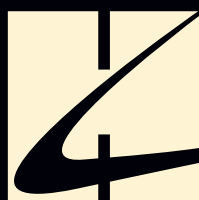


PERUSAL BOOK 1

ESSENTIAL ELEMENTS

for Strings



HAL•LEONARD®

PERUSAL BOOK 1

ESSENTIAL ELEMENTS[®]

for Strings

**A COMPREHENSIVE
STRING METHOD**

BY

MICHAEL ALLEN

ROBERT GILLESPIE

PAMELA TELLEJOHN HAYES

PERUSAL BOOK FORMAT

This book is designed to give you an overview of Essential Elements for Strings Book 1. Throughout this book you will find every exercise and page from the book, from the conductor book as well as a mixture of various student books. A variety of instruments were chosen to offer a sampling of how each instrument is approached. Instruments are notated on each page as they change throughout the book.

ESSENTIAL ELEMENTS INTERACTIVE

Essential Elements Conductor and Student Books come with a wealth of tools and resources online!
Be sure to check out www.essentialelementsinteractive.com for more information.







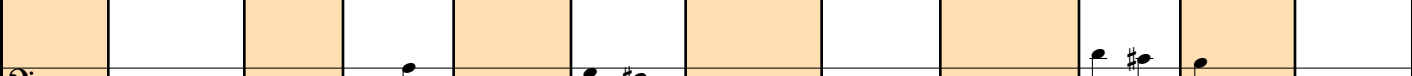

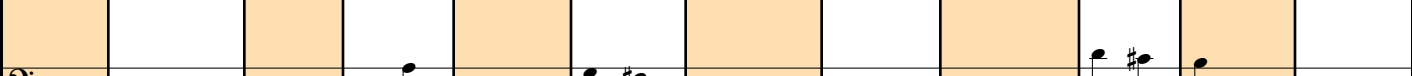


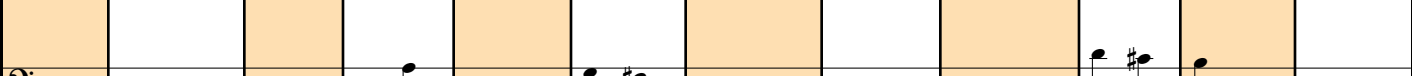







Eei works with these platforms:



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













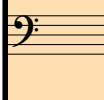



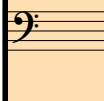

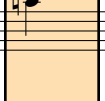
SEQUENCE OF

Teacher Page	34	35–36	37–38	39–41	42–45	46–51	52–56	56–59	60–63	64–68	69–74	75–78
Student Page	1	2	3	4	5	6	7	8	9	10	11	12
Bowings							Bow Builder One: Shaping the Right Hand, Pencil Hold	Bow Builder Two: Pencil Hold Exercises Bow Builder Three: Bowing Motions				Bow Builder Four: Shaping the Hand on the Bow
Rhythms				♪ ♯								
Theory											Scale	
History	Instrument Histories							Folk Songs				
Terms			<i>pizz.</i>	Beat, Music Staff, Bar Line, Measure, Notes, Rest	Clef, Time Signature, Double Bar, Repeat Sign, Counting	Sharp, Keeping Fingers Down Bracket ┌───┐ (Bass)			Keeping Fingers Down Bracket ┌───┐ (Violin, Viola, Cello)			
Listening Skills						G, F#, E				D, C#, B		
Familiar Melodies				At Pierrot's Door				Morning Dance, Rolling Along	Good King Wenceslas, Lightly Row			
Special Features	Welcome to String Playing	Instrument Care, Instrument Parts, Bow Parts, Accessories	Instrument Position, Pizzicato		Counting Introduced	Shaping Left Hand Introduced			New Bass Note: A on G String, Left Hand Rote Exercises		Pizzicato D Major Scale, Bass Shifting	
 Quiz Assessments					<i>pizz.</i> D/A Strings, Counting, ♪ ♯ Steady Beat		<i>pizz.</i> D String (G String Bass), Counting, Steady Beat, Square 1 st Finger, Time Signature, Clef, Double Bar		<i>pizz.</i> D String (G String Bass), Counting, Steady Beat, Square 1 st Finger, Keeping Fingers Down, Violin/Viola Shoulder Position	A String Notes	Left Hand Shape, Bass Shifting, <i>pizz.</i> D Major Scale	Essential Creativity, Drawing Notes on the Staff
Note Sequence												
Violin												
Viola												
Cello												
Bass												

ESSENTIAL ELEMENTS

Teacher Page	79–82	83–87	88–92	93–97	98–102	103–106	107–112	113–115	116–119	120–124	125–129	130–133
Student Page	13	14	15	16	17	18	19	20	21	22	23	24
Bowings	Bow Builder Five: Bowing with Rosin Raps			Bow Builder Six: Let's Bow!	String Levels Bow Builder Seven: Bowing Notes of the D Major Scale	Bowing Fingered Notes						
Rhythms												
Theory		Writing D Major Scale Notes	D Major Key Signature						Time Signature: $\frac{2}{4}$ 1 st and 2 nd Endings	Repeat Signs		Round, Chord, Harmony
History	Israeli Folk Song		Mozart								Beethoven	
Terms	Down Bow, Up Bow			<i>arco</i>	Bow Lift			Tempo Markings: Allegro, Moderato, Andante				Measure Number
Listening Skills				Bowing Open D, A Strings								
Familiar Melodies	Dreidel	Jingle Bells, Old MacDonald Had A Farm	Twinkle, Twinkle, Little Star					Hot Cross Buns, Au Clair De La Lune		At Pierrot's Door, Grandparent's Day, Michael Row The Boat Ashore	Ode To Joy	Frère Jacques, Bile 'Em Cabbage Down
Special Features			Essential Creativity: Composing			Steps For Practicing Music that is Bowed	Special Exercises (Violin, Viola, Cello), Bass C# on A String		Conducting Pattern	4 th Finger Pizzicato (Violin, Viola)	Bowing 4 th Finger (Violin, Viola)	Performance Spotlight
Quiz Assessments					Parallel Bowing, Smooth and Even Tone, Arm Level Changes at String Crossings		Bowing D/A Notes, Bow Markings, Parallel Bowing, String Levels, Half and Whole Steps		Bow Markings, Parallel Bowing, String Levels, Half and Whole Steps, 1 st and 2 nd Endings		4 th Finger (Violin, Viola)	
Note Sequence												
Violin												
Viola												
Cello												
Bass												III III

SEQUENCE OF

Teacher Page	133–137	138–142	143–149	150–154	155–161	162–166	167–172	173–177	178–182	183–189	190–194	195–200
Student Page	25	26	27	28	29	30	31	32	33	34	35	36
Bowings		Bowing G String (Violin, Viola, Cello), Bowing E, A Strings (Bass)		Changing Bow Speeds	Slur 2 Notes 		Slur 3 Notes 					
Rhythms												
Theory		G Major	Common Time C		Tie, Slur	Upbeat, D.C. al Fine		 Half Step, Whole Step	Chromatics	C Major Key Signature	Theme and Variations	
History	Offenbach Operetta					Latin American Music	Far Eastern Music			Nationalistic Music	16 th Century, Thomas Tallis	
Terms		Ledger Lines (Violin)								Duet		
Listening Skills		G, A, B, C						F \sharp	C \sharp			C String Notes (Viola, Cello)
Familiar Melodies	Lightly Row Can-Can		Baa Baa Black Sheep, This Old Man	French Folk Song, Sailor's Song		Banana Boat Song, Fiolralalera	Jingli Nona		Bluebird's Song	A-Tisket, A-Tasket, Russian Folk Tune	Bingo, Skip To My Lou, Happy Birthday	
Special Features	Performance Spotlight		Writing G Major Notes, 4 th Finger D on G String (Violin, Viola), Conducting 4-Beat Pattern	Time Signature: $\frac{3}{4}$ Conducting 3-Beat Pattern, New Position II $\frac{1}{2}$ (Bass)		Orchestra Arrangement	EE Skill Builders: G Major	New Finger Pattern: Low 2 nd Finger on D String (Violin, Viola)	New Finger Pattern: Low 2 nd Finger on A String (Violin, Viola)	Duet, New Position II (Bass)	Low and High Second Finger Patterns (Violin, Viola), Essential Creativity: Creating Rhythms, Round	Special Exercises and Orchestra Team Work, C Major Scale
 Quiz Assessments			G String Notes (Violin, Viola, Cello), 4 th Finger on G String (Violin, Viola), Counting  in $\frac{4}{4}$ Time	$\frac{3}{4}$ Time, Counting  Changing Bow Speeds						F-natural C-natural (Violin, Viola), 4 th Finger, Tempo Marking: Andante		
Note Sequence												
Violin												
Viola												
Cello												
Bass												

ESSENTIAL ELEMENTS

Teacher Page	201–205	206–212	213–217	218–222	223–228	229–233	234–237	238–243	244–249	250–253	254–257	258
Student Page	37	38	39	40	41	42	43	44	45	46	47	48
Bowings	Changing Bow Speed					Forte Bowing, Piano Bowing						
Rhythms												
Theory	 Arpeggio										Improvisation	
History							African Music	Gioachino Rossini				
Terms				Staccato	Hooked Bowing	Dynamics			Solo			
Listening Skills		D, E, F \sharp , F \sharp , G, A	Bowing E String (Violin)									
Familiar Melodies	Long, Long Ago, Monday's Melody		Shepherd's Hey, Big Rock Candy Mountain, Academic Festival Overture Theme	Arkansas Traveler	Pop Goes The Weasel	Surprise Symphony Theme	Cripple Creek	William Tell Overture	Simple Gifts			
Special Features		Upper Octave G Major Scale (Violin)		Staccato, EE Skill Builders: G Major	Hooked Bowing, EE Skill Builders: C Major	Dynamics: <i>f</i> , <i>p</i> EE Skill Builders: Scales and Arpeggios	Performance Spotlight, Orchestra Arrangement	Performance Spotlight, Orchestra Arrangement	Performance Spotlight, Orchestra Arrangement	Performance Spotlight, Solo with Piano Accompaniment Violin: Bach Minuet No. 1 Viola: Bach Minuet in C Cello: Bach Minuet No. 2 Bass: Bach March in D	Improvising Rhythms and Melodies, Fingering Chart	EE Reference Index
Quiz Assessments			E String Notes, Up-Beat									
Note Sequence												
Violin												
Viola												
Cello												
Bass												

USING ESSENTIAL ELEMENTS FOR STRINGS

Essential Elements for Strings is a comprehensive method for string musicians, and can be used with heterogeneous and like-instrument classes or individuals. It is designed with fail-safe options for teachers to customize the learning program to meet their changing needs.

The Teacher Manual includes all the music and text from the student books, plus time-saving **EE Teaching Tips** throughout the score. As in the student books, the introduction of a new concept is always highlighted by a **color** box.

STARTING SYSTEMS

INSTRUMENT POSITION

- Guitar Position
- Shoulder Position

SHAPING THE LEFT HAND

- Higher numbered fingers first to help shape the hand
- Pizzicato reinforced first so that bowing skills may be developed separately for mastery before combining with left hand skills
- *Work-outs* – rote activities for developing left hand skills

LISTENING SKILLS

- Included for each new pitch to develop intonation skills.

BOW BUILDERS

- Seven carefully sequenced activities for developing string students' beginning bowing skills.

RHYTHM RAPS

After establishing the quarter note pulse, all new rhythms are presented in the innovative **Rhythm Rap** format. Each Rhythm Rap may be clapped, tapped, counted aloud or silently, shadow bowed (bowed in the air), or bowed on an open string. After each Rhythm Rap, the identical rhythms are played on simple pitches in the next exercise.

PLAY-ALONG TRACKS

Play-along tracks are available for all exercises in the book. From the very beginning, students can model tone production and technique by listening to a professional orchestra.

For classroom use, the Teacher Manual includes a play-along CD featuring the same exercises, with a small string ensemble demonstrating the melody part.

Each track is played twice—the second time is the accompaniment only. There is a one measure count-off before each track, with metronome clicks that are subdivided by soft cymbal notes. These tracks are performed on real instruments that support phrasing and dynamics, teaching musicality from the start. They explore a rich variety of musical styles and cultures, including classical, rock, jazz, country, and world music.

These tracks are also available online at www.myeelibrary.com.

PERFORMANCE SPOTLIGHTS

Carefully selected music that reviews skills and technique, and may be used for concert performance.

EE SKILL BUILDERS

Technical exercises to reinforce important playing skills.

