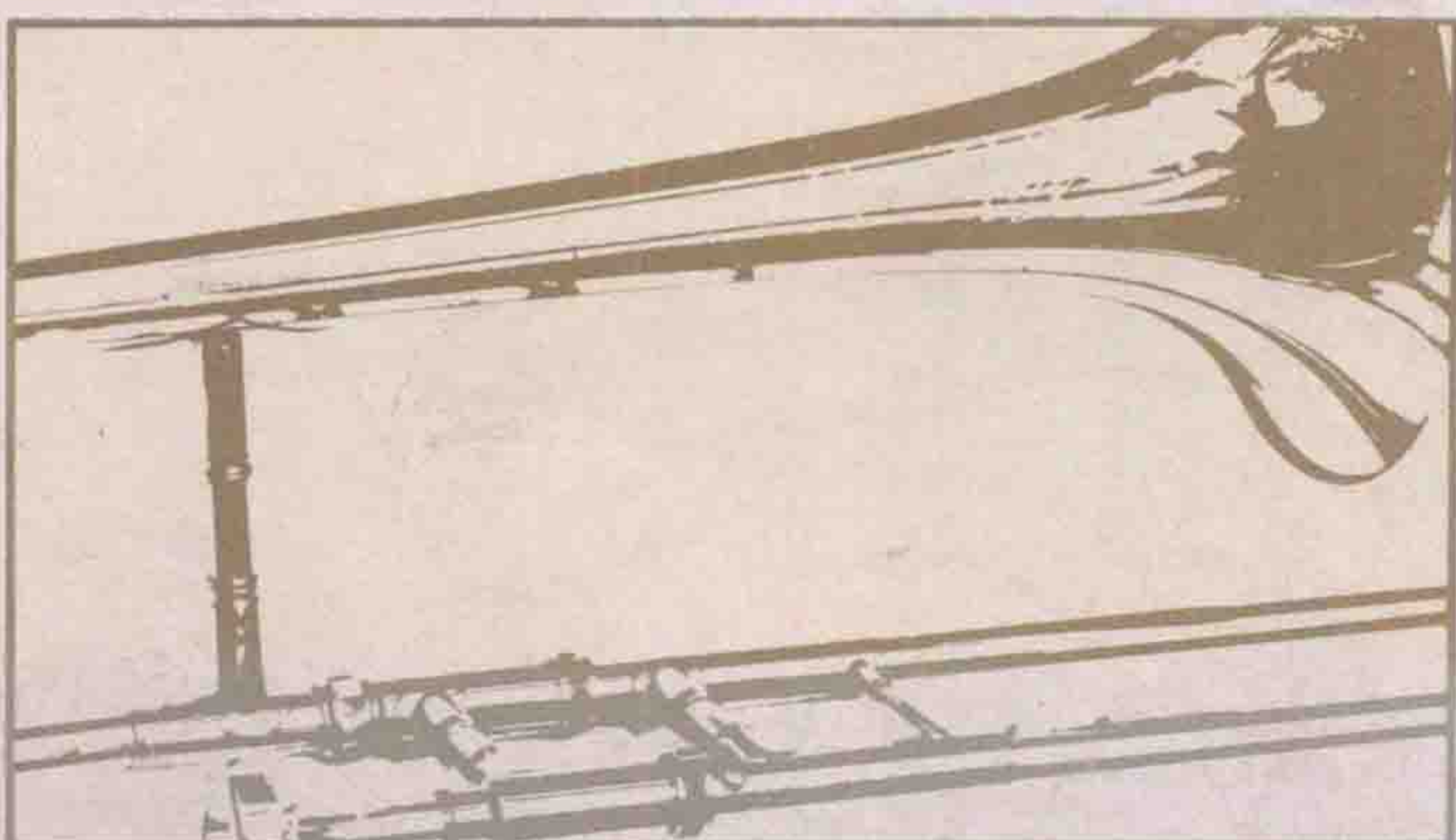
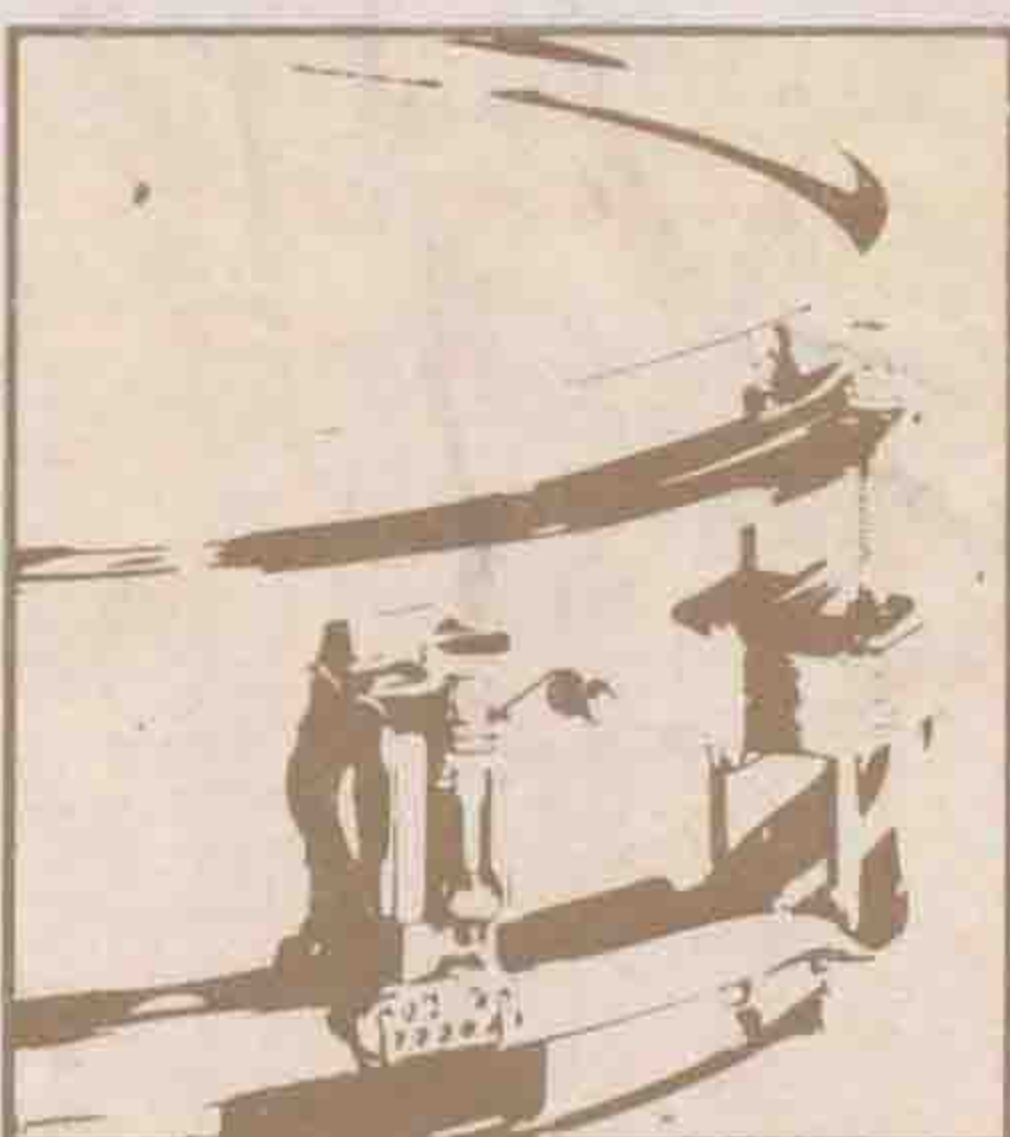
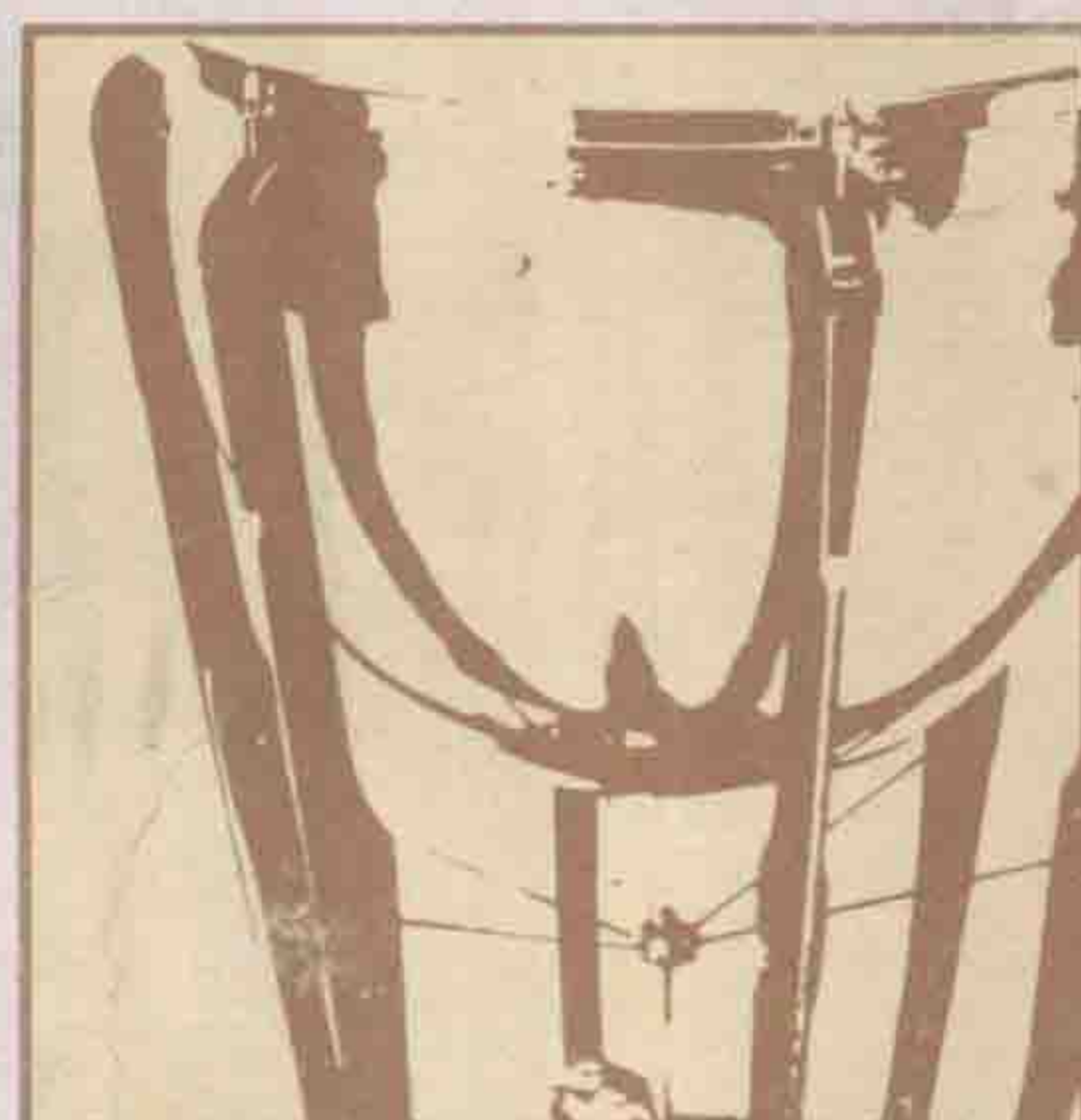
