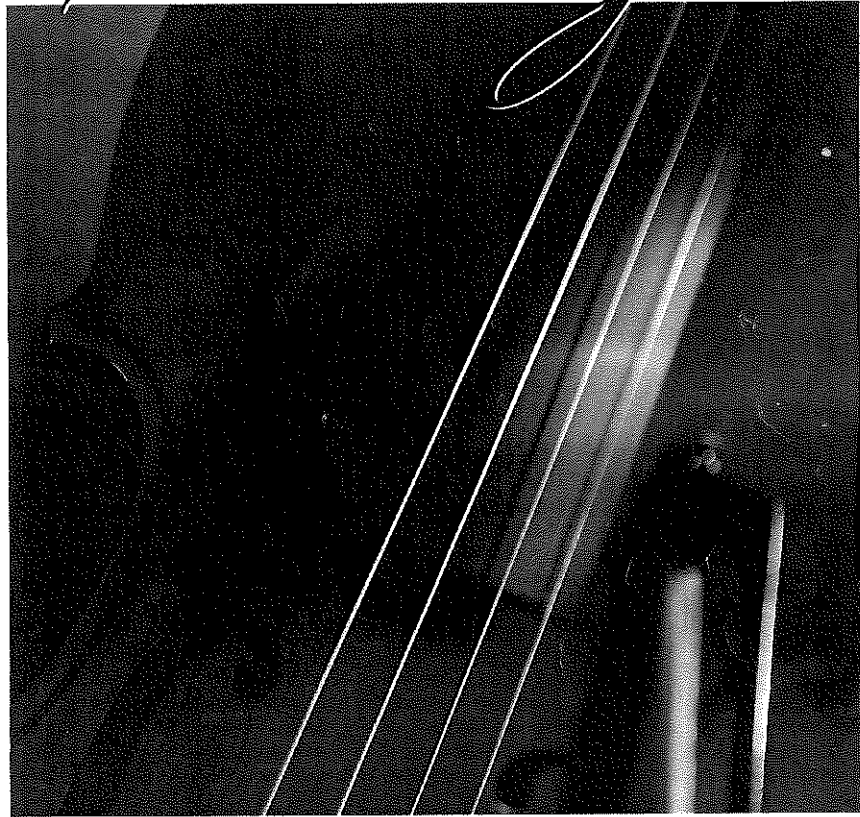




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ESSENTIAL ELEMENTS[®]

2000 PLUS DVD *for Strings*



A COMPREHENSIVE STRING METHOD

BY

MICHAEL ALLEN

ROBERT GILLESPIE

PAMELA TELLEJOHN HAYES

ARRANGEMENTS BY

JOHN HIGGINS



HAL•LEONARD[®]
CORPORATION



ESSENTIAL ELEMENTS 2000 FOR STRINGS

A COMPREHENSIVE STRING METHOD

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

CONGRATULATIONS! You have made one of the most rewarding decisions in your life by joining the orchestra. The key to succeeding with *Essential Elements for Strings 2000* is your commitment to daily practice. Each time you learn a new note, count a new rhythm, or play a melody with a friend, you become a more accomplished musician. As you continue to develop your skills, you will become increasingly aware of an abundance of opportunities that are available in the future. Musicians can teach, perform, conduct, or compose. No matter what profession you choose there are always opportunities available to you. You can play in community, civic, or church orchestras, attend concerts, and become a supporter of the arts. Whether you choose music as a vocation or avocation, we hope it will become an important part of your life. We are thrilled to welcome you to our orchestra family and wish you the very best for a lifetime of musical success.

The string family includes the violin, viola, violoncello, and the double bass. The early ancestors of the string family were the Arabian rebab and rebec, popular during the 14th–16th centuries. The viola is the oldest of the modern string instruments, and the word “viola” was used to describe many different string instruments until the 18th century. Today’s violas look like violins, though they are larger and longer.

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

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

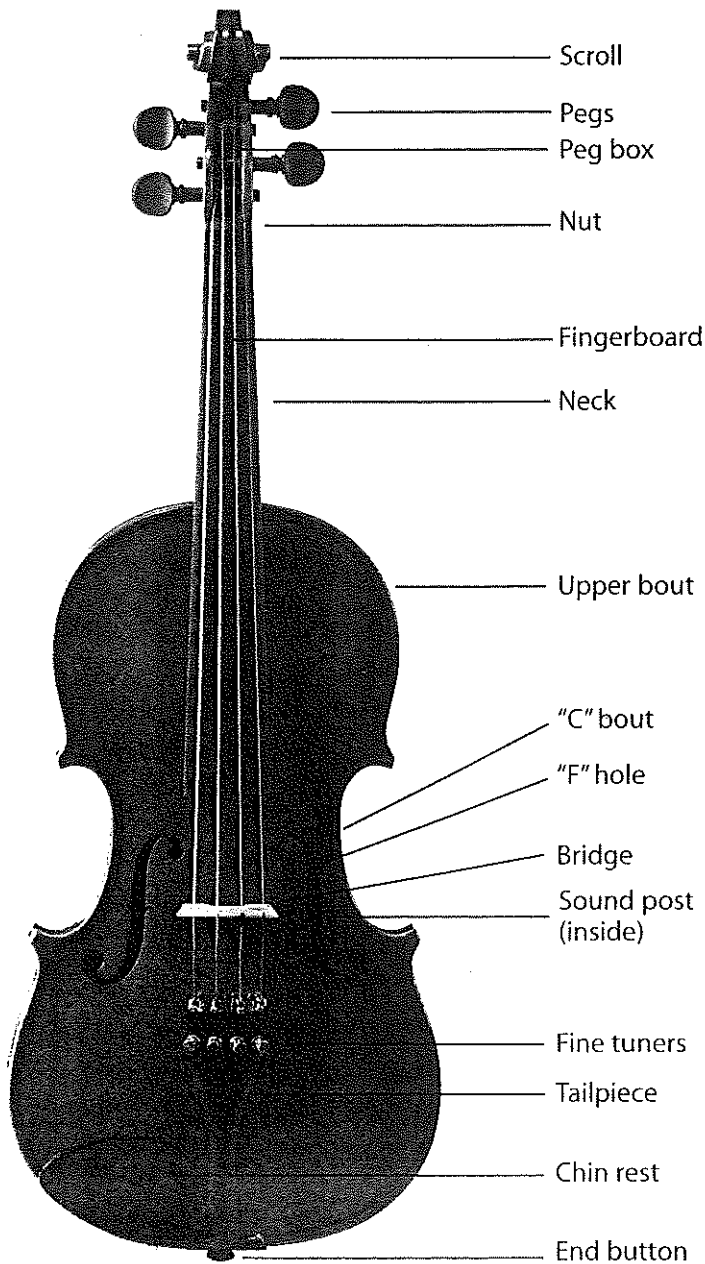
HISTORY OF THE VIOLA

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THE VIOLA



Take Special Care

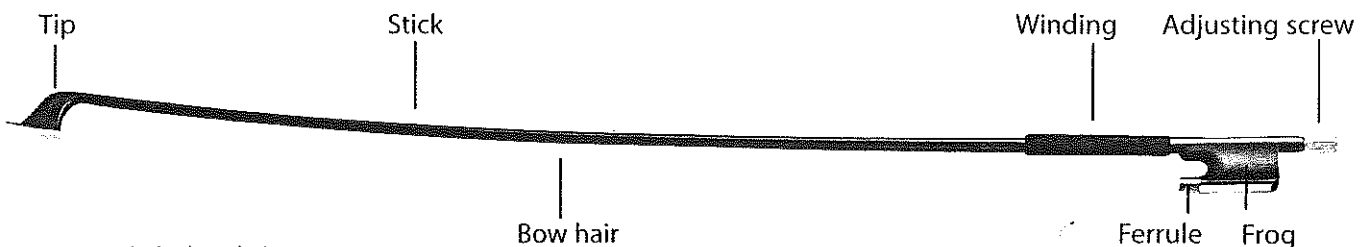
String instruments are delicate. Follow your teacher's guidelines in caring for your instrument, and it will last forever.