MUSIC THEORY, HISTORY, AND CROSS-CURRICULAR ACTIVITIES

All the necessary materials are woven into the learning program—right in the student books. With teaching time in short supply, it would normally be impractical to take class time to relate music to history, world cultures or to other subjects in the curriculum. But *Essential Elements for Strings* correlates these activities with the concepts and music throughout the program. These Theory and History features are highlighted by **color** boxes and appear throughout the book.

As a result, teachers can efficiently meet and exceed the **National Standards for Arts Education**, while still having the time to focus on music performance skills.

CREATIVITY

Essential Creativity exercises appear throughout the book. These are preliminary activities designed to stimulate imaginations, and to foster a creative attitude toward music. Strategies for completing each Essential Creativity exercise are included in the student book. Additional suggestions are included in the Teacher Manual.

ASSESSMENT

ESSENTIAL ELEMENTS QUIZZES

Playing quizzes appear throughout the student books. Objectives highlight the exact elements being reviewed and tested. Review exercises in the Teacher Manual suggest specific examples for students requiring additional practice. Be certain students meet your performance expectations on each quiz.

A **Star Achiever** chart is provided in the Teacher Manual. It lists all the Essential Elements Quizzes and Essential Creativity exercises. This chart should be reproduced and distributed to each student.

EE CHECKS

EE Checks appear throughout *Essential Elements for Strings*. They are special reminders for students to evaluate the playing skills that have just been introduced.

Additional Resources Available...

PIANO ACCOMPANIMENT BOOK

Piano accompaniments for each exercise are provided in a separate book, but are also printed in the Teacher Manual. These easy accompaniments have been arranged to match the style and harmony of the accompaniments heard on the play-along CDs. They may be used for teaching or performance and offer a variety of styles, from classical to contemporary popular music. You may want to alter these piano accompaniments to meet your specific needs.

CORRELATED MATERIALS

The Essential Elements for Strings Series includes original and popular music, arranged for beginning strings. Each publication is correlated to one of five specific "levels" within Books 1 and 2 (see the Sequence Of Essential Elements chart in the Teacher Manual for details). Contact your music dealer or the publisher for information on the latest releases in this series.



ESSENTIAL ELEMENTS[®] Interactive

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Plan



Share



Connect

FOR STUDENTS



Learn



Play • Record



Have Fun

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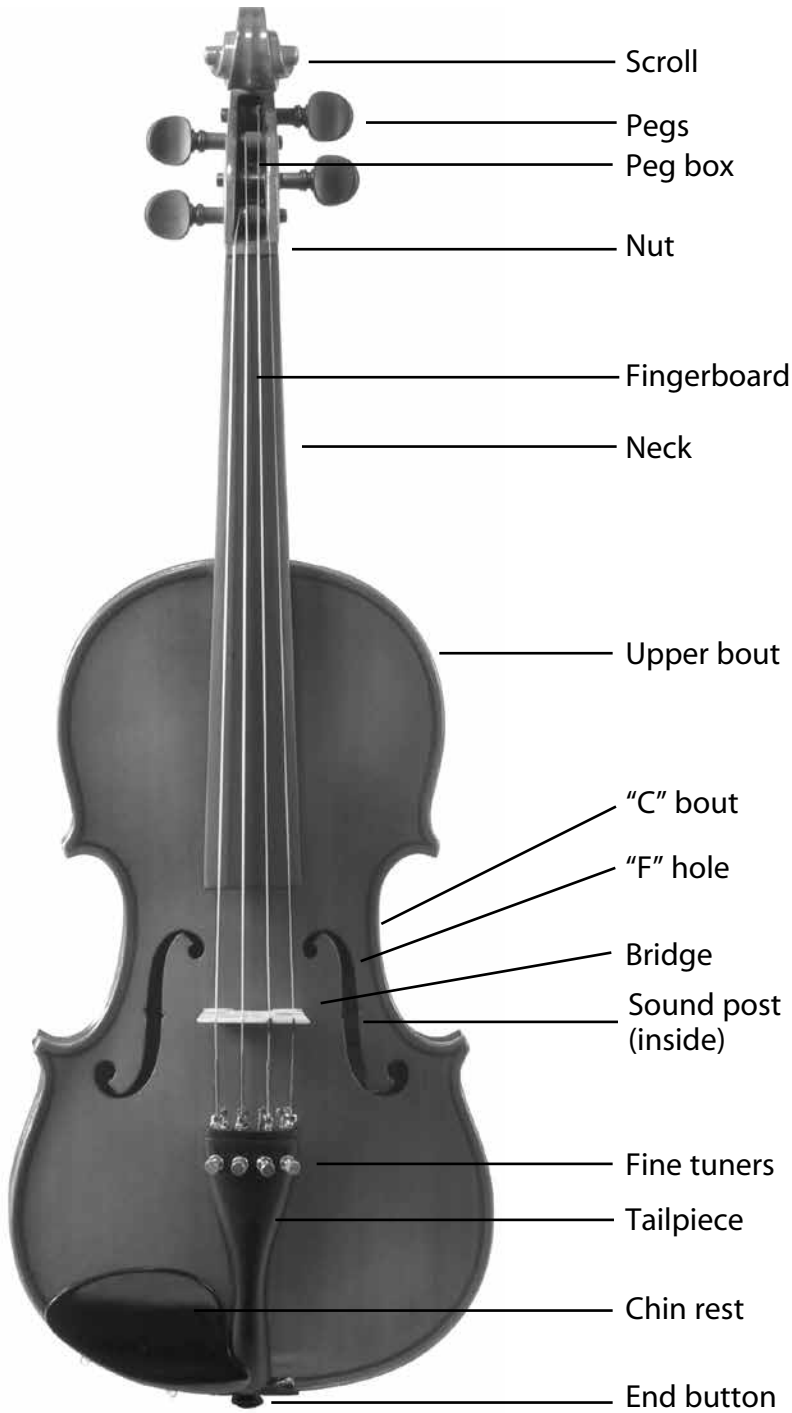
for teachers and students
using Essential Elements
Band or Strings Books 1, 2, or 3



 **HAL • LEONARD[®]**



THE VIOLIN



Take Special Care

String instruments are delicate. Follow your teacher's guidelines in caring for your instrument, and it will last forever.

- Follow your teacher's instructions when removing the instrument from the case.
- Protect your instrument from heat, cold, and quick changes in temperature.
- Always wipe off the instrument with a soft dry cloth. Be sure to remove all fingerprints and rosin.
- Place a cloth over the top of the violin before closing the case.

Accessories

- Rosin
- Shoulder rest
- Soft cloth
- Extra set of strings

THE BOW

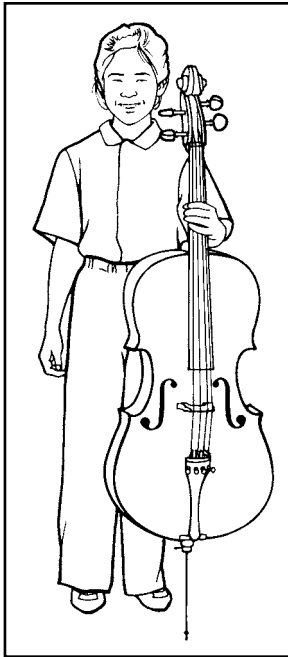


- Never touch the bow hair.
- Keep the bow in your case until directed by your teacher.

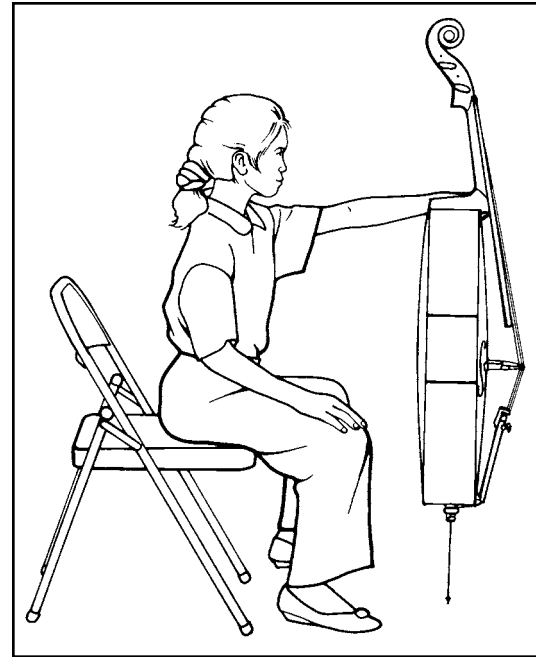
HOLDING YOUR INSTRUMENT

The best way to learn to play your instrument is to practice one skill at a time. Repeat each step until you are comfortable demonstrating it for your teacher and classmates.

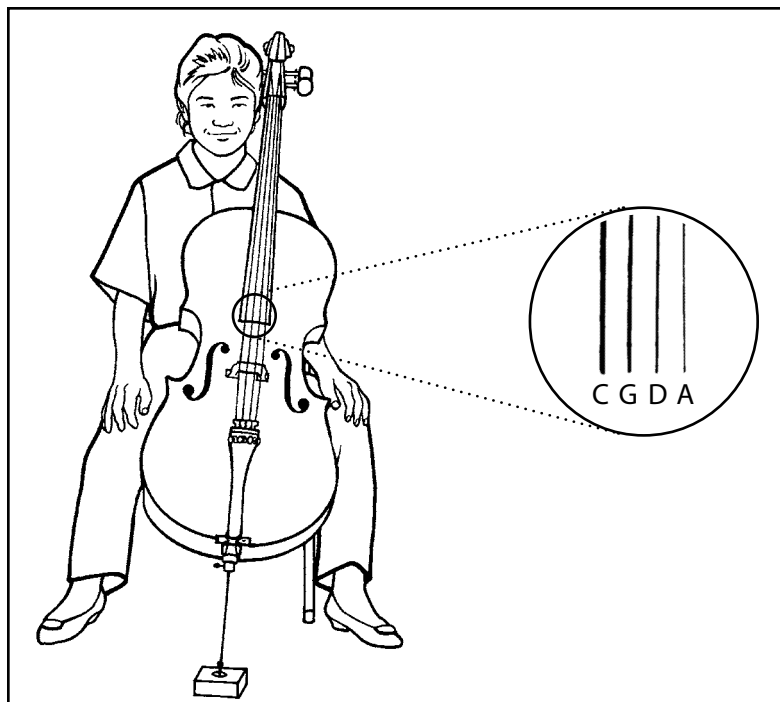
- Step 1** Remove the bow from the case and put it in a safe place. Open the case and remove the cello. Identify all parts of the cello.
- Step 2** Adjust the length of the end pin so that the scroll of the cello is near your nose when standing.
- Step 3** Sit on the front half of your chair with your feet positioned underneath your knees. Place the end pin directly in front of you one arm's length away.
- Step 4** Lean the cello slightly to the left and allow the instrument to rest against your chest. The 'C' peg should be near your head behind your left ear, and both knees should touch the cello just below the 'C' bout. It may be necessary to readjust the length or position of the end pin. Identify the letter names of each string: C (lowest pitch), G, D, A. Raise your right index finger over the strings and pluck them as directed by your teacher. Plucking the strings is called *pizzicato*, and is abbreviated *pizz.*



Step 2



Step 3



Step 4

EEi Resources



EEi provides a number of resources that will grow on a regular basis, allowing the website to constantly evolve to meet the needs of students and teachers.

EEi Resources include:

- **New HD Videos** with extensive pedagogical lessons
- **Individual Studies** for all instruments
- **Music Theory** lessons and worksheets
- **Instrument Training Worksheets**
- **Additional Music** including songs, duets, and trios

New EEi Supplemental Videos



New EEi Supplemental Materials



LINKS



PDFs



MP3s



VIDEOS

Teachers can also upload, share, and archive their **own** materials to further customize and organize their online classroom.

Tap EEi Icon to learn more about the Start-up Resources in EEi



Beat = The *Pulse* of Music

The **beat** in music should be very steady, just like your pulse.

Quarter Note ♩ = 1 Beat of Sound

Notes tell us how high or low to play, and how long to play.

Quarter Rest ♪ = 1 Beat of Silence

Rests tell us to count silent beats.

Music Staff

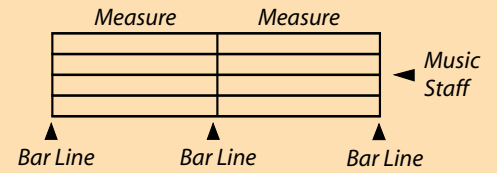
The **music staff** has 5 lines and 4 spaces.

Bar Lines

Bar lines divide the music staff into **measures**.

Measures

The **measures** on this page have four beats each.



