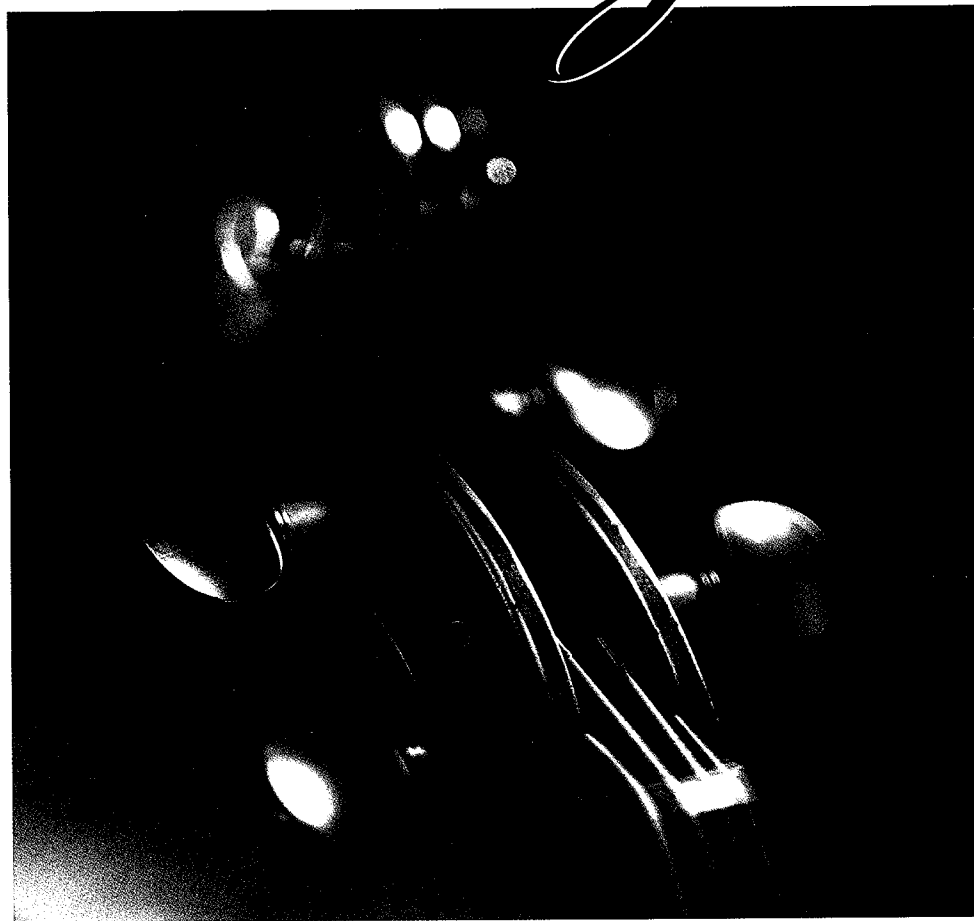


Online Resources Included

# ESSENTIAL ELEMENTS®

*for Strings*



**A COMPREHENSIVE STRING METHOD**

**BY**  
**MICHAEL ALLEN**  
**ROBERT GILLESPIE**  
**PAMELA TELLEJOHN HAYES**

**ARRANGEMENTS BY**  
**JOHN HIGGINS**

 **HAL•LEONARD®**

Fully compatible with  
Essential Elements 2000



**CELLO ▼ BOOK ONE**

# **ESSENTIAL ELEMENTS FOR STRINGS**

**A COMPREHENSIVE STRING METHOD**

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

*CONGRATULATIONS!* You have made one of the most rewarding decisions in your life by joining the orchestra. The key to succeeding with *Essential Elements for Strings* is your commitment to daily practice. Each time you learn a new note, count a new rhythm, or play a melody with a friend, you become a more accomplished musician. As you continue to develop your skills, you will become increasingly aware of an abundance of opportunities that are available in the future. Musicians can teach, perform, conduct, or compose. No matter what profession you choose there are always opportunities available to you. You can play in community, civic, or church orchestras, attend concerts, and become a supporter of the arts. Whether you choose music as a vocation or avocation, we hope it will become an important part of your life. We are thrilled to welcome you to our orchestra family and wish you the very best for a lifetime of musical success.

**T**he string family includes the violin, viola, violoncello, and the double bass. The early ancestors of the string family were the Arabian rebab and rebec, popular during the 14th–16th centuries. During the 1500s, there were two types of viols: the viola da gamba, played on the knee, and the viola da braccia, played on the shoulder.

The sound of the violoncello, called 'cello' for short, is pitched an octave below the viola. The cello has a warm tone and is capable of playing a wide range of dynamics. It is often referred to as the tenor of the orchestra. Antonio Stradivari, and the Guarneri and Guadagnini families were famous instrument makers from the 17th and 18th centuries, and their cellos are still in use today.

Nearly every composer has written music for the cello, including Johann Sebastian Bach, Ludwig van Beethoven, and Peter Ilyich Tchaikovsky. Famous cello performers include Janos Starker, Leonard Rose, Pablo Casals, and Yo Yo Ma.

**HISTORY OF THE CELLO**

To create an account, visit:  
[www.essentialelementsinteractive.com](http://www.essentialelementsinteractive.com)

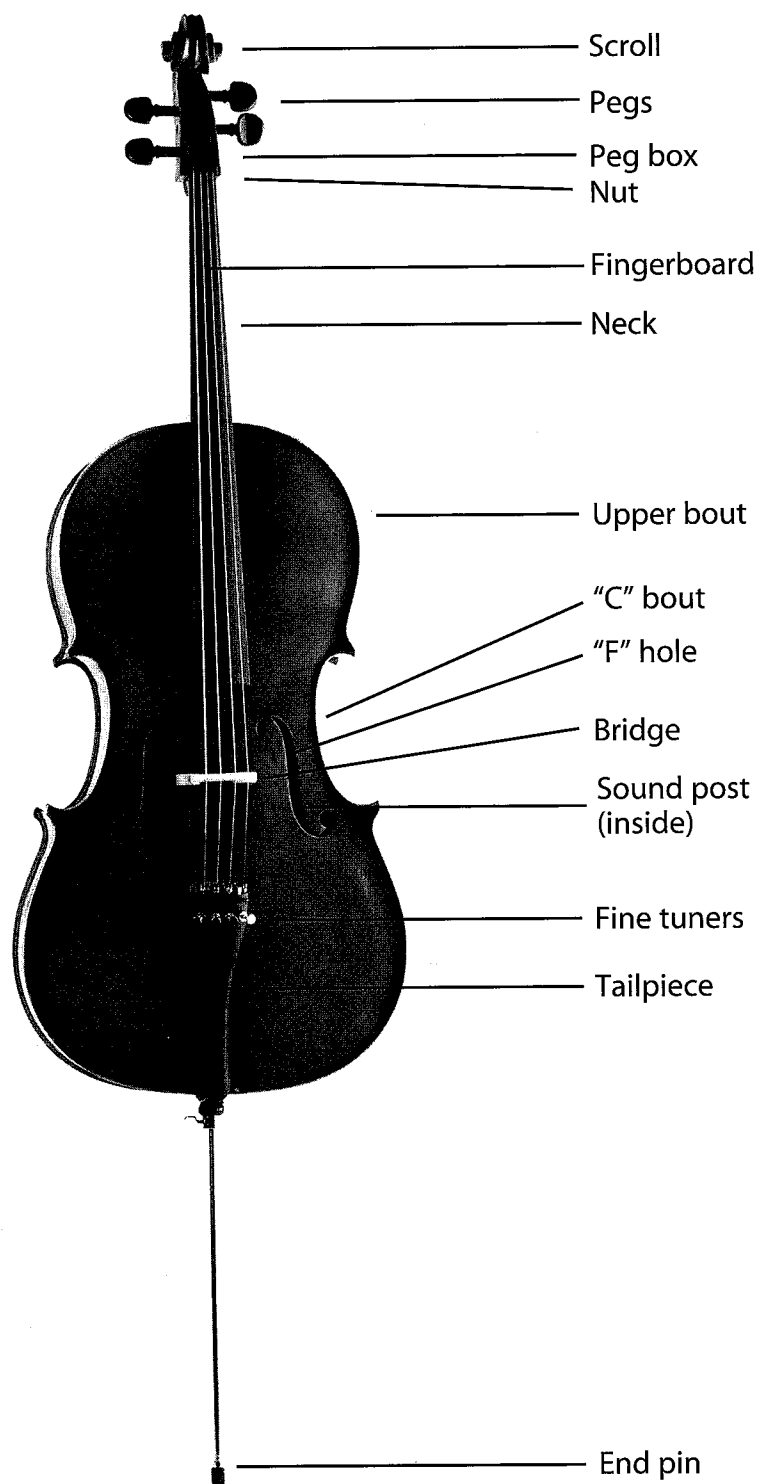
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## THE CELLO



### Take Special Care

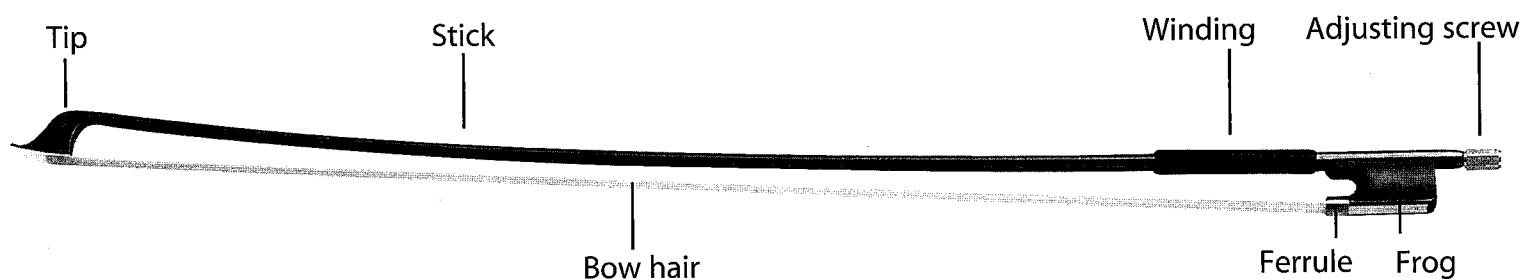
String instruments are delicate. Follow your teacher's guidelines in caring for your instrument, and it will last forever.

- 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.

### Accessories

- Rosin
- Soft cloth
- Rock stop

## THE BOW



- Never touch the bow hair.



# HOLDING YOUR INSTRUMENT

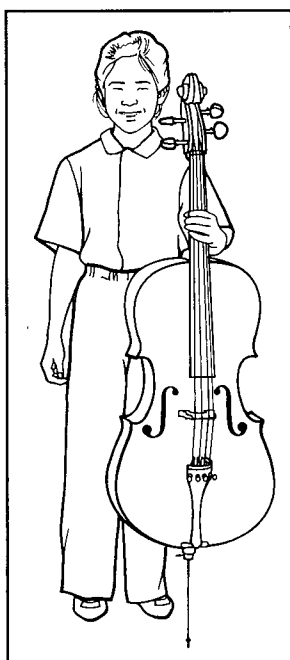
The best way to learn to play your instrument is to practice one skill at a time. Repeat each step until you are comfortable demonstrating it for your teacher and classmates.

**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.

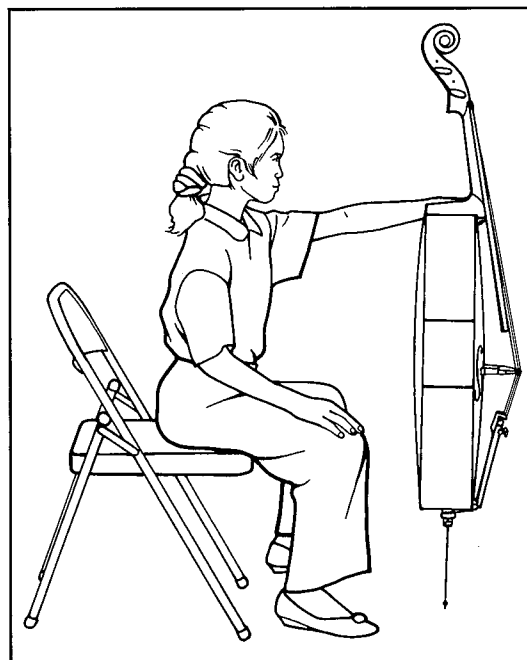
**Step 2** Adjust the length of the end pin so that the scroll of the cello is near your nose when standing.

**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.

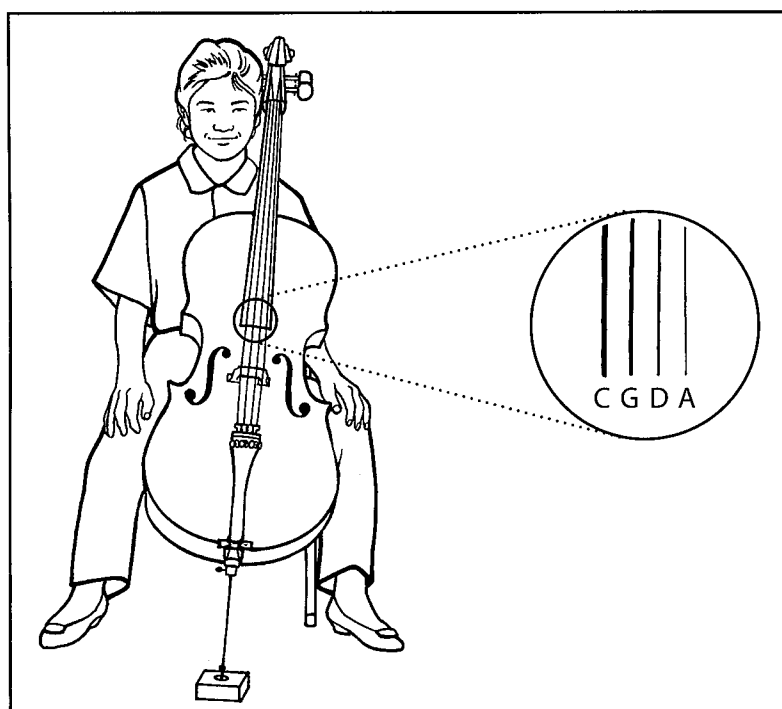
**Step 4** Lean the cello slightly to the left and allow the instrument to rest against your chest. The 'C' peg should be near your head behind your left ear, and both knees should touch the cello just below the 'C' bout. It may be necessary to readjust the length or position of the end pin. Identify 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



## 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

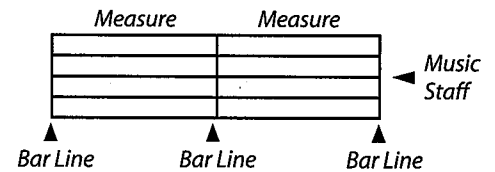
The **music staff** has 5 lines and 4 spaces.

