STRINGS

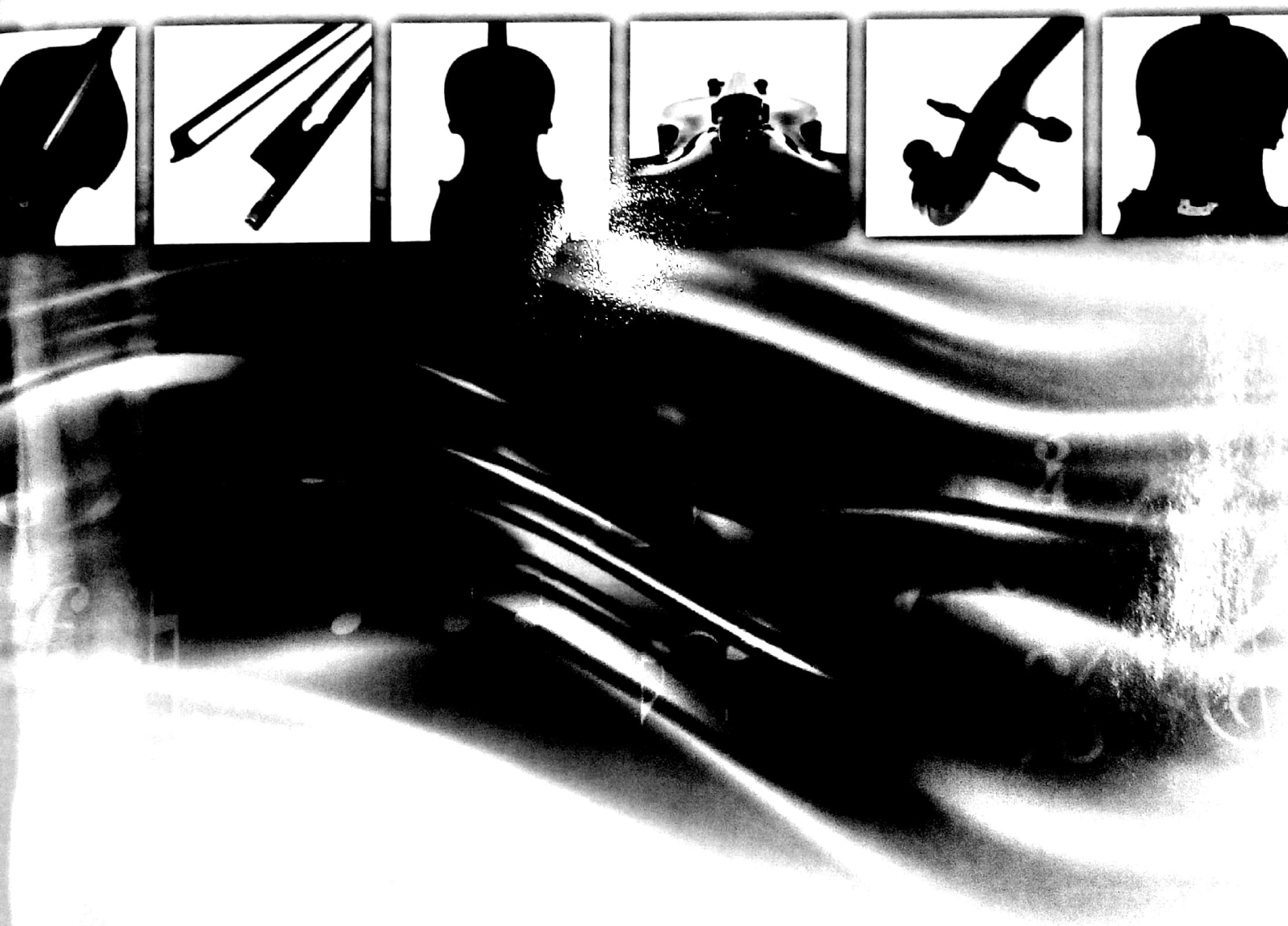
VIOLIN | BOOK 1

SOUND™ INNOVATIONS

for STRING ORCHESTRA

A Revolutionary Method for Beginning Musicians

Bob **PHILLIPS** | Peter **BOONSHAFT** | Robert **SHELDON**



Alfred

Scanned by CamScanner

THIS BOOK IS THE PROPERTY OF:

STATE _____
PROVINCE _____
COUNTY _____
PARISH _____
SCHOOL DISTRICT _____
OTHER _____

Book No. _____
Enter information in spaces to the left as instructed

ISSUED TO	Year Used	CONDITION	
		ISSUED	RETURNED

THIS BELONGS TO
NORCA
01603 760 529
info@norcaarts.co.uk
PLEASE RETURN TO 21 COLEGATE,
NORWICH NR3 1BN

Sistema in Norwich

PUPILS to whom this textbook is issued must not write on any page or mark any part of it in any way, consumable textbooks excepted.

1. Teachers should see that the pupil's name is clearly written in ink in the spaces above in every book issued.
2. The following terms should be used in recording the condition of the book: New; Good; Fair; Poor; Bad.

Scanned by CamScanner

SOUND™ INNOVATIONS

for STRING ORCHESTRA

A Revolutionary Method for Beginning Musicians

Bob **PHILLIPS** | Peter **BOONSHAFT** | Robert **SHELDON**

Congratulations on your decision to play a string instrument!

Making music with family and friends provides enjoyment throughout your lifetime. String instruments are used in all styles of music including classical, fiddling, rock and jazz. You can play in both orchestras and chamber ensembles, as well as community music groups.

Your teacher will help you learn to listen, read, compose, play, analyze and evaluate music. Practicing everyday will help you become an excellent musician. Use the audio recordings and the DVD to help you practice and develop new skills. Playing a string instrument is fun and can lead to a career in music as a performer, composer, teacher, conductor, recording technician and many other music-related jobs.

We wish you the best as you become part of the wonderful world of music.

smartmusic

Practice *Sound Innovations* with SmartMusic® Interactive Software

Transform the way you practice. Instead of practicing alone, you play with background accompaniment and hear how your part fits within the whole. *And*, you get instant feedback. You see which notes you've played right or wrong and hear a recording of your performance.

Try SmartMusic today! Get the first 100 lines of music—free—by downloading SmartMusic at **www.smartmusic.com** to get started. Use code SISTRINGS when prompted during the activation process.

mp3 CD

The MP3 CD includes recorded accompaniments for every line of music in your *Sound Innovations* book. These instrument-specific recordings can be played with the included SI Player, easily uploaded to your MP3 player or transferred to your computer. Additionally, many CD and DVD players are equipped to play MP3s directly from the disc. To play an accompaniment, simply choose the file that corresponds to the line of music in the book. Each line has been numbered and named for easy reference.

SI PLAYER

Also included on the MP3 CD is the SI Player *with* Tempo Change Technology. The SI Player features the ability to change the speed of the recordings without changing pitch—slow the tempo down for practice or speed it up to performance tempo! Use this program to easily play the included MP3 files or any audio file on your computer.

Instrument photos courtesy of Yamaha Corporation of America Band & Orchestral Division
CD Recorded and Mixed at The Lodge Recording Studios, Indianapolis, IN
Violin Performance on CD by: Larry Shapiro
Accompaniments Written and Recorded by: Derek Richard
Sound Innovations Fanfare performed by The Alfred Studio Orchestra, Stephen Squires, Conductor
Engineer: Robert Chappell
DVD Filming and Production: David Darling, Grand Haven, MI
Violin Artist on DVD: Dr. Scott Conklin

Alfred

© 2010 Alfred Music Publishing Co., Inc.
Sound Innovations™ Is a trademark of Alfred Music Publishing Co., Inc.
All Rights Reserved including Public Performance

ISBN-10: 0-7390-6788-5
ISBN-13: 978-0-7390-6788-8

Scanned by CamScanner

Ready? Set? Play!

Sound advice for getting started on your instrument

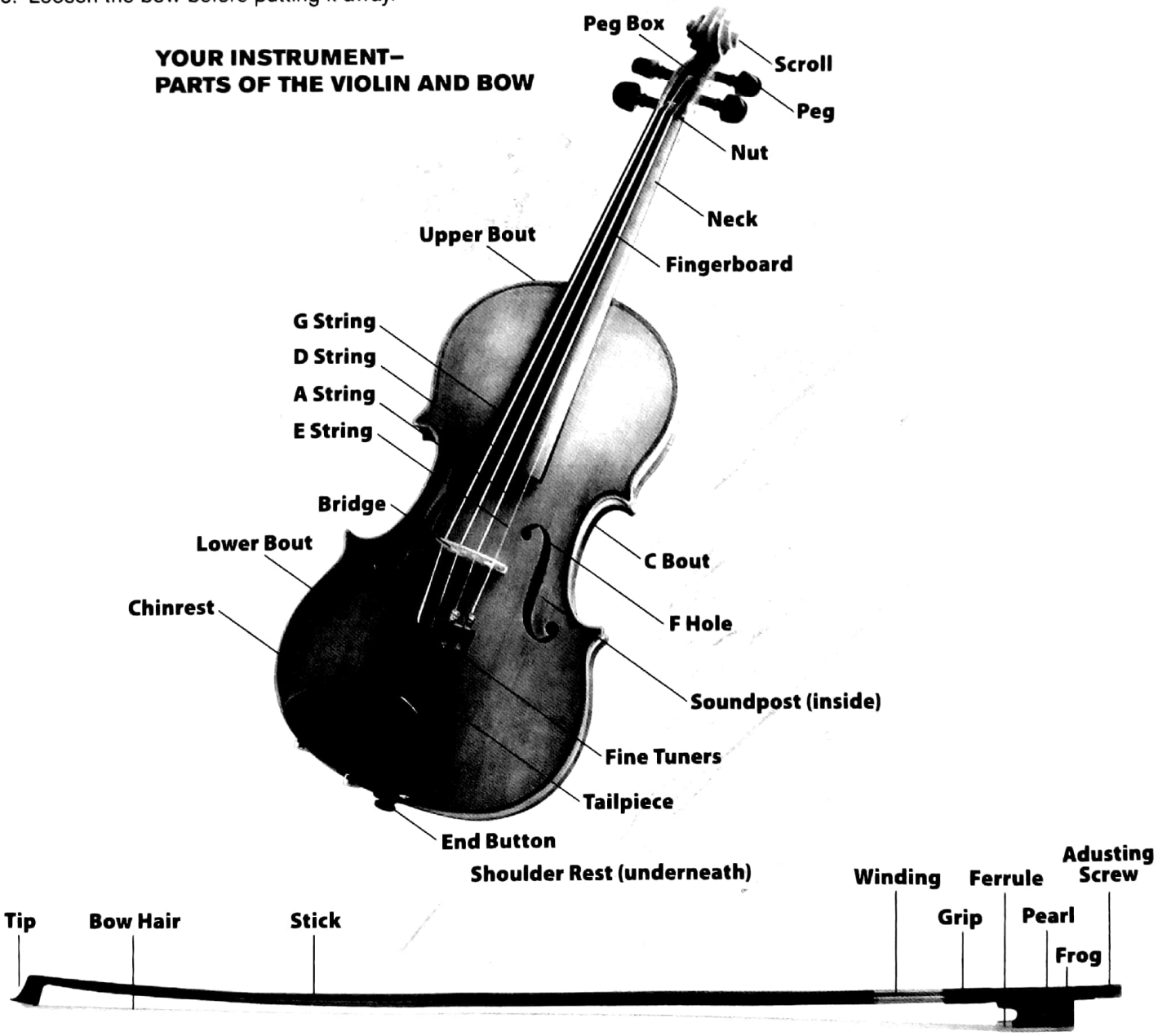
INSTRUMENT CARE DVD

1. String instruments are made of wood and are fragile. Be careful with your instrument.
2. Your teacher will show you how to remove the instrument from the case and return it, and how to handle it carefully.
3. Your teacher will show you how to apply rosin to your bow and how to tighten and loosen the hair.
4. Keep your instrument clean by wiping the rosin dust off with a soft cloth.
5. Remove the shoulder rest before putting your instrument into the case.
6. Loosen the bow before putting it away.

INSTRUMENT HISTORY

The earliest bowed string instruments were the *erhu* from China, the *rebab* from the Middle East, and the *esraj* from India. The instruments we know today as the violin family (violin, viola and cello) were developed in Europe in the 1500s. The string bass developed later. Some of the most famous string instrument makers, or luthiers, were Italian families such as the Amatis, Guarneris, and Stradivaris. Many of these instruments, made hundreds of years ago, are still played today. New developments in string instrument making are ongoing, but the basics have remained virtually unchanged for 500 years.

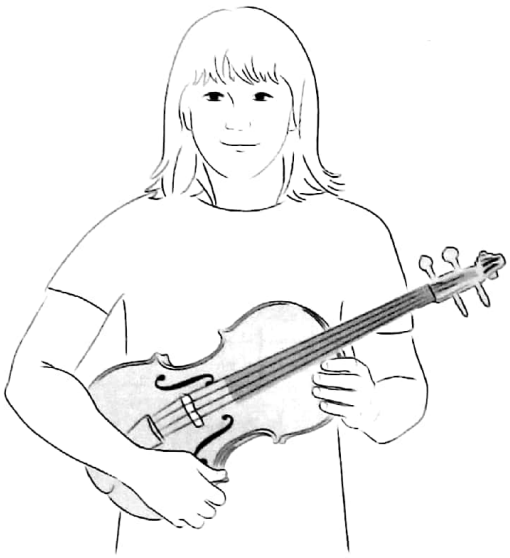
YOUR INSTRUMENT– PARTS OF THE VIOLIN AND BOW



Please refer to the Sound Innovations *DVD for detailed instructions and demonstrations of instrument care. Whenever you see* DVD, *refer to your DVD for further demonstrations.*

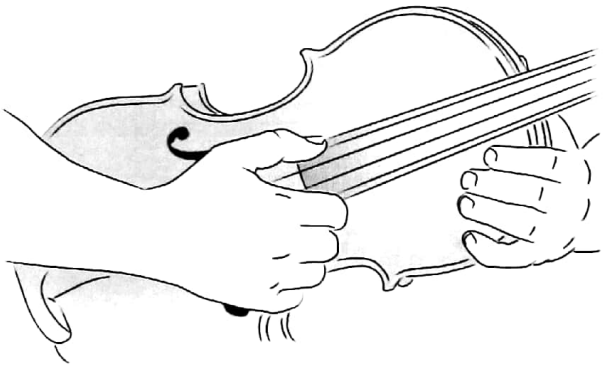
Scanned by CamScanner

Holding the Instrument and First Sounds DVD



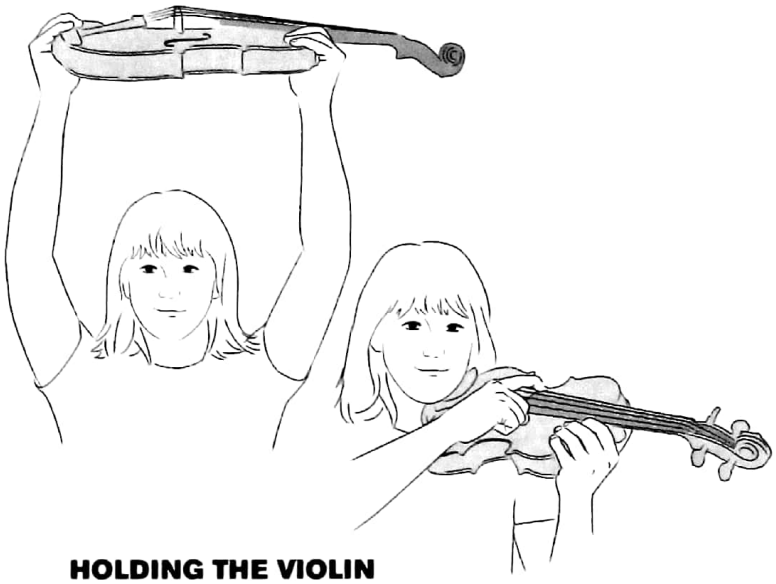
HOW TO HOLD THE INSTRUMENT

Listen carefully as your teacher explains how to hold the instrument. Using a good sitting or standing posture, remember to hold the instrument correctly as you practice every day.



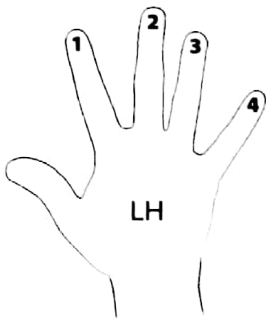
HOLDING THE VIOLIN IN GUITAR POSITION

1. Hold the violin against your stomach, with the scroll to your left at shoulder height. The string closest to your face is the G string.
2. Place your right-hand 1st finger under the fingerboard and your right thumb on the G string. Moving from top to bottom, the order of the strings will be G, D, A and E.
3. Pluck each string with your right thumb as instructed by your teacher. Plucking is also called pizzicato (pizz.).



HOLDING THE VIOLIN IN SHOULDER POSITION

1. Hold the violin over your head with the scroll to your left.
2. Lower the violin onto your left shoulder and place the chin rest under your chin. Keep the violin level with the floor.
3. Place your right-hand thumb on the corner of the fingerboard and reach over to the G string with your 1st finger. Moving from left to right, the order of the strings will be G, D, A and E.
4. Pluck each string with your 1st finger as instructed by your teacher.



LEARNING FINGER NUMBERS

1. Turn your left hand so the palm is toward your face.
2. Tap your thumb against your 1st finger, your 2nd finger, your 3rd finger and your 4th finger.

Scanned by CamScanner

Sound Notation

Music has its own language and symbols that are recognized worldwide.

TIME SIGNATURE
(or **METER**)
Indicates the number of beats in each measure and the type of note that gets one beat

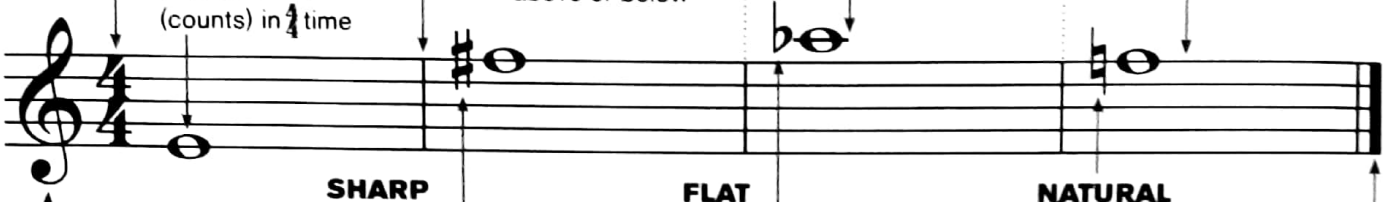
BAR LINE
Divides the staff into measures

MEASURE
The distance between two bar lines

STAFF
5 lines and 4 spaces used for writing music

LEDGER LINE
Extends the staff either above or below

WHOLE NOTE
Receives 4 beats (counts) in $\frac{4}{4}$ time



TREBLE CLEF
Also called G clef (the 2nd line of the staff is G and the clef is drawn by first circling the G line)

SHARP
Raises the pitch a half step

FLAT
Lowers the pitch a half step

NATURAL
Cancels a sharp or flat

Sharps, flats and naturals, are called **ACCIDENTALS** and remain in effect throughout the entire measure in which they appear

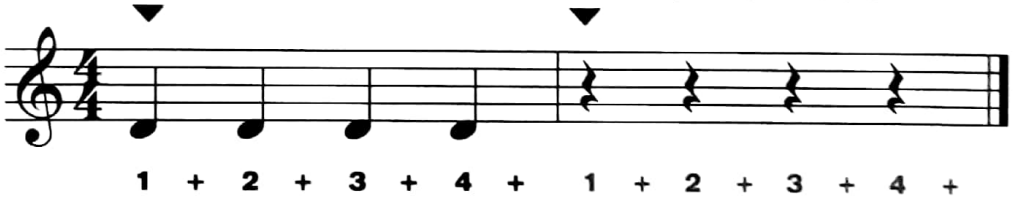
FINAL BAR LINE
The end of a piece of music

The **TIME SIGNATURE** or **METER** tells you the number of beats per measure and the kind of note that receives one beat.

$\frac{4}{4}$ = Four beats (counts) to a measure.
$\frac{4}{4}$ = A quarter note receives one beat (count).

A **QUARTER NOTE** receives one beat (count).

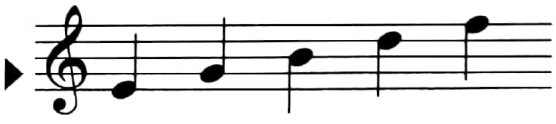
A **QUARTER REST** receives one beat (count) of silence.



1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

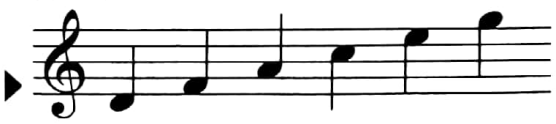
Locating note names on the staff:

LINES



E G B D F

SPACES



D F A C E G

SOUND PRACTICE

As you play through this book, some parts will be very easy while other parts may require more time to play well. Practicing your instrument every day will help you acheive excellence. Carefully play each exercise until you can perform it comfortably three times in succession.

- Practice in a quiet place where you can concentrate.
- Schedule a regular practice time each day.
- Use a straight back chair and a music stand to assist you in maintaining good posture, or practice standing up.
- Focus on the music that is most difficult to play, then move on to that which is easier and more fun.
- Use your audio recordings to help you play in tune and in time. Refer to your DVD as marked.

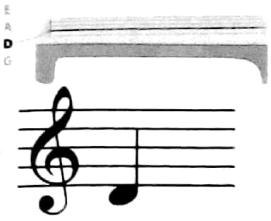
Track 1–Tuning Track
Your teacher will tune your instrument.