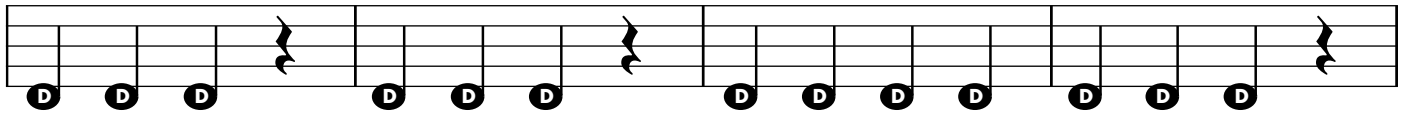
1. TUNING TRACK *Wait quietly for your teacher to tune your instrument.*

2. LET'S PLAY "OPEN D"

Pizzicato (pizz.) ◀ Pluck the strings

0 ◀ Open string

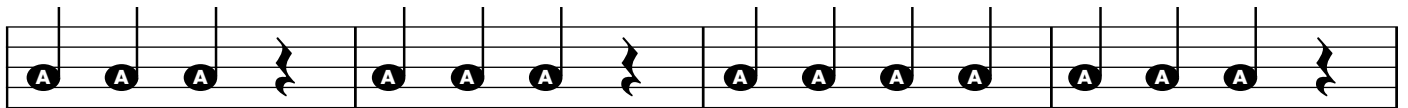
D



3. LET'S PLAY "OPEN A"

pizz.
0

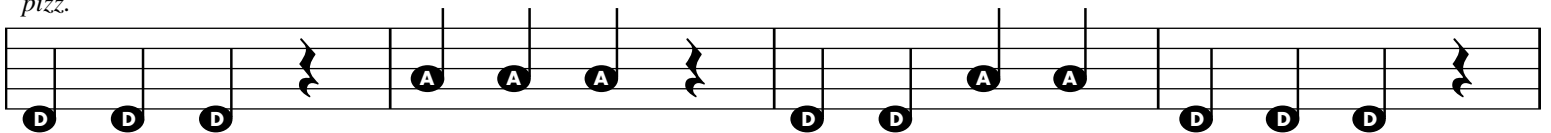
A



Keep a steady beat.

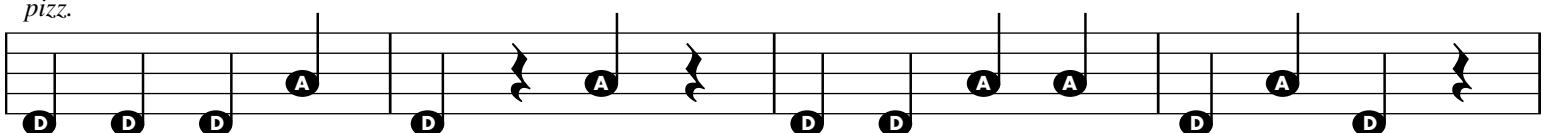
4. TWO'S A TEAM

pizz.



5. AT PIERROT'S DOOR *The melody is on your CD.*

pizz.



Bass Clef

Lines: G B D F A
Spaces: F A C E G B

Clefs indicate a set of note names.

Time Signature (Meter)

$\frac{4}{4}$ 4 beats per measure
 $\frac{4}{4}$ ♩ or ♪ gets one beat

The **time signature** tells us how many beats are in each measure and what kind of note gets one beat.

Double Bar

A **double bar** indicates the end of a piece of music.

THEORY

6. JUMPING JACKS Identify the clef and time signature before playing.

pizz.

Double Bar ▾

7. MIX 'EM UP

pizz.

Repeat Sign

Go back to the beginning and play the music again.

Counting

Count	1	&	2	&	3	&	4	&
Tap	↓	↑	↓	↑	↓	↑	↓	↑

One beat = Tap toe down on the number and up on "&." Always count when playing or resting.

THEORY

8. COUNT CAREFULLY Keep a steady beat when playing or resting.

pizz.

Repeat sign ▾

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9. ESSENTIAL ELEMENTS QUIZ Write in the counting before you play.

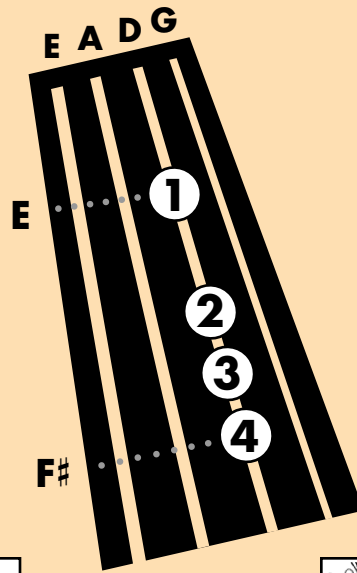
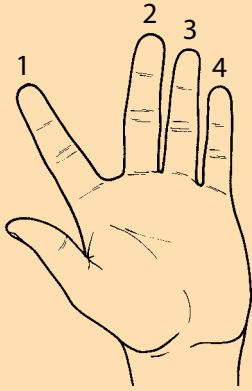
pizz.

SHAPING THE LEFT HAND

D STRING NOTES

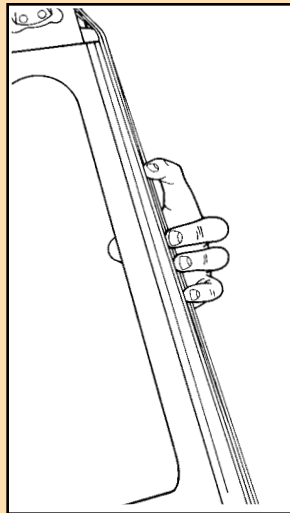
Step 1 Shape your left hand as shown.
Be certain your palm faces you.

- 0 = Open string
- 1 = 1st finger
- 2 = 2nd finger
- 3 = 3rd finger
- 4 = 4th finger

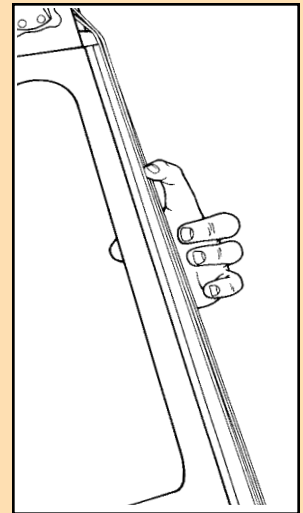


Step 2 Bring your left hand to the fingerboard. Place your fingers on the D string, keeping your hand shaped as shown. Be sure your thumb is behind the second finger and slightly bent.

F# is played with 4 fingers on the D string.



E is played with 1 finger on the D string.



Listening Skills Play what your teacher plays. Listen carefully.

10. LET'S READ "G" Start memorizing the note names.

G *pizz.* 0

THEORY **Sharp #** A **sharp** raises the sound of notes and remains in effect for the entire measure. Notes without sharps are called **natural** notes.

11. LET'S READ "F#" (F-sharp)

F# *pizz.* 4

▲ Play all F#'s. Sharps apply to the entire measure.

12. LIFT OFF

pizz. 0

▲ Keep fingers down when you see this bracket.

✓ Is your left hand shaped as shown in the diagrams above?

SHAPING THE RIGHT HAND

BOW BUILDER ONE

Pencil Hold

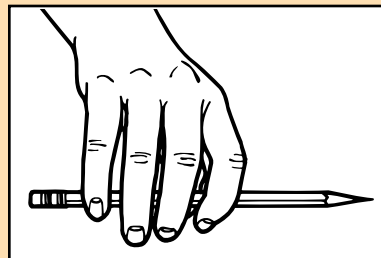
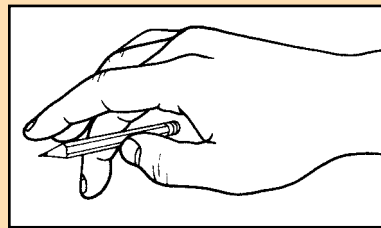
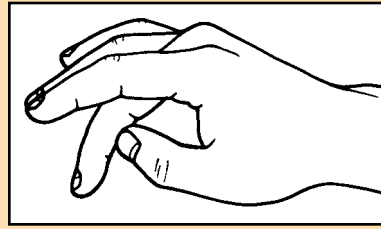
Step 1 Hold a pencil in your left hand about waist level.

Step 2 Place the tip of your right thumb between the first and second joints of your second finger.

Step 3 Place the pencil between your thumb and second finger, while keeping your thumb gently curved.

Step 4 The pencil should touch your first three fingers between the first and second joints, and touch the fourth finger at the first joint, as shown.

Step 5 Remove your left hand from the pencil. Keep your fingers relaxed. Practice shaping your hand on the pencil until it feels natural to you.



★ Practice BOW BUILDER ONE daily.

13. ON THE TRAIL *Say or sing the note names before you play.*

pizz.

14. LET'S READ "E"

pizz. 1

15. WALKING SONG

pizz. 0 4 1 4 1 4 0

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

16. ESSENTIAL ELEMENTS QUIZ *Draw the missing symbols where they belong before you play:*

pizz.

BOW BUILDER TWO

Pencil Hold Exercises

I'm Outta Here

Wave good-bye while keeping your wrist relaxed.

Thumb Flexers

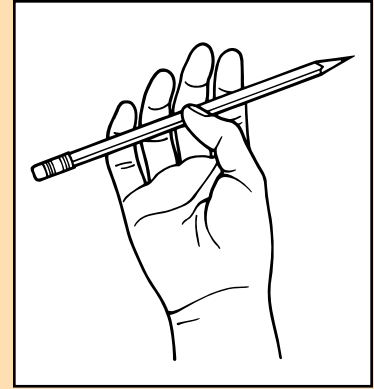
Flex your thumb in and out.

Finger Taps

Tap your first finger. Then tap your fourth finger.

Knuckle Turnovers

Turn your hand over and be sure your thumb knuckle is bent, as shown.



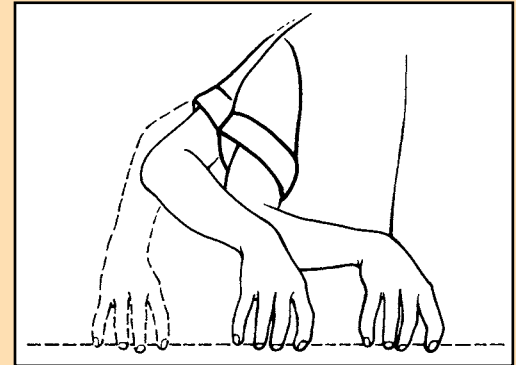
Knuckle Turnovers

BOW BUILDER THREE

Bowing Motions

Elbow Energy

- Swing your right elbow away from your body.
- Open your right forearm, as shown.
- Close your right forearm.
- Swing your elbow back toward your body.



Elbow Energy

17. HOP SCOTCH

pizz.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

HISTORY

Folk songs have been an important part of cultures for centuries and have been passed on from generation to generation. Folk song melodies help define the sound of a culture or region. This folk song comes from the Slavic region of eastern Europe.

18. MORNING DANCE

pizz. 4 3 0 1

Slavic Folk Song

19. ROLLING ALONG

pizz.

Go to next line. ▼

WORKOUTS

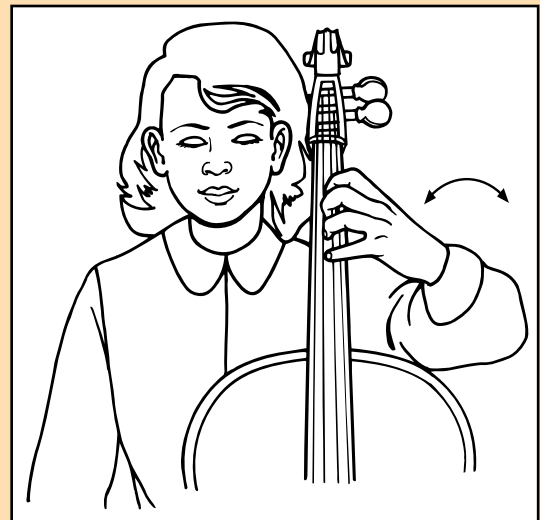
Practice the following exercises with your left hand.

Finger Taps

Tap fingertips on any string. Practice in different combinations of fingers.

Strummin' Along

Strum the strings with your 4th finger while swinging your elbow, as shown.



Strummin' Along

20. GOOD KING WENCESLAS

Welsh Folk Song

pizz. 4 0

▲ Keep fingers down when you see this bracket.

21. SEMINOLE CHANT

pizz.

