

VIOLIN

HABITS OF A SUCCESSFUL STRING MUSICIAN

A Comprehensive Curriculum for Use During Fundamentals Time

CHRISTOPHER SELBY
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RICH MOON

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VIOLIN

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CHRISTOPHER SELBY, SCOTT RUSH,
AND RICH MOON

AVAILABLE EDITIONS:

VIOLIN	G-8624
VIOLA.....	G-8625
CELLO.....	G-8626
BASS	G-8627
CONDUCTOR'S EDITION	G-8628



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Welcome to *Habits of a Successful String Musician*. This method book was written to help string players establish effective daily routines that ultimately lead to great music making. While practicing the various components of playing, remember that improved technique only serves to increase the *artistry* of a musical performance.

This book begins with studies on tone production, bowing, and articulation (right hand), followed by finger patterns and shifting (left hand). Subsequent studies for scales, chorales, rhythm and sight-reading make this a complete method for the advancing string musician. Each exercise has a very specific purpose that leads logically to the performance of concert music. Turn your rehearsal room or practice room into a laboratory for making music, and let your musical journey begin!

This book is divided into eight parts:

I. Tone and Articulation.....	1	V. Scales, Arpeggios and Thirds.....	14
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Tips for Individual Practice:

- Listen to a recording of your favorite artist on your instrument; then imitate that artist's sound.
- Remind yourself why you are practicing. Set goals for each practice session and devise a logical order of things to learn. Strive to cover as many Components of Playing as possible, starting with tone production (bowing variations) and then finger pattern study and scales.
- Begin practice sessions with stretching. *Stay relaxed*—tension is a performer's worst enemy.
- Practice with a mirror. Review basic technique for standing or sitting well, and use left- and right-hand calisthenics to develop relaxed, healthy positions for holding the bow and instrument well.
- Stay focused and rest five minutes for every twenty minutes of practice; unfocused practice is a waste of time and energy and is detrimental to a performer's progress.
- When practicing the sight-reading exercises in the back of the book, use a metronome and establish a slow, reasonable tempo that will allow you to play the exercises with a steady pulse.
- Record yourself and use the recording to identify personal goals for improving your skills and performance.
- Finish your practice session by playing something fun. We practice so we can improve the performance skills needed to express the musical ideas that we find so enjoyable and deeply rewarding.

Habits of a Successful String Musician – Violin Edition

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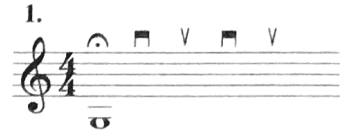
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I Tone and Articulation

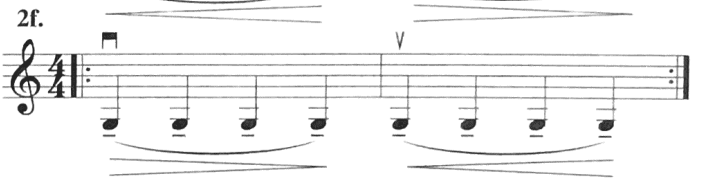
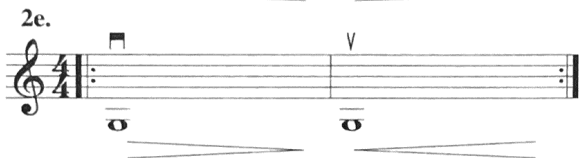
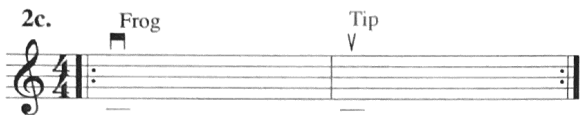
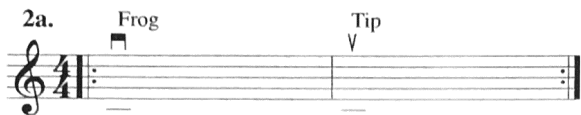
Open String Exercises

Even Tone - Frog to Tip

With a flawless bow hold, play the open string without counting or keeping time; pay attention to the bow's contact point, angle, weight, and speed.



Even Bow Distribution

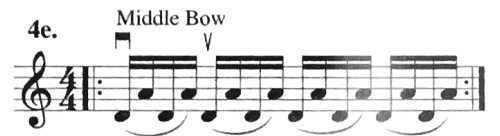


Grab and Release

Grab the string with the hair of the bow to begin each note with a crisp attack.



Crossing Strings



Bowing Variations

Perform the theme using one of the rhythm or articulations from the variations below.

Introduction (teacher)

Theme (student)

Musical notation for the Introduction and Theme. The Introduction is a 4-measure phrase in G major, 4/4 time, starting with a quarter rest followed by quarter notes G, A, B, C, and a quarter rest. The Theme is an 8-measure phrase in G major, 4/4 time, starting with a quarter rest followed by quarter notes G, A, B, C, D, E, F, G, and a quarter rest. Both phrases are marked with a '4' above the staff, indicating a four-measure unit.

Basic Bow Strokes

Musical notation for Basic Bow Strokes, exercises 5a through 5n. Exercises 5a, 5b, 5c, and 5d are in G major, 4/4 time. 5a and 5b are quarter notes. 5c and 5d are eighth notes with triplets. 5e, 5f, 5g, and 5h are in G major, 4/4 time. 5e and 5f are quarter notes with 'U.H.' and 'L.H.' markings. 5g and 5h are quarter notes with 'V' markings. 5i, 5j, 5k, 5m, and 5n are in G major, 4/4 time. 5i and 5j are eighth notes with 'V' markings. 5k and 5m are quarter notes with 'V' markings. 5n is a quarter note with 'V' markings. A note in 5h is marked 'Keep thumb and pinky curved.'

Full Bow Exercises

Musical notation for Full Bow Exercises, exercises 6a through 6g. Exercises 6a, 6b, 6c, and 6d are in G major, 4/4 time. 6a and 6b are quarter notes with 'Frog' and 'Tip' markings. 6c and 6d are quarter notes with 'Frog' and 'Tip' markings. Exercises 6e, 6f, and 6g are in G major, 4/4 time. 6e is a quarter note with 'Frog' and 'Tip' markings. 6f and 6g are quarter notes with 'Frog' and 'Tip' markings. Exercises 6a, 6b, 6c, 6d, 6e, 6f, and 6g are marked with a dynamic of *f*. Exercise 6g is marked 'up-bow staccato'.

Dotted Rhythms and Hooked Bows

Musical notation for Dotted Rhythms and Hooked Bows, exercises 7a through 7g. Exercises 7a, 7b, 7c, 7d, 7e, 7f, and 7g are in G major, 4/4 time. 7a and 7b are quarter notes with 'Tip' and 'Frog' markings. 7c, 7d, 7e, 7f, and 7g are quarter notes with 'V' markings. Exercise 7b is marked with a dynamic of *f*.

Syncopated Patterns

8a. 

8b. 

8c. 

8d. 

Spiccato Exercises

Perform the spiccato stroke at the balance point; keep the thumb and pinky curved and the knuckles soft and fluid.

9a. 

9b. 

9c. 

9d. 

9e. 

9f. 

9g. 

9h. 

9j. 

9k. 

9m. 

9n. *ricochet* 

Triple Patterns

10a. 

10b. 

10c. 

10d. 

10e. 

10f. 

10g. 

10h. 

Slurs

11a.

11b.

11c.

11d.

11e.

11f.

11g.

11h.

