

# **STRING MUSIC CURRICULUM**

**Arlington Public Schools  
Arts Education  
2009**

This string curriculum was developed by:

Serena Everett  
Gene Pohl  
Estelle Roth  
Kristin Snyder  
Carol Erion

August 2008

**GRADE 4-5**  
**VBODA LEVEL I**  
**ESSENTIAL ELEMENTS – BOOK 1**

**BASIC SKILLS**

Students will begin instruction on a string instrument of their choice. Instruction begins grade 4 and continues until the skill levels are mastered. Students will demonstrate proper care of the instrument, basic positions, tone production, fingerings, and will count, read, and perform the beginning level of music being studied. Teachers will use available standard method books to deliver instruction with limited ensemble work.

**PERFORMANCE**

- BS.1 Demonstrate correct posture and playing position.
1. standing and sitting posture
  2. consistently correct instrument position
  3. left-hand shape
  4. consistently correct bow hold
    - a. thumb between frog and grip
    - b. thumb opposite middle finger
    - c. forefinger, middle, and ring fingers draped over bow
    - d. pinkie and thumb rounded and on their tips
- BS.2 The student will consistently produce tones that are clear, free of tension, sustained, and unwavering in pitch:
1. demonstrate right-hand pizzicato over the fingerboard
  2. demonstrate the ability to draw a straight bow at the proper contact point between the bridge and the fingerboard using an even bow speed
- BS.3 The student will demonstrate the ability to adjust pitches while playing their instrument.
- BS.4 The student will demonstrate a steady tempo while performing materials being studied.
- BS.5a The student will use contrasting articulation: detache, pizzicato, slurring
- BS.5b The student will demonstrate accurate execution of down bow, up bow, legato bowing, smooth string crossings, bow lifts, two-note slurs, and ties.
- BS.6 The student will perform selected one-octave major scales using simple bowings and rhythmic figures, ascending and descending:
- 1<sup>st</sup> Year: G, D  
2<sup>nd</sup> Year: C, G, D, F

- BS.7 The student will perform rhythmic patterns using whole, half, quarter, eighth, dotted half, dotted quarter, and corresponding rests while maintaining a steady, rhythmic pulse.
- BS.8 The student will use dynamic contrast as a means of expression:  
1. *p* and *f*
- BS.9 The student will demonstrate musical phrasing in materials being studied:  
1. melodic contour  
2. natural accents  
3. use of bow
- BS.10 The student will demonstrate ensemble skills:  
1. balance: melody vs. harmony  
2. match dynamic levels  
3. respond to basic conducting gestures  
    a. meter  
    b. dynamics  
    c. cueing  
    d. cut-offs  
    e. starting and stopping  
4. maintain a steady tempo
- BS.11 The student will sight read music of beginning difficulty.
- BS.12a The student will sing selected lines from the material being studied.
- BS.12b The student will imitate raising and lowering of pitch by ear, using his/her instrument.
- BS.12c The student will imitate two-note pitch patterns.
- BS.13 The student will perform music from a variety of cultures, styles, and historical periods.

### **COMPOSING/ARRANGING**

- BS.14 The student will embellish two to four measures of a folk song after echoing sample rhythm examples found in folk materials being studied.
- BS.15 The student will compose a two- to four-measure melody using available technology and teacher-specified rhythms and pitches.

## **MUSICAL KNOWLEDGE**

- BS.16            The student will demonstrate knowledge of the instrument being studied:
1. identification of instrument parts
  2. proper care and maintenance of the instrument
- BS.17            The student will identify and count rhythm patterns from the instructional materials using an established rhythm-reading system.
- BS.18            The student will provide answers to the instructor's questions regarding individual and group performance.
- BS.19            The student will identify and define music terms and symbols from materials being studied:
1. letter names
  2. location of notes in relation to the staff
  3. fingerings and/or positions

## **CONNECTIONS**

- BS.20            The student will identify secondary school orchestra opportunities in music.
- BS.21            The student will demonstrate behaviors that result in increased music learning through a variety of music activities:
1. regular attendance with required materials
  2. completion of assignments/practice
  3. participation in class and performances
  4. concert etiquette as a performer and listener
- BS.22            The student will associate terminology common to music with other disciplines.
- BS.23            The student will provide answers to the instructor's questions about cultures, styles, composers, and historical periods from materials being studied.

**GRADE 6**  
**VBODA LEVEL I-II-III**  
**ESSENTIAL ELEMENTS – BOOK 2**

**BEGINNING ORCHESTRA**

**PERFORMANCE**

The student will:

- BO.1 Demonstrate correct posture and playing position.
- BO.2 Demonstrate right-hand pizzicato over the fingerboard.
- BO.3 Demonstrate correct left-hand position.
- BO.4 Demonstrate comfort with all notes found in first position including backward and forward extensions.
- BO.4a Perform selected one-octave Major scales using simple bowings and rhythmic figures: C, G, D, A, F, Bb, Eb
- BO.4b Perform selected one-octave melodic minor scales using simple bowings and rhythmic figures: a, e, b, f#, d, g, c
- BO.4c Display technical facility shifting up to third position. (bass)
- BO.5 Demonstrate correct bow hold.
- BO.6 Demonstrate the ability to draw a straight bow from the proper contact point between the bridge and the fingerboard using an even bow speed.
- BO.7 Demonstrate characteristic tone production on all four strings.
- BO.8 Demonstrate accurate execution of down bow, up bow, legato bowing, smooth string crossings, bow lifts, two- and three- note slurs, and ties.
- BO.9 Demonstrate the ability to adjust piches.
- BO.10 Perform rhythmic patterns using whole, dotted half, half, dotted quarter, quarter, eighth, sixteenth, and corresponding rests while maintaining a steady, rhythmic pulse.

- BO.11 Demonstrate unison and beginning ensemble skills with emphasis on balance and tuning.
- BO.12 Respond to basic conducting patterns in simple meters.
- BO.13 Vocalize selected lines from materials being studied.
- BO.14 Demonstrate knowledge of simple phrase structures and melodic contours by use of bow speed and dynamics.
- BO.15 Use sound reproduction equipment such as tape recorders, compact disc players, etc. to interact with recorded accompaniments.
- BO.16 Perform repertoire representing a variety of diverse world cultures.
- BO.17 Perform repertoire at the grade I and II levels as identified in the VBODA manual. [see Suggested Repertoire List]
- BO.18 Participate in graded co-curricular rehearsals and performances before, during, and/or after school on and off school grounds.
- BO.19 Participate in adjudicated performances outside of school such as VMEA-sponsored events, commercial festivals, and clinical workshops.
- BO.20 Sight read music of varying styles and levels of difficulty.

## **COMPOSING/ARRANGING**

The student will:

- BO.21 Play simple melodic and rhythmic examples in call and response style.
- BO.22 Embellish two to four measures of a folk song.
- BO.23 Compose a two- to four-measure melody using teacher-specified rhythms and/or pitches.

## **MUSICAL KNOWLEDGE**

The student will:

- BO.24 Identify parts of the instrument and bow and demonstrate the ability to properly care for and maintain his/her instrument.

BO.25 Read and write pitches using a finger number or letter system using his/her instrument's clef.

BO.26 Identify notes by letter name and demonstrate correct fingering.



**MIDDLE SCHOOL, GRADES 6,7 AND 8  
INTERMEDIATE LEVEL STRING INSTRUCTION**

**PERFORMANCE**

**FUNDAMENTALS OF TECHNIQUE**

**IS.1**

The string instrumentalist will demonstrate:

1. Balanced body posture
2. Consistent proper playing positions
3. Correct left hand shape
4. Beginning vibrato
5. Shifting between lower positions
6. Cello and string bass extensions
7. Parallel bowing
8. Good tone at different dynamic levels
9. Slurs of 4 or more notes
10. Beginning level spiccato

**SCALES**

**IS. 2**

The string instrumentalist will play scales, as follows:

1. Violin and viola finger patterns, cello extensions and bass shifting.
2. Perform selected major scales ascending and descending in eighth notes, M.M. quarter note=72.
  - Violin: All scales up to 3 sharps and 3 flats (one octave).
  - Viola/Cello: All scales up to 3 sharps and 3 flats (one octave).
  - String Bass: All scales up to 3 sharps and 3 flats (all one octave).
3. Perform one octave minor scales: a, e, b, f sharp, d, g, and c melodic minor, all instruments.

**MUSICIANSHIP**

**IS. 3**

The string instrumentalist will demonstrate the following aspects of musicianship:

1. Ability to follow the conductor and stay together as an ensemble
2. Use of dynamic contrast as a means of expression
3. Use of technical skills to aid in expression: i.e. shifting and vibrato
4. Musical phrasing through the use of dynamic emphasis and tempo modification in music studied.

## **DYNAMICS AND EXPRESSION**

### **IS.4**

The string instrumentalist will demonstrate the following aspects of dynamics and expression:

1. Ensemble awareness
2. Matching dynamic levels, style, and intonation
3. Responding to conducting gesture

## **READING AND SIGHT READING**

### **IS. 5**

The string instrumentalist will demonstrate the following aspects of reading and sightreading:

1. Read and name notes in major keys: C, G, D, A, F, B flat, E flat
2. Read and name notes in minor keys: e, b, d, g, and c
3. Sightread and read materials in keys named above, incorporating the following rhythms:
  - Dotted eighth notes and rests
  - eighth and sixteenth notes and rests in combination with one another
  - simple syncopated rhythms such as an eighth followed by a quarter and another eighthnote
  - introduction of triplet rhythms

## **AURAL SKILLS**

### **IS. 6**

The string instrumentalist will demonstrate the following aural skills:

1. Imitation of 4 note pitch patterns
2. Imitate simple rhythms
3. Play simple melodies by ear in multiple keys
4. Tuning 2 strings together (violin and viola) and in harmonics (cello and bass)
5. Sing a part while other students sing or play contrasting parts

## **COMPOSING/ARRANGING**

### **IS. 7**

The string instrumentalist will demonstrate ability to compose an eight measure melody using available technology.

