



Online Resources Included

Ms. Myers

DOUBLE BASS BOOK 1

# ESSENTIAL ELEMENTS<sup>®</sup>

*for Strings*



**A COMPREHENSIVE STRING METHOD**

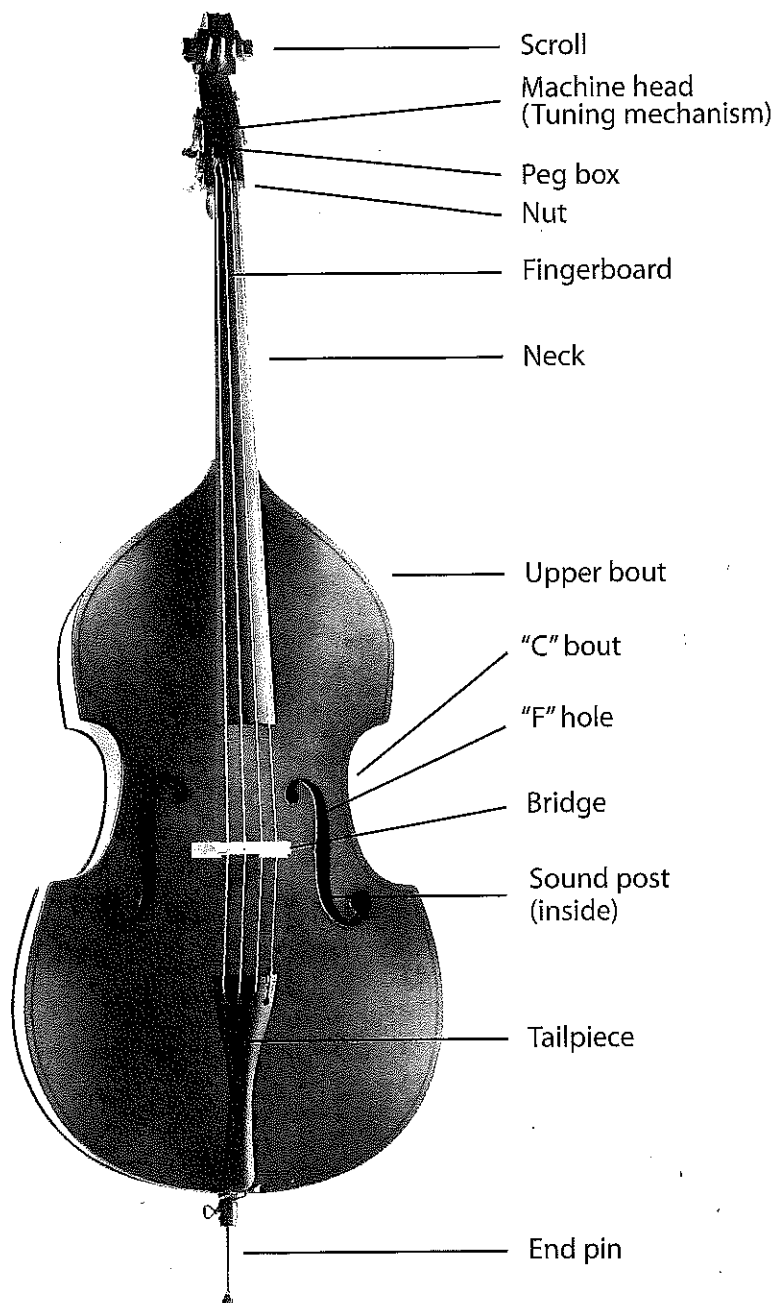
**BY**  
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**ARRANGEMENTS BY**  
**JOHN HIGGINS**

 **HAL•LEONARD<sup>®</sup>**  
CORPORATION

Fully compatible with  
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## THE DOUBLE BASS



### Take Special Care

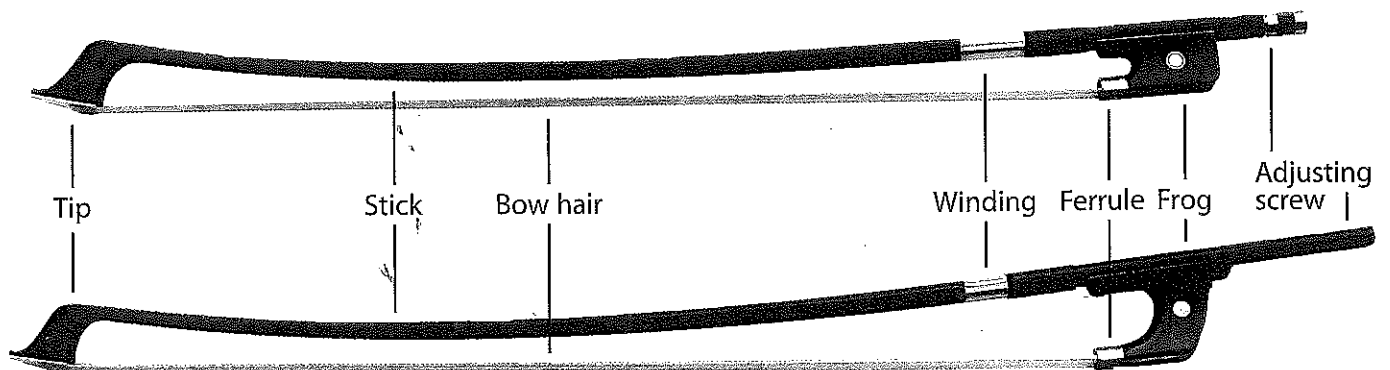
String instruments are delicate. Follow your teacher's guidelines in caring for your instrument, and it will last forever.

- 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
- Stool (optional)

## 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.

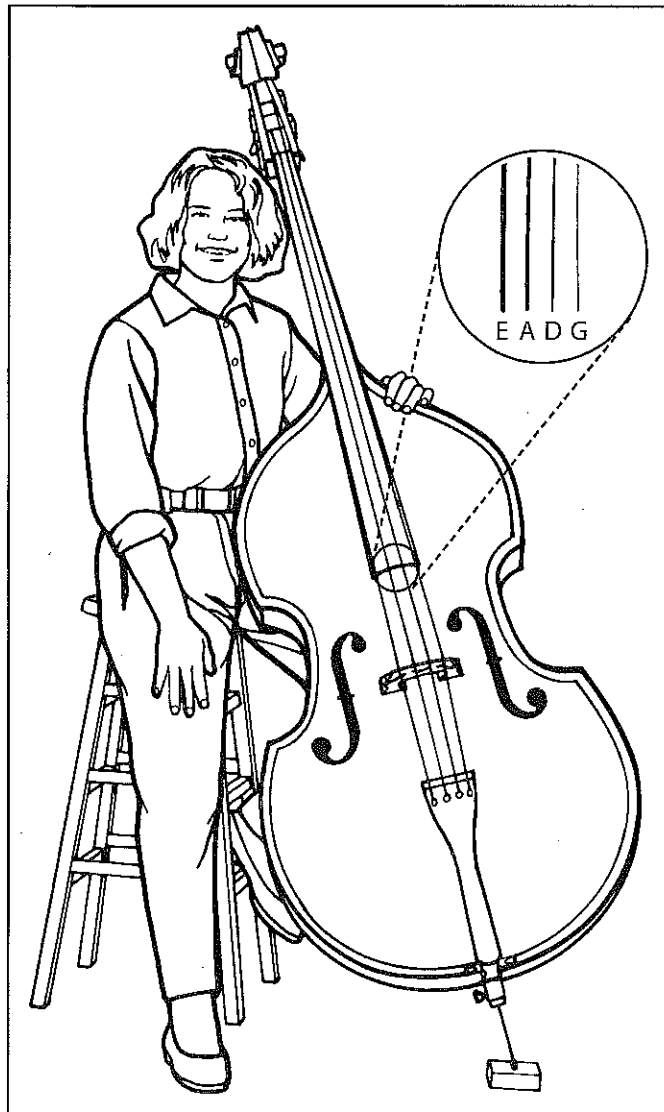
## Holding The Double Bass (sitting)

**Step 1** Remove the bow from the case and put it in a safe place. Open the case and remove the bass. Identify all parts of the bass.

**Step 2** Adjust the length of the end pin so that the nut of the bass is near the top of your forehead when standing.

**Step 3** Sit squarely on the front half of the stool with your right foot on the floor and your left foot on a rung of the stool. Place the end pin in front of your left foot about one arm's length away.

**Step 4** Rotate the bass slightly to the right and lean the bass toward your body so that the upper bout rests against the left side of your stomach. Identify the letter names of each string: E (lowest pitch), A, D, G. 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*.



