

ESSENTIAL ELEMENTS

2000

FOR STRINGS

A COMPREHENSIVE STRING METHOD

MICHAEL ALLEN • ROBERT GILLESPIE • PAMELA TELLEJOHN HAYES
ARRANGEMENTS BY JOHN HIGGINS

Congratulations for successfully completing Book 1 and welcome to Book 2 of *Essential Elements 2000 for Strings!* By now you are well aware of the benefits and joy of playing violin in the orchestra. The techniques you learned in Book 1 will help you reach a more advanced level in Book 2 that will make your musical experiences even more fun and exciting.

You can learn the new skills in the order they occur in Book 2, or you can master a particular skill at the time it most applies to your individual playing needs. Tabs appear on the sides of each page to help you quickly find the section or concept you need to practice.

There will be rewards for your effort! As you spend time learning more challenging material, the mastery of new skills will bring you even more joy in the years to come. Good luck, and best wishes for a lifetime of musical happiness!

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REVIEW

KEY SIGNATURE



Key of D

TIME SIGNATURE



NOTES

Whole	Half	Quarter
○	○	○

SLUR

**Major Scale**

A Major Scale is a series of eight notes that follow a definite pattern of whole steps and half steps. Half steps appear only between scale steps 3–4 and 7–8. Every major scale has the same arrangement of whole steps and half steps.

1. TUNING TRACK**2. D MAJOR SCALE – Round** *(When group A reaches ②, group B begins at ①)*
3. D MAJOR ARPEGGIO
4. D MAJOR MANIA
Legato

Play in a smooth and connected style.

5. THEME FROM LONDON SYMPHONY

Franz J. Haydn (1732–1809)

REVIEW

TIME SIGNATURE

NOTES

Forte (*f*)Piano (*p*)

Bow Lift (,

 $\frac{3}{4}$

Dotted Half

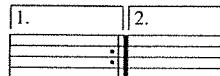
Eighthths

TIE

TEMPO MARKING

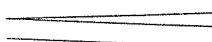
1st & 2nd ENDINGS

Moderato



6. D MAJOR IN THREES

Dynamics

crescendo (*cresc.*)decrescendo (*decresc.*)

Gradually increase volume.

Gradually decrease volume.

7. DYNAMIC CONTRASTS

Norwegian composer **Edvard Grieg** wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

HISTORY

8. MORNING (from Peer Gynt)

Moderato

Edvard Grieg (1843–1907)

9. BARCAROLLE

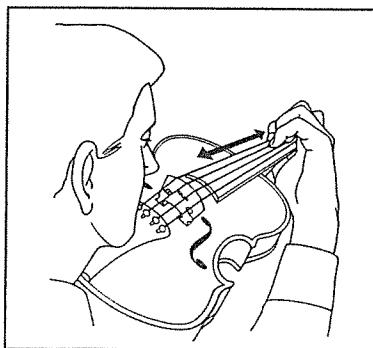
Moderato

Jacques Offenbach (1819–1880)

WORKOUTS

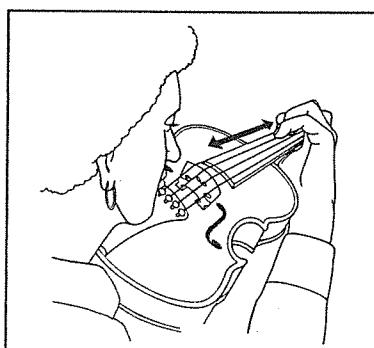
Tunneling

Slide your fingers up and down the fingerboard between 2 strings.



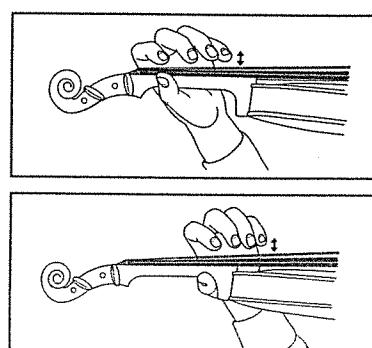
Ridin' The Rails

Slide up and down one string with your fingers.



Tappin' And Slidin'

Tap your fingers on any string, slide toward the other end of the fingerboard, and tap again.



REVIEW

KEY SIGNATURE**HOOKED BOWING****TEMPO MARKING**

Andante

10. G MAJOR SCALE – Round

① ②

11. G MAJOR ARPEGGIO
THEORY**Interval**

The distance between two notes is called an interval. Start with "1" on the lower note, and count each line and space between the notes. The number of the higher note is the distance, or name, of the interval.

12. SCALE INTERVALS

2nd 3rd 4th 5th
6th 7th 8th or octave

Name this interval.

13. CHESTER

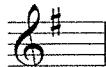
Andante

William Billings (1746–1800)

f, *p*, 4, *f*

E REVIEW

KEY SIGNATURE



Key of G (*Upper Octave*)

TEMPO MARKING

Allegro

14. G MAJOR SCALE (*Upper Octave*)

15. G MAJOR ARPEGGIO (*Upper Octave*)

Intonation

Intonation is how well each note is played in tune.

16. INTONATION ENCOUNTER – Duet

17. THE OUTBACK

Allegro



REVIEW

KEY SIGNATURE



TIME SIGNATURE

STACCATO

24

1

18. C MAJOR SCALE

A musical score for a single instrument, likely a woodwind or brass instrument. The score consists of two staves. The top staff begins with a dynamic instruction 'P' (piano) and a 4/4 time signature. It features a series of eighth-note patterns: a pair of eighth notes followed by a sixteenth-note rest, then a sixteenth note followed by a sixteenth-note rest, and finally a sixteenth note followed by a sixteenth-note rest. The bottom staff starts with a dynamic 'F' (forte). It contains a sixteenth-note rest followed by a sustained eighth note, indicated by a thick horizontal bar above the note head. The score concludes with a fermata over the final note.

A musical score for a single melodic line. The staff begins with a treble clef and a common time signature. The melody consists of eighth-note patterns. A small square box is placed above the first note of the first measure. A thick black bar highlights the notes in the second measure. A downward-pointing arrow is positioned above the notes in the fourth measure. The notes in the fifth measure are also highlighted by a thick black bar.

19. C MAJOR ARPEGGIO

A musical score for a single instrument, likely a flute or recorder. It consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff begins with a bass clef and a common time signature. The music features various note patterns, including eighth-note groups and sixteenth-note patterns, separated by rests.

20. C MAJOR DUET

The musical score consists of two staves, A and B, each with four measures. Staff A starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains six eighth notes. The second measure contains six eighth notes. The third measure contains six eighth notes. The fourth measure contains six eighth notes. Staff B starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The first measure contains one quarter note. The second measure contains one quarter note. The third measure contains one quarter note. The fourth measure contains one quarter note.

21. BUFFALO GALS

Allegretto ↗ A lively tempo, faster than *Andante*, but slower than *Allegro*.

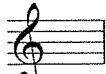
Cool White (John Hodges)

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a forte dynamic (*f*) and contains six eighth-note chords. Measure 12 begins with a repeat sign, followed by a measure of eighth-note chords, a measure of sixteenth-note chords, and ends with a single eighth note.



Check your bow hand. Are your fingers curved and is your thumb bent?

