

PLAY-ALONG  
CD & DVD

# ESSENTIAL ELEMENTS 2000 PLUS DVD *for Strings*



**A COMPREHENSIVE STRING METHOD**

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

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

# **ESSENTIAL ELEMENTS 2000 FOR STRINGS**

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*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.

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

Gasparo da Salo, an Italian instrument maker, developed the present day violin during the 16th century. Da Salo and Nicolo Amati are credited with establishing the design of today's violin, which has survived with only a few minor changes. Antonio Stradivari, and the Guarneri and Guadagnini families were famous instrument makers from the 17th and 18th centuries, and their violins are still in use today.

Nearly every composer has written music for the violin, including Johann Sebastian Bach, Ludwig van Beethoven, and Peter Illyich Tchaikovsky. Famous violin performers include Midori, Isaac Stern, Stéphane Grapelli, Itzhak Perlman, Jascha Heifetz, Joshua Bell, and Mark O'Connor.

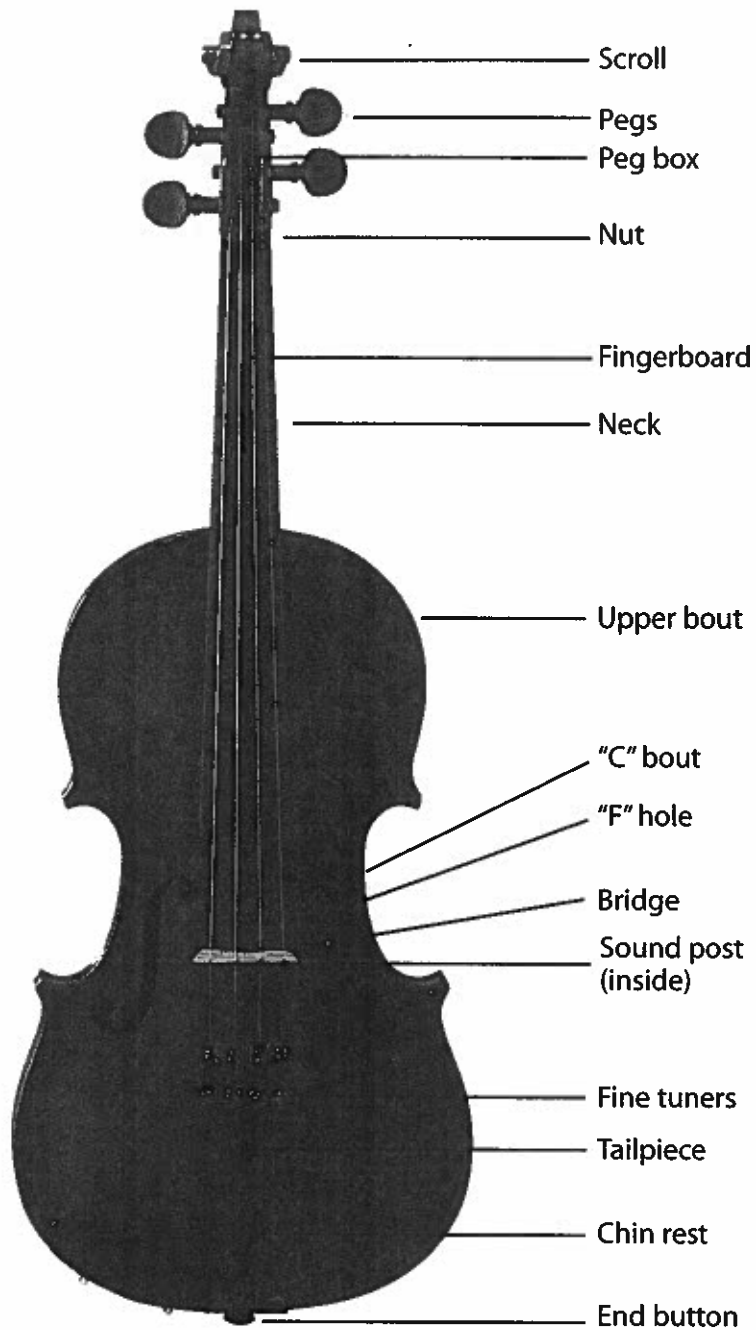
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# THE VIOLIN



## Take Special Care

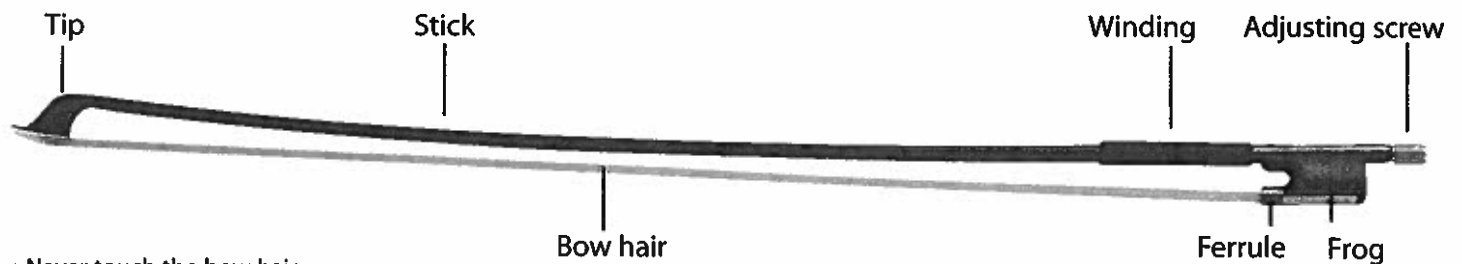
String instruments are delicate. Follow your teacher's guidelines in caring for your instrument, and it will last forever.