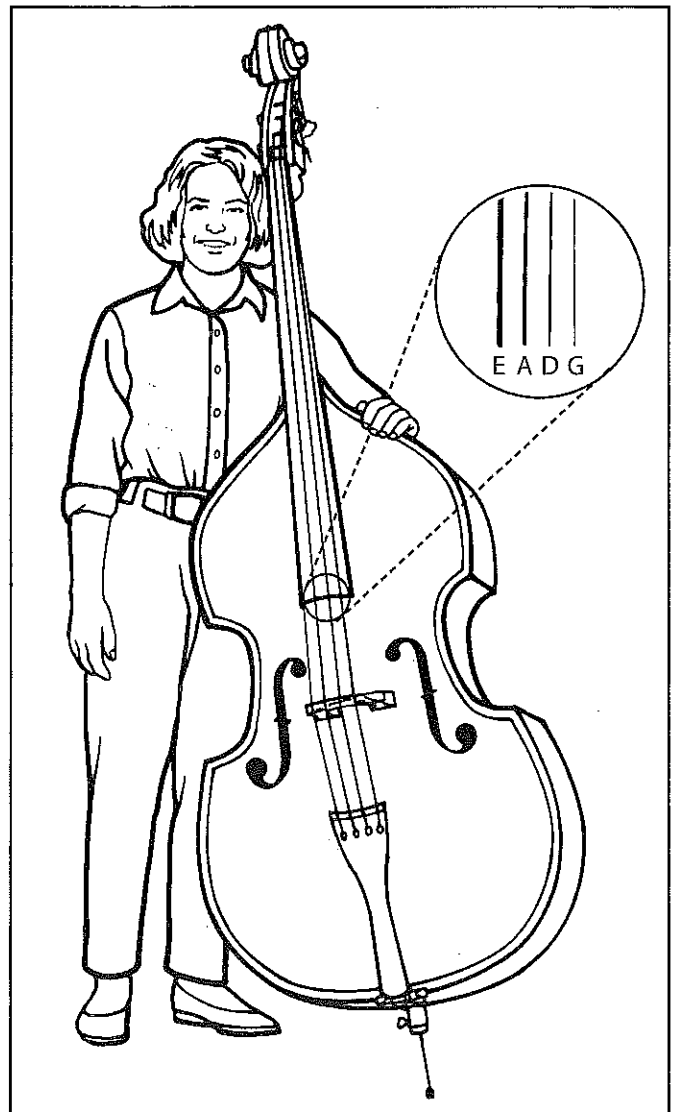
## Holding The Double Bass (standing)

**Step 1** Remove the bow from the case and put it in a safe place. Open the case and remove the bass. Identify all parts of the bass.

**Step 2** Adjust the length of the end pin so that the nut of the bass is near the top of your forehead when standing.

**Step 3** Place the end pin in front of your left foot about one arm's length away. Place your left foot slightly forward.

**Step 4** Rotate the bass slightly to the right and lean the bass toward your body so that the upper bout rests against the left side of your stomach. Identify the letter names of each string: E (lowest pitch), A, D, G. 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*.



## Beat = The *Pulse* of Music

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

**Quarter Note** ♩ = 1 Beat of Sound

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

**Quarter Rest** { = 1 Beat of Silence

**Rests** tell us to count silent beats.

## Music Staff

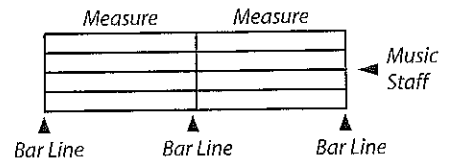
The **music staff** has 5 lines and 4 spaces.

## Bar Lines

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

## Measures

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



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

### 2. LET'S PLAY "OPEN D"

*Pizzicato (pizz.)* ↪ Pluck the strings

0 ↪ Open string

**D**

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

*pizz.*

0

**A**

*Keep a steady beat.*

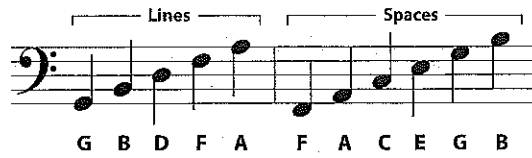
### 4. TWO'S A TEAM

*pizz.*

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

*pizz.*

**Bass Clef**



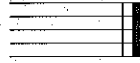
Clefs indicate a set of note names.

**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.

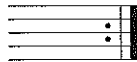
**6. JUMPING JACKS** Identify the clef and time signature before playing.



**7. MIX 'EM UP**



**Repeat Sign**



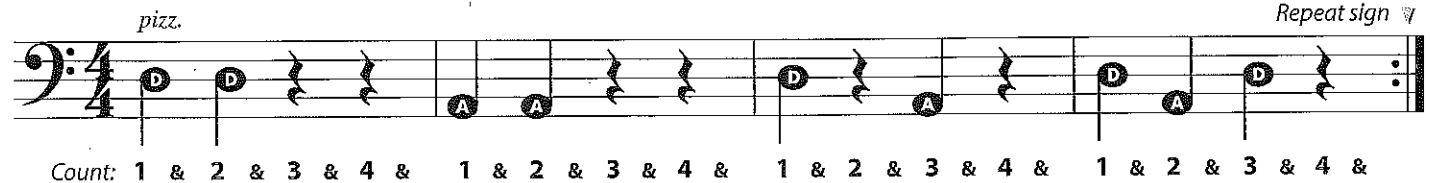
Go back to the beginning and play the music again.

**Counting**

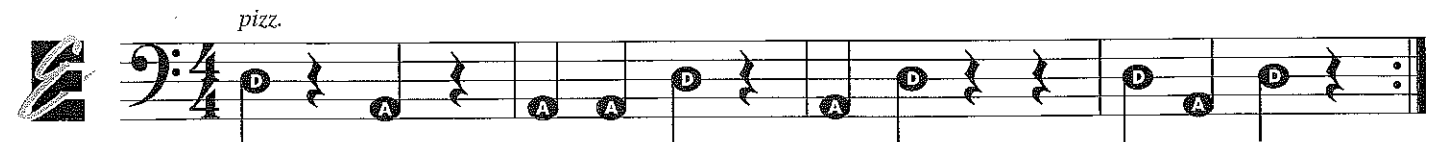
Count	1	&	2	&	3	&	4	&
Tap	↓	↑	↓	↑	↓	↑	↓	↑

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

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



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

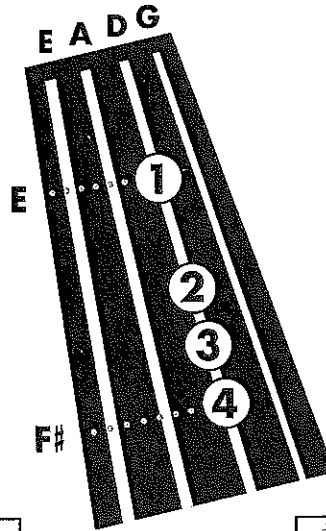
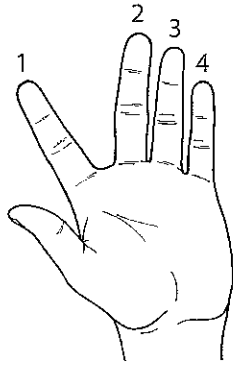


# SHAPING THE LEFT HAND

## D STRING NOTES

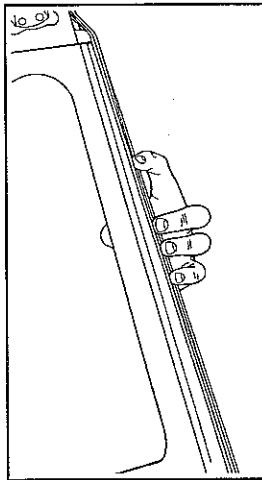
**Step 1** Shape your left hand as shown.  
Be certain your palm faces you.

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

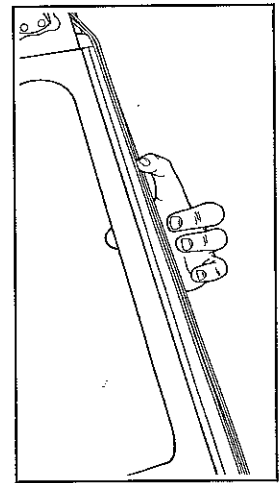


**Step 2** Bring your left hand to the fingerboard. Place your fingers on the D string, keeping your hand shaped as shown. Be sure your thumb is behind the second finger and slightly bent.

