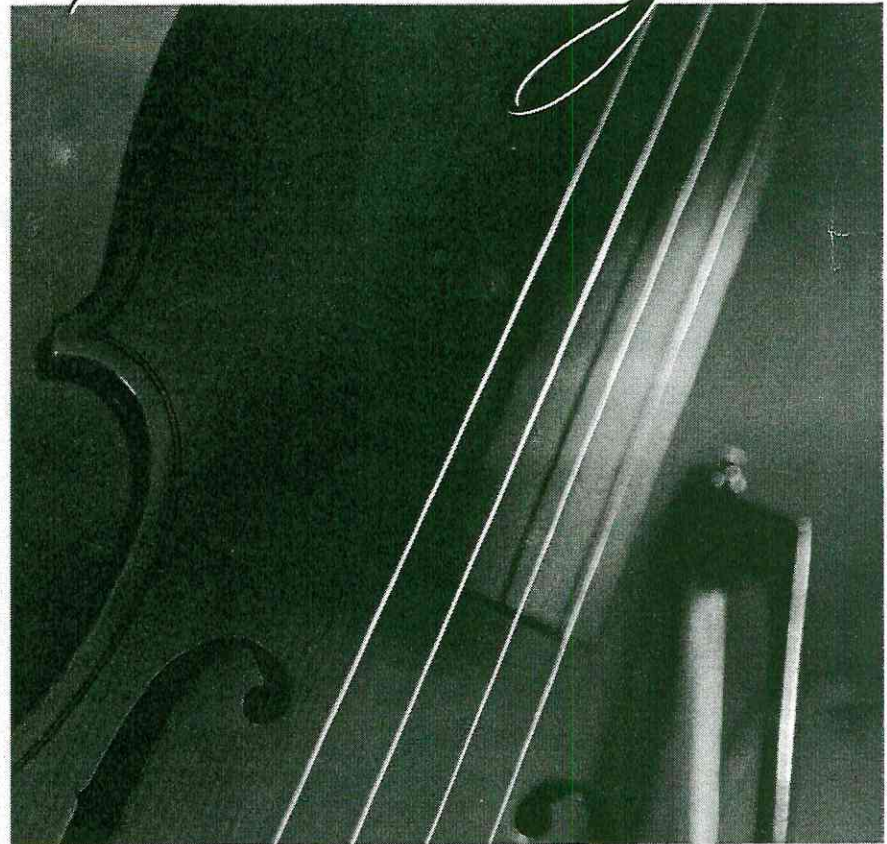


VIOLA BOOK 1

ESSENTIAL ELEMENTS

2000 PLUS DVD

for Strings



A COMPREHENSIVE STRING METHOD

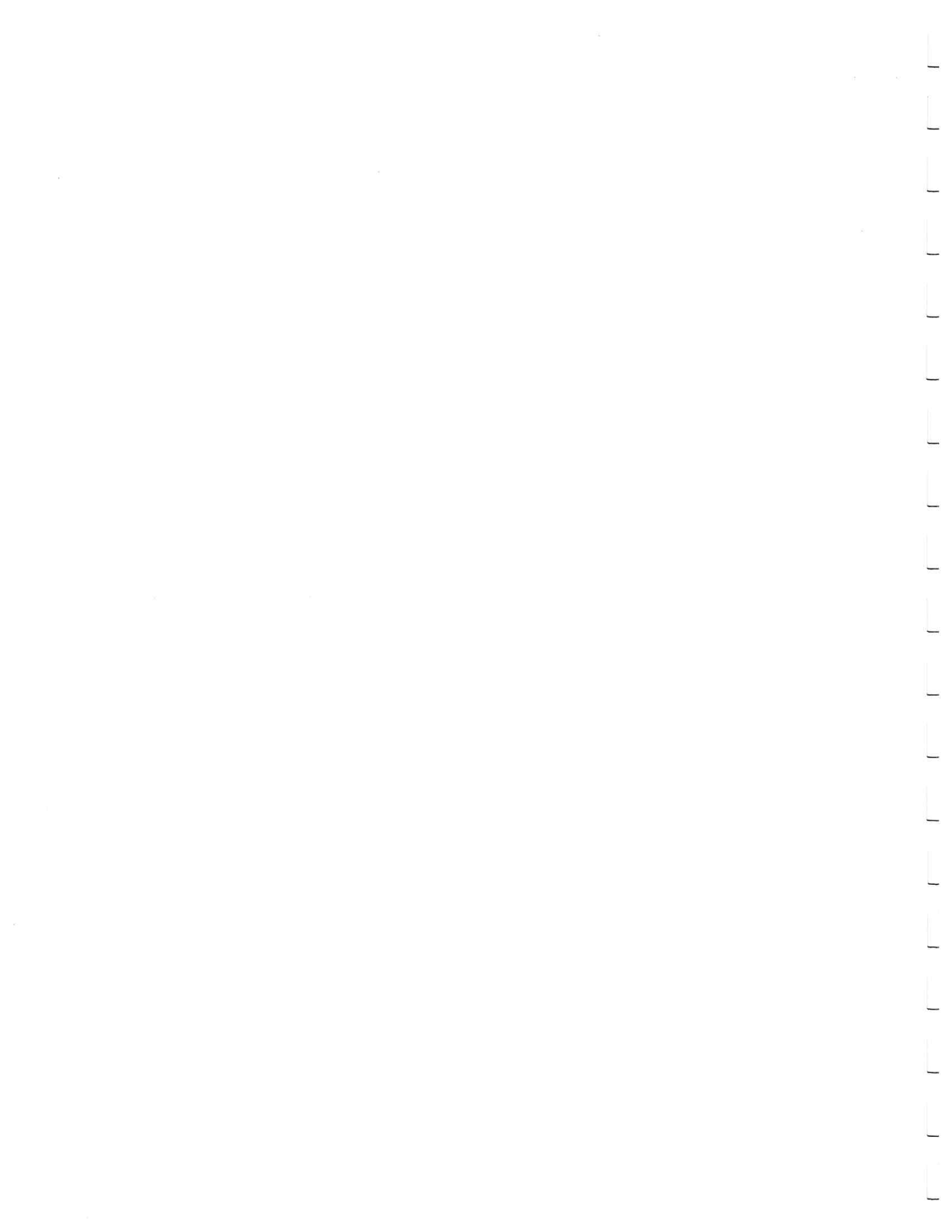
BY
MICHAEL ALLEN
ROBERT GILLESPIE
PAMELA TELLEJOHN HAYES

ARRANGEMENTS BY
JOHN HIGGINS

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ESSENTIAL ELEMENTS 2000 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 2000* 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.

The 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. The viola is the oldest of the modern string instruments, and the word “viola” was used to describe many different string instruments until the 18th century. Today’s violas look like violins, though they are larger and longer.

The sound of the viola includes notes lower than the violin and has a particular mellow quality that is darker and richer. The viola is often referred to as the alto voice of the orchestra. Antonio Stradivari, and the Guarneri and Guadagnini families were famous instrument makers from the 17th and 18th centuries, and their violas are still in use today.