## **INVESTIGATE**

### **IS. 8**

The string instrumentalist will demonstrate the following methods of investigation:

1. Knowledge of all parts of the instrument and bow
2. Identification of methods of instrument care
3. Identification of minor instrument problems
4. Evaluate individual and group performance using a rubric designed by the instructor
5. Identification of music terms and symbols encountered in the materials being studied

## **CONNECTIONS**

### **IS. 9**

The string instrumentalist will be responsible for demonstrating the following:

1. Regular attendance with required materials
2. Participation in class and group performance
3. Completion of assignments and practice
4. Concert etiquette as a performer and listener
5. Description of concepts common to music and other disciplines
6. Discussion of cultures, styles, composers, and historical periods from materials being studied.

**ADVANCED LEVEL  
VBODA LEVEL IV-V  
ESSENTIAL ELEMENTS - BOOK 3 & 4**

Students at the Advanced Level will regularly participate in an orchestra. Technical and expressive skills will be increased in difficulty as the student demonstrates a variety of articulations, bowings, positions, alternate fingerings, and vibrato while playing the required scales and arpeggios in more complex rhythm patterns. Advanced instrumental students will perform, discuss, and critically evaluate characteristics of more elaborate music compositions. Students will discuss relationships between music concepts and other disciplines, and be involved in discussing various cultures, styles, composers, and historical periods.

**PERFORMANCE**

The student will:

- AO.1 Demonstrate proper playing position:
  - 1. posture
  - 2. hand position
  
- AO.2 Consistently produce tones that are clear, free of tension, sustained, and unwavering in pitch.
  
- AO.3 Demonstrate the ability to adjust and match pitches.
  
- AO.4 Incorporate tempo changes and a variety of rhythms and meters in materials being studied.
  
- AO.5 Demonstrate a variety of bowings:
  - 1. spiccato
  - 2. sforzando
  - 3. loure
  - 4. flautando
  
- AO.6 Perform all two-octave major/ melodic minor scales, and selected three-octave major/melodic minor scales with one-octave tonic arpeggios ascending and descending in eighth notes (M.M. quarter note=72):
  - 1. violin: g, a, b-flat, c (three-octaves)
  - 2. viola/cello: c, d (three-octaves)
  - 3. bass: e, f, g (two-octaves)
  
- AO.7 Use dynamic contrast and technical skills as a means of expression:
  - 1. shifting
    - a. violin/viola – up to fifth position
    - b. cello/bass – up to thumb position
  - 2. alternate fingerings
  - 3. vibrato

- AO.8 Demonstrate musical phrasing through the use of dynamic emphasis and tempo modification in materials being studied.
- AO.9 Demonstrate ensemble skills:
1. blending instrumental timbres
  2. matching dynamic levels, style, and intonation
  3. responding to conducting gestures
  4. using conducting gestures
- AO.10 Sight-read music of varying styles and levels of difficulty.
- AO.11 Sing a part while other students sing or play contrasting parts.
- AO.12 Perform music from a variety of cultures, styles, and historical periods.

### **COMPOSING/ARRANGING**

The student will:

- AO.13 Improvise a melody to a I-IV-V-I chord progression.
- AO.14 Harmonize a teacher-specified melody using available technology.

### **MUSICAL KNOWLEDGE**

The student will:

- AO.15 Demonstrate technical knowledge of the instrument being studied:
1. identifying minor problems
  2. repairing minor problems
- AO.16 Identify and count rhythm patterns from the material being studied using an established rhythm-reading system.
- AO.17 Diagnose and correct personal performance errors.
- AO.18 Research career and vocational options in music using available technology.
- AO.19 Identify, define, and apply music terms and symbols from materials being studied.

## CONNECTIONS

The student will:

- AO.20 Demonstrate behaviors that result in increased music learning through a variety of music activities:
1. regular attendance with required materials
  2. completion of assignments/practice
  3. participation in class and performance
  4. participation in activities such as chamber ensembles, District Orchestra, Sr. Regional Orchestra, and All-Virginia events
  5. concert etiquette as a performer and a listener
- AO.21 Discuss relationships between music concepts and other disciplines.
- AO.22 Compare and contrast materials being studied in its historical and cultural context.

**HIGH SCHOOL, GIFTED STUDENTS  
VBODA LEVEL VI  
ARTIST LEVEL STRING INSTRUCTION**

**PERFORMANCE**

**FUNDAMENTALS OF TECHNIQUE**

**ARS. 1**

The string instrumentalist will demonstrate:

1. Proper playing positions as an example to other students
2. Adjustable vibrato
3. Refined shifting to highest positions: Violin and viola above 5<sup>th</sup> position, cello and bass using thumb position, and cello in tenor clef.
4. Ability to play melodies by ear in multiple keys
5. Some exposure to solo literature on respective instrument
6. Incorporation of tempo changes and a variety of rhythms and meters while performing materials studied
7. Advanced instrument tuning
8. Use of a mute in performance
9. All three octave scales up to 3 sharps and flats, major and melodic minor

**ARTICULATION**

**ARS. 2**

The string instrumentalist will demonstrate the following bowings:

1. Loure (portato)
2. Sul Tasto
3. Ponticello
4. Colle
5. Controlled tremelo
6. Sautille
7. Fast string crossings and spiccato

**EXPRESSION**

**ARS. 3**

The string instrumentalist will demonstrate:

1. Using dynamic contrast and technical skills as a means of expression
2. Varying speeds of vibrato
3. Harmonics
4. Creation of a variety of timbres and tones as a means of expression

**ENSEMBLE SKILLS**

**ARS. 4**

The string instrumentalist will demonstrate:

1. Leadership in response to conducting gestures
2. Blending instrumental timbres
3. Matching levels of dynamics, style, and intonation
4. Being a leader within the section
5. Sight reading of music of varying styles and levels of difficulty
6. Perform music from a variety of cultures, styles and historical periods

## **COMPOSING/ARRANGING/EAR TRAINING**

- ARS. 5           The string instrumentalist will demonstrate the ability to diagnose and correct personal performance errors on the instrument.
- ARS. 6           The string instrumentalist will demonstrate composition of a selection for one or more instruments using available technology.
- ARS. 7           The string instrumentalist will demonstrate the following aural skills:
1. Ability to play melodies by ear in multiple keys
  2. Advanced levels of improvisation
  3. Selection of chords by ear to accompany scales

## **INVESTIGATE**

- ARS. 8           The string instrumentalist will demonstrate understanding of the basic physical principles of sound production as it pertains to the particular instrument
1. Identifying and repairing minor problems
  2. Analyze rhythm patterns from materials being studied
  3. Evaluation and improvement of personal performance by comparison with an exemplary model
- ARS. 9           Study of the instrument outside of the school day
- ARS. 10           Daily practice of at least 2 hours
- ARS. 11           Research of higher education possibilities (using all available means) with the teacher as guide
- ARS. 12           Identification and application of music terms and symbols from the materials being studied
- ARS. 13           The string instrumentalist will demonstrate music literacy in the following areas:
1. Having a basic knowledge of musical history and style periods in music
  2. Having a basic knowledge of music theory and its principles
  3. Understanding of secondary chords
  4. Demonstration of the ability to identify and define musical terms and



symbols from materials being studied, such as: fingerings, location of notes, rhythms in varying meters, tempo markings and dynamics.

## **CONNECTIONS**

- ARS.14      The string instrumentalist will demonstrate regular attendance at rehearsals and performances with required materials.
1. Completion of assignments/practice
  2. Participation in class performance
  3. Participation in activities such as chamber ensembles, All Regional and All State events
  4. Concert etiquette as a performer and listener
  5. Mentoring peers, including running string sectionals
- ARS. 15      Analyze concepts common to music and other disciplines
- ARS. 16      Associate aural examples of music with a variety of cultures, styles, and historical periods
- ARS. 17      Analyze a specific work and discuss how the music elements are used to create expression
- ARS. 18      Analyze a specific work and discuss what is the basic musical form of the piece

## **PACING GUIDE**

### **STRING INSTRUCTION**

The following is a guide to the chronology of inserting the guidelines enclosed into the curriculum.

#### Beginning String Lessons

Elementary School Grades 4 and 5

- Essential Elements Book 1
- Beginning Posture and Positions
- Beginning Bow Hold
- Beginning Bowing Techniques
- Beginning Aural Skills
- Repertoire: Grades 1-2

#### Beginning String Orchestra

Middle School Grade 6

- Continue and finish Essential Elements Book 1
- Begin Essential Elements Book 2
- Posture and Positions
- Bow Hold
- Bowing Techniques
- Aural Skills
- Repertoire: Grade 2

#### Intermediate String Orchestra

Middle School Grades 7 and 8

- Continue and finish Essential Elements Book 2
- Begin Essential Techniques Book
- Beginning Shifting
- Beginning Vibrato
- Scales
- Intermediate Bowing Skills
- Aural Skills
- Repertoire: Grades 2-3-4

#### Advanced String Orchestra

High School Grades 9 through 12

- Continue and finish Essential Techniques Book
- Use Essentials For Strings Book
- Use Advanced Techniques Book
- Scales
- Shifting and Vibrato
- Musical Expression
- Bowing Skills Aural Skills and Improvisation
- Aural Skills and Improvisation
- Repertoire: Grade 6 and Beyond

Artist Level-Gifted Students

High School Grades 9 through 12

Private Lessons

Individual Scale Method

Individual Technique Books

Advanced Shifting and Vibrato

Advanced Musical Expression

Advanced Bowing Skills

Creative Improvisation and Composition

Playing Outside of the School Day

Repertoire: Grade 6 and Beyond

## REFERENCE GUIDE FOR STRING INSTRUCTION

The following methods are recommended for string instruction:

<u>Author</u>	<u>Method</u>
Allen, Gillespie, Hayes	<i>Essential Elements For Strings Series</i> (Hal Leonard)
Anderson	<i>Essentials For Strings</i> (Kjos)
Applebaum	<i>String Builder</i> (Belwin)
Dillon, Kjelland, O'Reilly	<i>Strictly Strings</i> (Highland Etling/ Alfred)
Frost and Fishbach, with Barden	<i>Artistry in Strings</i> (Kjos)
Herfurth	<i>A Tune A Day</i> (Boston Music)
Monday and McAllister	<i>Strings Extraordinaire</i> (Kjos)
Dabczynski and Phillips	<i>Fiddlers Philharmonic</i> (Highland Etling/ Alfred)
Etling	<i>Workbook For Strings</i> (Highland Etling/ Alfred)

The following texts are recommended for string instruction:

<u>Author</u>	<u>Title</u>
Hamann and Gillespie	<i>Strategies For Teaching Strings</i> (Oxford Press)
Frederick Mayer, Editor	<i>The String Orchestra Super List</i> (MENC)
David Littrell, Editor	<i>Teaching Music Through Performance in Orchestra, Volumes 1 and 2</i> (GIA)
Joseph Alsobrook	<i>Pathways-A Guide For Energizing and Enriching Band, Orchestra and Choral Programs</i> (GIA)
Peter Boonshaft	<i>Teaching Music With Passion</i> (Hal Leonard)
Phyllis Young	<i>The String Play, The Drama of Playing and Teaching Strings</i> (U. Of Texas Press)
Allen, Gillespie, Hayes	<i>Teacher Resource Kit, Essential Elements For Strings</i> (Hal Leonard)

The following publications are recommended for string instruction:

*Strings Magazine*  
*The Strad Magazine*  
*Teaching Music-MENC*  
*American String Teacher-ASTA*  
*American Suzuki Journal*

Membership in the following organizations is recommended for string instruction:

Music Educators National Conference  
Virginia American String Teachers Association (VASTA)  
American String Teachers Association (ASTA)  
Suzuki Association of the Americas

## CLASSROOM RESOURCES

### BEGINNING

#### Method Books

*Essential Elements for Strings, Book 1 & 2*  
*Strictly Strings, Book 1 & 2*  
*All for Strings, Book 1 & 2*  
*Spotlight on Strings, Level I & II*

Hal Leonard  
Alfred  
Kjos  
Kjos

#### Rhythm Books

*Essentials for Strings*  
*A Rhythm a Week*  
*String Rhythms*

Kjos  
Warner Bros.  
Kjos

#### Scale Books

*Essentials for Strings*

Kjos

#### Technique Books

*Uni-tunes*  
*Early Etudes for Strings*  
*First Position Etudes*  
*Solos and Etudes, Book 1 & 2*

Kjos  
Belwin/Warner Bros.  
Belwin/Warner Bros.  
Kjos

#### Ensemble Skills

*Stringing Along*  
*Strictly Classics, Book 1*  
*Primo Performance*  
*String Serenades*  
*Strings Extraordinaire*  
*Concert Tunes for Beginning Strings*  
*Beautiful Music for Two String Instruments, Book 1*  
*Chamber Music for Two String Instruments, Book 1*  
*Duets for Strings, Book 1*

Belwin/Warner Bros.  
Highland/Etling  
Kjos  
Lake State  
Kjos  
JLJ  
Belwin/Warner Bros.  
Belwin/Warner Bros.

### INTERMEDIATE

#### Method Books

*Essential Elements for Strings, Book 3*

Hal Leonard

#### Rhythm Books

*Essentials for Strings*

Kjos

**Scale Books***Essentials for Strings*

Kjos

**Technique Books***Fine Tuning*

Kjos

*Fiddlers Philharmonic, Vol. I & II*

Alfred

*Jazz Philharmonic*

Alfred

*Intermediate String Techniques*

Highland/Etling

*First Position Etudes*

Belwin/Warner Bros.

**Ensemble Skills***Strictly Classics, Book 2*

Highland/Etling

*Primo Encores*

Kjos

*Especially for Strings*

Kjos

*Strings Extraordinaire*

Kjos

*Beautiful Music for Two String Instruments, Book 2*

Belwin/Warner Bros.

*Chamber Music for Two String Instruments, Book 2*

Belwin/Warner Bros.

*Duets for Strings, Book 2*

Belwin/Warner Bros.

**ADVANCED****Method Books***Advanced Technique*

Hal Leonard

*All for Strings, Book 3*

Kjos

*Strictly for Strings, Book 3*

Alfred

*High Tech Strings*

Fischer

**Rhythm Books***Essentials for Strings*

Kjos

**Scale Books***Essentials for Strings*

Kjos

**Position Books***Advanced Technique*

Hal Leonard

*Third and Fifth Position String Builders*

Belwin/Warner Bros.

**Technique Books***Etudes for Strings, Book 3*

Belwin/Warner Bros.

*Harmonized Rhythms*

Kjos

## Teacher Resources

Allen, Michael, Robert Gillespie, and Pamela Tellejohn Hayes. *Essential Elements for Strings Resource Kit*. Milwaukee: Hal Leonard Corporations, 1996.

Berman, Joel, Barbara G. Jackson, and Kenneth Sarch. *Dictionary of Bowing and Pizzicato Terms*. Reston: American String Teachers Association, 1999.

*The Complete String Guide*. Reston: Music Educators National Conference, 1988.

Dillon-Krass, Jacquelyn A., and Casimer Kriechbaum. *How to Design and Teach a Successful School String and Orchestra Program*. San Diego: Neil A. Kojs Music Company, 1978.

Gillespie, Robert and Donald Hamann. *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*. New York: Oxford, 2003.

Goodrich, Kathlene, and Mary Wagner, ed. *Getting It Right From the Start: A Guide to Beginning and Enriching a Successful String Orchestra Program*. Reston: American String Teachers Association, 2000.

Green, Elizabeth. *Guide to Orchestral Bowings*. Reston: American String Teachers Association, 1987.

Green, Elizabeth. *Orchestral Bowings and Routines*. Reston: American String Teachers Association, 1999.

Johnson, Sheila. *Young strings in Action*. New York: Boosey and Hawkes, 1971.

Krayk, Stefan. *The Violin Guide for Performers, Teachers, and Students*. Reston: American String Teachers Association, 1995.

Lautzenheiser, Tim, and Pamela Tellejohn Hayes. *Essential Elements for Orchestra, Orchestra Director's Communication Kit*. Milwaukee: Hal Leonard Corporation, 2000.

Litrell, David and Laura Reed Racin, eds. *Teaching Music through Performance in Orchestra*. Chicago: GIA, 2001.

Litrell, David, ed. *Teaching Music through Performance in Orchestra, Volume 2*. Chicago: GIA, 2003.

Mullins, Shirley. *Teaching Music: The Human Experience*. Willow Park: Media Services, 1985.

Rolland, Paul, and Maria Mutschler. *The Teaching of Action in String Playing*. Reston: American String Teachers Association, 2000.

Ross, Cynthia Meyers, and Karen Meyers Stangl. *The Music Teachers Book of Lists*. West Nyack: Parker Publishing Company, 1994.

*Teaching Stringed Instruments*. Reston: Music Educators National Conference, 1991.

Straub, Dorothy A., Louis S. Bergonzi, and Anne C. Witt, ed. *Strategies for Teaching: Strings and Orchestra*. Reston: Music Educators National Conference, 1996.

Witt, Anne C. *Recruiting for the School Orchestra*. Elkhart: Selmer Company, 1984.

Young, Phyllis. *Playing the String Game: Strategies for Teaching Cello and Strings*. Austin: University of Texas Press, 1978.



## **REPERTOIRE LIST**

The following repertoire list is not meant to be limiting; rather, it is illustrative of the level of difficulty at each division. Teachers are encouraged to find new, appropriate materials to supplement this list.

### **OBJECTIVES FOR MUSIC SELECTION**

Considerations in Choosing Music for the Ensemble

1. Goals to accomplish with the music chosen.
2. Variety of styles and periods of music to study.
3. The ability level of your students.
4. Preparation of the score and parts.
  - a. Bowings and fingerings are correct according to the conductor's preference
  - b. Measures are numbered.
  - c. Analyze bow speed and placement.

### **REHEARSAL**

Techniques

1. Model passages for the students on each instrument.
2. Tune problem pitches and chords.
3. Rehearse phrasing, dynamics and tempo changes.
4. Practice shifting and pizzicato passages.
5. Clap or bow rhythms.

Example rehearsal techniques for particular problems.