REVIEW

KEY SIGNATURE

Key of C (Lower Octave –
viola and cello)

TIME SIGNATURE**TONE PRODUCTION**

- place bow between bridge and fingerboard
- bow straight
- proper weight

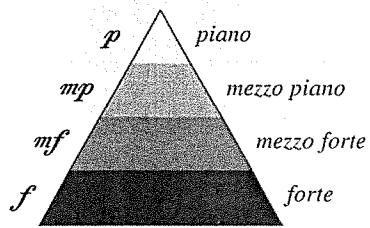
22. C MAJOR SCALE – Round (Lower Octave – viola and cello)

23. C MAJOR ARPEGGIO (Lower Octave – viola and cello)

24. C MAJOR MANIA

Dynamics

mp (mezzo piano) Play moderately soft.
mf (mezzo forte) Play moderately loud.



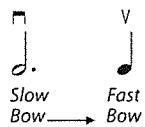
25. CROSSROADS

Moderato

CHANGING BOW SPEED

Change the bow speed according to the length of the note. When you have a longer note value, the bow speed should be slower. If there is a dotted half note on a down bow and a quarter note on an up bow, the speed of the bow must change.

Example:



RHYTHMS

26. THE DOT ALWAYS COUNTS

27. ALOUETTE

Allegretto

French Folk Song

28. RIGAUDON

Moderato

Henry Purcell (1659–1695)

29. ESSENTIAL CREATIVITY – OH! SUSANNAH

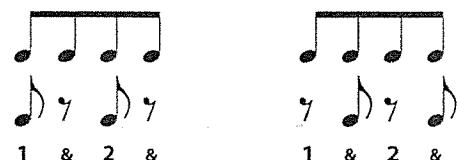
Make up your own dynamics and write them in the music. Play the line and describe how the dynamics change the sound.

Allegretto

Stephen C. Foster (1826–1864)

Eighth Note & Eighth Rest

 = 1/2 beat of sound
 = 1/2 beat of silence



30. 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 &

31. EIGHTH NOTES ON THE BEAT

32. SHORT AND SWEET

33. 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 &

34. EIGHTH NOTES OFF THE BEAT

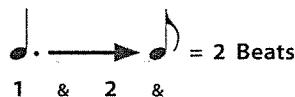
35. SUNNY DAY

36. ESSENTIAL ELEMENTS QUIZ – JESSE JAMES

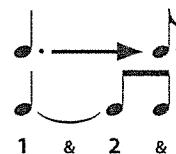
Moderato

Folk Ballad from Missouri

Dotted Quarter & Eighth Notes



A dot adds half the value of the quarter note.



37. RHYTHM RAP

Shadow bow and count before playing.

38. THE DOT COUNTS

39. WATCH THE DOT

40. D MAJOR SEQUENCE

41. DOTS ON THE MOVE

Fermata



Hold the note (or rest) longer than normal.

42. D MAJOR BONANZA - Duet

43. A CAPITAL SHIP

Moderato

American Folk Song

Musical notation for 'A Capital Ship' in G major, 4/4 time. The first measure starts with a forte dynamic (f). Measures 2-4 show eighth-note patterns. Measures 5-6 show quarter notes followed by eighth-note pairs.

Musical notation for 'A Capital Ship' in G major, 4/4 time. Measures 7-10 show eighth-note patterns. Measure 11 ends with a half note.

44. ESSENTIAL CREATIVITY

Create your own rhythms by penciling in a dot and a flag to change any two quarter notes from $\text{quarter note} \text{ quarter note}$ to $\text{eighth note} \text{ eighth note}$

Musical notation for 'A Capital Ship' in G major, 4/4 time. Measures 1-10 show eighth-note patterns. Measure 11 ends with a half note.

45. HOOKED ON DOTS

Musical notation for 'A Capital Ship' in G major, 4/4 time. Measures 1-10 show eighth-note patterns. Measure 11 ends with a half note.

Ritardando *ritard.* (or) *rit.* – Gradually slower

46. THEME FROM NEW WORLD SYMPHONY

Lento \triangleleft Very slow tempo

Antonín Dvořák (1841–1904)

Musical notation for 'Theme from New World Symphony' in G major, 4/4 time. Measures 1-10 show eighth-note patterns. Measure 11 ends with a half note. Dynamics include *mf* and *rit.*

47. ESSENTIAL ELEMENTS QUIZ – RONDEAU

Andantino \triangleleft A tempo that is slightly quicker than *Andante*.

Jean-Joseph Mouret (1682–1738)

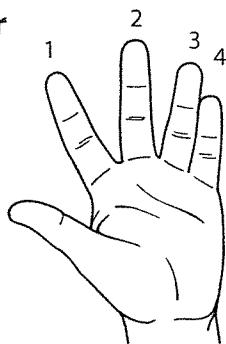
<img alt="Musical notation for 'Rondeau' in G major, 4/4 time. Measures 1-10 show eighth-note patterns. Measures 11-12 show quarter notes. Measures 13-14 show eighth-note patterns. Measures 15-16 show quarter notes. Measures 17-18 show eighth-note patterns. Measures 19-20 show quarter notes. Measures 21-22 show eighth-note patterns. Measures 23-24 show quarter notes. Measures 25-26 show eighth-note patterns. Measures 27-28 show quarter notes. Measures 29-30 show eighth-note patterns. Measures 31-32 show quarter notes. Measures 33-34 show eighth-note patterns. Measures 35-36 show quarter notes. Measures 37-38 show eighth-note patterns. Measures 39-40 show quarter notes. Measures 41-42 show eighth-note patterns. Measures 43-44 show quarter notes. Measures 45-46 show eighth-note patterns. Measures 47-48 show quarter notes. Measures 49-50 show eighth-note patterns. Measures 51-52 show quarter notes. Measures 53-54 show eighth-note patterns. Measures 55-56 show quarter notes. 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NEW FINGER PATTERN ON THE G STRING

High 3rd Finger

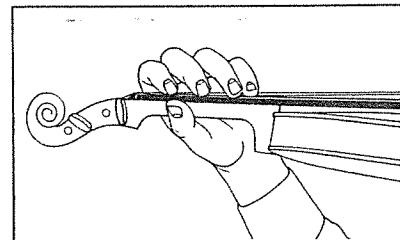
Step 1

Shape your left hand as shown. Be certain your palm faces you. Notice that your 3rd finger lightly touches your 4th finger.

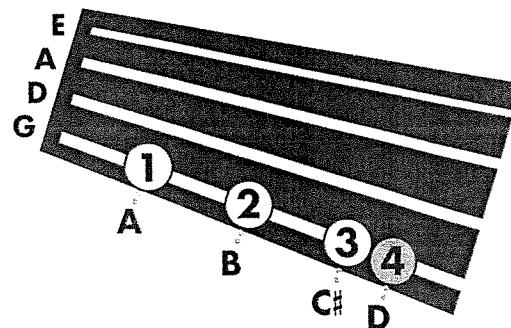
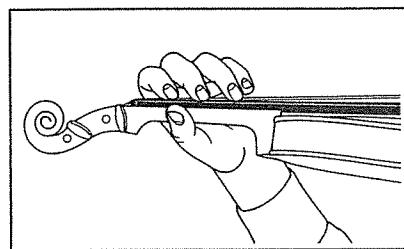


Step 2

Bring your hand to the fingerboard. Your 3rd and 4th fingers touch. There is a space between your 1st and 2nd fingers, and between your 2nd and 3rd fingers.