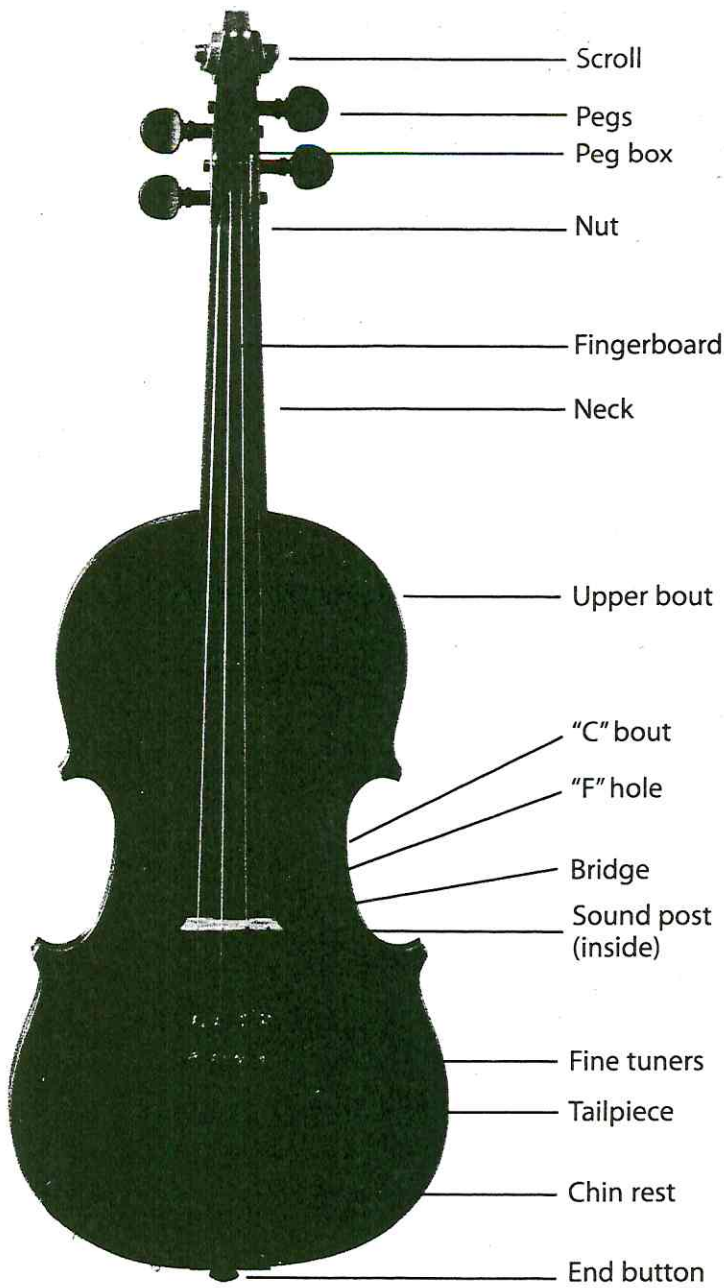
Many important composers have been violists, including Wolfgang Amadeus Mozart and Paul Hindemith. Other composers known for their viola compositions include Hector Berlioz, Ernest Bloch, and Bela Bartok. Famous viola performers include Walter Trampler, Lionel Tertis, Donald McGinnis, and William Primrose.

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THE VIOLA



Take Special Care

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

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

Accessories

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

THE BOW



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

HOLDING YOUR INSTRUMENT

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

Many viola players begin by playing their instrument in guitar position. As you learn the basics, your teacher will help you change to shoulder position.

Guitar Position

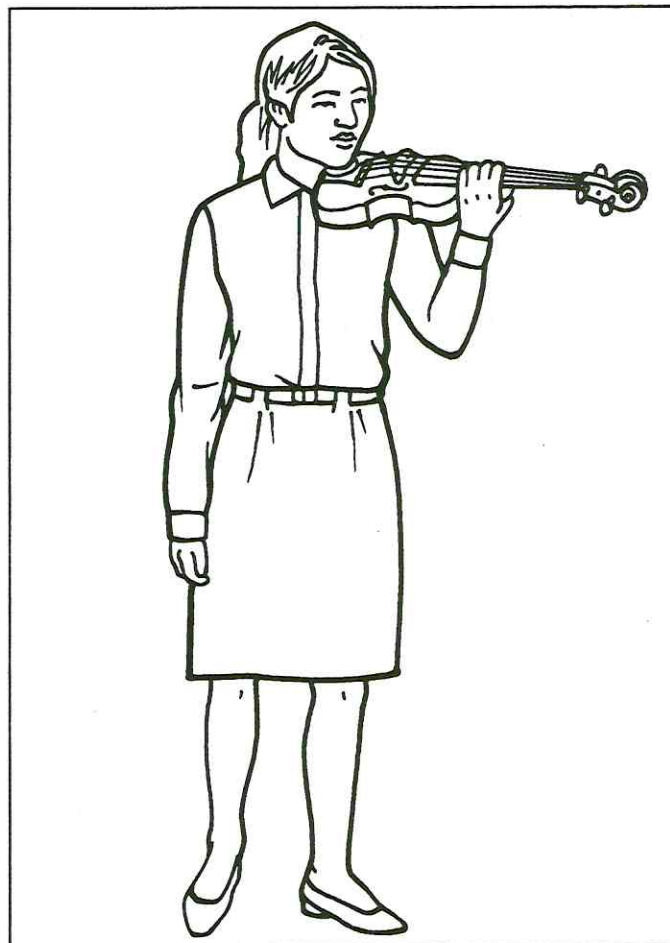
- Step 1** Place the instrument case flat on the floor with the handle facing you. Open the case and lift the instrument up by the neck. Identify all parts of the viola.
- Step 2** Cradle the viola under your right arm. Raise the scroll to shoulder height. Be sure the back of the viola is flat against your stomach.
- Step 3** Identify the letter names of each string: C (lowest pitch), G, D, A.
- Step 4** Raise your right thumb over the strings while continuing to hold the instrument. Pluck the strings as directed by your teacher. Plucking the strings is called *pizzicato*, and is abbreviated *pizz.*



Guitar Position

Shoulder Position

- Step 1** (*Standing*) – Stand with feet about a shoulder's width apart. (*Sitting*) – Sit on the front part of the chair.
- Step 2** Turn your left foot to the 10 o'clock position. Slide your right foot back. Adjust your position to place more weight on your left foot.
- Step 3** Hold your instrument at eye level parallel to the floor. Curve your left hand around the upper bout. Find the end button with your right hand.
- Step 4** Bring the instrument down to your shoulder. The end button should be near the middle of your neck. Turn your head slightly to the left, and place your jaw on the chin rest. Be sure the scroll does not point toward the floor.



Shoulder Position

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

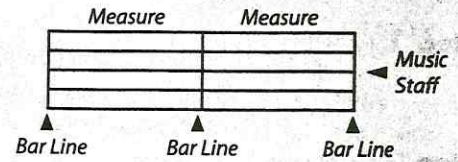
The **music staff** has 5 lines and 4 spaces.

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.

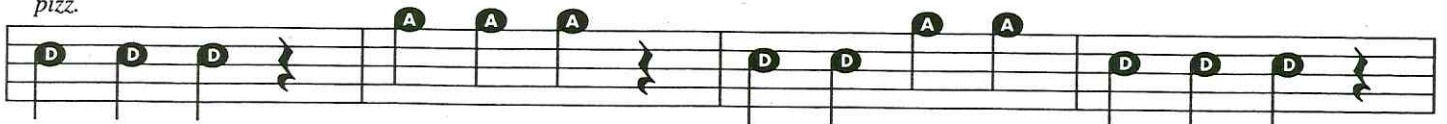
0



Keep a steady beat.

4. TWO'S A TEAM

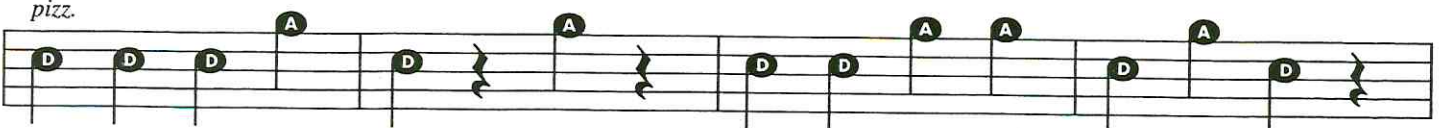
pizz.



5. AT PIERROT'S DOOR

The melody is on your CD.

pizz.



Alto Clef

Lines Spaces

F A C E G E G B D F A

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.

Double Bar

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

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

pizz.

Double Bar

7. MIX 'EM UP

pizz.

Repeat Sign

Go back to the beginning and play the music again.

Counting

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

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

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

pizz.

Repeat sign

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

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

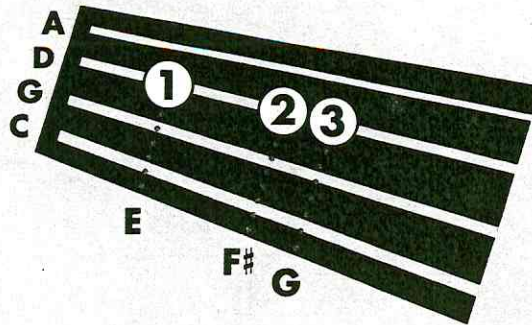
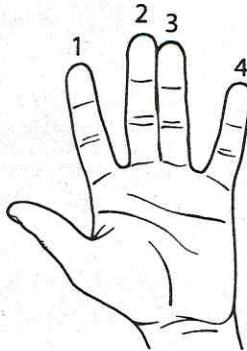
pizz.