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

Accessories

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

THE BOW



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

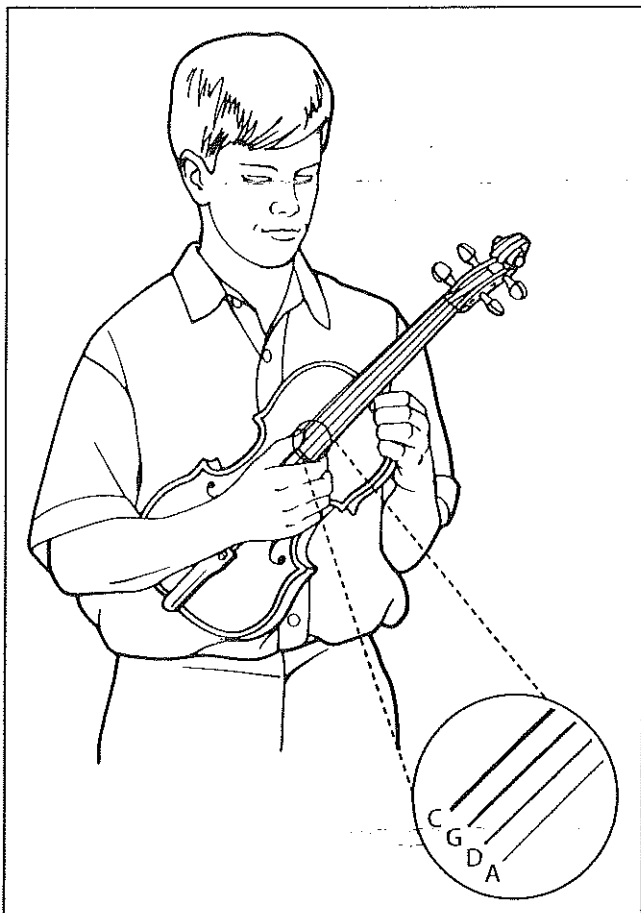
HOLDING YOUR INSTRUMENT

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

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

Guitar Position

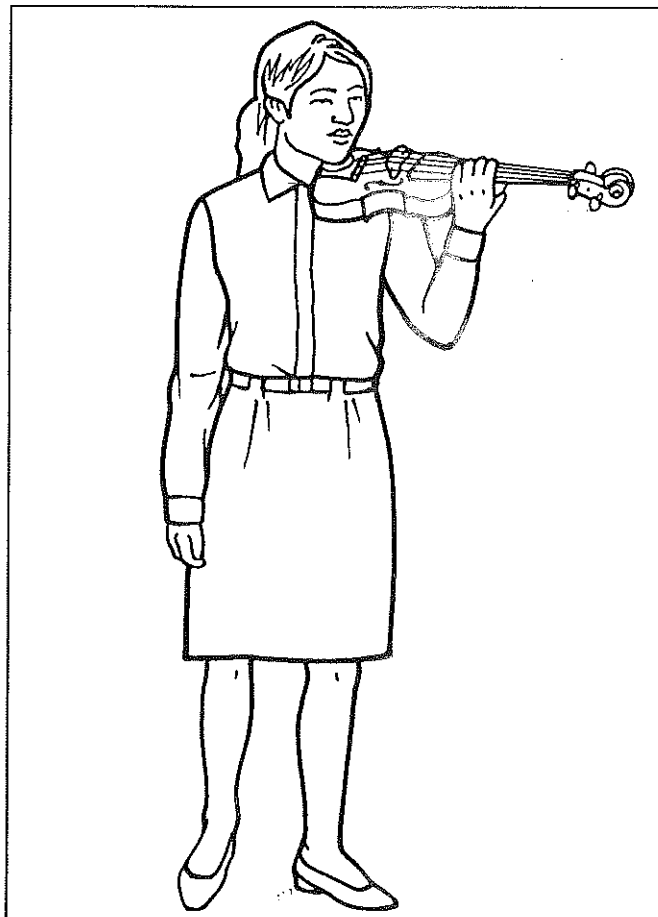
- Step 1** Place the instrument case flat on the floor with the handle facing you. Open the case and lift the instrument up by the neck. Identify all parts of the viola.
- Step 2** Cradle the viola under your right arm. Raise the scroll to shoulder height. Be sure the back of the viola is flat against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



Guitar Position

Shoulder Position

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



Shoulder Position

Beat = The Pulse of Music

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

Quarter Note ♩ = 1 Beat of Sound

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

Quarter Rest { = 1 Beat of Silence

Rests tell us to count silent beats.

Music Staff

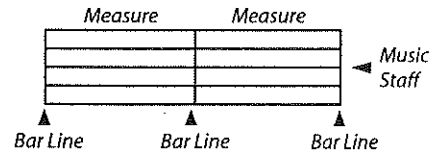
The **music staff** has 5 lines and 4 spaces.

Bar Lines

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

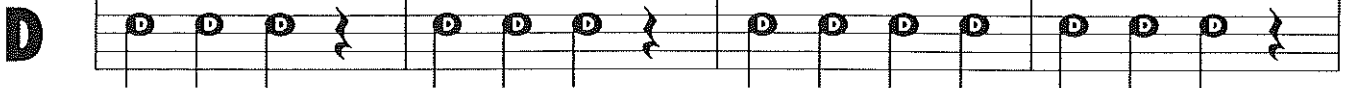
Measures

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

**1. TUNING TRACK** *Wait quietly for your teacher to tune your instrument.***2. LET'S PLAY "OPEN D"**

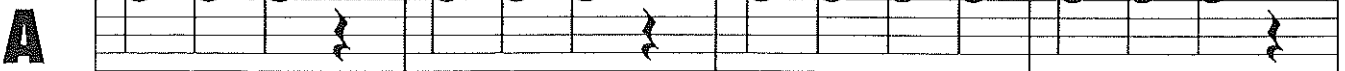
Pizzicato (pizz.) → Pluck the strings

0 → Open string

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

pizz.

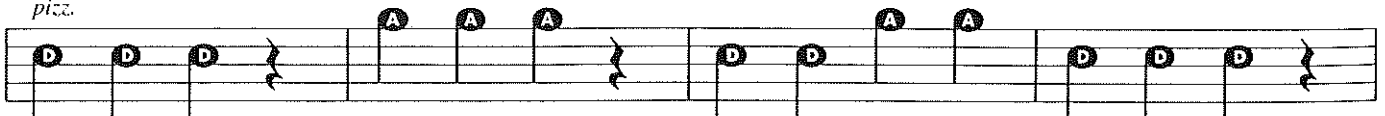
0



Keep a steady beat.

4. TWO'S A TEAM

pizz.

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

pizz.



Alto Clef



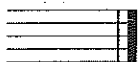
Clefs indicate a set of note names.

Time Signature (Meter)

$\frac{4}{4}$ 4 beats per measure
 $\frac{4}{4}$ ♩ or ♪ gets one beat

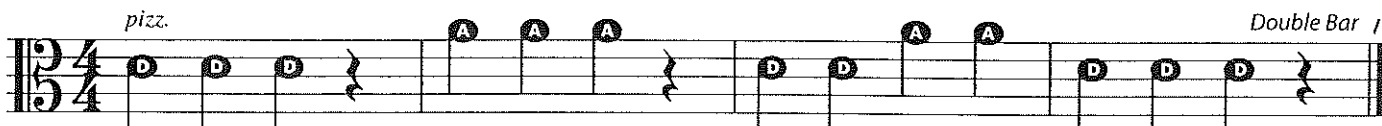
The **time signature** tells us how many beats are in each measure and what kind of note gets one beat.

Double Bar

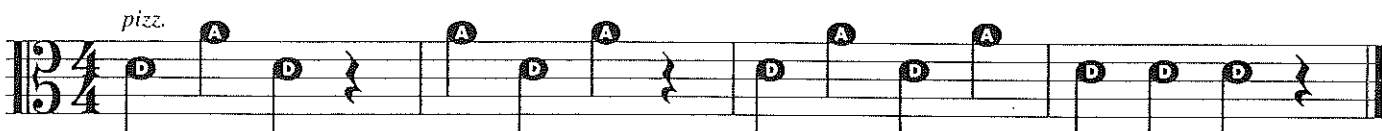


A **double bar** indicates the end of a piece of music.

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	↓	↑	↓	↑	↓	↑	↓	↑

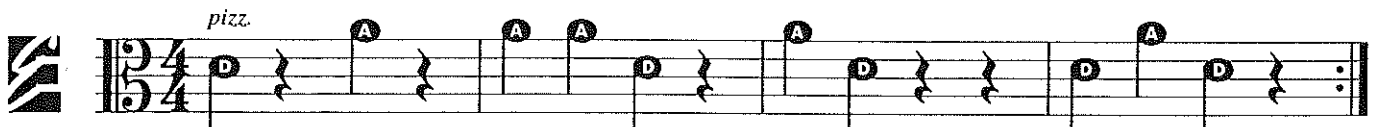
One beat = Tap toe down on the number and up on "&." Always count when playing or resting.

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.

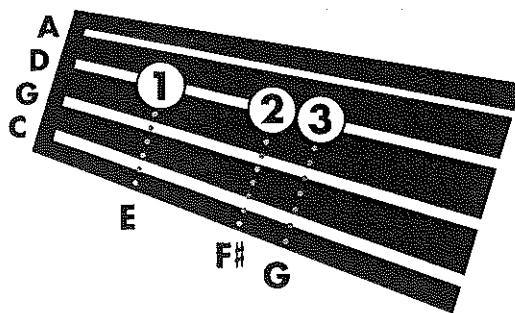
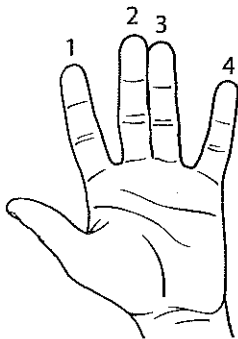


SHAPING THE LEFT HAND

D STRING NOTES

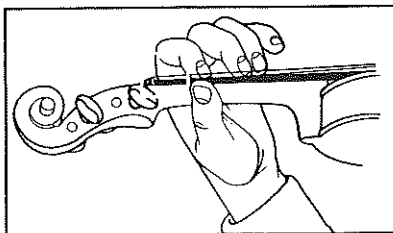
Step 1 Shape your left hand as shown.
Be certain your palm faces you.

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

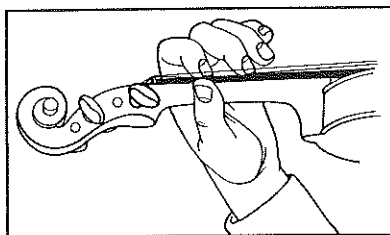


Step 2 Bring your hand to the fingerboard. Place your fingers on the D string, keeping your hand shaped as shown below.
Be sure your first finger forms a square with the fingerboard, and your wrist is relaxed and straight.

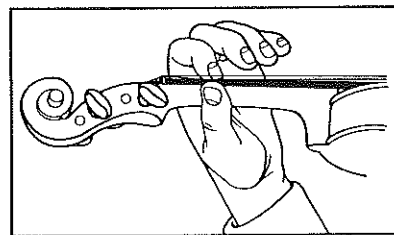
G is played with 3 fingers on the D string.



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.