II Lower Positions: Finger Patterns, Intonation, and Velocity

12. Natural & Sharp



13. Mary Had a Little Lamb



14. Flat Finger Pattern Exercises



15. Dominant Etude



16. Sharp Finger Pattern Exercises



17. Changing Finger Patterns



18. Etude X



19. Tetrachord Etude

Tuning Notes (Dorian Tetrachord) Etude

After learning the etude with the Dorian tetrachord above, play it with one of the other tetrachords below.

Tetrachords:

20. Velocity Etude

Perform the etude as written first, and then perform it with finger pattern #2 (F[♯]) and #3 (E^b) shown below.

Finger Patterns

Velocity Etude Variations

21. Trills

The trills on beats 2 and 4 are performed the same way.

III Shifting Exercises

Shift with a light, smooth motion; always move the thumb with the second finger.

22. Shifting to the Harmonic

23. Shifting to the Same Finger

Perform all shifting exercises with and without slurs.

24.

25. Shifting on the First Finger

26. Shifting to a Different Finger

♦ The diamond is the destination of the shifting finger; it is a silent shifting note that should be hidden, not heard.

27.

28.

29. Etude in E Minor

Mark the silent shifts with a dot or a diamond.

30. Changing Keys How does the key change the spacing of the shifts and finger patterns?

31. Shifting to a Different Finger

32.

33.

34. Etude in E-flat Major Mark the silent shifts with a dot or a diamond.

35. Focus on 4th Position

36.

37. Shifting to C

38. Tetrachord Etude - 3rd Position

Tuning notes Etude

Tetrachords

Major Dorian Phrygian Lydian

39. D Major Scale and Arpeggio - on One String

40. E^b Major Scale and Arpeggio - on One String

41. Up and Down the String

To reach higher positions, bring the elbow and arm around the instrument, and the thumb around the neck.

42. Etude in F Major

43. Etude in F# Minor

44. Etude in G Major

45. Etude in E Major

46. Etude in D Major Perform as written and with three- or six-note slurs.

Musical notation for Etude in D Major, measures 1-8. The piece is in D major (two sharps) and 12/8 time. The first staff contains measures 1-4, and the second staff contains measures 5-8. Fingerings are indicated by numbers 0-4 and Roman numerals III, IV, V, VI. Slurs are placed over groups of three or six notes.

47. Shifty Jig

Musical notation for Shifty Jig, measures 1-12. The piece is in B-flat major (two flats) and 12/8 time. The first staff contains measures 1-6, and the second staff contains measures 7-12. Fingerings are indicated by numbers 0-4 and Roman numerals III, IV, V. Slurs are placed over groups of three or six notes.

IV Higher Positions and Alternate Clefs

48. Velocity Etude in Higher Positions

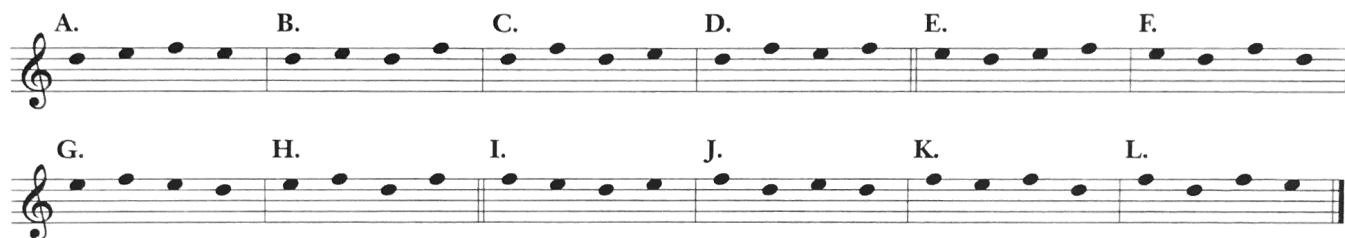
Perform the etude as written first, and then perform it with finger pattern #2 (F[♯]) and #3 (E[♭]) shown below.



Finger Patterns



Velocity Etude Variations



Alternate Clefs

Violinists use ottava (8va) and lower string players use alternate clefs to reduce the number of ledger lines the performer reads when the music moves into higher registers. Viola players must learn to read treble clef. Cello and double bass players must learn to read tenor and treble clefs. Advanced violinists should also learn alto clef, so they can double on viola if needed.



49. G Major Scale with Alternate Clef



50. Scotland's Burning (Round)

Musical notation for 'Scotland's Burning (Round)' in 4/4 time. The piece consists of four measures, each with a different key signature: 1. G major, 2. D major, 3. A major, 4. E major. The notation includes first, second, third, and fourth endings.

51. Viva la Musica (Round)

Musical notation for 'Viva la Musica (Round)' in 4/4 time. It features a 'sul A' instruction and a 'III' marking. The piece consists of three measures with different key signatures: 1. G major, 2. D major, 3. A major.

Upper Register and Thumb Position

To reach higher positions, bring the elbow and arm around the instrument, and the thumb around the neck.

52. Upper Register Patterns

Musical notation for 'Upper Register Patterns' in 4/4 time, G major. It shows two staves of ascending and descending eighth-note patterns in the upper register, with a dashed line indicating the 8va position.

53. A Major Scale and Arpeggio

Musical notation for 'A Major Scale and Arpeggio' in 4/4 time, A major. It shows an ascending and descending scale with fingering (1-2-3-4, 4-3-2-1) and an arpeggio with fingering (1-3-4, 4-3-2-1). A dashed line indicates the 8va position.

54. D Major Scale and Arpeggio

Musical notation for 'D Major Scale and Arpeggio' in 4/4 time, D major. It shows an ascending and descending scale with fingering (1-2-3-4, 4-3-2-1) and an arpeggio with fingering (1-3-4, 4-3-2-1). A dashed line indicates the 8va position.

55. D Minor Scale and Arpeggio

Musical notation for 'D Minor Scale and Arpeggio' in 4/4 time, D minor. It shows an ascending and descending scale with fingering (1-2-3-4, 4-3-2-1) and an arpeggio with fingering (1-3-4, 4-3-2-1). A dashed line indicates the 8va position.

56. E Major Scale and Arpeggio

Musical notation for 'E Major Scale and Arpeggio' in 4/4 time, E major. It shows an ascending and descending scale with fingering (1-2-3-4, 4-3-2-1) and an arpeggio with fingering (1-3-4, 4-3-2-1). A dashed line indicates the 8va position.

57. C Major Scale and Arpeggio

Musical notation for 'C Major Scale and Arpeggio' in 4/4 time, C major. It shows an ascending and descending scale with fingering (1-2-3-4, 4-3-2-1) and an arpeggio with fingering (1-3-4, 4-3-2-1). A dashed line indicates the 8va position.

58. F Major Scale and Arpeggio

Musical notation for F Major Scale and Arpeggio. The piece is in 4/4 time and F major. It features a treble clef and a dashed line indicating the 8th fret. The notation includes fingerings: 1, -1, x4, 4, -3, -1, 3, x4, 3, 1, -1.

59. Twinkle

Musical notation for Twinkle. The piece is in 4/4 time and D major. It features a bass clef and consists of two staves of music.

60. Frere Jacques (Round)

Musical notation for Frere Jacques (Round). The piece is in 4/4 time and D major. It features a bass clef and includes first, second, third, and fourth endings.

61. Arirang

Musical notation for Arirang. The piece is in 3/4 time and D major. It features a bass clef and includes slurs over the notes.

62. This Land Is Your Land

Musical notation for This Land Is Your Land. The piece is in 4/4 time and D major. It features a bass clef and includes vibrato (v) markings.

63. French Folk Song

Musical notation for French Folk Song. The piece is in 3/4 time and D major. It features a bass clef and consists of two staves of music.