## **STRING ORCHESTRA RECOMMENDED REPERTOIRE LIST GRADE I**

<i>Loch Lomond</i>	Arr. Klauss
<i>Cripple Creek</i>	arr. Siennicki
<i>Fancy Fiddles</i>	arr. Williams
Bach Suite for String Orchestra	Bach, arr. By Leidig
A Young Bartok Suite	Bartok arr. By Alshin
<i>Ode to Joy</i>	Beethoven/Caponegro
<i>Command March</i>	Bender
<i>Bowregard's Parade</i>	Caponegro
<i>Cross Country</i>	Chase
<i>Clog Dance</i>	Del Borgo
<i>Folk Dance for Strings: Jingli Nona</i>	Del Borgo
<i>Huron Canticle</i>	Del Borgo
Arlington Sketches	Del Borgo
Peasant Dances	Del Borgo
Sinfonia in D	Del Borgo
Suite for Strings	Del Borgo
<i>New World Theme</i>	Dvorak/Allen
<i>Off to the Races</i>	Foster/Gillespie
<i>Mainstreet March</i>	Frost
Handel Suite	Handel, arr. By Leidig
<i>Three Tunes for Shakespeare's England</i>	Hare
Symphony #94-Surprise	Haydn, arr. By Dackow
Still Still Still	Helem
Bashanah Haba'ah	Hirsh, arr. By Conley
<i>Kaleidoscope</i>	Hofeldt
<i>On the Go</i>	Hofeldt
In the Bleak Midwinter	Holst, arr. By Phillipe
<i>March of the Metro Gnome</i>	Hubbell
Crystal Moon	Larry Clark
Fiddle Finger Frenzy	M. Williams
<i>At the Grasshopper Ball</i>	Meyer
Czardas (advanced vln. 1 part)	Monte, arr. By Del Borgo
Table Music	Mozart, arr. By Del Borgo
<i>German Dance</i>	Mozart/Caponegro
<i>Hiawatha</i>	Newbold
<i>Russian Music Box</i>	Newbold
<i>Fiddle Sticks</i>	Niehaus
<i>Madrid Kid</i>	Niehaus
<i>The Square Dance</i>	Niehaus/Leidig
Theme from Canon in D	Pachelbel, arr. By Caponegro
Cellos Ole!	R. Meyer
Night Shift	R. Meyer
Spirit of '76	R. Meyer
Stomp and Fiddle	Red McLeod

<i>Fanfare and Processional</i>	Rodgers
<i>La Festividad</i>	Scott
<i>Things in Strings</i>	Siennicki
<i>Classic Bits and Pieces</i>	Story
<i>Simple Square Dance</i>	Straub
<i>Overture 1812</i>	Tchaikovsky/Story
<i>Dona Nobis Pacem</i>	Traditional, arr. By Bender
<i>Irish Suite</i>	Traditional, arr. By Del Borgo
<i>Hunter's Chorus</i>	Von Weber/Meyer
<i>Celtic Dance</i>	Williams
<b>GRADE II</b>	
<i>Sword Dance</i>	Arbeau/Phillips
<i>Rondo</i>	J.C. Bach/McLeod
<i>Beginning Bach</i>	Bach/Wieloszynski
<i>Brandenburg Concerto No. 2</i>	Bach/Isaac
<i>Chorale and Minuet</i>	Bach/Del Borgo
<i>Renaissance Canzona</i>	Banchieri/Strommen
<i>Polovetizian Dances</i>	Borodin/Frost
<i>El Toro</i>	Brubaker
<i>British Grenadiers</i>	Caponegro
<i>Doodlin' Digits</i>	Caponegro
<i>Fiddling A-Round</i>	Caponegro
<i>Fumble Fingers</i>	Caponegro
<i>March of the Bowmen</i>	Caponegro
<i>Rhumbolero</i>	Caponegro
<i>Shoe Symphony</i>	Caponegro
<i>Ukranian Bell Carol</i>	Arr. Caponegro
<i>Ukranian Folk Songs</i>	Dackow
<i>Dance Scenario</i>	Del Borgo
<i>Hopak</i>	Del Borgo
<i>Korean Folk Song Variations</i>	Del Borgo
<i>Rite at Stonehenge</i>	Del Borgo
<i>Sakura, Sakura</i>	Del Borgo
<i>Slavonic Dance</i>	Dvorak/Meyer
<i>Kingsbridge March</i>	Dyson
<i>Anasazi</i>	Edmondson/Mullins
<i>Land of Liberty</i>	Arr. Frost
<i>Fanfare</i>	Gazda
<i>Poco Polka</i>	Gazda
<i>Scarlet Sarafan</i>	Grant
<i>La Rejouissance from "Royal Fireworks"</i>	Handel/Meyer
<i>Little Fugue</i>	Handel/Siennicki
<i>March from Rinaldo</i>	Handel/Sontag

<i>Minuet from the Water Music</i>	Handel/Williams
<i>Finale from Surprise Symphony</i>	Haydn/Niehaus
<i>St. Anthony's Chorale</i>	Haydn/Dackow
<i>Two Minuets by Haydn</i>	Haydn/Caponegro
<i>Kaleidoscope (Imperial March)</i>	Hofeldt
<i>The Bringer of Joy (Jupiter)</i>	Holst/Phillippe
<i>Apollo Suite</i>	Isaac
<i>Dancing Basses</i>	Isaac
<i>Petite Tango</i>	Kriechbaum
<i>Royal Processional</i>	Keunig
<i>An English Folksong</i>	McQuilkin
<i>Dragonhunter</i>	Meyer
<i>Kabuki Dance</i>	Meyer
<i>Moonlight Tango</i>	Meyer
<i>Sahara Crossing</i>	Meyer
<i>Rondeau from "Masterpiece Theater"</i>	Mouret/Leidig
<i>Toy Symphony</i>	Mozart/Rigg
<i>Apache</i>	Nunez
<i>Little Symphony</i>	Nunez
<i>Can-Can from "Orpheus in the Underworld"</i>	Offenbach/Meyer
<i>Orpheus in the Underworld</i>	Offenbach/Dackow
<i>Suite in C</i>	Pleyel/Halen
<i>Dorchester Street Songs</i>	Porter
<i>Voluntary and March</i>	Purcell/Caponegro
<i>Dance from the Czar's Bride</i>	Rimsky-Korsakov/Barnes
<i>William Tell Overture</i>	Rossini/Gillespie
<i>Baile en la Calle</i>	Scott
<i>March Grand</i>	Schaffer
<i>Westminster Prelude and Fugue</i>	Shaffer
<i>Variations on a Ground</i>	Shapiro
<i>Baroque Fugue</i>	Siennicki
<i>Festive Dance</i>	Siennicki
<i>Fanfare and Frippery</i>	Stephan
<i>Summer Stomp</i>	Straub
<i>Blue Danube</i>	Strauss/Halferty
<i>Suo Gan</i>	arr. Strommen
<i>Russian Dance</i>	Tchaikovsky/Frost
<i>Concerto in D Major</i>	Telemann/McCashin
<i>Fantasy on Greensleeves</i>	Vaughn Williams/Williams
<i>Viva Vivaldi</i>	Vivaldi/Goldsmith
<i>Double Eagle Polka</i>	Wagner/Isaac
<i>Fancy Fiddles</i>	Williams
<i>Fiddles on Fire</i>	Williams
<i>Star Dancer</i>	Williams

**GRADE III**

<i>Little Bit of...Space...Time</i>	Adler
<i>Three Chinese Scenes</i>	Alshin
<i>Danny Boy</i>	arr. Alshin
<i>Dona Nobis Pacem</i>	arr. Bender
<i>The Ghost of John</i>	arr. Brown
<i>Ashokan Farewell from "The Civil War"</i>	arr. Custer
<i>Irish Suite</i>	arr. Del Borgo
<i>Spirit of '76</i>	Arr. Meyer
<i>Folk Songs of Israel</i>	arr. Shapiro
<i>Folk Songs of the Orient</i>	arr. Shapiro
<i>When Johnny Comes Marching Home</i>	arr. Stephan
<i>Variations on a Well-Known Sea Chantey</i>	arr. Stephan
<i>Modus A 4</i>	Atwell
<i>Handelian</i>	Atwell
<i>Concerto in e minor</i>	Avison/Isaac
<i>Bach Suite For String Orchestra</i>	Bach, arr. by Leidig
<i>Brandenburg Concerto No. 2, 1<sup>st</sup> mvt.</i>	Bach/Isaac
<i>Brandenburg Concerto No. 4, 1<sup>st</sup> mvt.</i>	Bach/Isaac
<i>Brandenburg Concerto No. 5, 1<sup>st</sup> mvt.</i>	Bach/Isaac
<i>Bach Suite For String Orchestra</i>	Bach/Leidig
<i>A Young Bartok Suite</i>	Bartok arr. by Alshin
<i>A Young Bartok Suite</i>	Bartok/Alshin
<i>Two Hungarian Folk Tunes</i>	Bartok/Applebaum
<i>Finale from Symphony No. 5</i>	Beethoven/Meyer
<i>Themes From Beethoven's Violin Concerto</i>	Beethoven/Pancarowicz
<i>Declarations</i>	Bishop
<i>Crystal Moon</i>	Clark
<i>Reverie for String Orchestra</i>	Corigliano
<i>Three Miniatures for Strings</i>	Daniels
<i>Claire de Lune</i>	Debussy/Isaac
<i>Peasant Dances</i>	Del Borgo
<i>Sinfonia in D</i>	Del Borgo
<i>Suite For Strings</i>	Del Borgo
<i>Arlington Sketches</i>	Del Borgo
<i>Arlington Sketches</i>	Del Borgo
<i>Fantasia for Strings</i>	Del Borgo
<i>Peasant Dances</i>	Del Borgo
<i>Sinfonia in D</i>	Del Borgo
<i>Suite For Strings</i>	Del Borgo
<i>Monument Valley</i>	Elledge
<i>Four Royal Dances</i>	Ewazen
<i>Contrasts in e minor</i>	Feese
<i>The Heber Creeper</i>	Frost