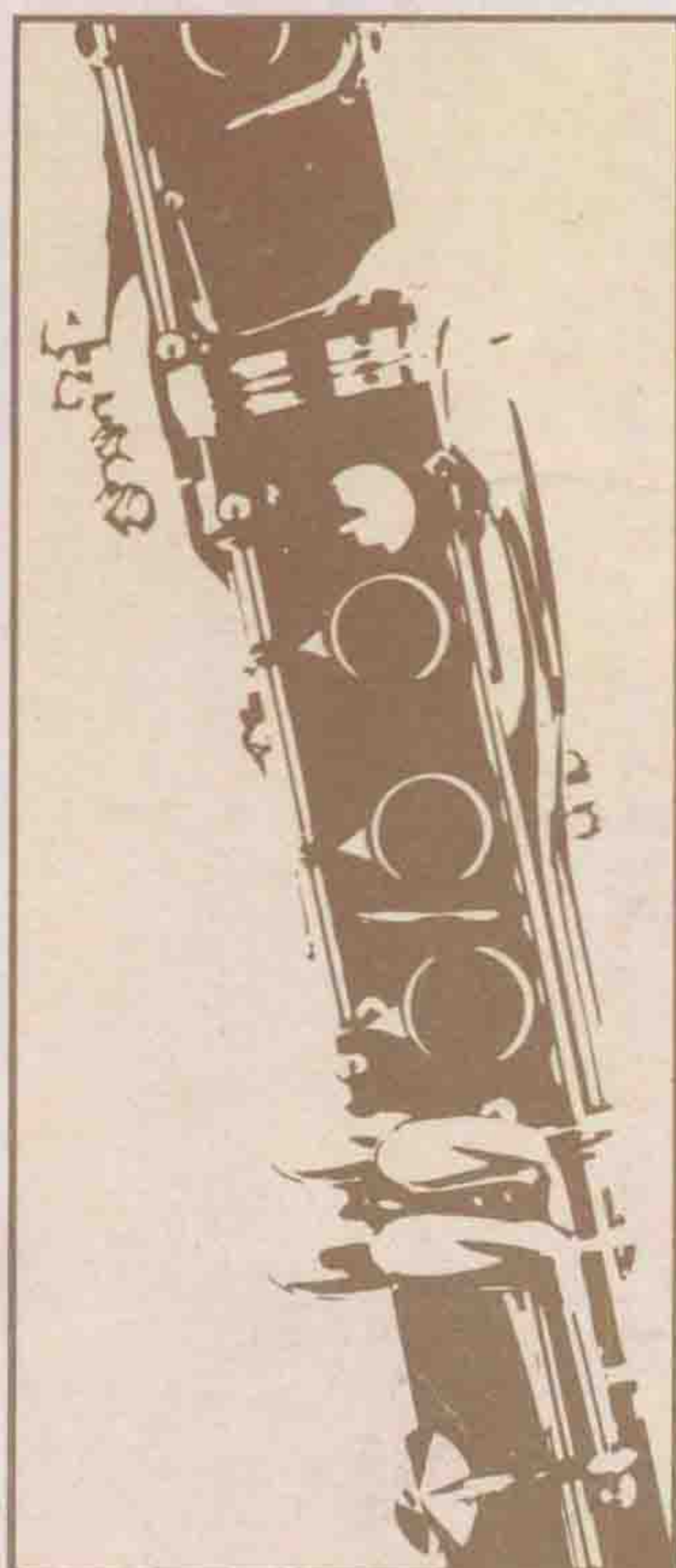
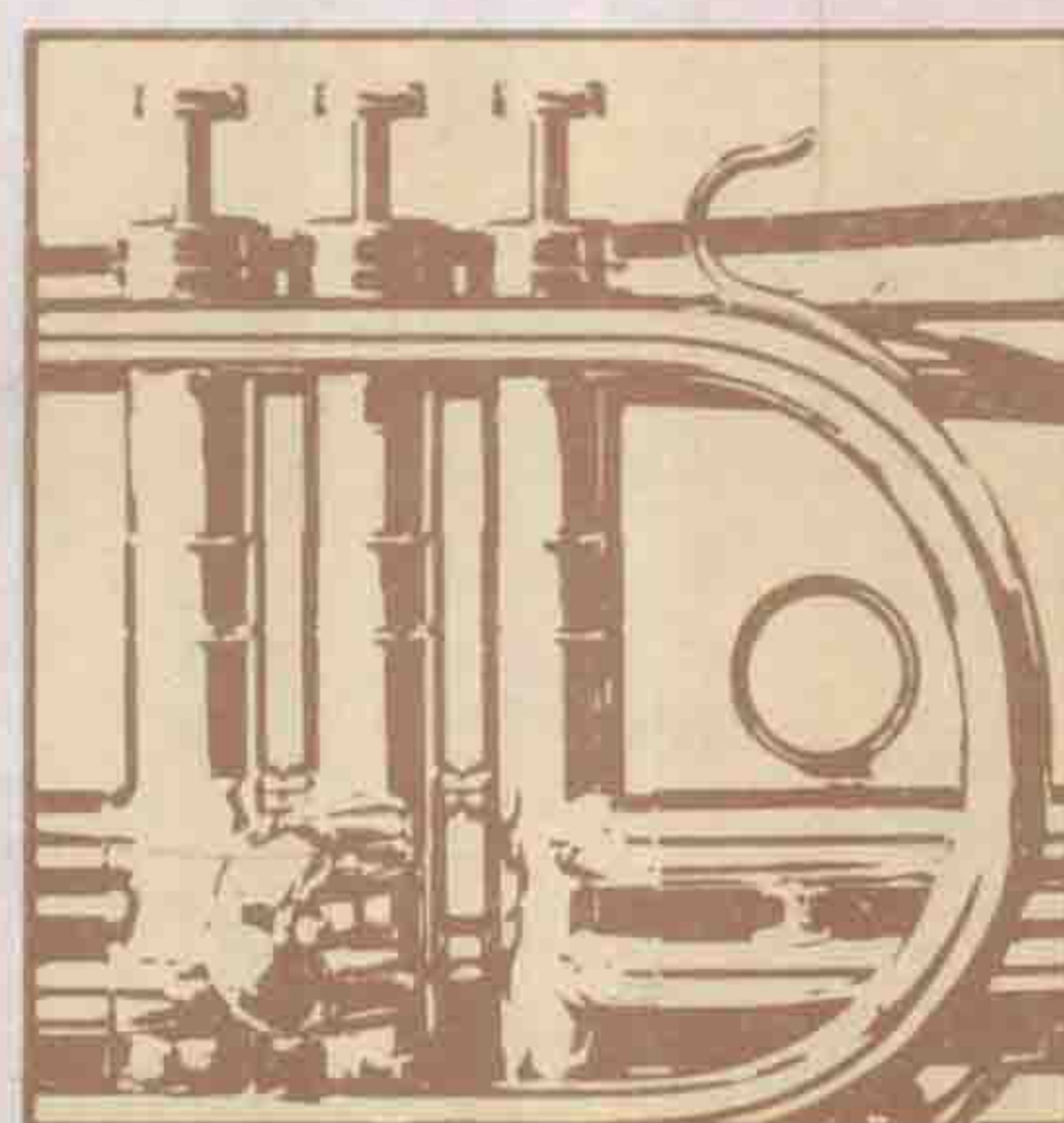


