, and Str. Bass, also marked *mf*. The third system includes a Piano part, marked *mf*. The score includes various musical notations such as slurs, ties, and fingering numbers (e.g., 4, 0, II, I).



CHROMATIC



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.

TEACHER: The chromatic scale is shown with sharps ascending and flats descending to help students understand the concept of a sharp raising a note and a flat lowering a note by a half step.

Violin/Viola—The tendency is to move the finger less than a half step when playing chromatics. Make sure they know to slide the finger from note to note as opposed to picking up the finger to find the new note.

Cello—The indicated fingering is common for most cellists. This is the first encounter of 1/2 position for the cellos.

Check notes frequently for good intonation. Play this scale in double stops with the open G or open D string. Also play the scale with additional bowings to build finger dexterity.

124. D CHROMATIC SCALE

125. HABAÑERA

Bizet