64. Tetrachord Etude in Upper Positions

Musical notation for Tetrachord Etude in Upper Positions. The piece is in 12/8 time and D major. It features a treble clef and a dashed line indicating the 8th fret. The notation includes fingerings: 1, 1, 1, 1.

V Scales, Arpeggios and Thirds

Students should focus on the skills and octaves that are appropriate for their level of ability and experience. Begin learning a scale by playing each note without a pulse; listen and adjust fingertips to finely tune each pitch before moving to the next note. Then, add a pulse and learn half and quarter notes, add the printed rhythm, and finally add slurs, as shown below.

Use the following checklist to guide your practice:

Tone	<input type="checkbox"/> Sound projects well with an excellent tone quality. <input type="checkbox"/> Contact point is the correct distance between bridge and fingerboard. <input type="checkbox"/> The bow angle is perpendicular to the string and rotated correctly. <input type="checkbox"/> Part of the bow is correct. <input type="checkbox"/> Bow weight and speed are balanced and produce an excellent tone that projects well.
Intonation	<input type="checkbox"/> Notes are consistently correct and in tune , especially fourth and seventh scale degrees. <input type="checkbox"/> Hand placement is correct on fingerboard, not sharp or flat. <input type="checkbox"/> Finger pattern (half-step placement) is correct; half- and whole-step distances are correct. <input type="checkbox"/> Shifts are clean and well-executed; fingerings are correct. <input type="checkbox"/> Fingertips adjust quickly , refining the pitch after finger placement.
Tempo and Rhythm	<input type="checkbox"/> Tempos are consistent; no stopping, stumbling, rushing, or dragging. <input type="checkbox"/> Rhythm is correct. <input type="checkbox"/> Exercise is memorized when appropriate.

Students of different ability levels can learn and perform scales at the same time. Those performing more octaves should begin their scale first, as shown below.

Major Scales, Arpeggios and Thirds

C Major

65. Tuning Canon

1. 2. 3. 4.

66. Tuning Chords

div.

67. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

68. Dominant Arpeggio

69. Thirds - Lower Octave

Upper Octave

G Major

70. Tuning Canon

71. Tuning Chords

72. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

73. Dominant Arpeggio

74. Thirds - Lower Octave

Upper Octave

D Major

75. Tuning Canon

76. Tuning Chords

77. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

78. Dominant Arpeggio

79. Thirds - Lower Octave

Upper Octave

A Major

80. Tuning Canon

81. Tuning Chords

82. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

83. Dominant Arpeggio

84. Thirds - Lower Octave

Upper Octave

E Major

85. Tuning Canon

86. Tuning Chords

87. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

88. Dominant Arpeggio

89. Thirds - Lower Octave

Upper Octave

B Major

90. Tuning Canon

1. -1 2. -1 4 3. 4

91. Tuning Chords

92. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

93. Dominant Arpeggio

94. Thirds - Lower Octave

Upper Octave

F# Major

95. Tuning Canon

1. 2. 3. 4.

96. Tuning Chords

97. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

8^{va}

8^{va}

98. Dominant Arpeggio

99. Thirds - Lower Octave

Upper Octave

F Major

100. Tuning Canon

1. 2. 3. 4.

101. Tuning Chords

102. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

103. Dominant Arpeggio

104. Thirds - Lower Octave

Upper Octave

B \flat Major

105. Tuning Canon

1. 2. 3. 4.

106. Tuning Chords

107. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

108. Dominant Arpeggio

109. Thirds - Lower Octave

Upper Octave

E^b Major

110. Tuning Canon

1. 2. 3. 4.

111. Tuning Chords

112. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

113. Dominant Arpeggio

114. Thirds - Lower Octave

Upper Octave

A^b Major

115. Tuning Canon

116. Tuning Chords

117. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

118. Dominant Arpeggio

119. Thirds - Lower Octave

Upper Octave

D^b Major

120. Tuning Canon

121. Tuning Chords

122. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

8^{va}

8^{va}

123. Dominant Arpeggio

124. Thirds - Lower Octave

Upper Octave

Melodic Minor Scales, Arpeggios and Thirds

A Melodic Minor

125. Tuning Canon

126. Tuning Chords

127. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

128. Dominant Arpeggio

129. Thirds - Lower Octave

Upper Octave

D Melodic Minor

130. Tuning Canon

1. 2. 3. 4.

131. Tuning Chords

132. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

133. Dominant Arpeggio

134. Thirds - Lower Octave

Upper Octave

G Melodic Minor

135. Tuning Canon

1. 2. 3. 4.

136. Tuning Chords

137. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

138. Dominant Arpeggio

139. Thirds - Lower Octave

Upper Octave

C Melodic Minor

140. Tuning Canon

141. Tuning Chords

142. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

143. Dominant Arpeggio

144. Thirds - Lower Octave

Upper Octave

F Melodic Minor

145. Tuning Canon

146. Tuning Chords

147. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

148. Dominant Arpeggio

149. Thirds - Lower Octave

Upper Octave

B \flat Melodic Minor

150. Tuning Canon

1. 2. 3. 4.

Musical notation for the Tuning Canon exercise, showing four measures of a sequence of notes: G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , G \flat .

151. Tuning Chords

Musical notation for the Tuning Chords exercise, showing a sequence of chords: G \flat 8, A \flat 8, B \flat 8, C \flat 8, D \flat 8, E \flat 8, F \flat 8, G \flat 8. The first chord is marked with "div." (divisi).

152. Scales and Arpeggios - One Octave

Musical notation for the One Octave Scales and Arpeggios exercise, showing the ascending and descending scale and the arpeggio.

Two Octaves

Musical notation for the Two Octaves Scales and Arpeggios exercise.

Three Octaves

Musical notation for the Three Octaves Scales and Arpeggios exercise, including fingering (I, II, III, IV) and bowing (A, E) markings.

Musical notation for the Three Octaves Scales and Arpeggios exercise, including fingering (1-4, 2-3, 3-2, 4-1) and bowing (V, VII, VI, III, I) markings.

Musical notation for the Three Octaves Scales and Arpeggios exercise, including fingering (1-3, 2-4, 3-1, 4-2) and bowing (A, E, A) markings.

153. Dominant Arpeggio

Musical notation for the Dominant Arpeggio exercise, showing the ascending and descending arpeggio with a four-measure phrase.

154. Thirds - Lower Octave

Musical notation for the Thirds - Lower Octave exercise, showing the ascending and descending scale with a four-measure phrase.

Upper Octave

Musical notation for the Thirds - Upper Octave exercise, showing the ascending and descending scale with a four-measure phrase.

E^b Melodic Minor

155. Tuning Canon

156. Tuning Chords

157. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

158. Dominant Arpeggio

159. Thirds - Lower Octave

Upper Octave

E Melodic Minor

160. Tuning Canon

1. 2. 3. 4.

161. Tuning Chords

162. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

163. Dominant Arpeggio

164. Thirds - Lower Octave

Upper Octave

B Melodic Minor

165. Tuning Canon

1. 2. 3. 4.

166. Tuning Chords

B8 B8 #8 B8 B8 #8 B8

167. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

168. Dominant Arpeggio

169. Thirds - Lower Octave

Upper Octave

F# Melodic Minor

170. Tuning Canon

171. Tuning Chords

172. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

173. Dominant Arpeggio

174. Thirds - Lower Octave

Upper Octave

C# Melodic Minor

175. Tuning Canon

176. Tuning Chords

177. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

178. Dominant Arpeggio

179. Thirds - Lower Octave

Upper Octave

G# Melodic Minor

180. Tuning Canon

1. 2. 3. 4.