# String Ensemble Method Beginning Class Instruction

Third Edition



Arthur C. Edwards

*College Instrumental Technique Series*



# String Ensemble Method Beginning Class Instruction in Violin, Viola, Cello and Bass

Third Edition  
*College Instrumental  
Technique Series*

Arthur C. Edwards

*University of California  
Los Angeles*

**wcb**

**Wm. C. Brown Company Publishers**  
Dubuque, Iowa

## **MUSIC SERIES**

**Consulting Editor**

*Frederick W. Westphal*  
*California State University, Sacramento*

Copyright © 1959 by Arthur C. Edwards

Copyright © 1973, 1980 by Wm. C. Brown Company Publishers

ISBN 0-697-03514-X

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the copyright owners.

Printed in the United States of America

# String Ensemble Method

String Ensemble Method



## Preface

This Method was developed for the college student who is preparing to teach music in the elementary or secondary schools. It is specifically designed for the usually required string instrument course which includes the techniques of Violin, Viola, Cello and Bass. A unique feature of the method provides an opportunity for the student to study these related instruments from one score, rather than from four separate manuals. Experiences with the score should promote an awareness and a better understanding of the technical problems of each instrument.

The accelerated gradation of material in this Method is geared to the more mature student of college level. Consequently, the amount of material, its scope and difficulty afford possibilities for greater playing proficiency. Following, is an outline summation of the pedagogical approach.

Left hand technique is logically presented through melodic material based on four different finger patterns—each, an ascending diatonic group of five tones in whole and half steps.

1. The major scale approach is used because of its more general familiarity.
2. Each successive pattern is introduced:
  - a. according to frequency of use and degree of difficulty;
  - b. through melodies limited to one string which are transposed to all strings in an ordered sequence.
3. The basic finger patterns are combined to form scales and melodies in nine major and six minor keys.
4. As most of the material consists of major scale groupings, arpeggios and some minor scales are not included in the main body of the Method but in the Appendix.
5. Specific fingerings, changes of positions, combinations of patterns and altered tones are isolated for preparatory finger practice.

Right hand bowing technique is given proper emphasis by:

1. Providing specific material to develop a flexible wrist and fingers.
2. Isolating particular bowing problems as they appear.
3. Presenting a variety of bowings with the scales.

A variety of graded material provides:

1. The opportunity to gain a technical command of each instrument through the study of I and III positions on Violin and Viola; I, II, III and IV positions, including the extended or stretched position, on Cello; and 1/2, I, II, II 1/2, III, III 1/2 and IV positions on Bass.
2. Ensemble arrangements in two, three and four parts with most pieces having easy piano accompaniments.
3. A supplementary section in which more difficult performing techniques are described and illustrated, followed by a number of pieces for more advanced students.