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

## Accessories

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

# THE BOW



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

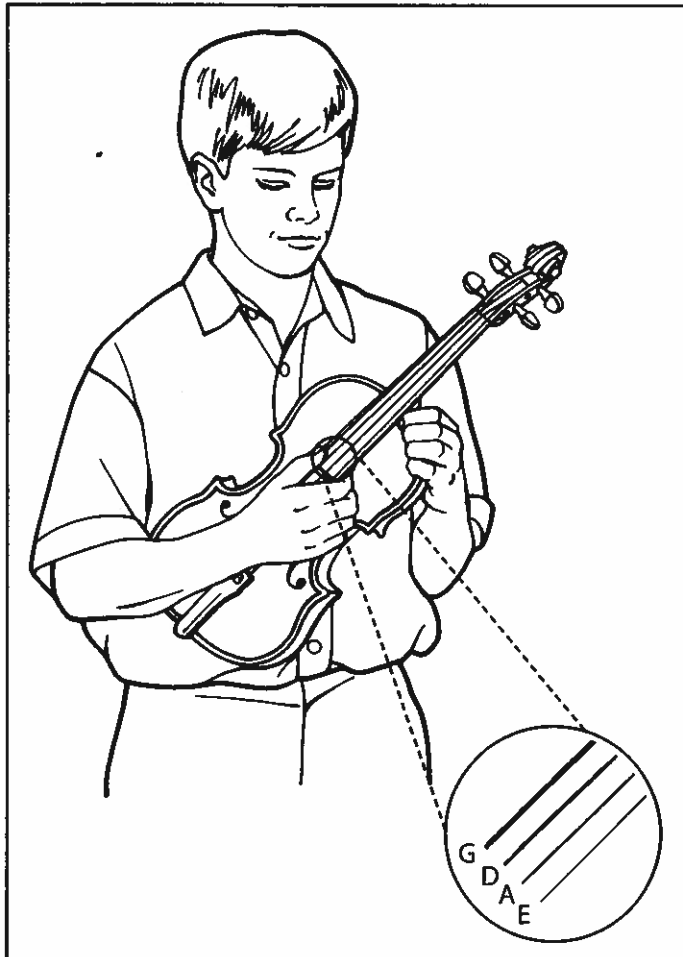
# HOLDING YOUR INSTRUMENT

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

Many violin 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

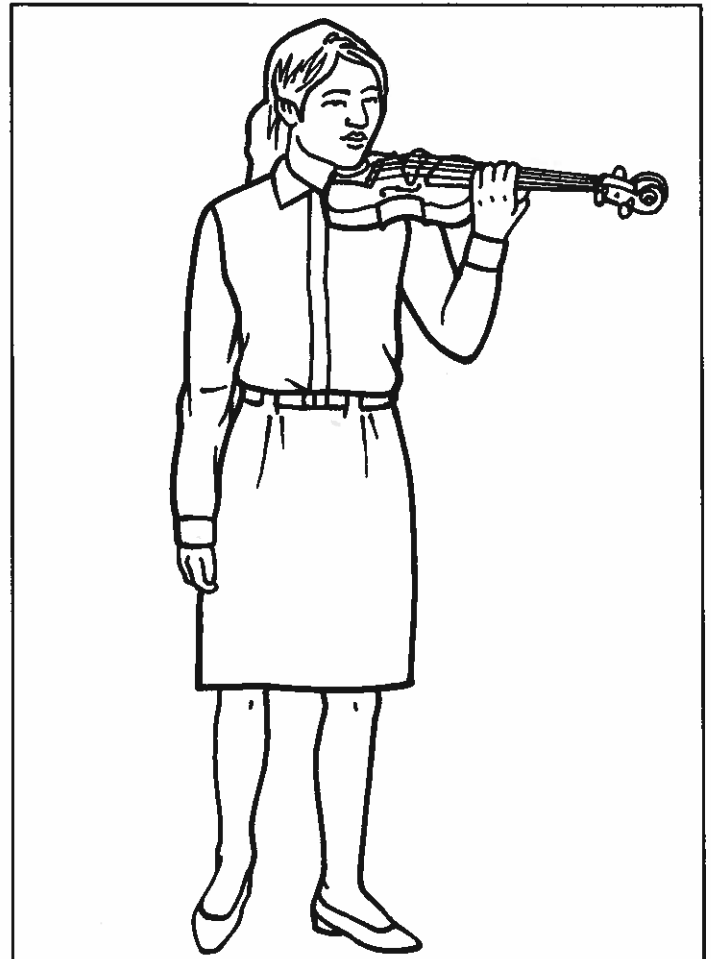
- Step 1** Place the instrument case flat on the floor with the handle facing you. Open the case and lift the instrument up by the neck. Identify all parts of the violin.
- Step 2** Cradle the violin under your right arm. Raise the scroll to shoulder height. Be sure the back of the violin is flat against your stomach.
- Step 3** Identify the letter names of each string: G (lowest pitch), D, A, E.
- 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

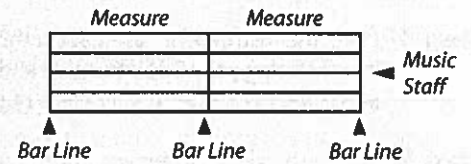
The **music staff** has 5 lines and 4 spaces.

## 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

**D**



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

*pizz.*

0

**A**



*Keep a steady beat.*

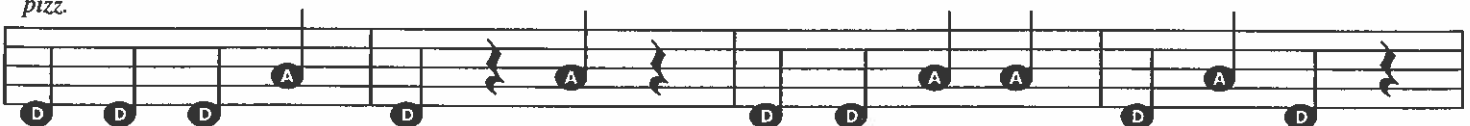
### 4. TWO'S A TEAM

*pizz.*



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

*pizz.*



### Treble Clef



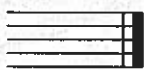
Clefs indicate a set of note names.