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



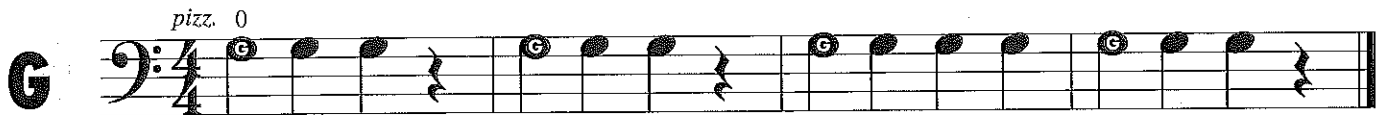
**E**  
is played with 1 finger on the D string.



### Listening Skills

Play what your teacher plays. Listen carefully.

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



### 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



△ Keep fingers down when you see this bracket.

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

# SHAPING THE RIGHT HAND

## BOW BUILDER ONE

### Pencil Hold

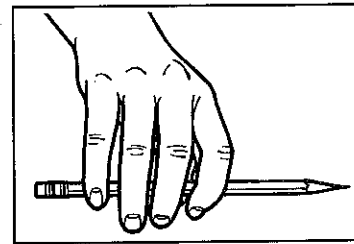
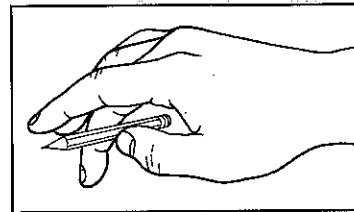
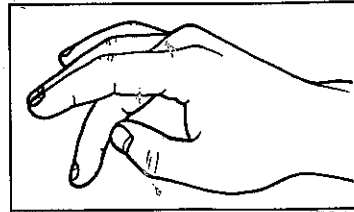
**Step 1** Hold a pencil in your left hand about waist level.

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

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

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

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



★ Practice BOW BUILDER ONE daily.

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

*pizz.*

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

*pizz.* 1

### 15. WALKING SONG

*pizz.* 0 4 1 4 1 4 0

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

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

$\frac{4}{4}$

*pizz.*

## BOW BUILDER TWO

## Pencil Hold Exercises (French Bow Only)

## I'm Outta Here

Wave good-bye while keeping your wrist relaxed.

## Thumb Flexers

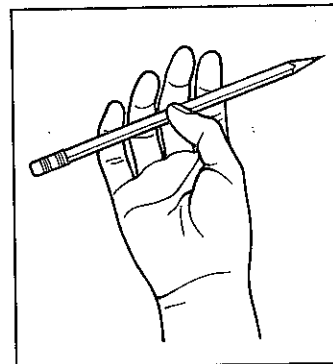
Flex your thumb in and out.

## 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.



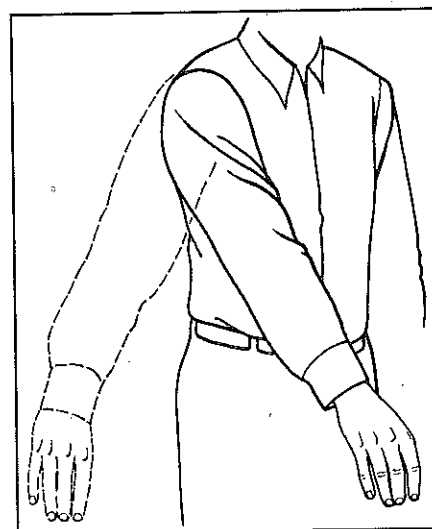
Knuckle Turnovers

## BOW BUILDER THREE

## Bowing Motions

## The Pendulum (French and German Bow)

Let your arm hang down to your side. While keeping your elbow straight, swing your arm back and forth like a pendulum.



The Pendulum

## 17. HOP SCOTCH

*pizz.* 0 4 1 4

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.* 0 4 0 1

Slavic Folk Song

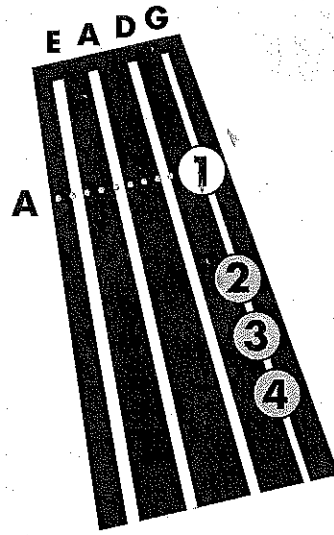
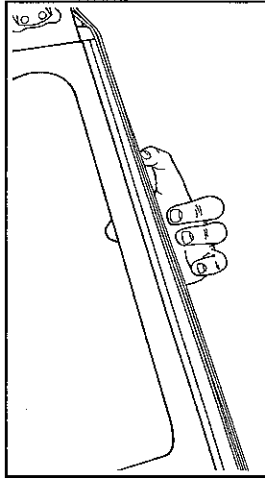
## 19. ROLLING ALONG

*pizz.*

Go to next line. 7



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



**20. GOOD KING WENCESLAS**

Welsh Folk Song

*pizz.* 0 1 0 1 4

Musical notation for 'Good King Wenceslas' in bass clef, 4/4 time. The notes are G, A, G, D, E, D, E, F# (with a sharp sign), G. The piece ends with a double bar line and repeat dots.

**21. SEMINOLE CHANT**

*pizz.* 0 1 4 0

Musical notation for 'Seminole Chant' in bass clef, 4/4 time. The notes are G, F, G, F, G, F# (with a sharp sign), E, D, E. The piece ends with a double bar line and repeat dots.

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

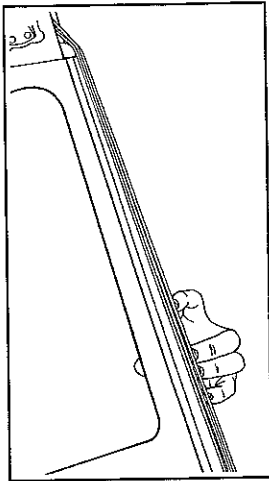
**22. ESSENTIAL ELEMENTS QUIZ - LIGHTLY ROW**

*pizz.* 1 4 0 1

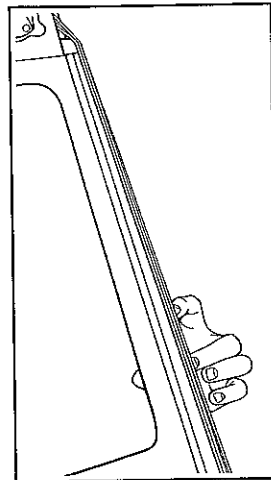
Musical notation for 'Essential Elements Quiz - Lightly Row' in bass clef, 4/4 time. The notes are A, F# (with a sharp sign), G, E, D, E, F# (with a sharp sign), G, A. The piece ends with a double bar line and repeat dots.

**G STRING NOTES**

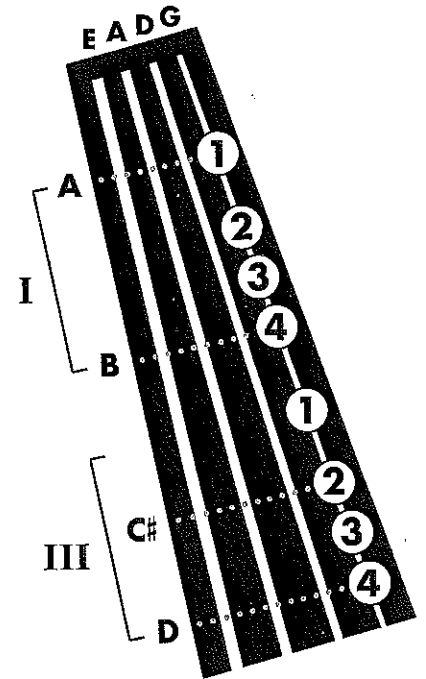
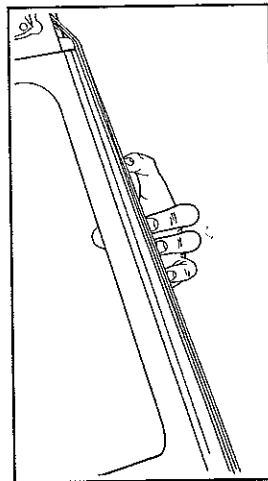
**D** is played with 4 fingers on the G string in third position (III).