C♯

is played with high 3rd finger on the G string.



Listening Skills

Play what your teacher plays. Listen carefully.

48. LET'S READ "C♯" (C-sharp)

C♯

49. STAY SHARP

50. AT PIERROT'S DOOR

Andante

French Folk Song

51. HOT CROSS BUNS

Moderato

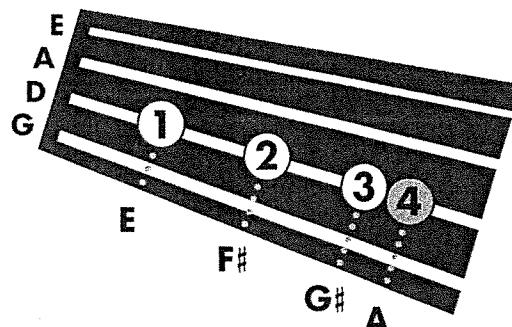
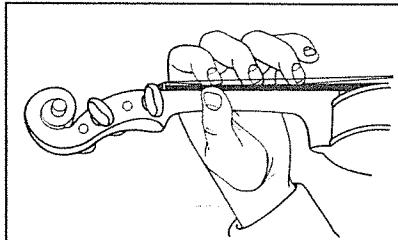
NEW FINGER PATTERN ON THE D STRING

High 3rd Finger

Shape your left hand on the D string as shown.

G♯

is played with
high 3rd finger
on the D string.



Listening Skills

Play what your teacher plays. Listen carefully.

52. LET'S READ "G♯" (G-sharp)

53. REACHING OUT

54. HIGHER AND HIGHER

**Key Signature
A MAJOR**



Play all F's as F♯ (F-sharp), C's as C♯ (C-sharp), and G's as G♯ (G-sharp).

THEORY

55. A MAJOR SCALE

56. ESSENTIAL ELEMENTS QUIZ - A SONG FOR ANNE

Moderato

LOWER OCTAVE OF D MAJOR (viola and cello)**Special Violin Exercise**

While the violas and cellos are learning a new note, choose any one pitch on the staff and make up a rhythm exercise. Use each of the following notes and rests at least once (J. J J J - & &). Be sure to line up your notes and rests with the counting. After you finish, shadow bow the exercise.

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

Listening Skills

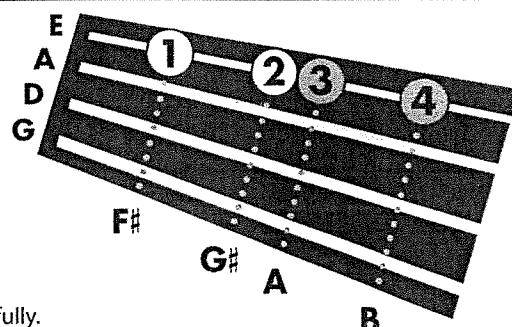
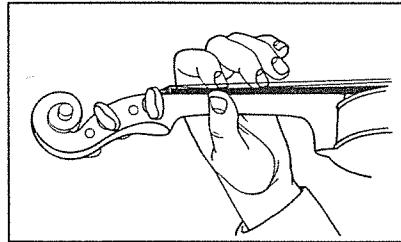
Play what your teacher plays. Listen carefully.

57. LET'S READ "F#" (F-sharp) – Review
58. HIGH POINT
59. MAGNIFICENT MONTANA
60. D MAJOR SCALE – Round
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 and describe the music of Scandinavian and Spanish composers, and Russian composers such as Borodin, Tchaikovsky, and Rimsky-Korsakov. They often used folk songs and dance rhythms to convey their nationalism.

61. RUSSIAN FOLK TUNE

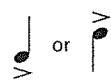
Allegretto

G[#] (G-SHARP) ON THE E STRING**G[#]**is played with
2 fingers on
the E string.**Listening Skills**

Play what your teacher plays. Listen carefully.

62. LET'S READ "G[#]" (G-sharp)
63. A MAJOR SCALE
64. A MAJOR ARPEGGIO
65. THE FIG TREE

Allegretto

Accent

Emphasize the note. Add weight or increase the speed at the beginning of the bow stroke.

THEORY

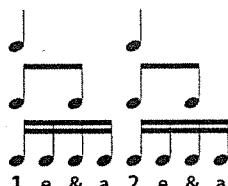
66. SITKA CITY

Moderato

Russian Folk Song

Sixteenth Notes

 4 sixteenth notes = 1-beat
1 e & a
Each sixteenth note = 1/4 beat



A musical staff consisting of five horizontal lines. On the first line, there are four eighth notes. To the right of the staff is an equals sign (=). To the right of the equals sign is a sixteenth-note pattern: a vertical bar with six horizontal strokes of decreasing length from top to bottom.

 A single sixteenth note has 2 flags on the stem.

67. RHYTHM RAP

Shadow bow and count before playing.

68. SIXTEENTH NOTE FANFARE

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is A major (three sharps). Measure 11 starts with a rest followed by a eighth note, then eighth-note pairs (V, V, V, V). Measure 12 starts with a sixteenth-note pair (V, V), followed by eighth-note pairs (V, V, V, V).

69. TECHNIQUE TRAX

A musical score for piano in 2/4 time, key of A major (two sharps). The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a 2/4 time signature. The bottom staff shows a bass clef. Measures 11 and 12 are shown. Measure 11 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. This pattern repeats three times. Measure 12 starts with a eighth note followed by a sixteenth note, then a eighth note followed by a sixteenth note. This pattern repeats three times.

70. DINAH WON'T YOU BLOW YOUR HORN

Allegretto

A musical score for a single instrument, likely a woodwind or brass, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The music consists of six measures. The first measure starts with a dynamic of *mf*. Measures 1-3 feature eighth-note patterns: the first measure has a single eighth note, the second has two eighth notes, and the third has three eighth notes. Measures 4-6 also feature eighth-note patterns: the fourth measure has four eighth notes, the fifth has five eighth notes, and the sixth has six eighth notes. Measure 6 concludes with a fermata over the last note.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). Measure 11 starts with a forte dynamic (F) and consists of six eighth-note chords (two per measure). Measure 12 begins with a half note followed by a fermata, then continues with six eighth-note chords.

71. MOCKINGBIRD

Moderato

Alice Hawthorne (Septimus Winner) (1827–1902)

Musical score for the first section of the piece, starting with a treble clef, a key signature of two sharps, and a time signature of 2/4. The dynamic is marked as *mf*. The score consists of six measures. Measures 1-2 show a descending eighth-note scale (F#-E-D-C-B-A-G-F#). Measures 3-4 show an eighth-note B followed by a descending eighth-note scale (B-A-G-F#-E-D-C). Measures 5-6 show an eighth-note C followed by an eighth-note B.

A musical score for piano in G major (two sharps) and common time. The left hand plays eighth-note chords in the bass clef staff, while the right hand plays sixteenth-note patterns in the treble clef staff. Measure 11 ends with a fermata over the right-hand notes. Measure 12 begins with a dynamic marking *p*.