SHAPING THE LEFT HAND

D STRING NOTES

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

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

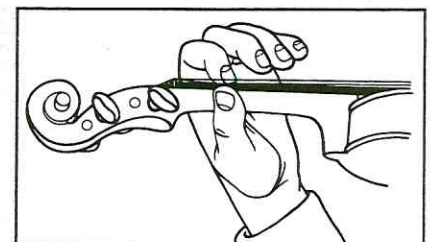
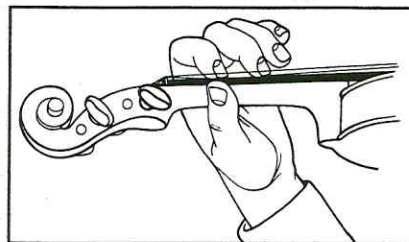
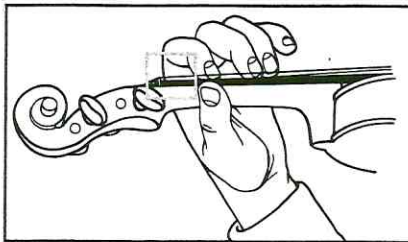


Step 2 Bring your hand to the fingerboard. Place your fingers on the D string, keeping your hand shaped as shown below.
Be sure your first finger forms a square with the fingerboard, and your wrist is relaxed and straight.

G is played with 3 fingers on the D string.

F# is played with 2 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.

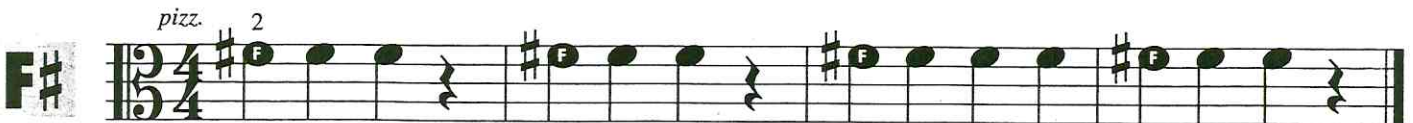


THEORY

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

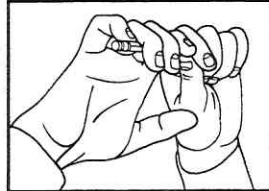
BOW BUILDER ONE

Pencil Hold

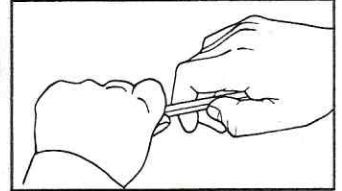
Step 1 Hold a pencil in your left hand at eye level.



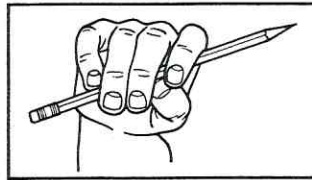
Step 2 Hang your right fingers over the top of the pencil, as shown.



Step 3 Place your right 4th finger on top of the pencil.



Step 4 Touch the tip of your right thumb to the pencil just opposite your 2nd finger. The curve of your thumb will form an oval with the finger.



Step 5 Lean your right hand so the first finger rests on top of the pencil between the 1st and 2nd joints. Keep your fingers relaxed. Remove your left hand from the pencil. Practice shaping your hand on the pencil until it feels natural to you.

★ Practice BOW BUILDER ONE daily.

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

pizz.

14. LET'S READ "E"

pizz. 1

15. WALKING SONG

pizz. 3 2 1

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

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

B $\frac{4}{4}$ ||

pizz.

BOW BUILDER TWO

Pencil Hold Exercises

I'm Outta Here

Wave good-bye while keeping your wrist relaxed.

Thumb Flexers

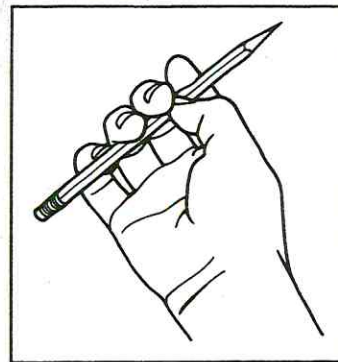
Flex your thumb in and out.

Finger Taps

Tap your first finger. Then tap your fourth finger.

Knuckle Turnovers

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



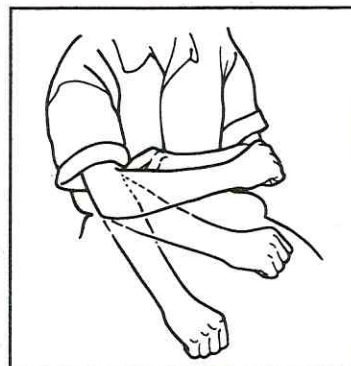
Knuckle Turnovers

BOW BUILDER THREE

Bowing Motions

Swingin' Out

Put one finger inside your right elbow and swing your arm, as shown.



Swingin' Out

17. HOP SCOTCH

pizz.

Musical notation for 'Hop Scotch' in 9/4 time, G major. The melody consists of eighth notes: G4, F#4, E4, F#4, G4, F#4, E4, F4, G4. There are rests after the second and fourth notes. The piece ends with a double bar line.

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. 3 2 0 1

Musical notation for 'Morning Dance' in 9/4 time, G major. The melody consists of eighth notes: G4, F#4, D4, G4, F#4, D4, E4, F#4, G4. There are rests after the second and fourth notes. Fingering numbers 3, 2, 0, and 1 are written above the notes. The piece ends with a double bar line.

Slavic Folk Song

19. ROLLING ALONG

pizz.

Musical notation for 'Rolling Along' in 9/4 time, G major. The melody consists of eighth notes: F#4, E4, D4, E4, F#4, G4, F#4, E4, D4. There are rests after the second and fourth notes. The piece ends with a double bar line.

Go to next line. '7

WORKOUTS

Place your instrument in shoulder position as shown on page 3. Then practice the following exercises with your left hand.

Finger Taps

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

Pull Aways

Pull your left hand away from the side of the neck, while keeping the thumb and fingers on the instrument.

Strummin' Along

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



Strummin' Along

20. GOOD KING WENCESLAS

Welsh Folk Song

pizz. 3 0

Δ Keep fingers down when you see this bracket.

21. SEMINOLE CHANT

pizz.

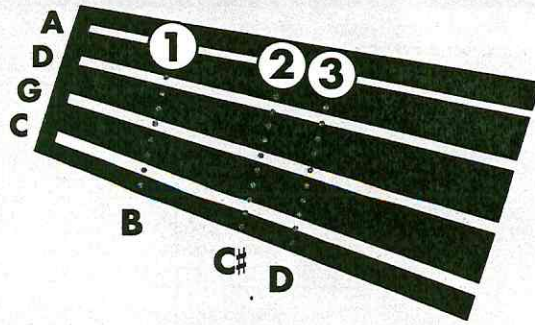
Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

22. ESSENTIAL ELEMENTS QUIZ - LIGHTLY ROW

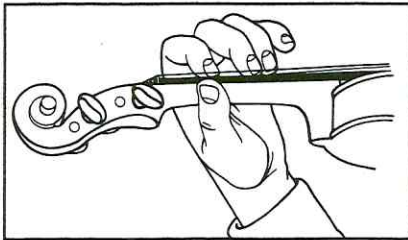
pizz. 0 2 3 1

Δ Prepare F# before playing.

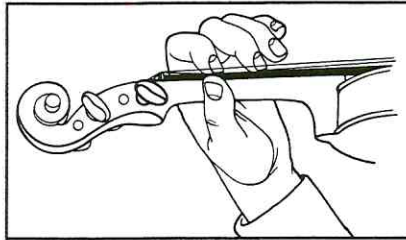
A STRING NOTES



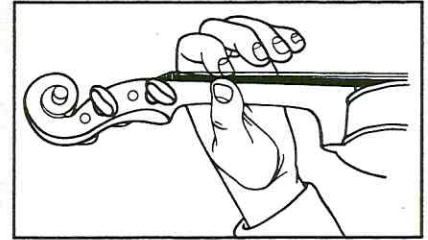
D is played with 3 fingers on the A string.