## 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



### 3. LET'S PLAY "OPEN A"

*pizz.*

0



*Keep a steady beat.*

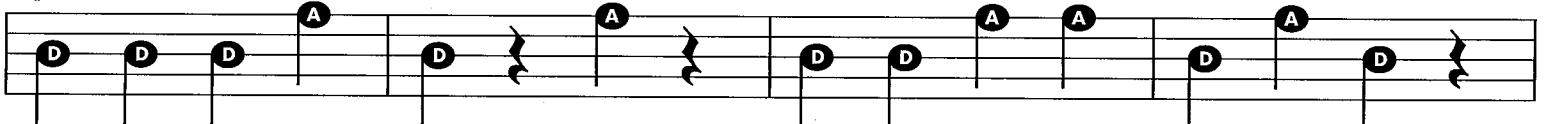
### 4. TWO'S A TEAM

*pizz.*

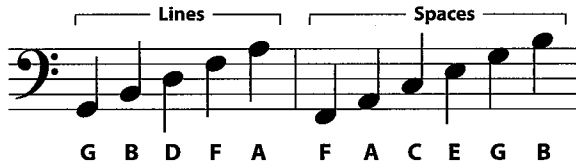


### 5. AT PIERROT'S DOOR *The melody is on your CD.*

*pizz.*





**Bass Clef**

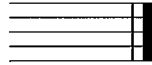
Clefs indicate a set of note names.

**Time Signature  
(Meter)**

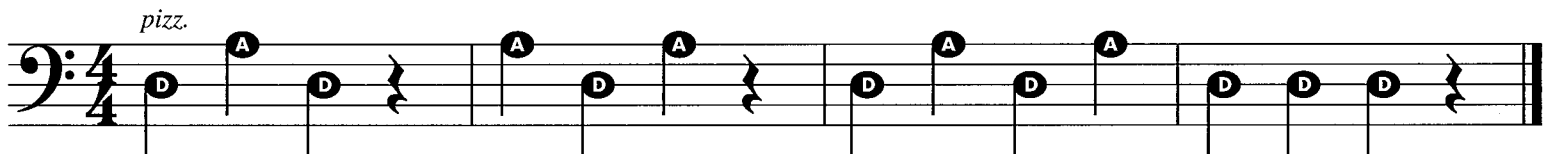
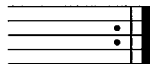
**4** 4 beats per measure  
**4** ♩ or ♪ gets one beat

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

THEORY

**Double Bar**

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

**6. JUMPING JACKS** *Identify the clef and time signature before playing.***7. MIX 'EM UP****Repeat Sign**

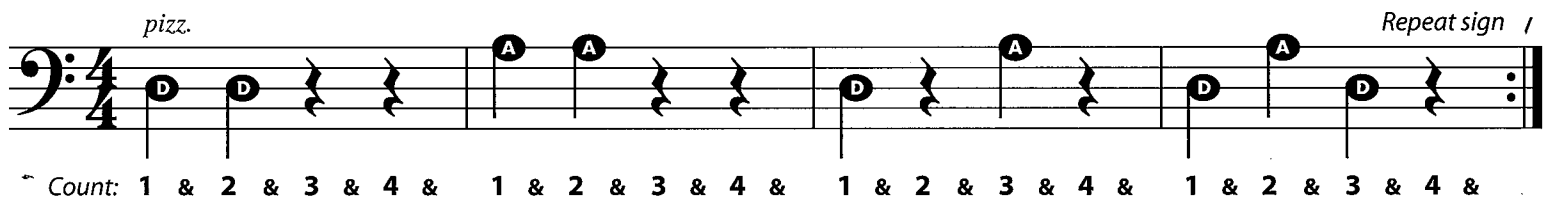
Go back to the beginning and play the music again.

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

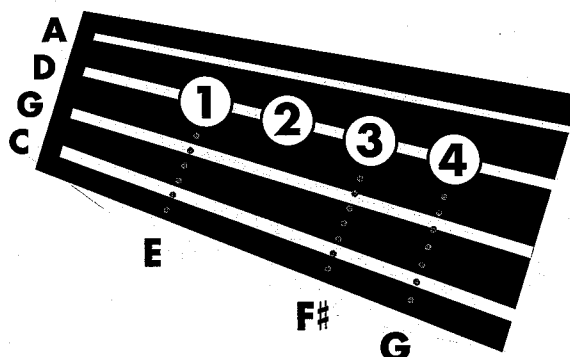
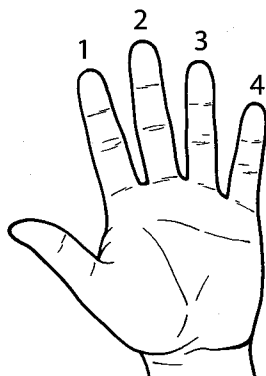


# SHAPING THE LEFT HAND

## D STRING NOTES

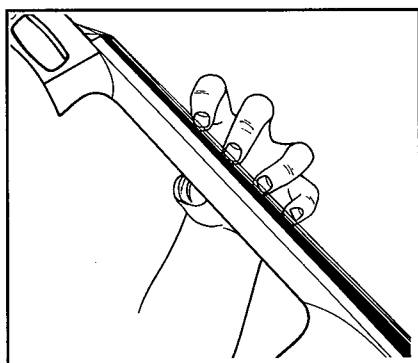
**Step 1** Shape your left hand as shown.  
Be certain your palm faces you.

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

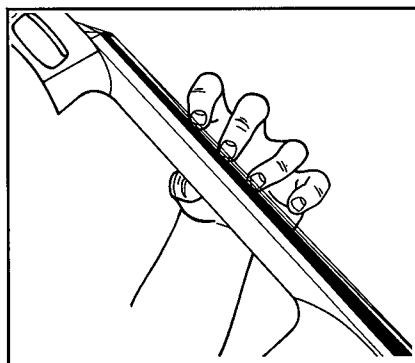


**Step 2** Bring your hand to the fingerboard. Place your fingers on the D string, keeping your hand shaped as shown below.  
Be sure your thumb is behind the second finger and slightly bent.

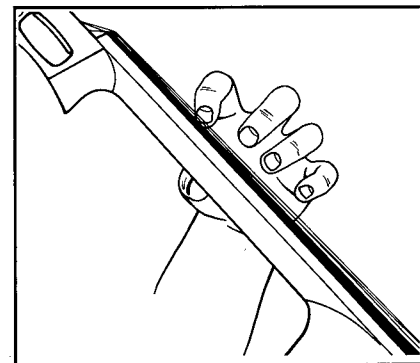
**G** is played with 4 fingers on the D string.



**F#** is played with 3 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.



## 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)



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

### 12. LIFT OFF



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



# SHAPING THE RIGHT HAND

## BOW BUILDER ONE

### Pencil Hold

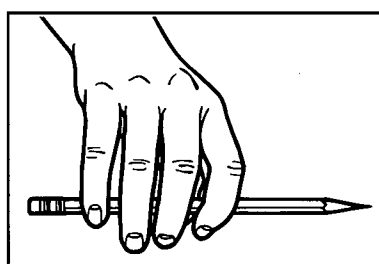
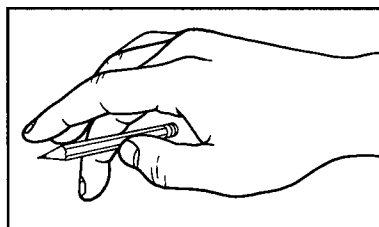
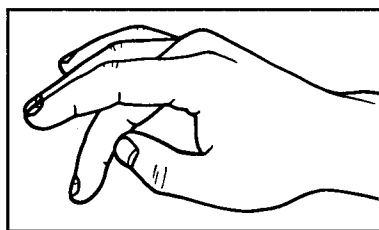
**Step 1** Hold a pencil in your left hand about waist level.

**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.

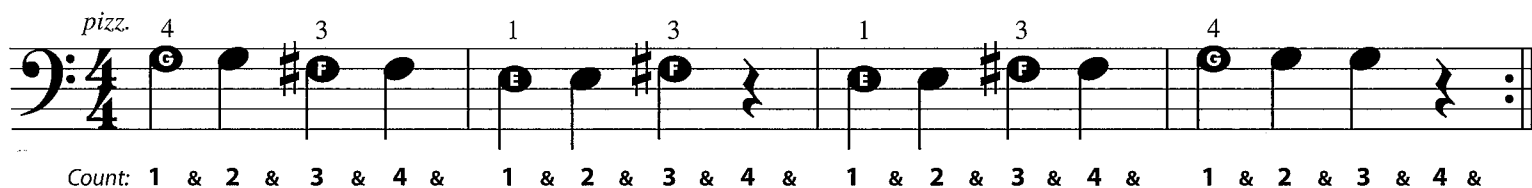
### 13. ON THE TRAIL *Say or sing the note names before you play.*



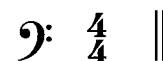
### 14. LET'S READ "E"



### 15. WALKING SONG



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





**BOW BUILDER TWO****Pencil Hold Exercises****I'm Outta Here**

Wave good-bye while keeping your wrist relaxed.

**Thumb Flexers**

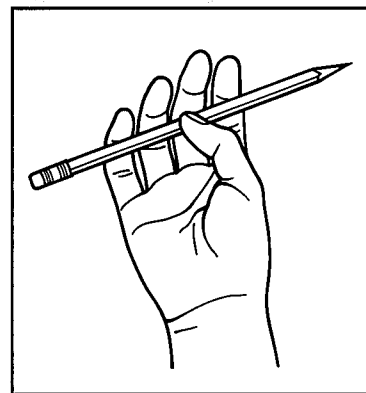
Flex your thumb in and out.

**Finger Taps**

Tap your first finger. Then tap your fourth finger.

**Knuckle Turnovers**

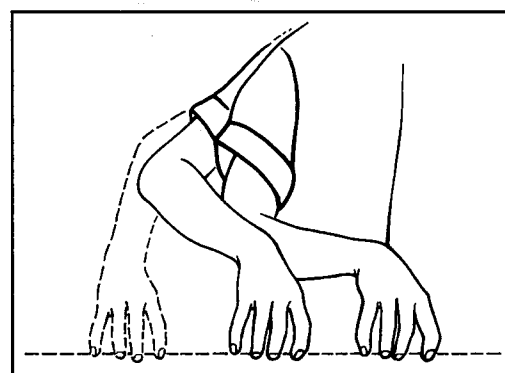
Turn your hand over and be sure your thumb knuckle is bent, as shown.



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

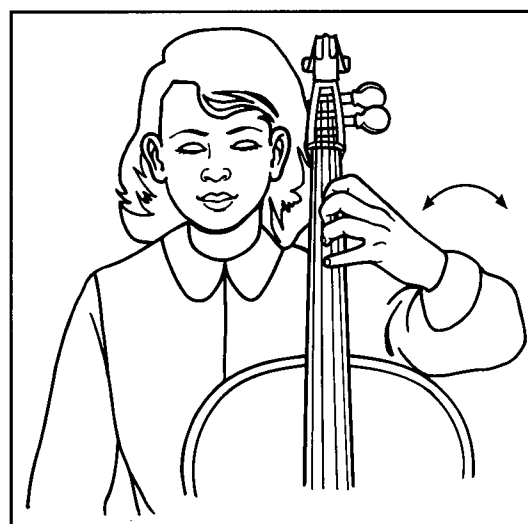
Practice the following exercises with your left hand.

## 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

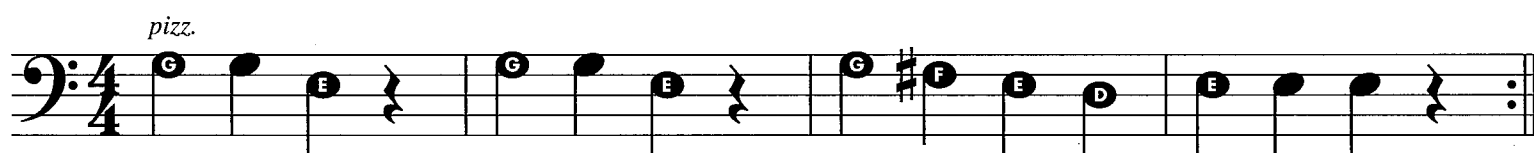
## 20. GOOD KING WENCESLAS

Welsh Folk Song



△ Keep fingers down when you see this bracket.