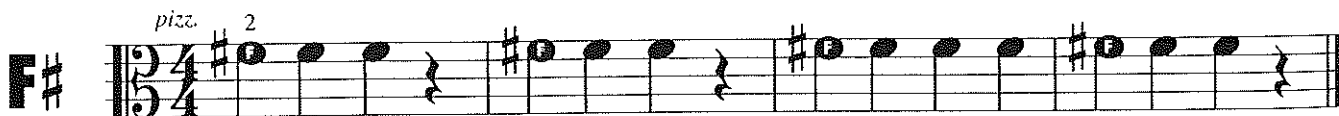


THEORY

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



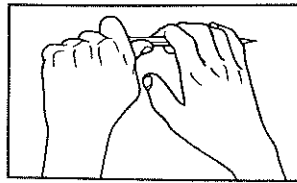
✓ Is your left hand shaped as shown in the diagrams above?

SHAPING THE RIGHT HAND

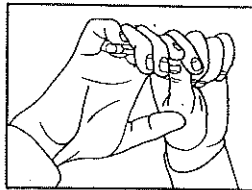
BOW BUILDER ONE

Pencil Hold

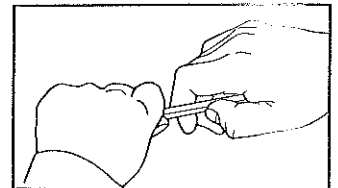
Step 1 Hold a pencil in your left hand at eye level.



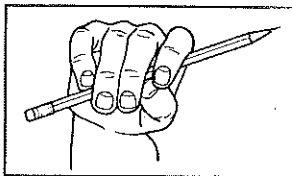
Step 2 Hang your right fingers over the top of the pencil, as shown.



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 2 1

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

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

pizz.

3/4

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

Finger Taps

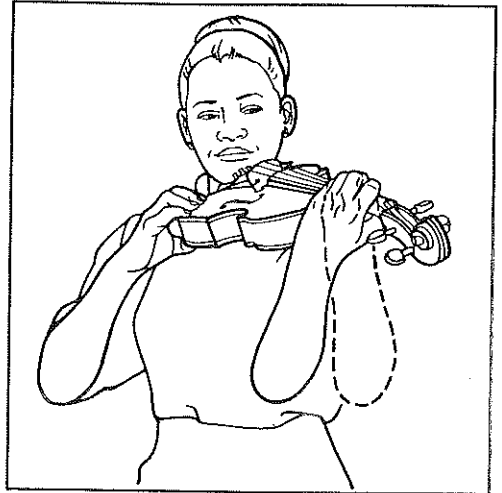
Tap fingertips on any string. Practice in different combinations of fingers.

Pull Aways

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

Strummin' Along

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



Strummin' Along

20. GOOD KING WENCESLAS

Welsh Folk Song

pizz. 3 0

Δ Keep fingers down when you see this bracket.

21. SEMINOLE CHANT

pizz.

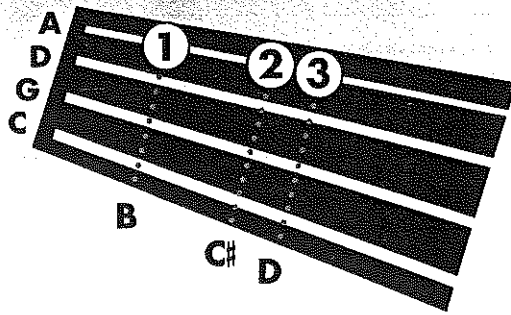
Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

22. ESSENTIAL ELEMENTS QUIZ – LIGHTLY ROW

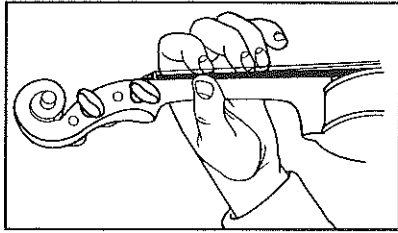
pizz. 0 2 3 1

Δ Prepare F# before playing.

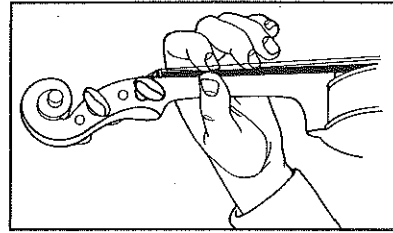
A STRING NOTES



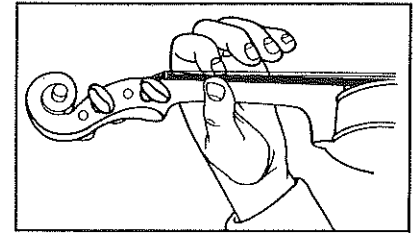
D is played with 3 fingers on the A string.



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



B is played with 1 finger on the A string.

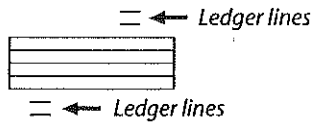


Listening Skills

Play what your teacher plays. Listen carefully.

THEORY

Ledger Lines



Ledger lines extend the music staff higher or lower.

23. LET'S READ "D"

D *pizz.* 3

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

C# *pizz.* 2

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

25. TAKE OFF

pizz. 3 2

26. CARIBBEAN ISLAND

pizz. 3 2 3 2

BOW BUILDER FOUR

On The Bow (Early Bow Hold)

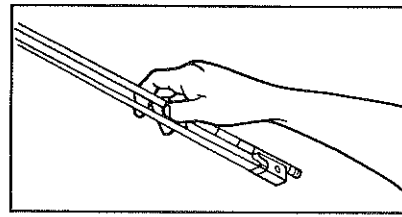
Step 1 Identify all parts of the bow (see page 2). Hold the bow in your left hand near the tip with the frog pointing to the right.

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

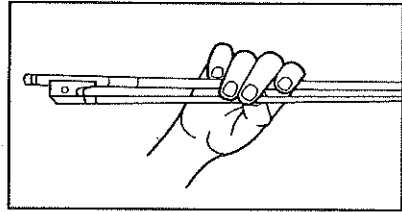
Step 3 Shape your right hand on the bow stick, as shown.

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

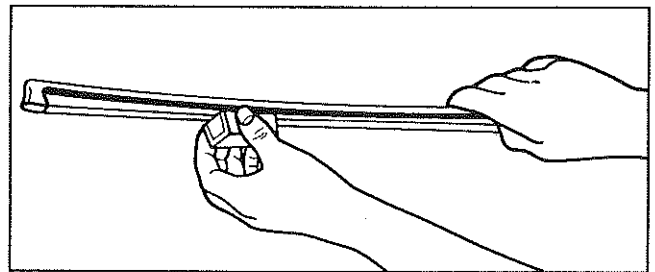
Shadow Bowing

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?

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

A musical staff in bass clef showing a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3.

40. CAROLINA BREEZE

pizz. 3 2 1 0 3 2 1 2 3

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

41. JINGLE BELLS

J.S. Pierpont

pizz. 2 0 0 1

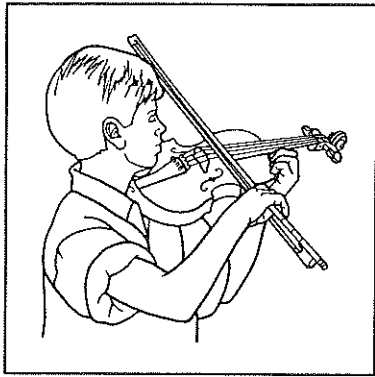
42. OLD MACDONALD HAD A FARM

American Folk Song

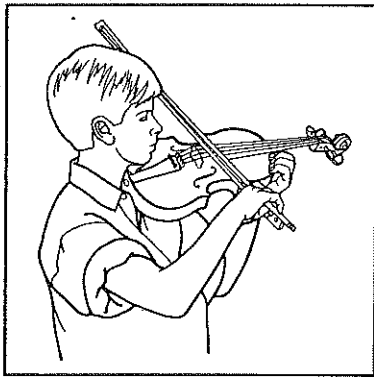
pizz. 3 0 1 1 0 3 0

BOW BUILDER SIX

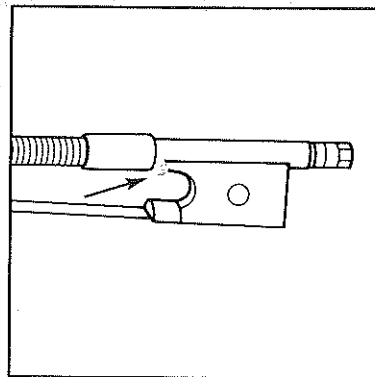
Let's Bow!



Early Bow Hold



Regular Bow Hold



Thumb Placement

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

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

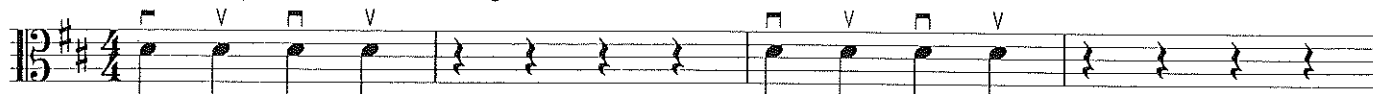
Your teacher will suggest when to begin moving your bow hand toward the frog, as shown in the Regular Bow Hold illustration. The tip of your thumb will move to the place on the stick where it touches the frog.

Listening Skills

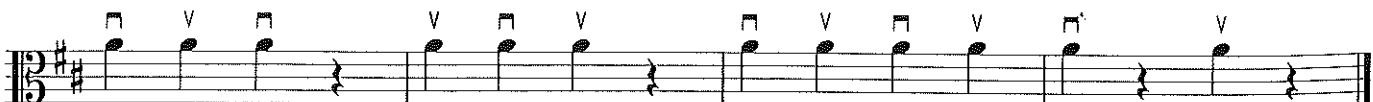
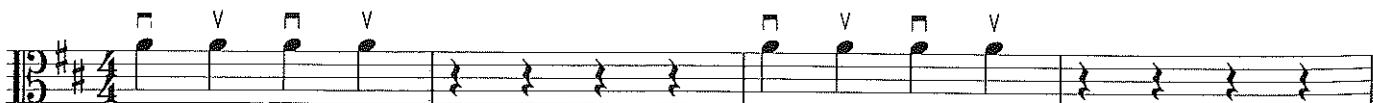
Play what your teacher plays. Listen carefully. Your tone should be smooth and even.