**C#** is played with 2 fingers on the G string in third position (III).



**B** is played with 4 fingers on the G string in first position (I).

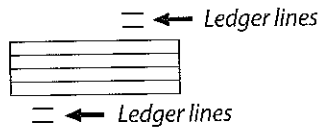


**Listening Skills**

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.* 4

III

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

*pizz.* 2

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

**25. TAKE OFF**

*pizz.* 4    2

III

**26. CARIBBEAN ISLAND**

*pizz.* 4    2    0

III

## 27. OLYMPIC HIGH JUMP

## 28. LET'S READ "B"

### Shifting

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

## 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

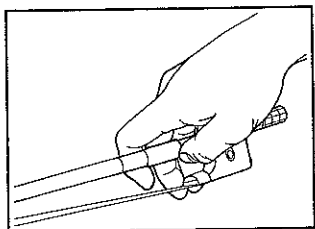
## 31. DOWN THE D SCALE *Remember to memorize the note names.*

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

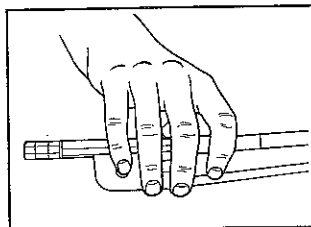
## BOW BUILDER FOUR

### On The Bow (French)

- 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.



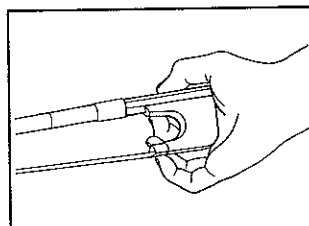
French Bow



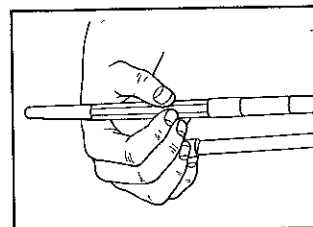
French Bow

### On The Bow (German)

- 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 frog in your right hand at the base joints of your fingers.
- Step 3** Put your thumb on top of the bow while the tips of the first and second fingers touch the side of the stick and frog.
- Step 4** Hook your fourth finger underneath the frog touching the ferrule. Allow the third finger to curve and relax.



German Bow



German Bow



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

### 33. SONG FOR CHRISTINE

*pizz.* 4 2 -4 1 0 4 0 1

### 34. NATALIE'S ROSE Remember to count.

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

### 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**

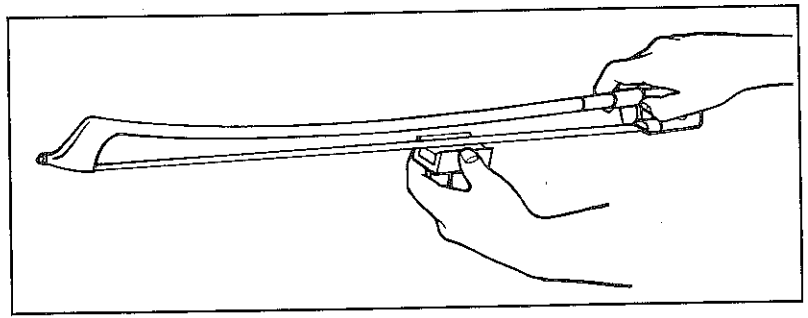
Israeli Folk Song

**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**

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

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

**41. JINGLE BELLS**

J. S. Pierpont

*pizz.* 4

**42. OLD MACDONALD HAD A FARM**

American Folk Song

*pizz.* 0 0 1 0 4 1 0

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

### 43. A MOZART MELODY

Adapted by W. A. Mozart

### Key Signature D MAJOR



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

### 44. MATTHEW'S MARCH

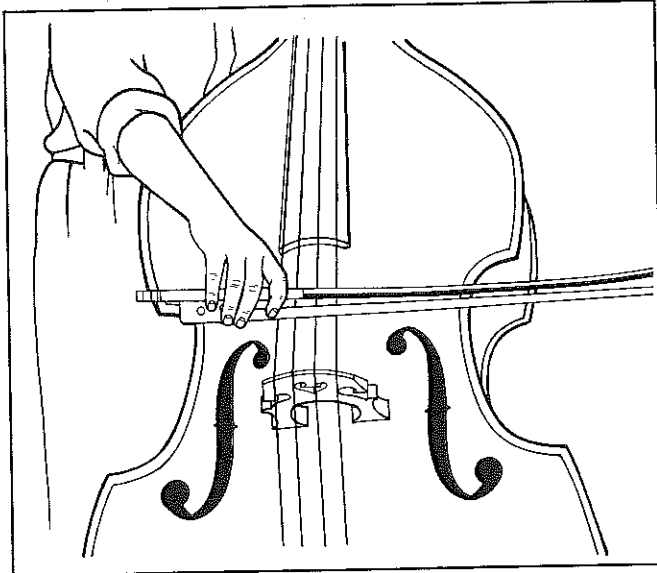
Play F#s and C#s when you see this key signature.

### 45. CHRISTOPHER'S TUNE

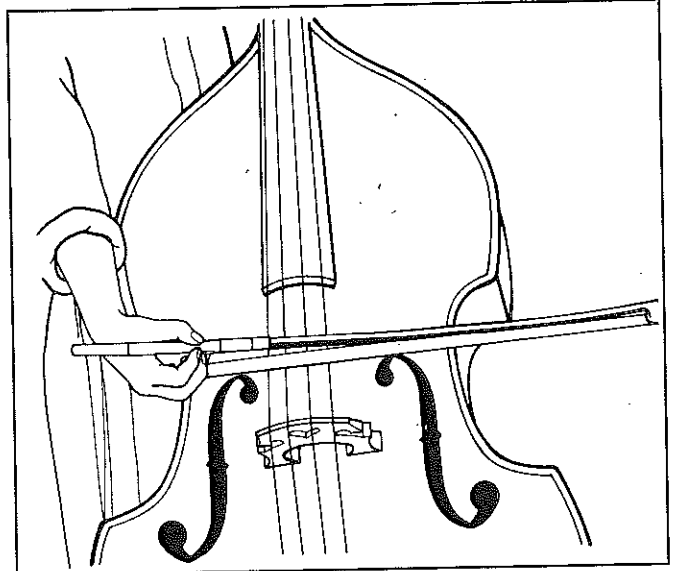
### 46. ESSENTIAL CREATIVITY

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

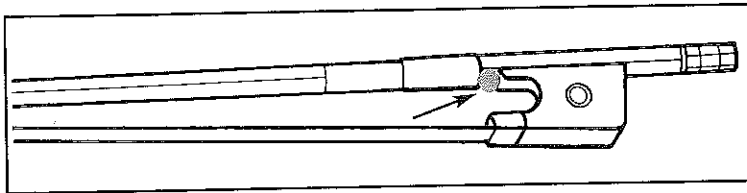
## Let's Bow!



French Bow Hold



German Bow Hold



Thumb Placement (French)

## Listening Skills

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

## 47. BOW ON THE D STRING

▽ Play with the bow on the string.

arco

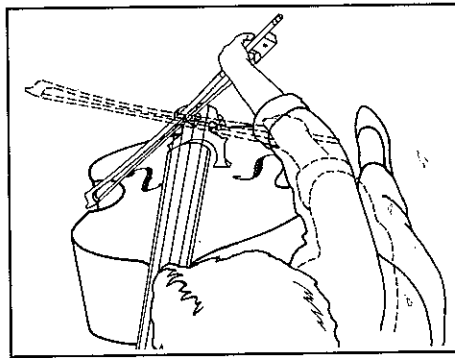
## 48. BOW ON THE A STRING



**String Levels**

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

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



Raise arm = higher string

Lower arm = lower string

**49. RAISE AND LOWER**

Musical notation for exercise 49. The first four notes are marked with a 'V' and the instruction "Raise your arm." The last four notes are marked with a 'V' and the instruction "Lower your arm."

**50. TEETER TOTTER**

Musical notation for exercise 50, showing alternating notes marked with 'V'.

**51. MIRROR IMAGE**

Musical notation for exercise 51, showing a sequence of notes marked with 'V'.

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

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

Musical notation for exercise 52, ending with a bow lift symbol and the instruction "Bow Lift".

**53. ESSENTIAL ELEMENTS QUIZ – OLYMPIC CHALLENGE**

Musical notation for exercise 53, featuring a stylized graphic of a bow and a sequence of notes marked with 'V'.

**BOW BUILDER SEVEN**

**Combining Both Hands**

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

**Example A:**

Musical notation for Example A, showing a sequence of notes in the D major scale. The first four notes are labeled "Teacher" and the next four are labeled "Student".