## 21. SEMINOLE CHANT

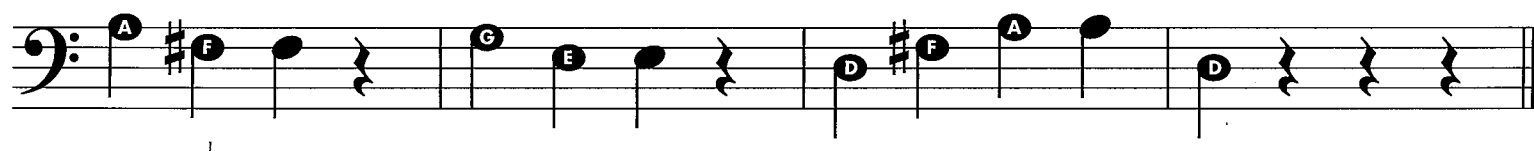


Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

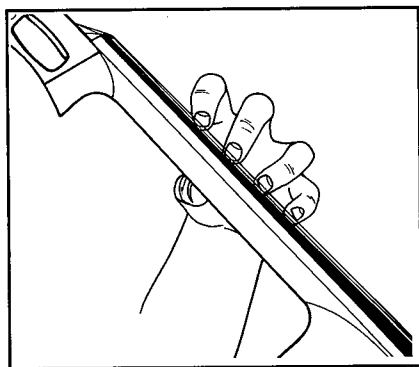
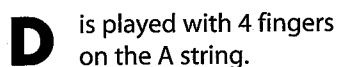
## 22. ESSENTIAL ELEMENTS QUIZ - LIGHTLY ROW



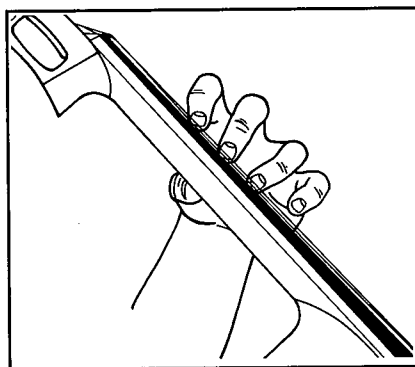
△ Prepare F# before playing.



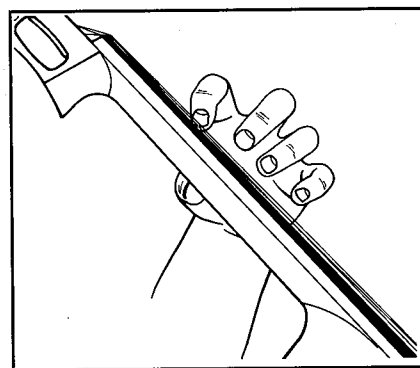




**C#** is played with 3 fingers on the A string.



**B** is played with 1 finger on the A string.

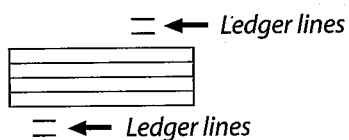


## Listening Skills

Play what your teacher plays. Listen carefully.

## THEORY

## Ledger Lines



Ledger lines extend the music staff higher or lower.

## 23. LET'S READ "D"



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

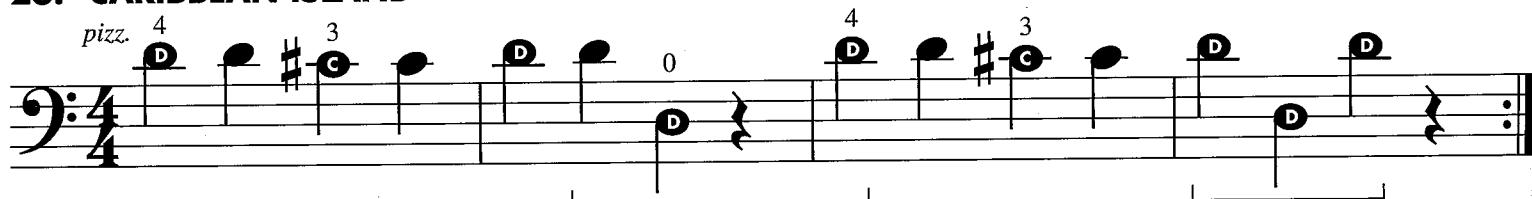


Δ Play all C#'s. Sharps apply to the entire measure.

## 25. TAKE OFF



## 26. CARIBBEAN ISLAND



Practice BOW BUILDERS ONE, TWO, and THREE daily.



## 27. OLYMPIC HIGH JUMP

## 28. LET'S READ "B"

**B**

## 29. HALF WAY DOWN

Musical notation for the bass line of "The Rose Tree". The key signature is one sharp (F#), and the time signature is 4/4. The notation includes fingerings (4, 3, 1, 0) and a pizzicato (pizz.) marking. The notes are D, G, B, and A, which correspond to the fret numbers 4, 3, 1, and 0 on the bass staff.

### 30. RIGHT BACK UP

**30. RIGHT BACK UP**

## 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.

### 31. DOWN THE D SCALE

## 32. ESSENTIAL ELEMENTS QUIZ – UP THE D SCALE

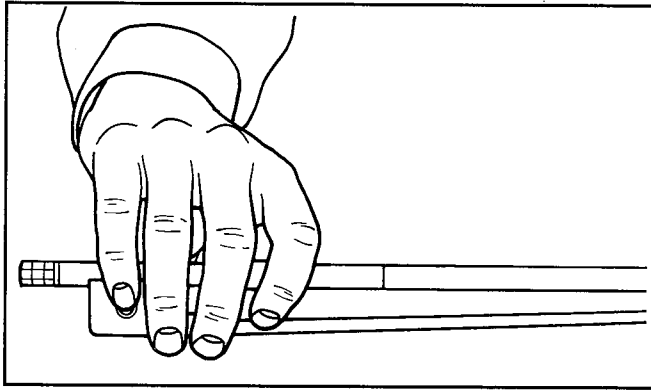


## BOW BUILDER FOUR

## On The Bow

**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.

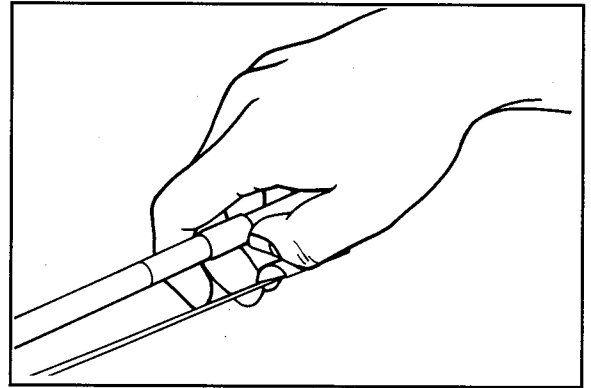
**Step 2** Place the bow between your right thumb and second finger. The tip of your thumb will contact the stick next to the frog, and your second finger will extend to the ferrule.



**Step 3** Shape the remaining fingers on the bow stick, as shown.

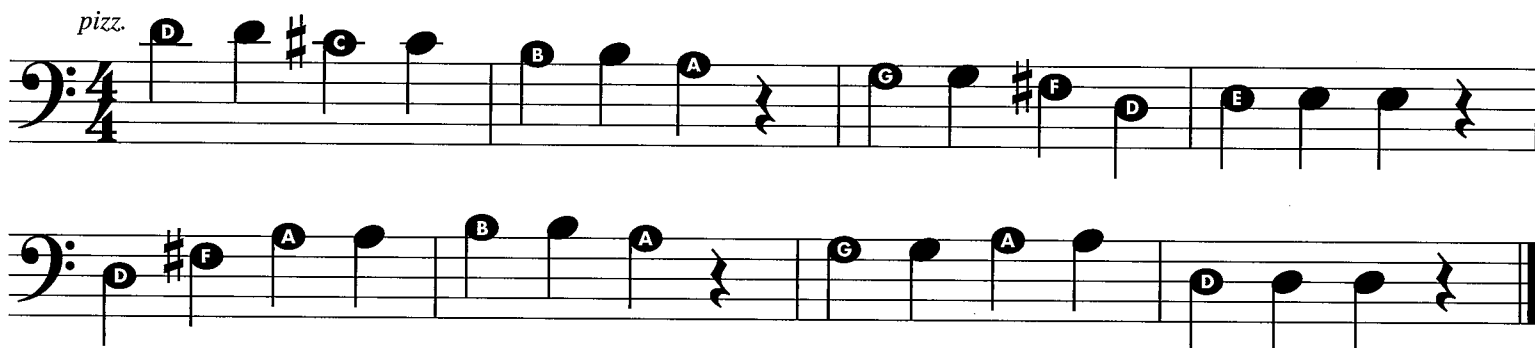
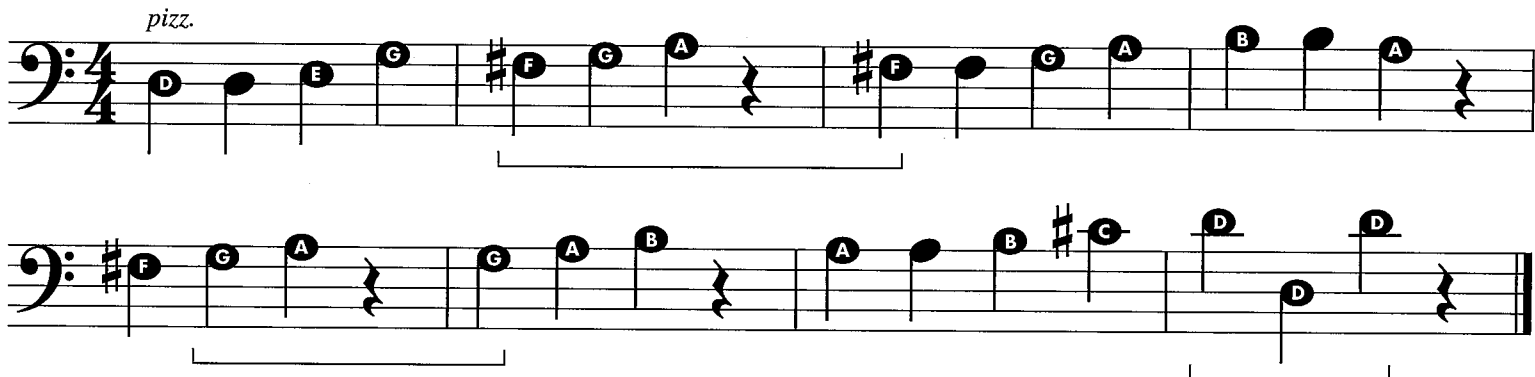
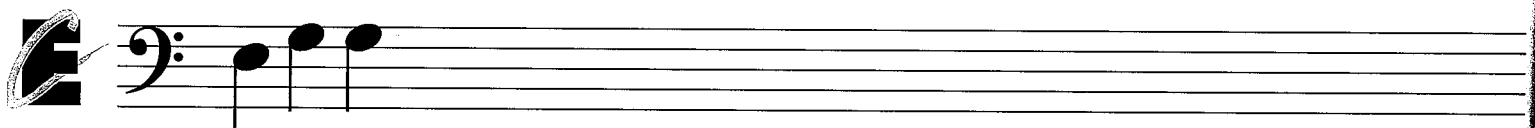
**Step 4** Turn your right hand over, and be sure your thumb is curved.

**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

34. NATALIE'S ROSE *Remember to count.*35. ESSENTIAL CREATIVITY *How many words can you create by drawing notes on the staff below?*

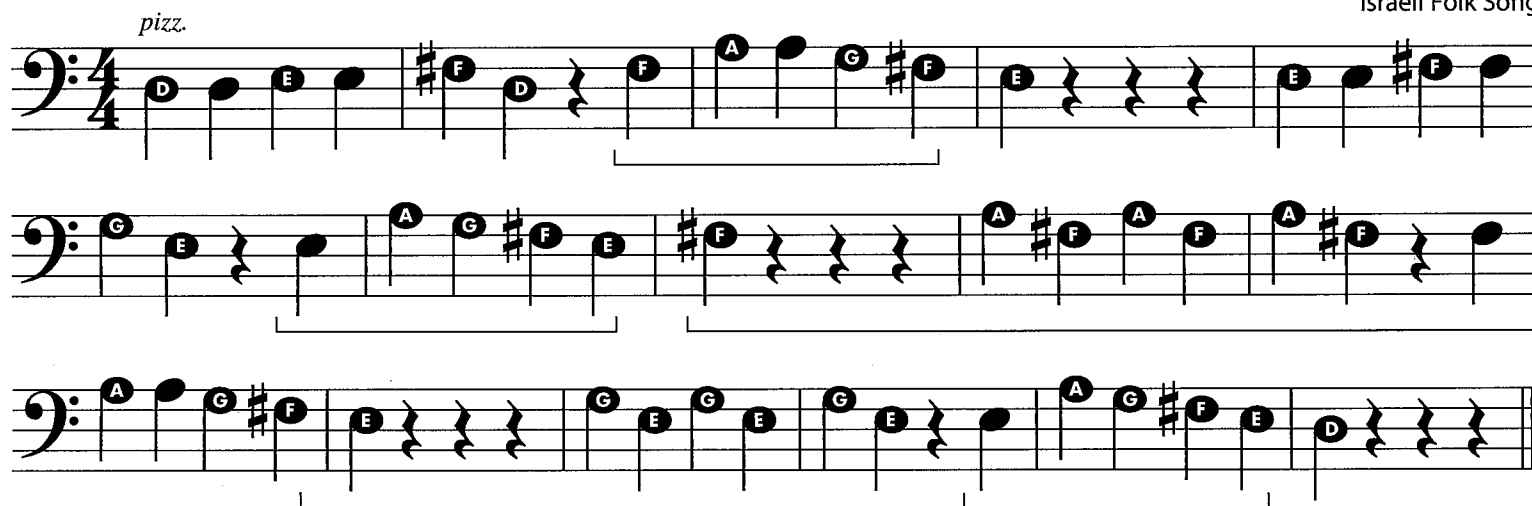
Example E G G



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



### BOW BUILDER FIVE

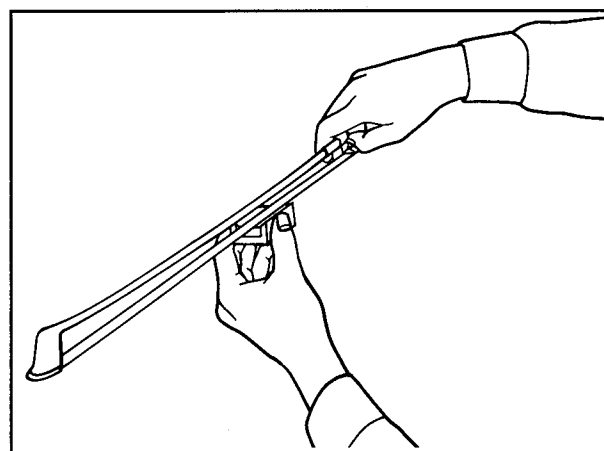
#### Shadow Bowing

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 in your right hand.

