

String Calisthenics!

Finger Patterns

1. Major (2-3 Pattern) 2. Minor (1-2 Pattern) 3. Lydian (3-4 Pattern) 4. High Augmented (Open)

5. Low Augmented (Open) 6. High Diminished (Closed) 7. Low Diminished (Closed)

8. Chromatic Scale (Ascending) 9. Chromatic Scale (Descending)

Double Stops

10. D Major

Tone Builders

11. D Major

fff 1. Place bow as close to bridge as possible. Maximize weight vs. speed for a clear sound.
2. With bow at midpoint between bridge and fingerboard, pronate on downbow. Supate on upbow.

D Major Crossover

12. Separate 13. Slurred

14. Linked 15. Alternating

Shifting (continued)

Ascending, move 2nd finger from a half step to a whole step.
Descending, move 2nd finger from a whole step to a half step.

24. Same Finger Shifts

* indicates 1st finger placement after shift

25. Low Finger to Higher Finger

* indicates 1st finger placement after shift

26. High Finger to Lower Finger

Alternate Clefs

27. Treble and Alto

* 2nd measure is same pitch as first measure.

Playing Up an Octave

28. Ottava Sign (8^{va})

* 2nd measure is played one octave higher than first measure.

Positions

29. III Position

Chorale

O Welt, Ich Muss Dich Lassen

D Major

Isaac/Bach, Germany

Two staves of musical notation for the D Major chorale. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a melodic line with a 'v' marking above the first measure. The second staff continues the melody and concludes with a 'rit.' marking above the final measure.

G Major

Two staves of musical notation for the G Major chorale. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It features a melodic line with a 'v' marking above the first measure. The second staff continues the melody and concludes with a 'rit.' marking above the final measure.

C Major

Two staves of musical notation for the C Major chorale. The first staff begins with a treble clef, a key signature of no sharps or flats, and a common time signature (C). It features a melodic line with a 'v' marking above the first measure. The second staff continues the melody and concludes with a 'rit.' marking above the final measure.

F Major

Two staves of musical notation for the F Major chorale. The first staff begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). It features a melodic line with a 'v' marking above the first measure. The second staff continues the melody and concludes with a 'rit.' marking above the final measure.

B^b Major

Two staves of musical notation for the Bb Major chorale. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). It features a melodic line with a 'v' marking above the first measure. The second staff continues the melody and concludes with a 'rit.' marking above the final measure.

Rondeau from Abdelazer

B Minor

Henry Purcell, England

Two staves of musical notation for the B Minor section. The first staff contains measures 1-3, and the second staff contains measures 4-7. The music is in 3/8 time with a key signature of one sharp (F#). It features a mix of eighth and sixteenth notes, with some notes marked with a 'v' (accents) and a 'rit.' (ritardando) marking at the end of the second staff.

E Minor

Two staves of musical notation for the E Minor section. The first staff contains measures 1-3, and the second staff contains measures 4-7. The music is in 3/8 time with a key signature of two sharps (F# and C#). It features a mix of eighth and sixteenth notes, with some notes marked with a 'v' (accents) and a 'rit.' (ritardando) marking at the end of the second staff. A 'III' marking with a '3' below it is present above the first staff in measure 3.

A Minor

Two staves of musical notation for the A Minor section. The first staff contains measures 1-3, and the second staff contains measures 4-7. The music is in 3/8 time with a key signature of no sharps or flats. It features a mix of eighth and sixteenth notes, with some notes marked with a 'v' (accents) and a 'rit.' (ritardando) marking at the end of the second staff.

D Minor

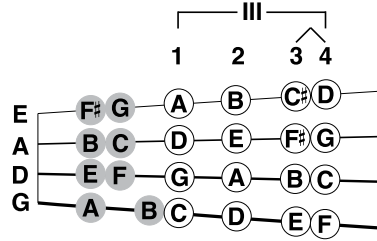
Two staves of musical notation for the D Minor section. The first staff contains measures 1-3, and the second staff contains measures 4-7. The music is in 3/8 time with a key signature of two flats (Bb and F). It features a mix of eighth and sixteenth notes, with some notes marked with a 'v' (accents) and a 'rit.' (ritardando) marking at the end of the second staff.