181. Tuning Chords

182. Scales and Arpeggios - One Octave

Two Octaves

Three Octaves

183. Dominant Arpeggio

184. Thirds - Lower Octave

Upper Octave

Chromatic, Mixolydian and Blues Scales

A *chromatic* scale is made entirely of half steps.

185. Two Octave Chromatic C Scale

Musical notation for a two-octave chromatic C scale in 3/4 time. The scale is shown in two staves, ascending and then descending. Fingerings are indicated by numbers 1-4 and -1, -2, -3, -4. The final note is marked with 'x4'.

Mixolydian and Blues Scales

186. B^b Mixolydian

Blues Scale and Arpeggio

Musical notation for B^b Mixolydian scale and blues scale/arpeggio in 4/4 time. The B^b Mixolydian scale is shown in the first staff, and the blues scale and arpeggio are shown in the second staff.

187. F Mixolydian

Blues Scale and Arpeggio

Musical notation for F Mixolydian scale and blues scale/arpeggio in 4/4 time. The F Mixolydian scale is shown in the first staff, and the blues scale and arpeggio are shown in the second staff.

188. C Mixolydian

Blues Scale and Arpeggio

Musical notation for C Mixolydian scale and blues scale/arpeggio in 4/4 time. The C Mixolydian scale is shown in the first staff, and the blues scale and arpeggio are shown in the second staff.

189. G Mixolydian

Blues Scale and Arpeggio

Musical notation for G Mixolydian scale and blues scale/arpeggio in 4/4 time. The G Mixolydian scale is shown in the first staff, and the blues scale and arpeggio are shown in the second staff.

190. D Mixolydian

Blues Scale and Arpeggio

Musical notation for D Mixolydian scale and blues scale/arpeggio in 4/4 time. The D Mixolydian scale is shown in the first staff, and the blues scale and arpeggio are shown in the second staff.

191. A Mixolydian

Blues Scale and Arpeggio

Musical notation for A Mixolydian scale and blues scale/arpeggio in 4/4 time. The A Mixolydian scale is shown in the first staff, and the blues scale and arpeggio are shown in the second staff.

VI Chorales

192. Chorale #1

Violin I

193. Chorale #2

Violin I

194. Chorale #3

Violin I

195. Chorale #4

Violin I

192. Chorale #1

Violin II

193. Chorale #2

Violin II

194. Chorale #3

Violin II

195. Chorale #4

Violin II

196. Chorale #5

Violin I

Musical score for Violin I, Chorale #5, measures 1-20. The score is in 2/4 time and B-flat major. It consists of three staves. The first staff (measures 1-10) starts with a repeat sign and includes dynamics *p* and *f*. The second staff (measures 10-20) includes dynamics *p*, *pp*, and *f*, and features a *V* marking above measure 14. The third staff (measures 20-21) shows the continuation of the piece.

197. Chorale #6

Violin I

Musical score for Violin I, Chorale #6, measures 1-15. The score is in 4/4 time and D major. It consists of three staves. The first staff (measures 1-8) includes a *V* marking above measure 4. The second staff (measures 8-15) includes a *V* marking above measure 10. The third staff (measures 15-16) shows the continuation of the piece.

198. Chorale #7

Violin I

Musical score for Violin I, Chorale #7, measures 1-25. The score is in 4/4 time and B-flat major. It consists of four staves. The first staff (measures 1-9) is labeled "Lower octave" and includes a *V* marking above measure 4. The second staff (measures 9-17) is labeled "Upper octave" and includes a *V* marking above measure 14. The third staff (measures 17-25) continues the piece. The fourth staff (measures 25-26) shows the continuation of the piece.

196. Chorale #5

Violin II

Musical score for Violin II, Chorale #5, measures 1-21. The score is in G minor (one flat) and 2/4 time. It consists of three staves. The first staff (measures 1-10) starts with a repeat sign and includes dynamics *p* and *f*. The second staff (measures 10-21) includes dynamics *p*, *pp*, and *f*, and features a *v* (vibrato) marking above measure 14. The third staff (measures 21-30) continues the melodic line.

197. Chorale #6

Violin II

Musical score for Violin II, Chorale #6, measures 1-15. The score is in D major (two sharps) and 4/4 time. It consists of three staves. The first staff (measures 1-8) begins with a whole rest followed by a half note, then continues with a melodic line. The second staff (measures 8-15) continues the melody. The third staff (measures 15-22) concludes the piece. A *v* (vibrato) marking is present above measure 1.

198. Chorale #7

Violin II

Musical score for Violin II, Chorale #7, measures 1-25. The score is in G minor (one flat) and 4/4 time. It consists of four staves. The first staff (measures 1-8) is labeled "Lower octave" and contains a melodic line. The second staff (measures 9-16) continues the melody. The third staff (measures 17-24) is labeled "Upper octave" and contains a melodic line. The fourth staff (measures 25-32) concludes the piece. A *v* (vibrato) marking is present above measure 17.

199. Chorale #8

Violin I

Musical score for Violin I, Chorale #8, measures 1-22. The score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of three staves of music. The first staff contains measures 1-10, the second staff contains measures 11-20, and the third staff contains measures 21-22. The music features a mix of quarter, eighth, and sixteenth notes, with some slurs and accents.

200. Chorale #9

Violin I

Musical score for Violin I, Chorale #9, measures 1-9. The score is written in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It consists of two staves of music. The first staff contains measures 1-8, and the second staff contains measures 9-10. The music features a mix of eighth and sixteenth notes, with slurs and accents. Dynamic markings include *pp*, *p*, *mp*, *cresc.*, *mf*, *f*, *ff*, *fff*, and *pp*.

201. Chorale #10

Violin I

Musical score for Violin I, Chorale #10, measures 1-11. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It consists of three staves of music. The first staff contains measures 1-5, the second staff contains measures 6-10, and the third staff contains measures 11-12. The music features a mix of quarter, eighth, and sixteenth notes, with slurs and accents. Dynamic markings include *p*, *cresc.*, *f*, *dim.*, and *p*. Fingerings and bowings are indicated throughout the score.

199. Chorale #8

Violin II

Violin II

11

22

200. Chorale #9

Violin II

Violin II

9

pp *p* *mp* *cresc.*

mf *f* *ff* *pp*

-4 0

201. Chorale #10

Violin II

Violin II

9

p

cresc. *f* *dim.* *p*

f *p*

V 1 4 2 -2 -2

V V I V V V V V

-3 -2 -2 I

1/2 III

202. Chorale #11

Violin I

The musical score for Violin I consists of five staves of music in 3/4 time, with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values and fingerings. Measure numbers 9, 18, 26, and 34 are indicated at the start of their respective staves. Fingerings are marked with Roman numerals (I, III, IV, V, VI) and negative signs (-1, -2, -3) above the notes. Slurs and accents are used to indicate phrasing and emphasis. The piece concludes with a double bar line at the end of the fifth staff.

202. Chorale #11

Violin II

4

8

V

-1

III

16

-2

I

25

-1

III

V

-1

33

II

VII Rhythm Charts in a Musical Context

A. Quarter Notes and Rests; Eighth Notes

All rhythm has two components: the pulse and the rhythm that goes over the pulse. To genuinely understand a rhythm pattern, students must perform the rhythm while simultaneously keeping a consistent pulse somewhere else in their body. Students **MUST** count while performing a rhythm with their body or instrument.

203a. and b.

204a. and b.

205a. and b.

206a. and b.

207a. and b.

For additional practice with quarter- and eighth-note patterns, go to Part VIII Sight Reading Exercises 260–269.