<i>Star Valley Suite</i>	Frost
<i>Appalachian Sunrise</i>	Gazda
<i>Mission Song</i>	Gazda
<i>Stringtown Stroll</i>	Gazda
<i>Russian Sailor's Dance</i>	Gliere/Story
<i>Dance and Musette</i>	Gluck/Etling
<i>Prelude from Holberg Suite, Op. 40</i>	Grieg/Isaac
<i>Follow the Drinking Gourd</i>	Gruselle
<i>Handel Suite</i>	Handel, arr. by Leidig
<i>Two Selections by Handel</i>	Handel/Caponegro
<i>Selections from the Fireworks Music</i>	Handel/Frost
<i>Ent'racte from Semele</i>	Handel/Gordon
<i>Harmonious Blacksmith Suite</i>	Handel/Isaac
<i>Handel Suite</i>	Handel/Leidig
<i>Overture from "The Royal Fireworks Music"</i>	Handel/Meyer
<i>Symphony #94-Surprise</i>	Haydn, arr. by Dackow
<i>Symphony No. 94 ("Surprise")</i>	Haydn/Dackow
<i>Symphony No. 14, 1<sup>st</sup> mvt.</i>	Haydn/Gordon
<i>Slavic Dance</i>	Heisinger
<i>Still Still Still</i>	Helem
<i>Still Still Still</i>	Helem
<i>Bashanah Haba'ah</i>	Hirsh, arr. by Conley
<i>Bashanah Habalah</i>	Hirsh/Conley
<i>Lullaby</i>	Hofeldt
<i>Toccatina</i>	Hofeldt
<i>In The Bleak Midwinter</i>	Holst, arr. by Phillipe
<i>In The Bleak Midwinter</i>	Holst/Phillipe
<i>Dorian Variations</i>	Israel
<i>The Clown</i>	Kabalevsky/Wieloszynski
<i>La Boca Grande</i>	Kriechbaum
<i>Crystal Moon</i>	Larry Clark
<i>Fiddle Finger Frenzy</i>	M. Williams
<i>When Johnny Comes Marching Home</i>	Matesky
<i>Stomp and Fiddle</i>	McLeod
<i>An Irish Air</i>	McQuilken
<i>March of the Priests</i>	Mendelssohn/Isaac
<i>Cellos Ole!</i>	Meyer
<i>Night Shift</i>	Meyer
<i>Czardas (advanced vln. 1 part)</i>	Monte, arr. by Del Borgo
<i>Czardas (with advanced vn 1 part)</i>	Monte/Del Borgo
<i>Table Music</i>	Mozart, arr. by Del Borgo
<i>Table Music</i>	Mozart/Del Borgo
<i>Ballet Music to Les Petits Rien</i>	Mozart/Gordon
<i>Dance Suite</i>	Mozart/Johnson
<i>Hopak</i>	Mussorgsky/Isaac

<i>Danza</i>	Nelhybel
<i>M to the Third Power</i>	Nunez
<i>Eclypsis</i>	O'Laghlin
<i>Can Can</i>	Offenbach/Isaac
<i>Theme From Canon in D</i>	Pachelbel. arr. by Caponegro
<i>Theme From From Canon in D</i>	Pachelbel/Caponegro
<i>Fantasia on an Original Theme</i>	Phillips
<i>Downtown Suite for Strings</i>	Pinner
<i>Suite for Strings from Music for Children</i>	Prokofiev/Currier
<i>Air, Minuet and Rondo</i>	Purcell/Isaac
<i>Cellos Ole!</i>	R. Meyer
<i>Night Shift</i>	R. Meyer
<i>Spirit of '76</i>	R. Meyer
<i>Stomp and Fiddle</i>	Red McLeod
<i>William Tell Overture</i>	Rossini/Isaac
<i>English Fugue</i>	Selby/Sheinberg
<i>Prelude and Polka</i>	Shostakovich/Alshin
<i>Themes from the Moldau</i>	Smetana/Frost
<i>1812 Overture</i>	Tchaikovsky/Dackow
<i>Finale from Symphony No. 2</i>	Tchaikovsky/Dackow
<i>Trepak from the Nutcracker</i>	Tchaikovsky/Dackow
<i>Telemann Suite</i>	Telemann/Bauernschmidt
<i>Jazz Suite for Strings and Rhythm</i>	Tiffault
<i>Dona Nobis Pacem</i>	Traditional, arr. by Bender
<i>Irish Suite</i>	Traditional, arr. by Del Borgo
<i>Fantasia for Strings</i>	Vivaldi/Alshin
<i>Quiet Music</i>	Wagner
<i>March of the Meistersingers</i>	Wagner/Dackow
<i>Suite for Strings</i>	Washburn
<i>Chorus of the Huntsmen</i>	Weber/Dackow
<i>Polka from Schwanda</i>	Weinberger/Isaac
<i>Dramatic Essay</i>	Williams
<i>Fiddle Finger Frenzy</i>	Williams

#### **GRADE IV**

<i>Concertino for String Orchestra</i>	Adler
<i>Two South American Tangos</i>	arr. Isaac
<i>Canon In B Muse</i>	Atwell
<i>Motif</i>	Atwell
<i>Fugue in g minor (The "Little")</i>	Bach/Grant
<i>Brandenburg Concerto No. 3, 1<sup>st</sup> mvt.</i>	Bach/Isaac
<i>Brandenburg Concerto No. 1</i>	Bach/Leidig
<i>Air on the G String</i>	Bach/Riggio

Yorkshire Ballad	Barnes
<i>Yorkshire Ballad</i>	Barnes
<i>Ten Pieces for Children</i>	Bartok/Weiner
Contredanse # 1	Beethoven, arr. by Muller
Fur Elise	Beethoven, arr. by Velke
<i>Contredanse No. 1</i>	Beethoven/Muller
<i>Fur Elise</i>	Beethoven/Velke
<i>Symphony No. 1 for Strings</i>	Bishop
<i>Farandole</i>	Bizet/Isaac
Hungarian Dance #6	Brahms, arr. by Isaac
<i>Hungarian Dance No. 5</i>	Brahms/Isaac
<i>Hungarian Dance No. 6</i>	Brahms/Isaac
<i>Adieu</i>	Coleman
<i>Corelli Suite</i>	Corelli/Leidig
<i>As Summer Was Just Beginning</i>	Daehn/Stone
Night Beat	Daniels
<i>Night Beat</i>	Daniels
<i>Sarabande</i>	Debussy/Hellem
<i>Claire de Lune</i>	Debussy/Isaac
<i>Air for Strings</i>	Dello Joio
<i>Brazilian Images</i>	Diniz
<i>Symphony No. 8</i>	Dvorak/Dackow
<i>Three Slavonic Dances</i>	Dvorak/Isaac
<i>Prelude and Courante</i>	Eccles/Isaac
Nimrod	Elgar, arr. by Bender
<i>Nimrod</i>	Elgar/Bender
<i>Folk Tune and Fiddle Dance</i>	Fletcher
<i>Pyramids</i>	Frost
<i>Sanseneon</i>	Frost
<i>Shepherd's Hey</i>	Grainger/Alshin
<i>Lucille Overture</i>	Gretry Barns
And He Shall Purify	Handel, arr. by Bender
Allegro From Concerto Grosso Opus 6 # 1	Handel, arr. by Dackow
<i>And He Shall Purify</i>	Handel/Bender
<i>Suite of Five Pieces</i>	Handel/Brown
<i>Allegro from Concerto Grosso Op. 6, No. 1</i>	Handel/Dackow
<i>Water Music Suite</i>	Handel/Etling
<i>Allegro for Strings</i>	Handel/Frackenpohl
<i>Entrance of the Queen of Sheba</i>	Handel/Velke
<i>Deerpath Tryptic</i>	Hofeldt
<i>The Gift</i>	Hofeldt
<i>The Journey</i>	Hofeldt
<i>Lullaby</i>	Hofeldt
<i>Nocturne</i>	Hofeldt
<i>Brook Green Suite</i>	Holst



<i>Bark Gigue</i>	Hultgren
<i>Sinfonia in D Major</i>	J.C. Bach/Dackow
<i>Symphonie Espagnole</i>	Lalo/Alshin
<i>Serenade for String Orchestra</i>	Leyden
<i>Canzonetta</i>	Mendelssohn/Goldsmith
<i>Celebration</i>	Meyer
<i>Mantras</i>	Meyer
<i>Dance of Iscariot</i>	Mosier
<i>Overture to Lucio Silla</i>	Mozart/Dackow
<i>Symphony No. 7 in D Major – Finale K. 45</i>	Mozart/Dackow
<i>Allegro in C Major from Quartet No. 4</i>	Mozart/Isaac
<i>Eine Kleine Nachtmusik</i>	Mozart/Isaac
<i>Great Gate of Kiev</i>	Mussorgsky/Phillippe
<i>A Pirate's Legend</i>	Newbold
<i>Arabian Dreams</i>	Newbold
<i>Celtic Roots</i>	Newbold
<i>M to the Third Power</i>	Nunez
<i>Legend</i>	O'Fallon
<i>Suite for Strings</i>	Prokofiev/Currier
<i>Gavotte from the Classical Symphony</i>	Prokofiev/Isaac
<i>Pyramids</i>	R. Frost
<i>Vocalise</i>	Rachmaninov/Alshin
<i>Dance of the Tumblers</i>	Rimsky-Korsakov/Dackow
<i>Slava!</i>	Rimsky-Korsakov/Dackow
<i>Barber of Seville</i>	Rossini/Alshin
<i>Canon In B Muse</i>	S. Atwell
<i>Celtic Roots</i>	S. Newbold
<i>A Pirate's Legend</i>	S. Newbold
<i>Arabian Dreams</i>	S. Newbold
<i>Danse Macabre</i>	Saint-Saens/McLeod
<i>Overture to La Caduta De Decem Viri</i>	Scarlatti/Goldsmith
<i>Allegro Spiritoso</i>	Senaille/Higgins
<i>Andante Festivo</i>	Sibelius
<i>Sinfonia in D</i>	Stamitz/Green
<i>Fantasia on a 17<sup>th</sup> Century Tune</i>	Stephan
<i>1812 Overture</i>	Tchaikovsky, arr. by Dackow
<i>1812 Overture</i>	Tchaikovsky/Dackow
<i>Mother Ginger from Nutcracker Suite</i>	Tchaikovsky/Dackow
<i>Capriccio Italien</i>	Tchaikovsky/Forsblad
<i>Overture in G Dur</i>	Telemann/Bauernschmidt
<i>Overture in G Moll</i>	Telemann/Bauernschmidt
<i>Rhosymedre</i>	Vaughan Williams/Foster
<i>English Folksong Suite</i>	Vaughn Williams/Bulla
<i>Waltzes from La Traviata</i>	Verdi/McLeod
<i>Concerto in G Major "Alla Rustica"</i>	Vivaldi/Dackow