**Example B:**

Musical notation for Example B, showing a sequence of notes in the D major scale. The first four notes are labeled "Teacher" and the next four are labeled "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"

III

### 59. LITTLE STEPS

III

### 60. ELEVATOR DOWN

III

I

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

### 61. ELEVATOR UP

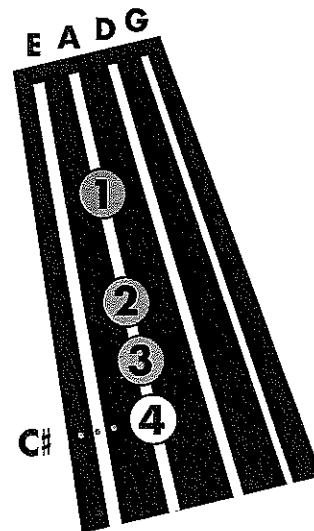
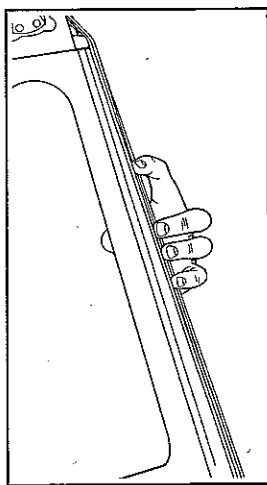
### 62. DOWN THE D MAJOR SCALE

### 63. SCALE SIMULATOR *Remember to count.*

### 64. ESSENTIAL ELEMENTS QUIZ - THE D MAJOR SCALE

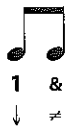
**C#**

is played with 4 fingers on the A string.

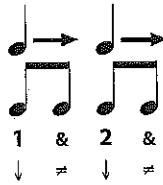


### 65. LET'S READ "C#"

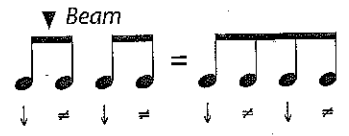
### Eighth Notes



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

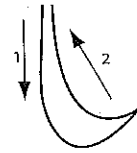
Moderato

### 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 & | 1 & 2 &

## 75. TWO BY TWO

### 1st & 2nd Endings

1.	2.

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

III I

1st time 2nd time

**Half Note**

= 2 Beats  
1 & 2 &

**Half Rest**

= 2 Silent Beats  
1 & 2 &

**77. RHYTHM RAP**

*Shadow bow and count before playing.*

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

**78. AT PIERROT'S DOOR**

Moderato

French Folk Song

Slow Bow

**79. THE HALF COUNTS**

III I

**80. GRANDPARENT'S DAY**

Andante

American Folk Song

**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

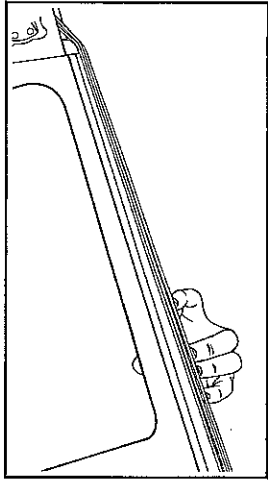
**82. TEXAS TWO-STRING**

*Pizz.* this exercise with your left hand 4th finger.

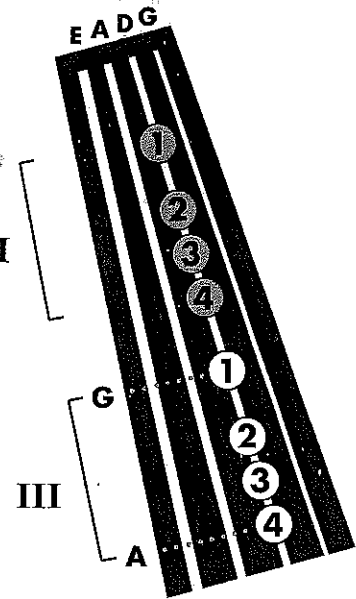
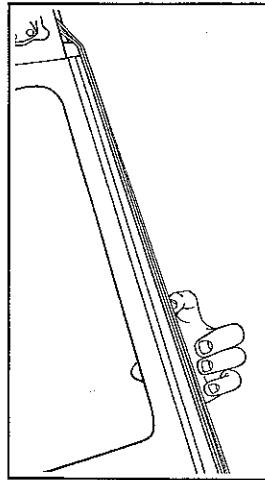
4+ = 4th finger pizz.

(etc.)

**A** is played with 4 fingers on the D string in third position (III).



**G** is played with 1 finger on the D string in third position (III).



**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)

Moderato French Folk Song

THEORY

### Chord, Harmony

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

## 89. BILE 'EM CABBAGE DOWN - Orchestra Arrangement

Allegro American Fiddle Tune

5 ← Measure Number



# PERFORMANCE SPOTLIGHT

## 90. ENGLISH ROUND

Andante

## 91. LIGHTLY ROW - Orchestra Arrangement

Moderato

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

HISTORY

## 92. CAN-CAN - Orchestra Arrangement

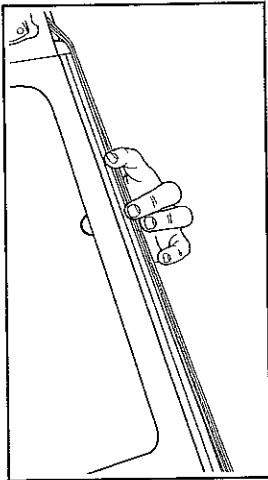
Jacques Offenbach  
Arr. John Higgins

Allegro

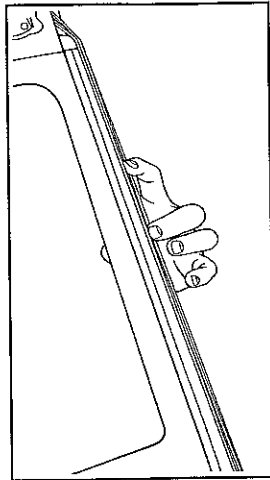
What were the strong points of your performance?

**E AND A STRING NOTES**

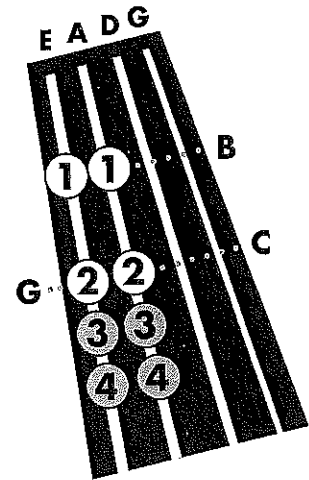
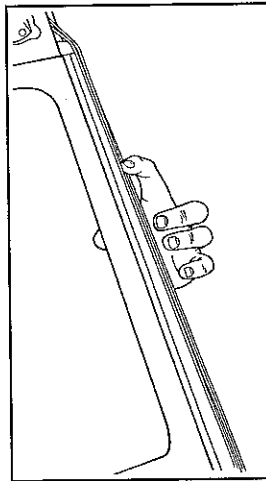
**G** is played with 2 fingers on the E string.



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



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

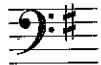


**Listening Skills**

Play what your teacher plays. Listen carefully.

**THEORY**

**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"**



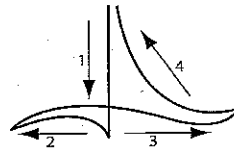
**97. WALKING AROUND** Name the notes before you play.

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

**99. FOURTH FINGER D** (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

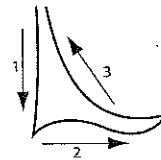
**102. ESSENTIAL ELEMENTS QUIZ - THIS OLD MAN**

Moderato

American Folk Song

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

**Conducting**



Practice conducting this three-beat pattern.

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

Dot

A dot adds half the value of the note.

=   
 2 beats + 1 beat = 3 beats

**103. RHYTHM RAP**

Shadow bow and count before playing.

**104. COUNTING THREES**

**105. D MAJOR SCALE IN THREES**

**New Position - II<sup>1</sup>/<sub>2</sub>** (Second and a half position - first finger on B.)

**106. FRENCH FOLK SONG**

Moderato

French Folk Song

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

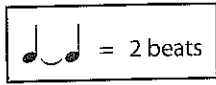
Allegro

English Sea Song

# Tie

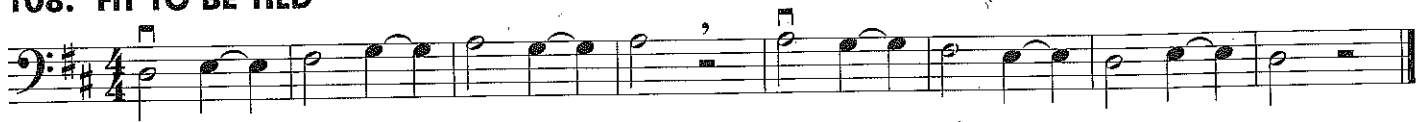


A **tie** is a curved line that connects notes of the **same** pitch. Play a single note for the combined counts of the tied notes.