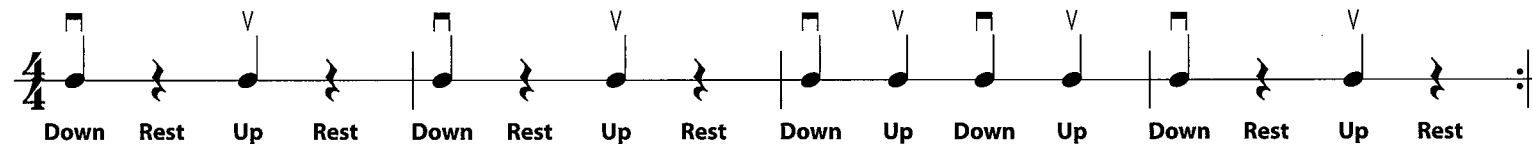
**Step 3** Shadow bow by slowly moving the bow back and forth on the rosin. Be sure to move the bow, not the rosin.



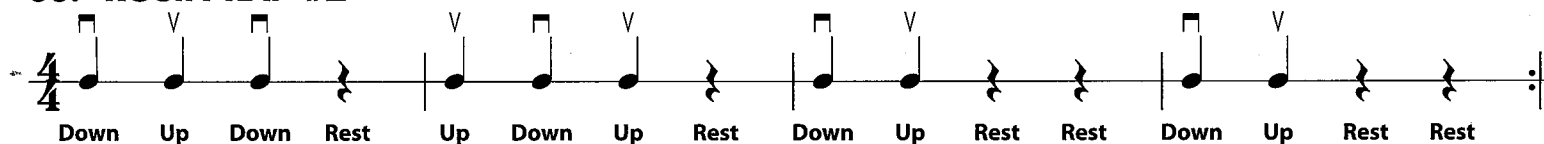
**Down Bow** □ Move the bow away from your body (to the right).

**Up Bow** ∇ Move the bow toward your body (to the left).

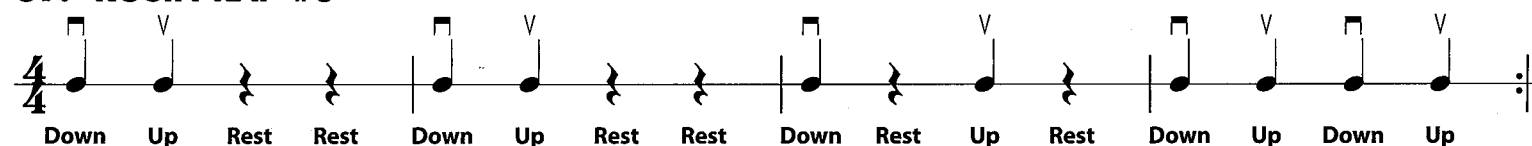
### 37. ROSIN RAP #1 *Bow these exercises on the rosin.*



### 38. ROSIN RAP #2



### 39. ROSIN RAP #3



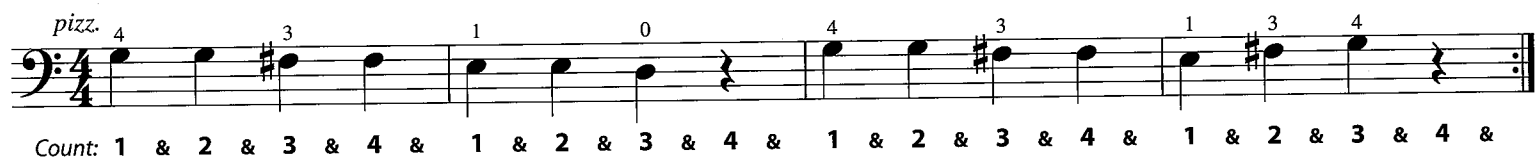
✓ Is your bow hand shaped as shown in the diagram above?



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



#### 40. CAROLINA BREEZE



#### 41. JINGLE BELLS

J. S. Pierpont



#### 42. OLD MACDONALD HAD A FARM

American Folk Song



Practice BOW BUILDER FIVE daily.



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

△ Play F#'s and C#'s when you see this key signature.

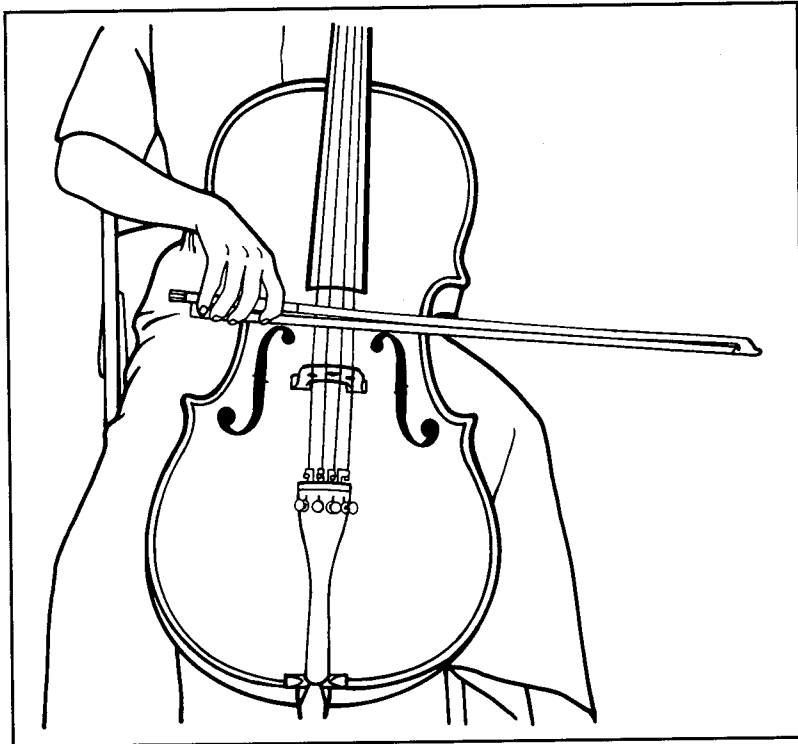
### 45. CHRISTOPHER'S TUNE

### 46. ESSENTIAL CREATIVITY

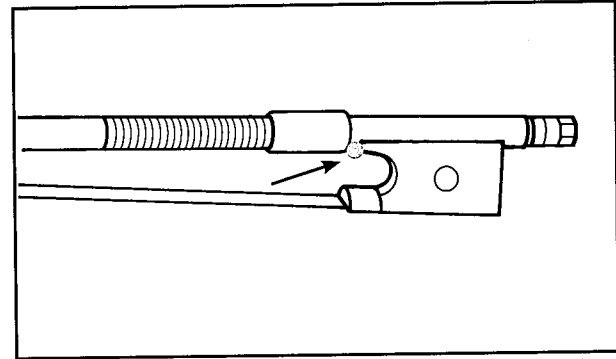
Play the notes below. Then compose your own music for the last two measures using the notes you have learned with this rhythm:



## Let's Bow!



Bow Hold



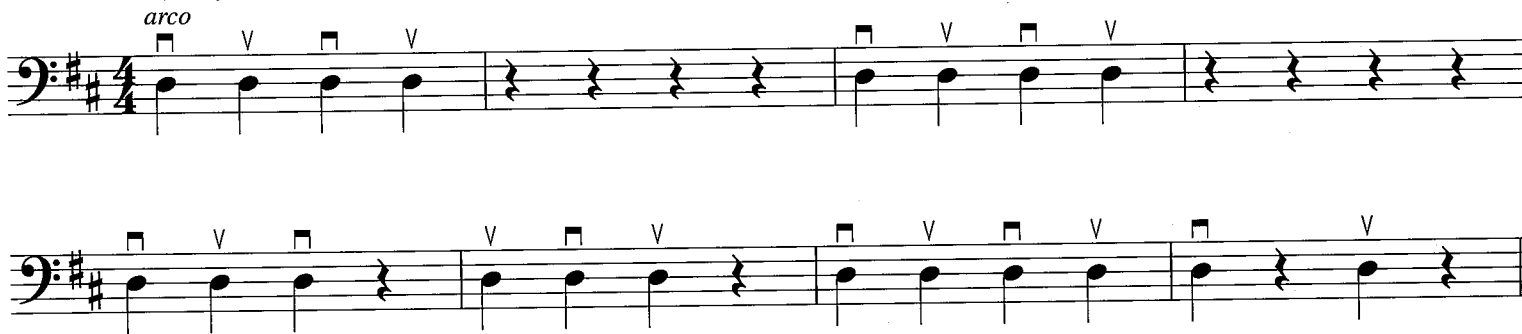
Thumb Placement

## Listening Skills

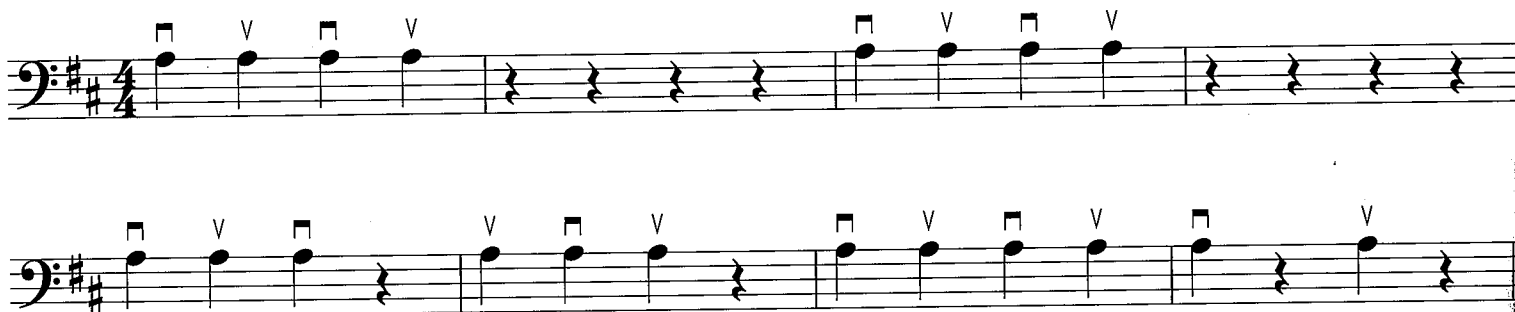
Play what your teacher plays. Listen carefully. Your tone should be smooth and even.

## 47. BOW ON THE D STRING

*Play with the bow on the string.*



## 48. BOW ON THE A STRING



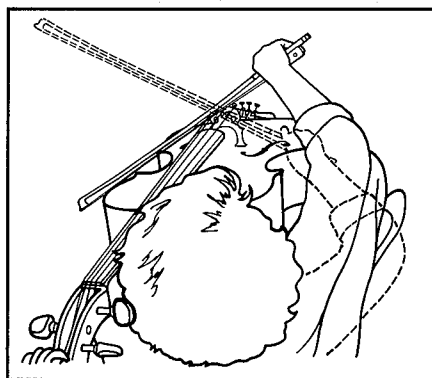


## WORKOUTS

### String Levels

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

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



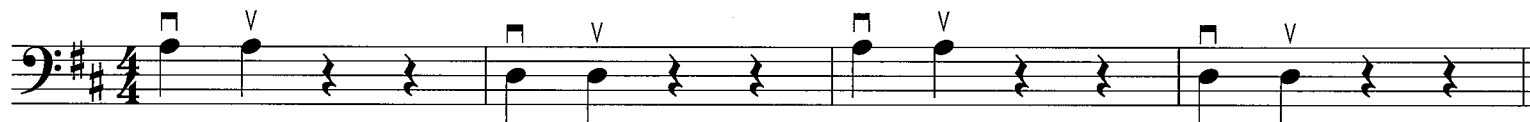
Raise arm = higher string

Lower arm = lower string

### 49. RAISE AND LOWER



### 50. TEETER TOTTER

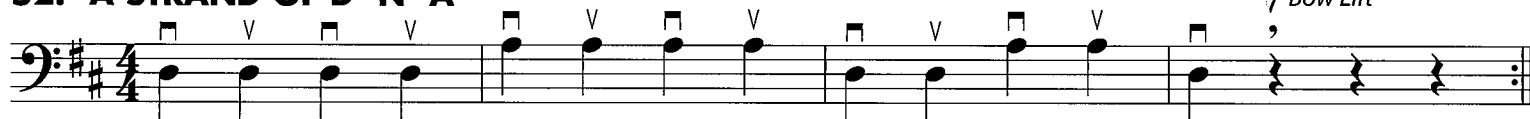


### 51. MIRROR IMAGE



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

### 52. A STRAND OF D 'N' A



### 53. ESSENTIAL ELEMENTS QUIZ – OLYMPIC CHALLENGE

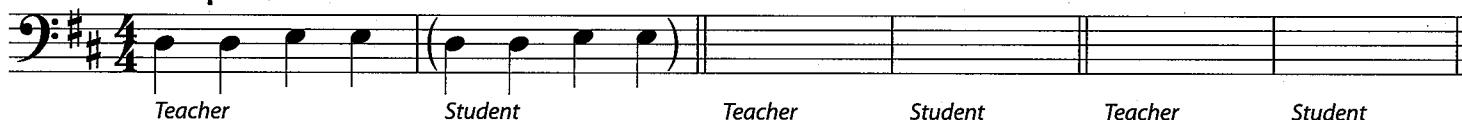


## BOW BUILDER SEVEN

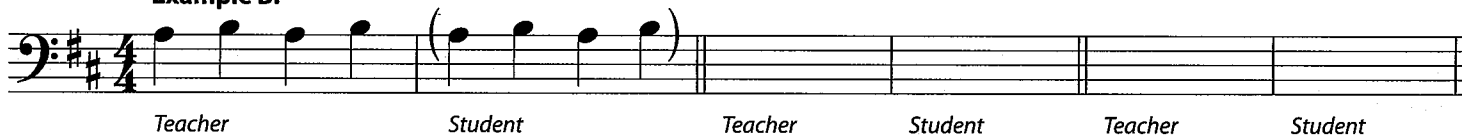
### Combining Both Hands

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

Example A:



Example B:





## 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



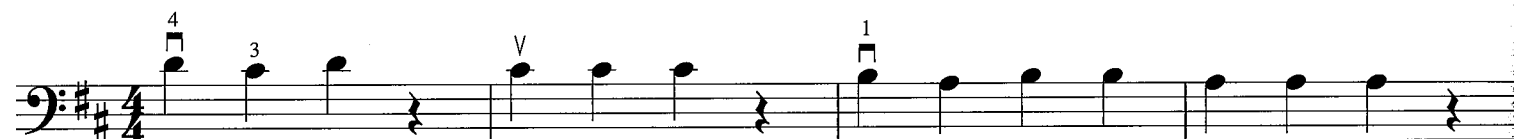
### 58. BOWING "D"



### 59. LITTLE STEPS

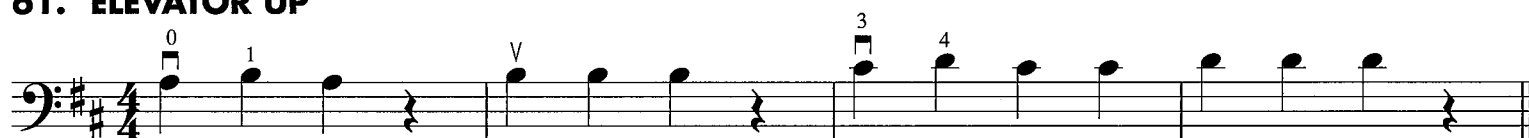
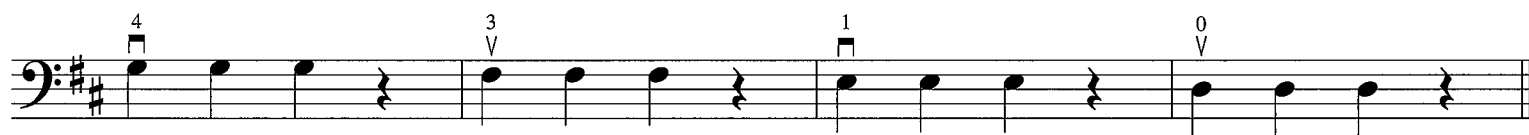


### 60. ELEVATOR DOWN

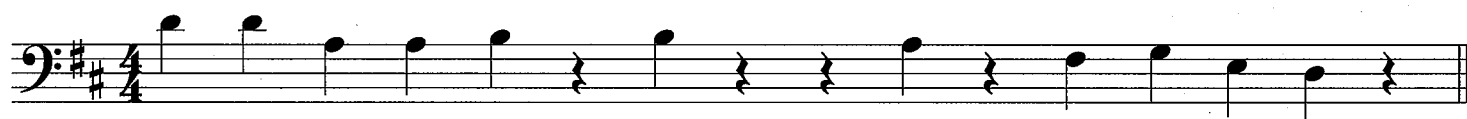


1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &



**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.*



-----

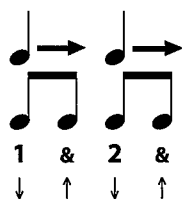
**65. LET'S READ "C#" – Review**



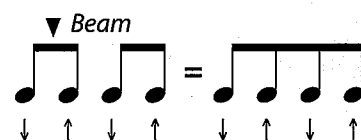
## Eighth Notes



Each Eighth Note =  $\frac{1}{2}$  Beat  
2 Eighth Notes = 1 Beat



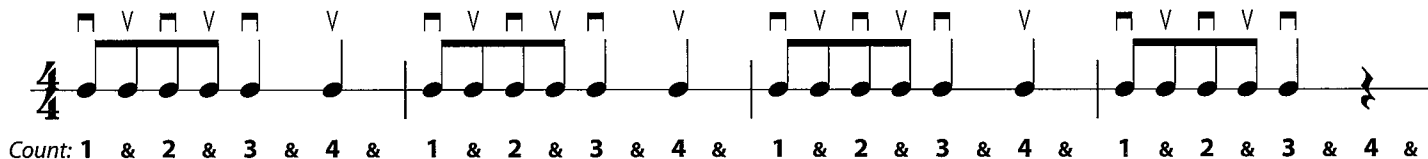
Two or more Eighth Notes have a *beam* across the stems.



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

### 66. RHYTHM RAP

Shadow bow and count before playing.

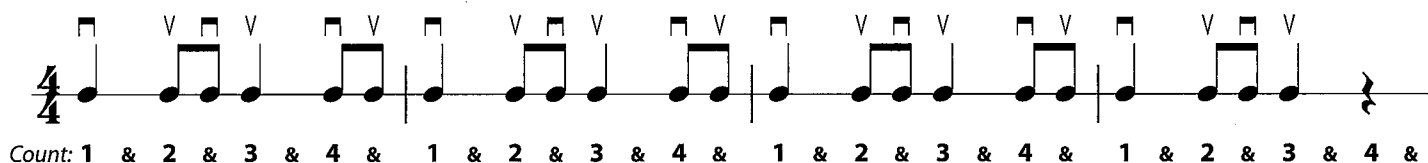


### 67. PEPPERONI PIZZA



### 68. RHYTHM RAP

Shadow bow and count before playing.



### 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.

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

## 73. BUCKEYE SALUTE

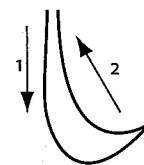
Moderato

### $\frac{2}{4}$ Time Signature

$\frac{2}{4}$  = 2 beats per measure  
 $\frac{2}{4}$  = Quarter note gets one beat

### Conducting

Practice conducting this two-beat pattern.



THEORY

## 74. RHYTHM RAP

Shadow bow and count before playing.

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

## 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

1. 2.

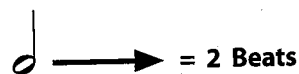
----- Δ 1st time

----- Δ 2nd time



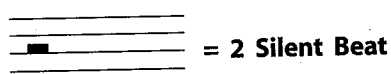
## THEORY

## Half Note

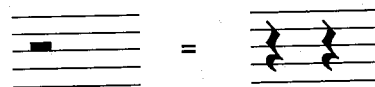


1 &amp; 2 &amp;

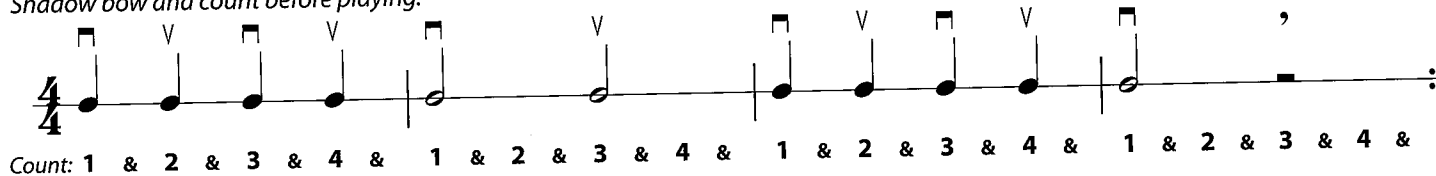
## Half Rest



1 &amp; 2 &amp;



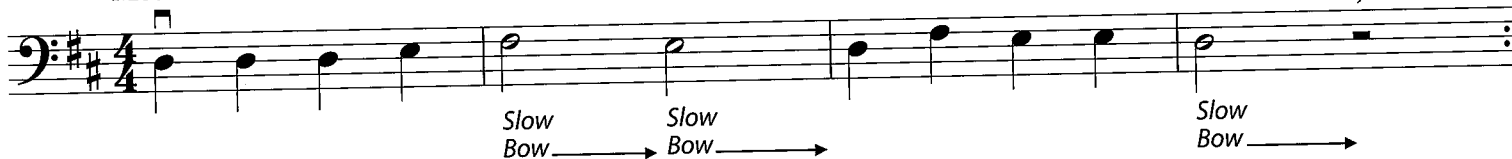
## 77. RHYTHM RAP

*Shadow bow and count before playing.*

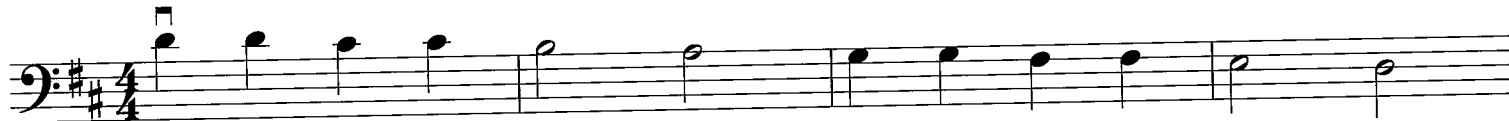
## 78. AT PIERROT'S DOOR

Moderato

French Folk Song



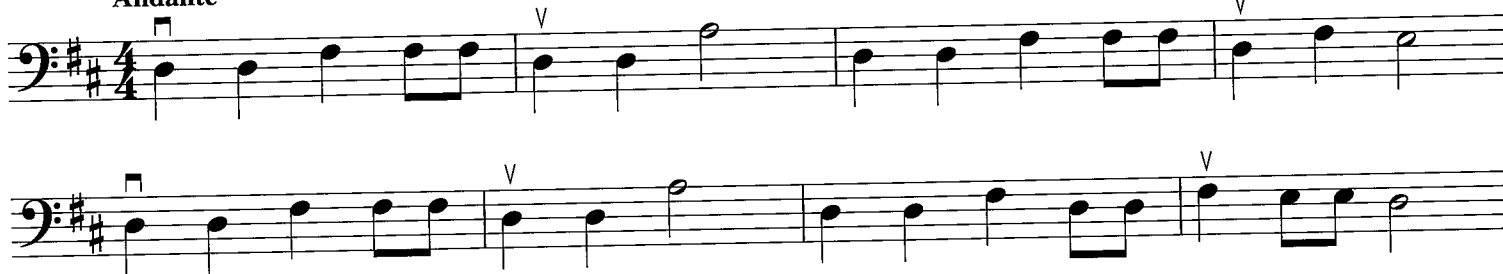
## 79. THE HALF COUNTS



## 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



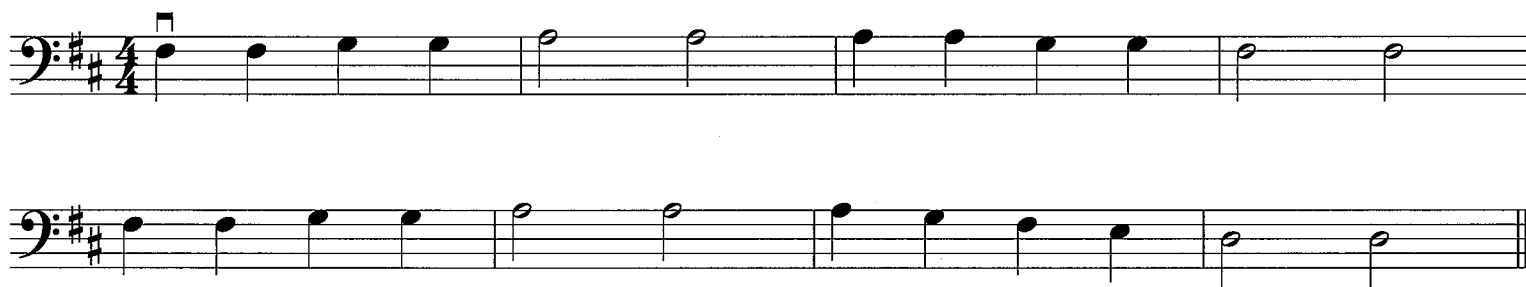
## 82. TEXAS TWO-STRING

*Pizz.* this exercise with your left hand 4th finger.  
4+ = 4th finger pizz. (etc.)

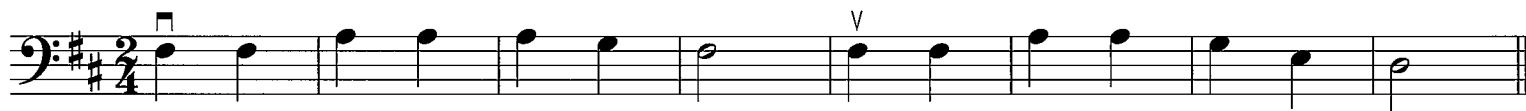




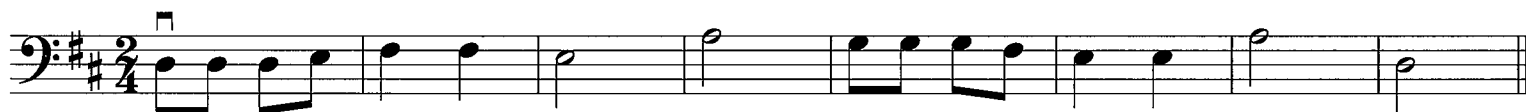
## 83. FOUR BY FOUR



## 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)



#### 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. BOIL 'EM CABBAGE DOWN - Orchestra Arrangement

**Allegro** American Fiddle Tune

Two staves of music in G major (one sharp) and 4/4 time. The first staff (A) is the melody, starting on G4 and ascending to D5. The second staff (B) is the harmony, starting on G3 and ascending to D4. Both staves end with a 'V' (volta) symbol. The title 'American Fiddle Tune' is written at the end of the first staff.

**5** ← Measure Number

Two staves of music in G major (one sharp) and 4/4 time. The first staff (A) is the melody, starting on D5 and ascending to G5. The second staff (B) is the harmony, starting on D4 and ascending to G4. Both staves end with a 'V' (volta) symbol.