B. Ties, Dotted Quarter Notes and Eighth Rests

208a. and b.

209a. and b.

210a. and b.

211a. and b.

212a. and b.

213a. and b.

For additional practice with ties, dotted quarter notes and eighth rest patterns, go to Part VIII Sight Reading Exercises 270–283.

C. Syncopation

214a. and b.

Exercise 214a and b is in 2/4 time with a key signature of one sharp (F#). The exercise consists of two staves. The upper staff contains a melody of eighth and quarter notes, with some notes beamed together. The lower staff provides a bass line with eighth and quarter notes, including some rests.

215a. and b.

Exercise 215a and b is in 3/4 time with a key signature of one sharp (F#). The exercise consists of two staves. The upper staff features a melody of eighth and quarter notes. The lower staff has a bass line with quarter and eighth notes, including some rests.

216a. and b.

Exercise 216a and b is in 4/4 time with a key signature of one sharp (F#). The exercise consists of two staves. The upper staff contains a melody of eighth and quarter notes. The lower staff has a bass line with quarter and eighth notes, including some rests.

217a. and b.

Exercise 217a and b is in 3/4 time with a key signature of one sharp (F#). The exercise consists of two staves. The upper staff features a melody of quarter and eighth notes. The lower staff has a bass line with quarter and eighth notes, including some rests.

218a. and b.

Exercise 218a and b is in 4/4 time with a key signature of one sharp (F#). The exercise consists of two staves. The upper staff contains a melody with many eighth notes, some beamed together. The lower staff has a bass line with quarter and eighth notes, including many rests.

219a. and b.

Exercise 219a and b is in 4/4 time with a key signature of one sharp (F#). The exercise consists of two staves. The upper staff features a melody of quarter and eighth notes. The lower staff has a bass line with quarter and eighth notes, including some rests.

For additional practice with syncopated patterns, go to Part VIII Sight Reading Exercises 284–297.

D. Intermediate Triple Meter

220a. and b.

Musical notation for exercise 220a and b, in 3/8 time. The piece is in G major (one sharp). The right hand (RH) and left hand (LH) parts are shown on a grand staff. The RH part consists of eighth notes and quarter notes, while the LH part consists of quarter notes and eighth notes. The exercise is 8 measures long.

221a. and b.

Musical notation for exercise 221a and b, in 3/8 time. The piece is in G major (one sharp). The RH part features eighth notes and quarter notes, and the LH part features quarter notes and eighth notes. The exercise is 8 measures long.

222a. and b.

Musical notation for exercise 222a and b, in 3/8 time. The piece is in G major (one sharp). The RH part features eighth notes and quarter notes, and the LH part features quarter notes and eighth notes. The exercise is 8 measures long.

223a. and b.

Musical notation for exercise 223a and b, in 3/8 time. The piece is in G major (one sharp). The RH part features eighth notes and quarter notes, and the LH part features quarter notes and eighth notes. The exercise is 8 measures long.

224a. and b.

Musical notation for exercise 224a and b, in 3/8 time. The piece is in G major (one sharp). The RH part features eighth notes and quarter notes, and the LH part features quarter notes and eighth notes. The exercise is 8 measures long.

225a. and b.

Musical notation for exercise 225a and b, in 12/8 time. The piece is in G major (one sharp). The RH part features eighth notes and quarter notes, and the LH part features quarter notes and eighth notes. The exercise is 8 measures long.

For additional practice with intermediate triple meter patterns, go to Part VIII Sight Reading Exercises 298–308.

F. Simple Sixteenth Notes

232a. and b.

Exercise 232a and b is in 2/4 time. The right hand (RH) starts with a quarter note G4, followed by eighth notes A4-B4-C5, then a quarter note D5, and eighth notes C5-B4-A4. The left hand (LH) starts with a quarter note G3, followed by eighth notes A3-B3-C4, then a quarter note D4, and eighth notes C4-B3-A3. The exercise consists of 8 measures.

233a. and b.

Exercise 233a and b is in 3/4 time. The RH starts with eighth notes G4-A4-B4-C5, then eighth notes D5-C5-B4-A4, followed by a quarter rest, eighth notes G4-A4-B4, and eighth notes C5-B4-A4. The LH starts with eighth notes G3-A3-B3-C4, then eighth notes D4-C4-B3-A3, followed by a quarter rest, eighth notes G3-A3-B3, and eighth notes C4-B3-A3. The exercise consists of 8 measures.

234a. and b.

Exercise 234a and b is in 4/4 time. The RH starts with eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4. The LH starts with eighth notes G3-A3-B3-C4, eighth notes D4-C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3. The exercise consists of 8 measures.

235a. and b.

Exercise 235a and b is in 4/4 time. The RH starts with eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4. The LH starts with eighth notes G3-A3-B3-C4, eighth notes D4-C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3. The exercise consists of 8 measures.

236a. and b.

Exercise 236a and b is in 4/4 time. The RH starts with eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4. The LH starts with eighth notes G3-A3-B3-C4, eighth notes D4-C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3. The exercise consists of 8 measures.

237a. and b.

Exercise 237a and b is in 4/4 time. The RH starts with eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4, eighth notes G4-A4-B4, eighth notes C5-B4-A4. The LH starts with eighth notes G3-A3-B3-C4, eighth notes D4-C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3, eighth notes G3-A3-B3, eighth notes C4-B3-A3. The exercise consists of 8 measures.

For additional practice with simple sixteenth-note patterns, go to Part VIII Sight Reading Exercises 313–324.

G. Dotted Eighth Notes and Sixteenth Rests

238a. and b.

Exercise 238a and b is written in 3/4 time with a key signature of one flat (B-flat). The exercise consists of two staves. The upper staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests. The lower staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests, mirroring the upper staff.

239a. and b.

Exercise 239a and b is written in 2/4 time with a key signature of one flat (B-flat). The exercise consists of two staves. The upper staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests. The lower staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests, mirroring the upper staff.

240a. and b.

Exercise 240a and b is written in 2/4 time with a key signature of one flat (B-flat). The exercise consists of two staves. The upper staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests. The lower staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests, mirroring the upper staff.

241a. and b.

Exercise 241a and b is written in 4/4 time with a key signature of one flat (B-flat). The exercise consists of two staves. The upper staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests. The lower staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests, mirroring the upper staff.

242a. and b.

Exercise 242a and b is written in 4/4 time with a key signature of one flat (B-flat). The exercise consists of two staves. The upper staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests. The lower staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests, mirroring the upper staff.

243a. and b.

Exercise 243a and b is written in 4/4 time with a key signature of one flat (B-flat). The exercise consists of two staves. The upper staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests. The lower staff contains a sequence of eighth notes and dotted eighth notes with sixteenth rests, mirroring the upper staff.

For additional practice with dotted-eighth-note and sixteenth-rest patterns, go to Part VIII Sight Reading Exercises 325–334.

H. Cut Time (C)

244a. and b.

Musical notation for exercise 244a and b. The exercise is in cut time (C) and the key signature has two sharps (F# and C#). The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a sequence of eighth notes, followed by a half note with a fermata, and then a sequence of eighth notes with a fermata. The bass staff provides a harmonic accompaniment with eighth notes and quarter notes. There are two 'v' markings above the treble staff, indicating accents on the eighth notes in the second and fourth measures.

245a. and b.

Musical notation for exercise 245a and b. The exercise is in cut time (C) and the key signature has two sharps (F# and C#). The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a sequence of eighth notes with fermatas, followed by a half note with a fermata, and then a sequence of eighth notes with fermatas. The bass staff provides a harmonic accompaniment with eighth notes and quarter notes.