THEORY

## 108. FIT TO BE TIED



# Slur



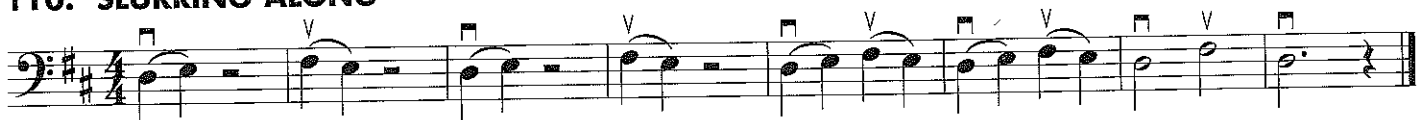
A **slur** is a curved line that connects two or more **different** pitches. Play slurred notes together in the same bow stroke.

THEORY

## 109. STOP AND GO



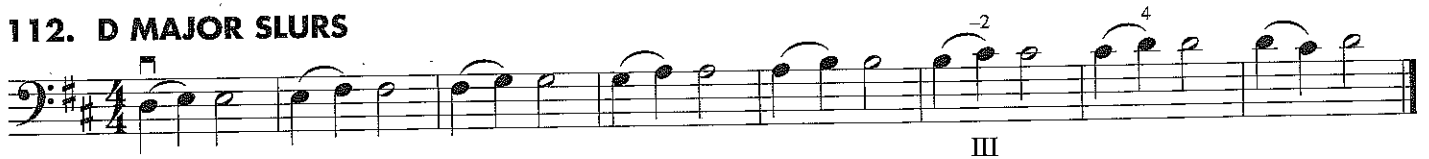
## 110. SLURRING ALONG



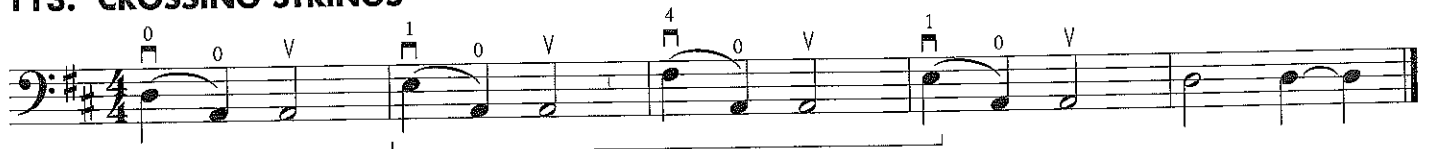
## 111. SMOOTH SAILING



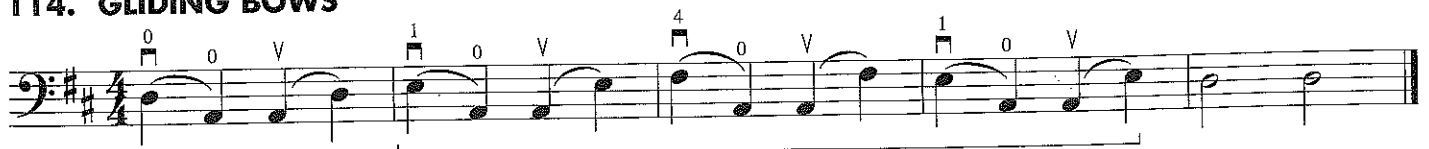
## 112. D MAJOR SLURS



## 113. CROSSING STRINGS



## 114. GLIDING BOWS



## 115. UPSIDE DOWN



# 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 bass clef, 4/4 time, key of D major. The piece starts with an upbeat (a quarter note D) followed by a full measure. A triangle symbol labeled 'Upbeat' points to the first note of the second measure. A question mark 'Where is beat 4?' is placed above the final measure of the second system.

**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

Musical notation for 'Banana Boat Song' in bass clef, 3/4 time, key of D major. The piece starts with an upbeat (a quarter note D) followed by a full measure. Fingerings are indicated: 4, 2, -4, 1. Roman numerals III and I are shown below the first two measures. The notation includes a 'Fine' symbol and a 'D.C. al Fine' instruction. The title 'Caribbean Folk Song' is written in the upper right.

## 118. FIROLIRALERA - Orchestra Arrangement

Allegro

Mexican Folk Song  
Arr. John Higgins

Musical notation for 'Firoliralera - Orchestra Arrangement' in bass clef, 3/4 time, key of D major. The piece is arranged for two parts, A and B. Part A has a melodic line with slurs and accents. Part B has a rhythmic accompaniment with slurs and accents. The notation includes 'Upbeats' labels for both parts and a 'Tie' symbol at the end of the piece.

# SKILL BUILDERS - G Major

119.

120.

121.

122.

123.

124.

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

HISTORY

## 125. JINGLI NONA

Allegro

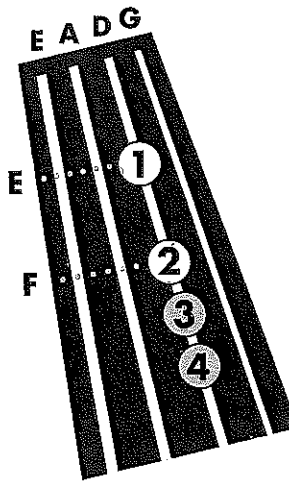
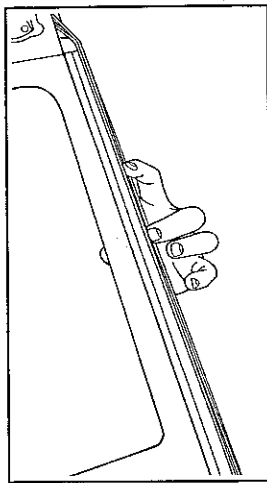
Far Eastern Folk Song

Where is beat 4? ▲

SECOND FINGER ON THE D STRING

**F**

is played with 2 fingers on the D string.



**Listening Skills**

Play what your teacher plays. Listen carefully.

**THEORY**

**Natural**



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

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



**THEORY**

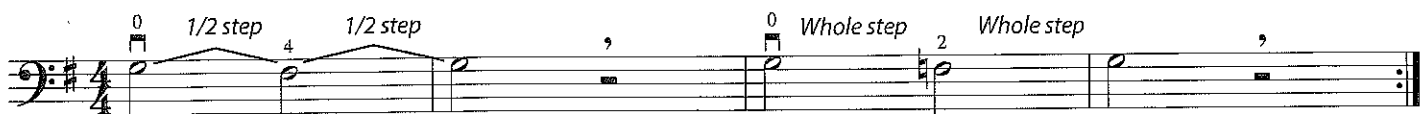
**Half Step**

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**

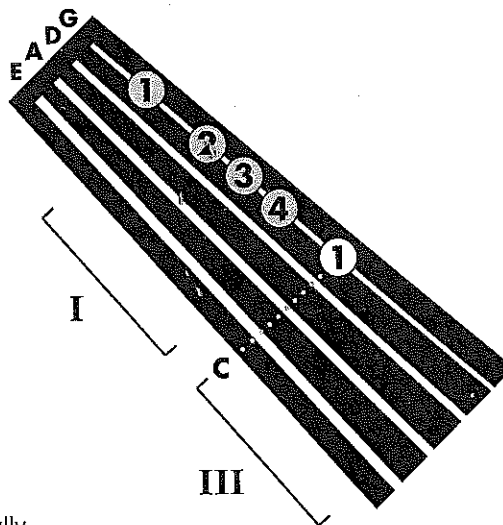
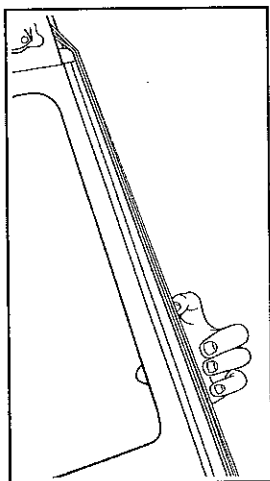




# C NATURAL IN THIRD POSITION

**C**

is played with 1 finger on the G string in third position (III).



## Listening Skills

Play what your teacher plays. Listen carefully.