# PERFORMANCE SPOTLIGHT

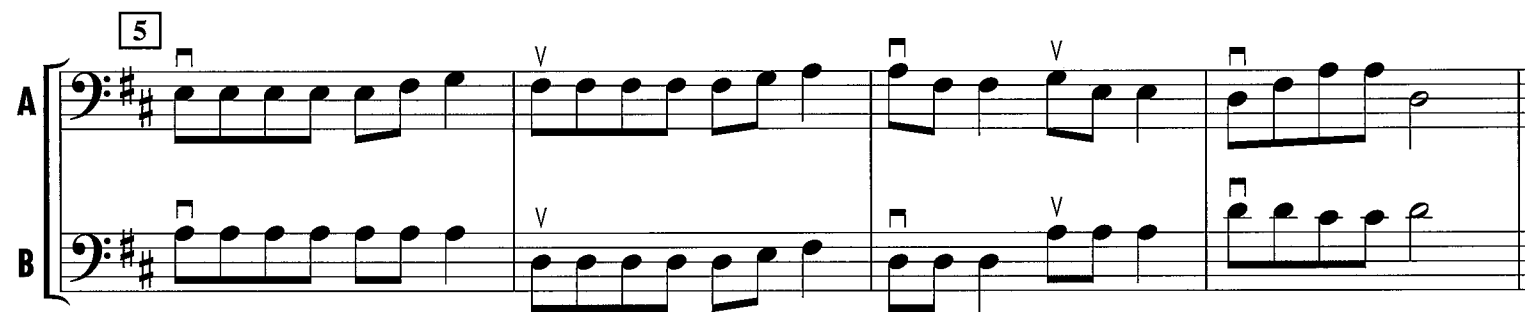
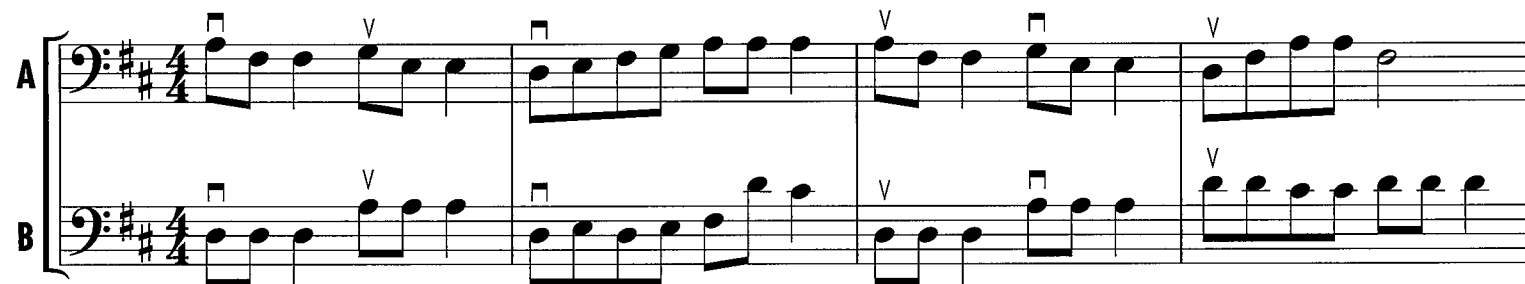
## 90. ENGLISH ROUND

Andante



## 91. LIGHTLY ROW - Orchestra Arrangement

Moderato



French composer **Jacques Offenbach** (1819–1880) was the originator of the **operetta** and played the cello. An **operetta** 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

Allegro

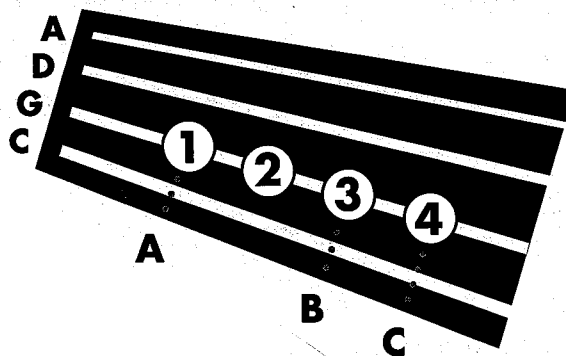
Jacques Offenbach  
Arr. John Higgins



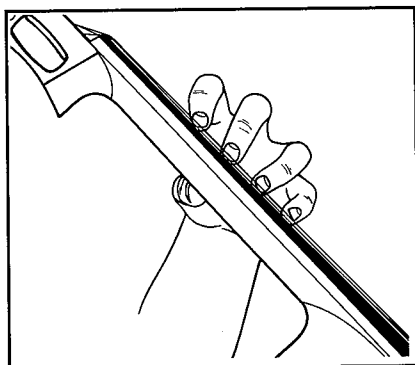
✓ What were the strong points of your performance?



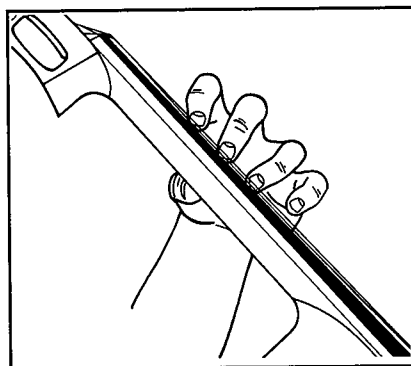
## G STRING NOTES



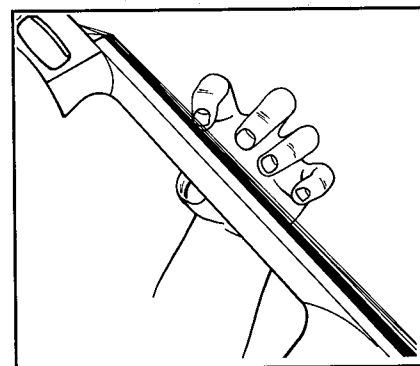
**C** is played with 4 fingers on the G string.



**B** is played with 3 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"



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

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



## 95. LET'S READ "B"



## 96. LET'S READ "A"





## 97. WALKING AROUND



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

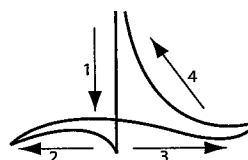


## 99. FOURTH FINGER D *(for violins and violas)*



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

## Conducting



Practice conducting this four-beat pattern.

# THEORY

## 100. LOW DOWN



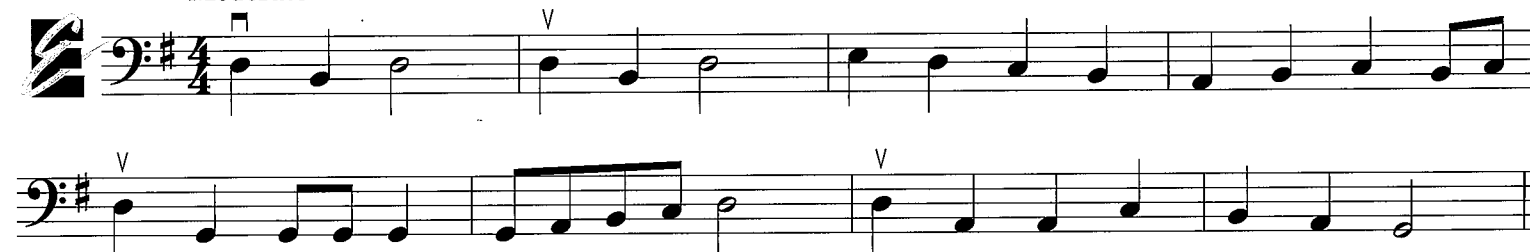
## 101. BAA BAA BLACK SHEEP

**Moderato**

## 102. ESSENTIAL ELEMENTS QUIZ – THIS OLD MAN

**Moderato**

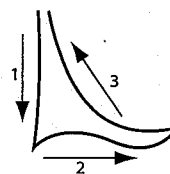
## American Folk Song





**Time Signature**  $\frac{3}{4}$  = 3 beats per measure  
**(Meter)**  $\frac{4}{4}$  =  $\frac{1}{4}$  or  $\frac{1}{2}$  gets one beat

**Conducting**



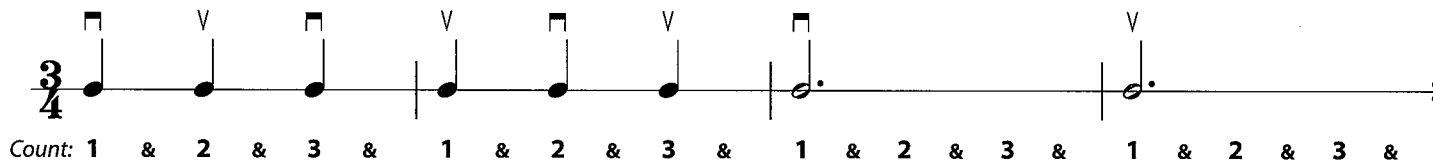
Practice conducting this three-beat pattern.

**Dotted Half Note**  $\text{dotted half note} \rightarrow = 3 \text{ Beats of Sound}$   
 1 & 2 & 3 &  
 ↓ ↑ ↓ ↑ ↓ ↑

**Dot**  $\text{dotted note} = \text{note} + \text{half note}$   
 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

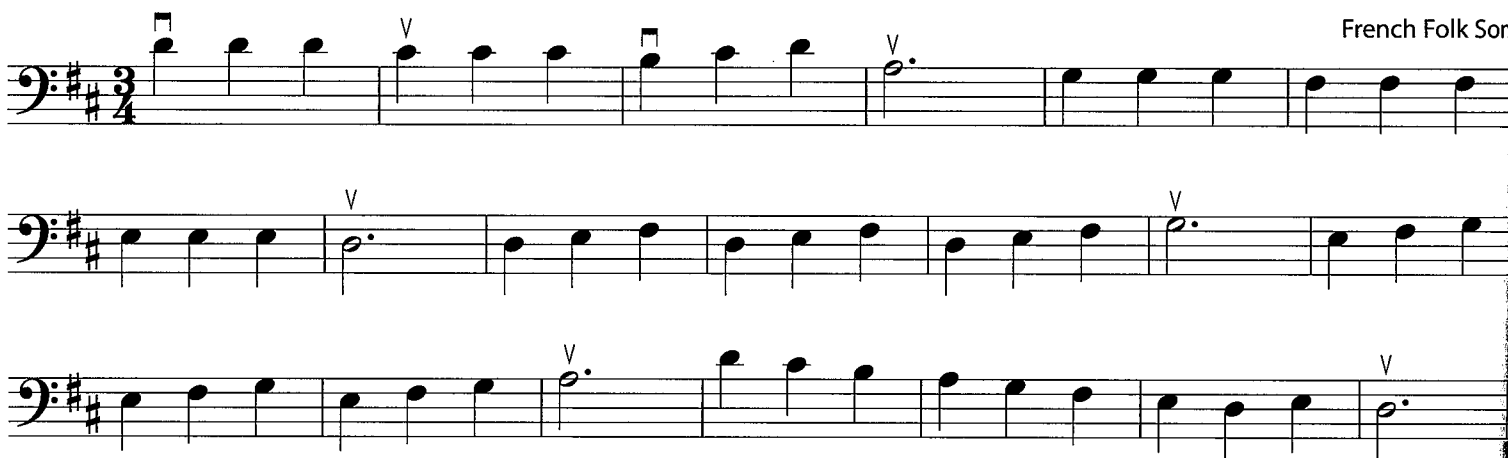


### 105. D MAJOR SCALE IN THREES



### 106. FRENCH FOLK SONG

Moderato



### 107. ESSENTIAL ELEMENTS QUIZ - SAILOR'S SONG

Allegro

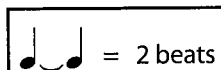


△ Write in the correct time signature before you begin.

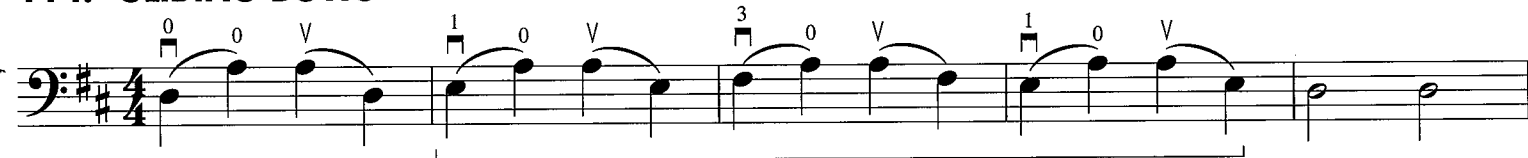


**Tie**

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.

**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.

**109. STOP AND GO****110. SLURRING ALONG****111. SMOOTH SAILING****112. D MAJOR SLURS****113. CROSSING STRINGS****114. GLIDING BOWS****115. UPSIDE DOWN**



## 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

**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.

## 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

### 118. FIROLIRALERA - Orchestra Arrangement

Allegro

Mexican Folk Song  
Arr. John Higgins

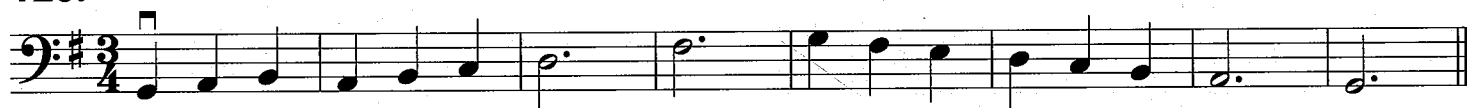


# SKILL BUILDERS - G Major

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

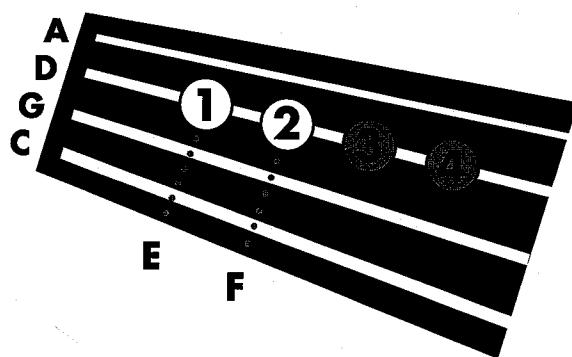


Where is beat 4? Δ





is played with  
2 fingers on  
the D string.