C# is played with 2 fingers on the A string.



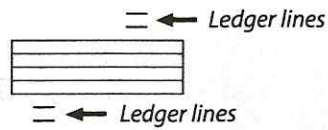
B is played with 1 finger on the A string.



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"

pizz. 3

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

pizz. 2

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

25. TAKE OFF

pizz. 3 2

26. CARIBBEAN ISLAND

pizz. 3 2 0 3 2

27. OLYMPIC HIGH JUMP

28. LET'S READ "B"

29. HALF WAY DOWN

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.

THEORY

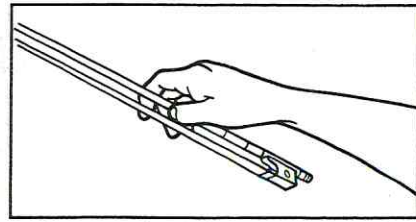
31. DOWN THE D SCALE *Remember to memorize the note names.*

32. ESSENTIAL ELEMENTS QUIZ - UP THE D SCALE

BOW BUILDER FOUR

On The Bow (Early Bow Hold)

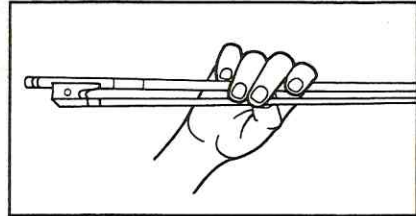
Step 1 Identify all parts of the bow (see page 2). Hold the bow in your left hand near the tip with the frog pointing to the right.



Balancing The Bow

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

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



Early Bow Hold

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

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



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

33. SONG FOR CHRISTINE

pizz.

34. NATALIE'S ROSE Remember to count.

pizz.

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

Example E G G

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

36. DREIDEL

Israeli Folk Song

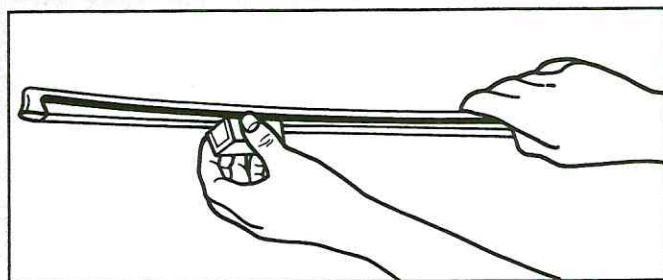
pizz.

BOW BUILDER FIVE

Shadow Bowing

Shadow Bowing is bowing without the instrument.

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



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

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

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

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

38. ROSIN RAP #2

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

39. ROSIN RAP #3

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

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

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

40. CAROLINA BREEZE

pizz. 3 2 1 0 3 2 1 2 3

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

41. JINGLE BELLS

J. S. Pierpont

pizz. 2 0 0 1 3 2 1 0 2 0 3 1 0

42. OLD MACDONALD HAD A FARM

American Folk Song

pizz. 3 0 1 1 0 3 0 3 0 1 0 3 0

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

43. A MOZART MELODY

Adapted by W. A. Mozart

Key Signature D MAJOR



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

44. MATTHEW'S MARCH

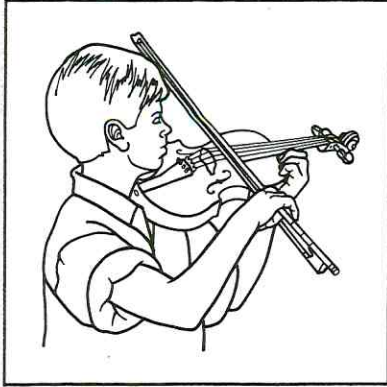
△ Play F#s and C#s when you see this key signature.

45. CHRISTOPHER'S TUNE

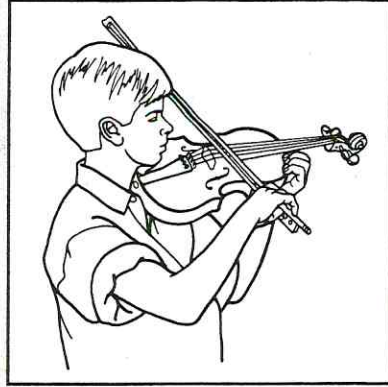
46. ESSENTIAL CREATIVITY

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

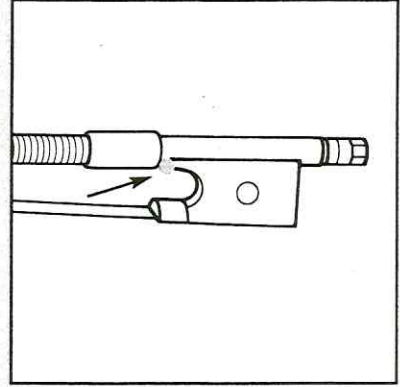
Let's Bow!



Early Bow Hold



Regular Bow Hold



Thumb Placement

Step 1 Hold the instrument with your left hand on the upper bout as illustrated.

Step 2 Hold the bow at the balance point (Early Bow Hold). Your right elbow should be slightly lower than your hand.

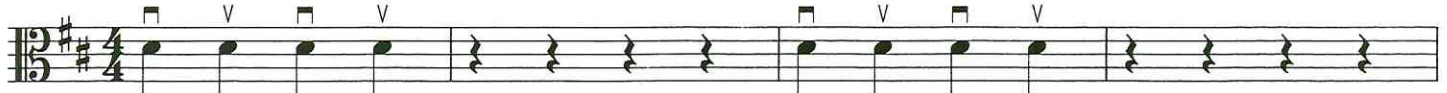
Your teacher will suggest when to begin moving your bow hand toward the frog, as shown in the Regular Bow Hold illustration. The tip of your thumb will move to the place on the stick where it touches the frog.

Listening Skills

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

47. BOW ON THE D STRING

arco ↪ Play with the bow on the string.



48. BOW ON THE A STRING

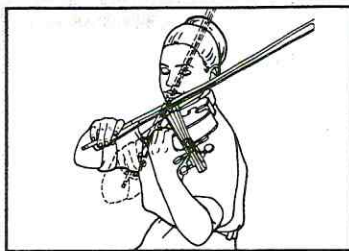


WORKOUTS

String Levels

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

- **Raise** your arm to play **lower**-pitched strings.
- **Lower** your arm to play **higher**-pitched strings.



Raise arm = lower string

Lower arm = higher string

49. RAISE AND LOWER

50. TEETER TOTTER

51. MIRROR IMAGE

Bow Lift 9 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:

Teacher

Student

Teacher

Student

Teacher

Student

Example B:

Teacher

Student

Teacher

Student

Teacher

Student

PUTTING IT ALL TOGETHER

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

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

54. BOWING "G"

55. BACK AND FORTH

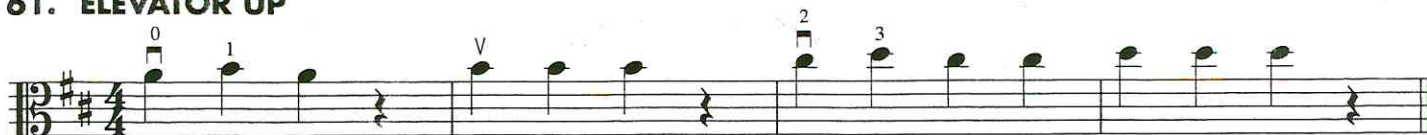
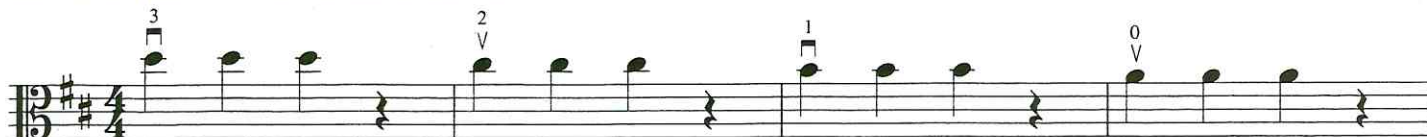
56. DOWN AND UP

57. TRIBAL LAMENT

58. BOWING "D"

59. LITTLE STEPS

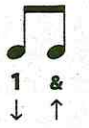
60. ELEVATOR DOWN

61. ELEVATOR UP**62. DOWN THE D MAJOR SCALE****63. SCALE SIMULATOR** *Remember to count.***64. ESSENTIAL ELEMENTS QUIZ - THE D MAJOR SCALE****Special Viola 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**

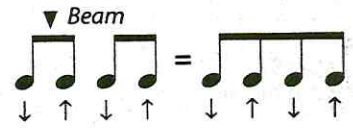
Eighth Notes



Each Eighth Note = 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

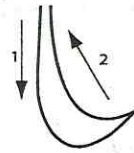
Moderato

2/4 Time Signature

= 2 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

74. RHYTHM RAP

Shadow bow and count before playing.