Scanned by CamScanner

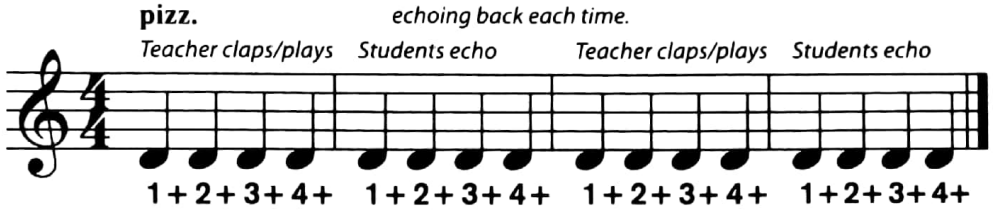
Level 1: Sound Beginnings

2

NEW NOTE

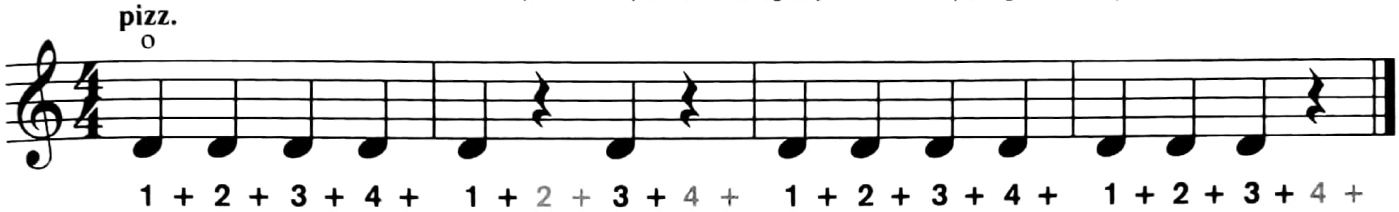


NEW NOTE OPEN D STRING—*Listen as your teacher counts, claps, then plays the D string, echoing back each time.*

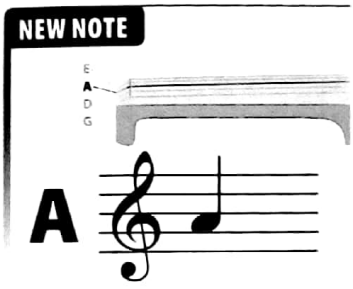


OPEN D STRING PIZZ-N-PLUCK—*Learn to pluck the open (o) D string as you count, clap, sing and then pluck the piece.*

3

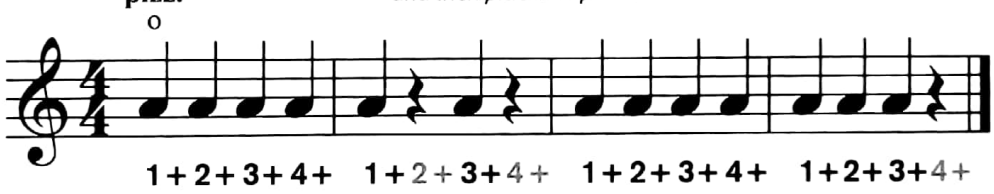


NEW NOTE



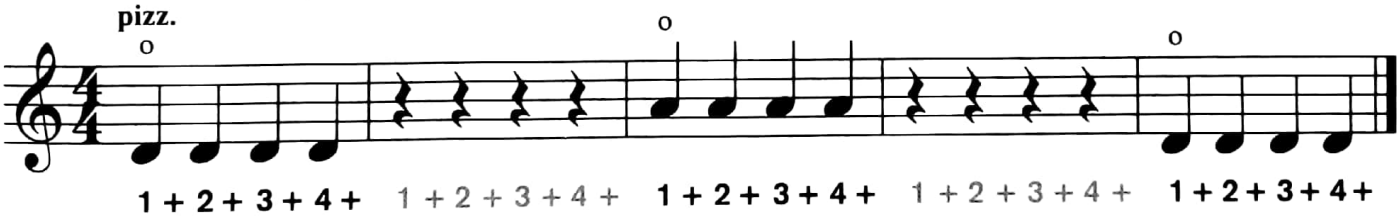
NEW NOTE OPEN A STRING—*Learn to pluck the open (o) A string as you count, clap, sing and then pluck the piece.*

4



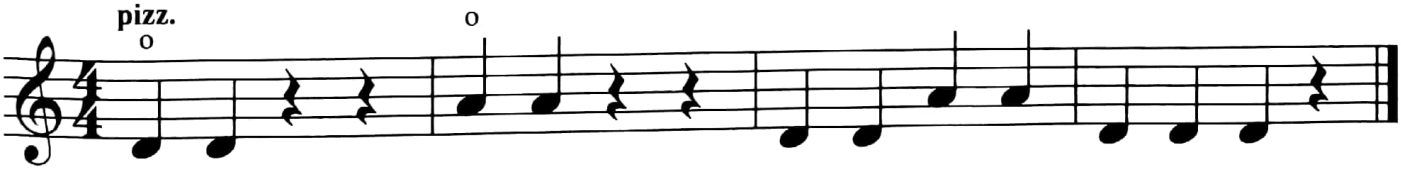
RESTING PIZZ.—*Learn to pluck the open (o) D and open (o) A strings as you clap, sing and then pluck the piece.*

5



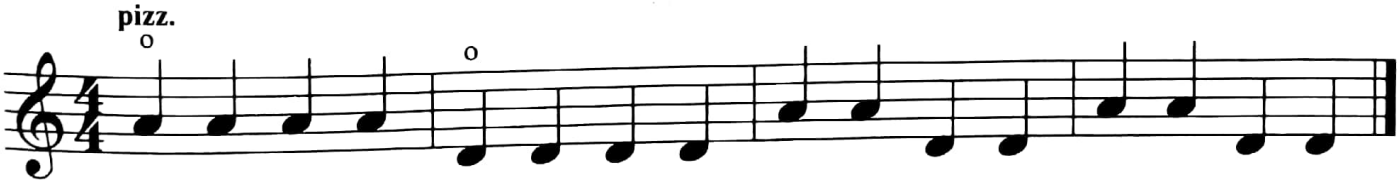
CROSSING D TO A—*Learn to go from the D to the A string as you clap, sing and then pluck the piece.*

6



CROSSING A TO D—*Learn to go from the A to the D string as you clap, sing and then pluck the piece.*

7

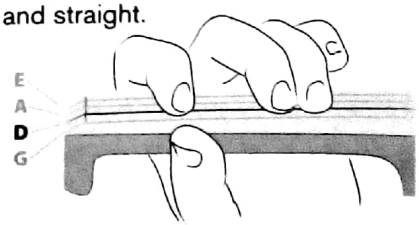


Scanned by CamScanner

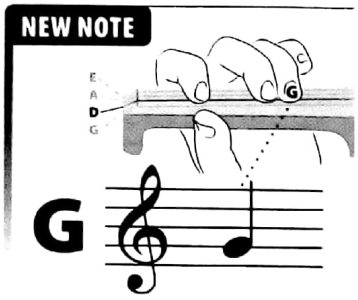
PLACING FINGERS ON THE D STRING

LEFT-HAND SETUP DVD

1. Place your left hand at the neck near the nut, keeping your wrist relaxed and straight.
2. Put three fingers on the D string (fingertips touching the string).
3. Your fingers should be curved.
4. The base of your 1st finger will touch the neck.
5. Your 1st finger will make a square over the fingerboard.
6. When your fingers are not on the string, keep them close to the string.
7. Tap your thumb against the neck and make sure it is relaxed.

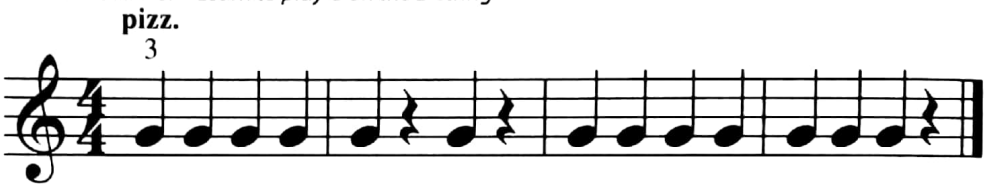


NEW NOTE



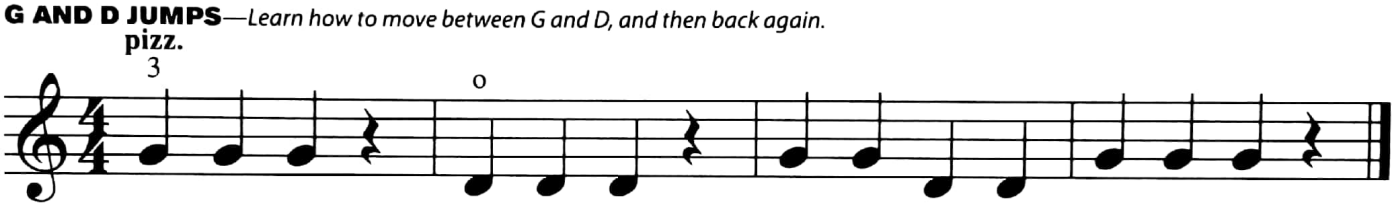
8 **G**

NEW NOTE G—*Learn to play G on the D string.*

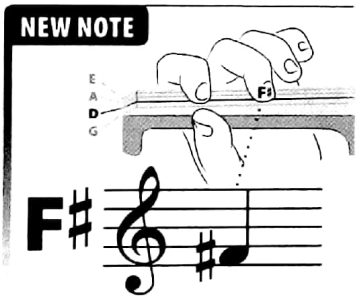


G AND D JUMPS—*Learn how to move between G and D, and then back again.*

9

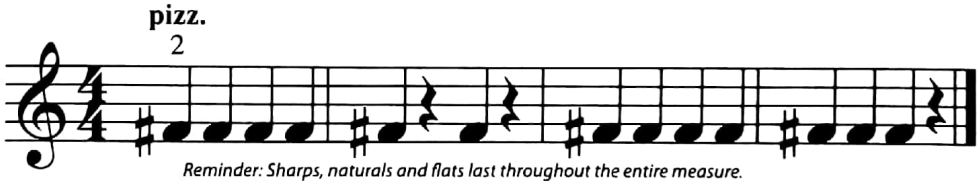


NEW NOTE



10 **F♯**

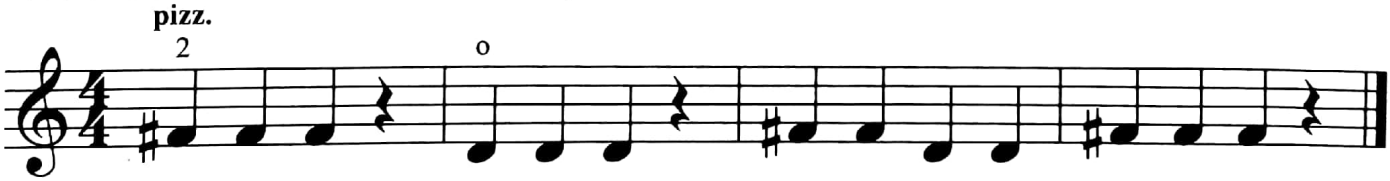
NEW NOTE F♯—*Learn to play F♯ on the D string.*



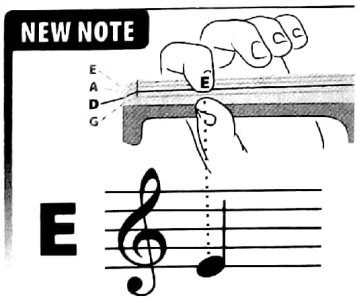
Reminder: Sharps, naturals and flats last throughout the entire measure.

F♯ AND D JUMPS—*Learn to move between F♯ and D, and then back again.*

11

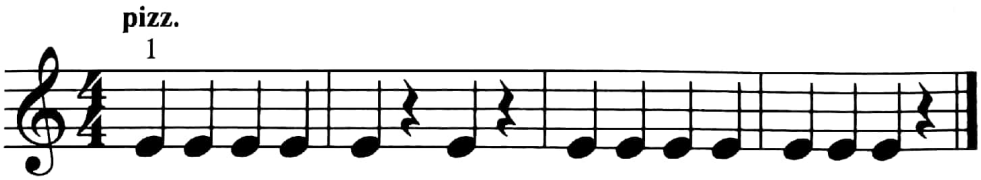


NEW NOTE



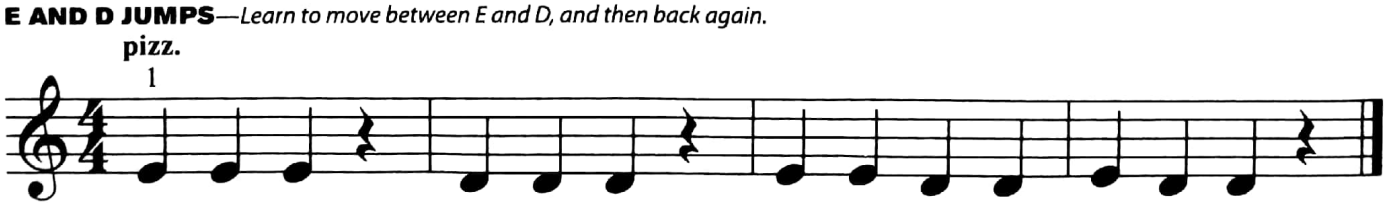
12 **E**

NEW NOTE E—*Learn to play E on the D string.*



E AND D JUMPS—*Learn to move between E and D, and then back again.*

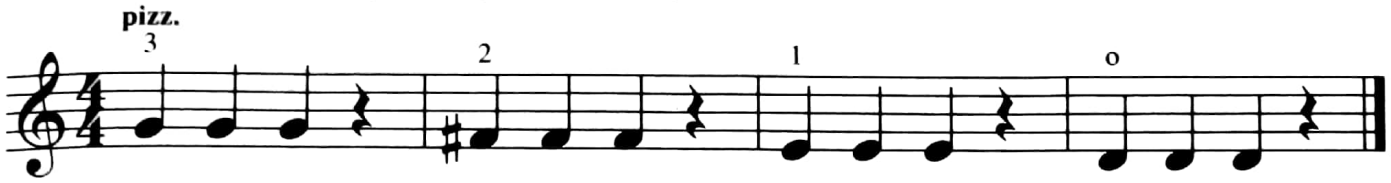
13



Scanned by CamScanner

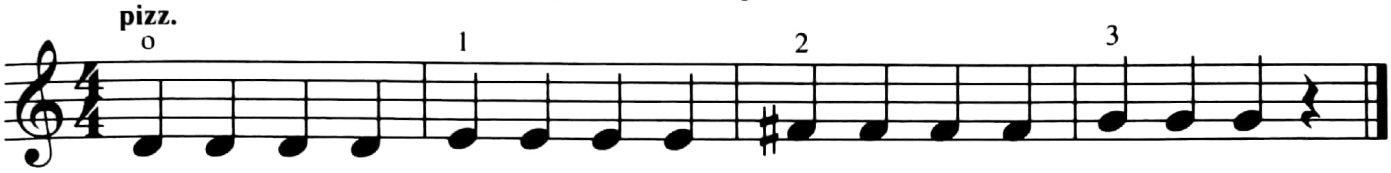
DOWN, DOWN—*Play notes that go down in pitch on the D string.*

14



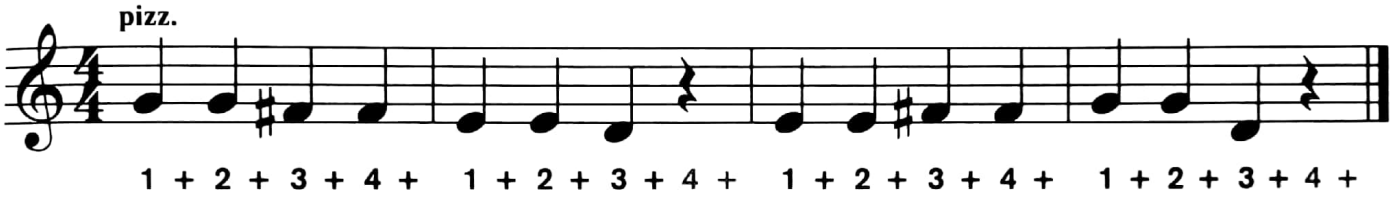
CLIMBING, CLIMBING—*Play notes that go up in pitch on the D string.*

15



DOWN AND UP—*Practice walking your fingers down and then up the D string.*

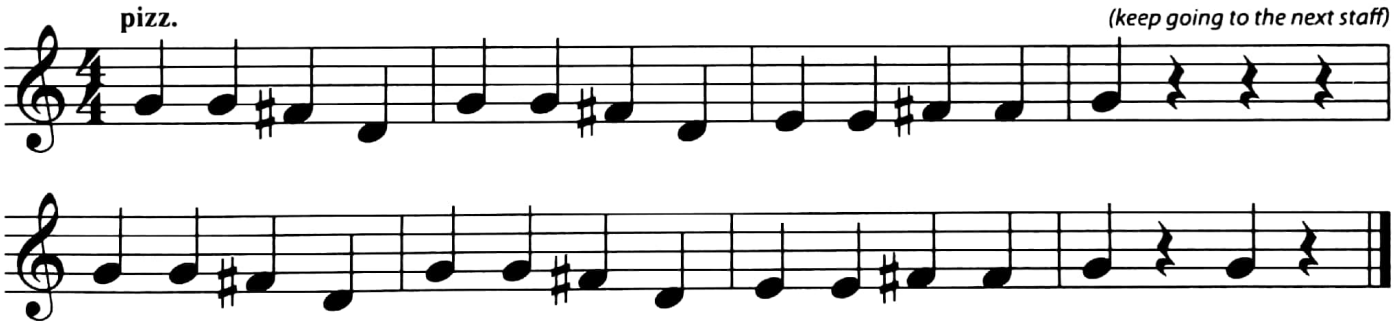
16



JOLLY FELLOWS—*This melody (tune) continues on the next staff. Notice that the second line does not need to show the meter.*

Slavonic Folk Song

17

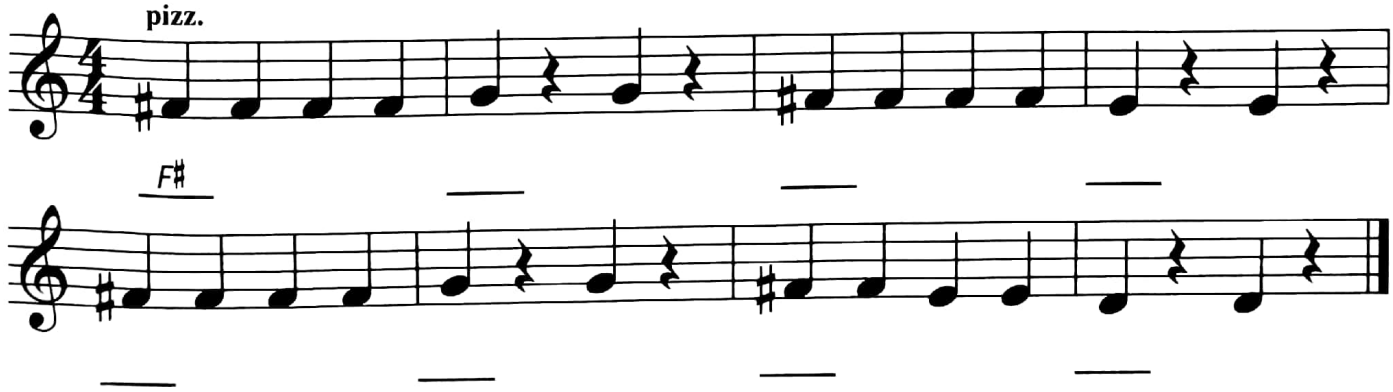


Many American fiddle tunes, such as *Boil Them Cabbage Down*, came from the Scottish-Irish tradition and changed over time into an American style of fiddling.

BOIL THEM CABBAGE DOWN—*Before playing, write the name of the first note in each measure.*

American Folk Song

18

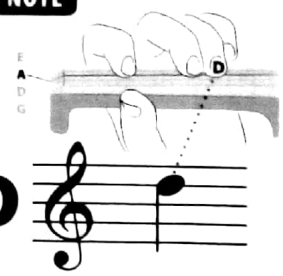


Scanned by CamScanner

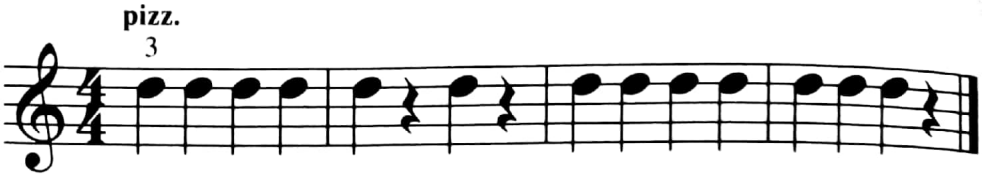
PLACING FINGERS ON THE A STRING (G STRING FOR BASSES) DVD

19

NEW NOTE

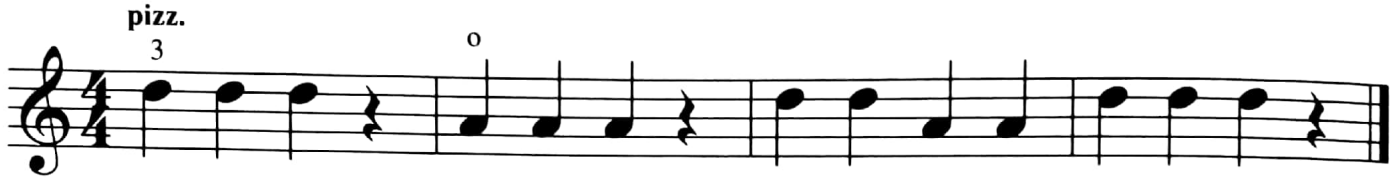


NEW NOTE D—*Learn to play D on the A string.*



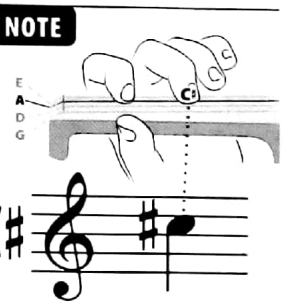
D AND A JUMPS—*Learn to move between D and A.*

20

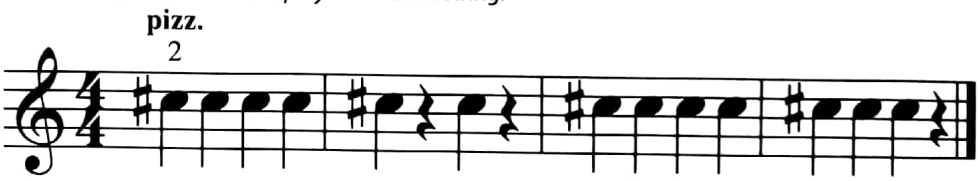


21

NEW NOTE

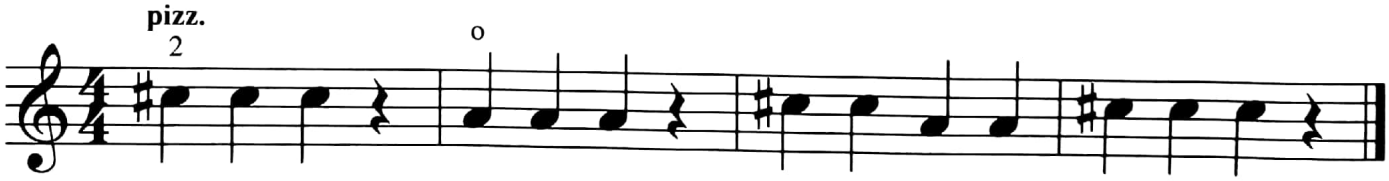


NEW NOTE C♯—*Learn to play C♯ on the A string.*



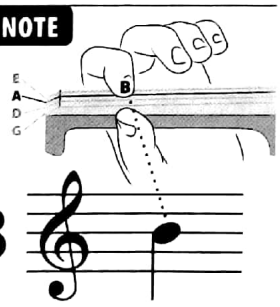
C♯ AND A JUMPS—*Learn to move between C♯ and A.*

22

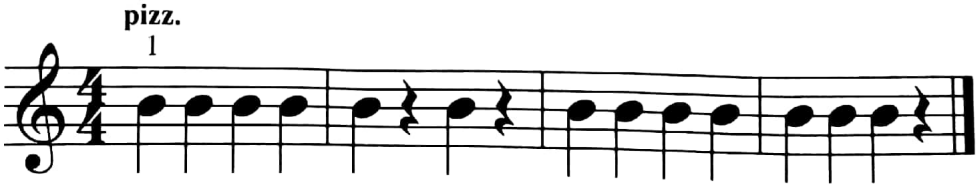


23

NEW NOTE

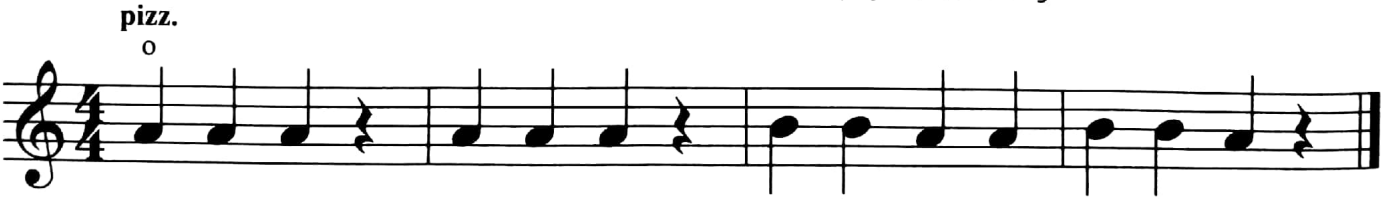


NEW NOTE B—*Learn to play B on the A string.*



NEW NOTE A FOR BASSES—*Learn to move between B and A. Basses learn to play A on the G string.*

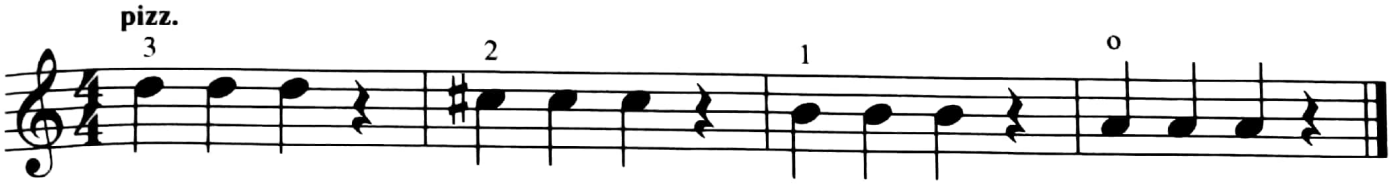
24



Scanned by CamScanner

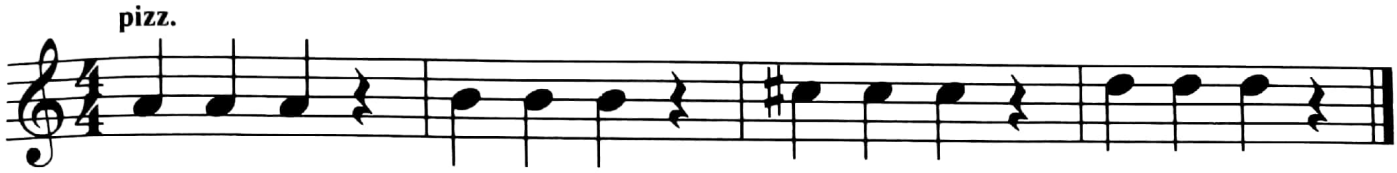
A-DOWN WE GO—*Practice walking down the A string.*

25



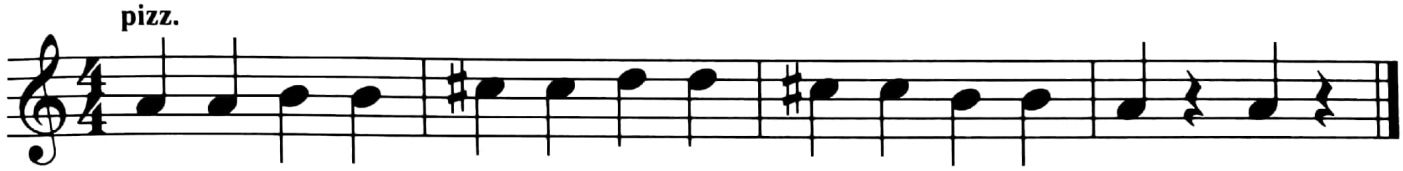
AND UP WE GO—*Practice walking up the A string.*