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)



## 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

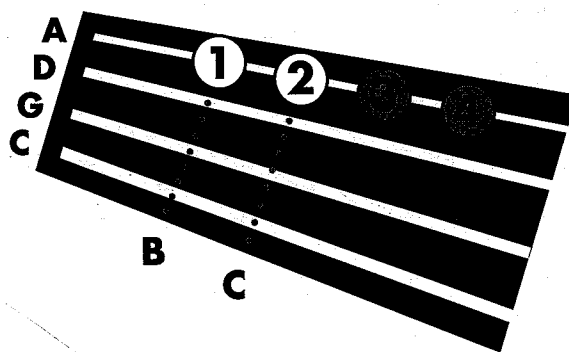
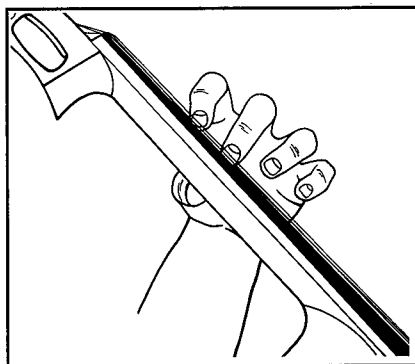




## SECOND FINGER ON THE A STRING

**C**

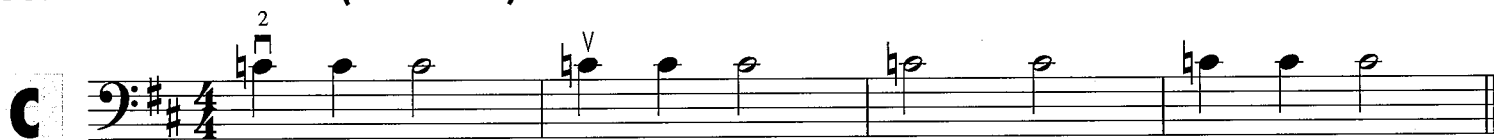
is played with  
2 fingers on  
the A string.



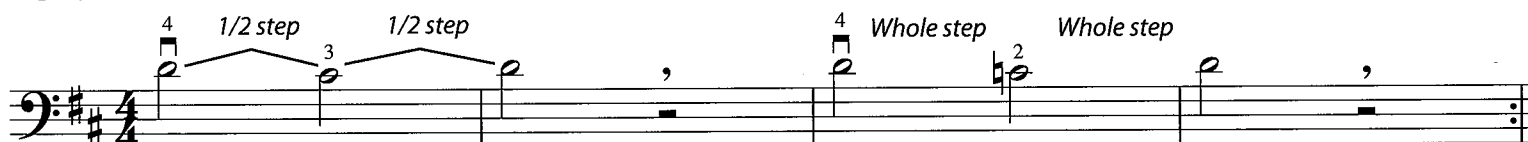
## Listening Skills

Play what your teacher plays. Listen carefully.

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



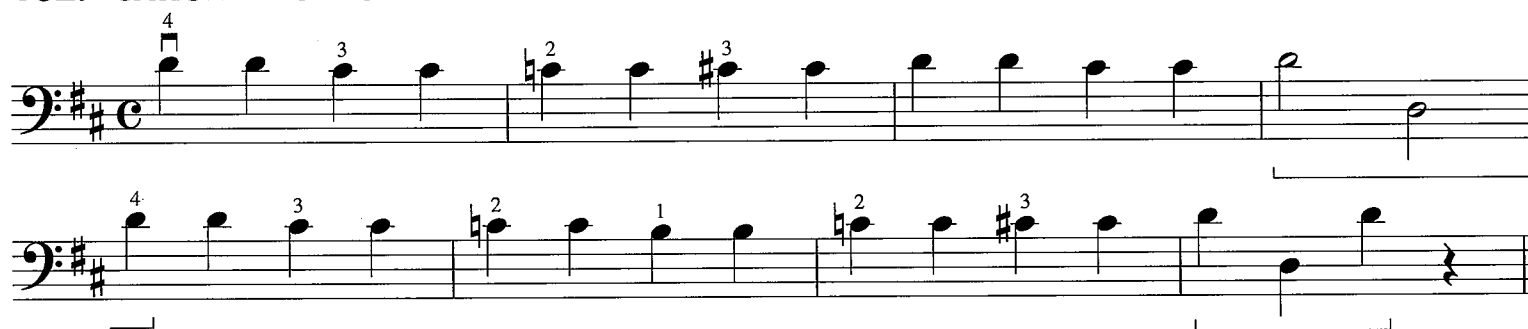
## 131. HALF STEP AND WHOLE STEP REVIEW



## Chromatics

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

## 132. CHROMATIC MOVES



### 133. THE STETSON SPECIAL



### 134. BLUEBIRD'S SONG

**Allegro**

## Texas Folk Song



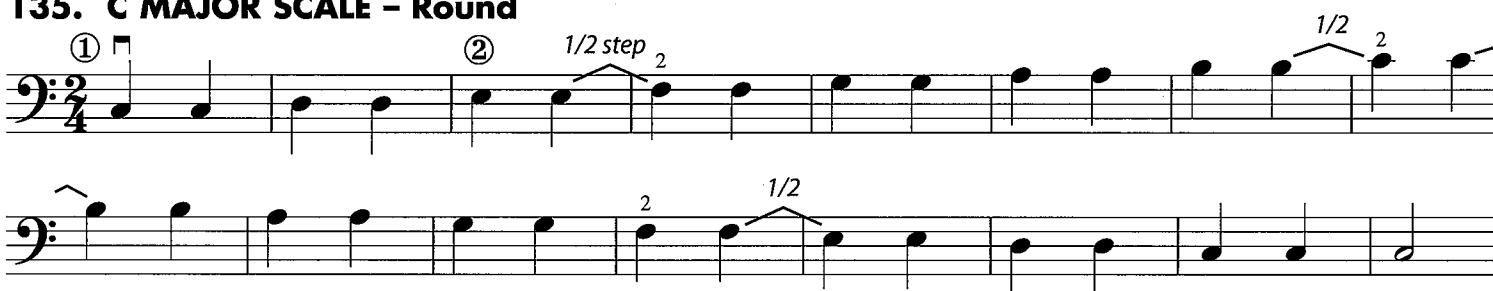


# Key Signature C MAJOR



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



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. Watch for second finger (C $\sharp$ ) and third finger (F $\sharp$ ).

## 140. BINGO

Allegro

18th Century English Game Song



Where is beat 2?  $\Delta$

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



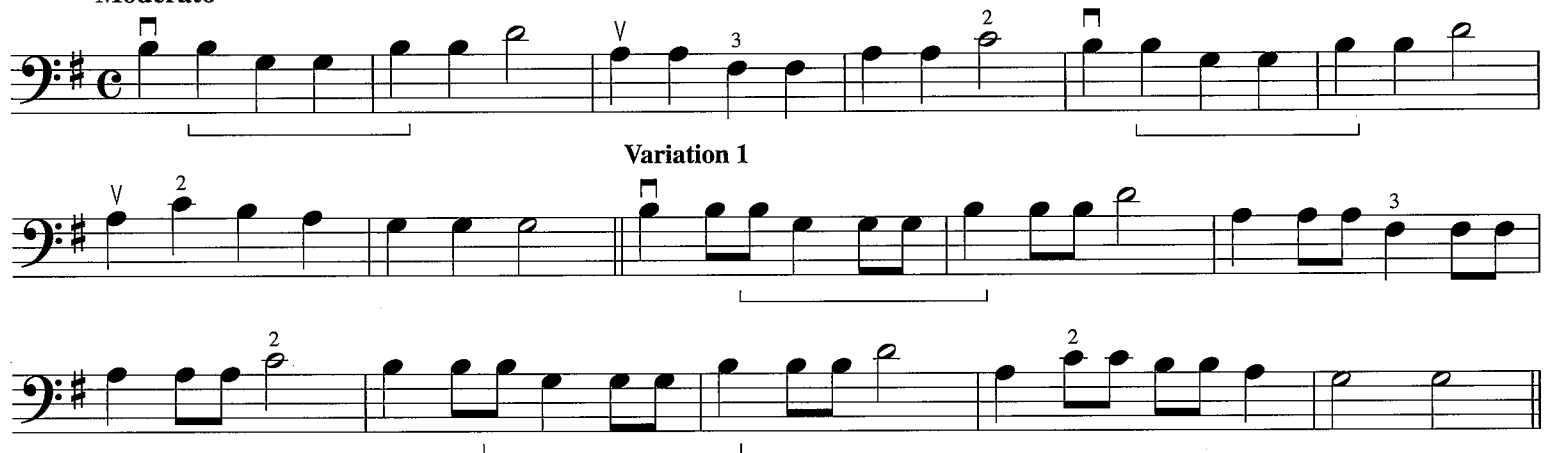
## Theme and Variations

**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

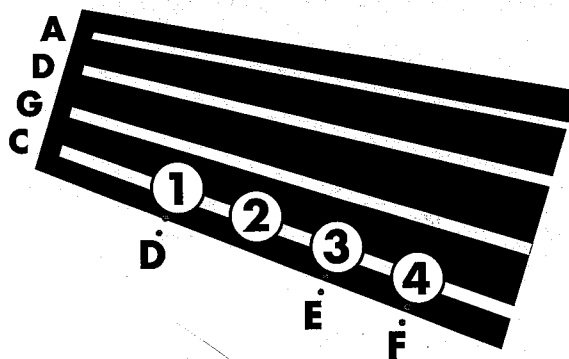
Moderato



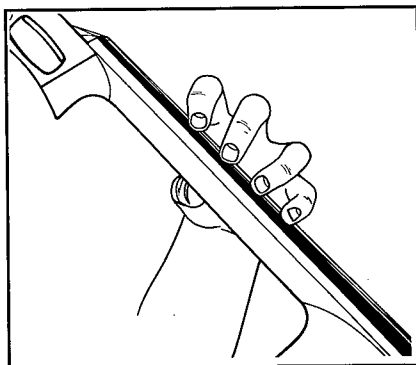
Now play the line again and create your own rhythm.



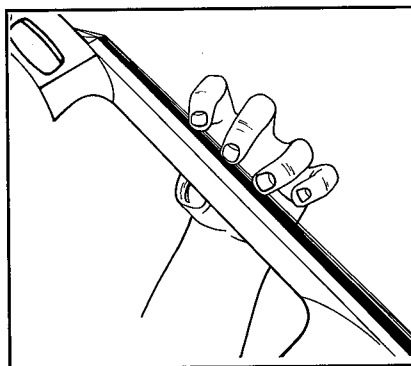
## C STRING NOTES



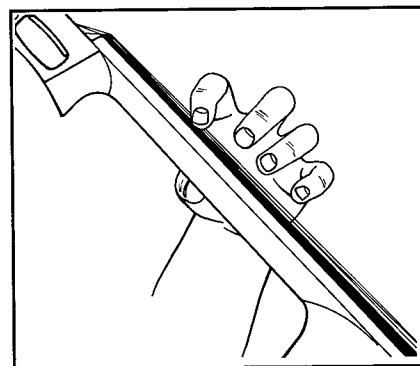
**F** is played with 4 fingers on the C string.



**E** is played with 3 fingers on the C string.



**D** is played with 1 finger on the C string.



## Listening Skills

Play what your teacher plays. Listen carefully.

## 144. LET'S READ "C"



## 145. LET'S READ "F"



## 146. LET'S READ "E"



## 147. LET'S READ "D"

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

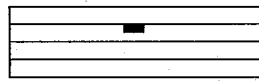
## 149. C MAJOR SCALE





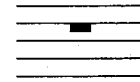
**Whole Note**
 = 4 Beats

1 &amp; 2 &amp; 3 &amp; 4 &amp;

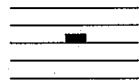
**Whole Rest**

= A Whole Measure of Silent Beats

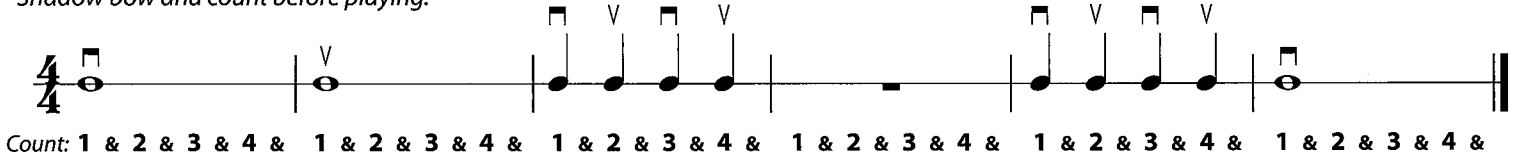
1 &amp; 2 &amp; 3 &amp; 4 &amp;

**Whole Rest**

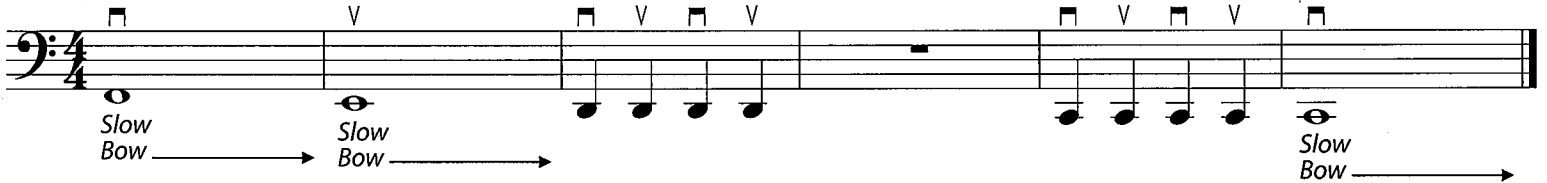
hangs from a staff line.

**Half Rest**

sits on a staff line.