A musical score for piano in G major (two sharps) and common time. The left hand plays sustained notes on the A string (5th line) while the right hand plays eighth-note patterns. Measure 11 starts with a forte dynamic (f). Measure 12 begins with a half note on the D string (4th line).

72. RHYTHM RAP []

Shadow bow and count before playing.

73. BLUEBERRY PIE

74. TECHNIQUE TRAX

75. RHYTHM RAP []

Shadow bow and count before playing.

76. MARCHING ALONG

77. ON THE MOVE

78. RHYTHM ETUDE – Duet

79. ESSENTIAL ELEMENTS QUIZ – RHYTHM ROUND-UP

80. RHYTHM RAP

Shadow bow and count before playing.

Count: 1 e & a 2 e & a 1 2 & 1 e & a 2 e & a

D RHYTHMS

81. TECHNIQUE TRAX

82. HOOKED ON D MAJOR

83. THE MOUNTAIN CLIMBER

84. KEEP IT SHORT

85. ESSENTIAL CREATIVITY

Write a D Major scale using any of the following rhythms: Perform your composition for the class.



Syncopation

Syncopation occurs when an accent or emphasis is given to a note that is not on a strong beat. This type of "off-beat" feel is common in many popular and classical styles.

86. RHYTHM RAP

Shadow bow and count before playing.

Count: 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

87. SYNCOPATION TIME
88. MIRROR IMAGE
89. CHILDREN'S SHOES

Black American Spiritual

90. HOOKED ON SYNCOPATION
91. ESSENTIAL ELEMENTS QUIZ - TOM DOOLEY

Moderato

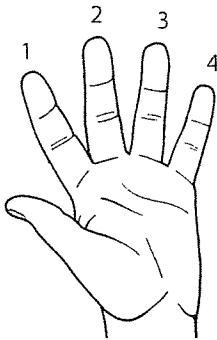
American Folk Song

NEW FINGER PATTERN ON THE A STRING

Low 1st Finger

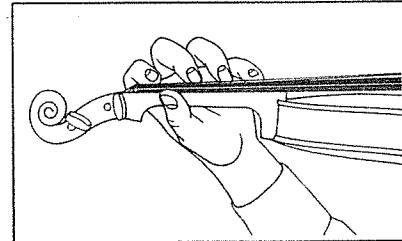
Step 1

Shape your left hand as shown. Be certain your palm faces you. Notice that there is a space between all four fingers.

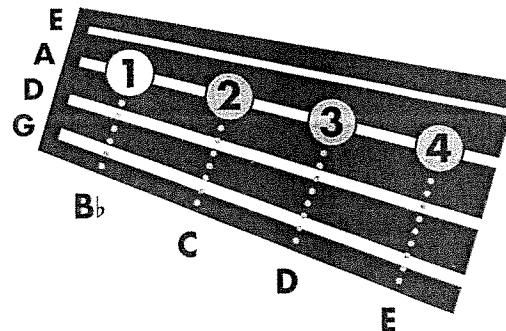
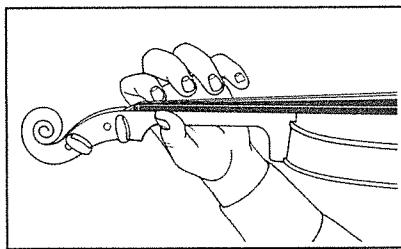


Step 2

Bring your hand to the fingerboard. There is a space between your 1st and 2nd fingers, between your 2nd and 3rd fingers, and between your 3rd and 4th fingers.


B_b

is played with low 1st finger on the A string.



Listening Skills

Play what your teacher plays. Listen carefully.

92. LET'S READ "B_b" (B-flat)

↓ Low 1st Finger

Whole step Whole step

93. ROLLING ALONG

Moderato

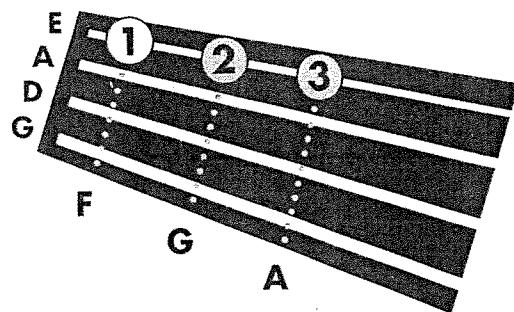
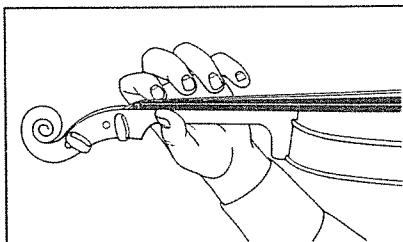
94. MATCHING OCTAVES

NEW FINGER PATTERN ON THE E STRING

Low 1st Finger

E

is played with
low 1st finger
on the E string.



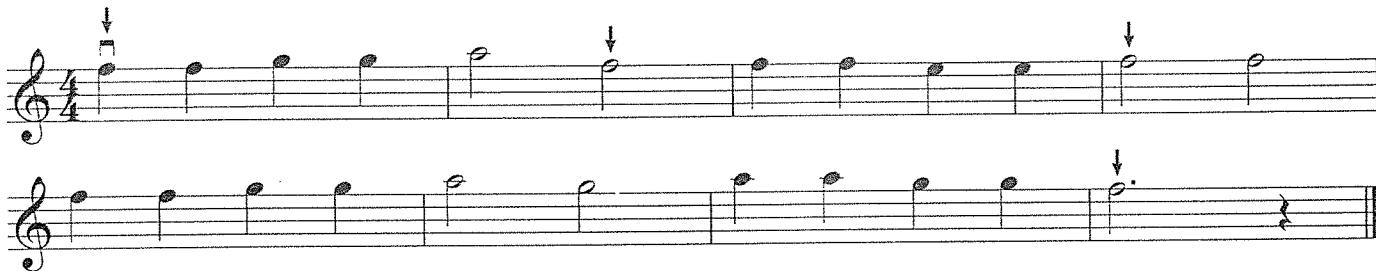
Listening Skills

Play what your teacher plays. Listen carefully.

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



96. TECHNIQUE TRAX



Key Signature F MAJOR



Play all B's as B \flat (B-flat).

97. F MAJOR SCALE



A **Concerto** is a composition in several movements for solo instrument and orchestra. Exercise 98 is the theme from the first movement of the *Concerto for Violin and Orchestra* by **Ludwig van Beethoven**, composed while author William Wordsworth was writing his poem *I Wandered Lonely as a Cloud*. A special feature of the concerto is the *cadenza*, which was improvised, or made up, by the soloist during a concert. Improvising and creating your own music is great fun. Try it if you have not already.

98. THEME FROM VIOLIN CONCERTO

Andante

Ludwig van Beethoven (1770–1827)



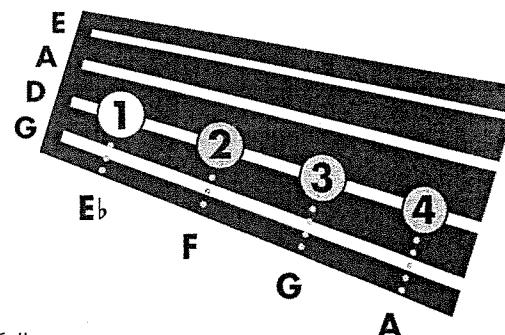
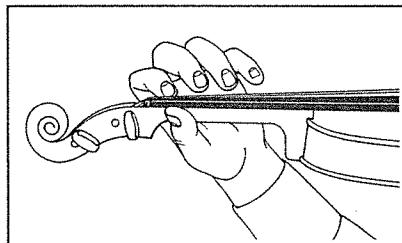
NEW FINGER PATTERN ON THE D STRING

Low 1st Finger

Shape your left hand on the D string as shown.