The study of each instrument becomes a complete musical experience. Excerpts from symphonic literature comprise almost all the music used in this Method. As a result, a familiarity with the thematic material of great orchestral works is acquired while learning to play the instruments. The use of a single book for the study of all the instruments not only develops ability in score reading but also broadens the musical perspective of the student as he observes the overall form and harmony as well as the technical problems of each part. The skills of ear training and sight singing can be utilized advantageously in attaining correct intonation which depends so vitally on an aural comprehension of intervals and their relationships.

The printed material on Tone Production, The Shift of Positions, The Vibrato and Suggestions for Class Procedures should provide invaluable help to the teacher. Because the basic purpose of the string class at the college level is to prepare students to become teachers of the string instruments, it is important that these students not only gain facility in playing the instruments but also develop correct techniques in teaching procedures. The prospective teacher should realize that the educa-



tional processes and basic musical tenets of this college Method will apply to the more elementary materials used in teaching children, with this important difference: the rate of progress will be slower and consequently, less material will be covered. A slower rate of progress, however, does not imply more emphasis on the analytical or mechanical aspects; rather, the complete musical experience itself must be the initial and final goal.

This new edition includes a supplementary section containing pieces of intermediate grade difficulty, some by 20th century composers, and material describing and illustrating more advanced fingering and bowing techniques. Although one or a minimum number of examples of each new technique are presented, they should reveal the technical skills that can be attained and, possibly, encourage further advanced study on the individual instruments. Regardless, knowledge of these techniques should broaden the pedagogical competencies of not only the teacher but the students as future teachers even though neither may be able to perform the techniques at this time.

Another important pedagogical feature has been incorporated in this edition. At appropriate points in the Method, performance abilities of the students are examined in what I call Assessments of Progress. These tests allow the students to appraise their performance skills, and may indicate some review of previously studied material. At the conclusion of the Method, a comprehensive Assessment of Progress allows the students and teacher to examine overall performance abilities.

Finally, the author is grateful to the many teachers who, during the past twenty years, have used this Method sufficiently to require many printings. The basic format and sequence of material seems as valid and logical today as when the Method was originally written. It is hoped that the more comprehensive approach and greater variety of material in this edition will stimulate increased interest of both instructor and students.



# Contents

Preface .....	ix
Parts of String Instruments .....	1
Comparison of Violin and Viola .....	2
Holding the Instruments .....	3
Playing Pizzicato .....	6
Holding the Bows .....	7
Tone Production .....	10
The Shift of Positions .....	12
The Vibrato.....	13
Suggestions for Class Procedures.....	14
Procedures for the First Lesson.....	17
Lesson One—Open Strings.....	18
Bowing Quarter Notes on Open Strings	
Bowing Half and Whole Notes on Open Strings	
Bowing Dotted Half and Quarter Notes on Open Strings	
Bowing Eighth Notes at Tip and Frog on Open Strings	
Lesson Two—Open Strings (cont.).....	26
Bowing Eighth Notes at Tip and Frog on Open Strings	
Bowing Sixteenth Notes at Frog, Tip and Middle on Open Strings	
Assessment of Progress	
Alternate Crossing of Strings	
Alternation of Down Bow and Up Bow Emphasis with Crossing of Strings	
Assessment of Progress	
Lesson Three—Finger Pattern No. 1.....	34
First Whole Step—Photographs of Fingering	
First and Second Whole Steps	
Assessment of Progress	
First and Second Whole Steps—Successive Up Bows—the Slur Across Strings	
Assessment of Progress	
Lesson Four—Finger Pattern No. 1 (cont.) .....	42
First and Second Whole Steps and Half Step—II Position on Bass— Photographs of Fingering	
Successive Up Bows	
Assessment of Progress	



<b>Lesson Five—Finger Pattern No. 1 (cont.)</b> . . . . .	<b>48</b>
Complete Pattern—II Position on Cello—III Position on Bass	
II 1/2 Position on Bass—Legato Bowing—Slur on Same String	
Alternating Up and Down Bow Slurs with Separate Strokes	
Assessment of Progress	
<b>Lesson Six—Finger Pattern No. 1 (cont.)</b> . . . . .	<b>54</b>
Complete Pattern	
Mixed Note Slurs	
Successive Down Bows	
Assessment of Progress	
<b>Lesson Seven—Finger Pattern No. 2</b> . . . . .	<b>58</b>
Complete Pattern—Photographs of Fingering	
Staccato—Long Note Slurs	
Syncopation	
<b>Lesson Eight—Finger Pattern No. 2 (cont.)</b> . . . . .	<b>62</b>
Complete Pattern	
Assessment of Progress	
<b>Lesson Nine—Finger Pattern No. 3</b> . . . . .	<b>66</b>
Complete Pattern—Photographs of Fingering—1/2 Position on Bass	
Normal and Stretched Fingering on Cello	
Detached Tones within Slur	
<b>Lesson Ten—Finger Pattern No. 3 (cont.)</b> . . . . .	<b>72</b>
Complete Pattern	
Alternate Bowing from Frog to Tip	
Assessment of Progress	
<b>Lesson Eleven—Finger Pattern No. 4</b> . . . . .	<b>74</b>
Complete Pattern—Photographs of Fingering	
Pause between Bow Stroke in Same Direction	
Assessment of Progress	
<b>Lesson Twelve—Combinations of Finger Pattern No. 1</b> . . . . .	<b>77</b>
G Major—Bowing Practice in Quarter and Eighth Notes	
Staccato Note within Slur	
<b>Lesson Thirteen—Combinations of Finger Pattern No. 1 (cont.)</b> . . . . .	<b>79</b>
D Major—Bowing Practice in Eighth and Sixteenth Notes	
III Position on Cello—Mixed Note Slurs	
<b>Lesson Fourteen—Combinations of Finger Pattern No. 1 (cont.)</b> . . . . .	<b>81</b>
A Major—Bowing Practice in Alternating Quarter and Eighth Notes	
Staccato Notes Within Slur	
C Major—Bowing Practice in Alternating Quarter and Eighth Notes	
Double Stops on Violin	
IV Position on Bass	
Assessment of Progress	
<b>Lesson Fifteen—Combinations of Finger Pattern No. 2</b> . . . . .	<b>86</b>
G Major—Bowing Practice in Slurring Notes of Equal Time Value	
C Major—Bowing Practice in Alternating Slurs with Separate Strokes	