47. BOW ON THE D STRING

arco ↪ Play with the bow on the string.



48. BOW ON THE A STRING

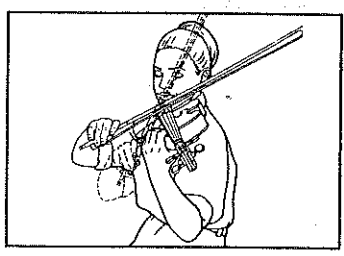


WORKOUTS

String Levels

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

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



Raise arm = lower string
 Lower arm = higher string

49. RAISE AND LOWER

Musical notation for exercise 49 in G major, 4/4 time. The first measure shows a quarter note G4 with a 'V' above it. The second measure shows a quarter note A4 with a 'V' above it. The third measure shows a quarter note B4 with a 'V' above it. The fourth measure shows a quarter note C5 with a 'V' above it. The fifth measure is a whole rest with the instruction 'Raise your arm.' above it. The sixth measure shows a quarter note B4 with a 'V' above it. The seventh measure shows a quarter note A4 with a 'V' above it. The eighth measure shows a quarter note G4 with a 'V' above it. The ninth measure is a whole rest with the instruction 'Lower your arm.' above it. The exercise ends with a double bar line.

50. TEETER TOTTER

Musical notation for exercise 50 in G major, 4/4 time. The first measure shows a quarter note G4 with a 'V' above it. The second measure shows a quarter note A4 with a 'V' above it. The third measure is a whole rest. The fourth measure shows a quarter note B4 with a 'V' above it. The fifth measure shows a quarter note C5 with a 'V' above it. The sixth measure is a whole rest. The seventh measure shows a quarter note B4 with a 'V' above it. The eighth measure shows a quarter note A4 with a 'V' above it. The ninth measure is a whole rest. The tenth measure shows a quarter note G4 with a 'V' above it. The exercise ends with a double bar line.

51. MIRROR IMAGE

Musical notation for exercise 51 in G major, 4/4 time. The first measure shows a quarter note G4 with a 'V' above it. The second measure shows a quarter note A4 with a 'V' above it. The third measure is a whole rest. The fourth measure shows a quarter note B4 with a 'V' above it. The fifth measure shows a quarter note C5 with a 'V' above it. The sixth measure is a whole rest. The seventh measure shows a quarter note B4 with a 'V' above it. The eighth measure shows a quarter note A4 with a 'V' above it. The ninth measure is a whole rest. The tenth measure shows a quarter note G4 with a 'V' above it. The exercise ends with a double bar line.

Bow Lift ↻ Lift the bow and return to its starting point.

52. A STRAND OF D 'N' A

Musical notation for exercise 52 in G major, 4/4 time. The first measure shows a quarter note G4 with a 'V' above it. The second measure shows a quarter note A4 with a 'V' above it. The third measure shows a quarter note B4 with a 'V' above it. The fourth measure shows a quarter note C5 with a 'V' above it. The fifth measure is a whole rest. The sixth measure shows a quarter note B4 with a 'V' above it. The seventh measure shows a quarter note A4 with a 'V' above it. The eighth measure shows a quarter note G4 with a 'V' above it. The ninth measure is a whole rest. The tenth measure is a whole rest with the instruction 'Bow Lift' above it. The exercise ends with a double bar line.

53. ESSENTIAL ELEMENTS QUIZ - OLYMPIC CHALLENGE

Musical notation for exercise 53 in G major, 4/4 time. The first measure shows a quarter note G4 with a 'V' above it. The second measure shows a quarter note A4 with a 'V' above it. The third measure shows a quarter note B4 with a 'V' above it. The fourth measure shows a quarter note C5 with a 'V' above it. The fifth measure shows a quarter note B4 with a 'V' above it. The sixth measure shows a quarter note A4 with a 'V' above it. The seventh measure shows a quarter note G4 with a 'V' above it. The eighth measure is a whole rest. The ninth measure is a whole rest. The tenth measure is a whole rest. The exercise ends with a double bar line.

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 in G major, 4/4 time. The first measure shows a quarter note G4. The second measure shows a quarter note A4. The third measure shows a quarter note B4. The fourth measure shows a quarter note C5. The fifth measure shows a quarter note B4. The sixth measure shows a quarter note A4. The seventh measure shows a quarter note G4. The eighth measure is a whole rest. The ninth measure is a whole rest. The tenth measure is a whole rest. The exercise ends with a double bar line.

Teacher

Student

Teacher

Student

Teacher

Student

Example B:

Musical notation for Example B in G major, 4/4 time. The first measure shows a quarter note G4. The second measure shows a quarter note A4. The third measure shows a quarter note B4. The fourth measure shows a quarter note C5. The fifth measure shows a quarter note B4. The sixth measure shows a quarter note A4. The seventh measure shows a quarter note G4. The eighth measure is a whole rest. The ninth measure is a whole rest. The tenth measure is a whole rest. The exercise ends with a double bar line.

Teacher

Student

Teacher

Student

Teacher

Student

PUTTING IT ALL TOGETHER

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

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

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

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

Step 4 Bow and play as written.

54. BOWING "G"

55. BACK AND FORTH

56. DOWN AND UP

57. TRIBAL LAMENT

58. BOWING "D"

59. LITTLE STEPS

60. ELEVATOR DOWN

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 Viola Exercise

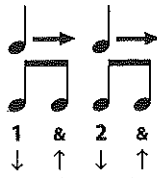
While the basses learn a new note, draw the bar lines in the music below. Then write in the counting.

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

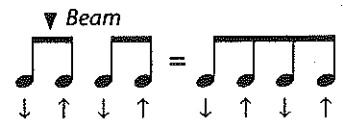
Eighth Notes



Each Eighth Note = 1/2 Beat
2 Eighth Notes = 1 Beat



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



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

66. RHYTHM RAP

Shadow bow and count before playing.

67. PEPPERONI PIZZA

68. RHYTHM RAP

Shadow bow and count before playing.

69. D MAJOR SCALE UP

Tempo Markings

Tempo is the speed of music. Tempo markings are usually written above the staff, in Italian.

Allegro – Fast tempo **Moderato** – Medium tempo **Andante** – Slower, walking tempo

70. HOT CROSS BUNS

Moderato

71. AU CLAIRE DE LA LUNE

Andante

French Folk Song

72. RHYTHM RAP

Shadow bow and count before playing.

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

73. BUCKEYE SALUTE

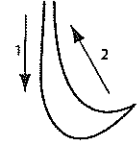
Moderato

2/4 Time Signature

= 2 beats per measure
 = Quarter note gets one beat

Conducting

Practice conducting this two-beat pattern.



THEORY

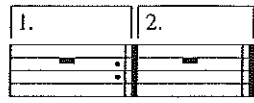
74. RHYTHM RAP

Shadow bow and count before playing.

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

75. TWO BY TWO

1st & 2nd Endings



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

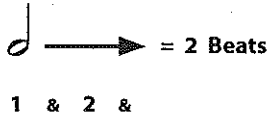
THEORY

76. ESSENTIAL ELEMENTS QUIZ – FOR PETE’S SAKE

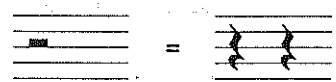
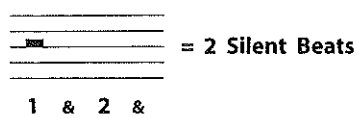
Moderato

----- Δ 1st time
 ----- Δ 2nd time

Half Note



Half Rest



77. RHYTHM RAP

Shadow bow and count before playing.

78. AT PIERROT'S DOOR

Moderato

French Folk Song

79. THE HALF COUNTS

80. GRANDPARENT'S DAY

Andante

American Folk Song

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

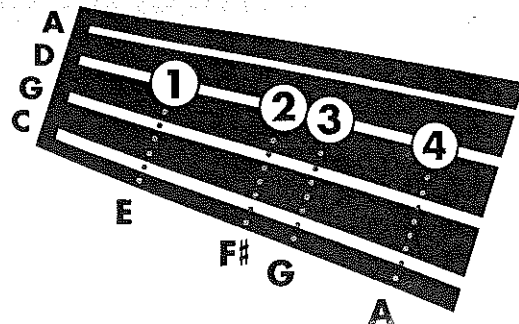
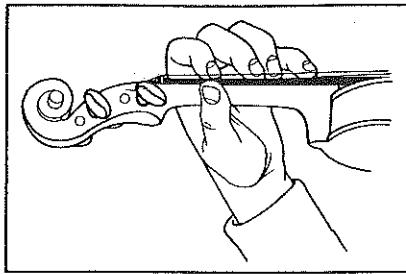
American Folk Song

82. TEXAS TWO-STRING

Holding your viola 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

Musical notation for Scale Warm-up, measures 1-8. The piece is in G major (one sharp) and 4/4 time. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. The bass line consists of a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1.

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

French Folk Song

Musical notation for Frère Jacques, measures 1-8. The piece is in G major (one sharp) and 2/4 time. The tempo is Moderato. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. The bass line consists of a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The notation includes first and second endings (① and ②), a fourth finger (4), and a breath mark (V).

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

American Fiddle Tune

Musical notation for Bile 'em Cabbage Down, measures 1-8. The piece is in G major (one sharp) and 4/4 time. The tempo is Allegro. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. The bass line consists of a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The notation includes a breath mark (V) and a measure number (5).