E_b

is played with
low 1st finger
on the D string.



Listening Skills

Play what your teacher plays. Listen carefully.

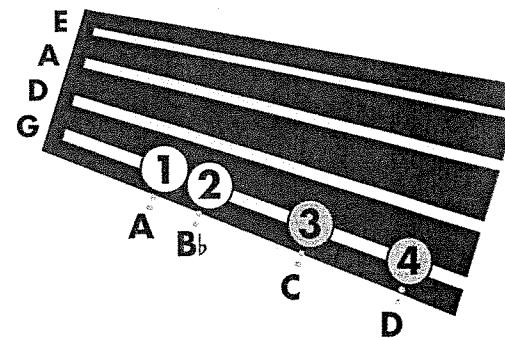
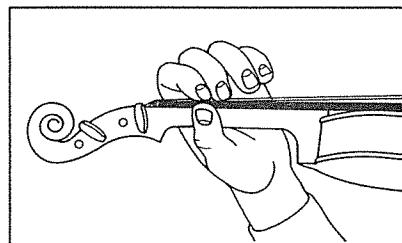
99. LET'S READ "E_b" (E-flat)

↓ ↗ Low 1st Finger

100. HOT CROSS BUNS

B_b

is played with
low 2nd finger
on the G string.



Listening Skills

Play what your teacher plays. Listen carefully.

101. LET'S READ "B_b" (B-flat)

↓ ↗ Low 2nd Finger

102. VIKING WAY

103. HIKING ALONG

Key Signature
B♭ MAJOR



Play all B's as B♭ (B-flat) and all E's as E♭ (E-flat).

104. B♭ MAJOR SCALE

105. SLOVAKIAN FOLK SONG

Allegro

106. CAVALIER COUNTRY

107. ESSENTIAL ELEMENTS QUIZ – AYN KAYLOKAYNU

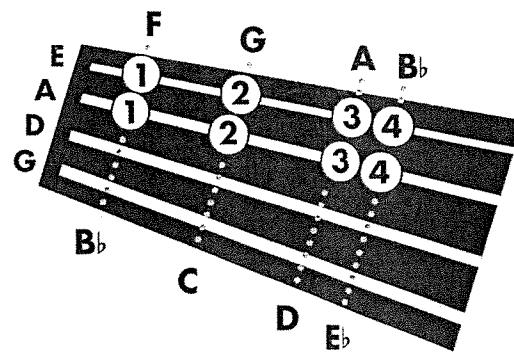
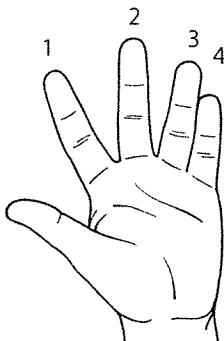
Andantino

Traditional Jewish Song

NEW FINGER PATTERN ON THE A AND E STRINGS

Low 4th Finger

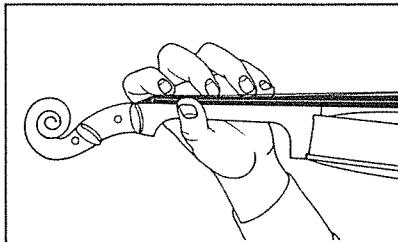
Step 1 Shape your left hand as shown. Be certain your palm faces you. Notice that your 3rd and 4th fingers lightly touch..



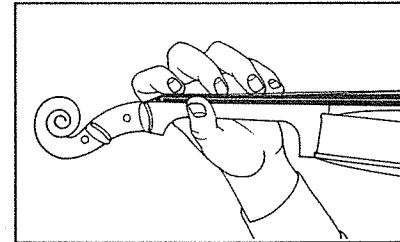
Step 2 Bring your hand to the fingerboard. Your 3rd and 4th fingers touch. There is a space between your 1st and 2nd fingers, and between your 2nd and 3rd fingers.

E♭

is played with
low 4th finger
on the A string.

**B♭**

is played with
low 4th finger
on the E string.



Listening Skills

Play what your teacher plays. Listen carefully.

108. LET'S READ "E♭" (E-flat)

↓ ~ Low 4th Finger

109. TECHNIQUE TRAX

110. LET'S READ "B♭" (B-flat)

↓ ~ Low 4th Finger

111. TECHNIQUE BUILDER

112. B♭ MAJOR SCALE

STRETCHES

113. THE MOUNTAIN DEER CHASE

Allegretto

North American Folk Song

114. ESSENTIAL CREATIVITY – RAKES OF MALLOW

Allegro

Irish Folk Song

Music can be created and arranged by changing rhythms and notes to an existing example. Create your own arrangement of *Rakes of Mallow* by changing the rhythms and melodic phrases. Perform your arrangement for others.

Example 1: Changing rhythms

Example 2: Changing melodic phrases

6/8 Time Signature

= 6 beats per measure
= Eighth note gets one beat

= 1 beat = 2 beats
 = 3 beats = 6 beats

6/8 time is usually played with a slight emphasis on the 1st and 4th beats of each measure.
This divides the measure into 2 groups of 3 beats each.

115. RHYTHM RAP

Shadow bow and count before playing.

Count: 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

116. LAZY DAY

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

117. HOOKED ON 6/8

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Musical Form

A round is a **musical form** where performers play or sing the same melody, entering at different times. This is called counterpoint, a type of harmony. Try memorizing this round and performing it with a friend.

118. ROW, ROW, ROW YOUR BOAT – Round

American Folk Round

119. SLURRING IN 6/8 TIME

Slurring in 6/8 Time

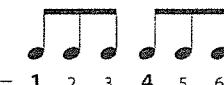
120. JOLLY GOOD FELLOW

Andante

Jolly Good Fellow

6/8 Time Signature

When music in $\frac{6}{8}$ time is played fast, it is easier to stress beats one and four, and "feel" the pulse in two large beats.



Counted in 6 = 1 2 3 4 5 6
Counted in 2 = 1 & a 2 & a

121. RHYTHM RAP

Shadow bow and count before playing.

Count: 1 & a 2 & a 1 & a 2 & a 1 & a 2 & a 1 & a 2 & a

122. RISE AND FALL

1 & a 2 & a 1 & a 2 & a 1 & a 2 & a 1 & a 2 & a

123. BEACH WALK

Write in the correct time signature before you begin.

Austrian composer **Wolfgang Amadeus Mozart** was a child prodigy who lived during the American Revolution. At five, he was composing music, and by his early teens he had mastered the violin. Mozart wrote more than 600 compositions during his short life, including oratorios, symphonies, concertos, and operas. Imagine and describe the career of a composer.

124. MAY TIME

Allegretto

W. A. Mozart (1756–1791)

Minor Scales

A minor scale is a series of eight notes which follow a definite pattern of whole steps and half steps. There are three forms of the minor scale; natural minor, harmonic minor, and melodic minor. The D minor (natural) scale uses the same pitches as the F major scale.