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

**C** III

### 131. HALF STEP AND WHOLE STEP REVIEW

III

## 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

III

### 133. THE STETSON SPECIAL

III II<sup>1/2</sup> III I

### 134. BLUEBIRD'S SONG

Allegro

Texas Folk Song

III

# Key Signature C MAJOR



All notes are naturals.

# New Position - II

(Second finger on B, fourth finger on C.)

## 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. (For violins, violas, and cellos.)

### 140. BINGO

Allegro

18th Century English Game Song

I 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

I II I III

### 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

III I III I III **Variation 1** I III I III I

Variation 2 – make up your own variation

### 143. ESSENTIAL CREATIVITY - THE BIRTHDAY SONG

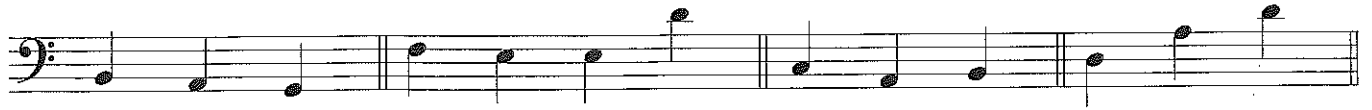
Moderato

III I II I

Now play the line again and create your own rhythm.

### Special Double Bass Exercise

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



Note Names: \_\_\_\_\_



\_\_\_\_\_

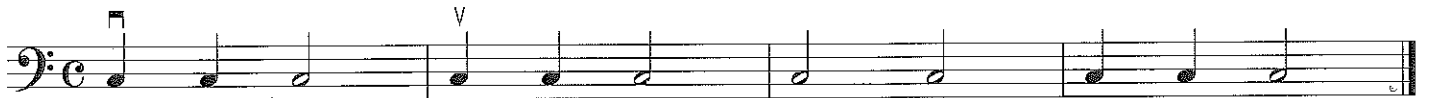
### Team Work

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

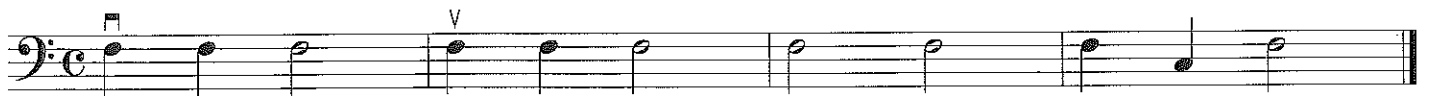
### Listening Skills

Play what your teacher plays. Listen carefully.

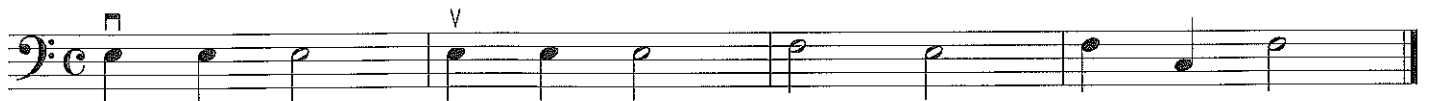
#### 144. LET'S READ "C" - Review



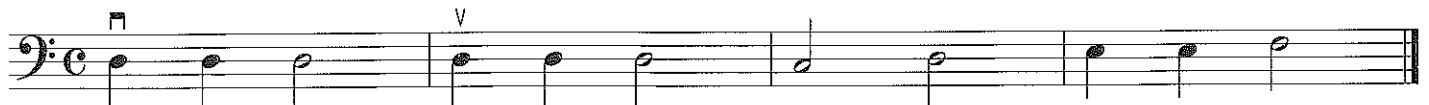
#### 145. LET'S READ "F" - Review



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



#### 147. LET'S READ "D" - Review



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



#### 149. C MAJOR SCALE

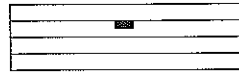


### Whole Note



1 & 2 & 3 & 4 &

### Whole Rest



= A Whole Measure of Silent Beats

1 & 2 & 3 & 4 &

### Whole Rest



hangs from a staff line.

### Half Rest



sits on a staff line.

## 150. RHYTHM RAP

Shadow bow and count before playing.

## 151. SLOW BOWS

## 152. LONG, LONG AGO

Moderato

T. H. Baily

## 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

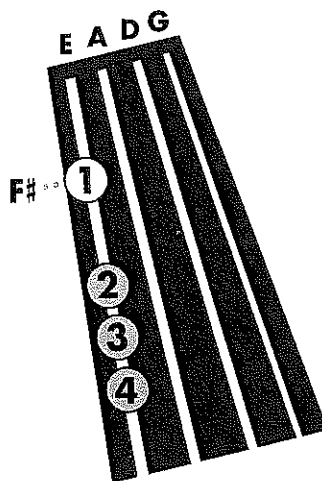
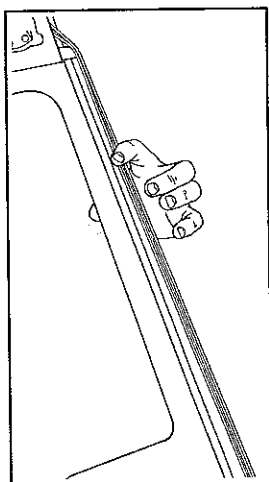
## 155. MONDAY'S MELODY

Traditional Folk Song

**E STRING NOTES**

**F#**

is played with 1 finger on the E string.



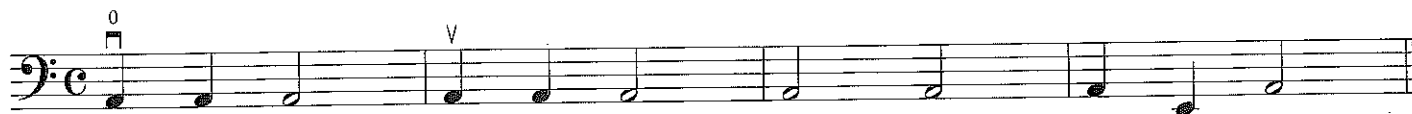
**Listening Skills**

Play what your teacher plays. Listen carefully.

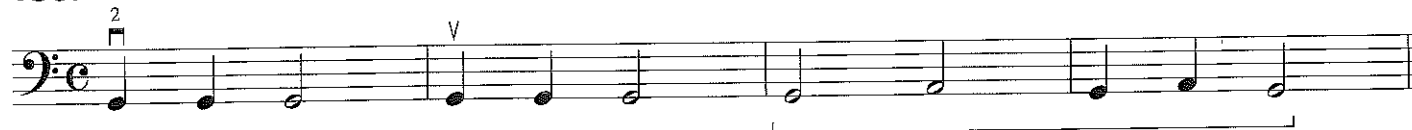
**156. LET'S READ "E"**



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



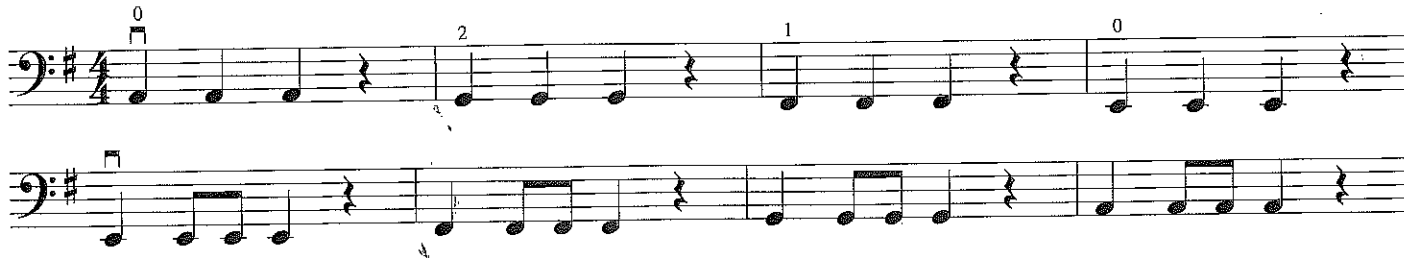
**158. LET'S READ "G" - Review**



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



**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**

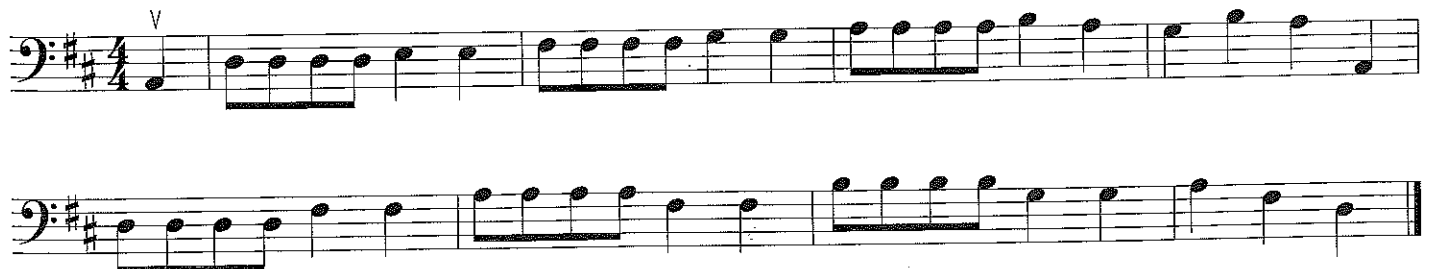
Play what your teacher plays. Listen carefully.

