

Contents for this Book and the Companion Audio

Introduction: *Dear Parents! Dear Colleagues!*

Page 6

I. Warm-Up Exercises

Pages 8-17

- 1 The Tuning Notes A – D – G – E (A = 441 Hertz)
- 🎻○2 The Bell Song in C Major (Violin and Piano)
- 🎻○3 The Bell Song in C Minor (Violin and Piano)
- 🎻○4 First Fall Melody (Violin and Piano)
- 🎻○5 The Flea in Third Position (Violin and Piano)
- 🎻○6 Russian Song Through Three Octaves (Violin and Piano)
- 🎻○7 Marionette Dance in Third Position, E String (slow) (Violin and Piano)
- 🎻○8 Marionette Dance in Third Position, E String (faster) (Violin and Piano)
- 🎻○9 Marionette Dance in Third Position, A String (Piano Accompaniment)
- 🎻○10 Marionette Dance in Third Position, D String (Piano Accompaniment)
- 🎻○11 Marionette Dance in Third Position, G String (Piano Accompaniment)
- 🎻 Vibrato Exercises
- 🎻 Finger Pattern Exercises in Third Position

II. Pieces, Songs and Exercises

Gavotte, *Giovanni Battista Martini*

Pages 18-27

- 12 Gavotte - in performance tempo (Violin and Piano)
- 13 Gavotte - in a slow practice tempo (Theme) (Violin and Piano)
- 14 Gavotte - in a slow practice tempo (First Episode) (Violin and Piano)
- 15 Gavotte - in a slow practice tempo (Second Episode) (Violin and Piano)
- 16 Gavotte - in a slow practice tempo (Third Episode) (Violin and Piano)
- 17 Gavotte - in a slow practice tempo (Fourth Episode) (Violin and Piano)
- 18 Gavotte - in a slow practice tempo (Fifth Episode) (Violin and Piano)
- 19-24 Gavotte - in a medium practice tempo (Piano Accompaniment)
- 25-30 Gavotte - in performance tempo (Piano Accompaniment)
- 🎻○31 The Snake Scale (slow) (Violin and Piano)

Minuet, *Johann Sebastian Bach*

Pages 28-35

- | | | |
|---|--|-----------------------|
| ⊙32 | Bach Minuet - in performance tempo | (Violin and Piano) |
| ⊙33 | The Sardine Passage | (Violin and Piano) |
| ⊙34 | Minuet - in a slow practice tempo (minor section only) | (Violin and Piano) |
| ⊙35 | Minuet - in a medium practice tempo (minor section only) | (Piano Accompaniment) |
| ⊙36 | Minuet - in performance tempo | (Piano Accompaniment) |
|  ⊙37 | The Grand G Minor Scale | (Violin and Piano) |

Gavotte, *Johann Sebastian Bach*

Pages 36-43

- | | | |
|---|--|-----------------------|
| ⊙38 | Gavotte in G Minor - in performance tempo | (Violin and Piano) |
| ⊙39 | Gavotte in G Minor - in a slow practice tempo (Theme) | (Violin and Piano) |
| ⊙40 | Gavotte in G Minor - in a slow practice tempo (First Episode) | (Violin and Piano) |
| ⊙41 | Gavotte in G Minor - in a slow practice tempo (Second Episode) | (Violin and Piano) |
| ⊙42-44 | Gavotte in G Minor - in a medium practice tempo | (Piano Accompaniment) |
| ⊙45-47 | Gavotte in G Minor - in performance tempo | (Piano Accompaniment) |
|  ⊙48 | The Little Ghost | (Violin and Piano) |
|  ⊙49 | Ghost-Tones | (Violin and Piano) |

Humoresque, *Antonin Dvořák*

Pages 44-52

- | | | |
|--------|--|---|
| ⊙50 | Humoresque - in performance tempo | (Violin and Piano) |
| ⊙51 | Humoresque - in a slow practice tempo (Theme with First Ending) | (Violin and Piano) |
| ⊙52 | Humoresque - in a slow practice tempo (Eagle Section) | (Violin and Piano) |
| ⊙53 | Humoresque - in a slow practice tempo (Elephant Section) | (Violin and Piano) |
| ⊙54 | Humoresque - in a slow practice tempo (Theme with Second Ending) | (Violin and Piano) |
| ⊙55-59 | Humoresque - in performance tempo | (Piano Accompaniment with Violin in the Background) |

III. Appendix

The Weekly Practice Plan (Sample to copy for Book 3A)

Page 53

Picture game for parents: What do these pictures tell you?