5 → Measure Number

Musical notation for Bile 'em Cabbage Down, measures 9-16. The piece is in G major (one sharp) and 4/4 time. The melody consists of a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B4, A4, G4. The bass line consists of a sequence of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The notation includes a measure number (5) and a breath mark (V).

PERFORMANCE SPOTLIGHT

90. ENGLISH ROUND

Andante

91. LIGHTLY ROW - Orchestra Arrangement

Moderato

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

HISTORY

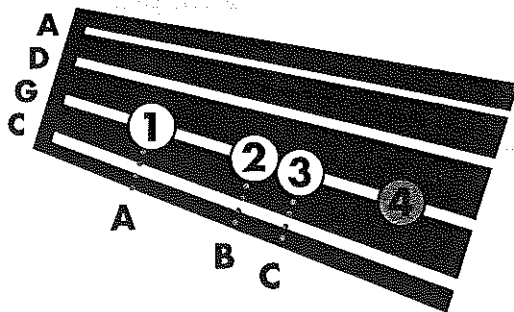
92. CAN-CAN - Orchestra Arrangement

Allegro

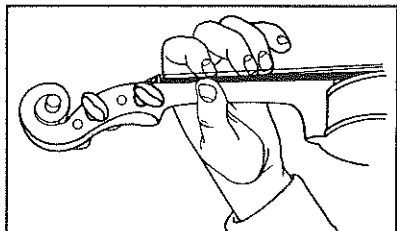
Jacques Offenbach
Arr. John Higgins

✓ What were the strong points of your performance?

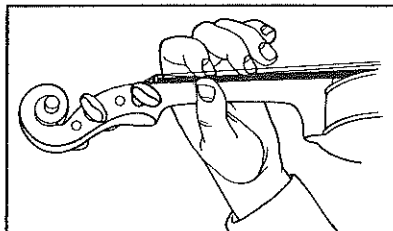
G STRING NOTES



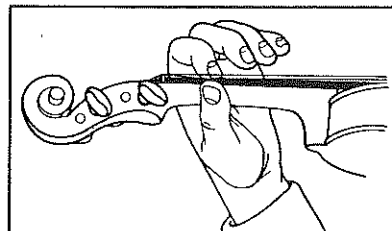
C is played with 3 fingers on the G string.



B is played with 2 fingers on the G string.



A is played with 1 finger on the G string.



Listening Skills

Play what your teacher plays. Listen carefully.

THEORY

Key Signature
G MAJOR

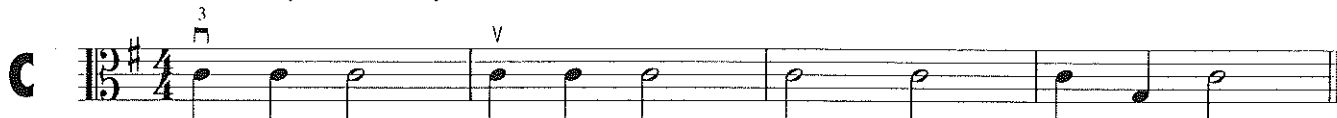
Play all F's as F# (F-sharp) and all C's as C (C-natural).

93. LET'S READ "G"



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

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



95. LET'S READ "B"



96. LET'S READ "A"



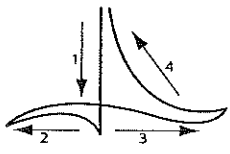
97. WALKING AROUND Name the notes before you play.

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

99. FOURTH FINGER D

Time Signature C = Common Time Same as 4/4

Conducting



Practice conducting this four-beat pattern.

THEORY

100. LOW DOWN

101. BAA BAA BLACK SHEEP

Moderato

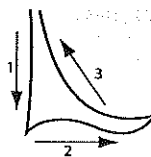
102. ESSENTIAL ELEMENTS QUIZ - THIS OLD MAN

Moderato

American Folk Song

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

Conducting



Practice conducting this three-beat pattern.

Dotted Half Note ♩. = 3 Beats of Sound
1 & 2 & 3 &
↓ ↑ ↓ ↑ ↓ ↑

♩. ◀ Dot = 2 beats + 1 beat = 3 beats
A dot adds half the value of the note.

103. RHYTHM RAP

Shadow bow and count before playing.

104. COUNTING THREES

105. D MAJOR SCALE IN THREES

106. FRENCH FOLK SONG

Moderato

French Folk Song

107. ESSENTIAL ELEMENTS QUIZ – SAILOR'S SONG

Allegro

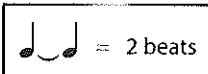
English Sea Song

△ Write in the correct time signature before you begin.

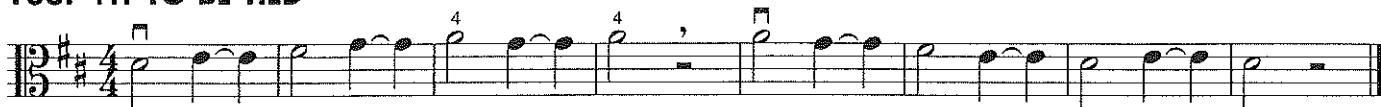
Tie



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



108. FIT TO BE TIED



Slur

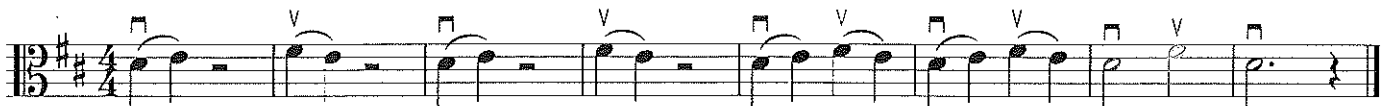


A **slur** is a curved line that connects two or more **different** pitches. Play slurred notes together in the same bow stroke.

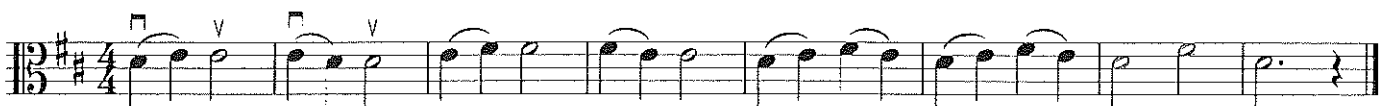
109. STOP AND GO



110. SLURRING ALONG



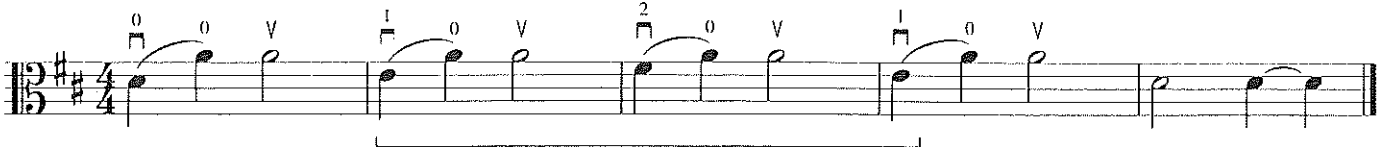
111. SMOOTH SAILING



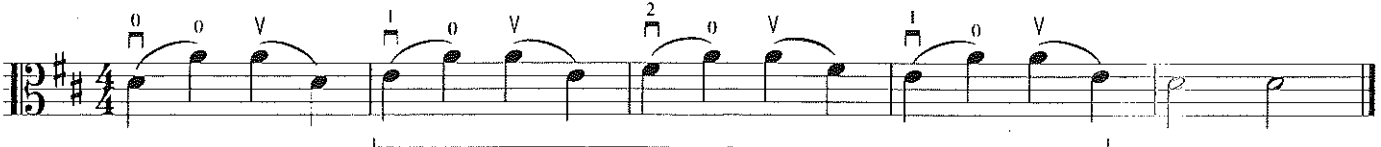
112. D MAJOR SLURS



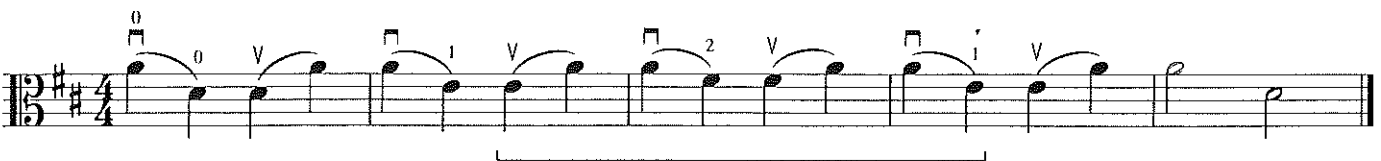
113. CROSSING STRINGS



114. GLIDING BOWS



115. UPSIDE DOWN



Upbeat

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

116. SONG FOR MARIA

Andante

Musical notation for 'Song for Maria' in 4/4 time, key of D major. The piece starts with an upbeat (indicated by a 'v' symbol) consisting of a quarter note D. The main melody consists of quarter notes: D, E, F#, G, A, B, A, G, F#, E, D. There are four-measure rests (marked with '4') after the first and third measures. A second line of notation shows the same piece with a triangle symbol and the text 'Upbeat' pointing to the initial quarter note. A note '0' is placed above the first measure, and a note '4' is placed above the first measure of the first four-measure rest. The text 'Where is beat 4?' is written above the final measure.

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

D.C. al Fine

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

117. BANANA BOAT SONG

Moderato

Caribbean Folk Song

Musical notation for 'Banana Boat Song' in 2/4 time, key of D major. The melody consists of quarter notes: D, E, F#, G, A, B, A, G, F#, E, D. A 'Fine' symbol is placed above the eighth measure. A four-measure rest (marked with '4') follows. A second line of notation shows the same piece with a 'D.C. al Fine' symbol above the final measure.