246a. and b.

Musical notation for exercise 246a and b. The exercise is in cut time (C) and the key signature has two sharps (F# and C#). The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a sequence of eighth notes with fermatas, followed by a half note with a fermata, and then a sequence of eighth notes with fermatas. The bass staff provides a harmonic accompaniment with eighth notes and quarter notes.

247a. and b.

Musical notation for exercise 247a and b. The exercise is in cut time (C) and the key signature has two sharps (F# and C#). The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a sequence of eighth notes with triplets, followed by a half note with a fermata, and then a sequence of eighth notes with triplets. The bass staff provides a harmonic accompaniment with eighth notes and quarter notes. There are six '3' markings above the treble staff, indicating triplets on the eighth notes in the first, second, third, fourth, fifth, and sixth measures.

248a. and b.

Musical notation for exercise 248a and b. The exercise is in cut time (C) and the key signature has two sharps (F# and C#). The notation consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff features a sequence of eighth notes with fermatas, followed by a half note with a fermata, and then a sequence of eighth notes with fermatas. The bass staff provides a harmonic accompaniment with eighth notes and quarter notes.

J. Advanced Triple Meter

249a. and b.

250a. and b.

251a. and b.

252a. and b.

253a. and b.

254a. and b.

For additional practice with advanced triple meter patterns, go to Part VIII Sight Reading Exercises 352-369.

K. Irregular Meter

255a. and b.

Exercise 255a and b consists of two staves of music. The top staff is in bass clef with a key signature of two sharps (F# and C#). The bottom staff is in treble clef with the same key signature. The music features a complex, irregular meter with various note values and rests, including eighth and sixteenth notes, and rests of varying durations.

256a. and b.

Exercise 256a and b consists of two staves of music. The top staff is in bass clef with a key signature of two sharps (F# and C#). The bottom staff is in treble clef with the same key signature. The music features a complex, irregular meter with various note values and rests, including eighth and sixteenth notes, and rests of varying durations.

257a. and b.

Exercise 257a and b consists of two staves of music. The top staff is in bass clef with a key signature of two sharps (F# and C#). The bottom staff is in treble clef with the same key signature. The music features a complex, irregular meter with various note values and rests, including eighth and sixteenth notes, and rests of varying durations.

258a. and b.

Exercise 258a and b consists of two staves of music. The top staff is in bass clef with a key signature of two sharps (F# and C#). The bottom staff is in treble clef with the same key signature. The music features a complex, irregular meter with various note values and rests, including eighth and sixteenth notes, and rests of varying durations.

259a. and b.

Exercise 259a and b consists of two staves of music. The top staff is in bass clef with a key signature of two sharps (F# and C#). The bottom staff is in treble clef with the same key signature. The music features a complex, irregular meter with various note values and rests, including eighth and sixteenth notes, and rests of varying durations.

For additional practice with irregular meter patterns, go to Part VIII Sight Reading Exercises 370–379.

268.

Exercise 268 consists of two staves of music in G major, 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a sequence of eighth and quarter notes, starting with a *cresc.* (crescendo) marking. The second staff continues the melody, featuring a *p* (piano) dynamic marking at the end. A *v* (accents) marking is placed above the first note of the second staff.

269.

Exercise 269 consists of two staves of music in G major, 4/4 time. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a sequence of quarter and eighth notes. The second staff continues the melody with similar rhythmic patterns.

B. Ties, Dotted Quarter Notes and Eighth Rests

270.

Exercise 270 is a single staff of music in G major, 2/4 time. It features a sequence of eighth notes and quarter notes, with a *v* (accents) marking above the eighth note in the fifth measure.

271.

Exercise 271 is a single staff of music in G major, 2/4 time. It features a sequence of eighth notes and quarter notes, with a *mp* (mezzo-piano) dynamic marking at the beginning and *v* (accents) markings above the eighth notes in the first and fifth measures.

272.

Exercise 272 is a single staff of music in A major, 2/4 time. It features a sequence of eighth notes and quarter notes, with a *v* (accents) marking above the eighth note in the fifth measure.

273.

Exercise 273 is a single staff of music in F major, 2/4 time. It features a sequence of eighth notes and quarter notes, with a *v* (accents) marking above the eighth note in the fifth measure.

274.

Exercise 274 is a single staff of music in F major, 3/4 time. It features a sequence of quarter notes, dotted quarter notes, and eighth notes, with *mf* (mezzo-forte), *p* (piano), and *f rit.* (forte, ritardando) dynamic markings.

275.

Exercise 275 is a single staff of music in G major, 3/4 time. It features a sequence of quarter notes, dotted quarter notes, and eighth notes, with *mf* (mezzo-forte), *p* (piano), *f* (forte), and *p* (piano) dynamic markings.

276.

Musical notation for exercise 276, 3/4 time signature. The piece starts with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The melody continues with quarter notes D5, E5, F5, and G5. A dynamic marking of *mp* is placed below the F5-G5 pair, and a dynamic marking of *f* is placed below the final G5. A hairpin crescendo is shown under the final notes.

277.

Musical notation for exercise 277, 3/4 time signature. The piece starts with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *p* is placed below the C5. The melody continues with quarter notes D5, E5, F5, and G5. A dynamic marking of *f* is placed below the F5-G5 pair, and a dynamic marking of *p* is placed below the final G5. A hairpin crescendo is shown under the final notes, and the word *rit.* is written above the staff.

278.

Musical notation for exercise 278, 3/4 time signature. The piece starts with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *mf* is placed below the C5. The melody continues with quarter notes D5, E5, F5, and G5. A dynamic marking of *f* is placed below the F5-G5 pair, and a dynamic marking of *mp* is placed below the final G5. A hairpin crescendo is shown under the final notes, and a trill (*tr*) is marked above the final G5.

279.

Musical notation for exercise 279, 4/4 time signature. The piece starts with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *mf* is placed below the C5. The melody continues with quarter notes D5, E5, F5, and G5. A hairpin crescendo is shown under the final notes.

280.

Musical notation for exercise 280, 4/4 time signature. The piece starts with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *mf* is placed below the C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3' below it. The melody continues with quarter notes G5, A5, B5, and C6. A dynamic marking of *mp* is placed below the final C6. A hairpin crescendo is shown under the final notes.

281.

Musical notation for exercise 281, 4/4 time signature. The piece starts with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *mf* is placed below the C5. The melody continues with quarter notes D5, E5, F5, and G5. A dynamic marking of *f* is placed below the F5-G5 pair, and another dynamic marking of *f* is placed below the final G5. A hairpin crescendo is shown under the final notes, and a dynamic marking of *p* is placed below the final G5.

282. Moderato

Musical notation for exercise 282, 4/4 time signature, marked *Moderato*. The piece starts with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *mf* is placed below the C5. The melody continues with quarter notes D5, E5, F5, and G5. A dynamic marking of *p* is placed below the final G5. A hairpin crescendo is shown under the final notes, and the word *rit.* is written above the staff.

283.

Musical notation for exercise 283, 4/4 time signature. The piece starts with a half note G4, followed by quarter notes A4, B4, and C5. A dynamic marking of *mf* is placed below the C5. The melody continues with quarter notes D5, E5, F5, and G5. A dynamic marking of *p* is placed below the final G5. A hairpin crescendo is shown under the final notes, and a dynamic marking of *f* is placed below the final G5.

C. Syncopation

284.



285.



286.



287.



288.



289.



290.



291.



292.



293.



294.