### 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.

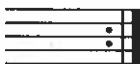
### 6. JUMPING JACKS *Identify the clef and time signature before playing.*



### 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.*



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

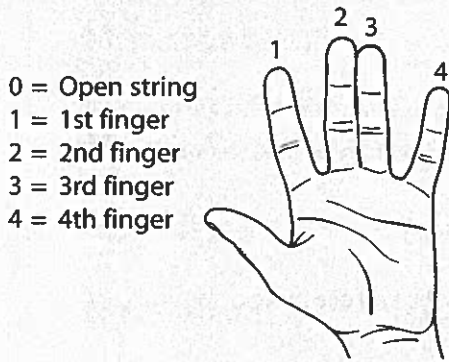
### 9. ESSENTIAL ELEMENTS QUIZ *Write in the counting before you play.*



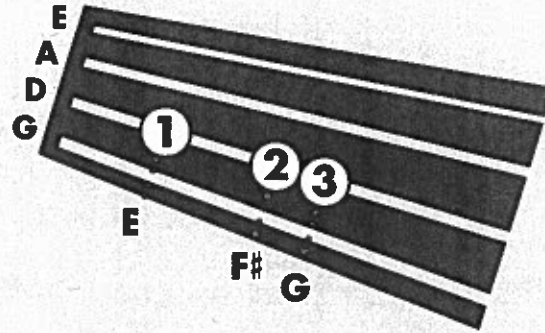
# SHAPING THE LEFT HAND

## D STRING NOTES

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

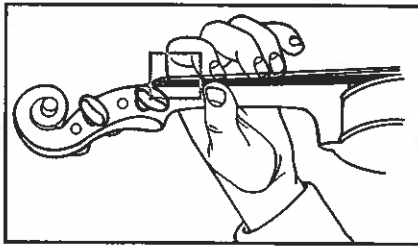


- 0 = Open string
- 1 = 1st finger
- 2 = 2nd finger
- 3 = 3rd finger
- 4 = 4th finger

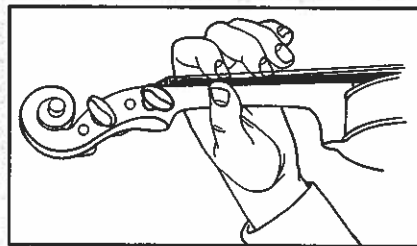


**Step 2** Bring your hand to the fingerboard. Place your fingers on the D string, keeping your hand shaped as shown below.  
Be sure your first finger forms a square with the fingerboard, and your wrist is relaxed and straight.

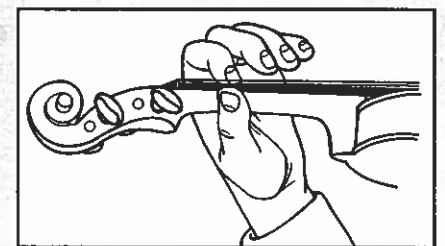
**G** is played with 3 fingers on the D string.



**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?

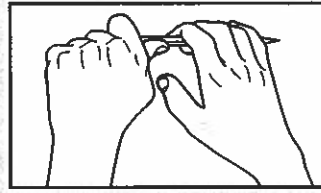


# SHAPING THE RIGHT HAND

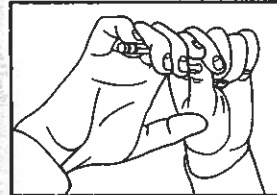
## BOW BUILDER ONE

### Pencil Hold

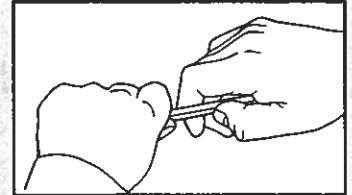
**Step 1** Hold a pencil in your left hand at eye level.



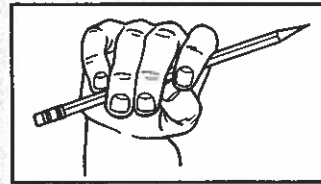
**Step 2** Hang your right fingers over the top of the pencil, as shown.



**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*

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

*pizz.*

## BOW BUILDER TWO

### Pencil Hold Exercises

#### I'm Outta Here

Wave good-bye while keeping your wrist relaxed.

#### Thumb Flexers

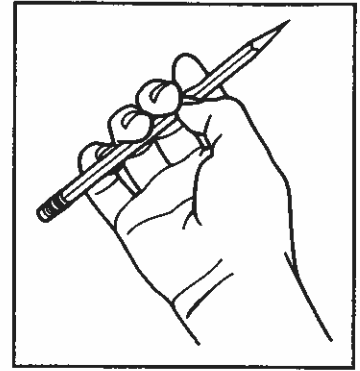
Flex your thumb in and out.

#### Finger Taps

Tap your first finger. Then tap your fourth finger.

#### Knuckle Turnovers

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



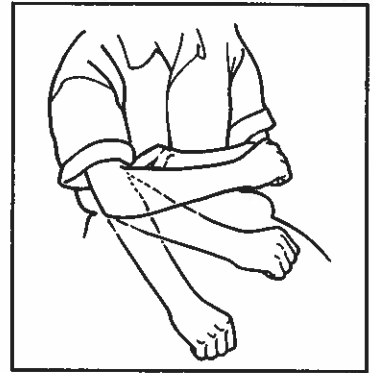
Knuckle Turnovers

## BOW BUILDER THREE

### Bowing Motions

#### Swingin' Out

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



Swingin' Out

### 17. HOP SCOTCH

*pizz.*

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

The musical notation for 'Hop Scotch' is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes and eighth notes with rests. The notes are G4, F#4, E4, F#4, G4, F#4, E4, F4, G4, F4, E4, F4, G4, F4, E4, F4, G4, F4, E4. The piece ends with a double bar line and repeat dots. The count is provided below the staff.

#### 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

Slavic Folk Song

The musical notation for 'Morning Dance' is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes and eighth notes with rests. The notes are G4, F#4, D4, G4, F#4, D4, E4, F#4, G4, F#4, E4. The piece ends with a double bar line and repeat dots. The count is provided above the staff.

### 19. ROLLING ALONG

*pizz.*

Go to next line. /

The musical notation for 'Rolling Along' is written on two staves in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter notes and eighth notes with rests. The notes are F#4, E4, D4, E4, F#4, G4, F#4, E4, F#4, G4, F#4, E4, D4. The piece ends with a double bar line and repeat dots. The instruction 'Go to next line.' is written above the second staff.