26



UP AND DOWN THE LADDER—*Practice walking up and down the A string.*

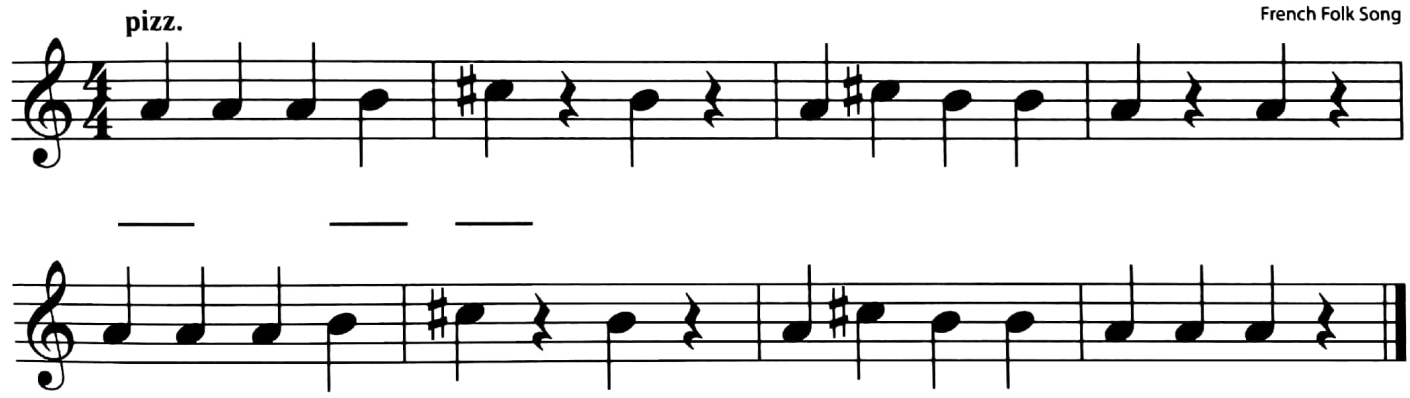
27



AU CLAIRE DE LA LUNE—*Before playing this piece, write the names of the notes on the lines.*

French Folk Song

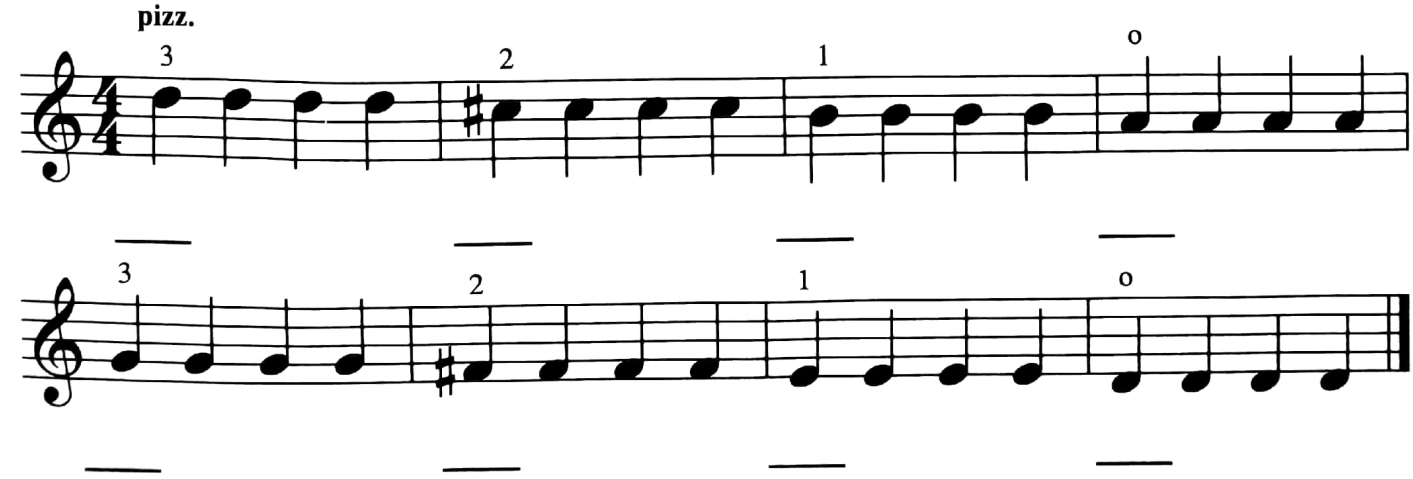
28



A **SCALE** usually consists of a series of eight notes that go up or down the musical alphabet in a specific order of whole steps and half steps. The lowest and highest notes of the scale are always the same letter name.

GOING DOWN THE D SCALE—*Use all the notes on the A and D strings. Write the names of the notes on the lines.*

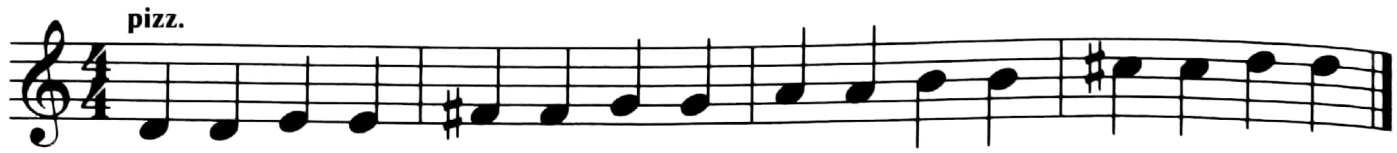
29



Scanned by CamScanner

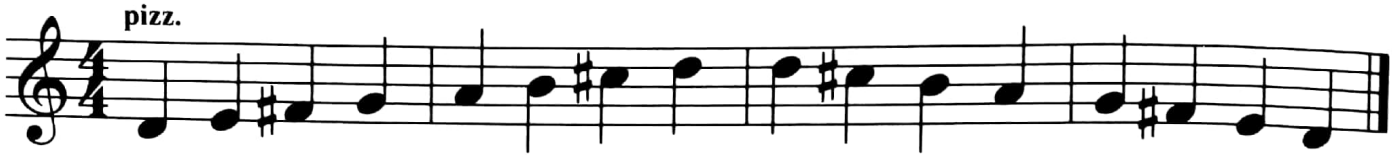
GOING UP THE D SCALE—*Now play each note of the scale twice.*

30

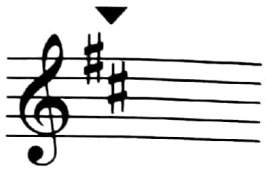


PLAYING UP AND DOWN THE D SCALE—*Play the notes going up the scale and then come back down without stopping.*

31



A **KEY SIGNATURE** appears at the beginning of the staff. It tells you which notes will be played sharp or flat. This key signature tells you that all F's and C's are played as F♯ and C♯. It is called the key of D major.



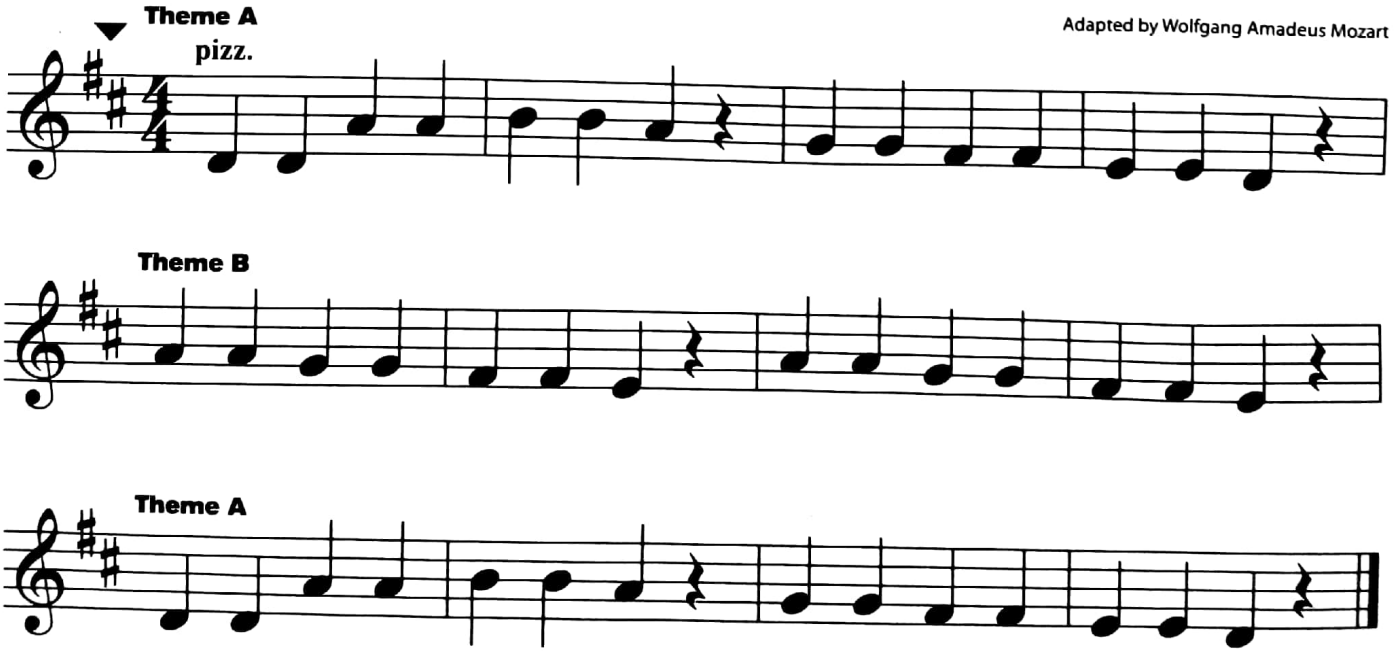
A **THEME** is a central musical idea or melody.

A **COMPOSER** is a person who writes music.

Wolfgang Amadeus Mozart (1756–1791) wrote 12 variations on the French folk song *Ah vous diraj-je, maman*, in 1781. English words were added in 1806 and the song was retitled *Twinkle, Twinkle Little Star*.

TWINKLE, TWINKLE LITTLE STAR—*Listen to the recording and identify theme A and theme B.*

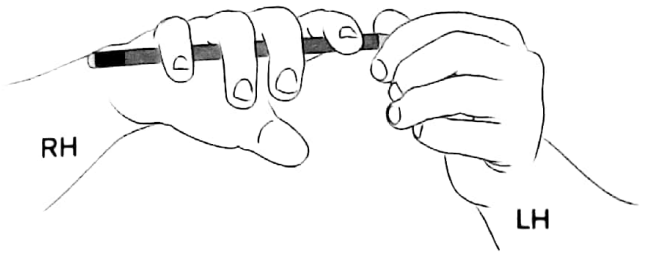
32



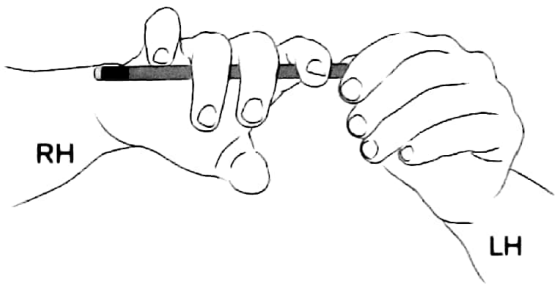
Scanned by CamScanner

SETTING UP THE RIGHT HAND WITH A PENCIL DVD

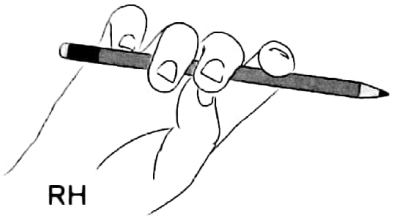
1. Hold a pencil in your left hand, with the pencil point facing toward the left. Let the fingers of your right hand hang over the pencil.



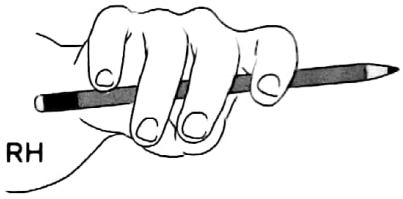
2. Let the tip of your 4th finger rest on top of the pencil by the eraser.



3. Curve or hook your right thumb and place the tip of the thumb on the pencil underneath your right-hand 2nd finger.

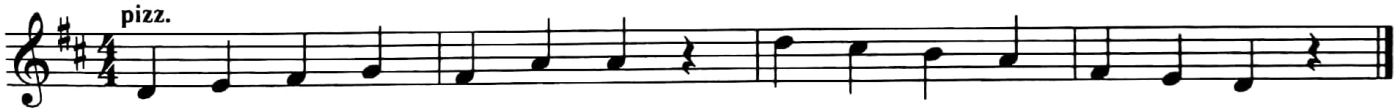


4. Let go with your left hand and rock the pencil back and forth by using your 1st finger and 4th finger.



SKIPPING ALONG—*Which notes do not ascend or descend in order like a scale?*

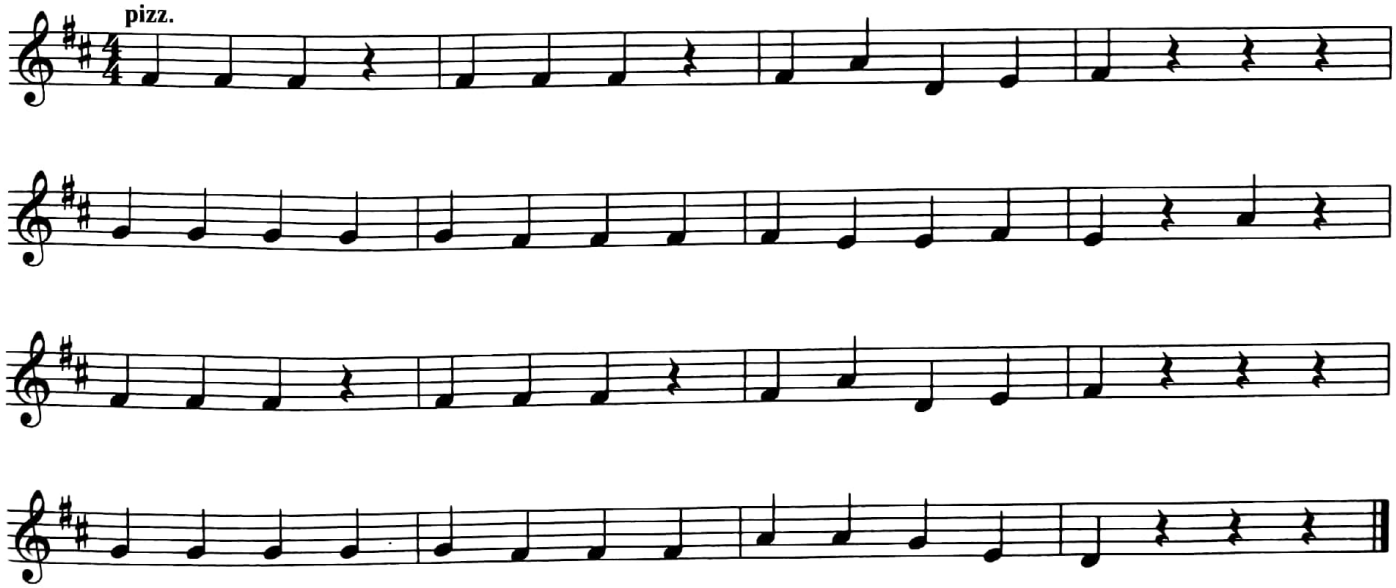
33



JINGLE BELLS—*Listen as you play and identify which lines of music are similar to each other.*

James Lord Pierpont

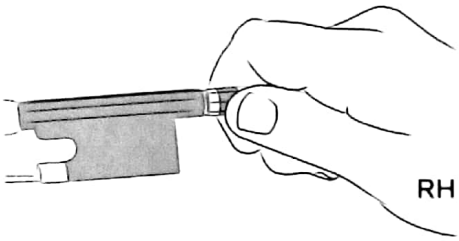
34



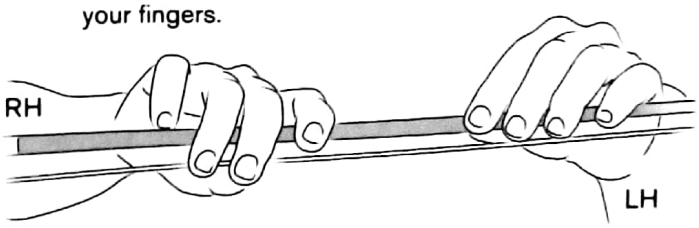
Scanned by CamScanner

SETTING THE RIGHT HAND ON THE BOW DVD

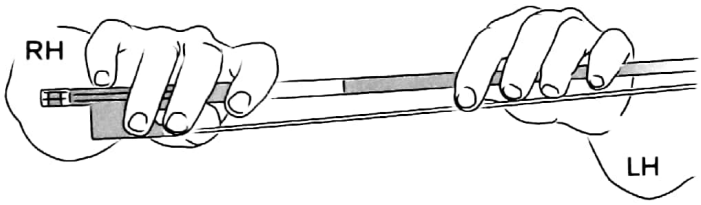
1. Tighten your bow by turning the adjusting screw several turns as instructed by your teacher. Turn the screw clockwise to tighten the bow, and counter-clockwise to loosen it.



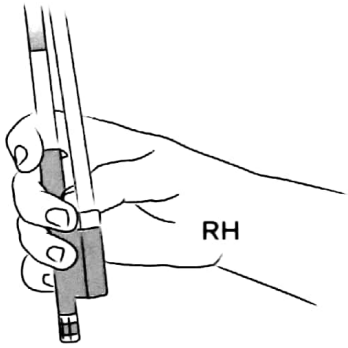
2. Using two hands, pick up the bow in the middle, with the hair facing the floor, and form a good bow hold with your right hand like you did on the pencil. Be careful not to touch the bow hair with your fingers.



3. Still supporting the bow with your left hand, slide your right hand to the right until the edge of your thumb touches the frog.



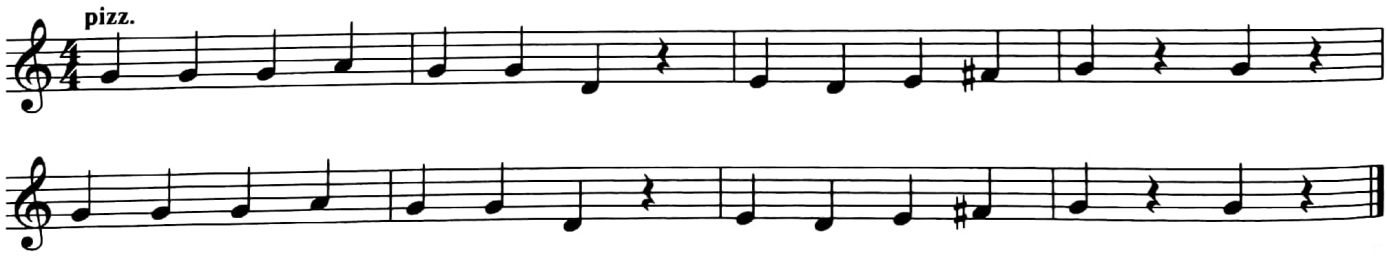
4. Remove your left hand, point the tip of the bow towards the ceiling, and hold the bow with your right hand. Rock it back and forth using your 1st and 4th fingers.



GOOD KING WENCESLAS—*Circle the notes that are not on the D string.*

Traditional

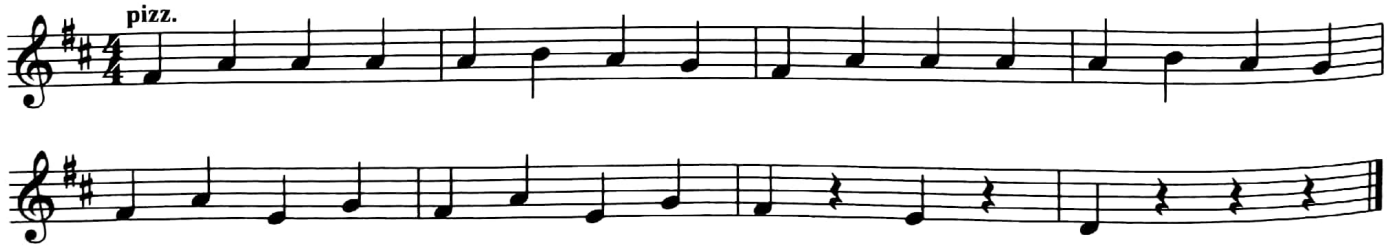
35



DAYENU—*Practice going from the D string to the A string.*

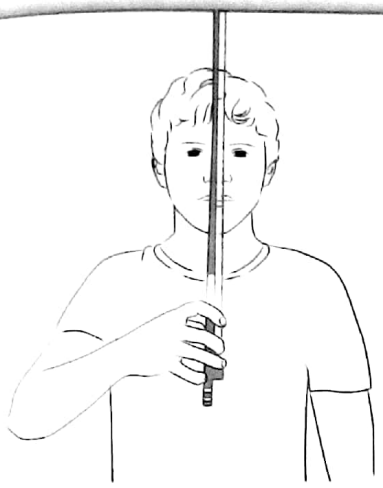
Hebrew Folk Song

36

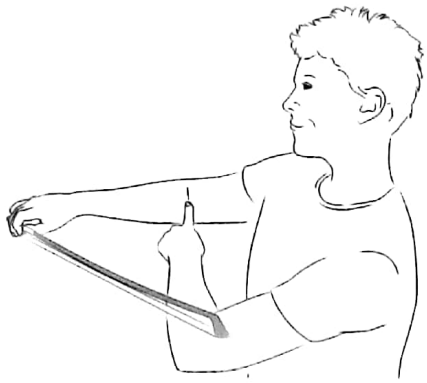


Scanned by CamScanner

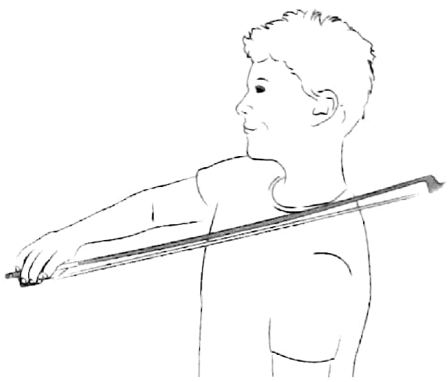
MOVING THE BOW DVD



1. Air-Bowing–With the tip pointing toward the ceiling, hold your bow in the air and move it up and down.



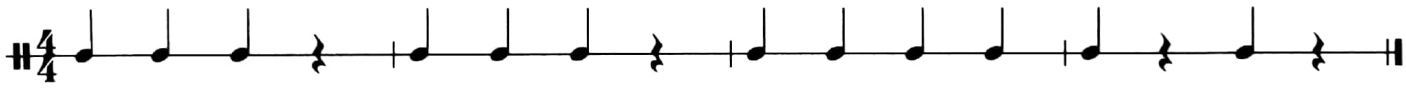
2. Place your left-hand 1st finger on the inside of your right elbow. Fold (close) and unfold (open) your right arm.



3. Using a well-formed bow hold, gently pick up the bow and place the tip on your left shoulder. While keeping the bow hair on your shoulder, fold and unfold your right arm.

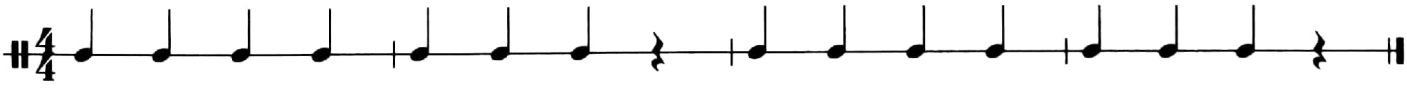
AIR-BOW—*With the tip pointing up, hold the bow in the air and move it up and down while "air-bowing" the rhythm below.*

37



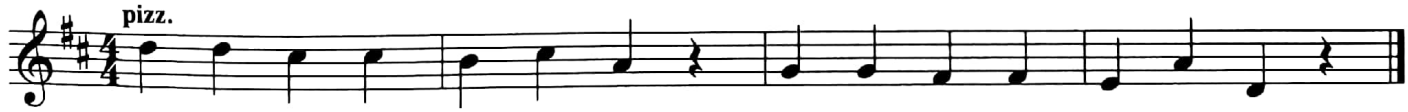
AIR-BOW AGAIN—*Move the bow back and forth on your shoulder while "air-bowing" the rhythm below by folding and unfolding your right arm.*

38



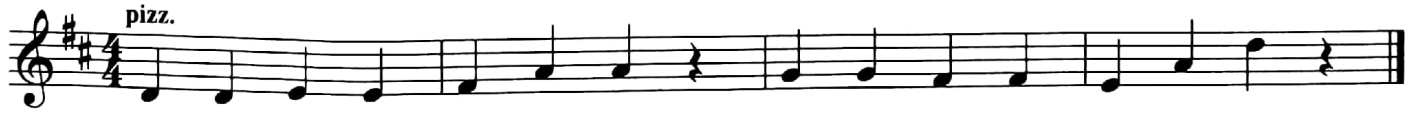
ELLIE'S DANCE—*Continuing to play* pizzicato, *can you make this sound like a dance?*

39



ANNA'S DANCE—*What is different about the first part of this piece compared to the first part of* Ellie's Dance?