<i>Allegro in D</i>	Vivaldi/Frackenpohl
<i>Poet and Peasant Overture</i>	Von Suppe/McLeod
<i>Rhosymedre</i>	Von Williams/Foster
<i>The Gift</i>	W. Hofeldt
<i>The Journey</i>	W. Hofeldt
<i>Deerpath Tryptic</i>	W. Hofeldt
<i>Lullaby</i>	W. Hofeldt
<i>Overture to Rienzi</i>	Wagner, arr. by Dackow
<i>Overture to Rienzi</i>	Wagner/Dackow
<i>Knightsbridge Suite</i>	Washburn
<i>Olympiad</i>	Whear
<i>Preludio</i>	Whear
<i>Buckeye Pioneers Suite</i>	Williams

GRADE V

<i>Psalm and Fugue</i>	A. Hovhannes
<i>Fiddle Faddle</i>	Anderson
<i>Driften</i>	Atwell
<i>Arioso from Kantate No. 156</i>	Bach/Fry
<i>Brandenburg Concerto No. 3, 2<sup>nd</sup> mvt.</i>	Bach/Isaac
<i>Fugue in g minor (The Lesser)</i>	Bach/Isaac
<i>Jesu, Joy of Man's Desiring</i>	Bach/Jacques
<i>Chorale Prelude "Wachet Auf"</i>	Bach/Ormandy
<i>Prelude in b minor</i>	Bach/Stokowski
<i>Rumanian Folk Dances</i>	Bartok/Willner
<i>Symphony No. 1, Op. 21</i>	Beethoven
<i>Adelente! Adelente!</i>	C. Elledge
<i>Variations on a Shaker Melody</i>	Copland
<i>Pendleton Suite</i>	Daniels
<i>Claire De Lune</i>	Debussy, arr. by Isaac
<i>Claire De Lune</i>	Debussy/Isaac
<i>Tachanka</i>	Del Borgo
<i>Tachanka</i>	Del Borgo
<i>Allegro in C</i>	Donizetti/Paeuler
<i>Sospiri Op. 70</i>	Elgar
<i>Adelante! Adelante!</i>	Elledge
<i>Sanseneon</i>	Frost
<i>Meditation</i>	Glazunov/Elledge
<i>Enchanted Castle</i>	Glazunov/Starr
<i>Russian Sailors Dance</i>	Gliere/Isaac
<i>Mock Morris</i>	Grainger
<i>Molly on the Shore</i>	Grainger
<i>Irish Tune from County Derry</i>	Grainger/Wagner
<i>Ase's Death</i>	Grieg
<i>Heartwound</i>	Grieg
<i>Last Spring</i>	Grieg

<i>Two Melodies, Op. 53</i>	Grieg
<i>Peer Gynt Suite</i>	Grieg/Del Borgo
<i>Concerto Grosso Op. 6 No. 1, No. 7</i>	Handel/May
<i>Passacaglia in g minor</i>	Handel/Wieloszynski
<i>Symphony No. 88 Finale</i>	Haydn/Isaac
<i>Finale from Symphony No. 86</i>	Haydn/Matesky
<i>Zampa Overture</i>	Herold, arr. by McLeod
<i>Zampa Overture</i>	Herold/McLeod
<i>Eight Pieces</i>	Hindemith
<i>Drawings Set No. 8</i>	Hodkinson
<i>Dance Parhelia</i>	Hofeldt
<i>Brook Green Suite</i>	Holst
<i>Psalm and Fugue</i>	Hovhannes
<i>Vier Kleine Stucke – Four Small Pieces</i>	Husa
<i>Vistas De Mexico</i>	Keuning
<i>Vistas De Mexico</i>	Keuning
<i>Fiddle Fiddle</i>	L. Anderson
<i>Concerto Grosso Weihnachtskonzert</i>	Manfredini/May
<i>Sinfonia XI</i>	Mendelssohn
<i>Overture to the Wind</i>	Mosier
<i>Symphony #12, Movement 1</i>	Mozart, arr. by Dackow
<i>Symphony # 29, Movement 1</i>	Mozart, arr. by Frost
<i>Sinfonietta in D</i>	Mozart/Brown
<i>Symphony No. 12, mvt. 1</i>	Mozart/Dackow
<i>Symphony No. 29, mvt. 1</i>	Mozart/Frost
<i>Three Divertimenti</i>	Mozart/Herrman
<i>Divertimento in C Major</i>	Mozart/Roethke
<i>The Odyssey</i>	Newbold
<i>Chapter One</i>	Nunez
<i>Convergence</i>	Nunez
<i>Kanon and Gigue</i>	Pachelbel
<i>Four Miniatures</i>	Petterson
<i>Gordian Knot Untied</i>	Purcell/Kehr
<i>Virtuous Wife</i>	Purcell/Kehr
<i>Capriccio Espagnol</i>	Rimsky-Korsakov/Dackow
<i>Procession of the Nobles</i>	Rimsky-Korsakov/Isaac
<i>Barber of Seville</i>	Rossini/McLeod
<i>The Odyssey</i>	S. Newbold
<i>Danse Bacchanale</i>	Saint-Saens/Porter
<i>Odyssey in Strings Book II Orchestra Quartet Op. 4</i>	Stamitz
<i>3 Mannheim Symphonies</i>	Stamitz, arr. by Hoffman
<i>Three Manheim Symphonies</i>	Stamitz/Hoffman
<i>Berceuse From Firebird Suite</i>	Stravinsky, arr. by Maganini
<i>Berceuse from Firebird Suite</i>	Stravinsky/Maganini
<i>Andante Cantabile from String Quartet Op. 11</i>	Tchaikosky/Tobani

<i>Concerto Grosso</i>	Vaughn Williams
<i>Charterhouse Suite</i>	Vaughn Williams/Brown
<i>Fantasia on Greensleeves</i>	Vaughn Williams/Greaves
<i>Concerto in d minor</i>	Vivaldi
<i>Allegro in D</i>	Vivaldi/Frackenpohl
<i>Concerto Grosso in d minor</i>	Vivaldi/Franko
<i>Concerto in G Major</i>	Vivaldi/Franko
<i>Sinfonia No. 1</i>	Vivaldi/Landshoff
<i>Dance Parhelia</i>	W. Hofeldt

## GRADE VI

<i>Brandenburg Concerto No. 3</i>	Bach
<i>Organ Concerto in a minor</i>	Bach/Glass
<i>Three Choral Preludes</i>	Bach/Ormandy
<i>Adagio for Strings</i>	Barber
<i>Egmont Overture</i>	Beethoven
<i>Short Overture for Strings</i>	Berger
<i>L'Arlesienne Suite No. 1</i>	Bizet
<i>Concerto Grosso (w/piano)</i>	Bloch
<i>Concerto Grosso (w. piano)</i>	Bloch
<i>Nocturne</i>	Borodin/Sargent
<i>Simple Symphony</i>	Britten
<i>Sinfonia in G Dur</i>	C.P.E. Bach/Lebermann
<i>Hoe Down from Rodeo</i>	Copland
<i>Concerto Grosso Op. 6 No. 8</i>	Corelli
<i>Rounds</i>	Diamond
<i>Serenade Op. 22</i>	Dvorak
<i>Serenade in e minor, Op. 20</i>	Elgar
<i>Holberg Suite, Op. 40</i>	Grieg
<i>Concerto Grosso, Op. 6, No. 1</i>	Handel/May
<i>Chorale for Strings</i>	Harris
<i>Acht Stucke (Eight Pieces)</i>	Hindemith
<i>St. Paul's Suite</i>	Holst
<i>Alleluia and Fugue</i>	Hovhaness
<i>A Downland Suite</i>	Ireland/Bush
<i>Miraflores</i>	Lambro
<i>Christmas Concerto</i>	Manfredini/Schering
<i>Sinfonia IX</i>	Mendelssohn
<i>Bailes Para Orquesta</i>	Meyer
<i>Divertimenti K136 or 137 or 138</i>	Mozart
<i>Serenade in Four Mvts (Eine Kleine Nachtmusik)</i>	Mozart/Strossel
<i>An English Suite</i>	Parry
<i>Bailes Para Orquesta</i>	R. Meyer
<i>Ancient Airs and Dances</i>	Respighi

<i>Ancient Airs and Dances</i>	Respighi
<i>The Barber of Seville</i>	Rossini/Isaac
<i>Sonata Per Archi No. 1</i>	Rossini/Lebermann
<i>Symphony No. 8</i>	Schubert
<i>Symphony No. 2</i>	Sibelius
<i>Danzas de Panama</i>	Still
<i>Serenade Op. 48</i>	Tchaikovsky
<i>Don Quixote</i>	Telemann
<i>Fantasia on a Theme of Thomas Tallis</i>	Vaughan Williams
<i>Aria for Bachianas Brasilleras No. 5</i>	Villa-Lobos/Krancer
<i>Concerto Grosso in a minor</i>	Vivaldi
<i>Concerto in Fa Maggiori PV278</i>	Vivaldi
<i>Four Seasons</i>	Vivaldi
<i>Concerto For 4 Solo Violins and Orchestra</i>	Vivaldi, arr. by Matesky
<i>Concerto for Four Solo Violins and Orchestra</i>	Vivaldi/Matesky
<i>Capriol Suite</i>	Warlock

I	<i>Wabash Cannonball (FOUND ARR. MCLEOD AS III)</i>	Arr. Gillespie
---	---	----------------

## **TEACHING TECHNIQUES FOR STRING INSTRUCTION**

### **POSTURE AND POSITIONS FOR BEGINNING INSTRUCTION**

#### **INSTRUMENT POSITION VIOLIN AND VIOLA**

Measure the student before teaching positions. Have student reach hand around the scroll of the instrument. If the fingers curl over the scroll with a bend in the arm, the instrument will fit. EVERY STUDENT must have a shoulder rest or sponge to create friction when holding the instrument.