118. FIROLIRALERA - Orchestra Arrangement

Allegro

Mexican Folk Song
Arr. John Higgins

Musical notation for 'Firoliralera - Orchestra Arrangement' in 3/4 time, key of D major. It features two staves, A and B. Staff A contains the melody with quarter notes: D, E, F#, G, A, B, A, G, F#, E, D. Staff B contains a rhythmic accompaniment of eighth notes. There are four-measure rests (marked with '4') in both staves. A 'v' symbol indicates an upbeat. A triangle symbol and the text 'Upbeats' are placed between the staves. A '0' is placed above the first measure of staff A. A 'D.C. al Fine' symbol is placed above the final measure of staff A. A triangle symbol and the text 'Tie' are placed above the final measure of staff B.



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

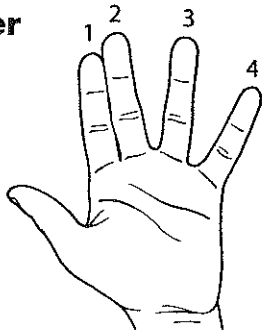
Where is beat 4? A

NEW FINGER PATTERN

Low 2nd Finger

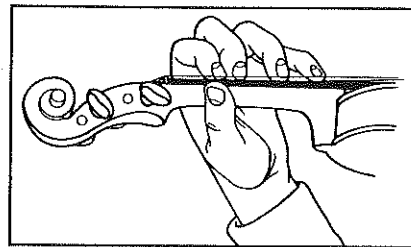
Step 1

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



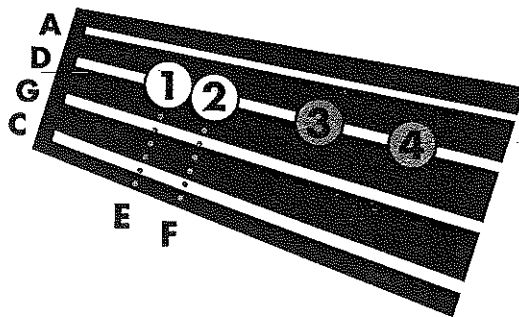
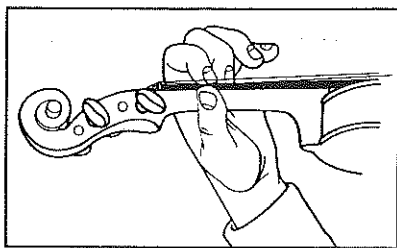
Step 2

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



F

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



Listening Skills

Play what your teacher plays. Listen carefully.

THEORY

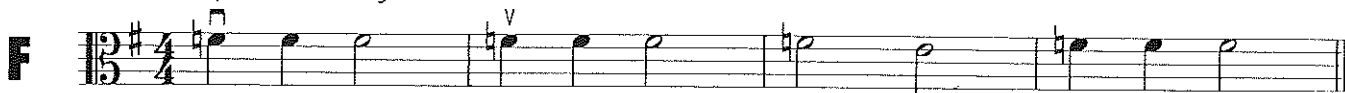
Natural



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

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

↓ Low 2nd finger



THEORY

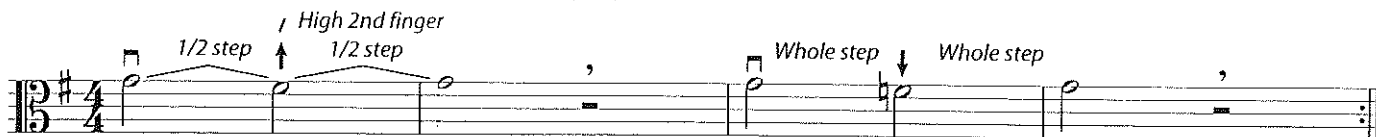
Half Step

A half step is the smallest distance between two notes.

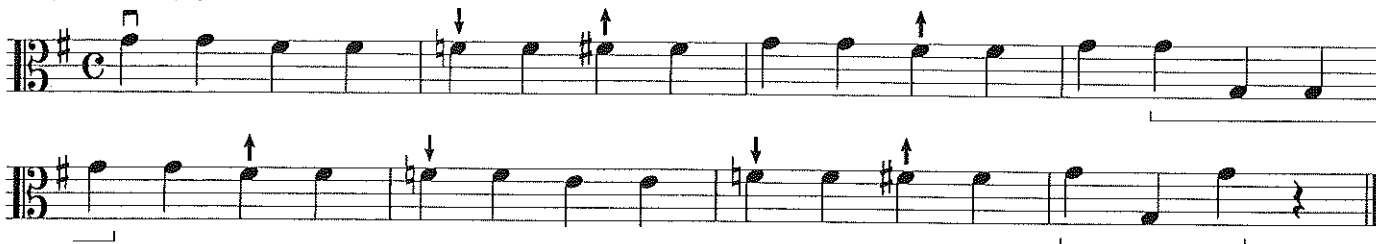
Whole Step

A whole step is two half steps combined.

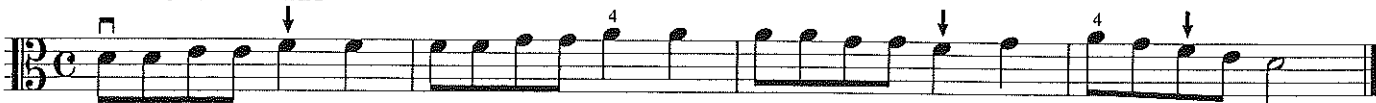
127. HALF-STEPPIN' AND WHOLE STEPPIN'



128. SPY GUY



129. MINOR DETAILS

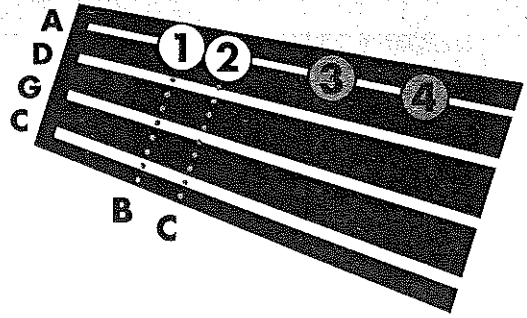
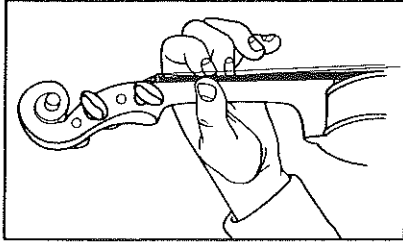


NEW FINGER PATTERN

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 Musical notation for exercise 130, showing a sequence of notes on a staff with a treble clef and a key signature of one sharp (F#). The notes are: C4 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

131. HALF STEP AND WHOLE STEP REVIEW

Musical notation for exercise 131, showing intervals on a staff with a treble clef and a key signature of one sharp (F#). The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Arched lines indicate intervals: C4 to D4 (1/2 step), D4 to E4 (1/2 step), E4 to F#4 (1/2 step), F#4 to G4 (1/2 step), G4 to A4 (1/2 step), A4 to B4 (1/2 step), B4 to C5 (1/2 step). Labels "1/2 step" and "Whole step" are placed above the notes.

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

Musical notation for exercise 132, showing chromatic moves on a staff with a treble clef and a key signature of one sharp (F#). The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Arrows indicate half-step movements between notes.

133. THE STETSON SPECIAL

Musical notation for exercise 133, showing a sequence of notes on a staff with a treble clef and a key signature of one sharp (F#). The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Downward arrows indicate half-step movements between notes.

134. BLUEBIRD'S SONG

Allegro

Texas Folk Song

Musical notation for exercise 134, showing a sequence of notes on a staff with a treble clef and a key signature of one sharp (F#). The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Downward arrows indicate half-step movements between notes.

Key Signature C MAJOR



All notes are naturals.

135. C MAJOR SCALE - Round

Duet A composition with two different parts, played together.

136. SPLIT DECISION - Duet

137. OAK HOLLOW

Moderato

138. A-TISKET, A-TASKET

Allegro

In the second half of the 1800s many composers tried to express the spirit of their own country by writing music with a distinct national flavor. Listen to the music of Russian composers such as Borodin, Tchaikovsky, and Rimsky-Korsakov. They often used folk songs and dance rhythms to convey their nationalism. Describe the sounds you hear.

139. ESSENTIAL ELEMENTS QUIZ - RUSSIAN FOLK TUNE

Andante

Russian Folk Song



Alert: This page mixes finger patterns. Watch for low second finger (C4) and high second finger (F#).

140. BINGO

18th Century English Game Song

Allegro

Where is beat 2? Δ

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

HISTORY

141. TALLIS CANON - Round

Moderato

Thomas Tallis

Theme and Variations

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

THEORY

142. VARIATIONS ON A FAMILIAR SONG

Moderato

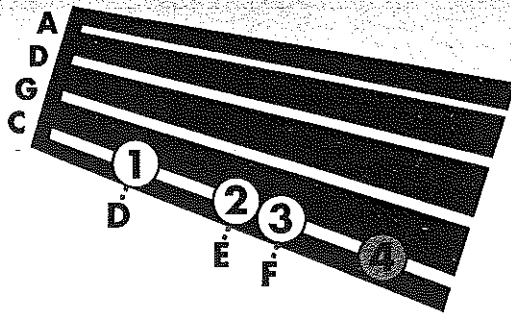
Variation 2 – make up your own variation

143. ESSENTIAL CREATIVITY - THE BIRTHDAY SONG

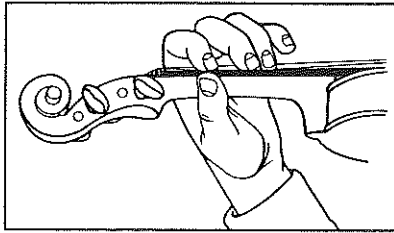
Moderato

Now play the line again and create your own rhythm.