125. D MINOR (Natural) SCALE

Austrian composer **Gustav Mahler** was also a successful conductor. He believed in unifying the arts and often combined music, poetry, and philosophy in his compositions. Exercise 126 *Mahler's Theme* first appears in his *Symphony No. 1*, played as a solo by the double bass. During Mahler's lifetime Vincent van Gogh created his most famous paintings, and Mark Twain wrote *Tom Sawyer*.

126. MAHLER'S THEME – Round

Gustav Mahler (1860–1911)

Andante

127. SHALOM CHAVERIM – Round

Hebrew Folk Song

Andante

128. THE SNAKE CHARMER

Allegretto

**Key Signature
G MINOR**


The G minor (natural) scale uses the same pitches as the B♭ major scale.

129. G MINOR (Natural) SCALE

With the establishment of Israel as an independent political state in 1948, *Hatikvah* became the Israeli National Anthem. The same year Mohandas Gandhi was assassinated in India. Israeli violinists Itzhak Perlman and Pinchas Zukerman are concert artists known throughout the world.

130. HATIKVAH

Moderato

Israeli National Anthem

131. G MINOR (Natural) SCALE (Upper Octave)
132. ESSENTIAL ELEMENTS QUIZ – THE HANUKKAH SONG

Allegro

Israeli Folk Song

Mixed Meter

Occasionally the meter (time signature) changes in music. Watch for meter changes and count carefully.

133. RHYTHM RAP

Shadow bow and count before playing.

134. FRENCH FOLK SONG

Moderato

Cantabile

In a singing style.

e

The Italian word for "and."

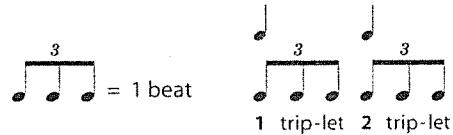
135. KUM BA YAH

Andante e cantabile

African Spiritual

Triplets

A triplet is a group of three notes. In $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ time, an eighth note triplet is spread evenly across one beat.

**136. RHYTHM RAP**

Shadow bow and count before playing.

Count: 1 2 trip-let 3 4 1 2 trip-let 3 4 1 trip-let 2 3 trip-let 4 1 trip-let 2 trip-let 3 4

137. D MAJOR SCALE WITH TRIPLETS
138. ON THE MOVE
139. SLURRING TRIPLETS
140. TRIPLET ETUDE
141. LITTLE RIVER
142. FIELD SONG

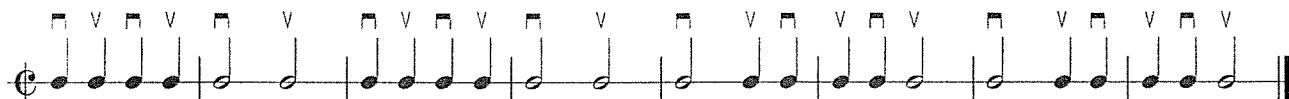
Moderato

Southern American Folk Song

C Time Signature
Cut Time (Alla Breve)

 or
 
 = 2 beats per measure
 = Half note gets one beat

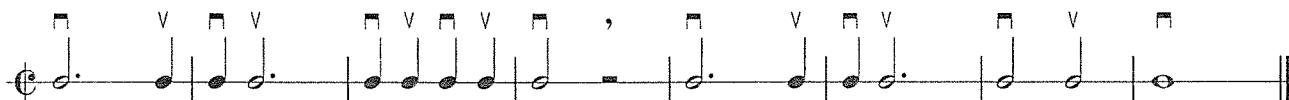
 o = 2 beats
 ∫ = 1 beat
 ∫ = $\frac{1}{2}$ beat

143. RHYTHM RAP
Shadow bow and count before playing.


Count: 1 & 2 & 1 & 2 &

144. A CUT ABOVE

145. CUT TIME MARCH

146. RHYTHM RAP
Shadow bow and count before playing.


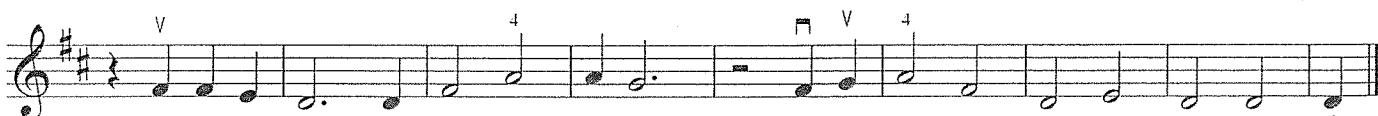
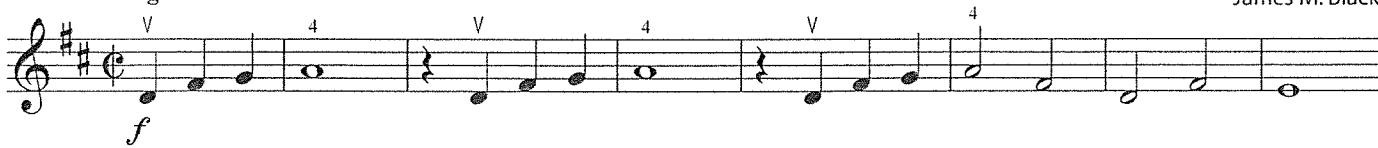
Count: 1 & 2 & 1 & 2 &

147. SYNCOPATION MARCH

148. WHEN THE SAINTS GO MARCHIN' IN

Allegro

James M. Black



149. RHYTHM RAP*Shadow bow and count before playing.*

Count: 1 & a 2 & a 1 e & a 2 & 1 e & 2 e & 1 & 2 &

150. DOWN HOME
**151. MOVING ALONG**
152. RHYTHM RAP*Shadow bow and count before playing.*

Count: 1 & a 2 e & 1 & 2 e & a 1 & a 2 e & 1 & 2 &

153. UP TOWN
154. FLYING BOWS

HISTORY

Cantatas are pieces much like short operas that were written during the **Baroque Period** (1600–1750). They involve vocal soloists and choirs that are accompanied by small orchestras. **Johann Sebastian Bach** wrote nearly 300 of them between 1704 and 1745. While Bach was composing his cantatas, the famous philosopher Voltaire was writing his books and Thomas Jefferson, the great United States president, was born.

155. MARCH FROM PEASANT'S CANTATA

Allegretto

J. S. Bach (1685–1750)

PERFORMANCE SPOTLIGHT

Performing music for others is fun and rewarding. Either small or large ensembles can perform the following arrangements. Always observe proper concert etiquette by being well prepared, dressing appropriately, being on time, and remembering all equipment. Show respect when others are playing by listening attentively and applauding at the appropriate time.

156. SAGEBRUSH OVERTURE – Orchestra Arrangement

A = Melody. B = Harmony. For orchestra, half the violins play each part.

Arr. John Higgins

Andantino

4 V 3 "Streets of Laredo" 4

Allegretto

mf 11 4

rit. e dim. rit. e dim. mp

23 "Yellow Rose of Texas"

Performance Spotlight

What were the strong points of your performance?

157. POMP AND CIRCUMSTANCE – Orchestra Arrangement

Moderato A = Melody. B = Harmony. For orchestra, half the violins play each part.