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 violin, as shown.



Strummin' Along

**20. GOOD KING WENCESLAS**

Welsh Folk Song

*pizz.* 3 0

△ Keep fingers down when you see this bracket.

**21. SEMINOLE CHANT**

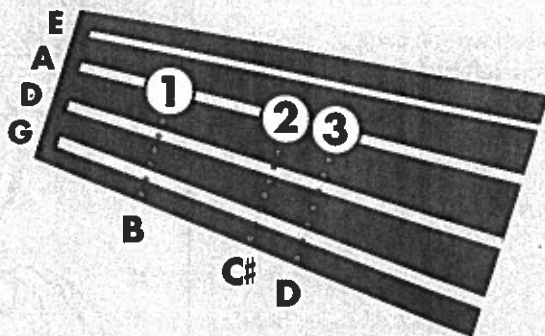
*pizz.*

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

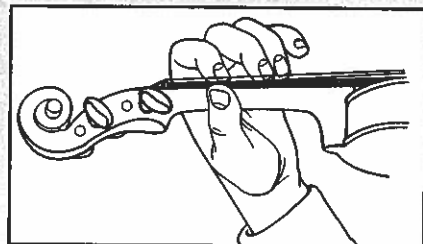
**22. ESSENTIAL ELEMENTS QUIZ - LIGHTLY ROW**

*pizz.* 0 2 3 1

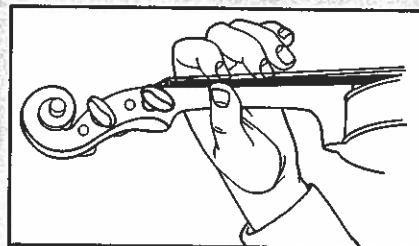
△ Prepare F# before playing.



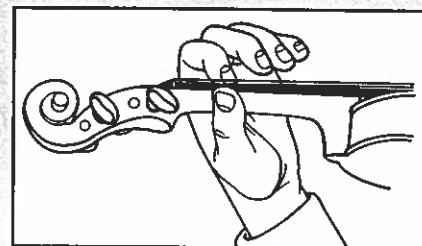
**D** is played with 3 fingers on the A string.



**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.

**23. LET'S READ "D"**

**D** *pizz. 3*

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

**C#** *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

### 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)

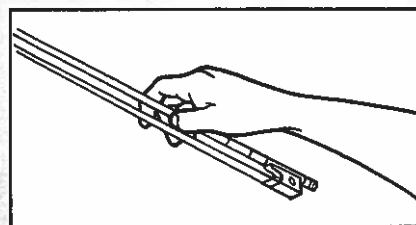
**Step 1** Identify all parts of the bow (see page 2). Hold the bow in your left hand near the tip with the frog pointing to the right.

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

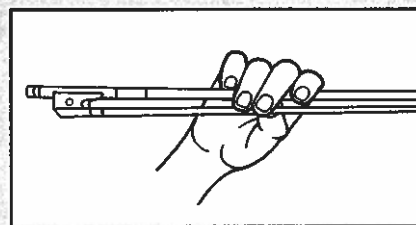
**Step 3** Shape your right hand on the bow stick, as shown.

**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.



Balancing The Bow



Early Bow Hold



**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

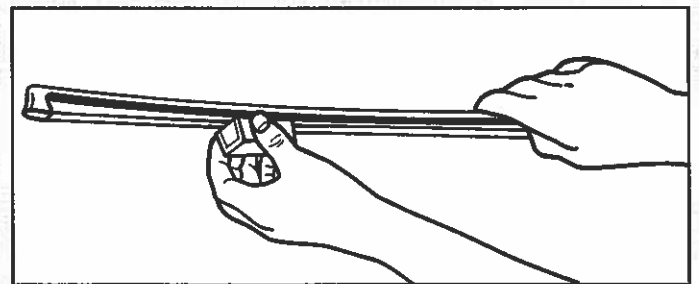
*pizz.*

## 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?





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:

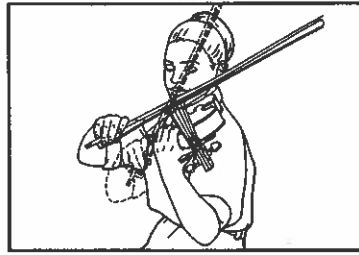


**WORKOUTS**

**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** ☞ Lift the bow and return to its starting point.

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

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

**BOW BUILDER SEVEN**

**Combining Both Hands**

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

**Example A:**

**Example B:**

## PUTTING IT ALL TOGETHER

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

**Step 1** Tap your toe and say or sing the letter names.

**Step 2** Play *pizz.* and say or sing the letter names.

**Step 3** Shadow bow and say or sing the letter names.

**Step 4** Bow and play as written.

### 54. BOWING "G"



### 55. BACK AND FORTH



### 56. DOWN AND UP



### 57. TRIBAL LAMENT



### 58. BOWING "D"



### 59. LITTLE STEPS



### 60. ELEVATOR DOWN



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

### 61. ELEVATOR UP

### 62. DOWN THE D MAJOR SCALE

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

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

### Special Violin 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

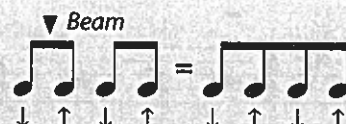
## Eighth Notes



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

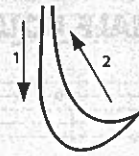
Moderato

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

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

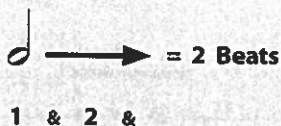
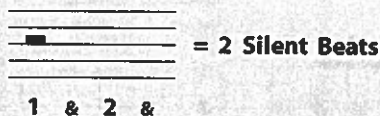
THEORY

## 76. ESSENTIAL ELEMENTS QUIZ – FOR PETE’S SAKE

Moderato

1. 2.