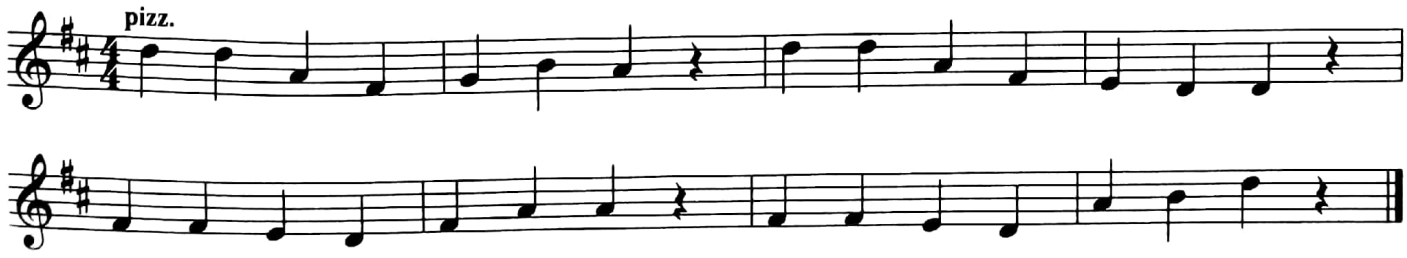
40



CRIPPLE CREEK—*People often square dance to this piece.*

American Fiddle Tune

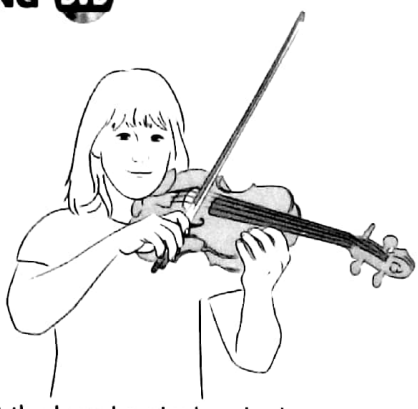
41



Scanned by CamScanner

PLACING THE BOW ON THE STRING DVD

1. Using a good bow hold at the frog, hold the bow over your head.



2. Set the bow by placing the lower part of the bow on the D string between the end of the fingerboard and the bridge.

3. Lift the bow off the string and then set the middle of the bow on the D string.

4. Lift the bow off the string and then set the upper part of the bow on the D string.

Moving the Bow on the String

ARCO means to play with the bow.

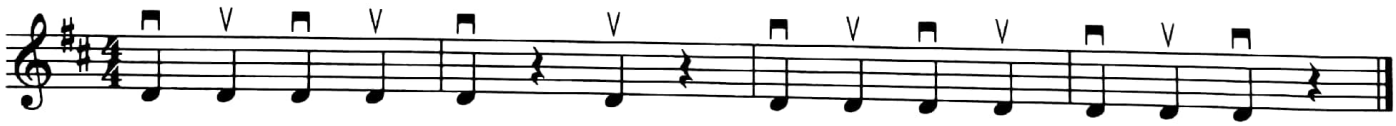
BOW LIFT (❜) means to raise the bow off the string and reset it on the string.

DOWN BOW (⊓) means to pull the bow down by moving your hand to the right (away from your body). Just as railroad tracks are parallel to each other, keep the bow parallel to the bridge.

UP BOW (∨) means to push the bow up by moving your hand to the left (toward your body). Remember to keep the bow parallel to the bridge.

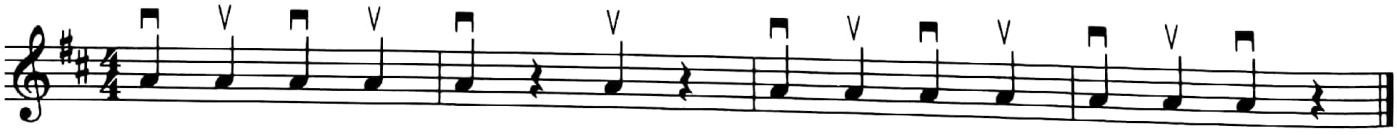
BOW THE D STRING—*Play the open D string with the bow. Begin with a down bow as indicated.*

42



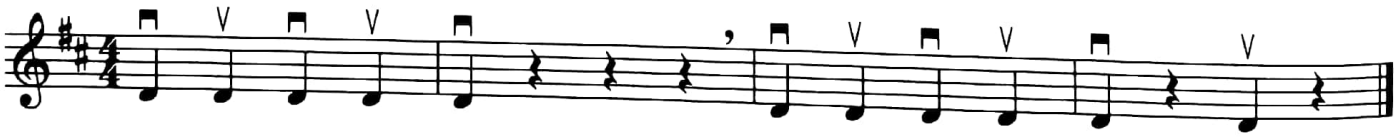
BOW THE A STRING—*Move your bow to the A string and play this rhythm.*

43



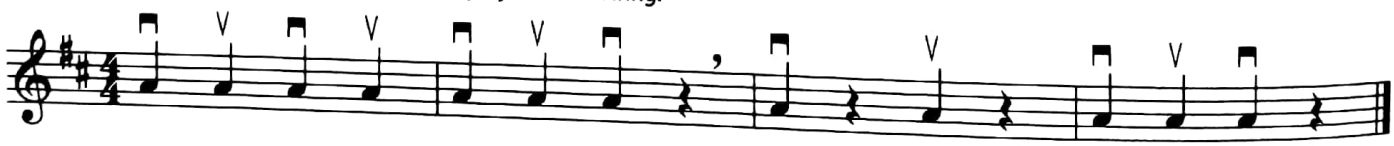
D LIFT—*Practice a bow lift on the D string.*

44



A LIFT—*Watch for the bow lift and be sure to play on the A string.*

45



Scanned by CamScanner

LEVELS OF THE BOW DVD

Set the bow on top of the bridge on the wood. Gently raise and lower your entire arm to find the different levels that will allow the bow to touch only one string at a time.

String Crossing

Set the bow on top of the bridge at the D-string level. Gently lower your entire arm until the bow crosses over to the A-string level. Now raise your arm until the bow crosses back to the D-string level.

G-string level
Place your bow on the G string.

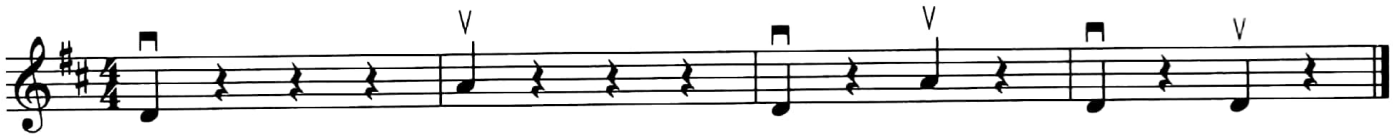
D-string level
Place your bow on the D string.

A-string level
Place your bow on the A string.

E-string level
Place your bow on the E string.

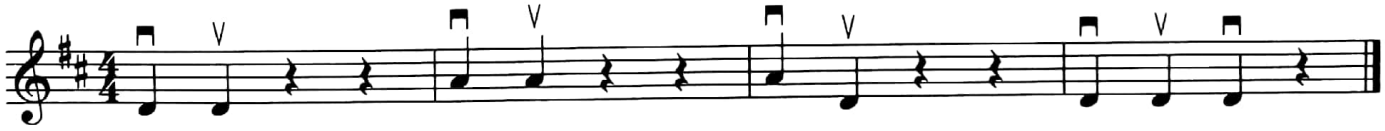
CROSSING OVER D TO A—*Watch the level of your arm as you move from D to A.*

46



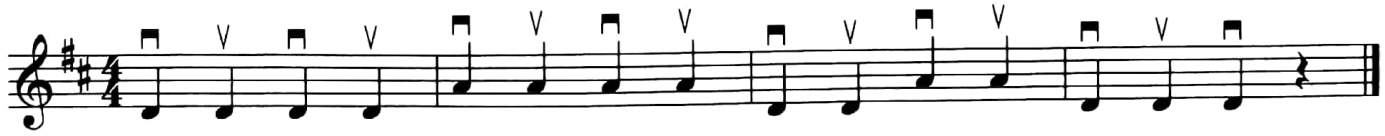
QUICK CROSS OVER—*Now you have a little less time to change levels.*

47



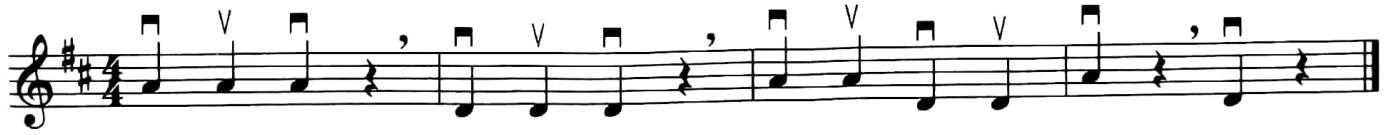
CHANGING LEVELS—*Practice changing levels quickly.*

48



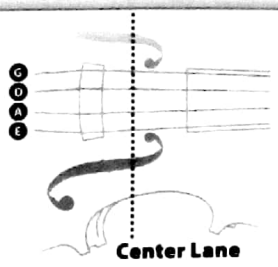
LIFTS AND LEVELS—*Watch for bow lifts and the correct arm level. You can do it!*

49



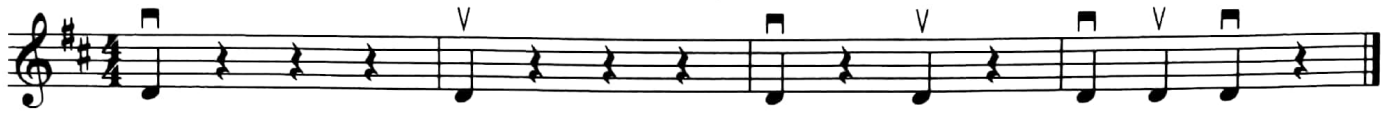
Scanned by CamScanner

DVD **BOWING LANES** are the contact points between the bridge and the fingerboard where the bow is placed. The **CENTER LANE** is halfway between the bridge and the fingerboard. Place your bow on the D string in the center lane. Each time you move your bow, make sure it stays parallel to the bridge and not at an angle.



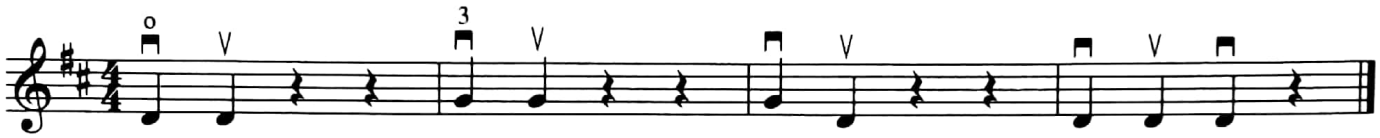
STRAIGHT AS YOU GO—*Play each of these measures and stop after each one to make sure your bow is parallel to the bridge. Now check the bow of the person next to you.*

50



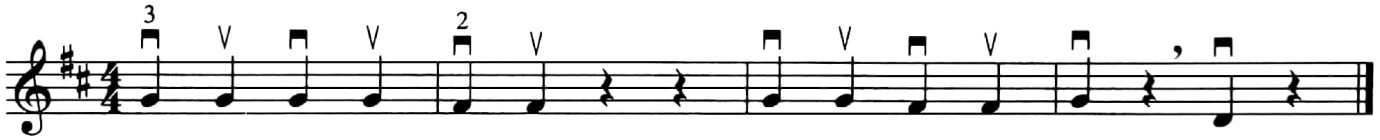
PARALLEL BOWS—*Learn to bow D and G. Count silently.*

51



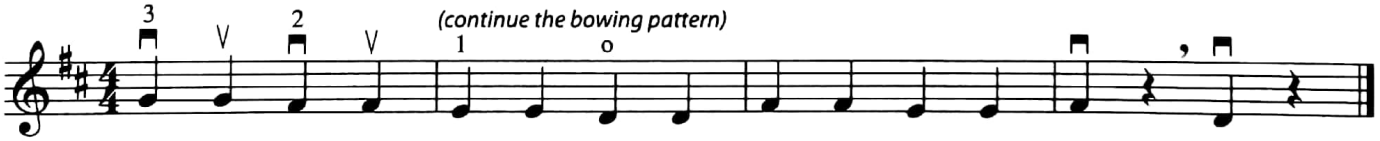
BOWING G AND F♯—*Learn to bow G and F♯. Circle the bow lift.*

52



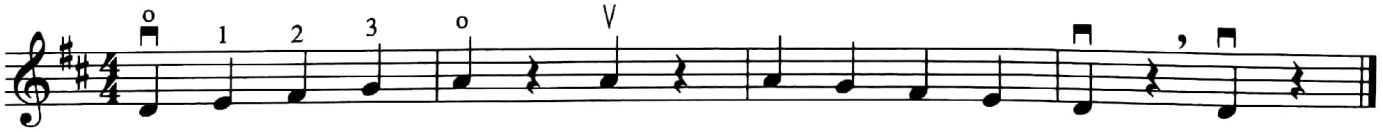
FOUR-NOTE TUMBLE—*Learn to bow G, F♯, E and D.*

53



MINI SCALE—*Learn to bow the first half of the D scale.*

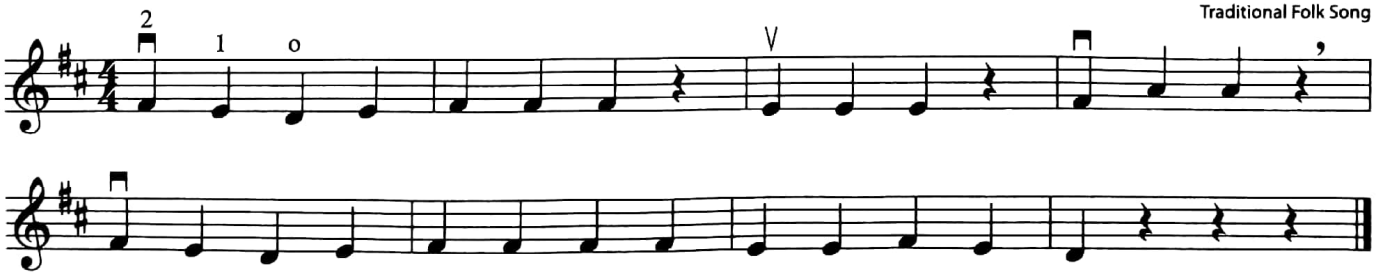
54



MARY HAD A LITTLE LAMB—*Watch the bow level, the angle to the bridge and the lift.*

Traditional Folk Song

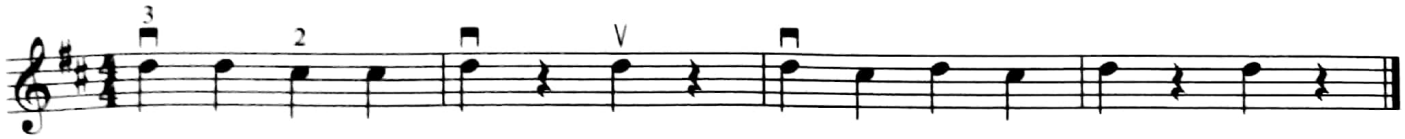
55



Scanned by CamScanner

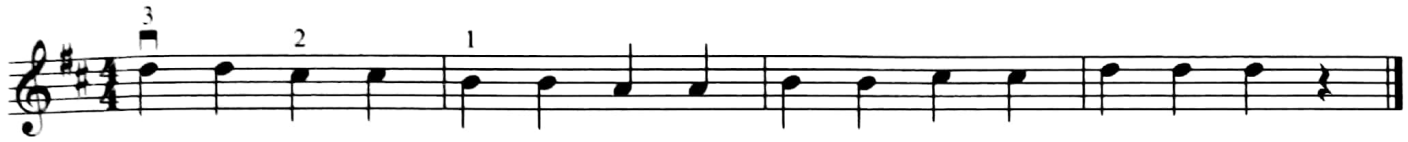
BOWING D AND C♯—*Learn to bow D and C♯.*

56



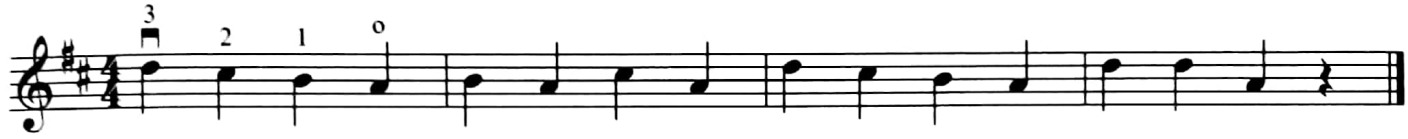
FOUR-NOTE RIDE—*Learn to bow D, C♯, B, and A.*

57



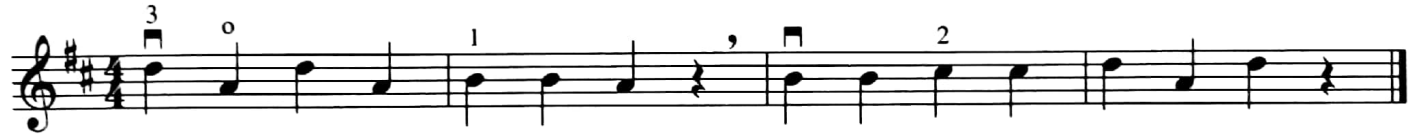
WALKING ALONG—*Practice walking down the A string.*

58

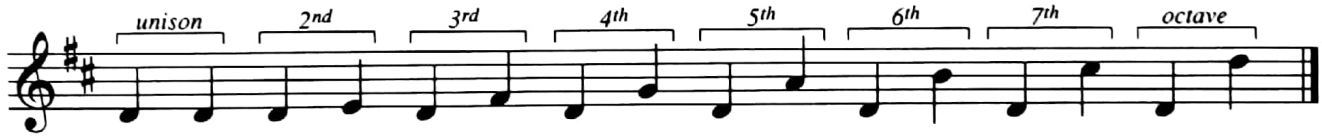


LIFTING AS YOU GO—*Watch for the bow lift.*

59

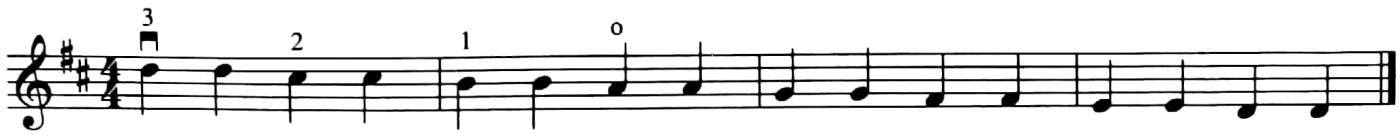


An **INTERVAL** is the distance between two notes.



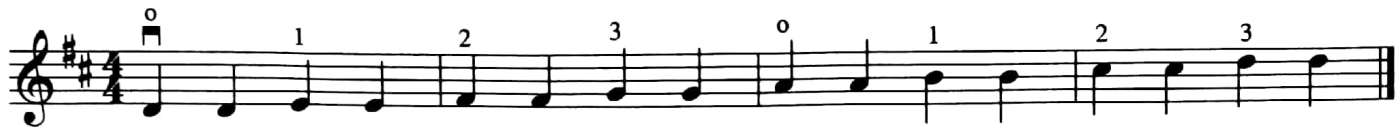
WALKING DOWN THE D SCALE—*Watch your bow. Is it parallel to the bridge?*

60



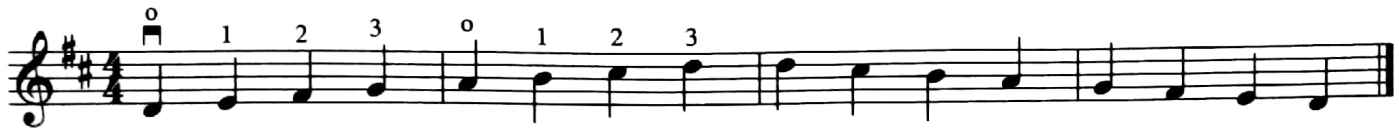
WALKING UP THE D SCALE—*Now we go the other way. What is the interval between the first and last notes of this piece?*

61



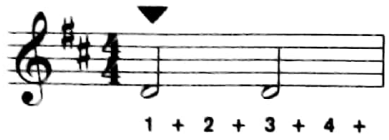
PLAYING THE D SCALE—*Sit up straight, use a good bow hold and watch the placement of your bow. You are doing great!*

62

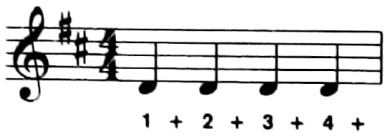


Scanned by CamScanner

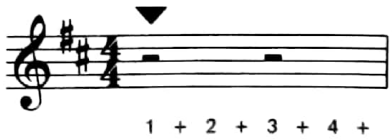
A **HALF NOTE** receives two beats (counts).



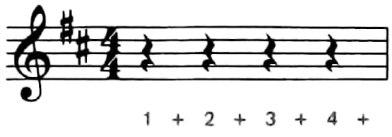
Half notes can be subdivided into two quarter notes.



A **HALF REST** receives two beats (counts) of silence.

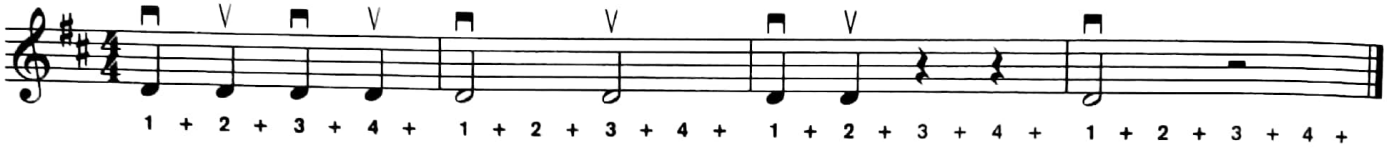


Half rests can be subdivided into two quarter rests.



LEARN TO COUNT HALF NOTES AND HALF RESTS—*Clap, sing and then play the piece.*

63

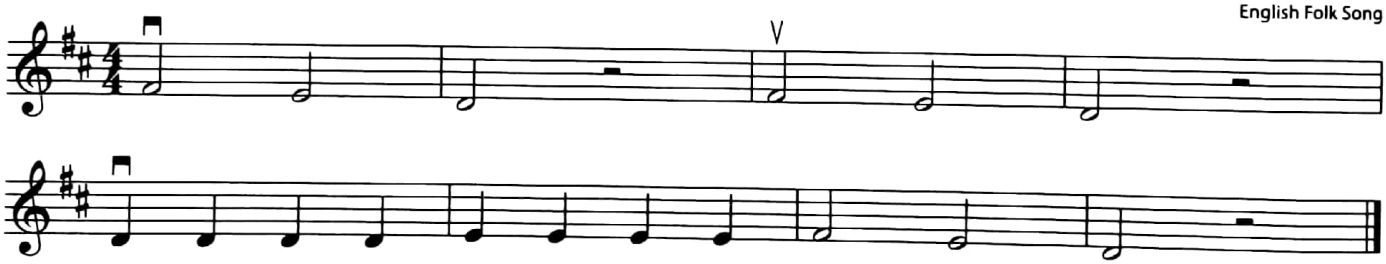


DVD **BOW SPEED** is how fast or slowly the bow moves across the string. Move the bow faster when playing quarter notes and more slowly when playing the half notes.

HOT CROSS BUNS—*Clap, sing and then play.*

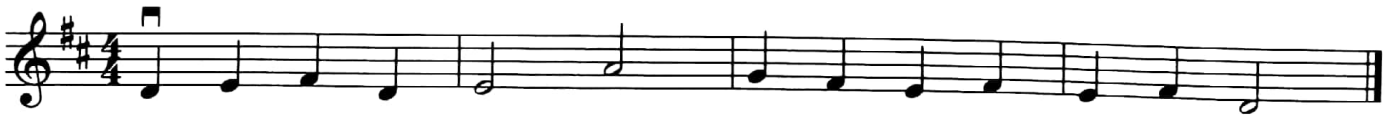
English Folk Song

64

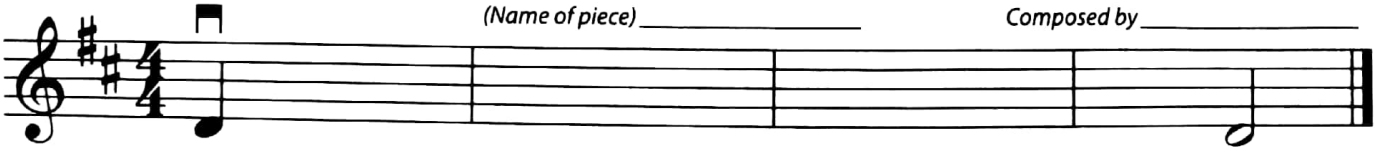


ZANDER'S REEL—*More practice with half notes.*

65



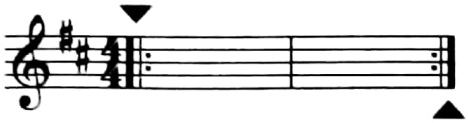
COMPOSITION—*Using quarter notes and/or rests and the pitches D, E, F♯, G and A, fill in each measure to create your own piece of music. This is called composing. Name your piece and then play it when you are finished. Be sure each measure has four beats.*



(Name of piece) _____ *Composed by* _____

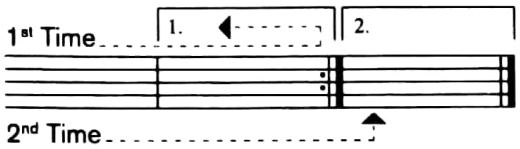
Scanned by CamScanner

A **RIGHT-FACING REPEAT** shows the first measure of the section to be repeated.