Have student stand. Put feet in a “V” shape, with heels touching. Have student step out one step, so that the feet are apart. Turn head so that it is over the left shoulder. Hold the violin/viola with the left hand, grasping the high right bout of the instrument.

Lift the instrument up in the air, and bring it down on the left shoulder, WITHOUT turning the head. Have each student take the right hand and check that the end button is touching the neck. The scroll should be parallel to the floor and over the left foot. When checking posture, the nose, strings, scroll and foot should be in a line. Have student turn head so that the side of the jaw is on the chin rest. A good way to check positions is to walk behind the student, and check that all is lined up.

#### **INSTRUMENT POSITION CELLO**

Remove bow from case and have student put it in a safe place. Then remove instrument from case. Adjust endpin length so that the scroll is nose height when the student is standing.

Choose chair for each student that is flat and that allows the player’s thighs to be parallel to the floor. The student should sit on the front half of the chair, the endpin one arm’s length away, and directly in front of the player. Have student balance cello on endpin and gently bring the cello in toward the body. Make sure that the C peg is near the student’s left ear. You may need to adjust the end pin. There should also be a space between the neck of the cello and the player’s neck. The knees should balance the cello gently, and feet should face out. The head should be able to be moved side to side without bumping the cello.

## **INSTRUMENT POSITION**

### **STRING BASS**

**Seated position.** This is recommended position for all beginners. A regular kitchen stool will work, one rung for shorter students, two rungs for taller students. Remove bow, and have student put it in a safe place. Then, remove the instrument from the case. Adjust endpin so that the nut of the bass is parallel to the player's forehead when standing. Position the stool so that one leg is pointing ahead, and put the bass in front of the left stool leg. With the endpin on the floor, student should balance the bass about an arm's length in front. The right hand should be on the bout of the E string side of the instrument. The scroll should be pointing toward the ceiling. The player should sit on the front half of the stool, the right foot on the floor and the left foot on a rung of the stool. (The player should be able to sit comfortably on the stool without the bass). Legs and knees should be far enough apart to accommodate the bass. Bring the bass in towards the body. The head should remain steady. Rotate the bass slightly to the right, and leaning toward the left side of the waist. Lean the bass into the center of the body, and rest it on the left thigh. Make sure there is a space between the top of the student's shoulder, and the back of the instrument's neck. The head should be able to move freely.

## **LEFT HAND SHAPE**

### **VIOLIN AND VIOLA**

Before instruction, you may want to place tapes on the instrument for first finger, high second finger and third finger. You may also want to place a tape on the side for the placement of the thumb. The thumb should be on its side, resting with the tip pointing up. The index finger should be directly across from the thumb, the base knuckle resting on the neck. There should be a space between the neck and the hand, creating a letter "V" with the thumb and index finger. Fingers should curl over the fingerboard creating a tunnel over the strings. The elbow should be lined up with the neck of the instrument.

A good way to check position is to make sure the nose, strings, elbow and toes are all in a line when standing.

## LEFT HAND SHAPE CELLO

At this time, you may want to place tapes on the instrument for first finger, third finger and fourth finger. You may also want to place a tape on the back of the neck for the thumb, behind where the second finger would be. The thumb should be on its pad, directly underneath where the second finger will be placed. The fingers should curl directly over the strings, forming a tunnel shape. The wrist and arm are aligned. The wrist should be away from the cello, forming a straight line from the base knuckle of the hand to the elbow.

## LEFT HAND SHAPE STRING BASS

Same as cello, except that first finger should be relatively straight. The space between the index finger and the long finger should be the same as the distance between the long finger and the pinky. Remember that the wrist and arm are aligned with a generally straight wrist. Thumb is behind the second finger.

## COMMON PROBLEMS AND SOLUTIONS

### VIOLIN AND VIOLA

1. **Bent Wrist:** Make sure thumb and first finger are in a square position with a space underneath. Make sure you have a “mousehole” underneath the thumb and index finger. Slide a straw next to the base of the thumb.
2. **Sloping shoulders:** Pretend there is a string on top of your head pulling you up. Check feet as well.
3. **Flat fingers in hand shape:** Finger Pops---pop each finger on the string, 10 times each finger. Make sure fingers are round and on their tips. Tunneling—slide fingertips on the fingerboard, between the strings.
4. **Squeezing the neck of the instrument:** Pull Away—Pull the side of the hand away from the instrument while keeping the thumb and index finger in place. Promotes release of tension. Thumb Slide—keeps thumb from tensing up. Keep hand in position.

### CELLO

1. **Slouching:** Jack in the Box—have students stand up quickly with cello endpin in place, and hand around the neck of the instrument. Sit down slowly, lowering instrument into the body. Also, imagine you are an elegant horseback rider.



2. **Elbow low:** Think of a “chicken wing”. Tap between bridge and scroll. This will help center the elbow. Also, you can rest a pillow under the arm.
3. **Feet behind chair:** Sit on front of chair and shuffle feet. Put coins on top of feet, and see if they can not let the coins fall off.
4. **Shoulders twisted (looking at fingers):** Turn the head. It should not run into the peg. See if you can put a fist between the neck and the neck of the instrument.

## COMMON PROBLEMS AND SOLUTIONS

### STRING BASS

1. **Shoulder leans over bass:** The student is tired! Make sure they have a stool and are sitting on it properly.
2. **Flat hand shape:** Hand shaped like a letter “C”. Coke can can fit in space between the thumb and index finger.

### BOW HOLD

#### VIOLIN AND VIOLA:

Relaxation is key to a good bow hold. None of the joints should be stiff or locked. Tension usually means positioning isn't correct.

1. The thumb is curved and is positioned so the *tip* contacts the bare part of the stick between the leather finger guard and frog.
2. The index finger rests on top of the bow stick in between the first and second joints. This positioning is necessary for pivoting in order to facilitate clean bow changes and balance when playing in the upper half.
3. The middle finger curves over the stick and rests across from the thumb. This is important for balance. If you relax your hand and let it drop and look at the position of your fingers, the middle finger naturally falls across from the thumb. To upset this balance will create tension, which will not only cause discomfort and possible injury, but will affect the quality of the student's playing.
4. The ring finger curves over the stick.
5. The pinkie is curved at *every* joint and the *tip* of the finger rests on top of the stick. This finger is important for balance when playing in the lower half.

6. The distance between the fingers should be as close to their *natural* state in the relaxed dropped position.

## **CELLO**

The fingers follow the same basic premise of the Violin and Viola with a few exceptions:

1. The hand will be more perpendicular to the stick.
2. The pinkie drapes *over* the stick rather than on top.

## **BASS**

There are two basic bow holds; the French and the German.

1. *French*: the shape of the hand is similar to that of the cello hand, except the fingers will be positioned slightly more over the side of the frog.
2. *German*:
  - a. The index finger and thumb will form a circle.
  - b. The middle and ring fingers will be curved and positioned near the index finger
  - c. The pinkie will be located under the frog for support.

## **SHIFTING**

### **BASIC PRINCIPLES**

1. Lower positions:
  - a. Violin and Viola: the thumb and index finger function as a unit.
  - b. Cello and Bass: the thumb and middle finger function as a unit.
  - c. Exceptions are made in the event of backward or forward extensions.
2. Upper positions
  - a. Violin and Viola in fifth position and above, the thumb will remain in contact with the saddle in which to ensure clean shifting between upper and lower positions.
  - b. Cello and Bass
    - i. In fourth position, the thumb is behind the neck and will move around to the side of the neck for fifth, sixth, and seventh positions.
    - ii. Thumb position can be utilized in the upper positions.
3. The shifting finger: the hand will shift to the new position with the last finger used in the old position. Most shifts will utilize this concept. Exceptions would be made in appropriate stylistic and expressive contexts.
4. The shifting finger needs to glide in uninterrupted passages (passages without rests in which to camouflage a shift). This means that the finger will stay in contact with the string, but the shifting finger will release its weight in order to provide as inaudible a shift as possible. The speed of the shift will limit any perceptible sound.

## **BOWING TECHNIQUES**

### **DETACHE**

Bowing down and up in the middle of the bow, on the string. This is the bow stroke generally used for teaching beginning bowing.

### **SLURS**

A bow stroke done by smoothly connecting two or more different pitches with the bow.

### **STACCATO**

A stopped bowing, produced by pinching or depressing the bow stick. Students can practice this bowing by putting the bow at the balance point and depressing the index finger on the bow stick.

### **LEGATO**

A smooth and uninterrupted bow stroke that uses as much bow as possible.

### **HOOKED**

Placing two or more notes in a single bow by hooking the bow in one direction.

Hooked bowings are indicated as the following:



### **MARTELE**

An accented bowing that is immediately followed by a release of the bow weight. To practice martele bow stroke, pinch the bow stick with the index finger followed by the release of the weight of the bow stick.

### **SPICCATO**

Bouncing the bow on the string. The bounce must occur at the balance point of the bow. Students must have smooth directional changes and a relaxed wrist to begin practice on spiccato. To practice spiccato, first flex the wrist on the string in the lower half of the bow. Eventually, practice making a small arc above the string. Stay on the same pitch, at first. Gradually build up tempo, making sure the wrist and lower arm are relaxed. The upper arm should not be engaged in the motion.

### **PONTICELLO**

Playing over the bridge, as indicated for effect by a composer in the music.

### **SUL TASTO**

Playing over the fingerboard, as indicated for effect by a composer in the music.

### **TREMELO**

A bow stroke indicated by 3 ledger lines on a note, and indicating either controlled or uncontrolled fast repetitions of the bow. The bow stroke should be done in the upper half of the bow, either using a hand waving motion or using the arm and hand.