Δ 1st time Δ 2nd time

**Half Note****Half Rest****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 → Slow Bow → Slow Bow →

**79. THE HALF COUNTS**
**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

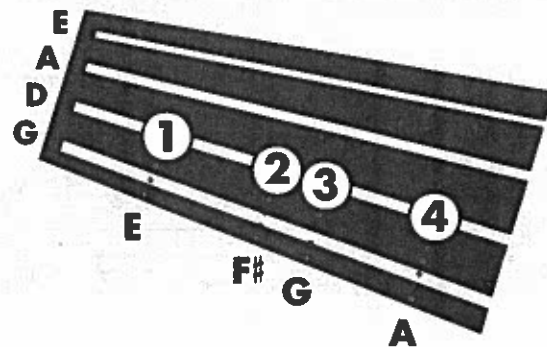
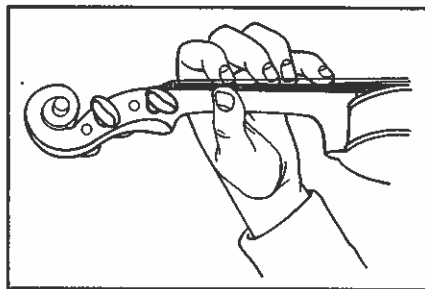
**82. TEXAS TWO-STRING**

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



## 4TH FINGER

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



## 83. FOUR BY FOUR

## 84. 4TH FINGER MARATHON

## 85. HIGH FLYING

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

HISTORY

## 86. ESSENTIAL ELEMENTS QUIZ – ODE TO JOY

Moderato

Ludwig van Beethoven

## PERFORMANCE SPOTLIGHT

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

### 87. SCALE WARM-UP

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

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

Musical notation for 'Lightly Row' in G major, 4/4 time, Moderato. The piece is arranged for two staves, A and B. The notation includes various musical markings such as '4' (quartet), 'V' (accents), and square boxes above the staves. The first system shows measures 1-4, and the second system shows measures 5-8. The melody is written on two treble clef staves.

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

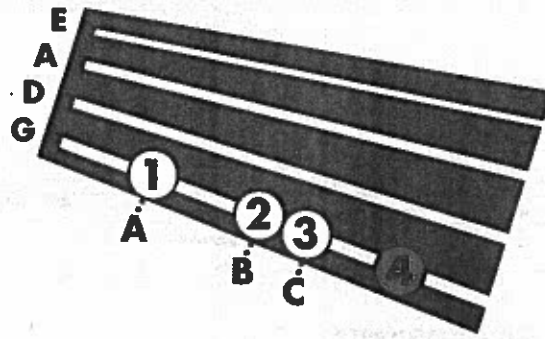
## 92. CAN-CAN - Orchestra Arrangement

Allegro

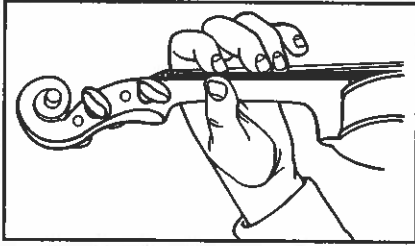
Jacques Offenbach  
Arr. John Higgins

Musical notation for 'Can-Can' in G major, 2/4 time, Allegro. The piece is arranged for two staves, A and B. The notation includes various musical markings such as square boxes above the staves. The first system shows measures 1-8, and the second system shows measures 9-16. The melody is written on two treble clef staves.

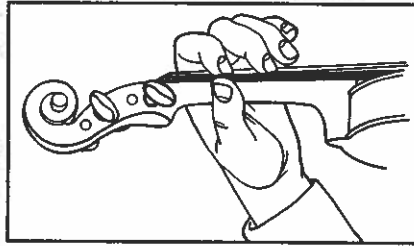
✓ What were the strong points of your performance?



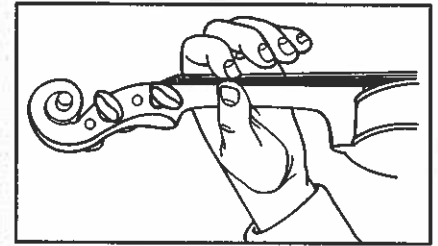
**C** is played with 3 fingers on the G string.



**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.

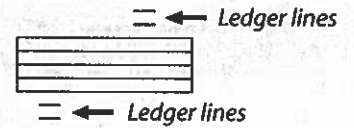
**THEORY**

**New Key Signature  
G MAJOR**



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

**Ledger Lines**



Ledger lines extend the music staff higher or lower.

**93. LET'S READ "G"**



△ Play F#s and Cs in this key signature.

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



**95. LET'S READ "B"**



**96. LET'S READ "A"**



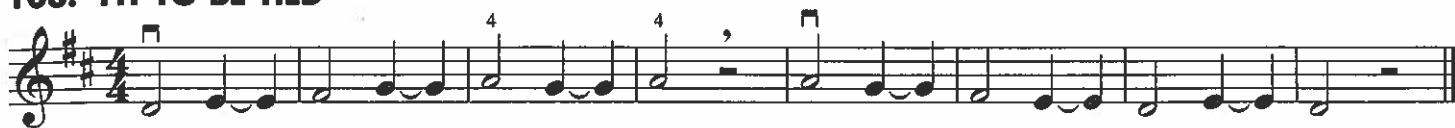




**Tie**

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**





# SKILL BUILDERS - G Major

119.

120.

121.

122.

123.