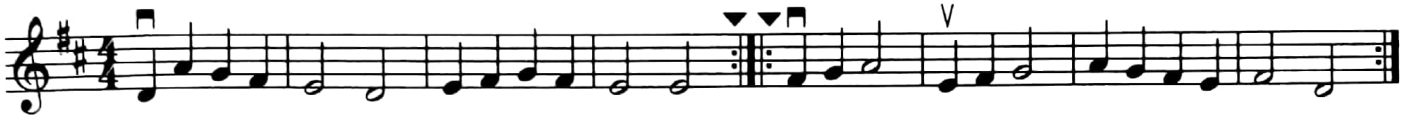
A **LEFT-FACING REPEAT** indicates to go back to the beginning or to the closest right-facing repeat.

1ST AND 2ND ENDINGS: Play the 1st ending the first time through. Repeat the music, but skip over the 1st ending on the repeat and play the 2nd ending instead.



RACHEL'S REPEAT—*Before you play, think about the repeats.*

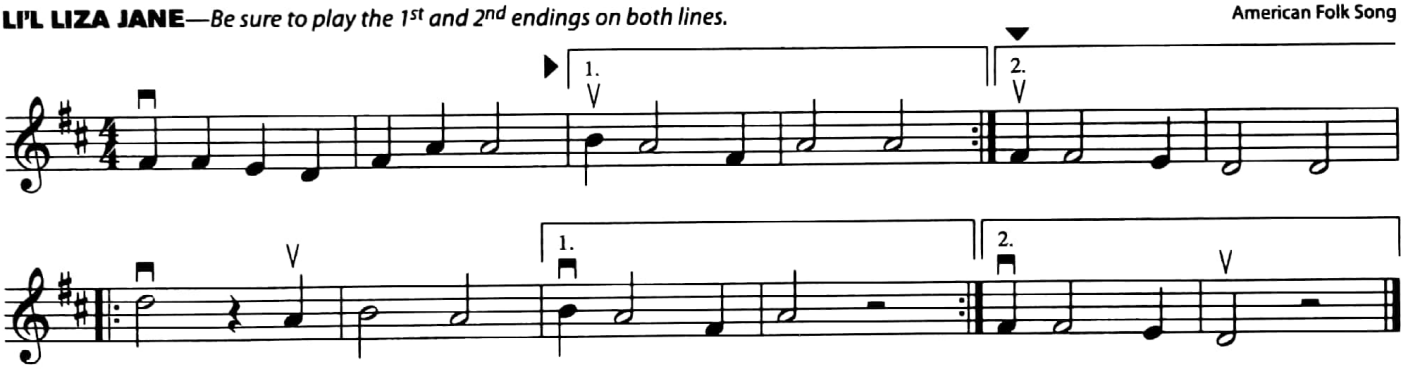
66



LI'L LIZA JANE—*Be sure to play the 1st and 2nd endings on both lines.*

American Folk Song

67

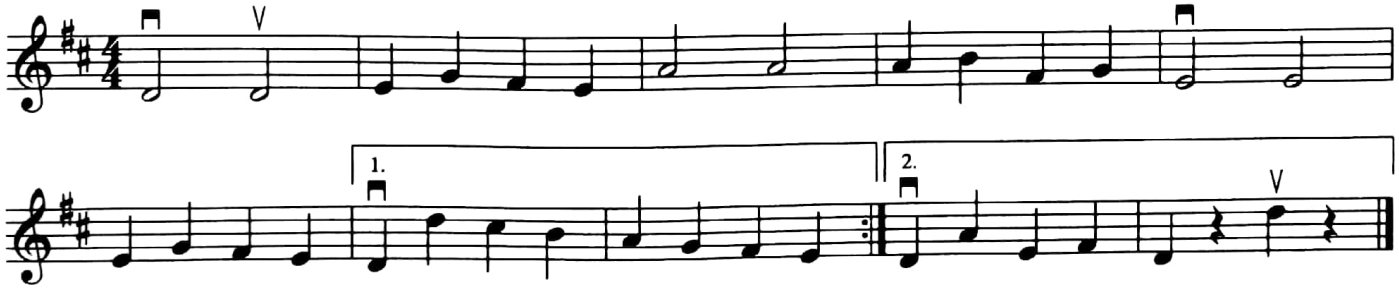


Jacques Offenbach (1819–1880) was a French composer and cellist who wrote operettas in Paris during the Romantic era. One of his best known operettas, *Orpheus in the Underworld*, was written in 1858 just before the beginning of the American Civil War. This operetta contains one of his most famous pieces, *Can-Can*. As a cellist, he performed with pianists Franz Liszt and Felix Mendelssohn, both of whom would later become famous composers themselves.

CAN-CAN—*After you have learned* Can-Can, *memorize it. Memorize one measure at a time, gradually adding measures as you go.*

Jacques Offenbach

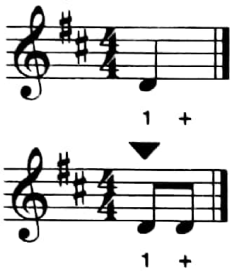
68



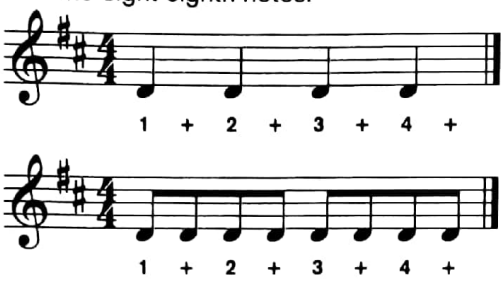
Scanned by CamScanner

An **EIGHTH NOTE** receives a half a beat (count) in $\frac{4}{4}$ time. Two eighth notes equal one beat in $\frac{4}{4}$ time. Eighth notes often appear in pairs or fours and have a *beam* across the note stems.

A quarter note can be subdivided into two eighth notes.

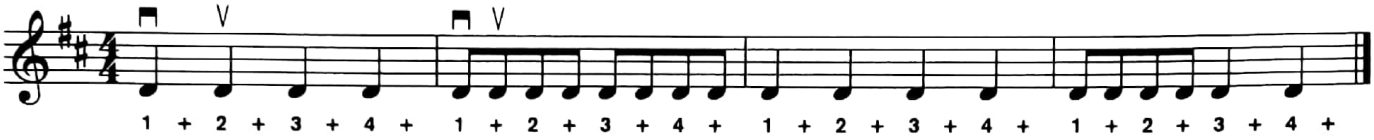


Four quarter notes can be subdivided into eight eighth notes.



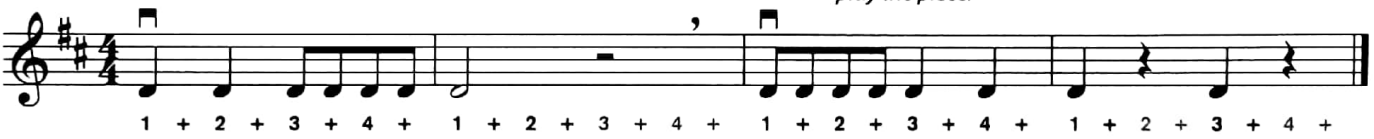
COUNTING QUARTER NOTES AND EIGHTH NOTES—*Clap while counting aloud. Next, sing and then play the piece.*

69



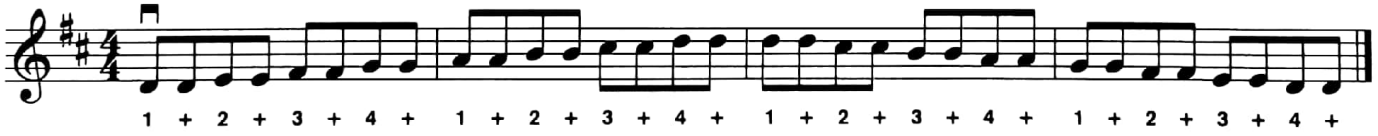
COUNTING QUARTER NOTES, EIGHTH NOTES AND HALF NOTES—*Clap while counting aloud. Next, sing and then play the piece.*

70



DOUBLETIME—*Play the D scale with pairs of eighth notes.*

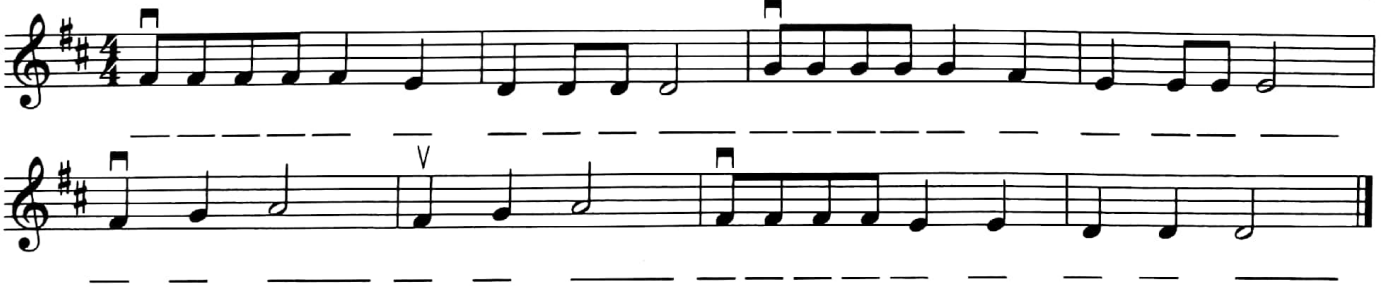
71



OATS, PEAS AND BEANS—*Write in the counting numbers on the lines.*

Traditional Folk Song

72



SOUND CHECK

Check off each skill you have mastered.

___ Playing position
___ Bow hold
___ Left-hand placement
___ Bowing levels
___ Counting quarter, half, and eighth notes
___ Play the D scale

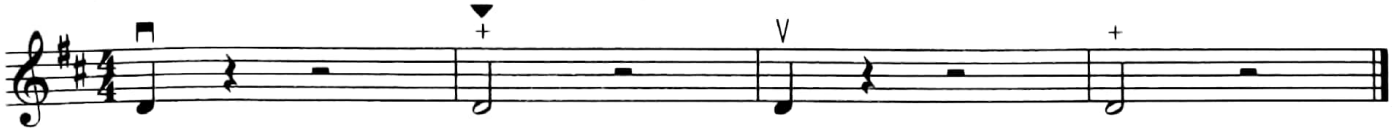
Scanned by CamScanner

Level 2: Sound Fundamentals

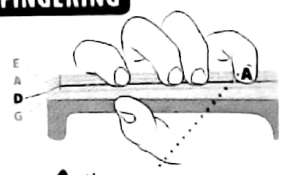
LEFT-HAND PIZZICATO (+) tells you to pluck the string with the 4th finger of the left hand.

FINGER PLUCKS—*Play arco and then pluck with the 4th finger.*

73



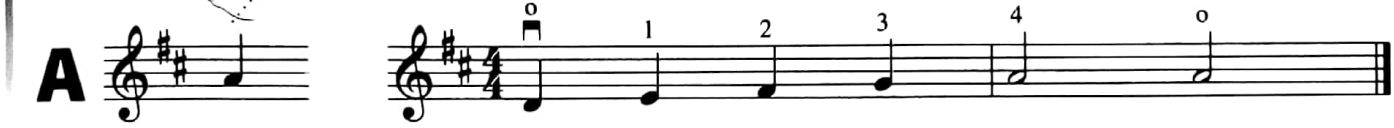
NEW FINGERING



DVD

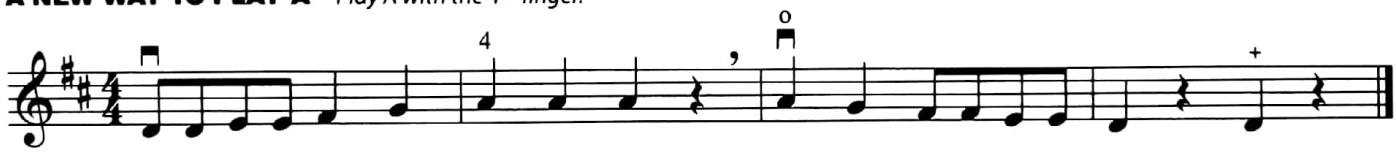
FOURTH FINGER A ON THE D STRING—*Make sure your 4th finger is in tune by comparing it to the open A.*

74



A NEW WAY TO PLAY A—*Play A with the 4th finger.*

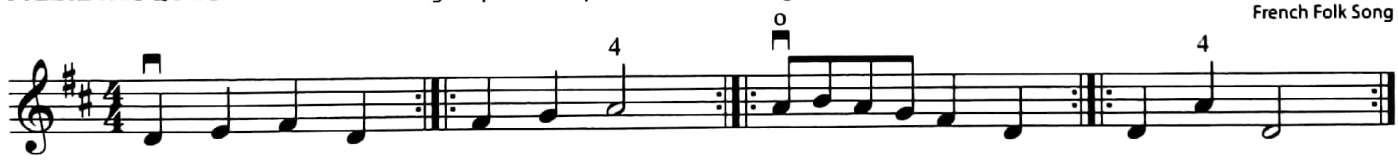
75



FRÈRE JACQUES—*In this familiar song we practice repeats and the 4th finger A.*

French Folk Song

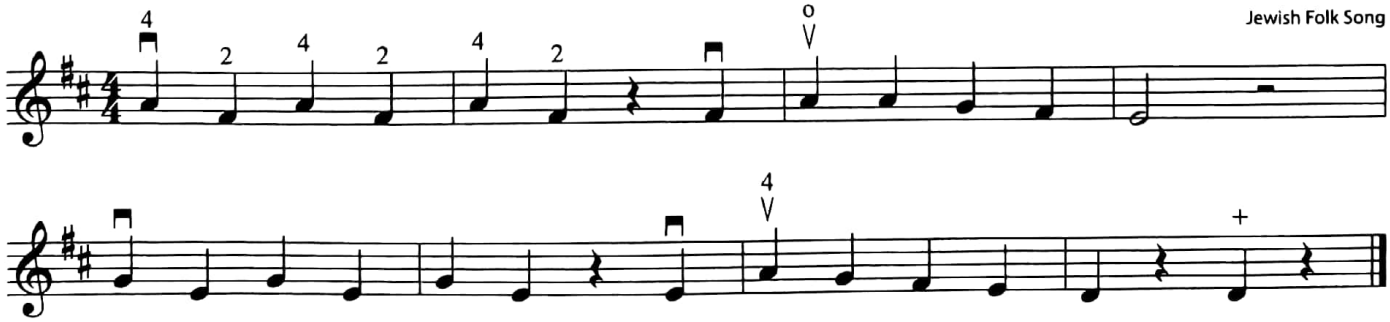
76



DREYDL, DREYDL—*How many times do you play an A?*

Jewish Folk Song

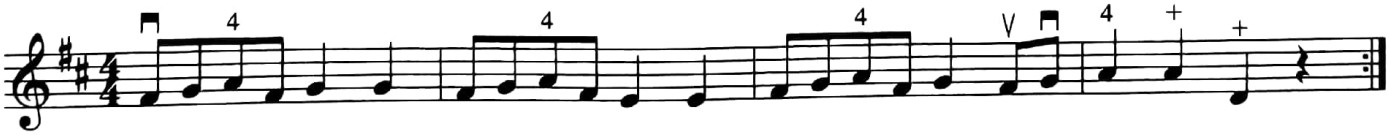
77



SHEPHERD'S HEY—*Play the left-hand* pizzicato *notes with emphasis.*

English-Australian Folk Song

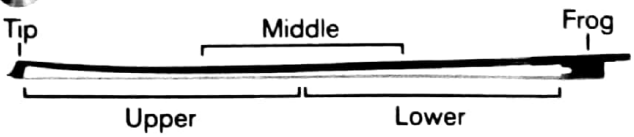
78



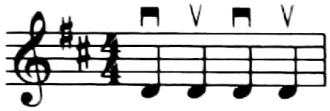
Scanned by CamScanner

USING DIFFERENT PARTS OF THE BOW DVD

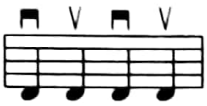
The whole bow can be divided into three parts: the *lower* half (from the frog to the middle), the *upper* half (from the middle to the tip) and the *middle*, which overlaps the upper and lower parts.



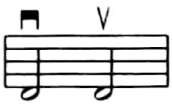
Play in the lower half by starting at the frog and moving to the middle.



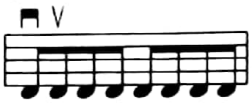
Play in the upper half by starting at the middle and moving to the tip.



Play a whole bow by starting at the frog and moving to the tip.



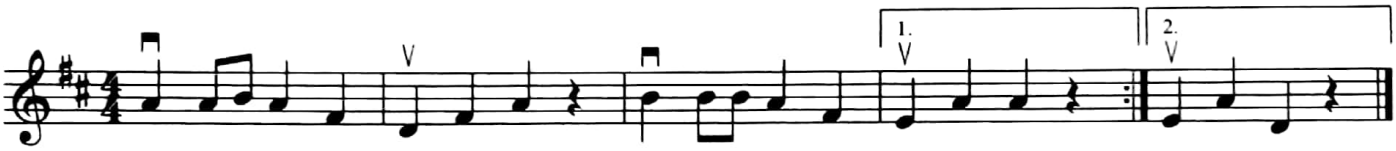
Play in the middle by starting near the middle and moving just past the middle.



UP ON THE HOUSETOP—*Play in the upper half of the bow.*

Benjamin Hanby

79



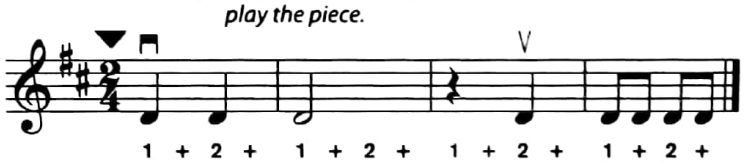
A New Time Signature

$\frac{2}{4}$ = Two beats (counts) to a measure.

$\frac{2}{4}$ = A quarter note receives one beat (count).

80

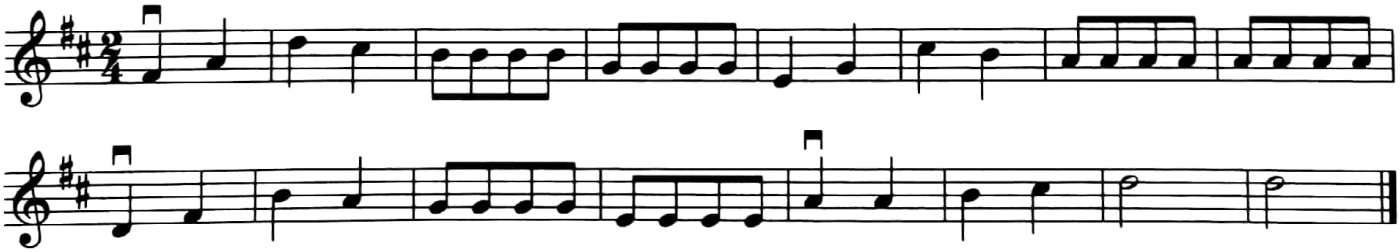
RHYTHMS IN $\frac{2}{4}$—*Clap while counting aloud. Next, sing and then play the piece.*



LUZ DE LA MAÑANA—*Play in the middle part of the bow.*

Latin Folk Song

81

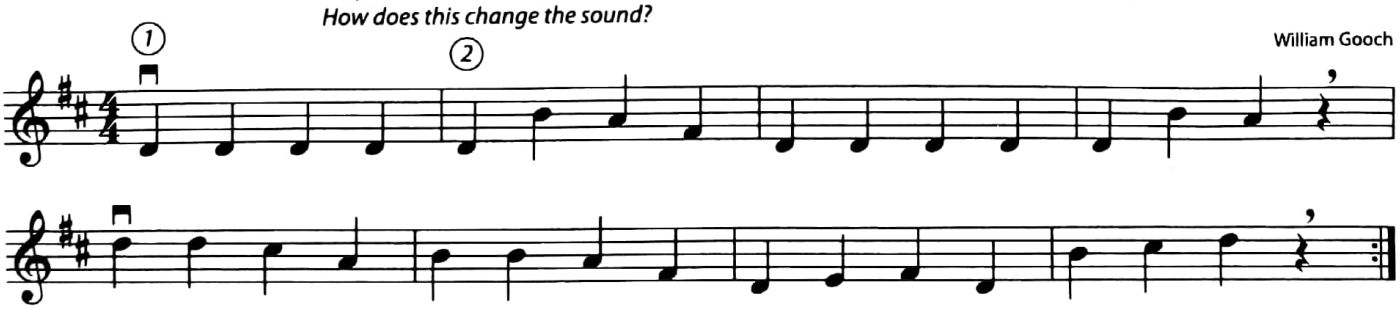


A **ROUND** is a type of music in which players start the piece at different times, creating interesting harmonies and accompaniments. After the first player has played one measure of *Reuben and Rachel*, the second player begins the song. Listen to see if you're playing together and are in tune with each other.

REUBEN AND RACHEL—*Play in the lower part of the bow. Play the piece again using the upper part of the bow. How does this change the sound?*

William Gooch

82



Scanned by CamScanner

TEMPO MARKINGS indicate how fast or slow the music should be played.

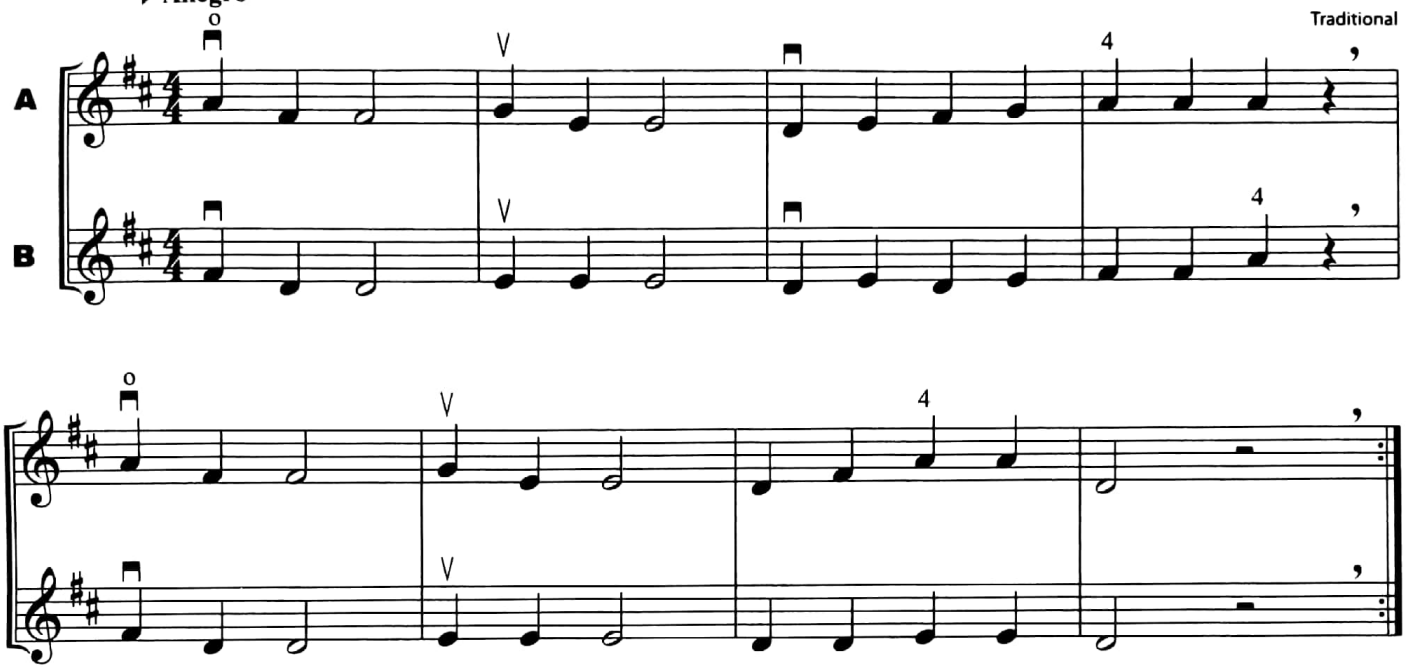
ANDANTE is a slow tempo. **MODERATO** is a moderate tempo. **ALLEGRO** is a fast tempo.

A **DUET** is a composition for two performers. When both parts are played together, you will hear two notes played at the same time, which creates **HARMONY**.