Count: 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

----- Δ 1st time ----- Δ 2nd time

PERFORMANCE SPOTLIGHT

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

87. SCALE WARM-UP

Two staves of music in G major (one sharp) and 4/4 time. The first staff shows an ascending scale from G2 to G4. The second staff shows a descending scale from G4 to G2.

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

Moderato French Folk Song

Two staves of music in G major (one sharp) and 2/4 time. The first staff is the melody with two starting points marked ① and ②. The second staff is the harmony with starting points marked ① and ②. The piece includes a repeat sign at the end.

THEORY

Chord, Harmony

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

89. BILE 'EM CABBAGE DOWN - Orchestra Arrangement

Allegro American Fiddle Tune

Two staves of music in G major (one sharp) and 4/4 time. Staff A is the melody and Staff B is the harmony. The piece includes a repeat sign at the end.

5 ↪ Measure Number

Continuation of the two staves from the previous block, showing the final measures of the piece.

PERFORMANCE SPOTLIGHT

90. ENGLISH ROUND

Andante

91. LIGHTLY ROW - Orchestra Arrangement

Moderato

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

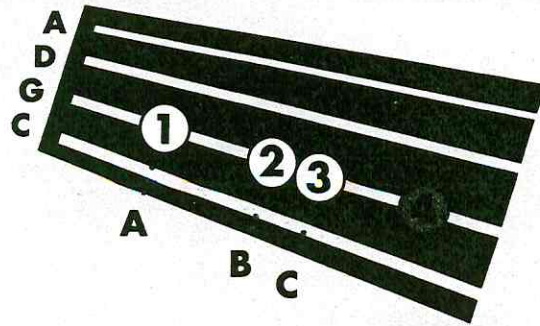
HISTORY

92. CAN-CAN - Orchestra Arrangement

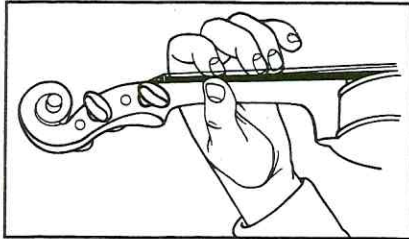
Allegro

Jacques Offenbach
Arr. John Higgins

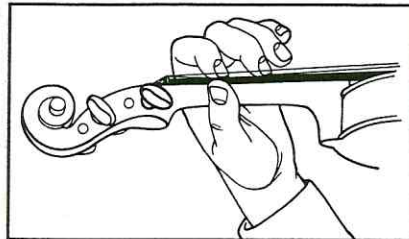
✓ What were the strong points of your performance?



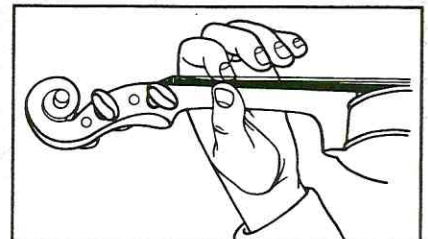
C is played with 3 fingers on the G string.



B is played with 2 fingers on the G string.



A is played with 1 finger on the G string.



Listening Skills Play what your teacher plays. Listen carefully.

THEORY

**Key Signature
G MAJOR**



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

93. LET'S READ "G"



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

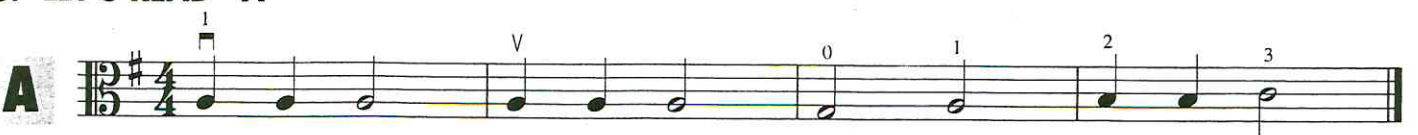
94. LET'S READ "C" (C-natural)



95. LET'S READ "B"



96. LET'S READ "A"



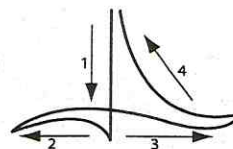
97. WALKING AROUND Name the notes before you play.

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

99. FOURTH FINGER D

Time Signature (Meter) C = Common Time Same as 4/4

Conducting



Practice conducting this four-beat pattern.

THEORY

100. LOW DOWN

101. BAA BAA BLACK SHEEP

Moderato

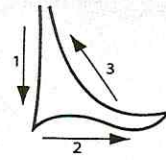
102. ESSENTIAL ELEMENTS QUIZ - THIS OLD MAN

Moderato

American Folk Song

Time Signature 3 = 3 beats per measure
(Meter) 4 = ♩ or ♪ gets one beat

Conducting



Practice conducting this three-beat pattern.

Dotted Half Note $\text{♩}\text{.}$ \longrightarrow = 3 Beats of Sound
1 & 2 & 3 &
↓ ↑ ↓ ↑ ↓ ↑

$\text{♩}\text{.}$ ← **Dot** $\text{♩} \text{ --- } \text{♩}$ = $\text{♩}\text{.}$
 A dot adds half the value of the note. 2 beats + 1 beat = 3 beats

103. RHYTHM RAP

Shadow bow and count before playing.

104. COUNTING THREES

105. D MAJOR SCALE IN THREES

106. FRENCH FOLK SONG

Moderato

French Folk Song

107. ESSENTIAL ELEMENTS QUIZ - SAILOR'S SONG

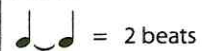
Allegro

English Sea Song

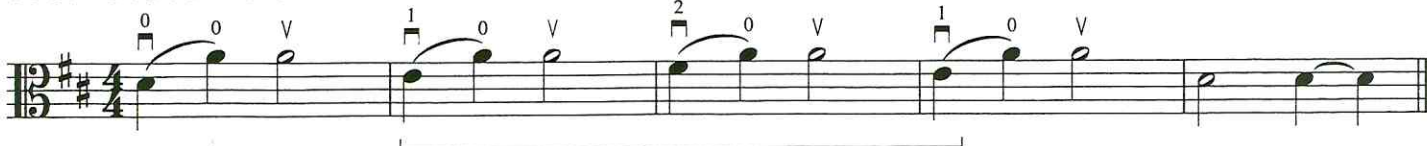
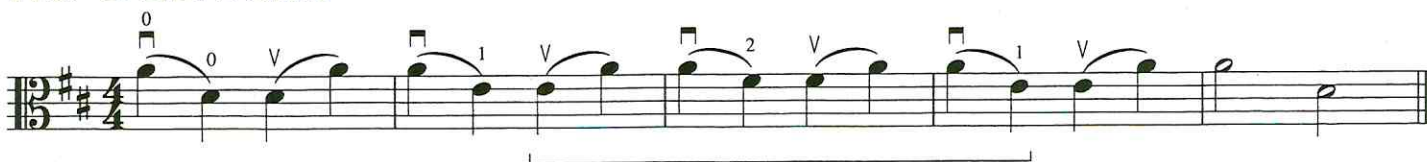
△ Write in the correct time signature before you begin.

Tie

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

**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**

THEORY

Upbeat

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

116. SONG FOR MARIA

Andante

Musical notation for 'Song for Maria' in 4/4 time, key of D major. The piece is marked 'Andante'. It features two staves of music. The first staff begins with a pickup note (marked 'V') and contains several measures with slurs and accents. The second staff also begins with a pickup note (marked 'V') and includes a measure with a circled '4' and the text 'Where is beat 4?' with an arrow pointing to a specific note.