G Minor

Two staves of musical notation for the G Minor section. The first staff contains measures 1-3, and the second staff contains measures 4-7. The music is in 3/8 time with a key signature of two flats (Bb and F). It features a mix of eighth and sixteenth notes, with some notes marked with a 'v' (accents) and a 'rit.' (ritardando) marking at the end of the second staff.

III Position 1 2 3 4 Pattern

When moving from one position to another, it is important to keep the left hand framed in the same manner as I Position. The thumb should always move with the first finger from I Position to III Position. In I and III Positions, staff line notes are played with 1st or 3rd finger. Staff space notes are played with 2nd or 4th finger. Move your bow a bit closer to the bridge when playing in III Position.



1 2 3 4 Pattern

Play the first measure of each section, then sing the pattern. Take a moment to move your hand to III Position, locate the beginning pitch and replay the pattern. **Play slowly and carefully.**

Au Claire de la Lune - Section A

French Folk Song

Moderato

Trumpet Voluntary - Section B

Jeremiah Clark, England

Maestoso

The Blue Bells of Scotland - Section C

Scottish Folk Song

Andante

Chester - Section D

William Billings, USA

Moderato

Mattachins - Section E

Renaissance Dance

Allegro

Two-Octave Scales and Arpeggios

D Major Scale

Two-octave D Major scale in treble clef. The first octave starts on D4 (open string) and the second octave starts on D5 (open string). Fingerings are indicated by numbers 1-4 and Roman numerals I, II, III. The scale is written in two staves.

D Major Arpeggio

D Major arpeggio in treble clef, starting on D4. The notes are D, F#, A, D, F#, A, D, F#, A, D, F#, A, D, F#, A, D. Fingerings are indicated by numbers 1-4 and Roman numerals I, II, III.

D Major in Thirds

Two-octave D Major in thirds in treble clef. The first octave starts on D4 and the second octave starts on D5. The notes are played in pairs of thirds. Fingerings are indicated by numbers 1-4 and Roman numerals I, II, III.

D Melodic Minor Scale

Two-octave D Melodic Minor scale in treble clef. The first octave starts on D4 and the second octave starts on D5. The notes are D, E, F, G, A, B, C, D, E, F#, G, A, B, C, D, E, F, G, A, B, C, D. Fingerings are indicated by numbers 1-4 and Roman numerals I, II, III.

D Minor Arpeggio

D Minor arpeggio in treble clef, starting on D4. The notes are D, F, A, D, F, A, D, F, A, D, F, A, D, F, A, D. Fingerings are indicated by numbers 1-4 and Roman numerals I, II, III.

D Melodic Minor in Thirds

Two-octave D Melodic Minor in thirds in treble clef. The first octave starts on D4 and the second octave starts on D5. The notes are played in pairs of thirds. Fingerings are indicated by numbers 1-4 and Roman numerals I, II, III.

Three - Octave Scales and Arpeggios

D Major Scale

D Major Scale

III 2 4 1 1 1 4 4 4 3

0 I III V VII IX VI

III 3 4 2 2 1 2 1 4

3 III I 4 0 0 1 1 0 2 I

Arpeggio VIII x4 III

D Melodic Minor Scale

D Melodic Minor Scale

III 2 4 1 1 1 4 4 3 3

0 I III V VII IX VIII V

III 3 4 2 2 1 2 1 4

3 III I 4 0 0 1 1 0 2 I

Arpeggio VIII x4 III

A Major Scale

A Major Scale

I 4 4 1 1 3 4 3 4

1 I III V VII III

4 2 4 4 1 1 4 1 1

4 I IV VII IV I

Arpeggio

A Melodic Minor Scale

A Melodic Minor Scale

I 4 4 1 1 3 4 3 3 2 4

1 I III V VII III

4 2 4 4 1 1 4 1 1

4 I IV VII IV I

Arpeggio

THE ROMANTIC PERIOD

1800-1910

HISTORICAL SETTING

- ▶ American Civil War (1861-1865)
- ▶ Reign of Queen Victoria in England (1837-1901)
- ▶ Nationalism emerged with rise of a middle class
- ▶ Industrial Revolution began in Europe and USA
- ▶ Composers began to express their own convictions through their music
- ▶ Composers promoted by publishers, concert managers and the strength of their personalities