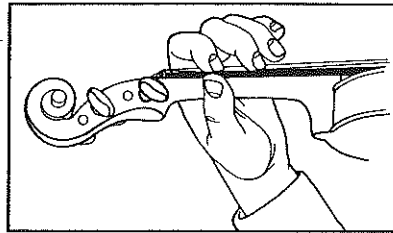
C STRING NOTES



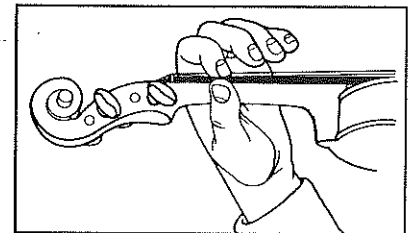
F is played with 3 fingers on the C string.



E is played with 2 fingers on the C string.



D is played with 1 finger on the C string.



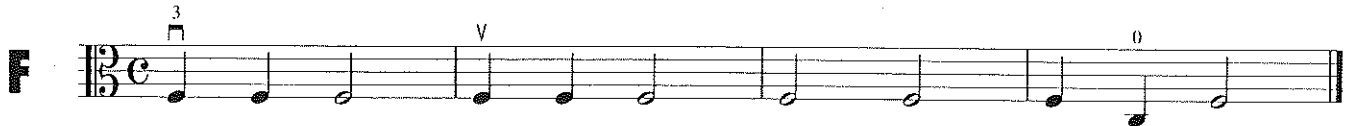
Listening Skills

Play what your teacher plays. Listen carefully.

144. LET'S READ "C"



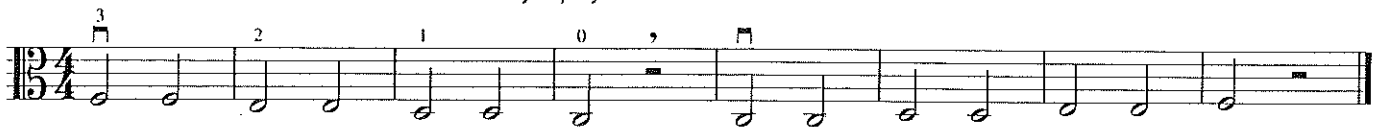
145. LET'S READ "F"



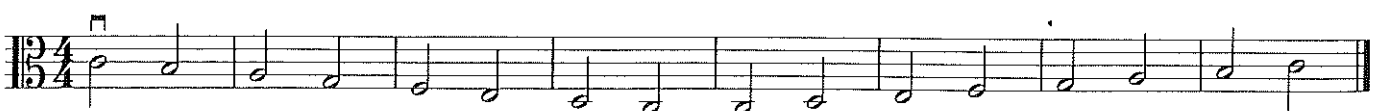
146. LET'S READ "E"




147. LET'S READ "D"

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

149. C MAJOR SCALE




Whole Note

 = 4 Beats


1 & 2 & 3 & 4 &

Whole Rest

 = A Whole Measure of Silent Beats


1 & 2 & 3 & 4 &

Whole Rest



hangs from a staff line.

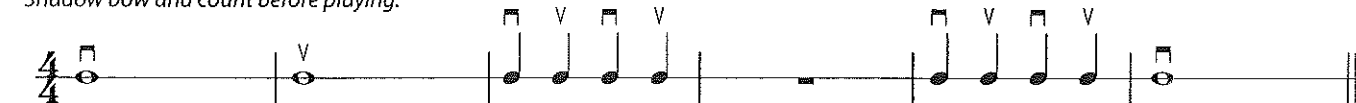
Half Rest



sits on a staff line.

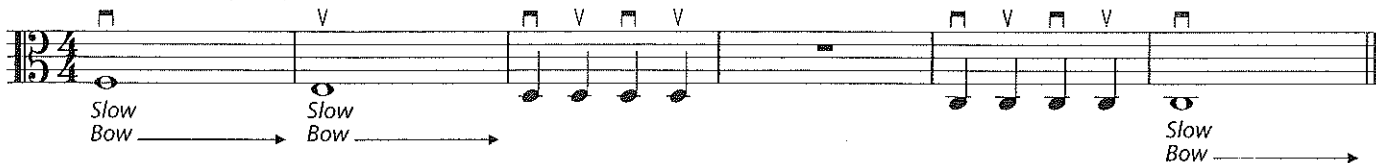
150. RHYTHM RAP

Shadow bow and count before playing.



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 & 1 & 2 & 3 & 4 &

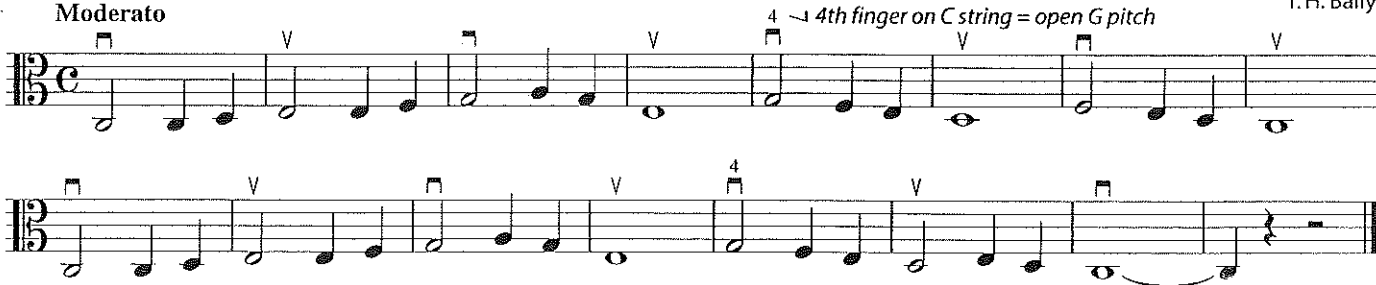
151. SLOW BOWS



152. LONG, LONG AGO

Moderato

T.H. Bailey




4 → 4th finger on C string = open G pitch

Arpeggio

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

153. C MAJOR SCALE AND ARPEGGIO



Arpeggio

154. LISTEN TO OUR SECTIONS

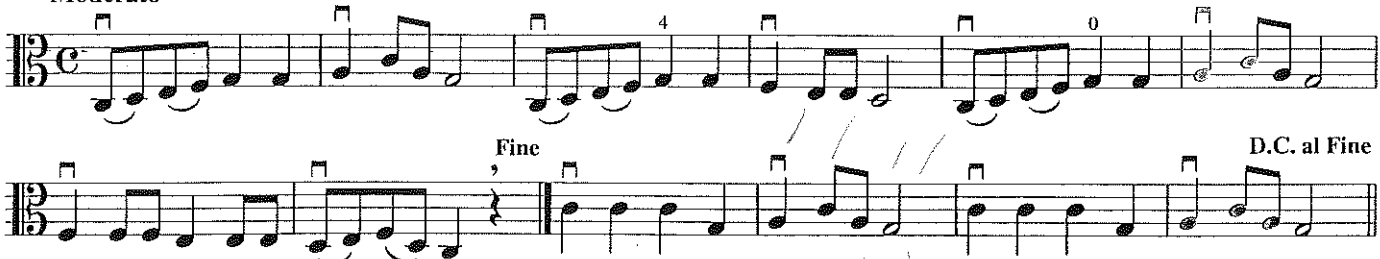
Violin Viola Cello Bass Vln. Vla. Vcl. Bs. All



155. MONDAY'S MELODY

Moderato

Traditional Folk Song

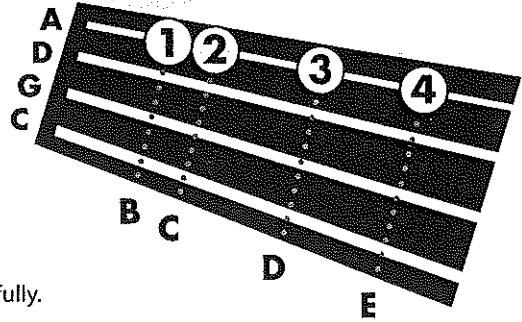
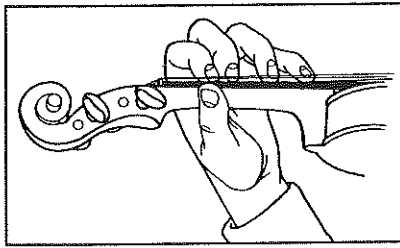


Fine

D.C. al Fine

E

is played with 4 fingers on the A string.



Listening Skills

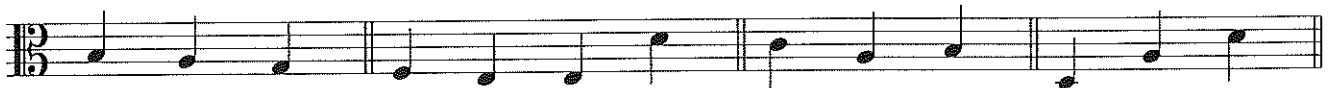
Play what your teacher plays. Listen carefully.