<b>Lesson Sixteen—Combinations of Finger Pattern No. 2 (cont.) . . . . .</b>	<b>88</b>
F Major—Bowling Practice in Slurring Notes of Unequal Time Value	
D Minor	
B-flat Major—Bowling Practice in Slurring Notes of Equal Time Value	
Assessment of Progress	
<b>Lesson Seventeen—Combinations of Finger Pattern No. 3. . . . .</b>	<b>92</b>
F Major—Bowling Practice in Triplets	
Lifting Bow on Eighth Notes	
D Minor—Detached Note within Slurs	
F Major—Long Slurs	
<b>Lesson Eighteen—Combinations of Finger Pattern No. 3 (cont.) . . . . .</b>	<b>95</b>
B-flat Major—Bowling Practice in Slurring Unaccented to Accented Notes	
<b>Lesson Nineteen—Combinations of Finger Pattern No. 3 (cont.) . . . . .</b>	<b>98</b>
E-flat Major—Bowling Practice in 6/4 and 6/8 Meters	
<b>Lesson Twenty—Combinations of Finger Pattern No. 3 (cont.) . . . . .</b>	<b>99</b>
A-flat Major—Bowling Practice in Alternating Down and Up Bow Accents and Slurs and Separate Notes	
Assessment of Progress	
<b>Lesson Twenty-One—Combinations of Finger Pattern No. 4. . . . .</b>	<b>103</b>
A Major—Bowling Practice in Alternating Down and Up Bow Accents	
Weak to Strong Beat Slurs	
<b>Lesson Twenty-Two—Combinations of Finger Pattern No. 4 (cont.) . . . . .</b>	<b>106</b>
E Major—III 1/2 Position on Bass—Bowling Practice in Alternating Down and Up Bow Accents and Separate Notes and Slurs	
Assessment of Progress	
<b>Lesson Twenty-Three—Mixed Finger Patterns. . . . .</b>	<b>110</b>
G Major—Pizzicato—Playing Forte	
D Major	
G Major—Mixed Note Slurs	
<b>Lesson Twenty-Four—Mixed Finger Patterns (cont.) . . . . .</b>	<b>113</b>
C Major—Playing Piano	
<b>Lesson Twenty-Five—Mixed Finger Patterns (cont.) . . . . .</b>	<b>115</b>
F Major—Contrast Between Staccato and Legato	
C Minor	
<b>Lesson Twenty-Six—Mixed Finger Patterns (cont.) . . . . .</b>	<b>119</b>
B Minor—Syncopation	
A Major—Playing Sixteenth Notes with Wrist	
Assessment of Progress	
<b>Lesson Twenty-Seven—Mixed Finger Patterns with Altered Tones . . . . .</b>	<b>122</b>
A Minor—Playing Pianissimo	
<b>Lesson Twenty-Eight—Chromatic Progressions and Review. . . . .</b>	<b>124</b>
G Major—Playing Mezzo Forte	
F Major—Interplay of Mezzo Forte and Piano	
G Minor	

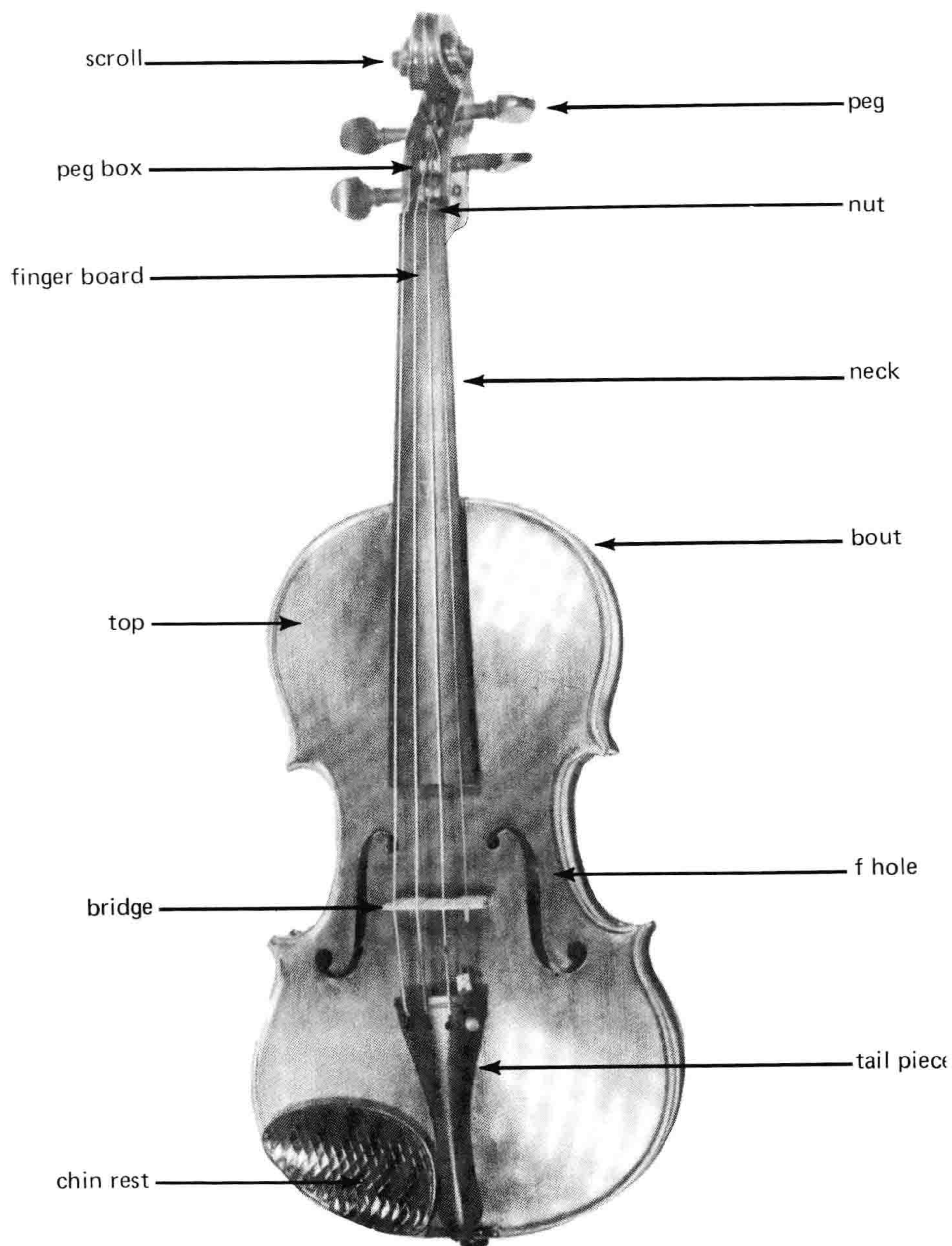


<b>Lesson Twenty-Nine—Chromatic Progressions and Review (cont.)</b> . . . . .	<b>127</b>
E-flat Major—Playing Fortissimo	
G Major—Playing Mezzo Piano, Crescendo and Decrescendo	
<b>Lesson Thirty—Chromatic Progressions and Review (cont.)</b> . . . . .	<b>130</b>
A Major	
C Major—Lift Bow on Rests	
Assessment of Progress	
<b>Lesson Thirty-One—Third Position on Violin and Viola and Review</b> . . . . .	<b>132</b>
F Minor	
D Major	
E-flat Major	
<b>Lesson Thirty-Two—Third Position on Violin and Viola and Review (cont.)</b> . . . . .	<b>135</b>
F Major	
C Major—Practice in Crescendo and Decrescendo	
<b>Lesson Thirty-Three—Third Position on Violin and Viola, and Review (cont.)</b> . . . .	<b>137</b>
C Major	
B-flat Major	
Assessment of Progress	
<b>Examination of Overall Progress</b> . . . . .	<b>140</b>
<b>Appendix</b> . . . . .	<b>141</b>
Minor Scales—Melodic Form	
Arpeggios—Major and Minor	
Reference Charts for Major Scale Fingerings and Positions	
<b>Supplementary Material</b> . . . . .	<b>154</b>
Advanced Left Hand Techniques—Scales and Arpeggios in Higher Positions, Chromatic Scales, Three- and Four-note Chords, Trill, Harmonics (Natural and Artificial)	
Summary of Bowing Techniques—Detache, Slur, Legato, Staccato, Staccato Within a Slur, Martelé, Spiccato, Ricochet, Collé, Tremolo, Sul tasto, Col legno, Pizzicato, Pique, Con sordini, Glissando, Portamento and Marcato	
Additional Pieces for More Advanced Students	
Pieces by Vivaldi, Vitali, Tartini, Mac Dowell, Haydn, Milhaud and Bartók	
<b>Index of Music</b> . . . . .	<b>181</b>