MAJOR COMPOSERS

- ▶ Ludwig van Beethoven (1770-1827) German
- ▶ Franz Schubert (1797-1828) Austrian
- ▶ Hector Berlioz (1803-1869) French
- ▶ Frédéric Chopin (1810-1849) Polish (lived most of adult life in Paris)
- ▶ Robert Schumann (1810-1856) German
- ▶ Giuseppe Verdi (1813-1901) Italian
- ▶ Richard Wagner (1813-1883) German
- ▶ Johannes Brahms (1833-1897) German
- ▶ Pyotr Il'yich Tchaikovsky (1840-1893) Russian
- ▶ Edvard Grieg (1843-1907) Norwegian
- ▶ Giacomo Puccini (1858-1924) Italian
- ▶ Gustav Mahler (1860-1911) Austrian
- ▶ Richard Strauss (1864-1949) German
- ▶ Jean Sibelius (1865-1957) Finnish

INSTRUMENTS

Stringed Instruments

- ▶ *Violin* family regarded as modern instruments

Keyboard Instruments

- ▶ *Piano* became a commonly acquired instrument in the middle class household

Ensemble Instrumentation

- ▶ Orchestra contained a very large string section
- ▶ Woodwind, brass and percussion sections expanded
- ▶ Instruments in extreme ranges of pitch included piccolo, tuba, contra bassoon and bass clarinet

MAJOR STRUCTURAL FORMS

Sonata

- ▶ ABA form of Exposition, Development, Recapitulation and Coda sections
- ▶ Used as a first movement form in symphonies, string quartets and concertos

Symphonic Poem (Tone Poem)

- ▶ Most sophisticated development of instrumental programmatic music (music that tells a story without text)
- ▶ Usually one movement
- ▶ Roots in dramatic theatrical works

MAJOR COMPOSITE FORMS

- ▶ Symphony
- ▶ Opera
- ▶ Concerto

STYLISTIC BOWINGS

- ▶ Long, sustained phrases require development of pronation and supination of the bow
- ▶ Use of specialized bowings: spiccato, *louré*, *sautillé*, *sul ponticello*, *sul tasto*, and *ricochet*
- ▶ Quick or long changes in dynamics require sophisticated levels of bow control: bow speed, placement and arm weight
- ▶ Heavy, dramatic accents require use of the hammered stroke

GENERAL STYLE CHARACTERISTICS

Melody

- ▶ Melodic themes of varying length—often fragmented
- ▶ Extreme dynamic changes
- ▶ Large leaps of pitch, and/or use of chromatics for increased harmonic tension

Harmony

- ▶ Still tonal but pushed tonality to its limits through intense chromaticism
- ▶ Major/minor tonality weakened
- ▶ Modulation to distant keys common

Rhythm

- ▶ More and more complex
- ▶ Often varied by changing the number of beats in a measure, cross-rhythms and syncopation
- ▶ Tempo often fluctuated with the use of *rubato*, *accelerando* and *ritard*

Texture

- ▶ All parts play important roles
- ▶ Melody often switches between voices
- ▶ Beautiful lines crafted for each part
- ▶ Melody is the strongest element but all parts are equally important

Dynamics

- ▶ Explicitly notated by the composer
- ▶ Range from *pppp* to *ffff*

Ornamentation

- ▶ Composers such as Brahms, Grieg, Liszt, Mendelssohn and Schumann adopted *trills* beginning on the main note
- ▶ *Trills* may also begin slowly and increase in speed
- ▶ Beethoven, Chopin, and Schubert held to the tradition of beginning a trill on the upper auxiliary note
- ▶ Termination notes were usually added for all composers
- ▶ *Turns* may be started on the upper auxiliary note (when the symbol appears above the note) or on the main note (when the symbol appears after the main note)
- ▶ *Mordents* disappeared from general use

Improvisation

- ▶ Found in concerto cadenzas

Vibrato

- ▶ Used to enhance the intensity and drama of the music

OVERALL CHARACTERISTICS

- ▶ Dramatic, expressive and emotional
- ▶ Tone color via instrumentation developed as a primary compositional element
- ▶ Tonality and dynamics pushed to extremes
- ▶ Folk music and legends identified native lands and heightened the trend of Nationalism

St. Paul's Suite - Violin I

Gustav Holst, England

Vivace

f

Fast bow

p

Fast bow

1 *ff*

Fast bow

2

cresc. *ff* Fast bow

dim.

3 *p* Turn!