▲ Slur three

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

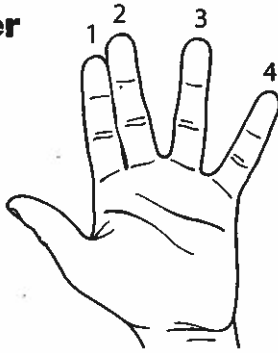
Where is beat 4? ▲

NEW FINGER PATTERN

Low 2nd Finger

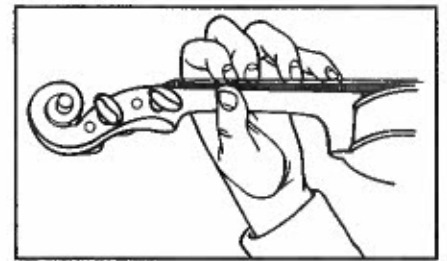
Step 1

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



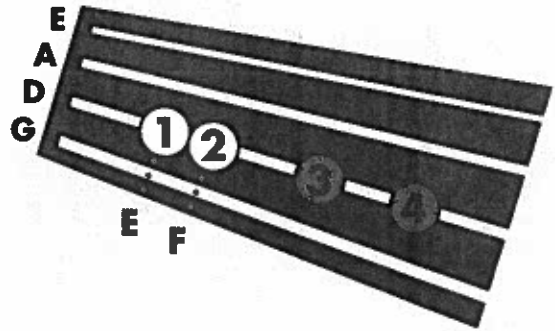
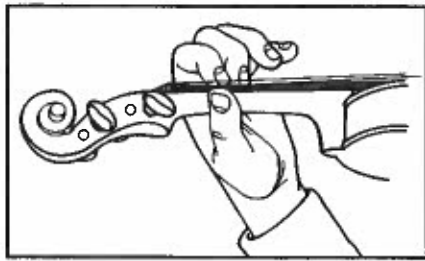
Step 2

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)



THEORY

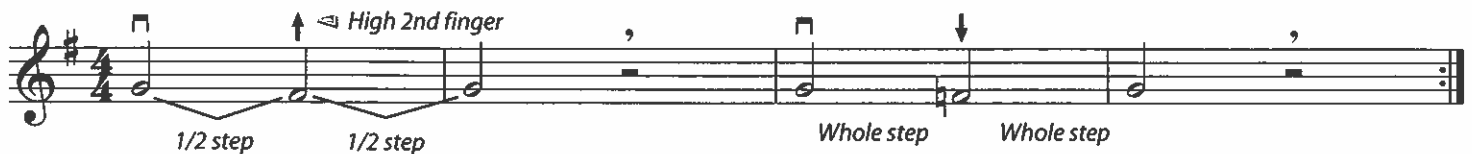
Half Step

A half step is the smallest distance between two notes.

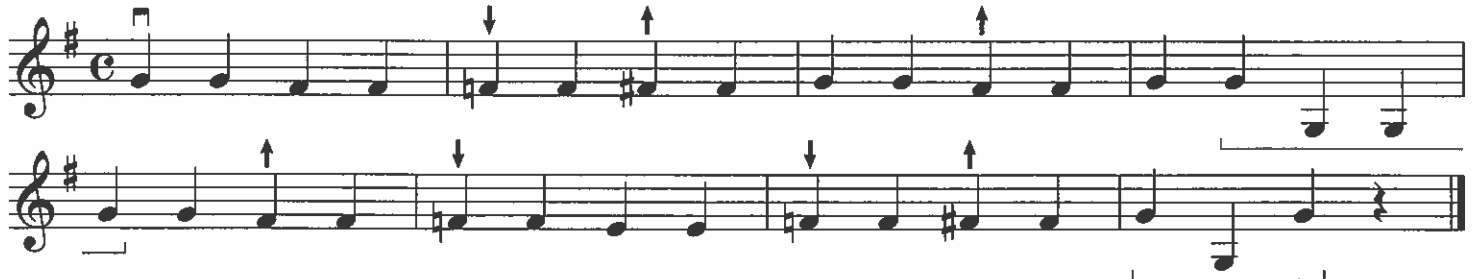
Whole Step

A whole step is two half steps combined.

127. HALF-STEPPIN' AND WHOLE STEPPIN'



128. SPY GUY



129. MINOR DETAILS

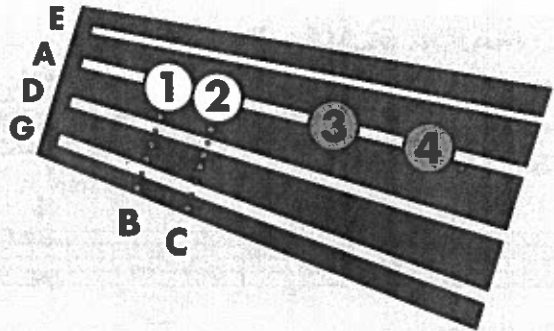
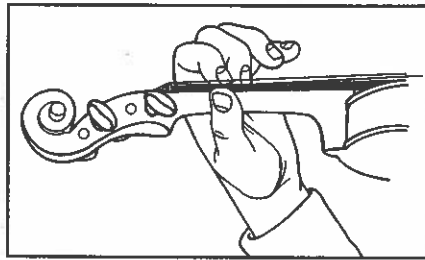


**NEW FINGER PATTERN**

**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**

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

**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 (C1) and high second finger (F#).

## 140. BINGO

Allegro

18th Century English Game Song

Where is beat 2? ▲

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

HISTORY

## 141. TALLIS CANON – Round

Moderato

Thomas Tallis

## Theme and Variations

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

THEORY

## 142. VARIATIONS ON A FAMILIAR SONG

Moderato

Variation 2 – make up your own variation

## 143. ESSENTIAL CREATIVITY – THE BIRTHDAY SONG

Moderato

Now play the line again and create your own rhythm.

# Special Violin Exercise

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



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



\_ \_ \_ \_ \_

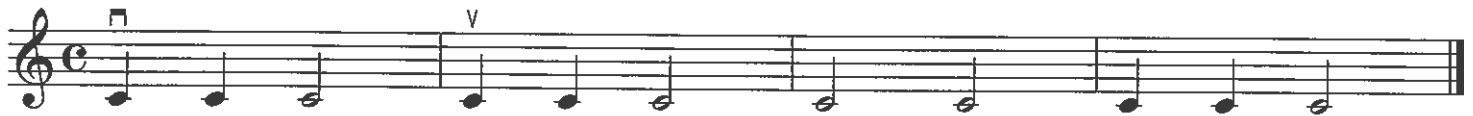
## Team Work

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.