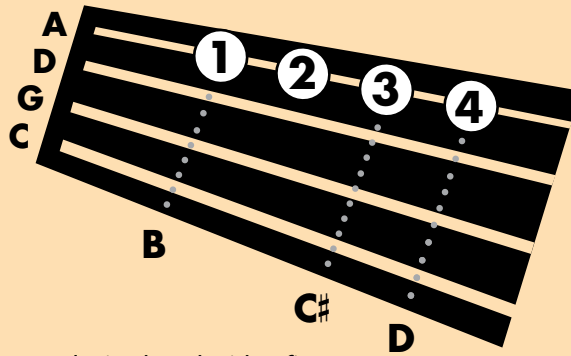
Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

22. ESSENTIAL ELEMENTS QUIZ - LIGHTLY ROW

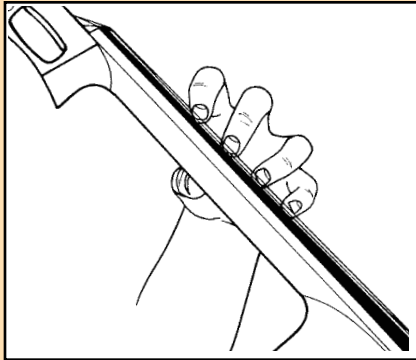
pizz. 0 3 4 1

▲ Prepare F# before playing.

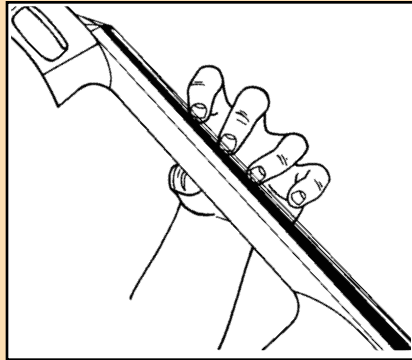
A STRING NOTES



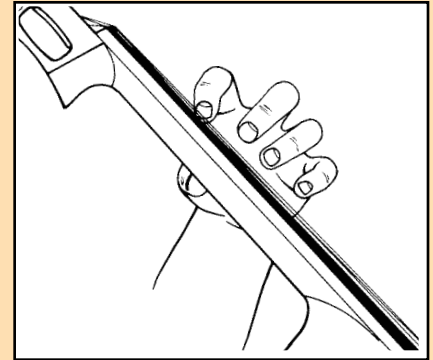
D is played with 4 fingers on the A string.



C# is played with 3 fingers on the A string.



B is played with 1 finger on the A string.



Listening Skills

Play what your teacher plays. Listen carefully.

THEORY

Ledger Lines

Ledger lines extend the music staff higher or lower.

23. LET'S READ "D"

D *pizz.* 4

24. LET'S READ "C#" (C-sharp)

C# *pizz.* 3

▲ Play all C#'s. Sharps apply to the entire measure.

25. TAKE OFF

pizz. 4 3

26. CARIBBEAN ISLAND

pizz. 4 3 0 4 3

27. OLYMPIC HIGH JUMP

pizz.

28. LET'S READ "B"

B pizz.

29. HALF WAY DOWN

pizz.

30. RIGHT BACK UP

pizz.


Scale A **scale** is a sequence of notes in ascending or descending order. Like a musical "ladder", each note is the next consecutive step of the scale. This is your D Scale. The first and last notes are both D.

THEORY

31. DOWN THE D SCALE *Remember to memorize the note names.*

pizz.

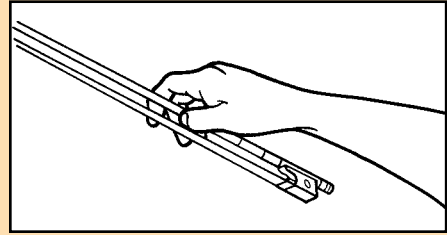
32. ESSENTIAL ELEMENTS QUIZ - UP THE D SCALE

 pizz.

BOW BUILDER FOUR

On The Bow (Early Bow Hold)

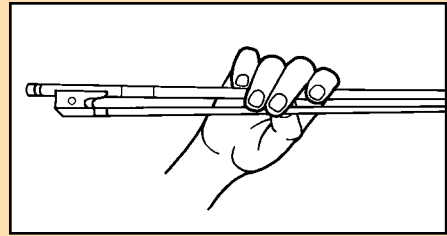
Step 1 Identify all parts of the bow (see page 2). Hold the bow in your left hand near the tip with the frog pointing to the right.



Balancing The Bow

Step 2 Put your right thumb and 2nd finger on the bow stick near the middle of the bow.

Step 3 Shape your right hand on the bow stick, as shown.



Early Bow Hold

Step 4 Turn your right hand over, and be sure your thumb and fingers are curved.

Step 5 Hold the bow and repeat the exercises on page 8.



Alert Do not place your bow on the instrument until instructed to do so by your teacher.

33. SONG FOR CHRISTINE

pizz.

34. NATALIE'S ROSE Remember to count.

pizz.

35. ESSENTIAL CREATIVITY How many words can you create by drawing notes on the staff below?

Example E G G

Folk songs often tell stories. This **Israeli folk song** describes a game played with a dreidel, a small table-top spinning toy that has been enjoyed by families for centuries. The game is especially popular in December around the time of Hanukkah.

36. DREIDEL

Israeli Folk Song

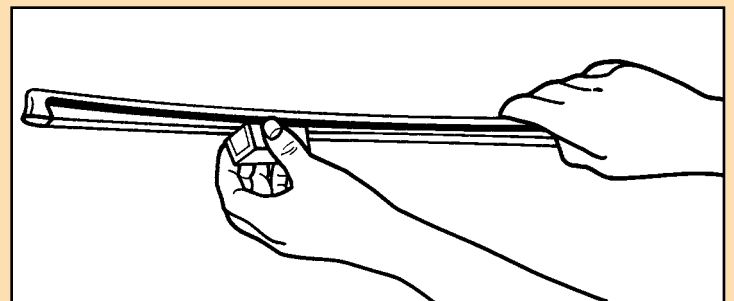
pizz.

BOW BUILDER FIVE

Shadow Bowing

Shadow Bowing is bowing without the instrument.

- Step 1** Tighten the bow hair as instructed by your teacher.
- Step 2** Place the rosin in your left hand. Hold the bow at the balance point.
- Step 3** Shadow bow by slowly moving the bow back and forth on the rosin. Be sure to move the bow, not the rosin.



- Down Bow** □ Move the bow away from your body (to the right).
- Up Bow** ∨ Move the bow toward your body (to the left).

37. ROSIN RAP #1 *Bow these exercises on the rosin.*

Down Rest Up Rest Down Rest Up Rest Down Up Down Up Down Rest Up Rest

38. ROSIN RAP #2

Down Up Down Rest Up Down Up Rest Down Up Rest Rest Down Up Rest Rest

39. ROSIN RAP #3

Down Up Rest Rest Down Up Rest Rest Down Rest Up Rest Down Up Down Up

✓ Is your bow hand shaped as shown in the diagram above?

Review these notes. Write the letter names in the spaces below.

THEORY

— — — — — — — —

40. CAROLINA BREEZE

pizz. 0 4 1 0 0 4 1 4 0

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

41. JINGLE BELLS

J. S. Pierpont

pizz. 4 1 0 1 4 1 4 1 1 4 1 0 1 0

42. OLD MACDONALD HAD A FARM

American Folk Song

pizz. 0 0 1 0 4 1 0

Austrian composer **Wolfgang Amadeus Mozart** (1756–1791) was a child prodigy who first performed in concert at age 6. He lived during the time of the American Revolution (1775–1783). Mozart’s music is melodic and imaginative. He wrote hundreds of compositions, including a piano piece based on this familiar song.

43. A MOZART MELODY

Adapted by W. A. Mozart

Key Signature D MAJOR



A **key signature** tells us what notes to play with sharps and flats throughout the entire piece. Play all F’s as F# (F-sharp) and all C’s as C# (C-sharp) when you see this key signature, which is called “D Major.”

44. MATTHEW’S MARCH

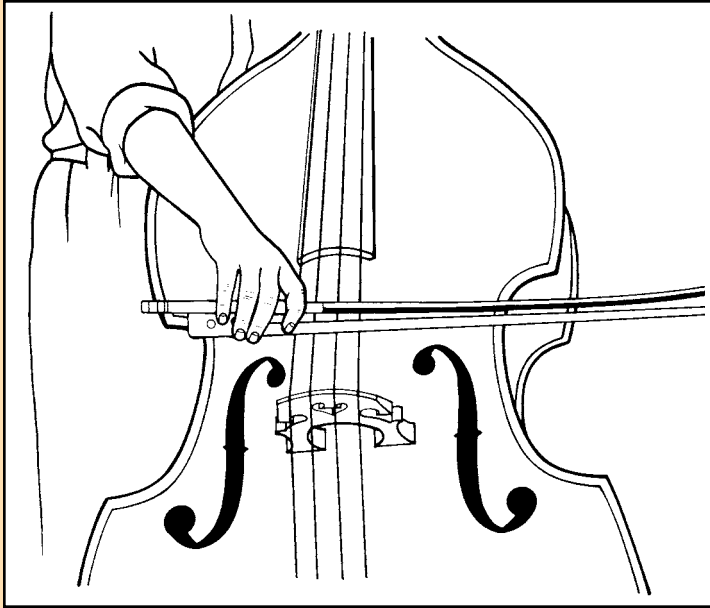
45. CHRISTOPHER’S TUNE

46. ESSENTIAL CREATIVITY

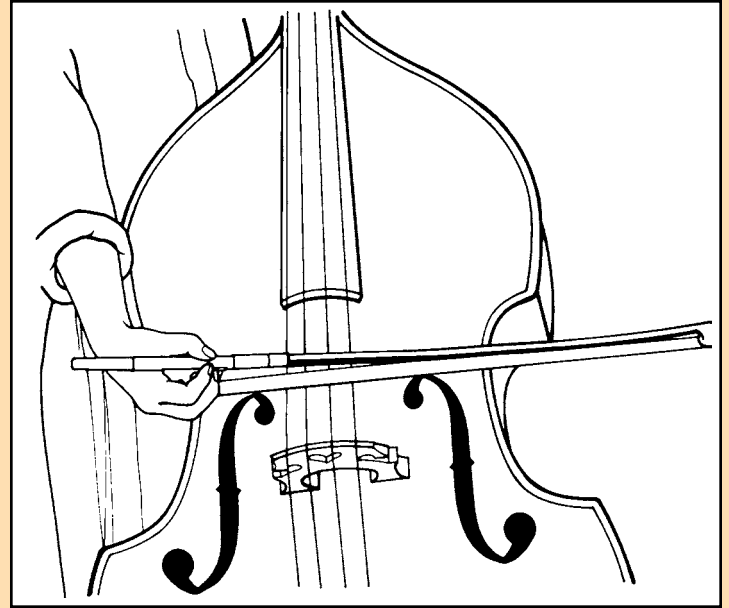
Play the notes below. Then compose your own music for the last two measures using the notes you have learned with this rhythm:

BOW BUILDER SIX

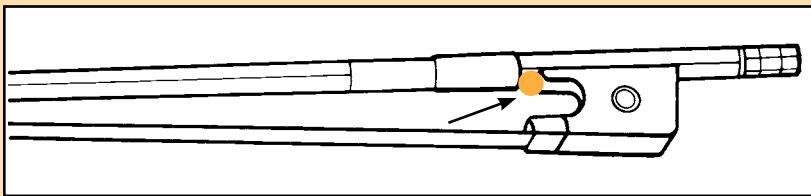
Let's Bow!



French Bow Hold



German Bow Hold



Thumb Placement (French)

Listening Skills

Play what your teacher plays. Listen carefully. Your tone should be smooth and even.

47. BOW ON THE D STRING

▼ Play with the bow on the string.
arco

Musical notation for Exercise 47, titled "BOW ON THE D STRING". It consists of two staves of music in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains four measures: the first measure has four quarter notes (D, E, F#, G) with a bowing symbol (a small square with a vertical line) above each note and a 'V' above the first and third notes; the second measure has four quarter rests; the third measure has four quarter notes (D, E, F#, G) with a bowing symbol above each note and a 'V' above the first and third notes; the fourth measure has four quarter rests. The second staff contains four measures: the first measure has four quarter notes (D, E, F#, G) with a bowing symbol above each note and a 'V' above the first and third notes; the second measure has four quarter notes (D, E, F#, G) with a bowing symbol above each note and a 'V' above the first and third notes; the third measure has four quarter notes (D, E, F#, G) with a bowing symbol above each note and a 'V' above the first and third notes; the fourth measure has four quarter notes (D, E, F#, G) with a bowing symbol above each note and a 'V' above the first and third notes.