HISTORY

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

THEORY

D.C. al Fine

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

117. BANANA BOAT SONG

Moderato

Caribbean Folk Song

Musical notation for 'Banana Boat Song' in 2/4 time, key of D major. It consists of two staves. The first staff ends with a double bar line and the word 'Fine'. The second staff begins with a double bar line and the text 'D.C. al Fine' at the end. There are circled '4's above some notes in both staves.

118. FIROLIRALERA - Orchestra Arrangement

Allegro

Mexican Folk Song
Arr. John Higgins

Musical notation for 'Firoliralera - Orchestra Arrangement' in 3/4 time, key of D major. It is arranged for two parts, A and B. Part A has a circled '4' above the first note. Part B has a circled '4' above the first note. Both parts feature 'Upbeats' indicated by brackets. The notation includes various musical symbols such as slurs, accents, and dynamic markings like 'V'.

Δ Tie

SKILL BUILDERS - G Major

119.

Musical notation for exercise 119: G major, 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

120.

Musical notation for exercise 120: G major, 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4.

121.

Musical notation for exercise 121: G major, 2/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. A 'v' marking is placed above the first G5 note.

122.

Musical notation for exercise 122: G major, 4/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. Slurs are placed over the first four notes and the last four notes. A '4' marking is placed above the final G4 note.

123.

Musical notation for exercise 123: G major, 3/4 time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. A 'Slur three' marking is placed over the first three notes. A 'v' marking is placed above the first G5 note.

124.

Musical notation for exercise 124: G major, 2/4 time signature. The melody consists of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. Slurs are placed over the first four notes and the last four notes.

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.



125. JINGLI NONA

Allegro

Far Eastern Folk Song

Musical notation for exercise 125, first line: G major, common time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. A 'v' marking is above the first G5 note, and '4' markings are above the first and last G4 notes.

Musical notation for exercise 125, second line: G major, common time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. A '0' marking is above the first G5 note, and a '4' marking is above the last G4 note. A bracket is placed under the last four notes.

Musical notation for exercise 125, third line: G major, common time signature. The melody consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5, B4, A4, G4. A bracket is placed under the last four notes. The piece ends with a first ending (1.) and a second ending (2.).

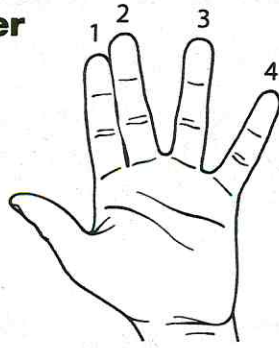
Where is beat 4? ▲

NEW FINGER PATTERN

Low 2nd Finger

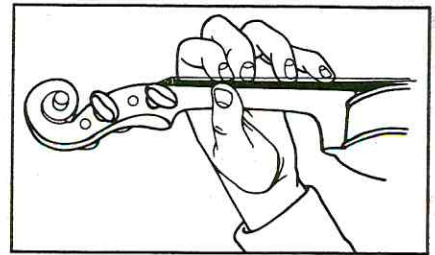
Step 1

Shape your left hand as shown. Be certain your palm faces you. Notice your 2nd finger lightly touches your 1st finger.



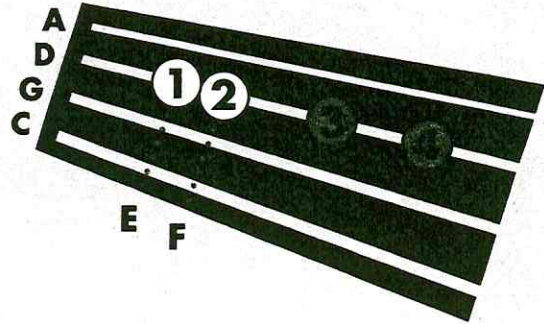
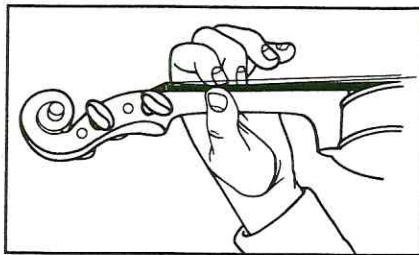
Step 2

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



F

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



Listening Skills

Play what your teacher plays. Listen carefully.

THEORY

Natural



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

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

↓ ↖ Low 2nd finger

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'

High 2nd finger

1/2 step 1/2 step Whole step Whole step

128. SPY GUY

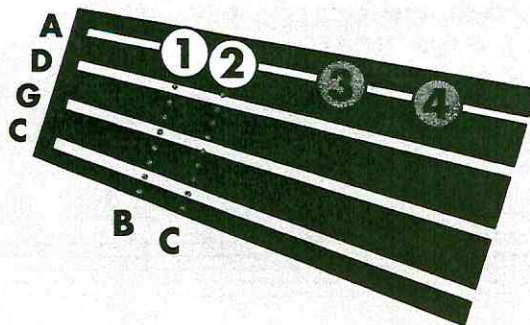
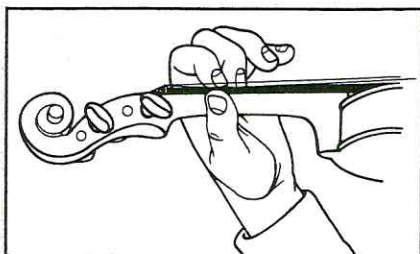
129. MINOR DETAILS

NEW FINGER PATTERN

Low 2nd Finger On The A String

Shape your left hand on the A string as shown.

C is played with low 2nd finger on the A string.



Listening Skills

Play what your teacher plays. Listen carefully.

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

C

131. HALF STEP AND WHOLE STEP REVIEW

Chromatics

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

THEORY

132. CHROMATIC MOVES

133. THE STETSON SPECIAL

134. BLUEBIRD'S SONG

Allegro

Texas Folk Song

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 low second finger (C4) and high second finger (F#).

140. BINGO

18th Century English Game Song

Allegro

Where is beat 2? Δ

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

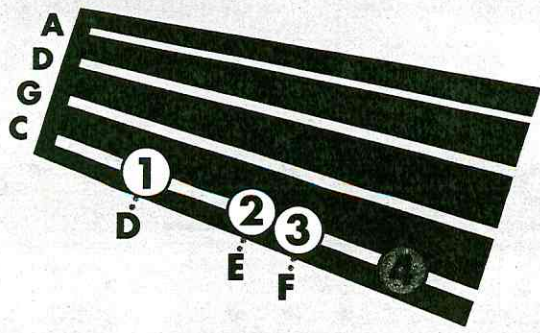
Variation 2 – make up your own variation

143. ESSENTIAL CREATIVITY - THE BIRTHDAY SONG

Moderato

Now play the line again and create your own rhythm.

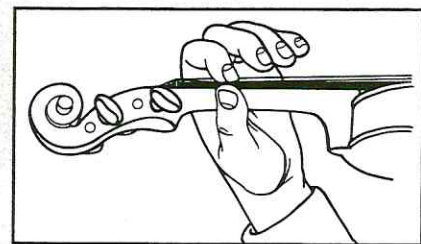
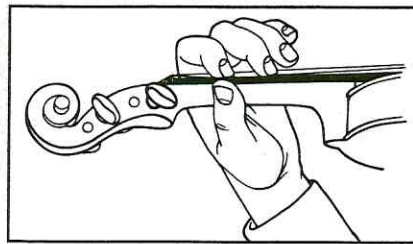
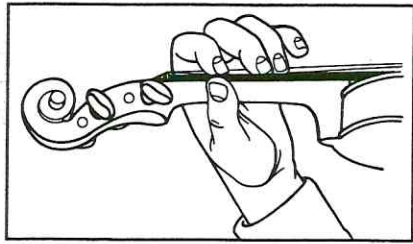
C STRING NOTES



F is played with 3 fingers on the C string.

E is played with 2 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"

C Musical notation for the C major scale on the C string. The scale starts with a natural C (0) and includes notes D, E, F, G, A, B, C. A 'V' symbol is placed above the G note.

145. LET'S READ "F"

F Musical notation for the F major scale on the C string. The scale starts with a natural C (0), followed by D, E, F (3), G, A, B, C. A 'V' symbol is placed above the G note.