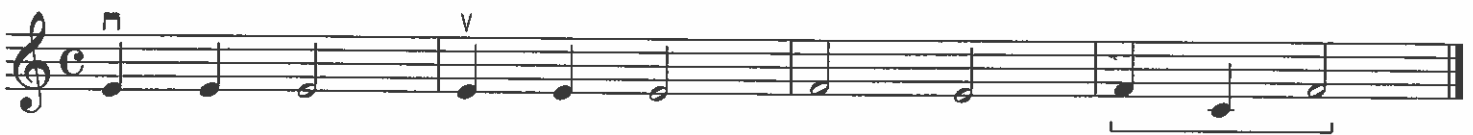
### 144. LET'S READ "C" - Review



### 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.*



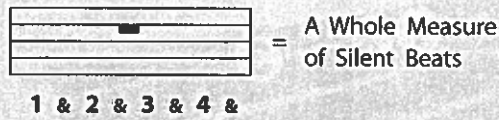
### 149. C MAJOR SCALE



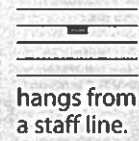
### Whole Note



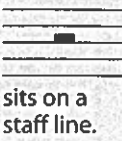
### Whole Rest



### Whole Rest



### Half Rest



THEORY

## 150. RHYTHM RAP

Shadow bow and count before playing.

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

## 151. SLOW BOWS

## 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.

THEORY

## 153. C MAJOR SCALE AND ARPEGGIO

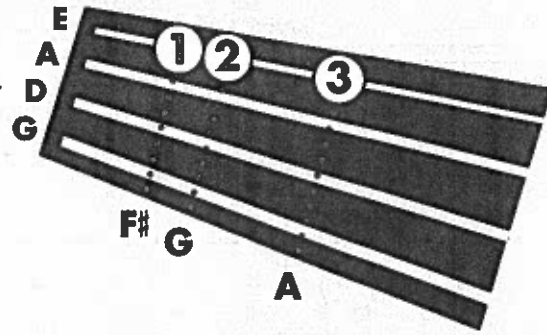
## 154. LISTEN TO OUR SECTIONS

## 155. MONDAY'S MELODY

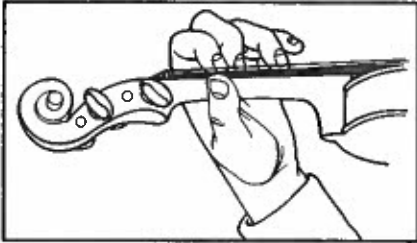
Traditional Folk Song

Moderato

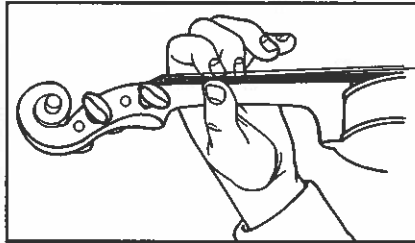
**E STRING NOTES**



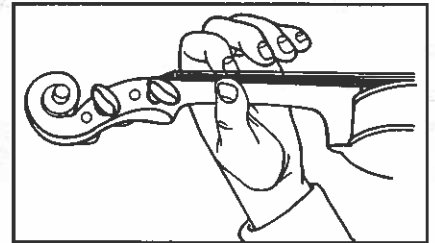
**A** is played with 3 fingers on the E string.



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



**F#** is played with 1 finger on the E string.



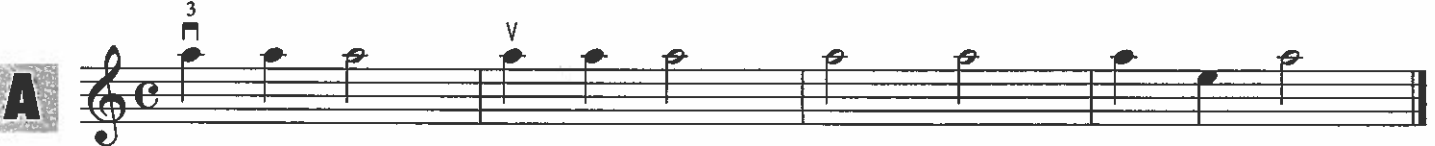
**Listening Skills**

Play what your teacher plays. Listen carefully.

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



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



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



**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

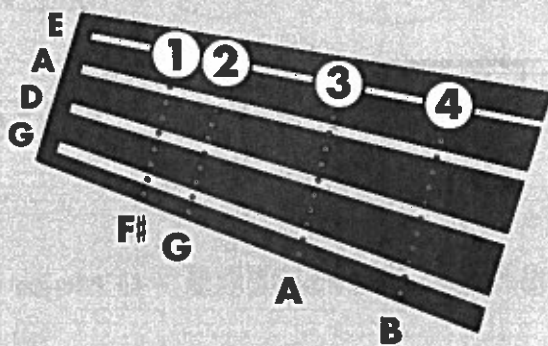
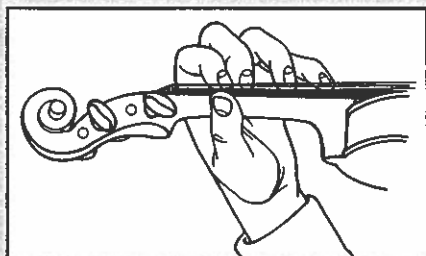
American Folk Song



### NEW NOTE

# B

is played with 4 fingers on the E string.



### Listening Skills

Play what your teacher plays. Listen carefully.

### 164. LET'S READ "B"

# B



### 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**

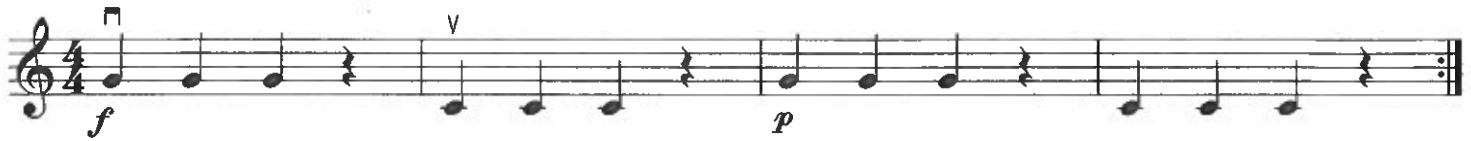
Dynamics tell us what volume to play or sing.