Exercise 294 consists of two staves of music in 4/4 time with a key signature of two flats (B-flat and E-flat). The first staff contains a melodic line with eighth and quarter notes, including a slur over the final two measures. The second staff contains a rhythmic accompaniment with eighth notes and rests, featuring three upward bowing marks (v) above the first, third, and fifth measures.

295.

Exercise 295 consists of two staves of music in 4/4 time with a key signature of two flats. The first staff begins with a dynamic marking of *f* and contains a melodic line with eighth and quarter notes, including a slur over the first four measures. The second staff contains a rhythmic accompaniment with eighth notes and rests, featuring a dynamic marking of *f* under the first measure and three upward bowing marks (v) above the first, third, and fifth measures.

296.

Exercise 296 consists of two staves of music in 4/4 time with a key signature of two flats. The first staff contains a melodic line with quarter and eighth notes, including a slur over the first four measures. The second staff contains a rhythmic accompaniment with eighth notes and rests, featuring an upward bowing mark (v) above the first measure.

297.

Exercise 297 consists of two staves of music in 4/4 time with a key signature of two sharps (F# and C#). The first staff begins with a dynamic marking of *f* and contains a melodic line with quarter and eighth notes, including a slur over the first four measures and a dynamic marking of *p* under the fifth measure. The second staff contains a rhythmic accompaniment with eighth notes and rests, featuring three upward bowing marks (v) above the first, third, and fifth measures.

D. Intermediate Triple Meter

298.

Exercise 298 consists of one staff of music in 6/8 time with a key signature of two sharps. The melody is composed of eighth and quarter notes.

299.

Exercise 299 consists of one staff of music in 6/8 time with a key signature of two flats. The melody is composed of eighth and quarter notes.

300.

Exercise 300 consists of two staves of music in 6/8 time with a key signature of two flats. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a rhythmic accompaniment with eighth notes and rests, featuring two upward bowing marks (v) above the fifth and sixth measures.

301.



302.



303.



304.



305.



306.



307.



308.



E. Triplets

309.



310.



311.



312.



F. Simple Sixteenth Notes

313.



314.



315.



316.



317.



318.



319.



320.



321.



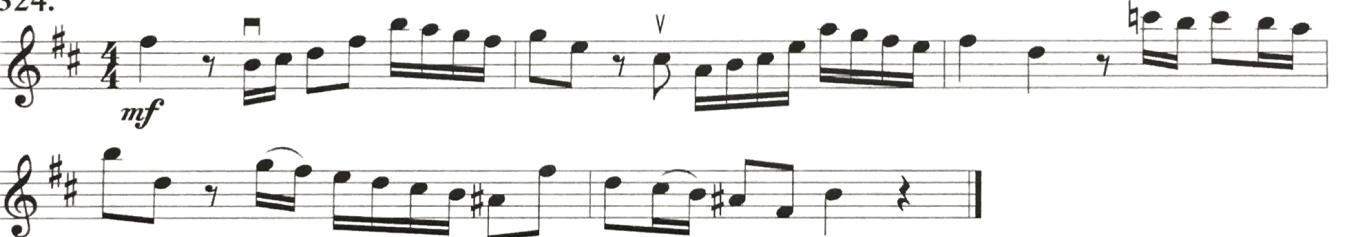
322.



323.



324.



G. Dotted Eighth Notes and Sixteenth Rests

325.



326.

Exercise 326: A single staff in treble clef, 2/4 time signature, key of D major. The piece starts with a piano (*p*) dynamic and features a series of slurs and accents. Dynamics include *f*, *mp*, *f*, *mf*, and ends with a *rit.* (ritardando) marking.

327.

Exercise 327: A single staff in treble clef, 2/4 time signature, key of B minor. The piece consists of a continuous eighth-note pattern with various slurs and accents.

328.

Exercise 328: Two staves in treble clef, 2/4 time signature, key of D major. The piece features a continuous eighth-note pattern with slurs and accents. Dynamics include *mf* and ends with a *rit.* marking.

329.

Exercise 329: A single staff in treble clef, 3/4 time signature, key of D major. The piece features a series of slurs and accents. Dynamics include *mp*, *f*, and *mf*.

330.

Exercise 330: A single staff in treble clef, 3/4 time signature, key of D major. The piece features a series of slurs and accents. Dynamics include *f*, *p*, *f*, and *p < mf*.

331.

Exercise 331: Two staves in treble clef, 3/4 time signature, key of D major. The piece is marked *Maestoso* and starts with a *f* dynamic. It features triplet markings (3) and slurs.

332.

Exercise 332: A single staff in treble clef, 4/4 time signature, key of B minor. The piece starts with a *mf* dynamic and features a series of slurs and accents.

333.

Exercise 334: A single staff in treble clef, 4/4 time signature, key of D major. The piece starts with a *mf* dynamic and features a series of slurs and accents. Dynamics include *mf*, *p*, *f*, and ends with a *rit.* marking.

334.

Exercise 334: A single staff in treble clef, 4/4 time signature, key of D major. The piece starts with a *mf* dynamic and features a series of slurs and accents.

H. Cut Time and $\frac{3}{2}$

335.



Musical notation for exercise 335, featuring a treble clef, a 3/2 time signature, and a mezzo-forte (*mf*) dynamic marking. The melody consists of quarter and eighth notes with a single accent mark (*v*) over a note.

336.



Musical notation for exercise 336, featuring a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). The melody includes quarter and eighth notes with four accent marks (*v*) over various notes.

337.



Musical notation for exercise 337, featuring a treble clef, a 3/2 time signature, and a key signature of two sharps (F# and C#). The melody consists of quarter and eighth notes with a fermata over a note.

338.



Musical notation for exercise 338, featuring a treble clef, a 3/2 time signature, and a key signature of one flat (Bb). The melody includes quarter and eighth notes with a single accent mark (*v*) over a note.

339.



Musical notation for exercise 339, featuring a treble clef, a 3/2 time signature, and a key signature of one sharp (F#). The melody includes quarter and eighth notes with four accent marks (*v*) over various notes.

340.



Musical notation for exercise 340, featuring a treble clef, a 3/2 time signature, and a key signature of one flat (Bb). The melody consists of quarter and eighth notes with a fermata over a note.

341.



Musical notation for exercise 341, featuring a treble clef, a 3/2 time signature, and a key signature of three sharps (F#, C#, G#). The melody includes quarter and eighth notes with a mezzo-forte (*mf*) dynamic marking and a single accent mark (*v*) over a note.

342.



Musical notation for exercise 342, featuring a treble clef, a 3/2 time signature, and a key signature of two flats (Bb and Eb). The melody includes quarter and eighth notes with a forte (*f*) dynamic marking, a mezzo-piano (*mp*) dynamic marking, and a hairpin crescendo.

343.



Musical notation for exercise 343, featuring a treble clef, a 3/2 time signature, and a key signature of one flat (Bb). The melody includes quarter and eighth notes with a piano (*p*) dynamic marking and a hairpin crescendo.

344.

Exercise 344: Treble clef, 2/2 time signature, key of B-flat major. The piece begins with a *cresc.* marking and ends with a *p* marking. The melody consists of eighth and sixteenth notes.

345.

Exercise 345: Treble clef, 2/2 time signature, key of B-flat major. The piece starts with a *mp* marking, followed by a *mp* marking, then a *f* marking, and ends with a *pp* marking. It includes accents (*v*) and slurs.

346.

Exercise 346: Treble clef, 2/2 time signature, key of D major. The piece features two triplet markings (*3*) over eighth notes.

347.

Exercise 347: Treble clef, 2/2 time signature, key of D major. The piece features two triplet markings (*3*) over eighth notes.

348.