48. BOW ON THE A STRING

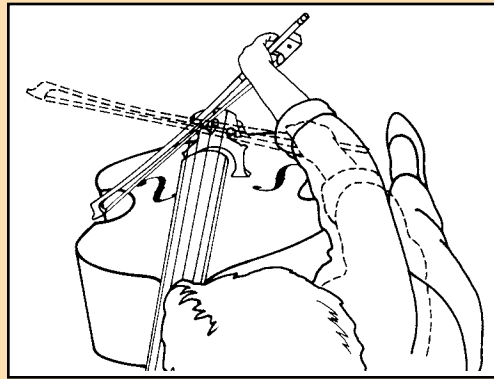
Musical notation for Exercise 48, titled "BOW ON THE A STRING". It consists of two staves of music in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains four measures: the first measure has four quarter notes (A, B, C, D) with a bowing symbol above each note and a 'V' above the first and third notes; the second measure has four quarter rests; the third measure has four quarter notes (A, B, C, D) with a bowing symbol above each note and a 'V' above the first and third notes; the fourth measure has four quarter rests. The second staff contains four measures: the first measure has four quarter notes (A, B, C, D) with a bowing symbol above each note and a 'V' above the first and third notes; the second measure has four quarter notes (A, B, C, D) with a bowing symbol above each note and a 'V' above the first and third notes; the third measure has four quarter notes (A, B, C, D) with a bowing symbol above each note and a 'V' above the first and third notes; the fourth measure has four quarter notes (A, B, C, D) with a bowing symbol above each note and a 'V' above the first and third notes.

WORKOUTS

String Levels

Your arm moves when bowing on different strings. Memorize these guidelines:

- Move your arm **forward** and **up** to play **higher**-pitched strings.
- Move your arm **back** and **down** to play **lower**-pitched strings.



Raise arm = higher string
Lower arm = lower string

49. RAISE AND LOWER

Musical notation for exercise 49. It consists of two measures. The first measure is labeled "Raise your arm." and contains four quarter notes on the G string (G2, G3, G4, G5) with a 'V' above each note. The second measure is labeled "Lower your arm." and contains four quarter notes on the E string (E2, E3, E4, E5) with a 'V' above each note. The key signature is one sharp (F#) and the time signature is 4/4.

50. TEETER TOTTER

Musical notation for exercise 50. It consists of two measures. The first measure has a quarter note on G4 and a quarter rest. The second measure has a quarter note on E4 and a quarter rest. The key signature is one sharp (F#) and the time signature is 4/4.

51. MIRROR IMAGE

Musical notation for exercise 51. It consists of two measures. The first measure has a quarter note on G4 and a quarter rest. The second measure has a quarter note on E4 and a quarter rest. The key signature is one sharp (F#) and the time signature is 4/4.

Bow Lift , Lift the bow and return to its starting point.

52. A STRAND OF D 'N' A

Musical notation for exercise 52. It consists of two measures. The first measure has a quarter note on D4 and a quarter rest. The second measure has a quarter note on A4 and a quarter rest. The key signature is one sharp (F#) and the time signature is 4/4. A "Bow Lift" symbol is shown above the second measure.

53. ESSENTIAL ELEMENTS QUIZ – OLYMPIC CHALLENGE

Musical notation for exercise 53. It consists of two measures. The first measure has a quarter note on D4 and a quarter rest. The second measure has a quarter note on A4 and a quarter rest. The key signature is one sharp (F#) and the time signature is 4/4.

BOW BUILDER SEVEN

Combining Both Hands

Using notes from the D major scale, echo what your teacher plays.

Example A:

Musical notation for Example A. It shows a sequence of notes: D4, E4, F#4, G4, A4. The first two notes are labeled "Teacher" and the next three are labeled "Student". The key signature is one sharp (F#) and the time signature is 4/4.

Example B:

Musical notation for Example B. It shows a sequence of notes: D4, E4, F#4, G4, A4. The first two notes are labeled "Teacher" and the next three are labeled "Student". The key signature is one sharp (F#) and the time signature is 4/4.

PUTTING IT ALL TOGETHER

Congratulations! You are now ready to practice like an advanced player by combining left and right hand skills while reading music. When learning a new line of music, follow these steps for success:

- Step 1** Tap your toe and say or sing the letter names.
- Step 2** Play *pizz.* and say or sing the letter names.
- Step 3** Shadow bow and say or sing the letter names.
- Step 4** Bow and play as written.

54. BOWING "G"

55. BACK AND FORTH

56. DOWN AND UP

57. TRIBAL LAMENT

58. BOWING "D"

59. LITTLE STEPS

60. ELEVATOR DOWN

61. ELEVATOR UP

62. DOWN THE D MAJOR SCALE

63. SCALE SIMULATOR *Remember to count.*

64. ESSENTIAL ELEMENTS QUIZ – THE D MAJOR SCALE

Special Cello Exercise

While the basses learn a new note, draw the bar lines in the music below. Then write in the counting.

65. LET'S READ "C#" – Review

THEORY

Eighth Notes

Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat

Two or more Eighth Notes have a *beam* across the stems.

Tap your toe down on the number and up on the "&".

66. RHYTHM RAP

Shadow bow and count before playing.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

67. PEPPERONI PIZZA

68. RHYTHM RAP

Shadow bow and count before playing.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

69. D MAJOR SCALE UP

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower, walking tempo

70. HOT CROSS BUNS

Moderato

71. AU CLAIRE DE LA LUNE

Andante

French Folk Song

72. RHYTHM RAP

Shadow bow and count before playing.

73. BUCKEYE SALUTE

Moderato

2/4 Time Signature

= 2 beats per measure
= Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.

THEORY

74. RHYTHM RAP

Shadow bow and count before playing.

75. TWO BY TWO

1st & 2nd Endings

Play the 1st ending the 1st time through. Then, repeat the same section of music, skip the 1st ending, and play the 2nd ending.

THEORY

76. ESSENTIAL ELEMENTS QUIZ – FOR PETE’S SAKE

Moderato

THEORY

Half Note

1 & 2 &

Half Rest

1 & 2 &

77. RHYTHM RAP

Shadow bow and count before playing.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

78. AT PIERROT'S DOOR

Moderato

French Folk Song

79. THE HALF COUNTS

80. GRANDPARENT'S DAY

Andante

American Folk Song

THEORY

Repeat Signs

Repeat the section of music enclosed by the **repeat signs**.
 (If 1st and 2nd endings are used, they are played as usual—
 but go back only to the first repeat sign, not to the beginning.)

81. MICHAEL ROW THE BOAT ASHORE

Moderato

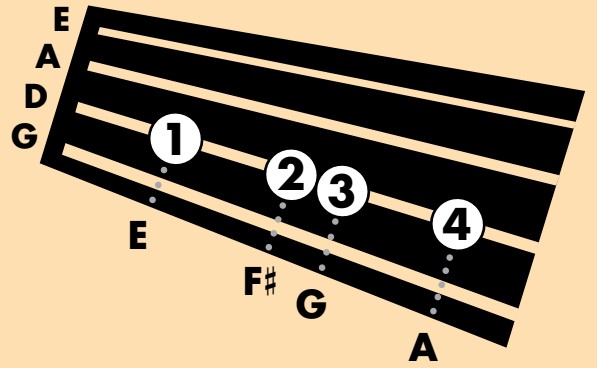
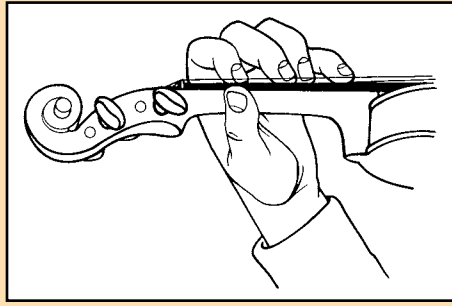
American Folk Song

82. TEXAS TWO-STRING

Holding your violin in shoulder position, *pizz.* this exercise with your left hand 4th finger.
 4+ = 4th finger *pizz.*
 (etc.)

4TH FINGER

Your **4th finger** is often used to match the pitch of the next highest open string, creating a smoother tone and fewer changes between strings for bowing.



83. FOUR BY FOUR

84. 4TH FINGER MARATHON

85. HIGH FLYING

German composer **Ludwig van Beethoven** (1770–1827) was one of the world’s greatest composers. He was completely deaf by 1802. Although he could not hear music like we do, he could “hear” it in his mind. The theme of his final *Symphony No. 9* is called “Ode To Joy,” and was written to the text of a poem by Friedrich von Schiller. “Ode To Joy” was featured in concerts celebrating the reunification of Germany in 1990.

HISTORY

86. ESSENTIAL ELEMENTS QUIZ – ODE TO JOY

Moderato

Ludwig van Beethoven

PERFORMANCE SPOTLIGHT

★ Good performers are on time with their instruments and music ready, dressed appropriately, and know their music well

87. SCALE WARM-UP

88. FRÈRE JACQUES – Round *(When group A reaches ②, group B begins at ①)*

French Folk Song

Moderato

THEORY **Chord, Harmony** Two or more pitches sounding at the same time form a **chord** or **harmony**. Throughout this book, **A** = Melody and **B** = Harmony.

89. BILE 'EM CABBAGE DOWN – Orchestra Arrangement

Allegro

American Fiddle Tune

5 ◀ Measure Number

PERFORMANCE SPOTLIGHT

90. ENGLISH ROUND

Andante

91. LIGHTLY ROW – Orchestra Arrangement

Moderato

French composer **Jacques Offenbach** (1819–1880) was the originator of the **opерetta** and played the cello. An **opерetta** is a form of entertainment that combines several of the fine arts together: vocal and instrumental music, drama, dance, and visual arts. One of his most famous pieces is the “Can-Can” dance from *Orpheus And The Underworld*. This popular work was written in 1858, just three years before the start of the American Civil War (1861–1865).

HISTORY

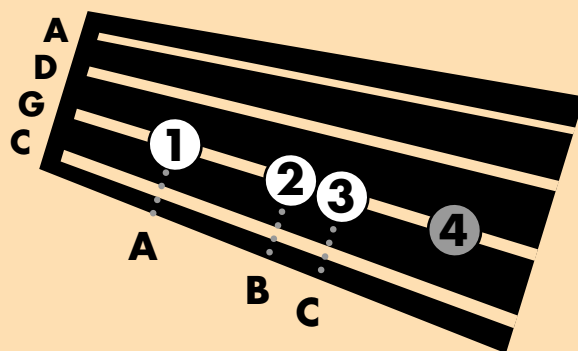
92. CAN-CAN – Orchestra Arrangement

Jacques Offenbach
Arr. John Higgins

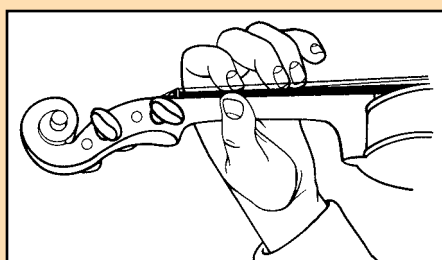
Allegro

✔ What were the strong points of your performance?

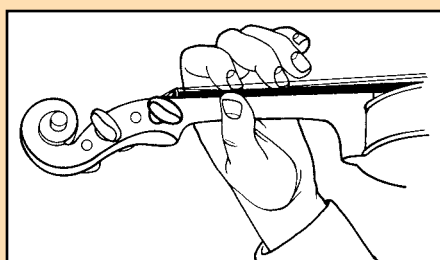
G STRING NOTES



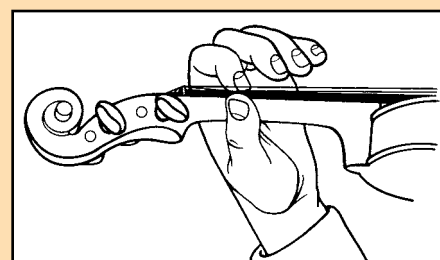
C is played with 3 fingers on the G string.



B is played with 2 fingers on the G string.



A is played with 1 finger on the G string.



Listening Skills

Play what your teacher plays. Listen carefully.

THEORY

Key Signature G MAJOR



Play all F's as F# (F-sharp) and all C's as C♮ (C-natural).

93. LET'S READ "G"

G

▲ Play F#s and C♮s in this key signature.

94. LET'S READ "C" (C-natural)

C

95. LET'S READ "B"

B

96. LET'S READ "A"

A

97. WALKING AROUND *Name the notes before you play.*

Violin

Viola

Cello

Bass

Piano

C(add9) G(add9)/B F(add9) Dmi9 G7sus G7

Detailed description: This system contains the first four measures of the piece. It features staves for Violin, Viola, Cello, Bass, and Piano. The Violin, Viola, and Cello parts are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Bass part is in bass clef with the same key signature and time signature. The Piano part is in grand staff (treble and bass clefs). Fingerings are indicated by numbers 1-4 above the notes. The piano accompaniment includes chord diagrams for C(add9), G(add9)/B, F(add9), Dmi9, G7sus, and G7.