*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****186. C MAJOR****187. C MAJOR** (Lower Octave - viola and cello)

# PERFORMANCE SPOTLIGHT

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

American Folk Song  
Arr. Michael Allen

**Allegro**

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

Kenyan Warrior Song  
Arr. John Higgins

**Moderato**

# 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 the key of D major (two sharps) and 4/4 time. The tempo is marked 'Andante'. The piece begins with a rest for two measures, followed by a series of eighth and sixteenth notes. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated with numbers 0 and 4. There are several slurs and accents throughout the piece. Measure numbers 10 and 19 are boxed. The score ends with a double bar line.

## PERFORMANCE SPOTLIGHT

### Solo with Piano Accompaniment

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

#### 193. MINUET NO. 1 – Solo

Johann Sebastian Bach  
Arr. John Higgins

**Moderato**

*f* *p* *f*

#### Piano Accompaniment

**Moderato**

*mf* *p* *f*

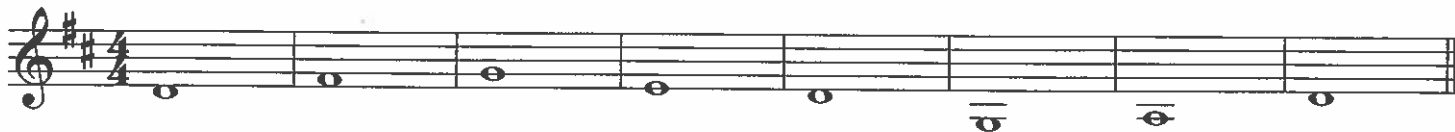


# Improvisation

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

## 194. RHYTHM JAM

Using the following notes, improvise your own rhythms.



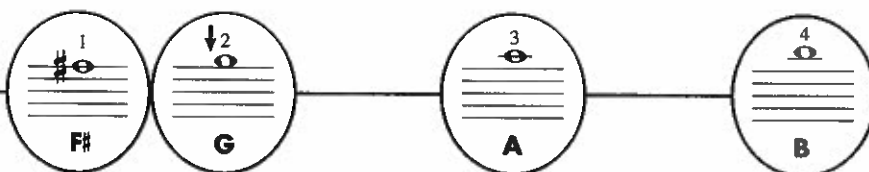
## 195. INSTANT MELODY

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

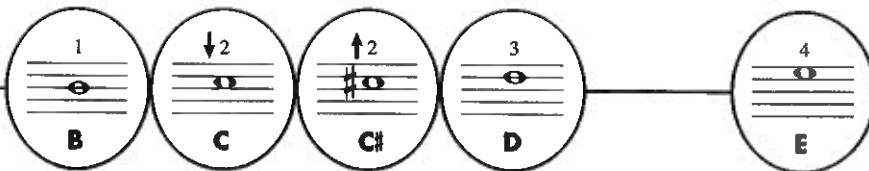


# VIOLIN FINGERING CHART

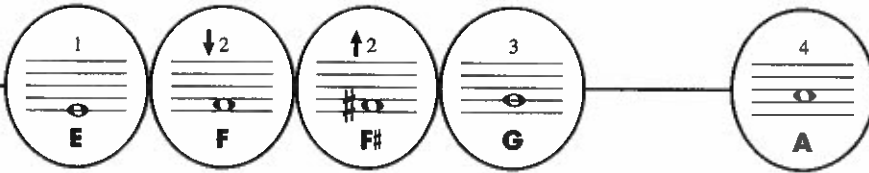
### E STRING



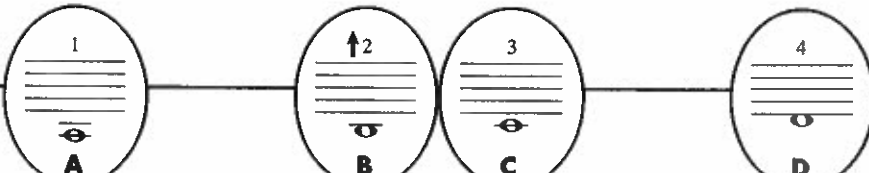
### A STRING



### D STRING



### G STRING



**Definitions** (pg.)

Allegro 20  
 Alto Clef 5 (*viola*)  
 Andante 20  
 Arco 16  
 Arpeggio 37  
 Bar Lines 4  
 Bass Clef 5 (*cello & bass*)  
 Beat 4  
 Bow Lift 17  
 Chord 24  
 Chromatics 33  
 Common Time 27  
 Counting 5  
 D.C. al Fine 30  
 Dotted Half Note 28  
 Double Bar 5  
 Down Bow 13  
 Duet 34  
 Dynamics 42  
 Eighth Notes 20  
 1st & 2nd Endings 21  
 Forte (*f*) 42  
 Half Note 22  
 Half Rest 22  
 Half Step 32  
 Harmony 24  
 Hooked Bowing 41  
 Improvisation 47  
 Key Signature 15  
 Ledger Lines 26  
 Measures 4  
 Measure Number 24  
 Moderato 20  
 Music Staff 4  
 Natural 32  
 Piano (*p*) 42  
 Pickup 30  
 Pizzicato (*pizz.*) 4  
 Quarter Note 4  
 Quarter Rest 4

Repeat Sign 5  
 Repeat Signs (enclosed) 22  
 Round 24  
 Scale 11  
 Shadow Bowing 13  
 Sharp 6  
 Slur 29  
 Solo 46  
 Staccato 40  
 Tempo Markings 20  
 Theme And Variations 35  
 Tie 29  
 Time Signature 5  
 Treble Clef 5 (*violin*)  
 Up Bow 13  
 Upbeat 30  
 Whole Note 37  
 Whole Rest 37  
 Whole Step 32

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- Big Rock Candy Mountain 39
- Bile 'Em Cabbage Down 24
- Bluebird's Song 33
- Cripple Creek 43
- Grandparents Day 22
- Michael Row The Boat Ashore 22
- Old MacDonald Had A Farm 14
- Monday's Melody 37
- Pop Goes The Weasel 41
- Skip To My Lou 35
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- Bingo 35
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- Sailor's Song 28
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