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


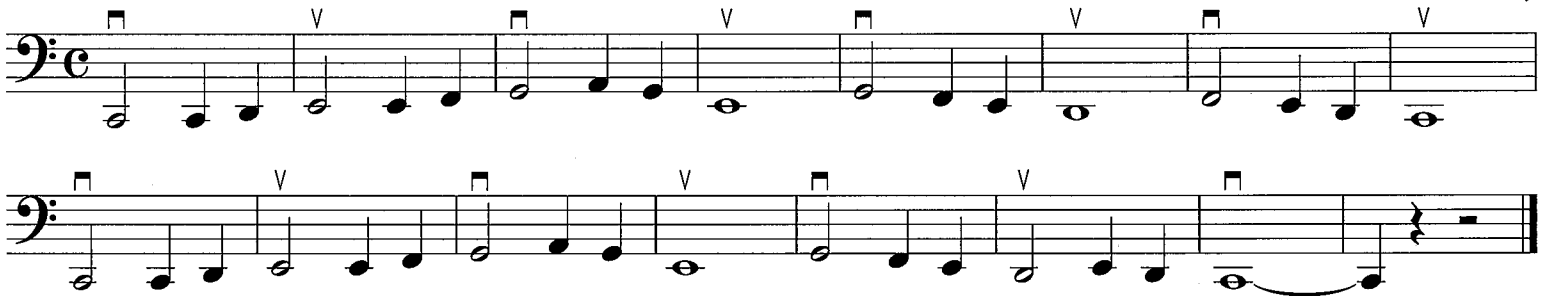
Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

**151. SLOW BOWS**



Slow Bow → Slow Bow → Slow Bow →

**152. LONG, LONG AGO***Moderato*

T. H. Bailey


**Arpeggio**

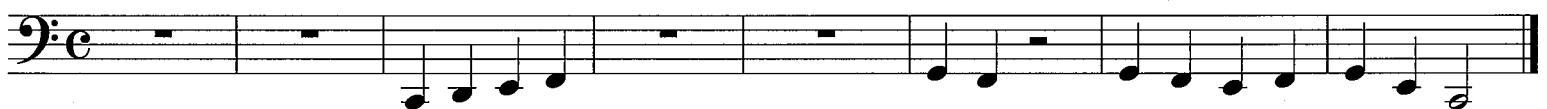
An **arpeggio** is a chord whose pitches are played one at a time. Your first arpeggio uses the 1st, 3rd, 5th, and 8th steps from the C major scale.

**153. C MAJOR SCALE AND ARPEGGIO**


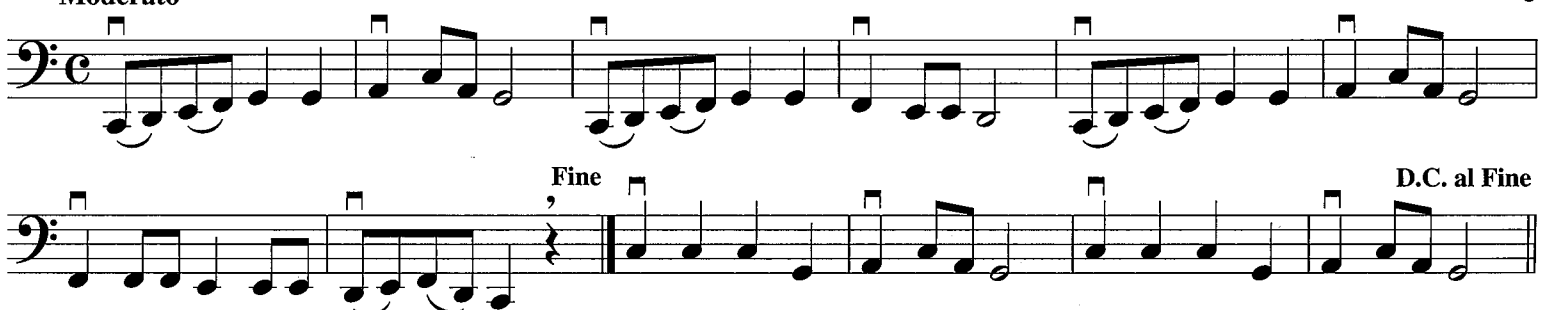
Arpeggio

**154. LISTEN TO OUR SECTIONS**

Violin Viola Cello Bass Vln. Vla. Vcl. Bs. All


**155. MONDAY'S MELODY***Moderato*

Traditional Folk Song



Fine D.C. al Fine

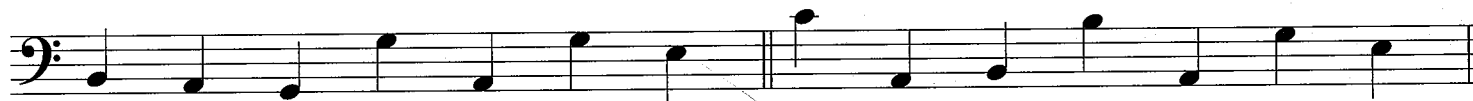


## Special Cello Exercise

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



Note  
Names: — — — — — — — — — — — — — — — —



— — — — — — — — — — — — — — — —

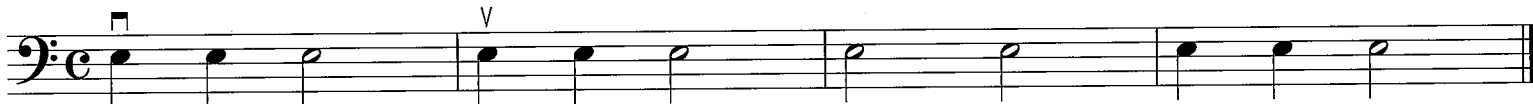
## Team Work

Great musicians give encouragement to their fellow performers. Violin and bass 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.

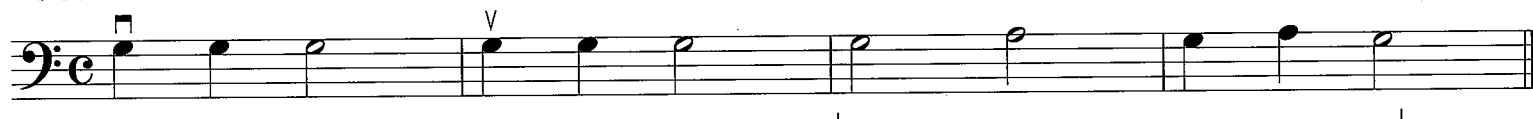
### 156. LET'S READ "E" - Review



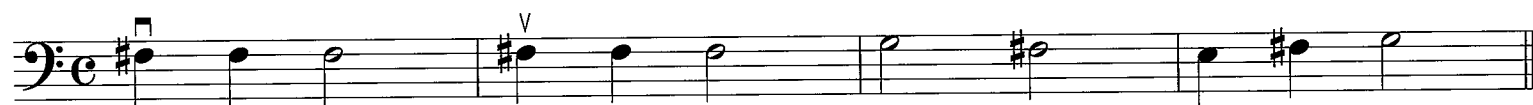
### 157. LET'S READ "A" - Review



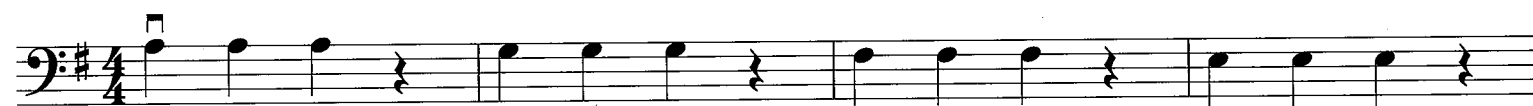
### 158. LET'S READ "G" - Review



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



### 160. MOVING ALONG *Name the notes before you play.*



### 161. G MAJOR SCALE





**162. SHEPHERD'S HEY**

Moderato

English Folk Song

**163. BIG ROCK CANDY MOUNTAIN**

Allegro

American Folk Song

**Listening Skills**

Play what your teacher plays. Listen carefully.

**164. LET'S READ "B" - Review****165. ICE SKATING**

Moderato

**166. ESSENTIAL ELEMENTS QUIZ - ACADEMIC FESTIVAL OVERTURE THEME**

Moderato

Johannes Brahms





**Staccato**  or 

**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.



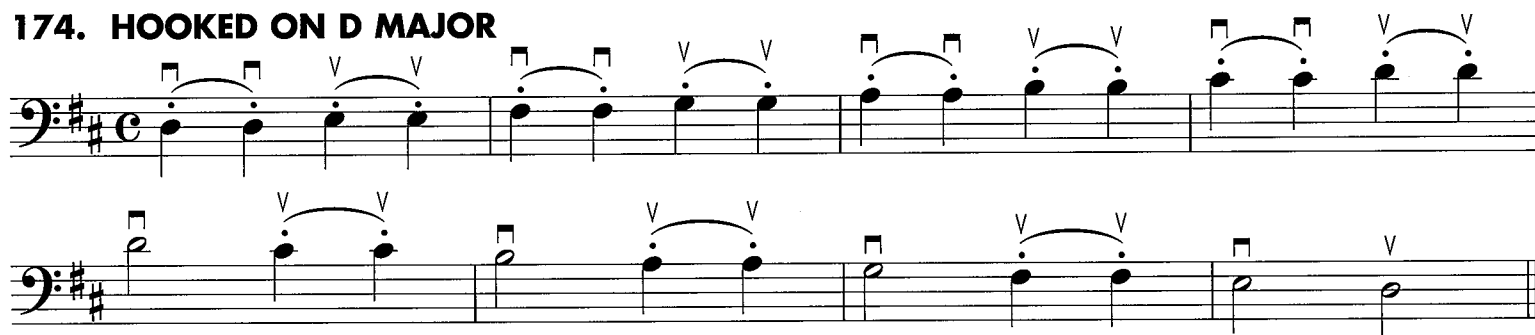


# Hooked Bowing



**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****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

Measures 1-8 of the musical score for "Cripple Creek". The score is in 4/4 time, key of D major (two sharps). It consists of two staves, A (Melody) and B (Harmony). Both staves begin with a forte (*f*) dynamic. The melody in staff A features eighth and quarter notes, while the harmony in staff B consists of quarter and eighth notes. Vertical lines (V) indicate specific harmonic points. The piece concludes with a double bar line and repeat dots.

**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

Measures 1-8 of the musical score for "Tekele Lomeria". The score is in common time (C), key of D major (two sharps). It consists of two staves, A (Melody) and B (Harmony). The dynamics are marked as *f* (forte) for measures 1-2 and 5-6, and *p* (piano) for measures 3-4 and 7-8. The melody in staff A is more complex, featuring eighth and sixteenth notes, while the harmony in staff B is simpler, using quarter and eighth notes. Vertical lines (V) indicate harmonic points. The piece concludes with a double bar line and repeat dots.



# 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**

Measures 1–9 of the William Tell Overture. The score is in 4/4 time with a key signature of one sharp (F#). It features two staves, A and B. Staff A starts with a piano (*p*) dynamic and a half note G4, followed by eighth notes. Staff B starts with a piano (*p*) dynamic and a half note G3, followed by eighth notes. The music builds to a forte (*f*) dynamic. A 'Fine' marking is at measure 9, followed by a repeat sign and a box containing the number 9. The section ends with a 'D.C. al Fine' instruction.

### 191. ROCKIN' STRINGS – Orchestra Arrangement

John Higgins

**Moderato**

Measures 1–8 of Rockin' Strings. The score is in 4/4 time with a key signature of one sharp (F#). It features two staves, A and B. Staff A starts with a forte (*f*) dynamic and a half note G4, followed by eighth notes. Staff B starts with a forte (*f*) dynamic and a half note G3, followed by eighth notes. The music is in a steady, moderate tempo. The section ends with a first ending (1.) and a second ending (2.).



**PERFORMANCE SPOTLIGHT****192. SIMPLE GIFTS – Orchestra Arrangement**Shaker Folk Song  
Arr. John Higgins

Andante

First system of music for A and B parts. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked Andante. The first measure of both parts is a whole rest. The second measure begins with a forte (*f*) dynamic. Part A has a series of eighth notes, while Part B has a series of quarter notes. There are accents (V) over the first and third notes of Part B in the second measure.

Second system of music. Part A continues with eighth notes, and Part B continues with quarter notes. There are accents (V) over the first and third notes of Part B in the first measure.

Third system of music. The first measure of Part A is marked with a box containing the number 10. The dynamic changes to piano (*p*) in the second measure. Part B has a whole rest in the second measure, followed by a quarter note in the third measure. There are accents (V) over the first and third notes of Part B in the third measure.

Fourth system of music. Both parts begin with a forte (*f*) dynamic. Part A has eighth notes, and Part B has quarter notes. There are accents (V) over the first and third notes of Part B in the second measure.

Fifth system of music. The first measure of Part A is marked with a box containing the number 19. The dynamic changes to piano (*p*) in the second measure. Part B has a whole rest in the second measure, followed by a quarter note in the third measure. There are accents (V) over the first and third notes of Part B in the third measure.

Sixth system of music. Part A continues with eighth notes, and Part B continues with quarter notes. There are accents (V) over the first and third notes of Part B in the first measure.



## 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 NO. 2 – Solo

Johann Sebastian Bach

Arr. John Higgins

**Moderato**

*f*

**9**

*f*

**17**

*p*

*f*

#### Piano Accompaniment

**Moderato**

*f*

**9**

*f*

**17**

*p*

*f*







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## PRACTICE RECORD

[illegible]



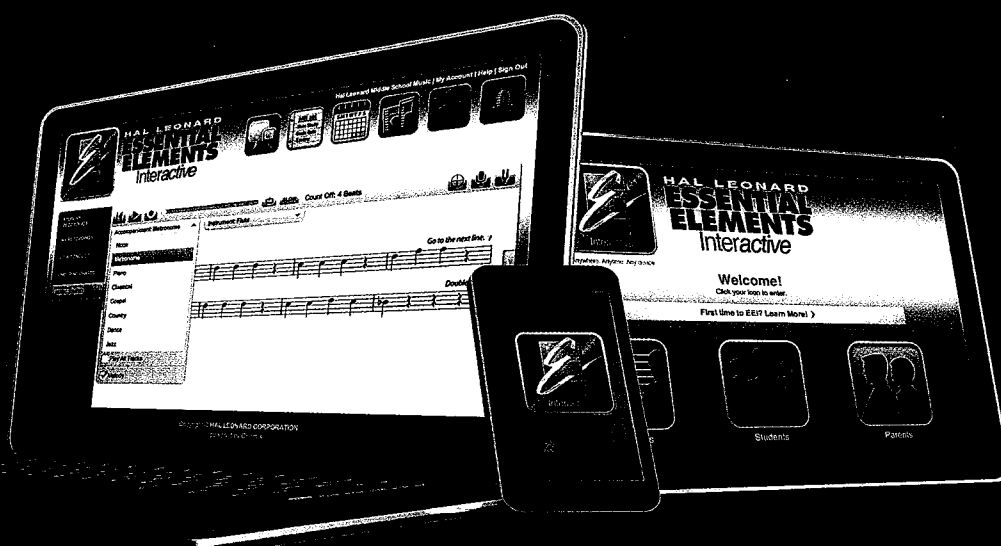


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