Violin

Viola

Cello

Bass

Piano

C(add9)/E F(add9) D(add9)/F# G G7/B Csus C

Detailed description: This system contains the final four measures of the piece. It features staves for Violin, Viola, Cello, Bass, and Piano. The Violin, Viola, and Cello parts are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The Bass part is in bass clef with the same key signature and time signature. The Piano part is in grand staff (treble and bass clefs). The piano accompaniment includes chord diagrams for C(add9)/E, F(add9), D(add9)/F#, G, G7/B, Csus, and C.

Teacher Check that students have written the correct name of the notes in exercise 98 before playing.

98. G MAJOR SCALE *Write the note names before you play.*

Violin

Viola

Cello

Bass

2 0 1 2 0 1 4 0

G D/F# Emi7 Cmi/Eb G/D C/D D7 G

Piano

Violin

Viola

Cello

Bass

C D/C Ami G/B Cmi/Eb G/D Ami7/D D7 G

Piano

Violin/ Viola Fourth finger D on the G string is introduced in exercise 99. Have students compare their fingered D to their open D string for tuning. Be sure their left arm is centered underneath their instrument so that they may reach the fourth finger D on the G string.

99. FOURTH FINGER D

4 4th finger on G string = Open D pitch.

Violin

Viola

Cello

Bass

Piano

4

Violin

Viola

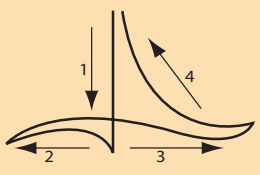
Cello

Bass

Piano

THEORY

Time Signature (Meter) C = Common Time Same as $\frac{4}{4}$

Conducting 

Practice conducting this four-beat pattern.

Teacher Have students practice the $\frac{4}{4}$ conducting pattern to reinforce their feeling and understanding of **Common Time**.

100. LOW DOWN

Violin

Viola

Cello

Bass

Piano

G D7 G



Violin

Viola

Cello

Bass

Piano

G G/B C Ami7 D7 G



101. BAA BAA BLACK SHEEP

Moderato

The first system of the musical score includes staves for Violin, Viola, Cello, Bass, and Piano. The Violin, Viola, and Cello parts feature a melodic line with a fermata on the first measure and a 'V' marking above the second measure. The Bass part includes fingering numbers: 2, 0, 1, 0, 2, V, 1, 0, 2. The Piano part consists of a right-hand chordal accompaniment and a left-hand bass line. Chords are labeled above the staff: G, Bmi7, Cma7, Bmi7, C/D, Bmi/D, Ami/D, G.

The second system of the musical score continues the Violin, Viola, Cello, Bass, and Piano parts. The Violin, Viola, and Cello parts have a '4' marking above the first measure of the second and third measures. The Bass part has a '4' marking above the first measure of the second and third measures. The Piano part continues with chordal accompaniment and a bass line. Chords are labeled above the staff: Gma7/D, C/D, Bmi/D, Ami/D, Bmi7, E+7, Ami9, D9.

Violin

Viola

Cello

Bass

Piano

G Bmi7 Cma7 E9 Ami7 Gma7/D Ami/D G

QUIZ OBJECTIVES – THIS OLD MAN

- G string notes
- Violin/Viola 4th finger D
- Counting quarter, eighth, and half notes in $\frac{4}{4}$ time

Review Exercises:

97. *Lift Off*
99. *Fourth Finger D*
100. *Low Down*
101. *Baa Baa Black Sheep*



102. ESSENTIAL ELEMENTS QUIZ – THIS OLD MAN

Moderato

American Folk Song

Violin

Viola

Cello

Bass

Piano

Violin

Viola

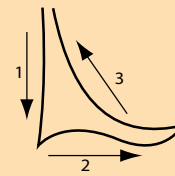
Cello

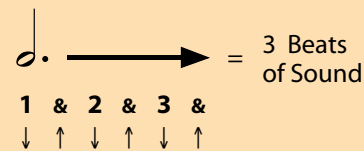
Bass


Piano



THEORY

Time Signature 3 = 3 beats per measure
(Meter) $\frac{3}{4}$ = ♩ or ♪ gets one beat

Conducting  Practice conducting this three-beat pattern.

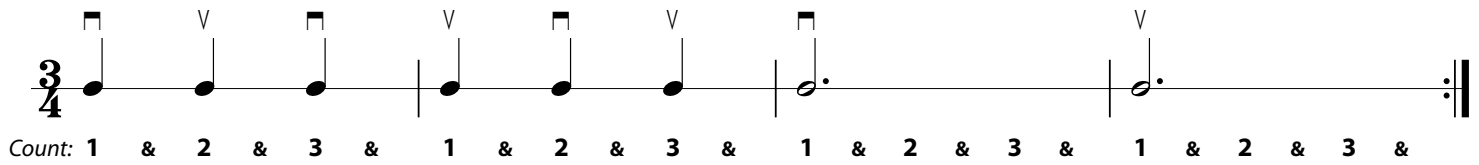
Dotted Half Note  = 3 Beats of Sound
 1 & 2 & 3 &
 ↓ ↑ ↓ ↑ ↓ ↑

Dot  A dot adds half the value of the note.

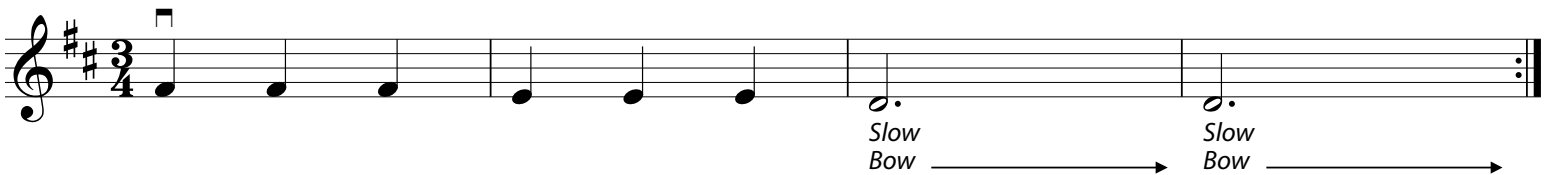
 =  = 2 beats + 1 beat = 3 beats

103. RHYTHM RAP

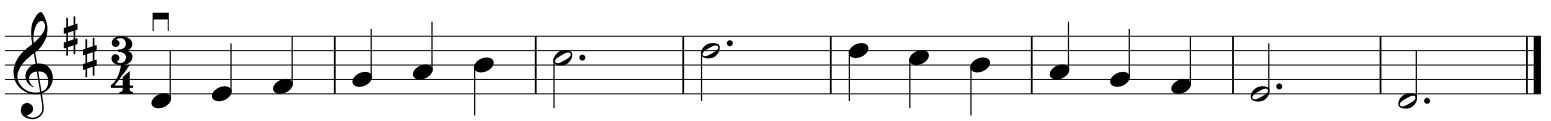
Shadow bow and count before playing.



104. COUNTING THREES



105. D MAJOR SCALE IN THREES



106. FRENCH FOLK SONG

Moderato

French Folk Song



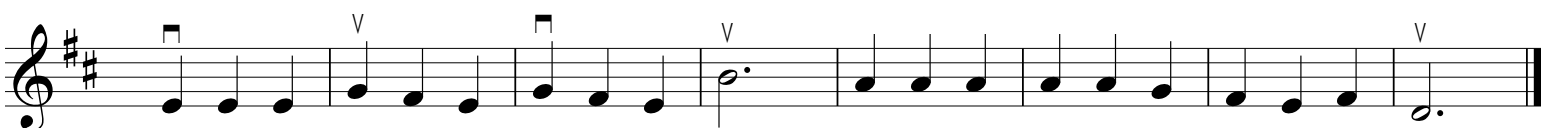
107. ESSENTIAL ELEMENTS QUIZ – SAILOR'S SONG

Allegro

English Sea Song



▲ Write in the correct time signature before you begin.



Tie

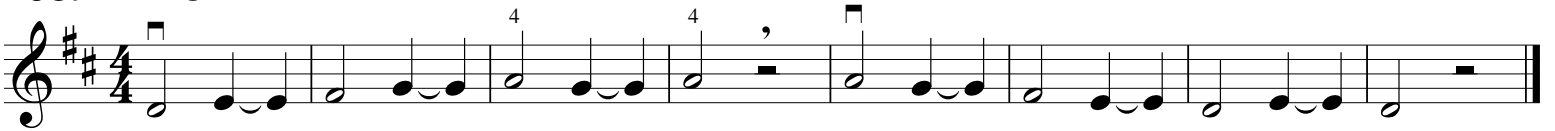


A **tie** is a curved line that connects notes of the **same** pitch. Play a single note for the combined counts of the tied notes.

= 2 beats

THEORY

108. FIT TO BE TIED



Slur



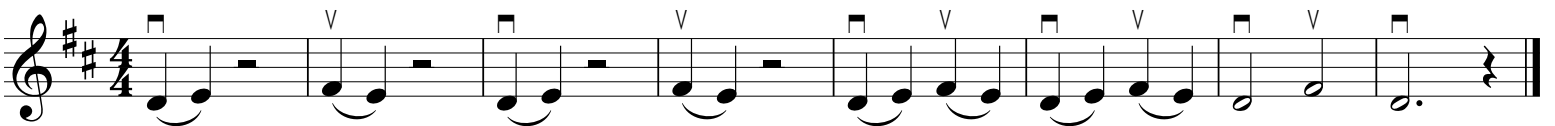
A **slur** is a curved line that connects two or more **different** pitches. Play slurred notes together in the same bow stroke.

THEORY

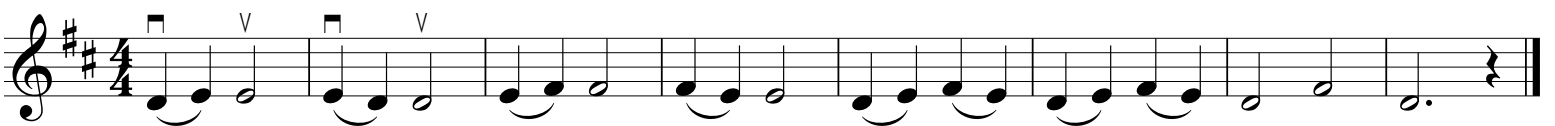
109. STOP AND GO



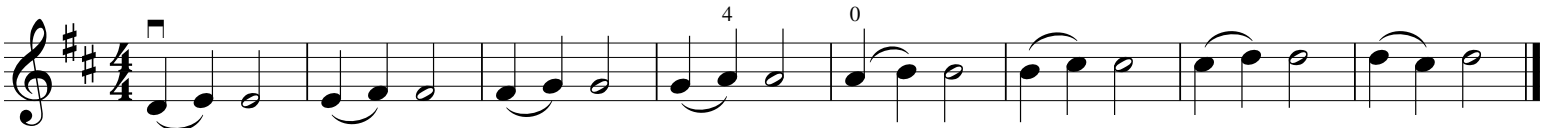
110. SLURRING ALONG



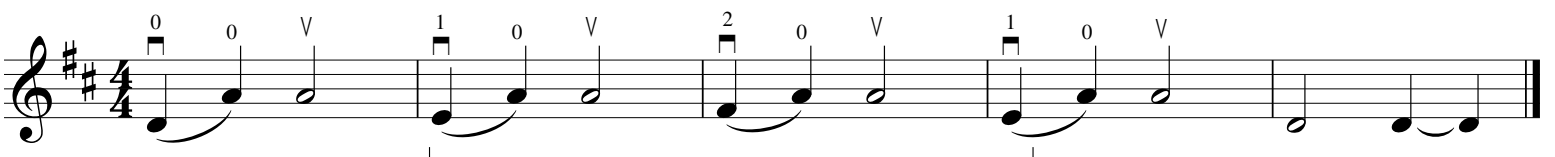
111. SMOOTH SAILING



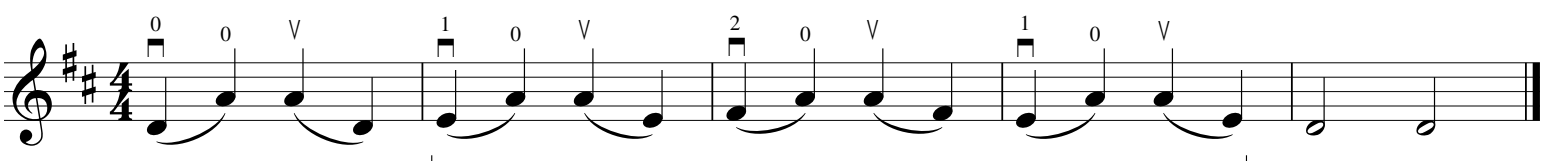
112. D MAJOR SLURS



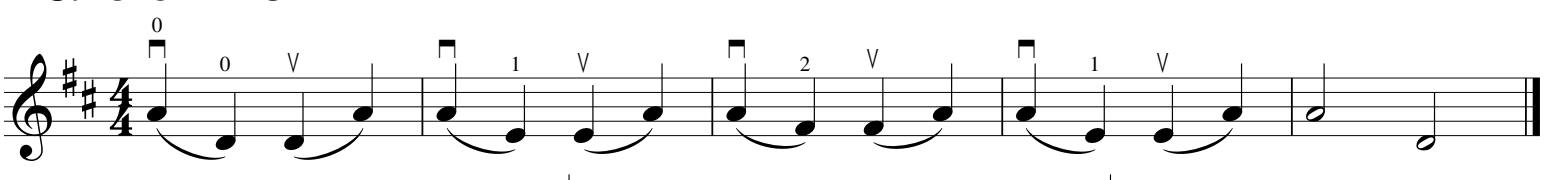
113. CROSSING STRINGS



114. GLIDING BOWS



115. UPSIDE DOWN



THEORY **Upbeat** A note (or notes) that appears before the first full measure is called an **upbeat** (or **pickup**). The remaining beats are found in the last measure.