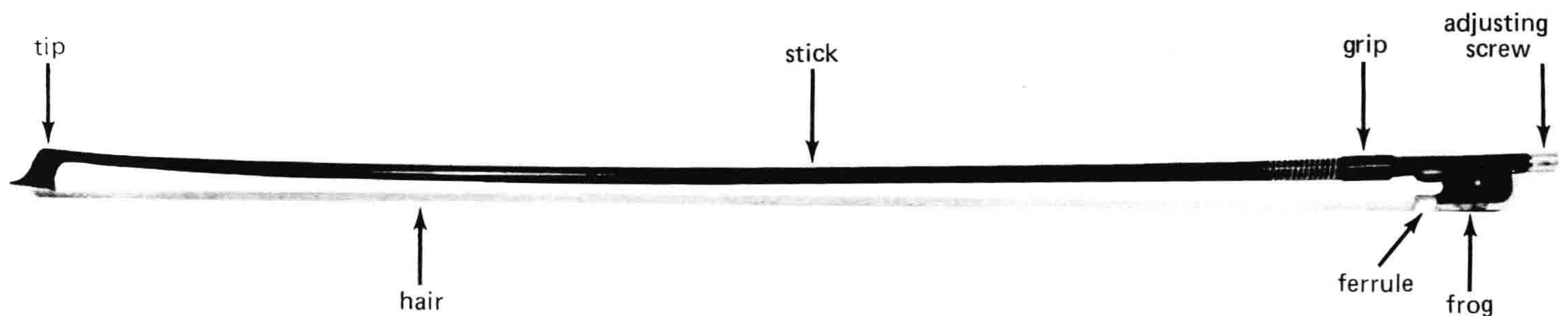
# Parts of String Instruments

## THE VIOLIN AND ITS PARTS



The parts of the Viola are the same as the parts of the Violin. The parts of the Cello or Bass are the same with this exception: instead of a chin rest, there is an adjustable pin that extends from lower end of instrument.

## THE VIOLIN BOW AND ITS PARTS



The parts of the Viola, Cello and Bass bows are the same as the parts of the Violin bow.



## Comparison of Violin and Viola



Violin



Viola

The Viola bow is the same as the Violin bow except that the stick is slightly thicker, 1/4" shorter, and the frog is a bit larger.



# Holding the Instruments

## HOLDING THE VIOLIN OR VIOLA



Place Violin or Viola on left side of collar bone.  
Rest chin firmly on chin rest.

Suspend neck of instrument at eye level between base segment of forefinger and upper segment of thumb, which should be opposite the first finger or between the first and second fingers depending on the particular finger pattern; the middle joint of thumb should bend slightly outwards. If the instrument is supported with both the chin and the left hand, muscle tension is kept at a minimum.

If the player relies too much on the left hand to support the instrument, a shoulder pad may be used to facilitate a better grasp of the instrument with the chin. The particular shape of a shoulder pad or chin rest is determined by individual needs.

Hold left wrist away from neck of instrument in straight line with forearm.

Hold forearm under instrument with upper arm away from side of body.

Arch left hand fingers so that tips contact strings. Fingernails must be short enough to make this possible.

Keeping fingers on the strings, particularly the little finger, as much as possible in the beginning lessons will help set the correct position of the hand as well as the forearm under instrument. However, if this is overemphasized or continued too long it can retard the acquiring of finger facility.

### Common Errors

- Cheek instead of chin, rests on chin rest.
- Neck of instrument drops into crotch between forefinger and thumb.
- Left wrist rests against neck of instrument.
- Left arm is held too far to the left.
- Left arm is relaxed to rest against side of body.
- Fingers of left hand contact strings on flat sides instead of finger tips.



## HOLDING THE CELLO



Sit upright toward front of chair with left foot forward and right foot near chair leg.

Hold lower sides of instrument between knees with the upper back of instrument resting on chest so that instrument can be supported without assistance of left hand. Neck of instrument should be clear of any body support and scroll should be slightly above left shoulder. The end pin should be lengthened or shortened and set firmly on floor at the appropriate point to attain the correct holding position.

Place thumb of left hand on back of neck opposite second finger. Middle joint of thumb should bend slightly outward. This position of thumb and arching of hand will permit first finger to reach back and third and fourth fingers to stretch forward on finger board.

Keep fingers in an open or stretched position on finger board in order to reach both half and whole steps.

Arch left hand fingers so that tips contact strings. Fingernails must be short enough to make this possible.

Keep forearm in line with wrist.

### Common Errors

- Right knee too far forward interferes with bowing on C string.
- Neck of instrument rests on left shoulder.
- Left thumb is raised on back of neck so that it is opposite forefinger.
- Left wrist rests against neck of instrument.
- Base segment of forefinger rests against neck of instrument.
- Fingers contact strings on flat sides instead of finger tips.
- Fingers are in closed position so that first finger is too high (sharp) or fourth finger is too low (flat).
- Left arm is held too far up and out.
- Left arm rests on side of body or left upper bout of instrument.



## HOLDING THE BASS

(See holding positions with French bow on page 10)



Stand erect with left foot placed diagonally to the left and with left knee slightly bent.

Rest instrument on end pin with upper back of instrument nearest player resting against inside of upper leg or thigh. When sitting, position of instrument should be basically the same (see photographs on p. 10).

End pin should be lengthened or shortened so that player can stand or sit erect and keep right arm straight, with bow resting about midway between lower end of finger board and bridge.

Raise or lower bow arm to level of each string when bowing while player's body remains erect.

Lean instrument a bit toward player to provide counter resistance in drawing up bows and thus help maintain a balanced position.

Place thumb of left hand on back of neck opposite second finger. Middle joint of thumb should bend slightly outward. This position of thumb and slight arching of wrist will permit thumb to act as a pivot and facilitate the reaching back of first finger and reaching forward of fourth finger on finger board to attain proper position of fingers.

Keep fingers in this open or stretched position on finger board at all times.

Keep fingers slightly arched with finger tips contacting strings in somewhat "flatter" position than on cello.

Keep left arm relaxed but away from upper bout of instrument.