**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

### 182. SURPRISE SYMPHONY THEME

Andante

Franz Josef Haydn



## SKILL BUILDERS – Scales and Arpeggios

Add your own dynamics to any of the lines below.

### 183. D MAJOR

### 184. G MAJOR

### 185. G MAJOR (Upper Octave – violin)

### 186. C MAJOR

### 187. C MAJOR (Lower Octave – viola and cello)

# 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. The upper staff (A) contains the melody with fingerings: -4, -1, V, -4, -1, V. The lower staff (B) contains the harmony with fingerings: V, V, V, V, V. Dynamics include *f* and *f* III. The second system shows measures 5-8. The upper staff (A) continues the melody with fingerings: V, V, V, V. The lower staff (B) continues the harmony with fingerings: V, V, V, V. Dynamics include *f* and *f* III.

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, key of C major. The score is divided into two systems. The first system shows the first four measures. The upper staff (A) contains the melody with fingerings: 4, 1, 4, 1, 0, -2, -1, 4, 1, -2, 0, 1, 2, 0. The lower staff (B) contains the harmony with fingerings: V, V, V, V. Dynamics include *f* and *f* III. The second system shows measures 5-8. The upper staff (A) continues the melody with fingerings: V, V, V, V. The lower staff (B) continues the harmony with fingerings: V, V, V, V. Dynamics include *p* and *f*.

# 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 1-12. Dynamics: *p*, *f*, *p*. Performance markings: *Allegro*, *Fine*, *D.C. al Fine*. Fingerings: 4, -4, 4, 1, -4, 1, 4, 1, 4, 1. Bowings: V, V, V, V, V, V, V, V, V, V, V, V.

## 191. ROCKIN' STRINGS - Orchestra Arrangement

John Higgins

**Moderato**

Measures 1-4. Dynamics: *f*. Performance markings: *Moderato*. Fingerings: 1, -2, 4, 2, -1, -2, 4, 2, -1, -2, 4, 2, -1. Bowings: V, V, V, V, V, V, V, V, V, V, V, V, V, V.

# PERFORMANCE SPOTLIGHT

## 192. SIMPLE GIFTS - Orchestra Arrangement

Shaker Folk Song  
Arr. John Higgins

Andante

The score is written for two bass staves, A and B, in a key of two sharps (D major) and a 4/4 time signature. The tempo is marked 'Andante'. The piece begins with a forte (*f*) dynamic. The first system (measures 1-4) shows the A staff with a melodic line and the B staff with a bass line. The second system (measures 5-8) includes fingering numbers (4, 2, -4) and dynamic markings (*f*, *III*, *I*). The third system (measures 9-12) starts with a piano (*p*) dynamic and includes a measure number box containing '10'. The fourth system (measures 13-16) returns to a forte (*f*) dynamic. The fifth system (measures 17-20) includes a measure number box containing '19' and a piano (*p*) dynamic. The score concludes with a final measure in the sixth system.

## 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. MARCH IN D – Solo

Johann Sebastian Bach  
Arr. John Higgins

Moderato

*f* *p* *f* *p* *f* *p*

9 17

*f* *p* *f* *p*

Piano Accompaniment

Moderato

*f* *p* *f* *p* *f* *p*

9 17

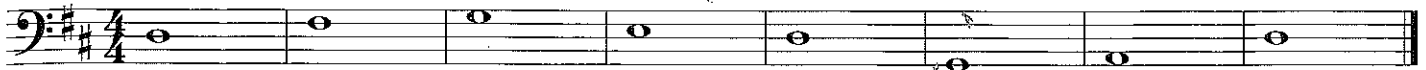
*f* *p* *f* *p*

# Improvisation

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

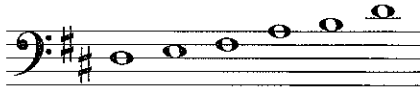
## 194. RHYTHM JAM

Using the following notes, improvise your own rhythms.

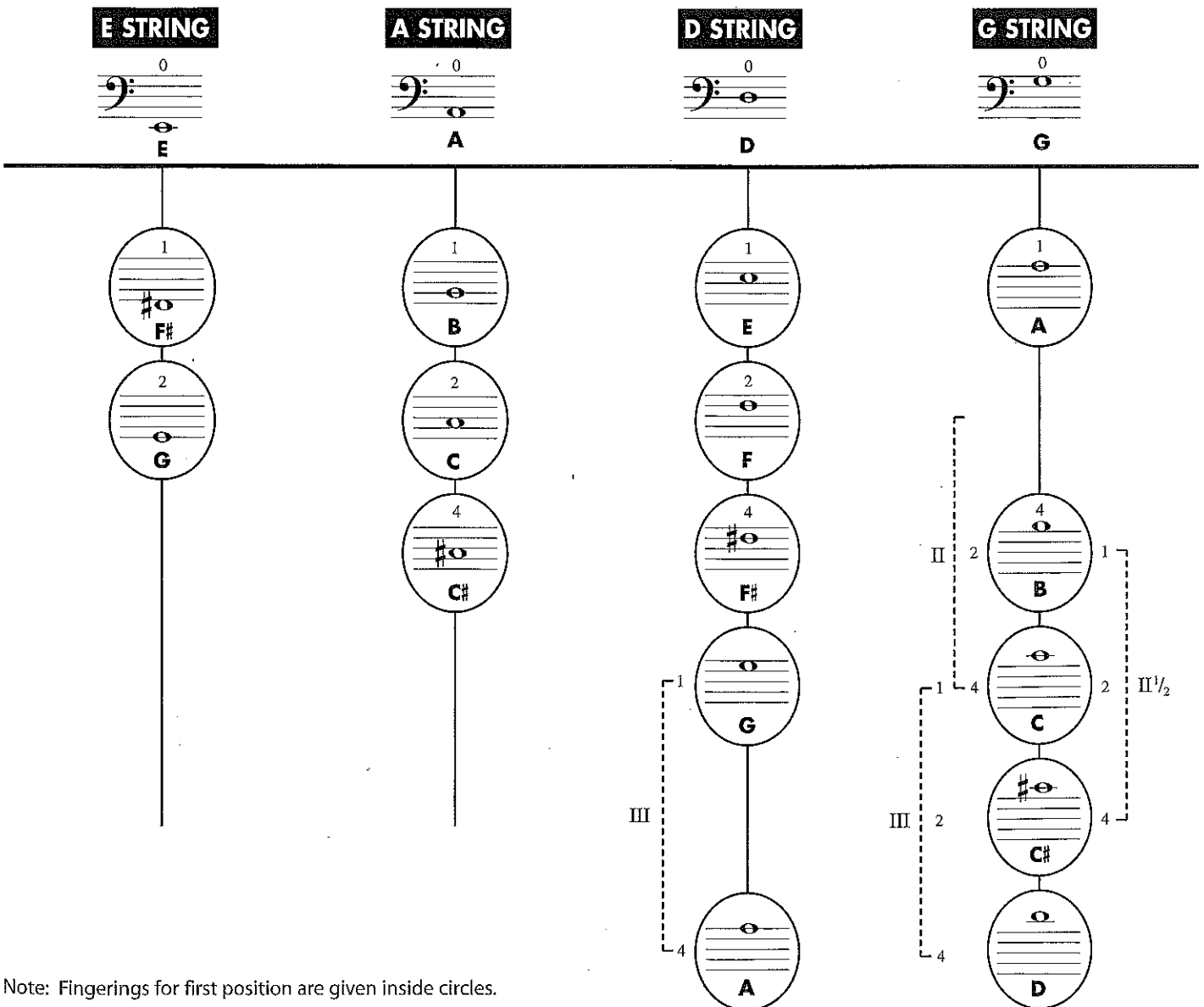


## 195. INSTANT MELODY

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



# DOUBLE BASS FINGERING CHART



Note: Fingerings for first position are given inside circles.


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