Pages 54-55

 = SYMBOL for additional Warm-Up Exercises

Dear Parents, Dear Colleagues!

A hearty welcome to the third book! It is a joy to observe our students growing out of the beginning phase and moving in large steps towards the intermediate stage. To prepare for this transition, learning at the three different levels introduced in Book 2B is of utmost importance. We will now consider its application to the work in Books 3A and 3B.

Current Piece

The two most important lesson points in books 3A and 3B will be **phrasing** and **musical expression**. In order to understand how vivid phrasing and varying dynamics and tone colors can be realized with bow technique, the student must work intensively on **bow distribution, bow speed and bow weight**. These "tools" will give the student a command of musical expression. Take one example: In almost all pieces we will practice the conscious use of dynamic gradations like the *crescendo*, to begin a phrase vigorously, and the *diminuendo*, to end the phrase gently.

Varying the sounding point would also fall naturally into this area of violin technique, but for now this will only be considered in connection with playing harmonics and in third position. Since comprehensive work in this area might overwhelm students at this point, it will be delayed until later books.

Future Techniques

The motto of book 3 is *preparation for the intermediate level*, which begins in book 4. Here we will find demanding concerto movements by Seitz, Vivaldi and Bach. In order to play these pieces well, a thorough preparation of the following techniques must be included during work in book 3A:

- ◆ vibrato
- ◆ preparation for the third position
- ◆ shifting between first and third positions
- ◆ chromatic exercises

During work in book 3B, the student will work additionally on the following:

- ◆ preparation for the second position
- ◆ shifting between first and second positions
- ◆ trill exercises
- ◆ string crossing exercises
- ◆ double stops and chords

Review Program

An essential part of practice continues to be the **daily review of previously learned pieces in performance tempo**. Students who can do this with good posture, a beautiful tone, vivid expression, correct intonation and clear rhythm have outstanding prerequisites for learning new techniques. Of course, the quality of the performance is decisive and every child has his own best possible performance level. It is during the review work when effort should be made to raise this level. Simply playing mechanically is detrimental, since mistakes can creep in and become reinforced.

8 Marionette Dance in third position, E string (faster)

Two staves of musical notation for the E string. The first staff contains the first two measures of the piece, and the second staff contains the next two measures. The music is in 3/4 time and features a sequence of eighth notes with various fingering patterns (1, 2, 3, 4) and slurs. The key signature has one flat (B-flat).

9 Marionette Dance in third position, A string

Two staves of musical notation for the A string. The first staff contains the first two measures, and the second staff contains the next two measures. The music is in 3/4 time and features a sequence of eighth notes with various fingering patterns (1, 2, 3, 4) and slurs. The key signature has one flat (B-flat).

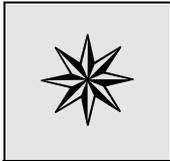
10 Marionette Dance in third position, D string

Two staves of musical notation for the D string. The first staff contains the first two measures, and the second staff contains the next two measures. The music is in 3/4 time and features a sequence of eighth notes with various fingering patterns (1, 2, 3, 4) and slurs. The key signature has one flat (B-flat).

11 Marionette Dance in third position, G string

Two staves of musical notation for the G string. The first staff contains the first two measures, and the second staff contains the next two measures. The music is in 3/4 time and features a sequence of eighth notes with various fingering patterns (1, 2, 3, 4) and slurs. The key signature has one flat (B-flat).

13 Part A (Theme) – in a slow practice tempo



How about a short duet?

1st violin

2nd violin

14 Part B (1st episode) – in a slow practice tempo



B

p

mf