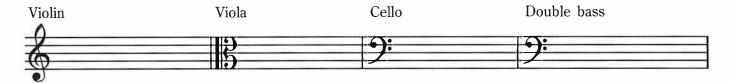
EXERCISES FOR STRING SCORING

1. Notate the open strings.



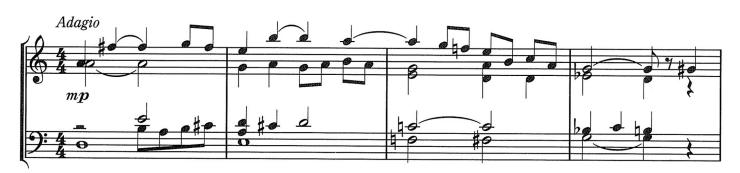
2. Rewrite for viola in alto clef.



3. Bow the cello part.



4. Score for a full string section.





			a a
	1		
	,		
			
			l
500	1		l
	1		l
	1	1	i
	1	i	i
			i e
			i e
			i
			i i
			i
			1
			i
			l .
			i
			i
	1	i	
			i
	3		
			i
	· · · · · · · · · · · · · · · · · · ·		i e
	· · · · · · · · · · · · · · · · · · ·	i	i
			i
	· · · · · · · · · · · · · · · · · · ·		1
		i	ı
		ı	
	1	i	l
		ı	
			<u> </u>
			<u> </u>

		**	
2			
	**		
	u u		

5.	Define the following terms as they relate to the strings:							
	a.	Scordatura						
	b.	Double stop						
	c.	Pizzicato						
	d.	Sul tasto						
	e.	Artificial harmonics						
	f.	Bratsche		d d				
	g.	Senza sordino						
	h.	Col legno						
	i.	Divisi						
	j.	Arco						
				*				
6.	Ind	licate "on the string" or "off the	e stri	ng" for the following bowings:				
•								
	a.	Spiccato	e.	Legato				
	b.	Louré	f.	Saltando				
	c.	Jeté	g.	Martelé				
	d.	Détaché						
7.	Ind	lianta whathan the fallowing at	nt om	anta ana trusa (T) ar falas (T).				
	ma	 Indicate whether the following statements are true (T) or false (F): a Tempo markings and dynamics are both written below the staff in the orchestral score and parts. b The double bass sounds two octaves below the written note. 						
	a							
	b							
	 c String players usually play with vibrato, unless otherwise specified. d In general, notes on the double bass are clearest and have the best definition in its lowest register. 							
	e	e In second position on the violin, the first finger plays B on the G string.						
	f	f Fingered tremolo is the equivalent of a trill at an interval larger than a second.						
	g To begin a downbow the frog is farthest from the string.							