116. SONG FOR MARIA

Andante

Musical notation for 'Song for Maria' in 4/4 time, key of D major. The piece is marked 'Andante'. It features a melody with a pickup note (marked 'V') and a final measure with a pickup note (marked '4'). A triangle symbol with the word 'Upbeat' is placed below the first measure. A question 'Where is beat 4?' with a downward arrow points to the fourth beat of the final measure.

HISTORY **Latin American** music combines the folk music from South and Central America, the Caribbean Islands, African, Spanish, and Portuguese cultures. Melodies often feature a lively accompaniment by drums, maracas, and claves. Latin American styles have become part of jazz, classical, and rock music.

THEORY **D.C. al Fine** Play until you see the **D.C. al Fine**. Then go back to the beginning and play until you see **Fine** (*fee'- nay*). **D.C.** is the abbreviation for **Da Capo**, the Italian term for "return to the beginning." **Fine** is the Italian word for "the finish."

117. BANANA BOAT SONG

Moderato

Caribbean Folk Song

Musical notation for 'Banana Boat Song' in 3/4 time, key of D major. The piece is marked 'Moderato'. It features a melody with a pickup note (marked 'V') and a final measure with a pickup note (marked '4'). A triangle symbol with the word 'Upbeat' is placed below the first measure. A box labeled 'Fine' is placed above the first measure of the second system. A box labeled 'D.C. al Fine' is placed above the first measure of the third system.

118. FIROLIRALERA - Orchestra Arrangement

Allegro

Mexican Folk Song
Arr. John Higgins

Musical notation for 'Firoliralera - Orchestra Arrangement' in 3/4 time, key of D major. The piece is marked 'Allegro'. It features a melody with a pickup note (marked 'V') and a final measure with a pickup note (marked '4'). A triangle symbol with the word 'Upbeat' is placed below the first measure. A box labeled 'Fine' is placed above the first measure of the second system. A box labeled 'D.C. al Fine' is placed above the first measure of the third system. A triangle symbol with the word 'Tie' is placed above the first measure of the fourth system.

SKILL BUILDERS - G Major

119.

120.

121.

122.

123.

124.

Far Eastern music comes from Malaysia, Indonesia, China and other areas. Historians believe the first orchestras, known as **gamelans**, existed in this region as early as the 1st century B.C. Today's gamelans include rebabs (spiked fiddles), gongs, xylophones, and a wide variety of percussion instruments.

HISTORY

125. JINGLI NONA

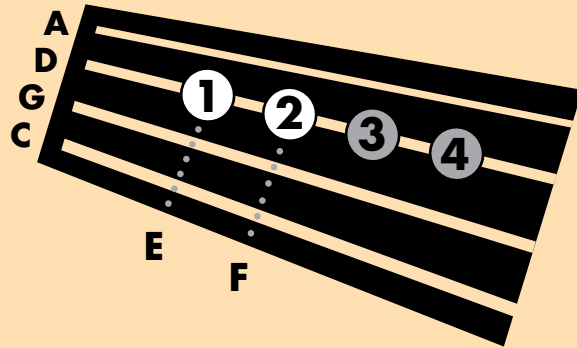
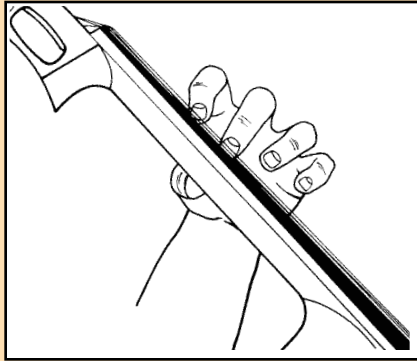
Allegro

Far Eastern Folk Song


Where is beat 4? ▲

SECOND FINGER ON THE D STRING

F is played with 2 fingers on the D string.



Listening Skills Play what your teacher plays. Listen carefully.

THEORY **Natural**  A **natural** sign cancels a flat (b) or sharp (#) and remains in effect for the entire measure.

126. LET'S READ "F" (F-natural)

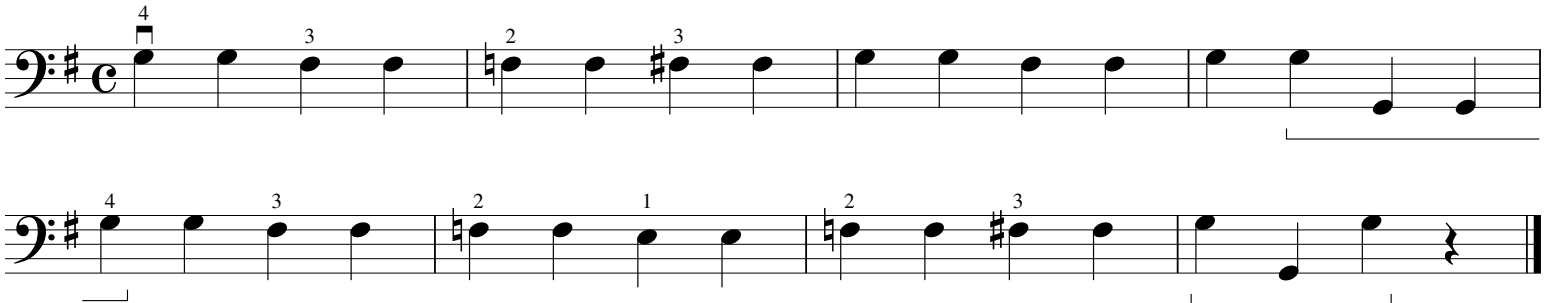
F 

THEORY **Half Step** A **half step** is the smallest distance between two notes.
Whole Step A **whole step** is two half steps combined.

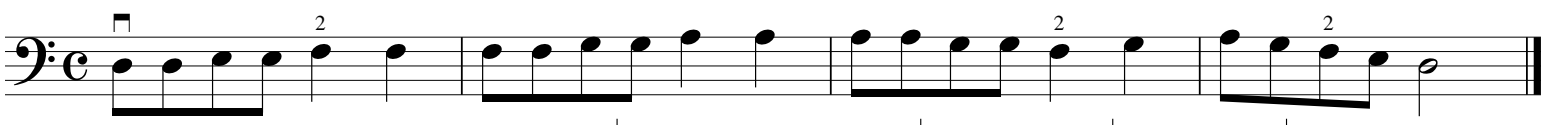
127. HALF-STEPPIN' AND WHOLE STEPPIN'



128. SPY GUY

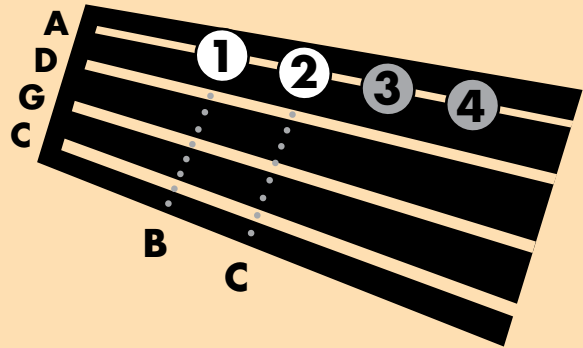
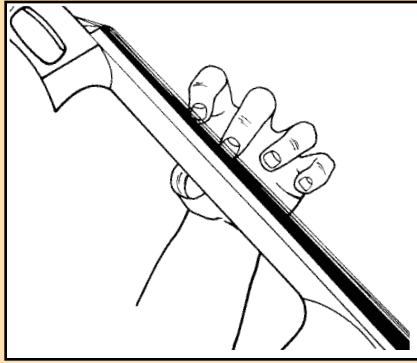


129. MINOR DETAILS



SECOND FINGER ON THE A STRING

C is played with 2 fingers on the A string.



Listening Skills Play what your teacher plays. Listen carefully.

130. LET'S READ "C" (C-natural)

C

131. HALF STEP AND WHOLE STEP REVIEW

Chromatics

Chromatic notes are altered with sharps, flats, and naturals. A chromatic pattern is two or more notes in a sequence of half steps.

THEORY


132. CHROMATIC MOVES

133. THE STETSON SPECIAL

134. BLUEBIRD'S SONG

Allegro

Texas Folk Song

THEORY **Key Signature C MAJOR**  All notes are naturals.

135. C MAJOR SCALE – Round

Duet A composition with two different parts, played together.

136. SPLIT DECISION – Duet

137. OAK HOLLOW

Moderato

138. A-TISKET, A-TASKET

Allegro

HISTORY In the second half of the 1800s many composers tried to express the spirit of their own country by writing music with a distinct national flavor. Listen to the music of Russian composers such as Borodin, Tchaikovsky, and Rimsky-Korsakov. They often used folk songs and dance rhythms to convey their nationalism. Describe the sounds you hear.

139. ESSENTIAL ELEMENTS QUIZ – RUSSIAN FOLK TUNE

Andante

Russian Folk Song



Alert: This page mixes finger patterns. (For violins, violas, and cellos.)

140. BINGO

Allegro

18th Century English Game Song

Where is beat 2? ▲

English composer **Thomas Tallis** (1505–1585) served as royal court composer during the reigns of Henry VIII, Edward VI, Mary, and Elizabeth I. Composers and artists during this era wanted to recreate the artistic and scientific glories of ancient Greece and Rome. The great artist Michelangelo painted the Sistine Chapel during Tallis' lifetime. **Rounds** and **canons** were popular forms of music during the early 16th century. Divide into groups, and play or sing the *Tallis Canon* as a 4-part round.

HISTORY

141. TALLIS CANON - Round

Moderato

Thomas Tallis

Theme and Variations

Theme and Variations is a musical form where a theme, or melody, is followed by different versions of the same theme.

THEORY

142. VARIATIONS ON A FAMILIAR SONG

Moderato

Variation 2 – make up your own variation

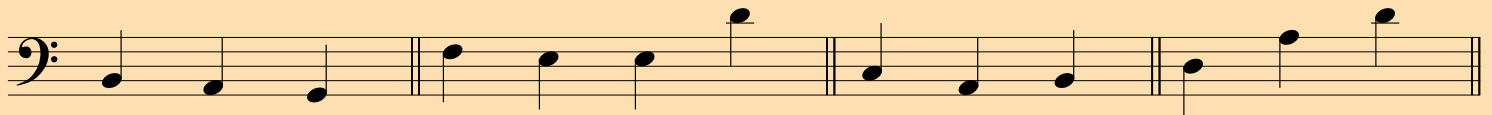
143. ESSENTIAL CREATIVITY - THE BIRTHDAY SONG

Moderato

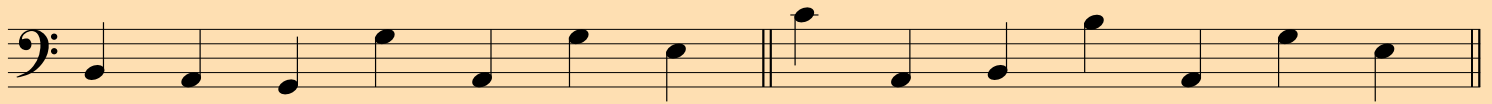
Now play the line again and create your own rhythm.

Special Double Bass Exercise

Write the note names below. Then, write stories using as many note names as possible. Share your work with orchestra friends.



Note Names: _ _ _ _ _



_ _ _ _ _

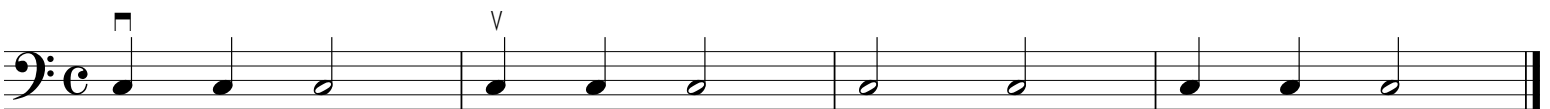
Team Work

Great musicians give encouragement to their fellow performers. Viola and cello players will now learn new challenging notes. The success of your orchestra depends on everyone's talent and patience. Play your best as these sections advance their musical technique.