Edward Elgar (1857–1933)
Arr. John Higgins

1.
2.
11.

mp-f

rit.

V

158. AMERICA THE BEAUTIFUL – Orchestra Arrangement

Andante e legato A = Melody. B = Harmony. For orchestra, half the violins play each part.

Samuel Augustus Ward (1847–1903)

Arr. John Higgins

4
9
14

mp

mf

f

rit.

159. LA BAMBA - Duet

Mexican Folk Song
Arr. Michael Allen

Allegro

Fine

D.C. al Fine

HISTORY

Gustav Holst was a famous British orchestra composer who frequently set words to music, including poems by the American poet, Walt Whitman. Holst's *St. Paul's Suite* for string orchestra was written for the St. Paul's Girls School Orchestra and published in 1913. His best known work is *The Planets*, first performed in 1918, the same year as the end of World War I.

160. IN THE BLEAK MIDWINTER - Orchestra Arrangement

Andante A = Melody. B = Harmony. For orchestra, half the violins play each part.

Gustav Holst (1874-1934)
Arr. John Higgins

4

9

13

4

rit.

p

161. SWALLOWTAIL JIG – Orchestra Arrangement

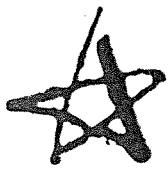
Moderately

A = Melody. B = Harmony. For orchestra, half the violins play each part.

Irish Jig
Arr. John Higgins

Musical score for Swallowtail Jig, featuring two staves (A and B) for orchestra. The score consists of six systems of music, each with two staves. The first system starts at measure 1, the second at measure 7, the third at measure 16, the fourth at measure 21, the fifth at measure 25, and the sixth at measure 29. Each system includes dynamics such as *f*, *p*, *mf*, and *ff*. Performance instructions like 'V' and '1.' and '2.' are also present. The music is in common time and uses a treble clef.

Sight-reading



Sight-reading means playing a musical piece for the first time. The key to sight-reading success is to know what to look for *before* you play. Use the word **S-T-A-R-S** to remind yourself what to look for, and eventually your orchestra will become sight-reading STARS!

- S** — Sharps or flats in the key signature
- T** — Time signature and tempo markings
- A** — Accidentals not found in the key signature
- R** — Rhythms, silently counting the more difficult notes and rests
- S** — Signs, including dynamics, articulations, repeats and endings

162. SIGHT-READING CHALLENGE #1

Andante

163. SIGHT-READING CHALLENGE #2

Lento

164. SIGHT-READING CHALLENGE #3

Allegretto

165. SIGHT-READING CHALLENGE #4

Allegro

PREPARING FOR HIGHER POSITIONS

Natural Harmonic

Natural harmonics are tones created by a vibrating string divided into equal sections. To play an octave higher than an open string, lightly touch the string exactly half way between the bridge and the nut. In the following examples, harmonics are indicated by a "o" above a note, plus a fingering number. $\frac{4}{0}$ indicates a harmonic played with the fourth finger.

166.

167.

168.

169.

Shifting

Sliding your left hand smoothly and lightly to a new location on the fingerboard, indicated by a dash (-). Be sure your thumb moves with your hand.

170.

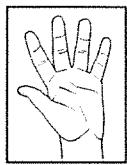
171.

172.

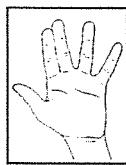
173.

FINGER PATTERNS

There are four basic finger patterns, which are combinations of whole and half steps. In the "open" hand pattern, a half step occurs between the open string and first finger. The other patterns have half steps between 1–2, 2–3, or 3–4. Notice that some finger patterns include new notes.



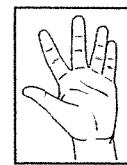
open hand



1-2



2-3



3-4

FINGER PATTERNS (By Pattern)

174. 3-4 PATTERN

E String A String

D String G String C String
3
(viola, cello)

175. 2-3 PATTERN

E String A String

D String G String C String
3
(viola, cello)

176. 1-2 PATTERN

E String A String

D String G String C String
3
(viola, cello)

177. OPEN PATTERN

E String A String

D String G String C String
3
(viola, cello)

FINGER PATTERNS (By String)

178. E STRING

3-4 Pattern

2-3 Pattern

1-2 Pattern

Open Pattern

179. A STRING

3-4 Pattern

2-3 Pattern

1-2 Pattern

Open Pattern

180. D STRING

3-4 Pattern

2-3 Pattern

1-2 Pattern

Open Pattern

181. G STRING

3-4 Pattern

2-3 Pattern

1-2 Pattern

Open Pattern

182. C STRING (viola, cello)

↓

Low 4th Finger

FINGER PATTERNS (By Key)

183. C MAJOR



E STRING
open hand



A STRING
1-2



D STRING
1-2



G STRING
2-3

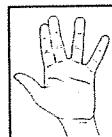
3

(viola, cello)

184. G MAJOR



E STRING
1-2



A STRING
1-2



D STRING
2-3

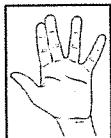


G STRING
2-3

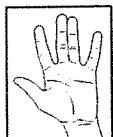
3

(viola, cello)

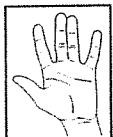
185. D MAJOR



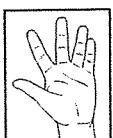
E STRING
1-2



A STRING
2-3



D STRING
2-3



G STRING
3-4

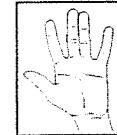
3

(viola, cello)

186. A MAJOR

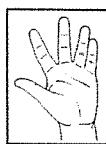


E STRING
2-3

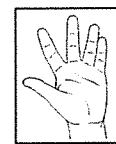


A STRING
2-3

Musical staff showing notes on the E string (3rd string) in A major. The staff has a treble clef, a key signature of one sharp, and a common time signature.



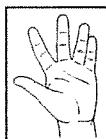
D STRING
3-4



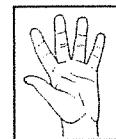
G STRING
3-4

Musical staff showing notes on the D string (4th string) and G string (5th string) in A major. The staff has a treble clef, a key signature of one sharp, and a common time signature. Fingerings 1-1 and 1-1 are indicated above the strings. The number 3 is at the end of the staff, and the text "(viola, cello)" is written below it.

187. F MAJOR



E STRING
3-4

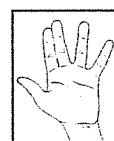


A STRING
open hand

Musical staff showing notes on the E string (3rd string) in F major. The staff has a treble clef, a key signature of one flat, and a common time signature.

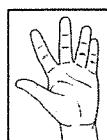


D STRING
1-2

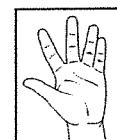


G STRING
1-2

Musical staff showing notes on the D string (4th string) and G string (5th string) in F major. The staff has a treble clef, a key signature of one flat, and a common time signature. The number 3 is at the end of the staff, and the text "(viola, cello)" is written below it.

188. B_b MAJOR

E STRING
3-4

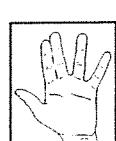


A STRING
3-4

Musical staff showing notes on the E string (3rd string) in B_b major. The staff has a treble clef, a key signature of two flats, and a common time signature.