### Common Errors

- Player bends right elbow.
- Player bends over front of instrument to bow on G and D strings.
- Instrument is held in vertical position so that up bow strokes tend to push instrument away from player.
- Left thumb is raised on back of neck so that it is opposite forefinger. This nullifies pivot action of thumb.
- Left wrist drops so that palm of hand grasps neck of instrument.
- Fingers are in closed position so that first finger is too high (sharp) and fourth finger is too low (flat).
- Left arm is extended too far up and out.
- Left arm rests on upper bout of instrument.



# Playing Pizzicato

All instruments are held in usual playing positions. Bows may be placed on racks or held as indicated.

## Pizzicato on Violin, Viola and Cello



Hold frog of bow in palm of hand so that forefinger and thumb are free.

Place tip of thumb against side of finger board near its upper end so that forefinger and bow are poised above strings.

Pluck string with fleshy tip of forefinger.

Pluck (or “pull”) string from left to right so that it vibrates parallel to finger board and not against it.

## Pizzicato on Bass



Hold frog of bow in palm of hand with little finger curled through frog and adjacent finger bent around stick. Bow should point downward at side of finger board.

Pluck string with fleshy tip of first or second finger or tips of both fingers.

Pluck (or “pull”) string from left to right so that it vibrates parallel to finger board and not against it.

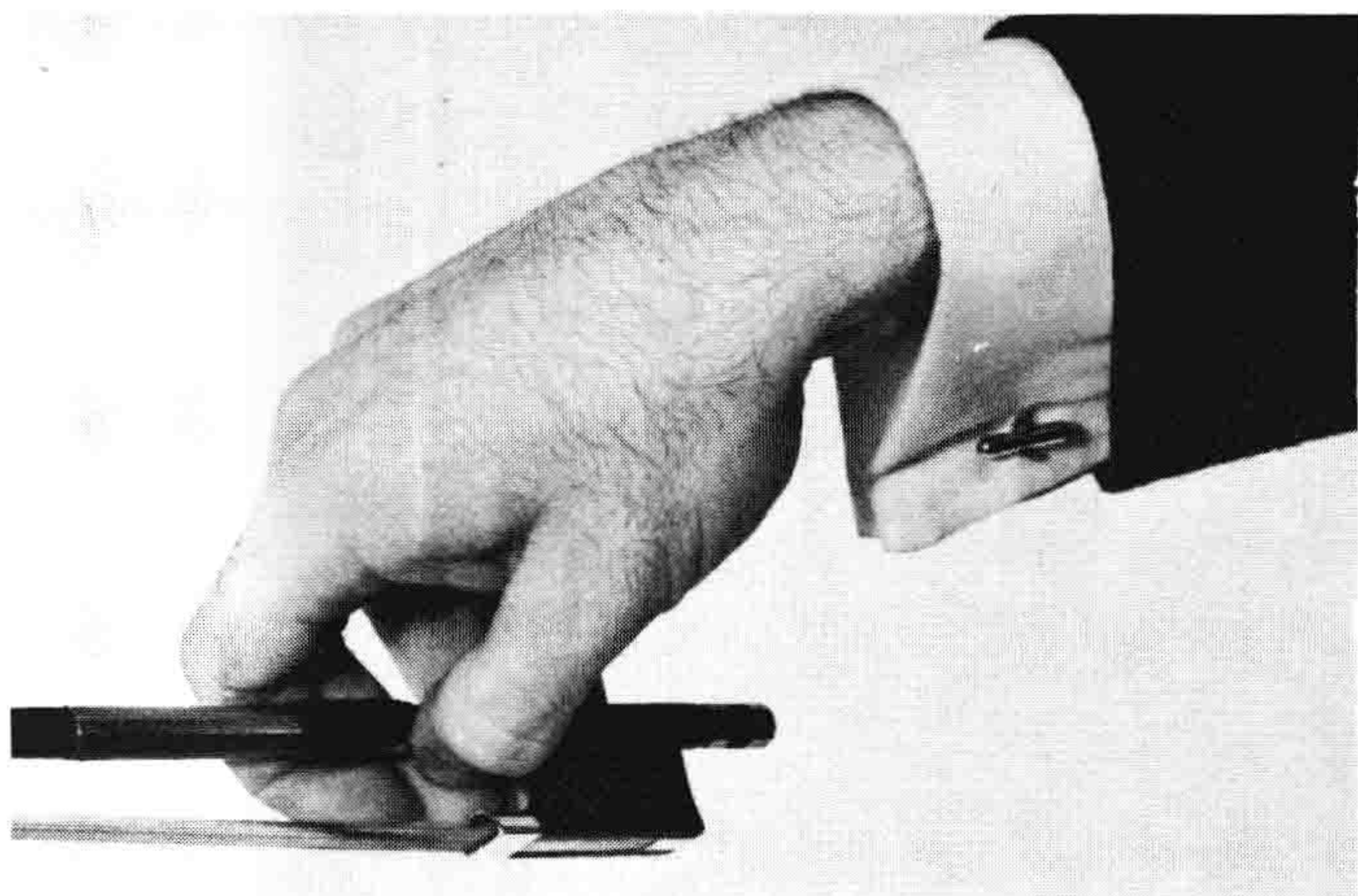
## Common Errors

- Pizzicato played too near bridge prevents free vibration of strings and produces poor tone quality.
- Pizzicato played with fingernail produces twangy tone.
- String plucked at right angle to finger board causes string to vibrate against finger board.