Exercise 348: Treble clef, 3/2 time signature, key of D major. The piece starts with a *mp* marking and ends with a *f* marking. It consists of eighth notes with slurs.

349.

Exercise 349: Treble clef, 3/2 time signature, key of B-flat major. The piece starts with a *mp* marking and ends with a *f* marking. It consists of eighth notes with slurs.

350.

Exercise 350: Treble clef, 3/2 time signature, key of B-flat major. The piece starts with a *mp* marking and ends with a *tr* (trill) marking. It includes slurs and rests.

351.

Exercise 351: Treble clef, 3/2 time signature, key of D major. The piece starts with a *mp* marking and ends with a *tr* (trill) marking. It includes accents (*v*) and slurs.

J. Advanced Triple Meter

352.

Exercise 352: Treble clef, 6/8 time signature, key of D major. The piece starts with a *mf* marking and includes accents (*v*) and slurs.

353.

Exercise 353: Treble clef, 6/8 time signature, key of B-flat major. The piece includes accents (*v*) and slurs.

354.

mf

rit.

355.

mf

rit.

356.

f *p* *mf* *rit.*

357.

358.

mf

359.

360.

mf

361.

mf *f* *mp*

362.

Exercise 362 consists of two staves of music in treble clef, key signature of two sharps (F# and C#), and 3/8 time signature. The first staff contains a melodic line with slurs and accents. The second staff contains a more rhythmic line with many beamed eighth notes and slurs.

363.

Exercise 363 consists of two staves of music in treble clef, key signature of one flat (Bb), and 3/8 time signature. The first staff features a melodic line with slurs and accents. The second staff continues the melodic line with slurs and accents, including some double accents (V) over specific notes.

364.

Exercise 364 consists of two staves of music in treble clef, key signature of one flat (Bb), and 3/8 time signature. The first staff has a melodic line with slurs and accents. The second staff continues the melodic line with slurs and accents, including some double accents (V) over specific notes.

365.

Exercise 365 consists of one staff of music in treble clef, key signature of two flats (Bb and Eb), and 3/8 time signature. The staff contains a melodic line with slurs and accents.

366.

Exercise 366 consists of one staff of music in treble clef, key signature of three sharps (F#, C#, G#), and 3/8 time signature. The staff contains a melodic line with slurs and accents.

367.

Exercise 367 consists of one staff of music in treble clef, key signature of one flat (Bb), and 12/8 time signature. The staff contains a melodic line with slurs and accents.

368.

Exercise 368 consists of one staff of music in treble clef, key signature of one flat (Bb), and 12/8 time signature. The staff contains a melodic line with slurs and accents, starting with a *mf* dynamic marking.

369.

Exercise 369 consists of two staves of music in treble clef, key signature of one sharp (F#), and 12/8 time signature. Both staves contain melodic lines with slurs and accents.

K. Irregular Meter

370.



371.



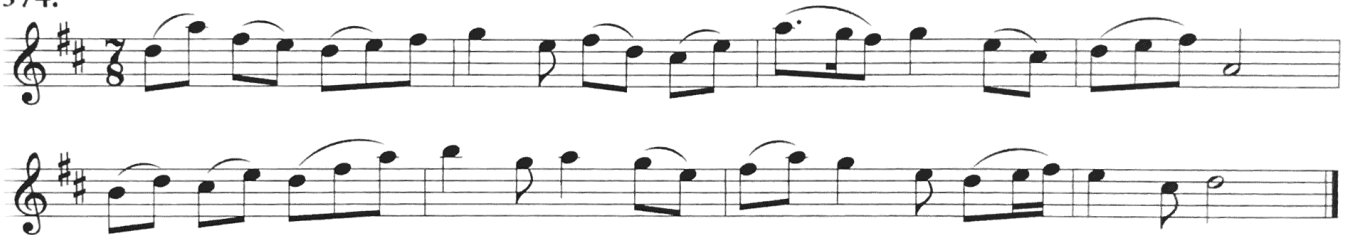
372.



373.



374.



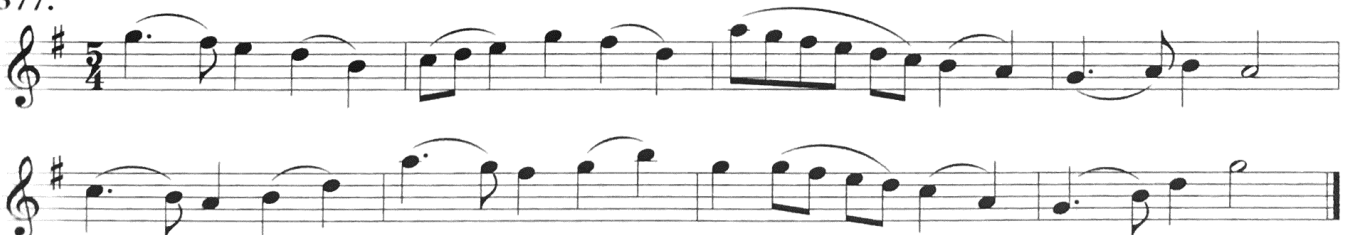
375.



376.



377.



378.

379.

M. Mixed Meter

380.

381.

382.

383.

384.

f *f* *p*

385.

mf

386.

mf *mf*

N. Alternate Clefs

387.

8^{va}

388.

8^{va}

389.

mf *f* *p*

390.

8^{va} *mf* *f* *mp*

391.

mf *f* *mp*

392.

mf p

393.

mf

394.

8^{va} mf f (8^{va})

395.

8^{va} mf

396.

mf f

HABITS OF A SUCCESSFUL STRING MUSICIAN

"Habits of a Successful String Musician is a tremendous resource for string teachers and students. It is comprehensive, well thought-out and offers strong pedagogical tools while allowing for individual teaching styles and priorities. For me, "Habits" is a time-saver and a great catalyst for teachable moments with my students on technique and broad string playing concepts in the classroom."

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Music Instructor and Fine Arts Coordinator
North Carolina School of Science and Math

"Habits of a Successful String Musician is a terrific educational resource and supplemental book for advanced middle and high school string students. I found the tuning canons and sight-reading to be particularly effective. My students have enjoyed all the exercises, and I have found them very useful in assembling their focus and preparing them to play high level repertoire."

—Jonathan Glawe
Director of String Studies
Pioneer High School, Ann Arbor, MI
2013 ASTA National Orchestra
Festival Grand Champion

Habits of a Successful String Musician is a field-tested, vital, and—most important—musical collection of almost 400 sequenced exercises for building fundamentals.

Perfect to use with the entire string orchestra or solo player at virtually any skill level, this series contains carefully sequenced warm-ups, sight-reading etudes, rhythm vocabulary studies, chorales, tuning canons, and much more. In one place, this series collects everything an aspiring player needs to build fundamental musicianship skills and then be able to transfer those skills directly into the performance of great literature.

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- Creates a method for teaching scales, arpeggios and thirds that simultaneously accommodates students of different ability levels.
- Organizes tone, rhythm and articulation patterns into a flexible and sequential series.
- Creates finger pattern and velocity studies that address the most common problems encountered by intermediate orchestra students.
- Provides beginning through advanced shifting exercises for students of every level.
- Creates exercises for learning alternate clefs and higher positions.
- Provides chorales for the development of intonation, tone quality, blend and musicianship.
- Presents rhythm charts in a new format that allows transfer from timing and rhythm to pitches in a musical context.
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- Promotes the idea that students should cross the threshold from the "technical components of playing" to music making.

Habits of a Successful String Musician is the answer to the very simple question, "What should I be learning during fundamentals time?"

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