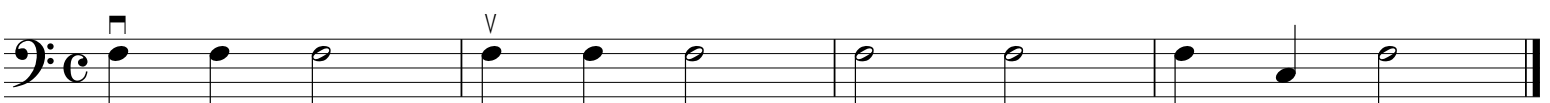
Listening Skills

Play what your teacher plays. Listen carefully.

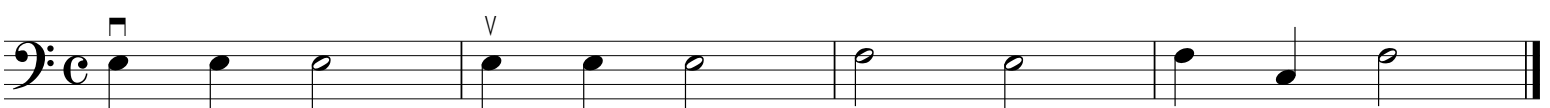
144. LET'S READ "C" - Review



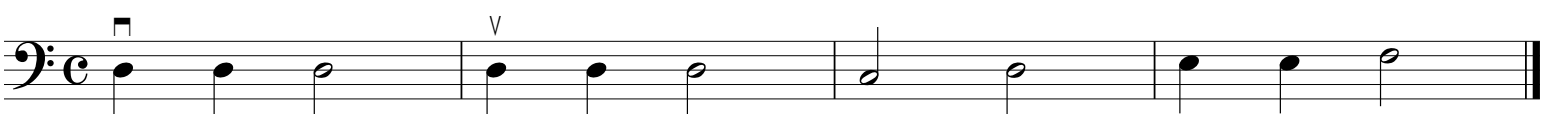
145. LET'S READ "F" - Review



146. LET'S READ "E" - Review



147. LET'S READ "D" - Review



148. SIDE BY SIDE *Name the notes before you play.*



149. C MAJOR SCALE



II I II

<p>Whole Note</p> <p>1 & 2 & 3 & 4 &</p>	<p>Whole Rest</p> <p>= A Whole Measure of Silent Beats</p> <p>1 & 2 & 3 & 4 &</p>	<p>Whole Rest</p> <p>hangs from a staff line.</p>	<p>Half Rest</p> <p>sits on a staff line.</p>	THEORY
---	--	--	--	--------

150. RHYTHM RAP

Shadow bow and count before playing.

151. SLOW BOWS

152. LONG, LONG AGO

Moderato

T. H. Bailey

<p>Arpeggio</p>	<p>An arpeggio is a chord whose pitches are played one at a time. Your first arpeggio uses the 1st, 3rd, 5th, and 8th steps from the C major scale.</p>	THEORY
------------------------	--	--------

153. C MAJOR SCALE AND ARPEGGIO

154. LISTEN TO OUR SECTIONS

155. MONDAY'S MELODY

Traditional Folk Song

Moderato

162. SHEPHERD'S HEY

Moderato

English Folk Song

Musical notation for Shepherd's Hey, featuring a treble clef, key signature of one sharp (F#), and 2/4 time signature. The piece is marked Moderato. The melody consists of eighth and quarter notes with four-fingered fingering (4) indicated above several notes.

163. BIG ROCK CANDY MOUNTAIN

Allegro

American Folk Song

First system of musical notation for Big Rock Candy Mountain, featuring a treble clef, key signature of one sharp (F#), and common time (C). The piece is marked Allegro. It includes a first ending bracket labeled '1.' and four-fingered fingering (4) above notes.

Second system of musical notation for Big Rock Candy Mountain, featuring a treble clef, key signature of one sharp (F#), and common time (C). It includes a second ending bracket labeled '2.' and four-fingered fingering (4) above notes.

Third system of musical notation for Big Rock Candy Mountain, featuring a treble clef, key signature of one sharp (F#), and common time (C). It includes four-fingered fingering (4) above notes and a 'V' symbol above a note.

Listening Skills Play what your teacher plays. Listen carefully.

164. LET'S READ "B" - Review

Musical notation for Let's Read "B" - Review, featuring a treble clef, key signature of one sharp (F#), and 2/4 time signature. The melody consists of quarter and eighth notes.

165. ICE SKATING

Moderato

First system of musical notation for Ice Skating, featuring a treble clef, key signature of one sharp (F#), and 4/4 time signature. The piece is marked Moderato. It includes a 'V' symbol above the first note.

Second system of musical notation for Ice Skating, featuring a treble clef, key signature of one sharp (F#), and 4/4 time signature. It includes four-fingered fingering (4) above notes.

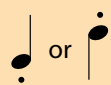
166. ESSENTIAL ELEMENTS QUIZ - ACADEMIC FESTIVAL OVERTURE THEME

Moderato

Johannes Brahms

Musical notation for Essential Elements Quiz - Academic Festival Overture Theme, featuring a treble clef, key signature of one sharp (F#), and 2/4 time signature. The piece is marked Moderato. It includes a 'V' symbol above the first note and a stylized logo on the left.

Staccato



Staccato notes are marked with a dot above or below the note. A staccato note is played with a stopped bow stroke. Listen for a space between staccato notes.

167. PLAY STACCATO

168. ARKANSAS TRAVELER

Allegro

Southern American Folk Song



SKILL BUILDERS - G Major

169.

170.

171.

172.

173.

Hooked Bowing



Hooked bowing is two or more notes played in the same direction with a stop between each note.

174. HOOKED ON D MAJOR

175. WALTZING BOWS

176. POP GOES THE WEASEL

Allegro

American Folk Song

SKILL BUILDERS - C Major

177.

178.

179.

180.

Dynamics

Dynamics tell us what volume to play or sing.

f (forte)

Play loudly. Add more weight to the bow.

p (piano)

Play softly. Remove weight from the bow.

181. FORTE AND PIANO

182. SURPRISE SYMPHONY THEME

Andante

Franz Josef Haydn



SKILL BUILDERS – Scales and Arpeggios

Add your own dynamics to any of the lines below.

183. D MAJOR

184. G MAJOR

185. G MAJOR (Upper Octave – violin)

186. C MAJOR

187. C MAJOR

PERFORMANCE SPOTLIGHT

188. CRIPPLE CREEK – Orchestra Arrangement (A = Melody and B = Harmony)

Allegro

American Folk Song
Arr. Michael Allen

Musical score for 'Cripple Creek' in 4/4 time, key of D major. Part A (Melody) starts with a forte (f) dynamic and features a rhythmic pattern of eighth and quarter notes. Part B (Harmony) provides a steady accompaniment with quarter notes and rests. The score consists of two systems of four measures each, with repeat signs at the end of each system.

Africa is a large continent made up of many nations, and African folk music is as diverse as its many cultures. This folk song is from Kenya. The words describe warriors as they prepare for battle. Listen to examples of African folk music and describe the sound.

HISTORY

189. TEKELE LOMERIA – Orchestra Arrangement

Moderato

Kenyan Warrior Song
Arr. John Higgins

Musical score for 'Tekele Lomeria' in common time (C), key of D major. Part A (Melody) begins with a forte (f) dynamic and features a descending eighth-note scale. Part B (Harmony) starts with a piano (p) dynamic and consists of a steady eighth-note accompaniment. The score is divided into two systems of four measures each, with dynamic markings of p and f alternating between parts.

PERFORMANCE SPOTLIGHT

HISTORY

Italian composer **Gioachino Rossini** (1792–1868) wrote some of the world’s favorite operas. “William Tell” was Rossini’s last opera, and its popular theme is still heard on television.

190. WILLIAM TELL OVERTURE – Orchestra Arrangement

Gioachino Rossini
Arr. John Higgins

Allegro

The score for 'William Tell Overture' is written for two staves, A and B, in a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The piece begins with a piano (*p*) dynamic and features several accents and vibrato marks. The first system shows the initial rhythmic patterns. The second system includes a 'Fine' marking and a box containing the number '9'. The third system concludes with a 'D.C. al Fine' instruction. Dynamics range from piano (*p*) to forte (*f*).

191. ROCKIN' STRINGS – Orchestra Arrangement

John Higgins

Moderato

The score for 'Rockin' Strings' is written for two staves, A and B, in a 4/4 time signature with a key signature of two sharps (F# and C#). The tempo is marked 'Moderato'. The piece starts with a forte (*f*) dynamic and features a consistent eighth-note rhythmic pattern. The first system shows the initial rhythmic patterns. The second system includes a first ending (1.) and a second ending (2.). The piece concludes with a double bar line.

PERFORMANCE SPOTLIGHT

192. SIMPLE GIFTS - Orchestra Arrangement

Shaker Folk Song
Arr. John Higgins

Andante

The musical score is written for two staves, A and B, in a 4/4 time signature and the key of D major (two sharps). The tempo is marked 'Andante'. The score consists of six systems of staves.
- **System 1:** Staff A begins with a rest, followed by a series of eighth notes. Staff B starts with a quarter note, followed by eighth notes. Dynamics include *f*.
- **System 2:** Continues the melodic lines.
- **System 3:** Measure 10 is boxed. Dynamics shift to *p*.
- **System 4:** Continues the piece.
- **System 5:** Measure 19 is boxed. Dynamics are *p*.
- **System 6:** Final system of the piece.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

A solo is a composition written for one player, often with piano accompaniment. This solo was written by **Johann Sebastian Bach** (1685–1750). You and a piano accompanist can perform for the orchestra, your school, your family, and at other occasions. When you have learned the piece well, try memorizing it. Performing for an audience is an exciting part of being involved in music.

193. MINUET IN C – Solo

Johann Sebastian Bach
Arr. John Higgins

Moderato

Violin solo score for Minuet in C, measures 1-24. The score is written in 3/4 time and C major. It features a variety of dynamics including *f/p*, *p*, *f*, and *f*. The piece includes slurs, accents, and fingering numbers (0, 4). Measure numbers 9 and 17 are indicated in boxes. The solo concludes with a double bar line at the end of measure 24.

Piano Accompaniment

Moderato

Piano accompaniment score for Minuet in C, measures 1-24. The score is written in 3/4 time and C major. It features a variety of dynamics including *f/p*, *p*, *f*, and *f*. The accompaniment includes chords and melodic lines in both hands. Measure numbers 9 and 17 are indicated in boxes. The score concludes with a double bar line at the end of measure 24.

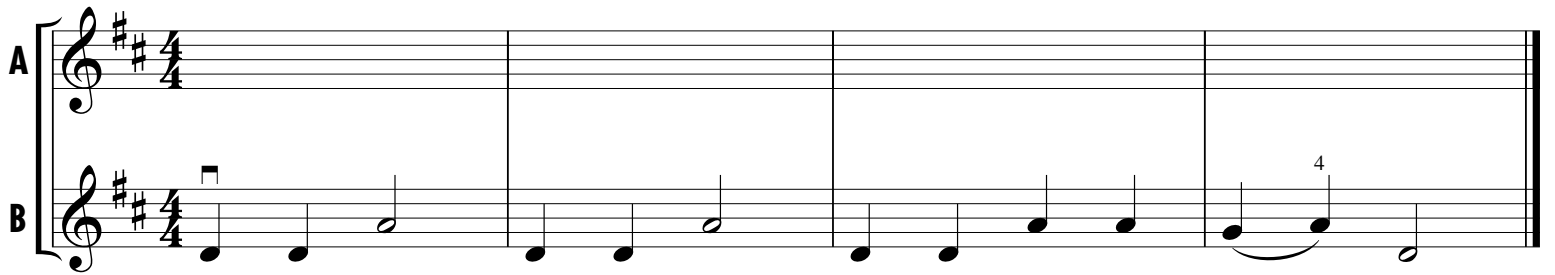
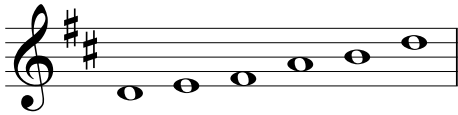
Improvisation

Improvisation is the art of freely creating your own music as you play.

194. RHYTHM JAM Using the following notes, improvise your own rhythms.



195. INSTANT MELODY Using the following notes, improvise your own melody (Line A), to go with the accompaniment (Line B).



VIOLIN FINGERING CHART

String	Fingering	1	2	3	4
E STRING					
A STRING					
D STRING					
G STRING					

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