# Holding the Bows

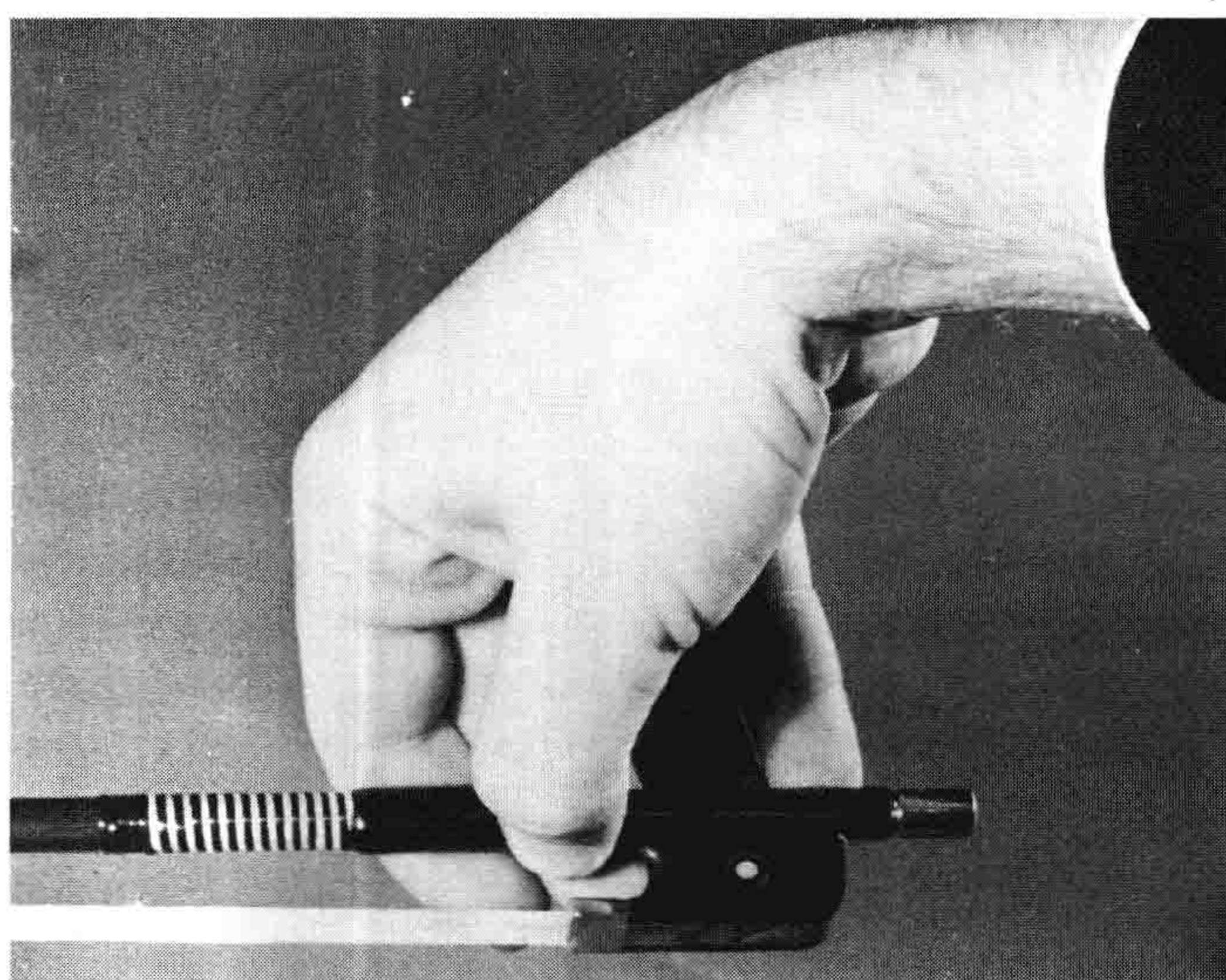
## HOLDING THE VIOLIN OR VIOLA BOW



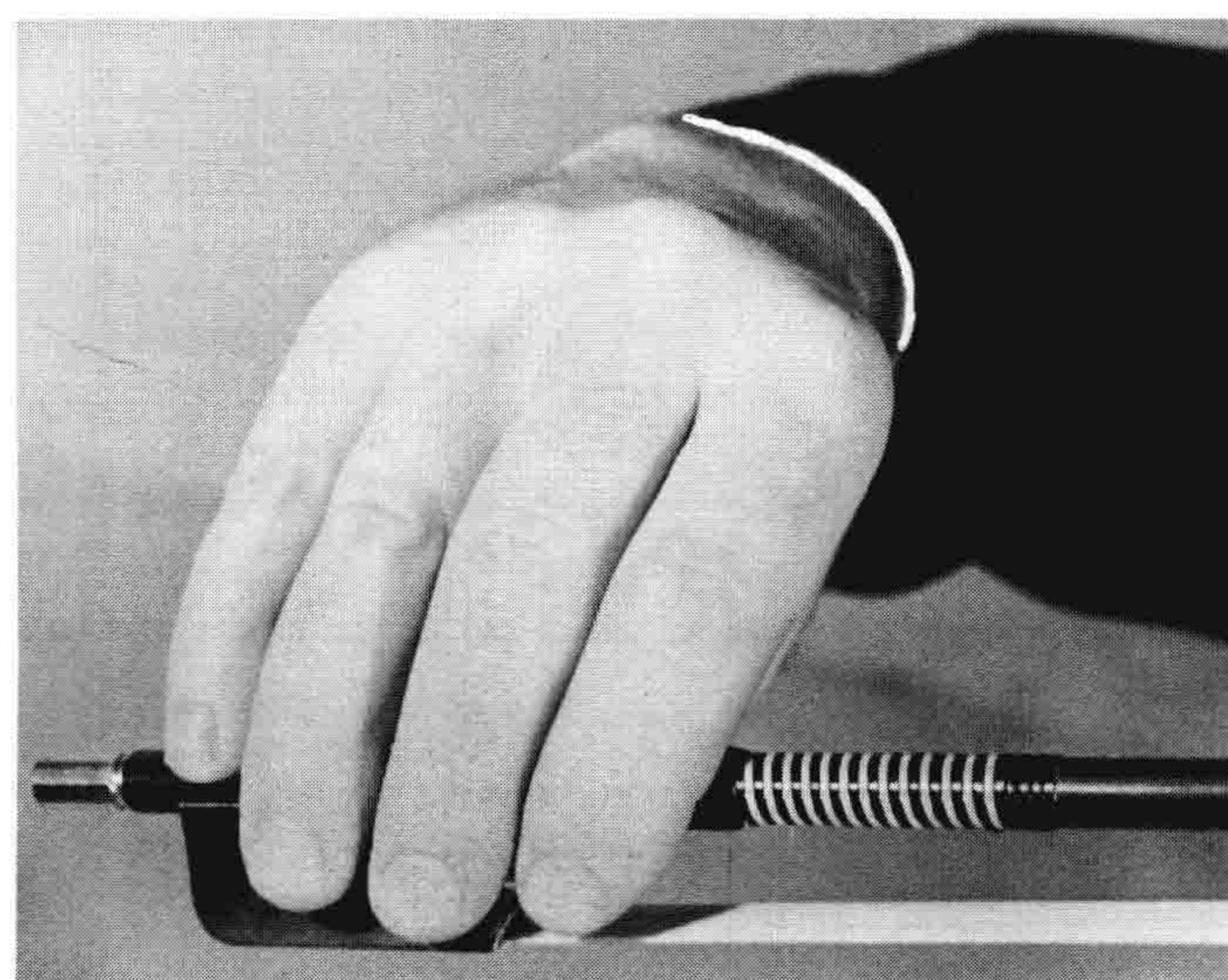
A



A



B



B

Grasp bow at middle of stick with left hand so that frog is to the right of player.

Place tip of slightly bent right thumb on underside of stick at point where inner corner of frog meets the stick.

Place second finger over top of stick with first segment opposite tip of thumb.

Rest tip of little finger on top of stick.

In the Russian method (A photographs), all fingers (except thumb) and wrist are inclined toward tip of bow so that middle joint of forefinger rests on top of stick; forearm and elbow are raised in line with upper hand.

In the Franco-Belgian method (B photographs), fingers are inclined less toward tip of bow so that middle segment of forefinger rests on side of stick; wrist is slightly arched and elbow is lowered.

The thumb underneath the stick and the second finger on top hold the bow; the upward pressure of thumb is countered by the downward pressure of second finger. The forefinger and little finger control the balance of bow.

### Common Errors

- Tip of thumb rests in groove of frog.
- Thumb is stiff so that the flat of thumb instead of tip contacts underside of frog and stick. This may stiffen hand and wrist action.
- Bow is held by tips of fingers on top of stick, causing a flat, horizontal position of fingers and wrist (arch of hand collapses) rather than an inclined, vertical position of fingers.