156. LET'S READ "E"



Special Viola Exercise

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



Note Names: _____

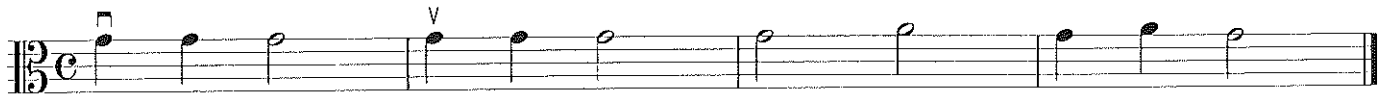
Team Work

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

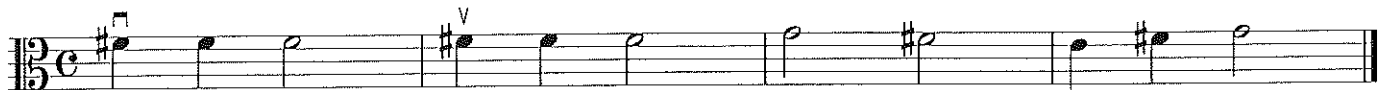
157. LET'S READ "A" - Review



158. LET'S READ "G" - Review



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



160. MOVING ALONG Name the notes before you play.



161. G MAJOR SCALE



162. SHEPHERD'S HEY

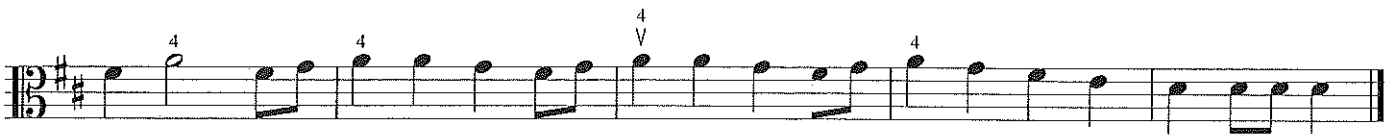
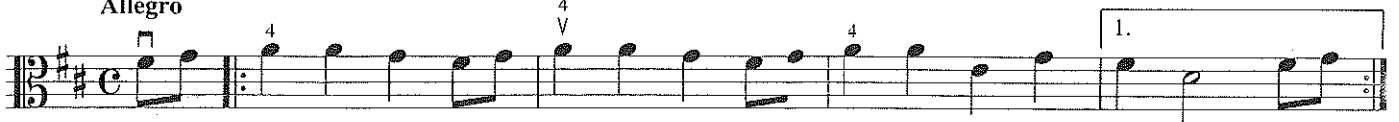
Moderato

English Folk Song

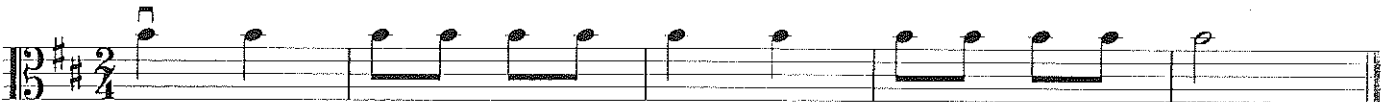
**163. BIG ROCK CANDY MOUNTAIN**

Allegro

American Folk Song

**Listening Skills**

Play what your teacher plays. Listen carefully.

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

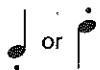
Moderato

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

Moderato

Johannes Brahms



Staccato

Staccato notes are marked with a dot above or below the note. A staccato note is played with a stopped bow stroke. Listen for a space between staccato notes.

167. PLAY STACCATO
168. ARKANSAS TRAVELER

Allegro

Southern American Folk Song

SKILL BUILDERS - G Major

169.

170.

171.

172.

173.

Hooked Bowing



Hooked bowing is two or more notes played in the same direction with a stop between each note.

174. HOOKED ON D MAJOR

175. WALTZING BOWS

176. POP GOES THE WEASEL

Allegro

American Folk Song

SKILL BUILDERS - C Major

177.

178.

179.

180.

Dynamics

Dynamics tell us what volume to play or sing.

f (forte)

Play loudly. Add more weight to the bow.

p (piano)

Play softly. Remove weight from the bow.

181. FORTE AND PIANO
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

PERFORMANCE SPOTLIGHT

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

Allegro

American Folk Song
Arr. Michael Allen

Musical score for Cripple Creek, measures 1-4. Part A (Melody) and Part B (Harmony) are in 4/4 time, key of D major. Both parts start with a forte (*f*) dynamic. Part A has a fermata over the final note of the first measure. Part B has a fermata over the final note of the second measure. Both parts have a fermata over the final note of the fourth measure.

Musical score for Cripple Creek, measures 5-8. Part A (Melody) and Part B (Harmony) continue. Part A has a fermata over the final note of the first measure. Part B has a fermata over the final note of the second measure. Both parts have a fermata over the final note of the eighth measure.

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, measures 1-4. Part A (Melody) and Part B (Harmony) are in 3/4 time, key of D major. Both parts start with a forte (*f*) dynamic. Part A has a fermata over the final note of the first measure. Part B has a fermata over the final note of the second measure. Both parts have a fermata over the final note of the fourth measure.

Musical score for Tekele Lomeria, measures 5-8. Part A (Melody) and Part B (Harmony) continue. Part A has dynamics *p*, *f*, *p*, *f*. Part B has dynamics *p*, *f*, *p*, *f*. Both parts have a fermata over the final note of the eighth measure.

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

Musical score for the William Tell Overture, arranged for orchestra. The score is in 4/4 time and G major. It consists of two systems of staves (A and B). The first system includes dynamics *p* and *f*, and features accents (*v*) and slurs. The second system includes a **Fine** marking, a box containing the number **9**, and dynamics *p*. The third system includes the instruction **D.C. al Fine** and dynamics *f*. The score concludes with a double bar line.

191. ROCKIN' STRINGS - Orchestra Arrangement

John Higgins

Moderato

Musical score for Rockin' Strings, arranged for orchestra. The score is in 4/4 time and G major. It consists of two systems of staves (A and B). The first system includes dynamics *f* and features accents (*v*). The second system includes dynamics *f* and features slurs and accents (*v*). The score concludes with a double bar line and first/second endings.

PERFORMANCE SPOTLIGHT

192. SIMPLE GIFTS - Orchestra Arrangement

Shaker Folk Song
Arr. John Higgins

Andante

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante'. The score is for two staves, A and B. Both staves begin with a rest in measure 1. In measure 2, both staves play a quarter note G4. In measure 3, both staves play a quarter note A4. In measure 4, both staves play a quarter note B4. Dynamics include *f* (forte) in measure 2 and *f* in measure 3. There are four-measure rests in measure 4 for both staves.

Musical score for measures 5-8. In measure 5, both staves play a quarter note C5. In measure 6, both staves play a quarter note D5. In measure 7, both staves play a quarter note E5. In measure 8, both staves play a quarter note F#5. Dynamics include *f* in measure 5 and *f* in measure 6. There are four-measure rests in measure 8 for both staves.

10

Musical score for measures 9-12. In measure 9, both staves play a quarter note G4. In measure 10, both staves play a quarter note A4. In measure 11, both staves play a quarter note B4. In measure 12, both staves play a quarter note C5. Dynamics include *p* (piano) in measure 9 and *p* in measure 10. There are four-measure rests in measure 12 for both staves.

Musical score for measures 13-16. In measure 13, both staves play a quarter note D5. In measure 14, both staves play a quarter note E5. In measure 15, both staves play a quarter note F#5. In measure 16, both staves play a quarter note G4. Dynamics include *f* in measure 13 and *f* in measure 14. There are four-measure rests in measure 16 for both staves.

19

Musical score for measures 17-20. In measure 17, both staves play a quarter note A4. In measure 18, both staves play a quarter note B4. In measure 19, both staves play a quarter note C5. In measure 20, both staves play a quarter note D5. Dynamics include *p* in measure 17 and *p* in measure 18. There are four-measure rests in measure 20 for both staves.

Musical score for measures 21-24. In measure 21, both staves play a quarter note E5. In measure 22, both staves play a quarter note F#5. In measure 23, both staves play a quarter note G4. In measure 24, both staves play a quarter note A4. Dynamics include *p* in measure 21 and *p* in measure 22. There are four-measure rests in measure 24 for both staves.

PERFORMANCE SPOTLIGHT

Solo with Piano Accompaniment

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

193. MINUET IN C – Solo

Johann Sebastian Bach

Arr. John Higgins

Moderato

f/p

p

f

p

f

Piano Accompaniment

Moderato

f/p

p

f

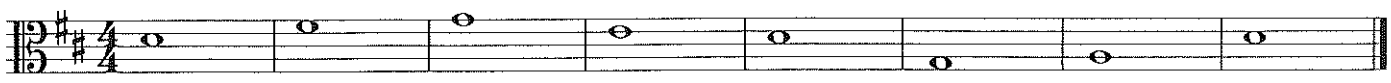
f

Improvisation

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

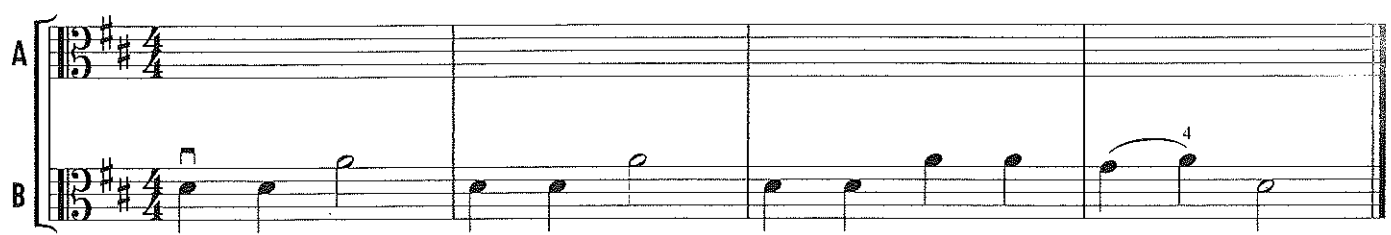
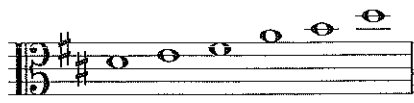
194. RHYTHM JAM

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).



VIOLA FINGERING CHART

A STRING	
D STRING	
G STRING	
C STRING	

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