83 **LIGHTLY ROW**—*Your teacher will tell you which part to play. Switch parts on the repeat.*

▶ Allegro

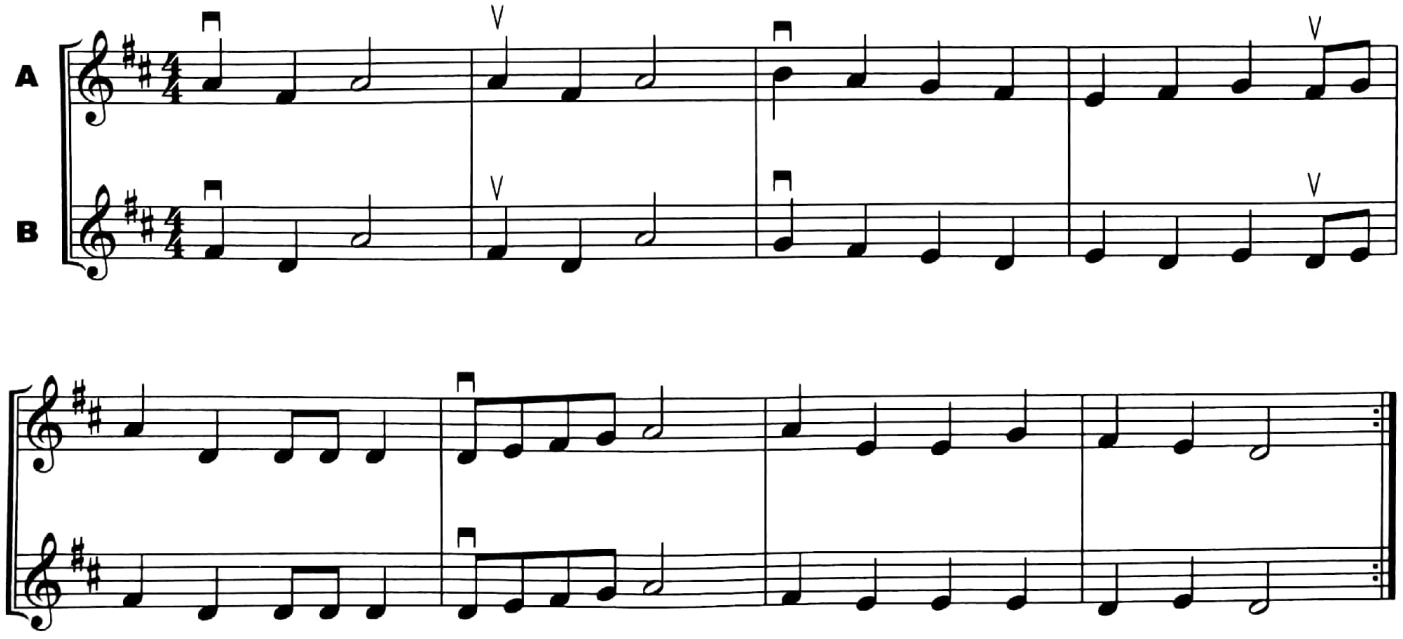
Traditional



84 **THIS OLD MAN**—*While playing this duet, remember to change string levels by moving your right arm to the correct level of the bow for each string. Switch parts on the repeat.*

▶ Moderato

American Folk Song

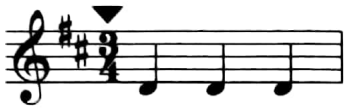


Scanned by CamScanner

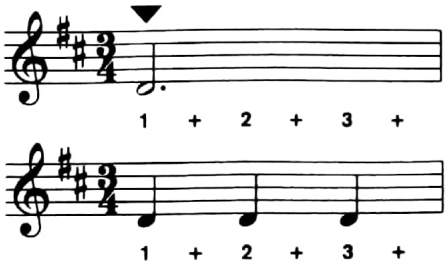
A New Time Signature

$\frac{3}{4}$ = Three beats (counts) to a measure.

$\frac{3}{4}$ = A quarter note receives one beat (count).

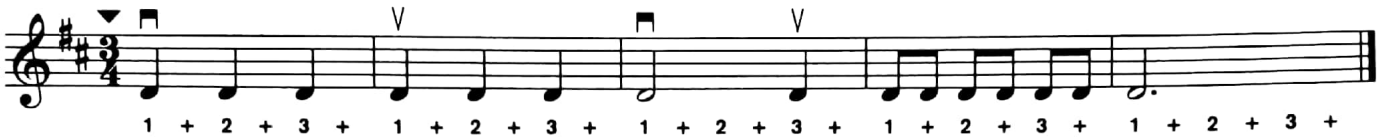


A **DOT** increases the length of a note by half its value.
A **DOTTED HALF NOTE** receives three beats (counts) and can be subdivided into three quarter notes.

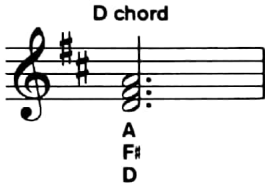


RHYTHMS IN $\frac{3}{4}$—*Clap while counting aloud. Next, sing and then play the piece.*

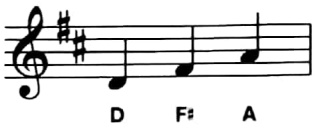
85



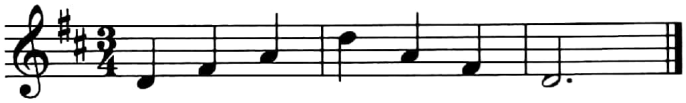
A **CHORD** is three or more notes played at the same time. This creates harmony.



An **ARPEGGIO** is the notes of a chord played one after another.

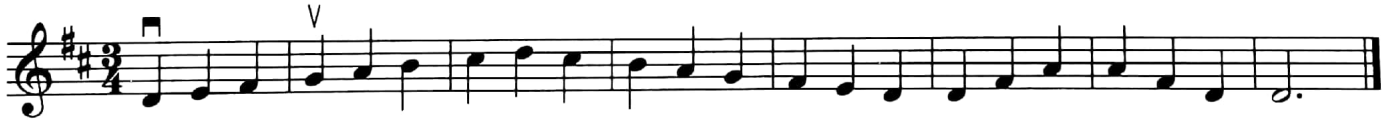


D MAJOR ARPEGGIO



SCALING IN THREE—*Play the D Major scale and arpeggio in $\frac{3}{4}$ time.*

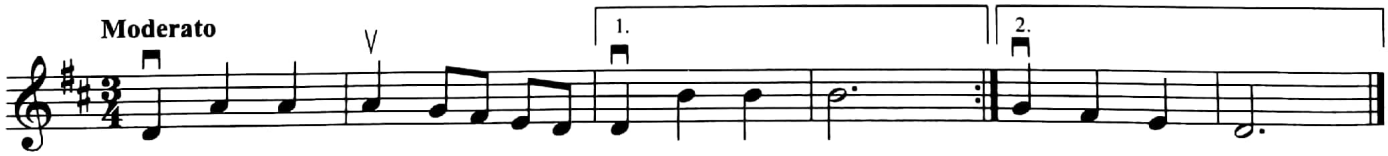
86



LAVENDER'S BLUE—*Before playing, think through the repeat and endings.*

American Folk Tune

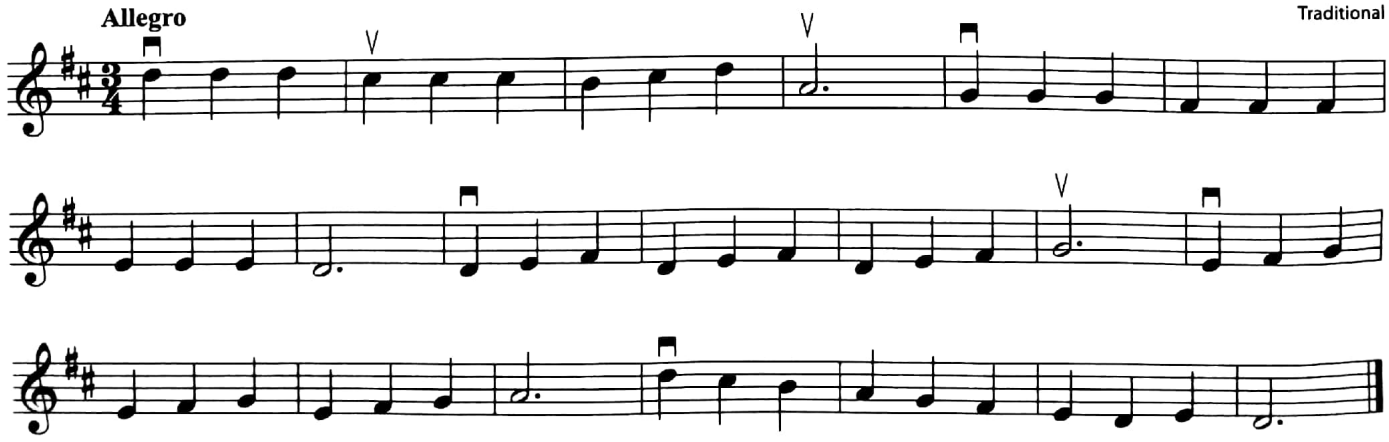
87



FRENCH FOLK SONG—*Practice playing in $\frac{3}{4}$ time.*

Traditional

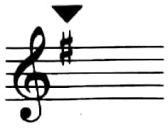
88



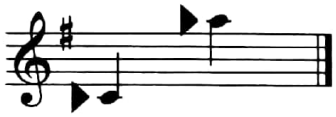
Scanned by CamScanner

PLACING FINGERS ON THE G STRING (A & E STRING FOR BASSES) DVD

The new key signature of **G MAJOR** tells you that all F's are to be played sharp.

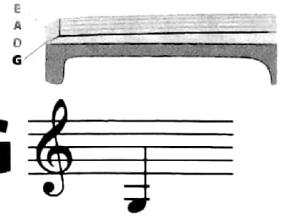


Reminder: **LEDGER LINES** are short, horizontal lines used to extend a staff either higher or lower.

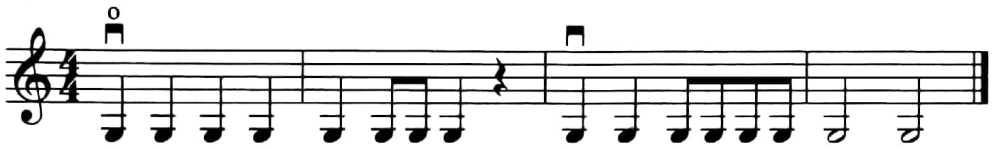


89

NEW NOTE

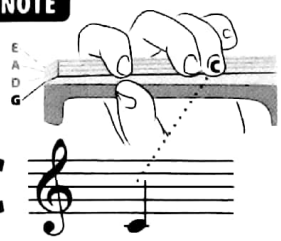


NEW NOTE OPEN G STRING—*Learn to play the open G string.*

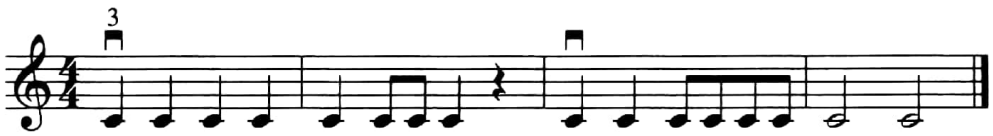


90

NEW NOTE

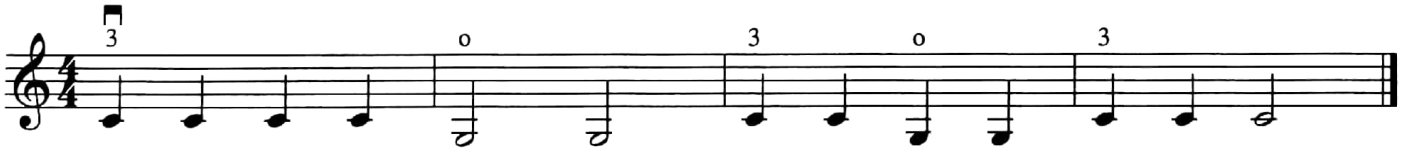


NEW NOTE C—*Learn to play C on the G string.*



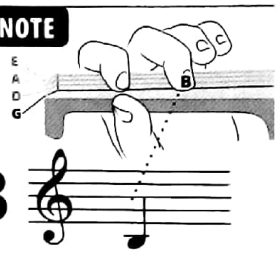
91

C AND G JUMPS—*Learn to move between C and G.*

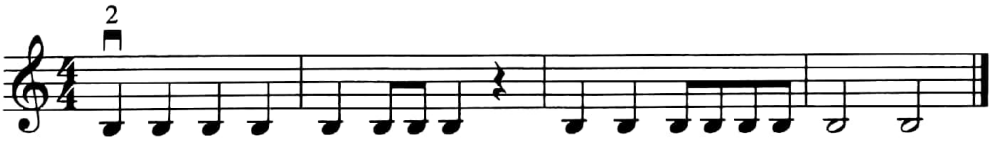


92

NEW NOTE

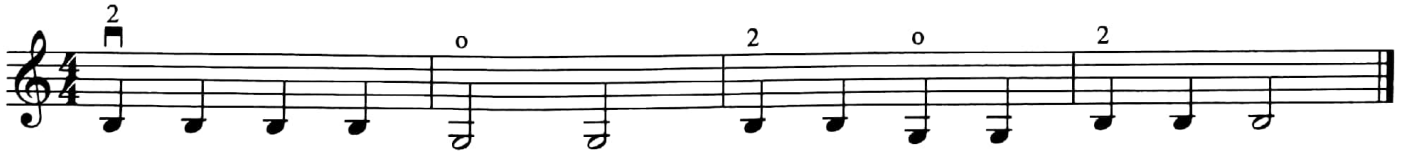


NEW NOTE B—*Learn to play B on the G string.*



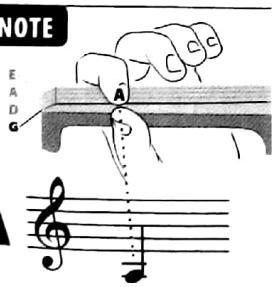
93

B AND G JUMPS—*Learn to move between B and G.*

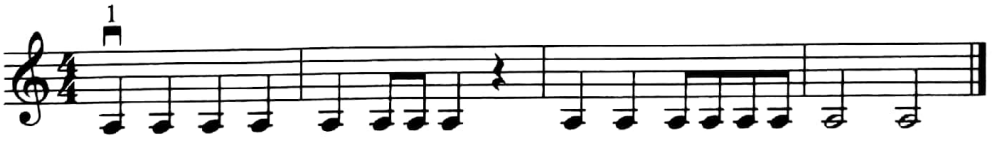


94

NEW NOTE



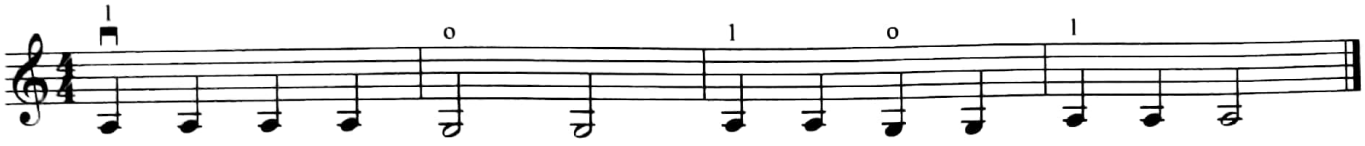
NEW NOTE A—*Learn to play A on the G string. Basses review.*



Scanned by CamScanner

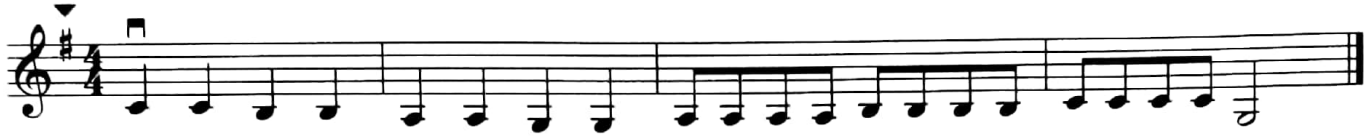
A AND G JUMPS—*Learn to move between A and G.*

95



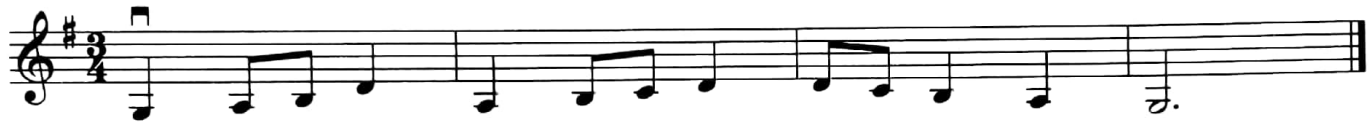
GOIN' LOW—*Practice walking down and then up the G string. What is the key signature?*

96



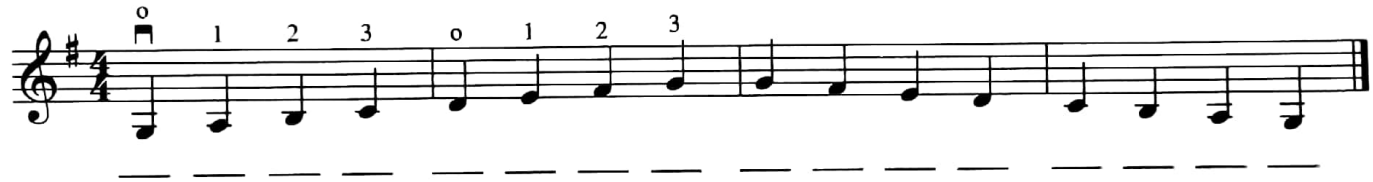
GOING UP THE LINE—*Play on the G string in* $\frac{3}{4}$ *time.*

97



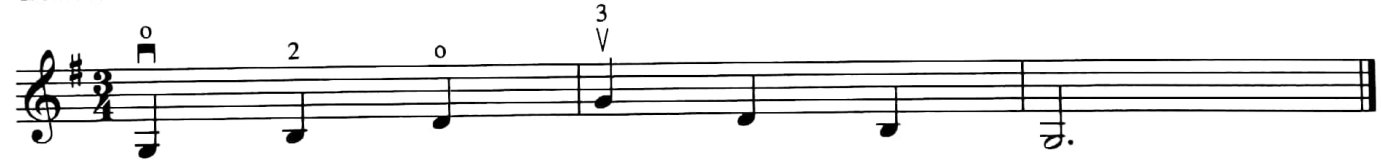
G MAJOR SCALE—*Before playing, write the name of each note on the line. Check your string level by watching your arm.*

98

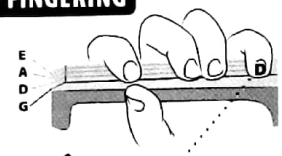


G MAJOR ARPEGGIO—*This is similar to the D* arpeggio, *but it starts on G.*

99

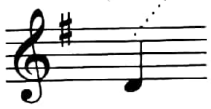


NEW FINGERING

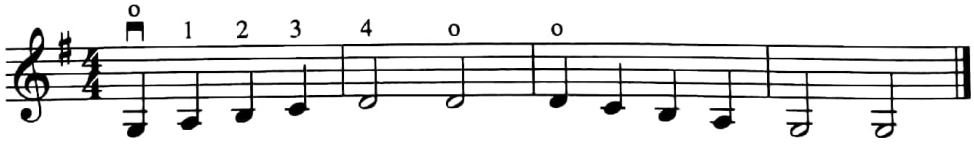


D

100



A NEW WAY TO PLAY D—*Learn to play D with the 4th finger on the G string.*



D.C. AL FINE–Go back to the beginning and play through to the **FINE** (the end).

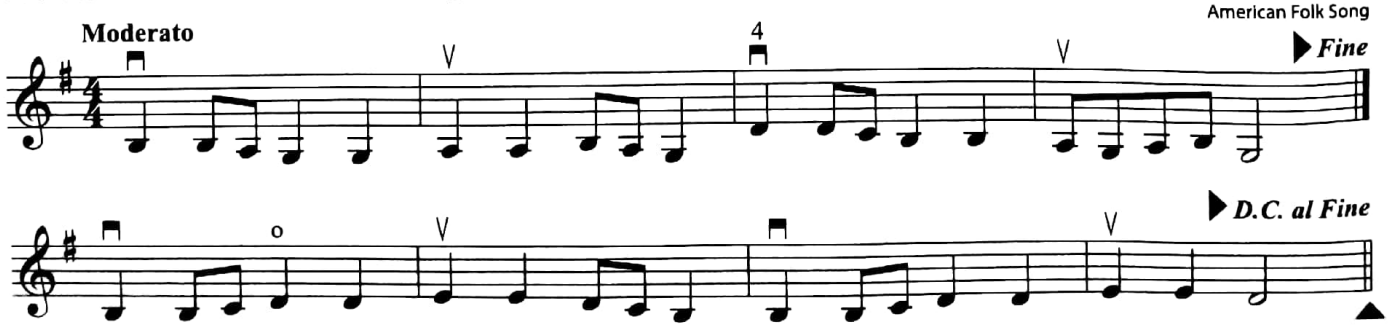
A **DOUBLE BAR LINE** indicates the end of a section.

GO TELL AUNT RHODY—*Remember to go back to the beginning and play to the* Fine.

American Folk Song

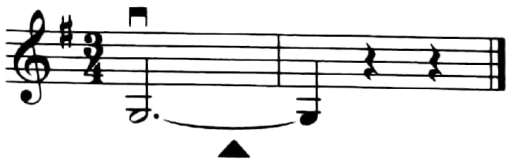
Moderato

101



Scanned by CamScanner

A **TIE** is a curved line that connects two or more notes of the same pitch. The tied notes are played as one longer note with the combined value of both notes.

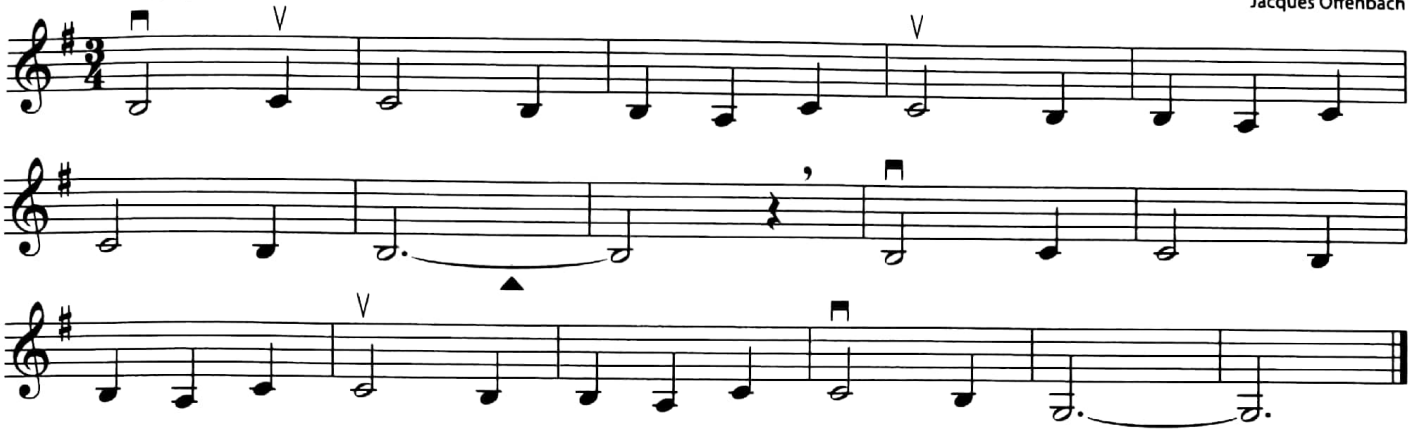


BARCAROLLE—*What is the time signature of this piece? Be sure to count the beats of the tied notes.*

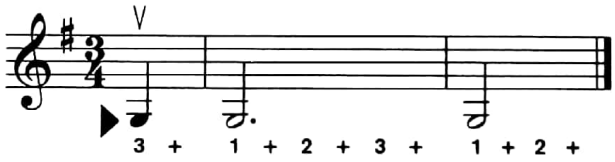
Moderato

Jacques Offenbach

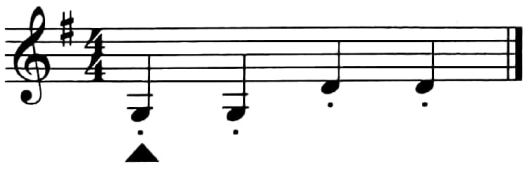
102



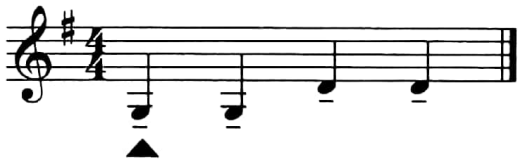
A **PICKUP** is a note (or notes) that occurs before the first complete measure of a piece. Often the last measure of the piece will be missing the same number of beats as the pickup notes have.



A **STACCATO** mark (·) placed above or below a note indicates that it should be played short and detached. Separate the notes by stopping the bow.



A **TENUTO** (legato) mark (–) placed above or below a note indicates that it should be held for its full value and played smoothly.