146. LET'S READ "E"

E Musical notation for the E major scale on the C string. The scale starts with a natural C (0), followed by D, E (2), F, G, A, B, C. A 'V' symbol is placed above the G note.

147. LET'S READ "D"

D Musical notation for the D major scale on the C string. The scale starts with a natural C (0), followed by D (1), E, F, G, A, B, C. A 'V' symbol is placed above the G note.

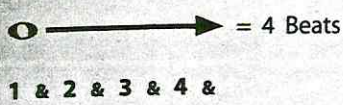
148. SIDE BY SIDE Name the notes before you play.

Musical notation for exercise 148. It shows a sequence of notes on a C-clef staff with fingerings 3, 2, 1, 0, and a natural C (0) indicated by a small square above the line.

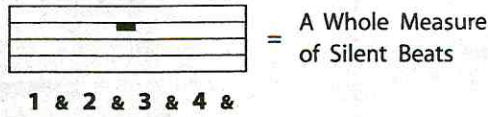
149. C MAJOR SCALE

Musical notation for the C major scale on the C string, starting with a natural C (0) and including notes D, E, F, G, A, B, C.

Whole Note



Whole Rest



Whole Rest



Half Rest



150. RHYTHM RAP

Shadow bow and count before playing.

151. SLOW BOWS

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

154. LISTEN TO OUR SECTIONS

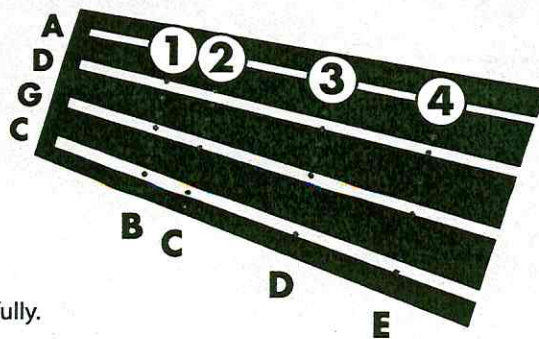
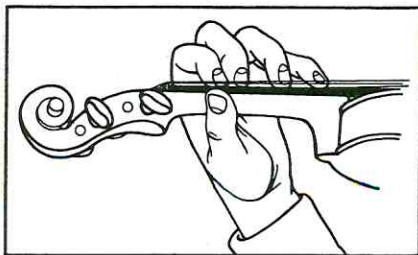
Violin Viola Cello Bass Vln. Vla. Vcl. Bs. All

155. MONDAY'S MELODY

Moderato

Traditional Folk Song

E
is played with
4 fingers on
the A string.



Listening Skills Play what your teacher plays. Listen carefully.

156. LET'S READ "E"

E

Special Viola 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.

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

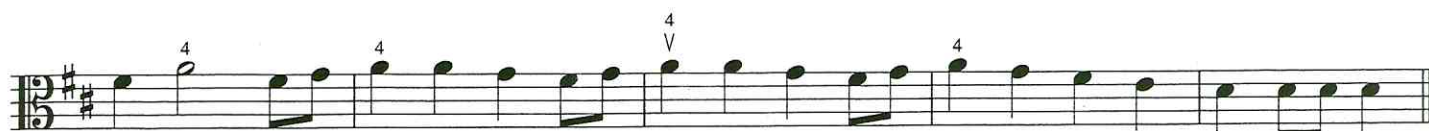
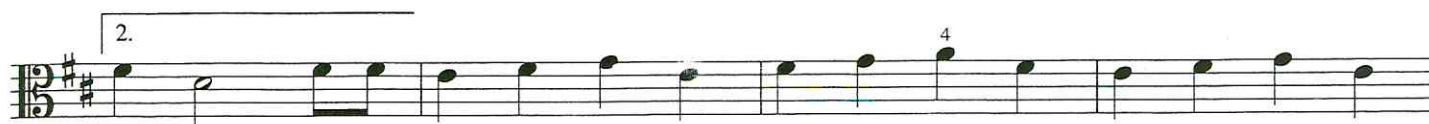
Moderato

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**

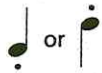
Moderato

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

Moderato

Johannes Brahms



Staccato

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

Musical notation for exercise 181, Fortissimo and Piano. The piece is in 3/4 time. It starts with a fortissimo (*f*) dynamic and a bowing mark (V) over the first measure. The second measure is marked piano (*p*). The piece ends with a repeat sign.

182. SURPRISE SYMPHONY THEME

Musical notation for exercise 182, Surprise Symphony Theme. The piece is in 3/4 time and marked Andante. It is attributed to Franz Josef Haydn. The notation includes dynamics *p* and *f*, bowing marks (V), and fingering numbers (5, 9, 13, 4). The piece ends with a repeat sign.

SKILL BUILDERS - Scales and Arpeggios

Add your own dynamics to any of the lines below.

183. D MAJOR

Musical notation for exercise 183, D Major scale. The piece is in 2/4 time and features a scale starting on D4. It includes bowing marks (V) and a fermata over the final note.

184. G MAJOR

Musical notation for exercise 184, G Major scale. The piece is in 2/4 time and features a scale starting on G4. It includes bowing marks (V) and a fermata over the final note.

185. G MAJOR (Upper Octave - violin)

Musical notation for exercise 185, G Major scale (Upper Octave - violin). The piece is in 2/4 time and features a scale starting on G5. It includes bowing marks (V) and a fermata over the final note.

186. C MAJOR

Musical notation for exercise 186, C Major scale. The piece is in 2/4 time and features a scale starting on C4. It includes bowing marks (V) and a fermata over the final note.

187. C MAJOR

Musical notation for exercise 187, C Major scale. The piece is in 2/4 time and features a scale starting on C4. It includes bowing marks (V) and a fermata over the final note.

PERFORMANCE SPOTLIGHT

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

Allegro

American Folk Song
Arr. Michael Allen

Musical score for 'Cripple Creek' in 4/4 time, key of D major. The score is divided into two systems. The first system shows the first four measures, with dynamics *f* and accents marked with 'V'. The second system shows the next four measures. The melody (A) and harmony (B) are both in bass clef.

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

HISTORY

189. TEKELE LOMERIA - Orchestra Arrangement

Moderato

Kenyan Warrior Song
Arr. John Higgins

Musical score for 'Tekele Lomeria' in common time (C), key of D major. The score is divided into two systems. The first system shows the first four measures, with dynamics *f* and accents marked with 'V'. The second system shows the next four measures, with dynamics *p* and *f* alternating. The melody (A) and harmony (B) are both in bass clef.

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

Fine 9

D.C. al Fine

191. ROCKIN' STRINGS – Orchestra Arrangement

John Higgins

Moderato

1. **2.**

PERFORMANCE SPOTLIGHT

192. SIMPLE GIFTS - Orchestra Arrangement

Shaker Folk Song
Arr. John Higgins

Andante

The musical score is written for two staves, A and B, in a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked 'Andante'. The score consists of six systems of two staves each. The first system starts with a forte (*f*) dynamic. The second system continues with *f*. The third system begins at measure 10, marked with a box containing the number 10, and features a piano (*p*) dynamic. The fourth system continues with *f*. The fifth system begins at measure 19, marked with a box containing the number 19, and features a piano (*p*) dynamic. The sixth system concludes the piece. Various musical notations are used throughout, including slurs, accents, and dynamic markings.

f

f

10 *p*

f

19 *p*

p

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

193. MINUET IN C - Solo

Moderato

Johann Sebastian Bach
Arr. John Higgins

The solo violin part is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a dynamic marking of *f/p*. The second staff includes a first ending bracket labeled '9' and a dynamic marking of *p*. The third staff includes a second ending bracket labeled '17' and a dynamic marking of *p*. The fourth staff ends with a dynamic marking of *f*. The music features various techniques such as slurs, accents, and fingering numbers (0, 4).

Piano Accompaniment

Moderato

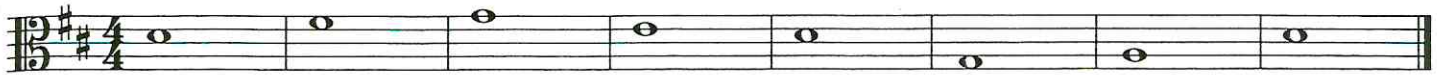
The piano accompaniment is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of grand staff notation (treble and bass clefs). The first system begins with a dynamic marking of *f/p*. The second system includes a first ending bracket labeled '9' and a dynamic marking of *p*. The third system includes a second ending bracket labeled '17' and a dynamic marking of *p*. The fourth system ends with a dynamic marking of *f*. The accompaniment provides harmonic support for the solo violin part.