D STRING
open hand



G STRING
1-2

Musical staff showing notes on the D string (4th string) and G string (5th string) in B_b major. The staff has a treble clef, a key signature of two flats, and a common time signature. The number 3 is at the end of the staff, and the text "(viola, cello)" is written below it.

SCALES AND ARPEGGIOS

- ✓ Identify two important elements of performing scales and arpeggios accurately.
As you play each line, check to make sure you are able to do these things.

189. C MAJOR



190. C MAJOR (Lower Octave – viola and cello)



191. G MAJOR



192. G MAJOR



193. D MAJOR



194. D MAJOR (Lower Octave – viola and cello)



195. A MAJOR



196. A MAJOR



197. F MAJOR

Musical staff for exercise 197 in F Major. The staff consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a series of eighth and sixteenth note patterns.

198. B♭ MAJOR

Musical staff for exercise 198 in B-flat Major. The staff consists of five horizontal lines and four spaces. It features a treble clef, a key signature of two flats (B-flat and G-flat), and a 2/4 time signature. The music consists of a series of eighth and sixteenth note patterns.

199. B♭ MAJOR

Musical staff for exercise 199 in B-flat Major. The staff consists of five horizontal lines and four spaces. It features a treble clef, a key signature of two flats (B-flat and G-flat), and a 2/4 time signature. The music consists of a series of eighth and sixteenth note patterns.

200. D MINOR (Natural)

Musical staff for exercise 200 in D Minor (Natural). The staff consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one flat (D-flat), and a 2/4 time signature. The music consists of a series of eighth and sixteenth note patterns.

201. D MINOR (Natural) (Lower Octave – viola and cello)

Musical staff for exercise 201 in D Minor (Natural) in lower octave. The staff consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one flat (D-flat), and a 2/4 time signature. The music consists of a series of eighth and sixteenth note patterns.

202. G MINOR (Natural)

Musical staff for exercise 202 in G Minor (Natural). The staff consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one flat (G-flat), and a 2/4 time signature. The music consists of a series of eighth and sixteenth note patterns.

203. G MINOR (Natural)

Musical staff for exercise 203 in G Minor (Natural). The staff consists of five horizontal lines and four spaces. It features a treble clef, a key signature of one flat (G-flat), and a 2/4 time signature. The music consists of a series of eighth and sixteenth note patterns.

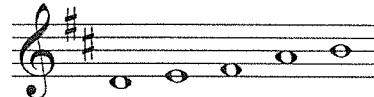
CREATING MUSIC

THEORY

Improvisation

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

- 204.** Using the following notes, improvise your own melody (Line A) to go with the accompaniment (Line B).



A []

B []

THEORY

Composition

Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical "sentences." Some melodies have phrases that seem to answer or respond to "question" phrases, as in Beethoven's *Ode To Joy*. Play this melody and listen to how phrase 2 answers phrase 1.

- 205. ODE TO JOY**

1. Question

[]

Ludwig van Beethoven (1770–1827)

2. Answer

[]

- 206. PHRASE BUILDERS**

Write 2 different phrases using the following rhythms.

A []

B []

- 207. Q. AND A.** Write your own "answer" to the following melodies.

1. Question

[]

2. Answer

[]

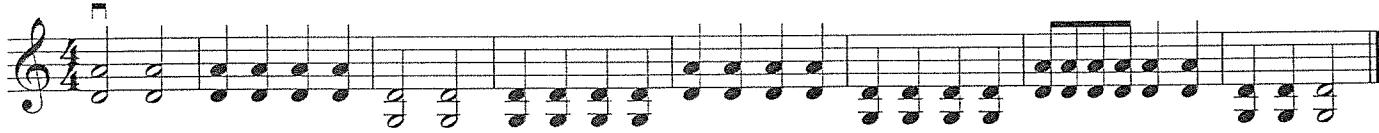
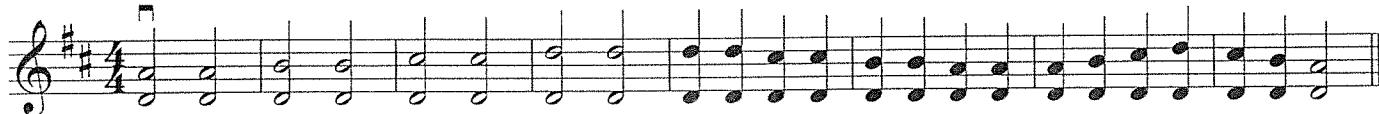
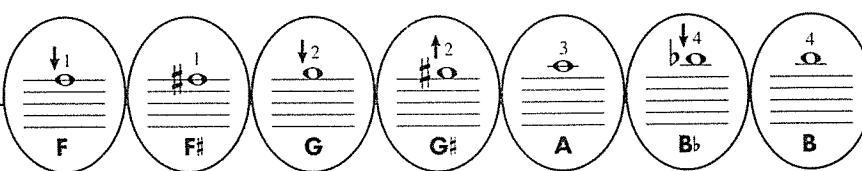
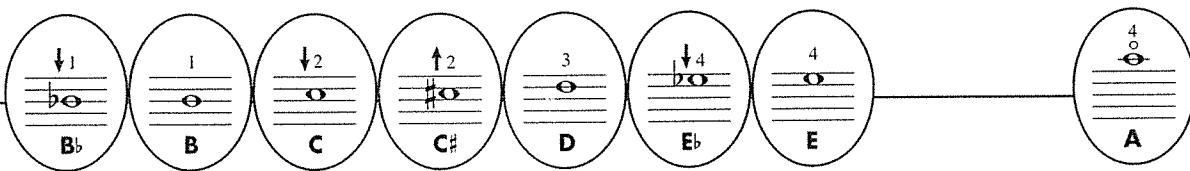
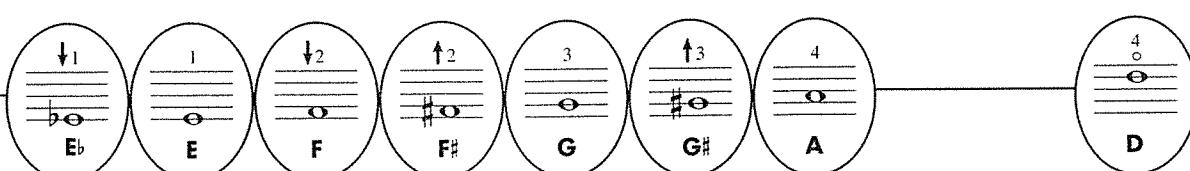
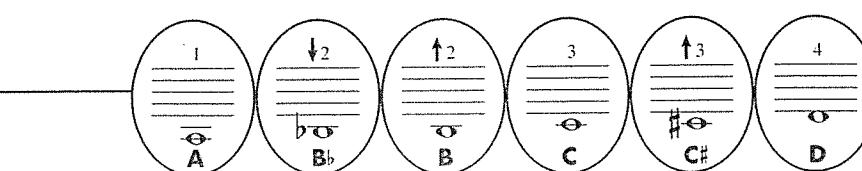
- 208. YOU NAME IT:** _____

Now write your own music.

[]

Double Stops

A double stop is playing two strings at once.

209. TWO AT A TIME**210. ADDING FINGERS****VIOLIN FINGERING CHART****E STRING****A STRING****D STRING****G STRING**


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