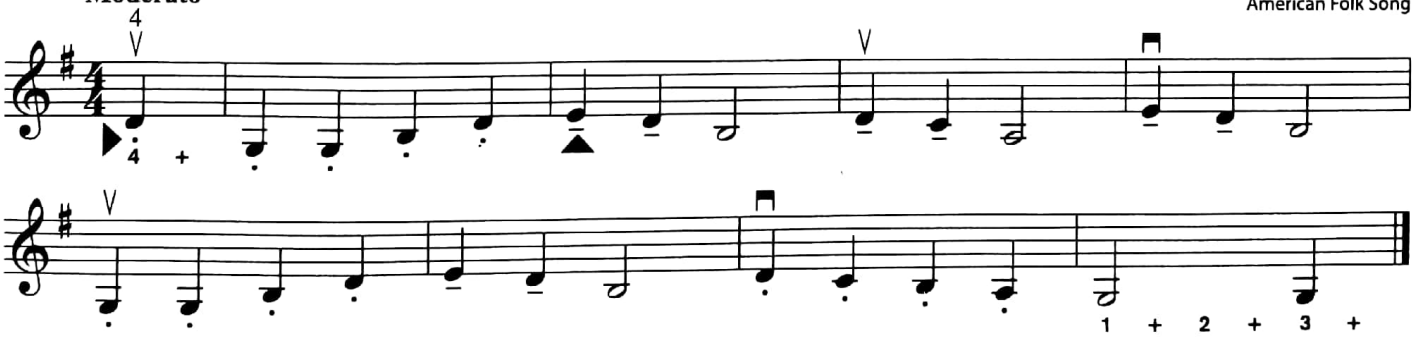


BUFFALO GALS—*Play this piece staccato and tenuto where marked and be sure to count carefully, so the half notes receive their full value. How many beats are in the pickup? How many beats are missing from the last measure?*

Moderato

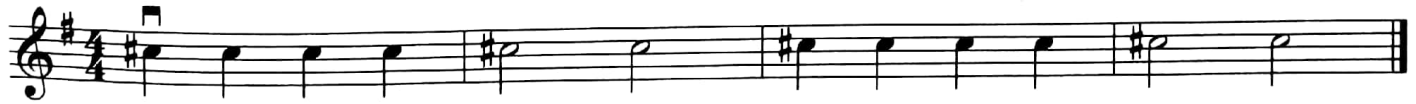
American Folk Song

103



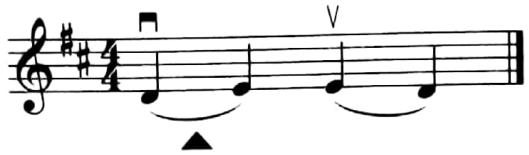
NEW NOTE C♯ FOR BASSES—*Basses learn to play 4th finger C♯ on the A string. Violins, violas and cellos review.*

104



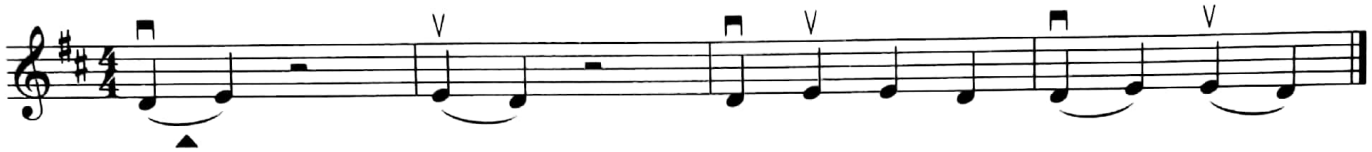
Scanned by CamScanner

DVD A **SLUR** is a curved line placed above or below two or more different notes. It tells you to play the notes smoothly in the same bow direction.



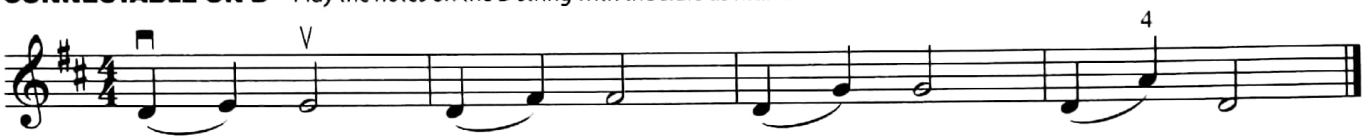
CONNECTABLE—*Practice slurring between D and E.*

105



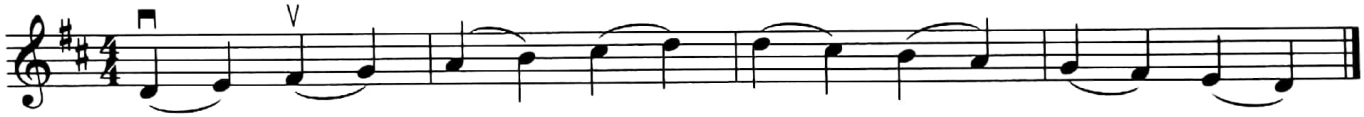
CONNECTABLE ON D—*Play the notes on the D string with the slurs as marked.*

106

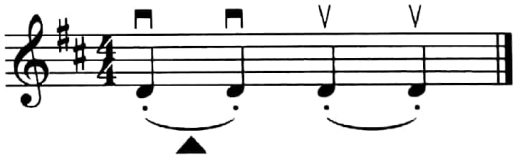


CONNECTABILITY UP AND DOWN—*Play the D scale with slurs.*

107

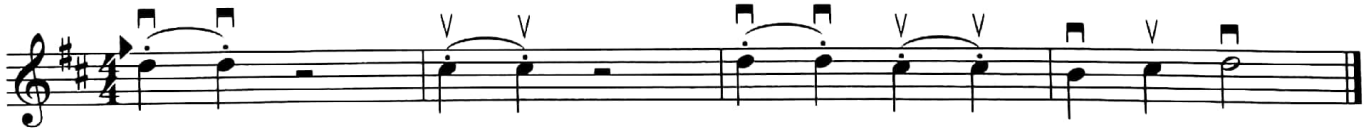


DVD **HOOKED BOWING**
A curved line above or below two notes with staccato marks tells you to play the notes with stops in the same bow direction.



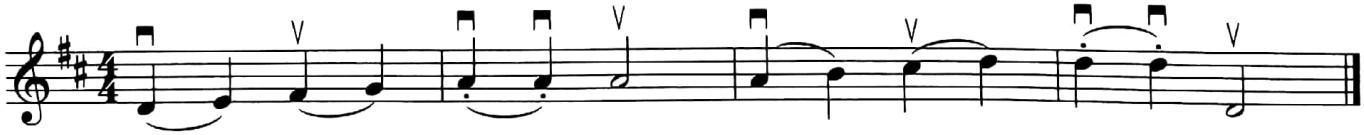
HOOK THE BOW—*Practice stopping the bow and continuing in the same direction.*

108



SLURS AND HOOKS ON THE D SCALE—*Play the D scale and watch carefully for the slurs and hooks.*

109

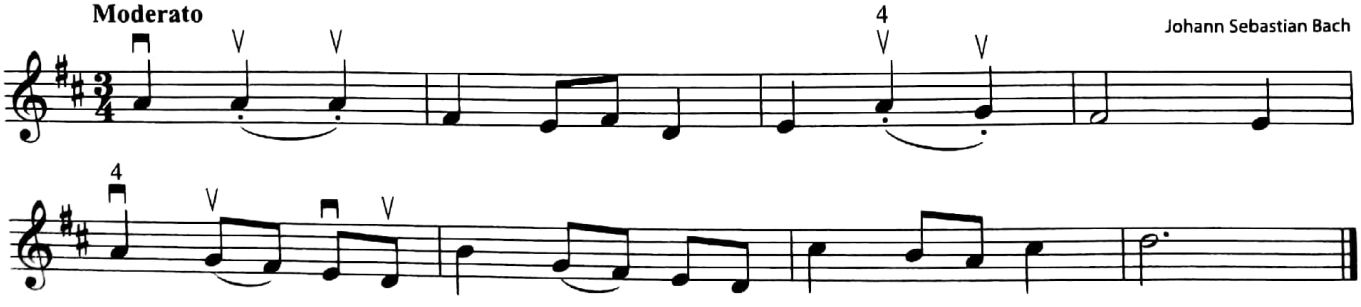


MINUET NO. 1—*Discuss with your teacher the characteristics of music written during this period in music history. Listen to the recording of this piece and describe those characteristics.*

Moderato

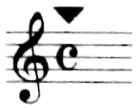
Johann Sebastian Bach

110

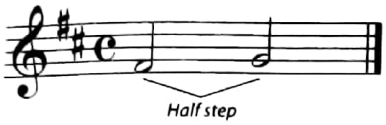


Scanned by CamScanner

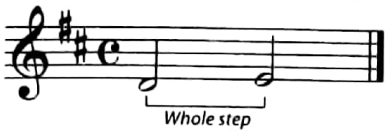
COMMON TIME (𝐜) indicates the $\frac{4}{4}$ time signature.

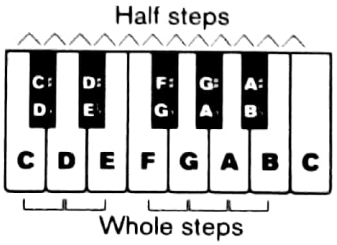


A **HALF STEP** is the smallest distance between two notes.



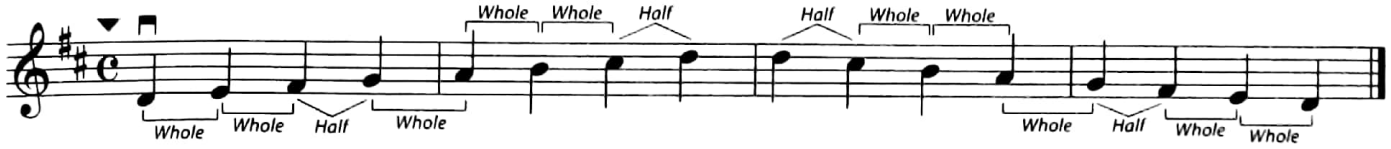
A **WHOLE STEP** is a whole tone or two half steps.





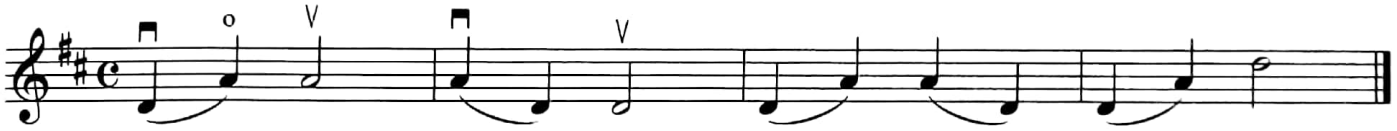
D MAJOR SCALE WITH WHOLE STEPS AND HALF STEPS—*All major scales use the same pattern of whole steps and half steps.*

111



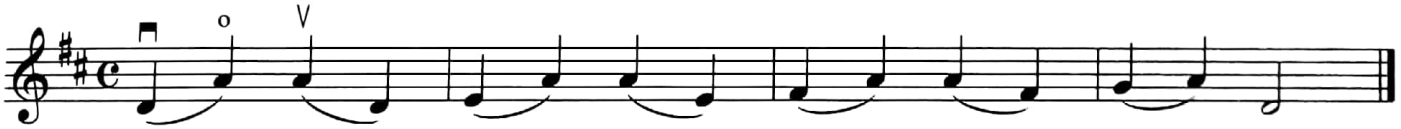
STRING SLURS—*While playing with a slurred bowing, practice crossing to a different string.*

112



MORE STRING SLURS—*Practice staying close to both strings when crossing.*

113

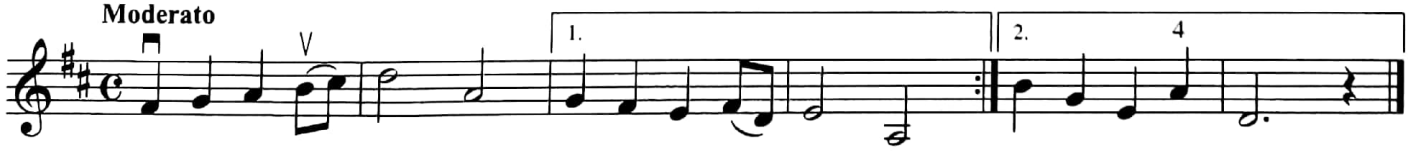


A **CONCERTO** is a composition for orchestra and soloist. Beethoven wrote his violin concerto in 1806.

THEME FROM VIOLIN CONCERTO—*Watch carefully for the slurred eighth notes.*

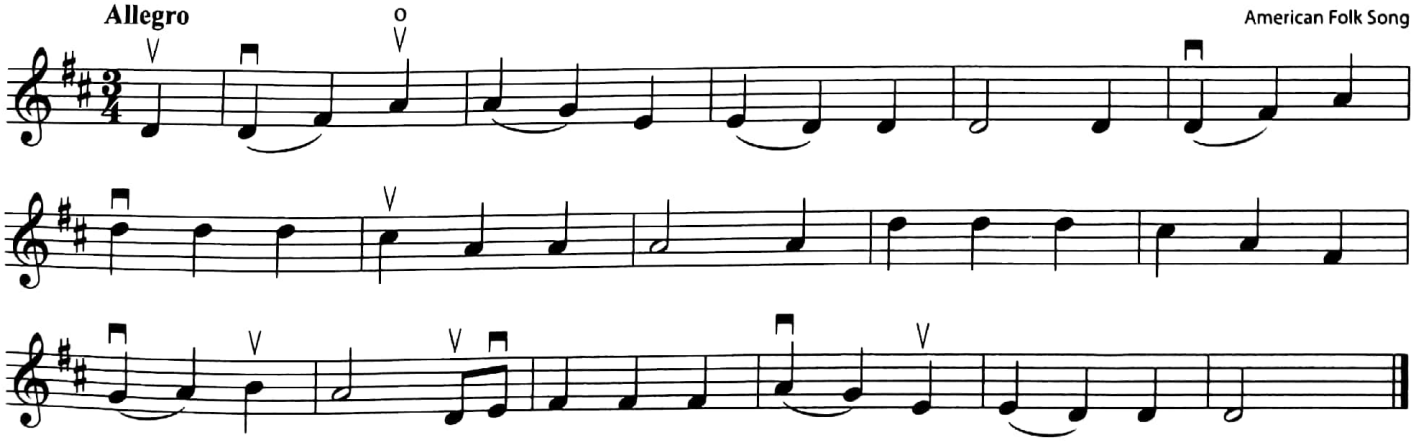
Ludwig van Beethoven

114



SWEET BETSY FROM PIKE—*Watch carefully for the slurred string crossings.*

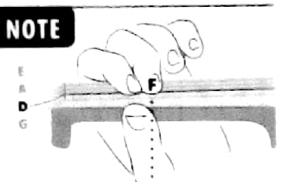
115



Scanned by CamScanner

A **NATURAL** (♮) cancels a **SHARP** (♯) or **FLAT** (♭) and lasts until the end of the measure.
Reminder: an **ACCIDENTAL** is a sharp, flat or natural sign used to raise, lower or return a note to its normal pitch. The effect lasts until the end of the measure. You will learn more about flats in Book 2.

NEW NOTE

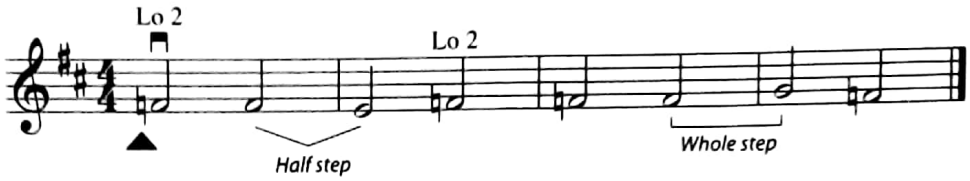


F♮

DVD

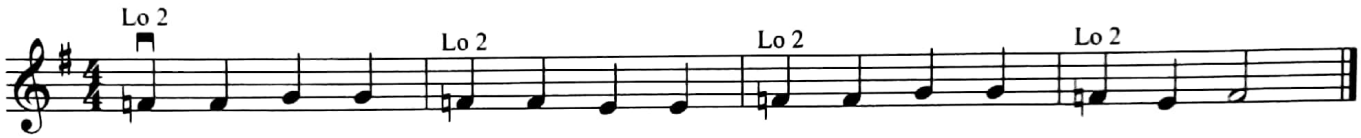
NEW NOTE F♮—*Learn to play low 2nd finger (Lo 2).*

116



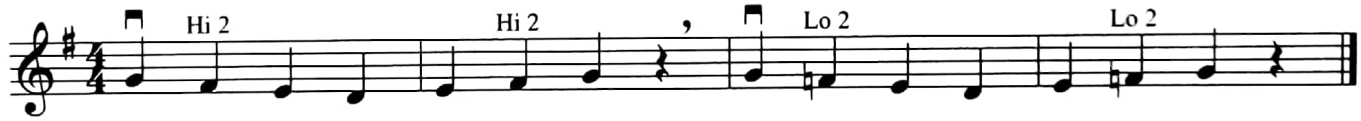
PLAYING AROUND F♮—*Learn to play F♮ on the D string.*

117



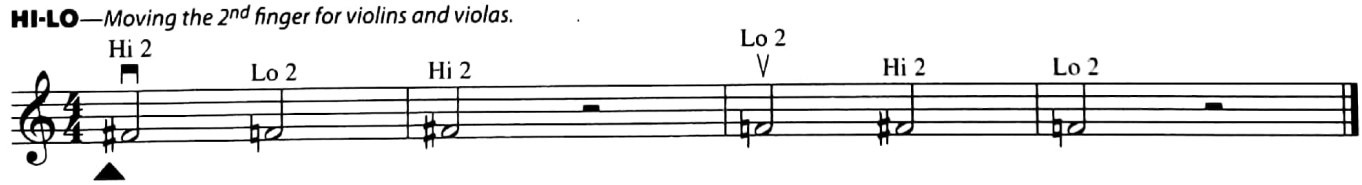
PLAYING F♯ AND F♮—*Violins and violas can play 2nd finger either high (Hi 2) or low (Lo 2).*

118



HI-LO—*Moving the 2nd finger for violins and violas.*

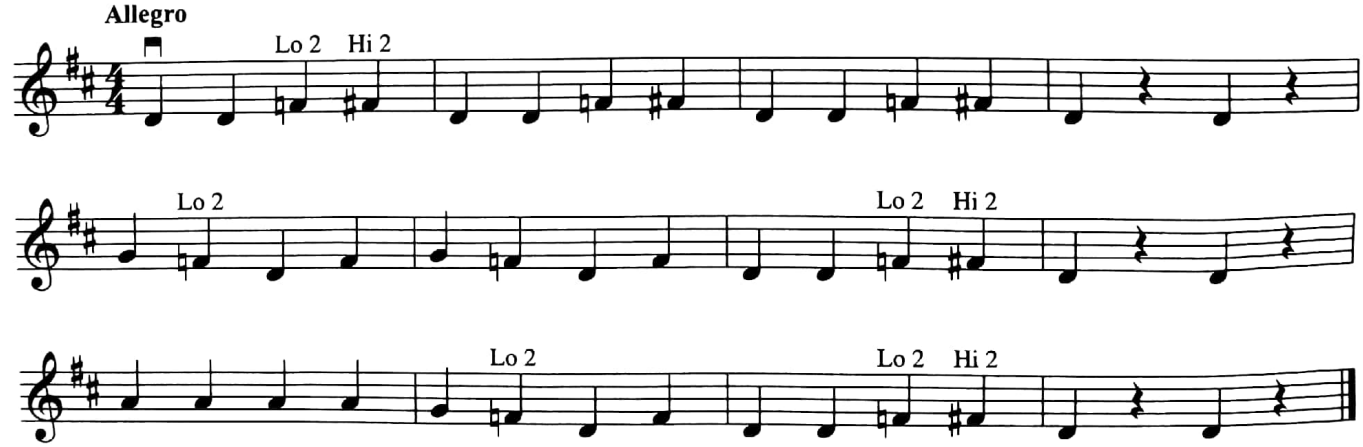
119



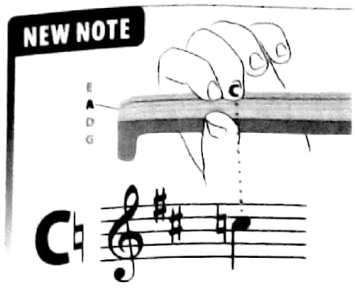
FINGER ROCK—*Go from F♮ to F♯.*

Allegro

120



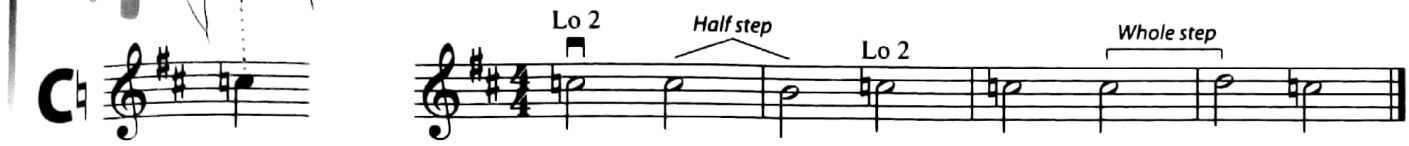
Scanned by CamScanner



DVD

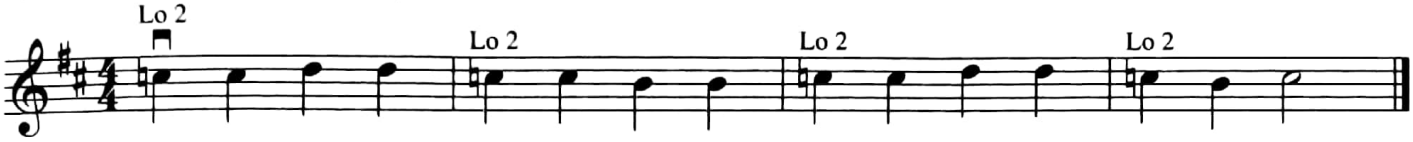
NEW NOTE C♮—*Learn to play low 2nd finger (Lo 2).*

121



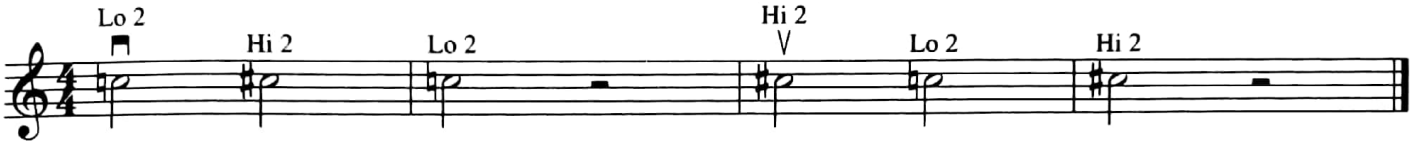
PLAYING AROUND C♮—*Learn to play C♮ on the A string.*

122



LO-HI—*Moving the 2nd finger for violins and violas.*

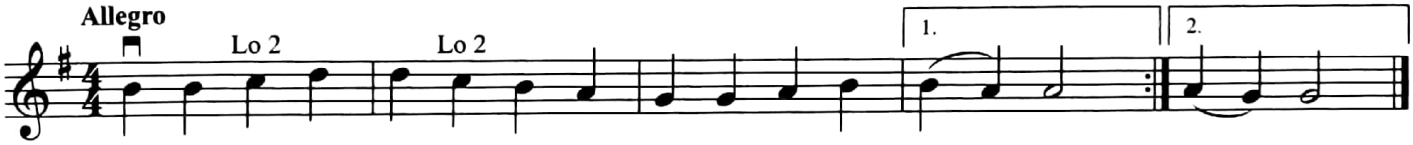
123



ODE TO JOY ON THE A STRING—*Play* Ode To Joy *using C♮.*

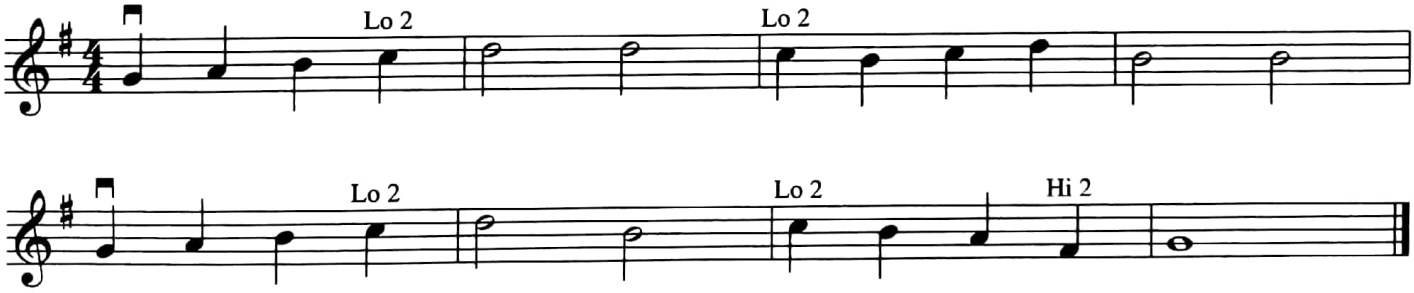
Ludwig van Beethoven

124



PLAYING C♮—*Playing Lo 2 and Hi 2 in the same piece.*

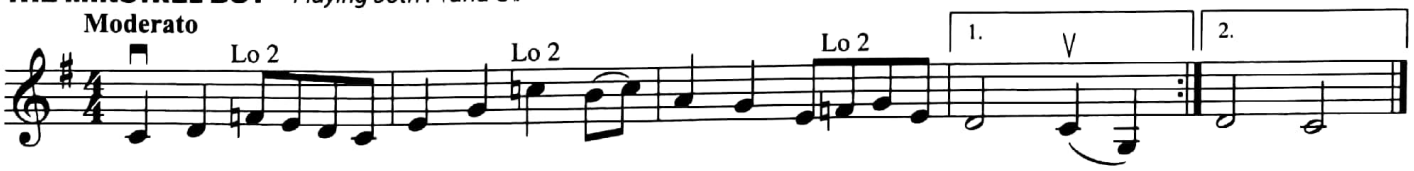
125



THE MINSTREL BOY—*Playing both F♮ and C♮.*

Irish Folk Song

126



SOUND CHECK

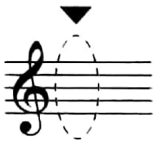
Check off each skill you have mastered.