Improvisation

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

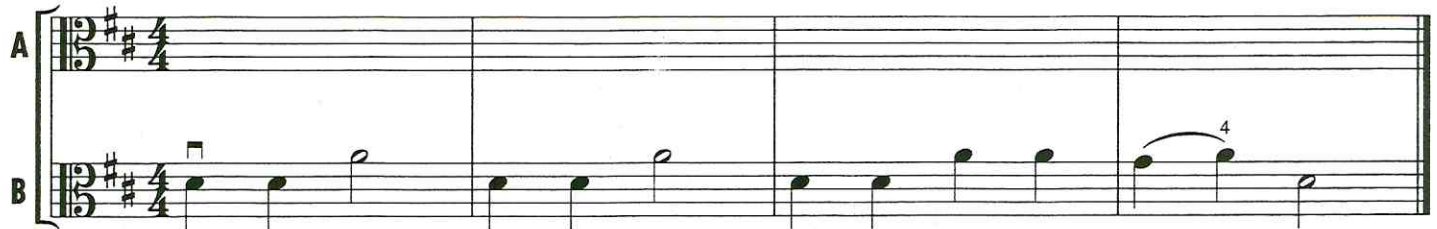
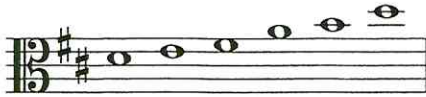
194. RHYTHM JAM

Using the following notes, improvise your own rhythms.



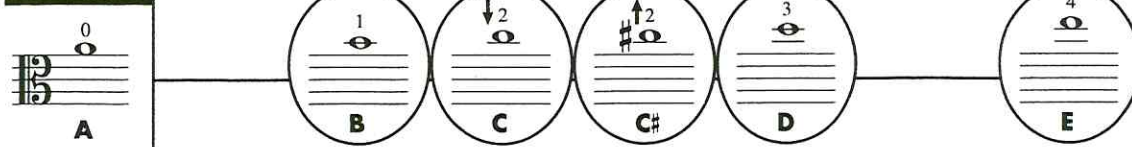
195. INSTANT MELODY

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

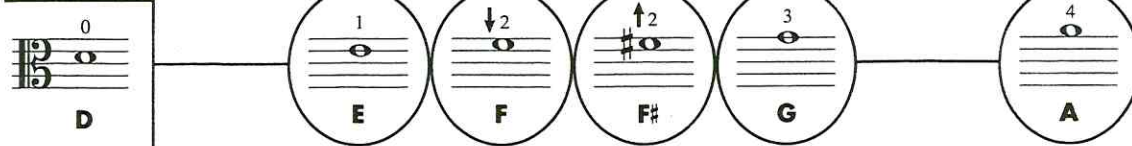


VIOLA FINGERING CHART

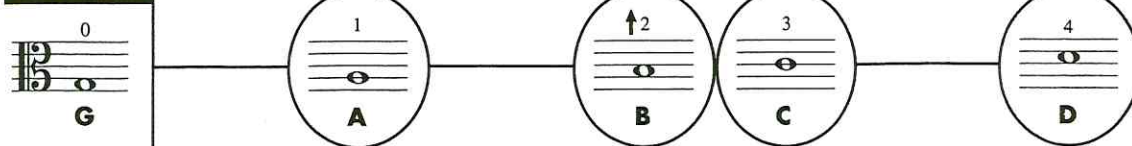
A STRING



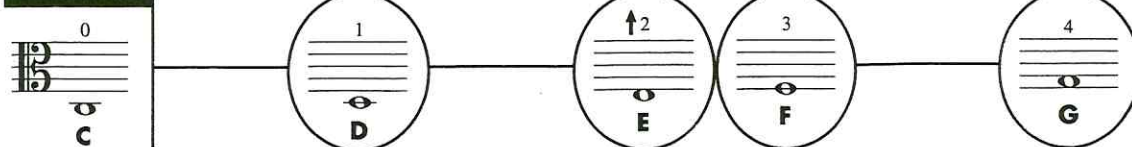
D STRING



G STRING



C STRING



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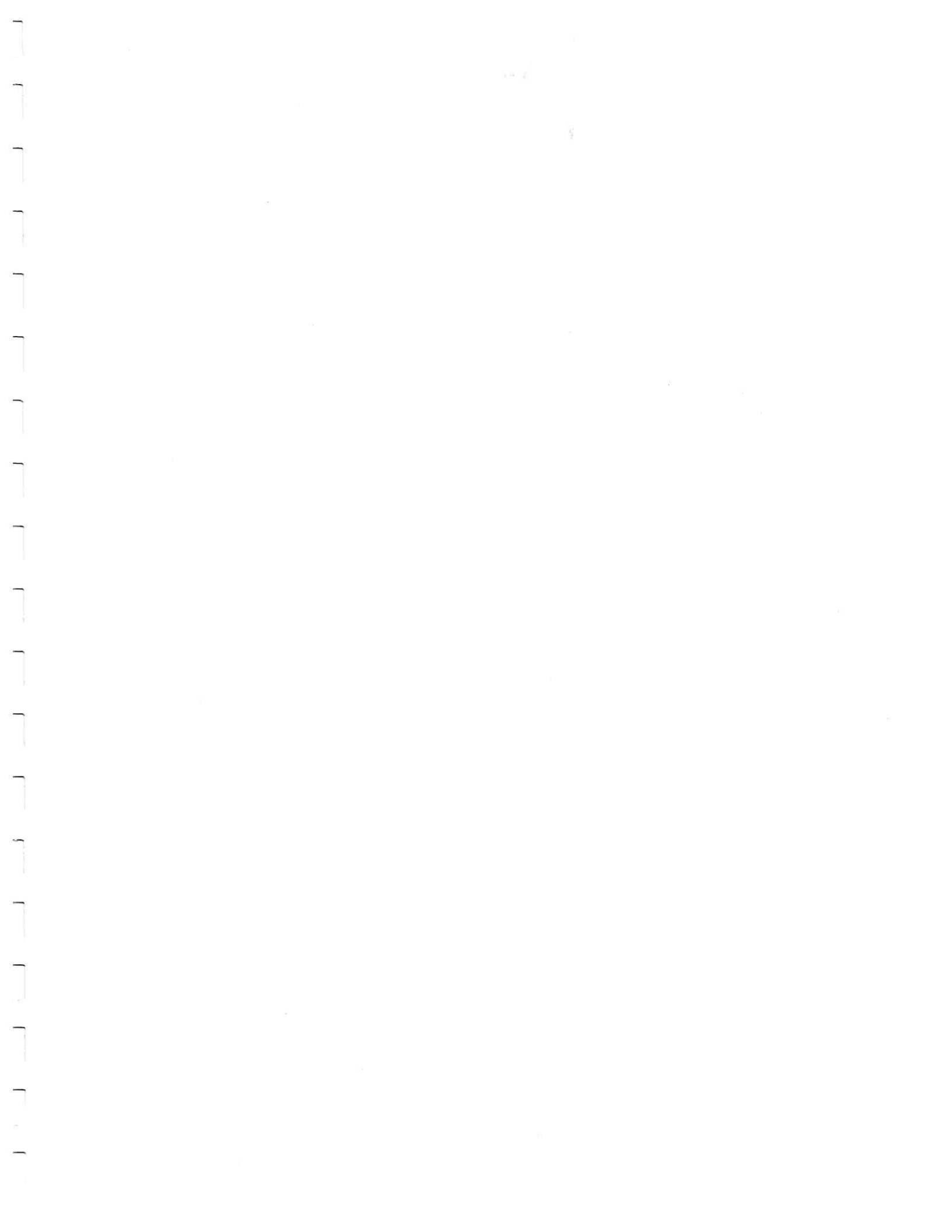
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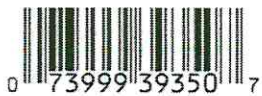
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