### **RICOCCHET**

Dropping the bow on the string to play two or more notes in the same bow direction. (For advanced musicians.)

## **VIBRATO SKILLS**

Vibrato skills should be taught during the middle school years. Prerequisites include a stable instrument position, reliable intonation, and shifting skills to the 3rd position for violin and viola and to 4th position on cello and bass.

### **VIOLIN AND VIOLA STRATEGIES**

1. Wobble fingers on shoulder or in guitar position to feel the flex in the fingers. Students should do whatever motion comes naturally.
2. Move instrument to shoulder.
3. Wobble third finger on the bout next to the fingerboard in third position.
  - a. Wrist vibrato--Base of the wrist will touch the bout.
  - b. Arm vibrato--Wrist remains straight. Wrist will bump the bout with motion.
  - c. Fingernail should be facing the side of the fingerboard.
  - d. The first knuckle joint will be flexible.
4. Have the player move the finger on the string, touching the side of the fingerboard, at the bout.
5. Place two fingers of the right hand around the bout. "finger bout"
  - a. Left hand wrist vibrato should be touching the right hand fingers while rocking.
  - b. Left hand arm vibrato should be moving toward and away from the right hand fingers.  
\*\*Check that vibrating finger knuckle is bending!
6. Move hand down to the first position. Finger bout can be placed with two fingers just below the left wrist so that the hand motion is correct in the first position.
7. Eventually, remove the finger bout.
8. Air bow while doing the vibrato motion.
9. Bow with faster bow strokes.
10. Put vibrato motion in scales or simple melodies.
11. Gradually begin speeding up the vibrato or vary the width of the vibrato.  
\*\*\*Other suggestions:
  - a. Taps up and down the fingerboard with left hand before starting vibrato, feeling the independence of the left hand.
  - b. Vibrato 8 wiggles on each finger, each string, daily, to gain motion.
  - c. Vibrato slowly to the beat of the metronome. Gradually increase tempo.

### **CELLO AND BASS STRATEGIES**

1. **THE SLIDE.** Have the student place the second finger on the A string in position with the thumb behind the second finger. Slide a distance of about 3 half steps. Eventually, make the distance smaller. Then, have the student air bow over the string while sliding the left hand on the string.
2. **THE PIVOT.** After learning the slide, students should practice the pivot. Keeping the left hand fingers straight, have the student touch the collarbone with the second finger. Pivot the arm while keeping the elbow still. \*\*\*Check that the elbow is still while the student is rotating the arm.
3. Have the student practice the pivot while air bowing. The student could hold the bow at the

balance point while air bowing and attempting the pivot. Then, the student could also pivot on one string while playing another open string.

4. Have student place second finger on any string, with thumb behind the second finger, and practice the vibrato with a faster bow stroke. Eventually, move to a slower bow stroke.

\*\*\*Other suggestions:

- a. Count the number of vibrato motions for each finger.
- b. Put tissue paper under the string and slide the finger to practice motion.

## **AURAL SKILLS FOR ALL LEVELS OF INSTRUCTION**

The following, in order, are suggestions to work on aural skills with string players. To ensure good intonation in an orchestra program, working on aural skills is necessary. Each skill can be worked on just a few minutes each day during class.

### **Raising or Lowering a Pitch By Ear**

1. Teacher models rolling above and below a pitch, students echo back.
2. Use hand signals to raise or lower a pitch.
3. Select students to play a pitch out of tune, have the others find them.
4. All students play a pitch either sharp or flat, and teacher signals each to adjust the pitch in tune.

### **Match Pitches By Ear**

1. Teacher plays a group of notes, students echo back.
2. Match melodies with altered notes.
3. Match pitches in different octaves.
4. Students play any pitch they want, as teacher plays a selected pitch they must find.

### **Match Scale Patterns**

1. Match scales with notes left out.
2. One section of the orchestra plays part of a scale, and another section must complete it.
3. Match major and minor arpeggios by ear.
4. Play scales in perfect 4ths or 5ths.

### **Matching Double Stops**

1. Match 2 open strings.
2. Match simple double stops, separately and together as bass holds root pitch.
3. One section of the orchestra holds a pedal tone while the rest play a scale or a melody over that tone.

### **Playing a Melody By Ear in Different Keys**

1. Select a starting pitch, play the melody, and keep moving the pitch up as you play that melody.
2. Play the same melody in different keys.
3. Try to get one section of the orchestra to throw off the other.
4. Or, have a student walk around playing the melody in a different key than the rest of the class.

### **Developing Ensemble Triads**

1. Each section of the orchestra sustains a pitch which is part of a primary or secondary triad.
2. Instructor writes a chord progression on the board, and students perform it.
3. Play a chord progression on the piano and the class imitates.
4. Select triads by ear which will accompany scales.
5. Select triads by ear in which to accompany melodies.

**Improvisation Skills**

1. Play a simple tune and add non-harmonic tones between melodic pitches.
2. Class holds a chord, and a student improvises over that chord.
3. Teacher has class play a chord progression, and individuals improvise over that chord pattern.
4. Class plays a pizzicato ostinato, and individuals improvise over that riff, passing the melody back and forth.



Correct seated posture - Violin



Correct seated position - Viola



Correct seated posture  
Cello



Correct left hand position  
Cello





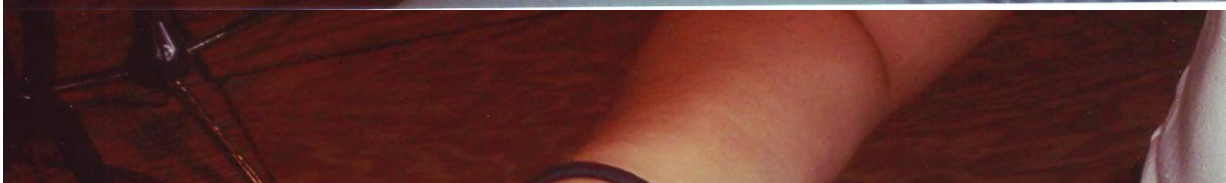
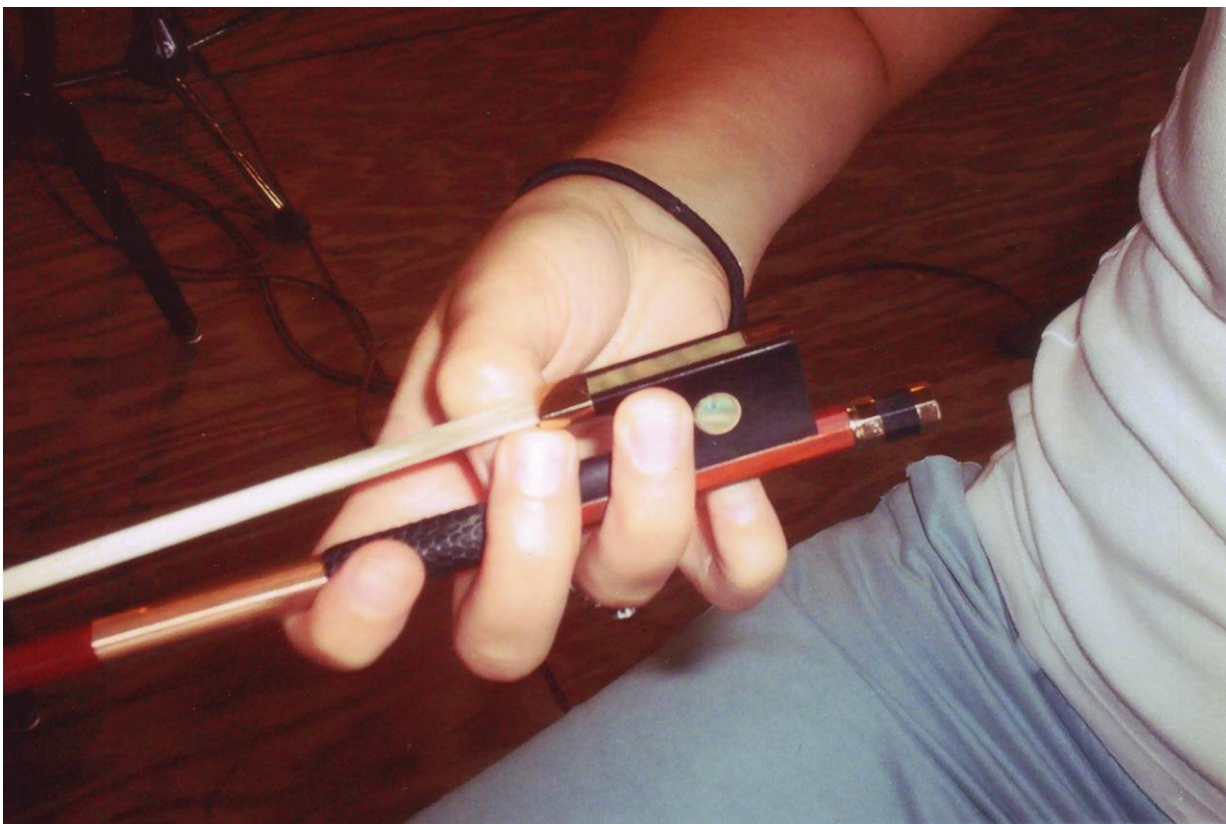
Correct position (seated on stool)  
String Bass



Correct Left Hand Position  
String Bass



Correct Bow Hold  
Violin and Viola





Correct Bow Hold  
Cello







Left Hand, 3<sup>rd</sup> position – Violin, Viola

Left Hand, 5<sup>th</sup> position – Violin, Viola





Left Hand, upper position - Cello

Left Hand, upper position – String Bass



**LEVELS OF MUSICIANSHIP:  
STRINGS**

Developed by  
Estelle Roth and Carol Moffett