- ___ Correct bow division
- ___ Playing in different tempos
- ___ Reading G-string notes
- ___ Playing staccato and tenuto
- ___ Playing slurred and hooked bowing
- ___ Playing C natural and F natural

Scanned by CamScanner

Level 3: Sound Musicianship

The new key signature of **C MAJOR** indicates that there are no sharps or flats and all notes are natural.



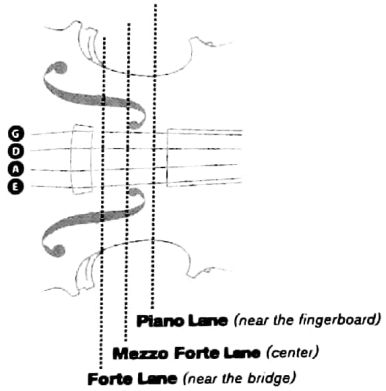
DYNAMICS are changes in volume. We use symbols to indicate how loud or soft to play.

MEZZO FORTE (*mf*) indicates to play medium loud. Do this by placing your bow in the *mezzo forte* (center) lane. Use a medium amount of arm weight and a medium-fast bow speed.

FORTE (*f*) indicates to play loudly. Do this by placing your bow in the *forte* lane. Use more arm weight and a slower bow speed.

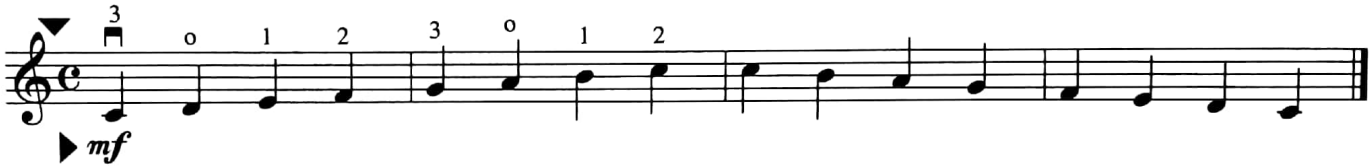
PIANO (*p*) indicates to play softly. Do this by placing your bow in the *piano* lane. Use less arm weight and a faster bow speed.

DVD A **BOWING LANE** is the area between the fingerboard and bridge where the bow is placed:



C MAJOR SCALE—*Play this scale* mezzo forte, *then go back and play it using different dynamic levels.*

127



C MAJOR ARPEGGIO—*Play this* arpeggio forte, *then play it using different dynamic levels. What is the interval between the first two notes?*

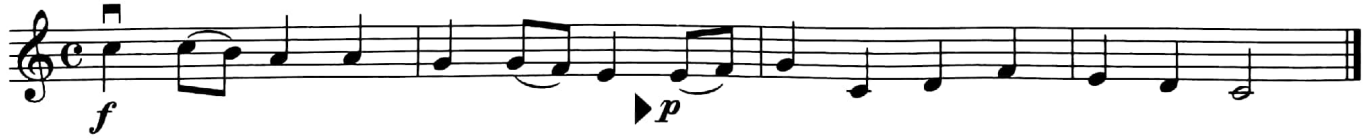
128

COUNTRY GARDENS—*Play* ***f*** *until* ***p*** *appears in the second measure. Circle all the half steps in this piece.*

Moderato

English Folk Song

129

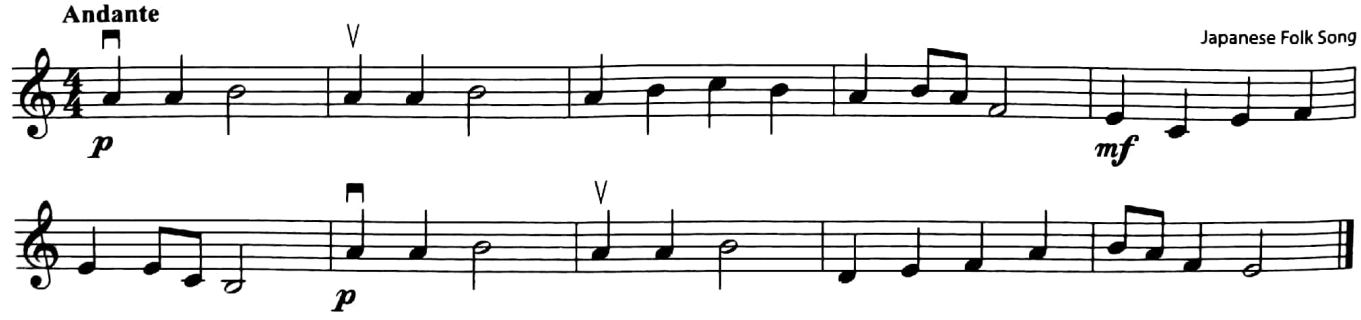


SAKURA—*The word* sakura *refers to spring and the season of the cherry blossom. It is often played on a Japanese stringed instrument called the* koto. *Discuss with your teacher the characteristics of music from different cultures. Listen to the recording of this piece and describe those characteristics.*

Andante

Japanese Folk Song

130

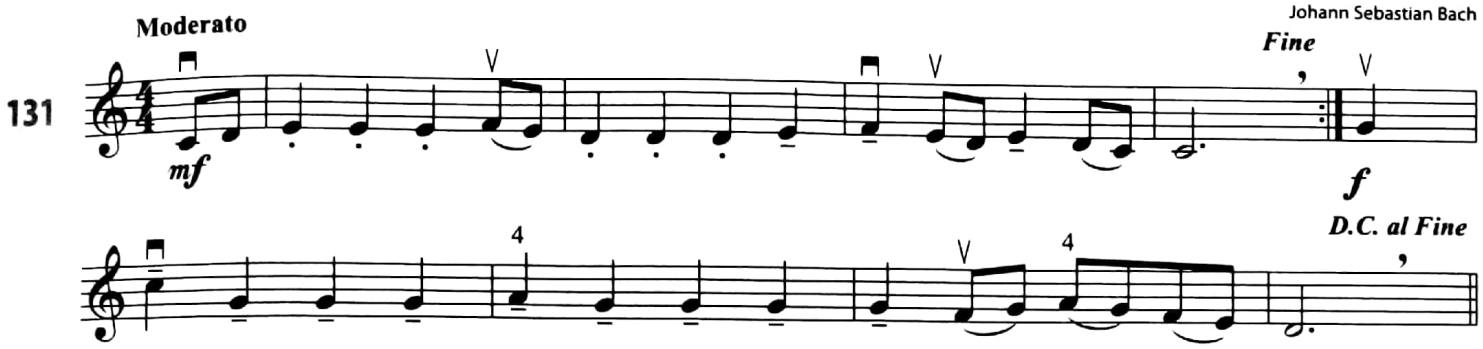


Scanned by CamScanner

Johann Sebastian Bach (1685–1750) lived during the Baroque era and was one of the world's most prolific composers.

MARCH IN C—*Watch carefully for the* staccato *and* tenuto *markings.*

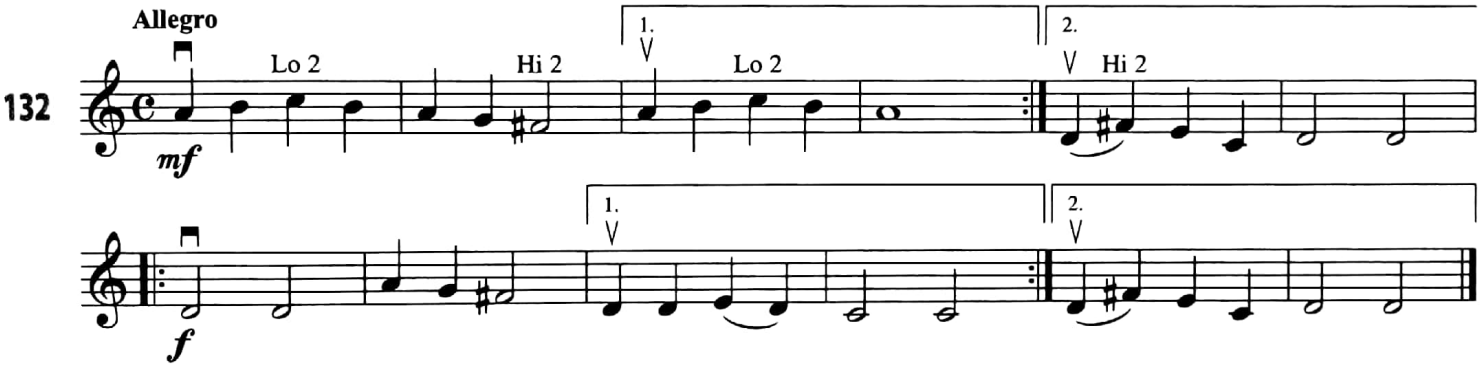
Johann Sebastian Bach



IMPROVISATION is creating music as you play it. *Old Joe Clark* is an American square dance tune. Fiddle players often create their own variations to this song. Make up your own rhythmic variation by playing two eighth notes in place of some of the quarter notes.

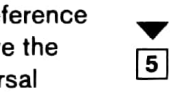
OLD JOE CLARK—*Watch carefully for the High (Hi) 2s and Low (Lo) 2s.*

American Fiddle Tune



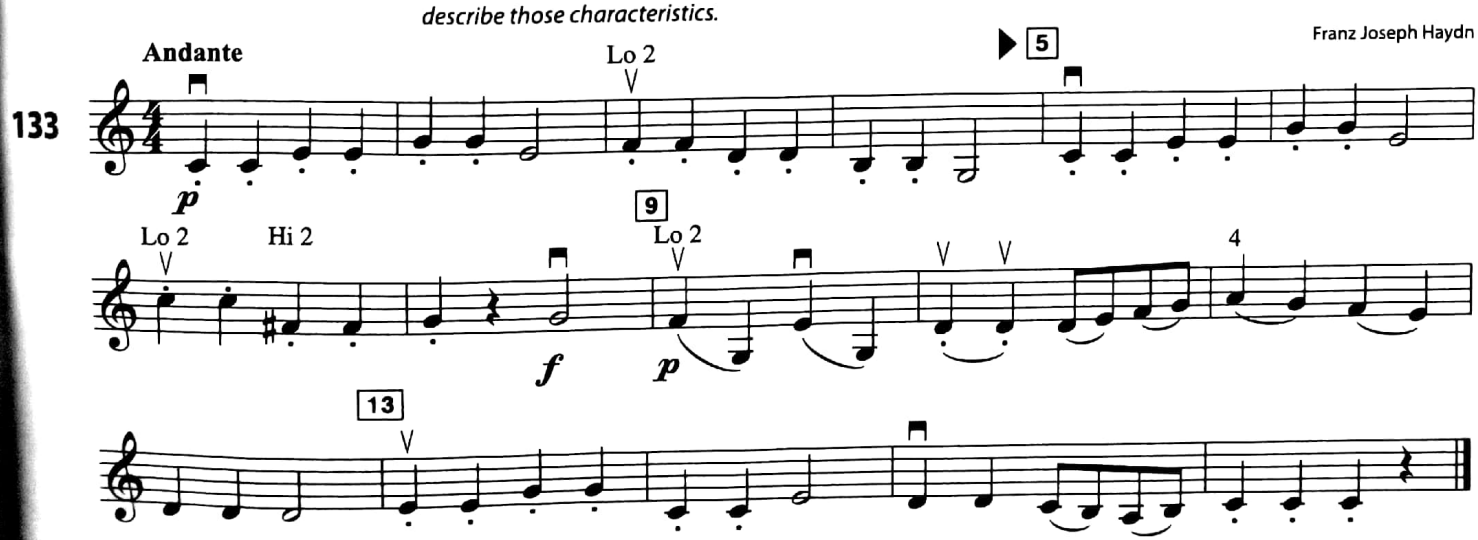
Franz Joseph Haydn (1732–1809) wrote his Symphony No. 94 in 1791 during the Classical period. It is sometimes referred to as the "Surprise Symphony" because of the loud note in measure 8.

REHEARSAL MARKS are reference numbers or letters in a box above the staff. They are also called rehearsal numbers or letters.



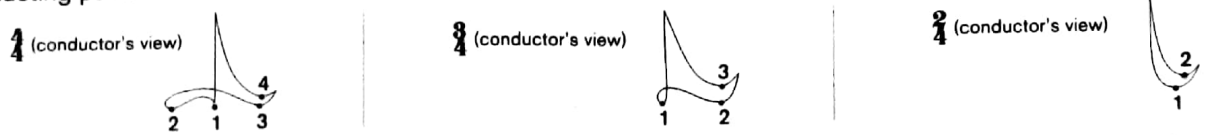
SURPRISE SYMPHONY—*Watch for the* staccato *marks, slurs, dynamics, accidentals and bowings. Discuss with your teacher the characteristics of music written during this period of music history. Listen to the recording of this piece and describe those characteristics.*

Franz Joseph Haydn

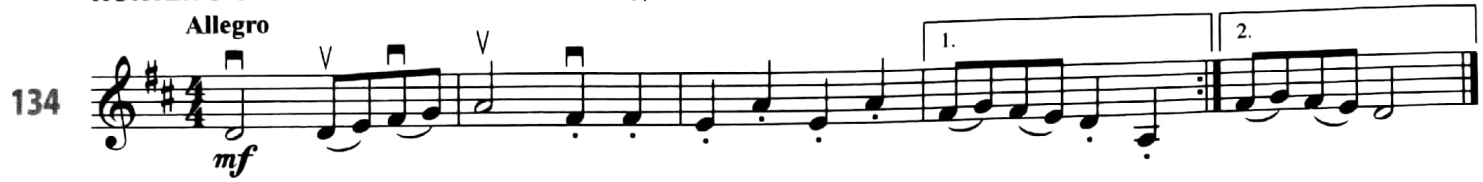


Scanned by CamScanner

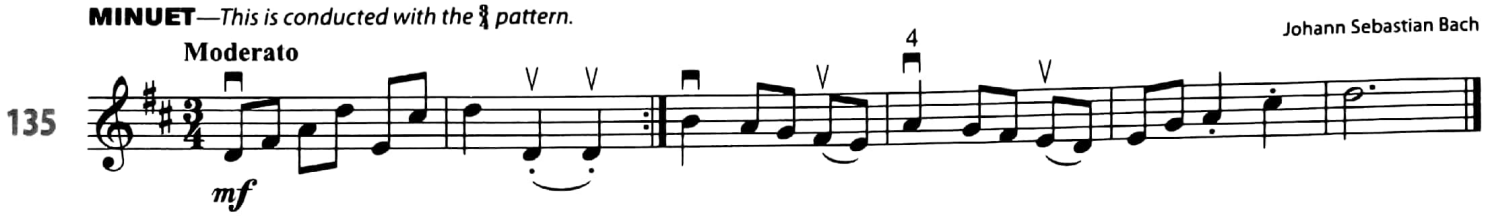
CONDUCTORS lead groups of musicians with specific hand and arm patterns. Each time signature has a different conducting pattern. Practice each of the following patterns with the corresponding pieces below.



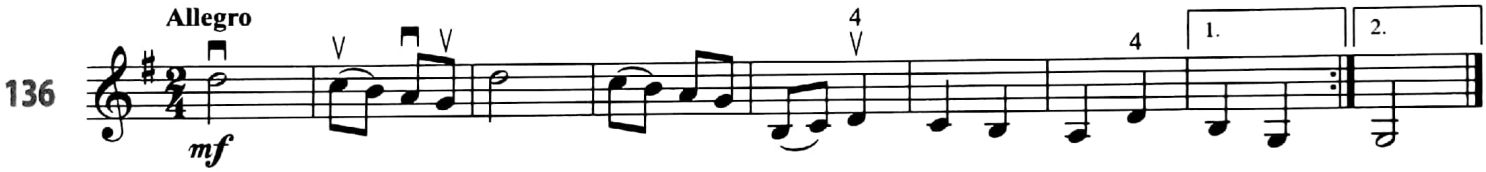
HUNTER'S CHORUS—*This is conducted with the* 4/4 *pattern.* Carl Maria von Weber



MINUET—*This is conducted with the* 3/4 *pattern.* Johann Sebastian Bach

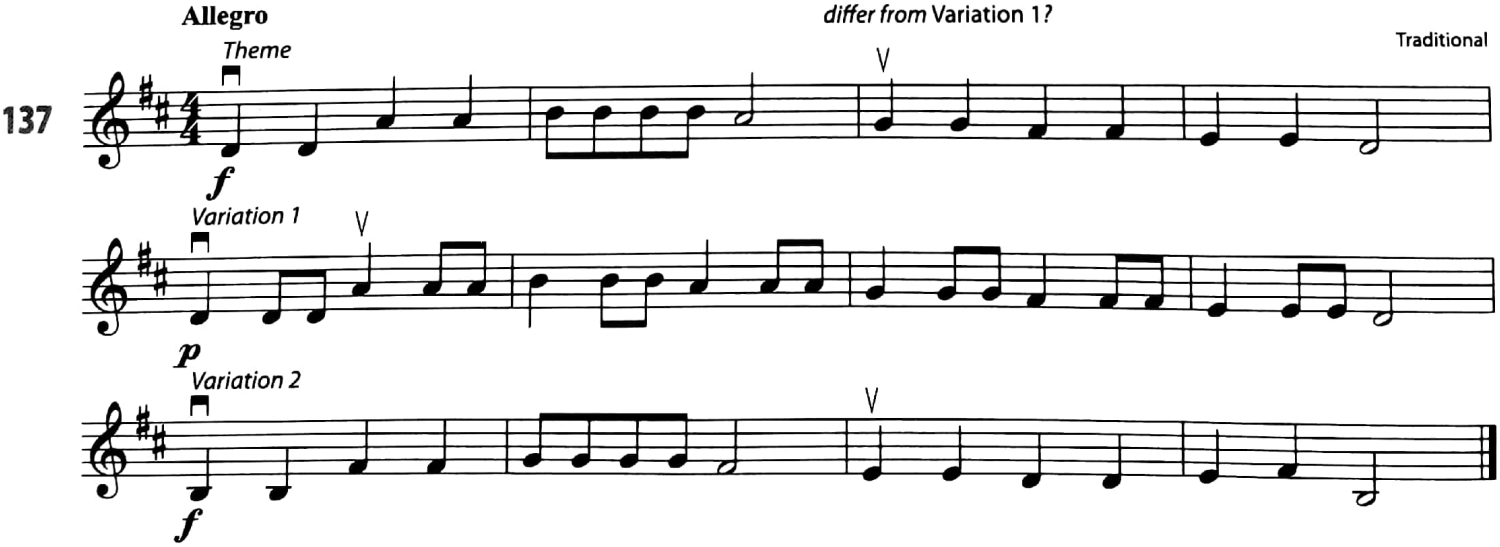


MUSETTE—*This is conducted with the* 2/4 *pattern.* Johann Sebastian Bach

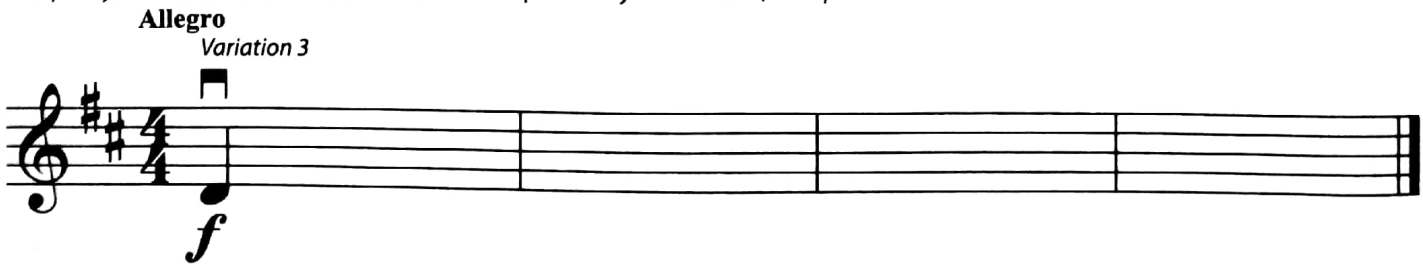


THEME AND VARIATIONS is a compositional technique in which the composer clearly states a melody (or theme), then changes it by adding contrasting variations.

THEME AND VARIATIONS ON BAA-BAA BLACK SHEEP—*How does* Variation 1 *differ from the* Theme? *How does* Variation 2 *differ from* Variation 1?

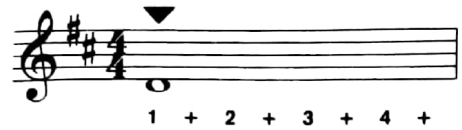


Compose your own variation to Baa-Baa Black Sheep. *Notate your variation, then perform it.*

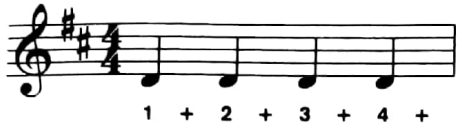


Scanned by CamScanner

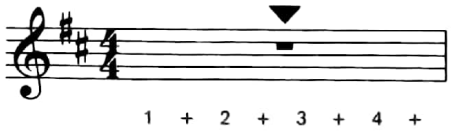
A **WHOLE NOTE** receives 4 beats (counts).



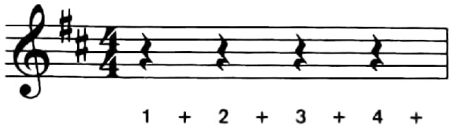
Whole notes can be subdivided into four quarter notes.



A **WHOLE REST** indicates a full measure of silence.

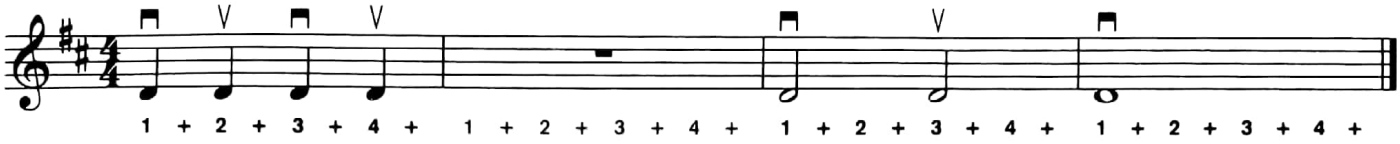


Whole rests in $\frac{4}{4}$ time can be subdivided into four quarter rests.



COUNT TO FOUR—*Count carefully.*

138



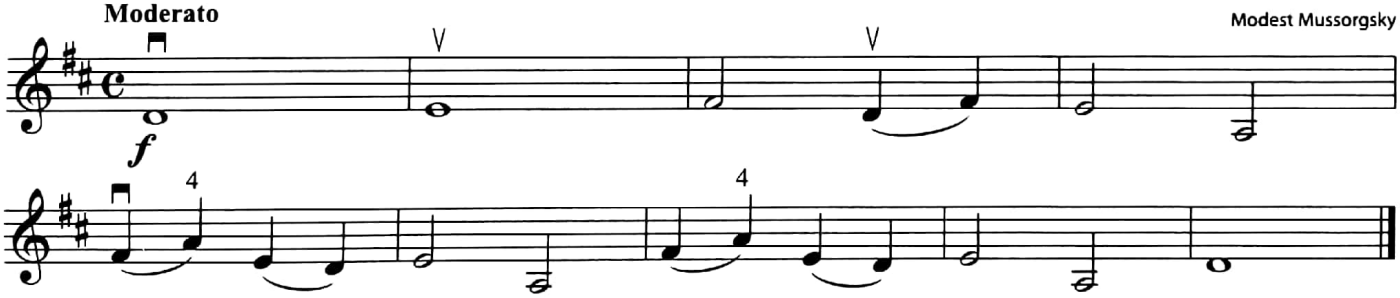
Modest Mussorgsky (1839–1881) wrote *Pictures At An Exhibition* as a piano suite, which was later arranged for orchestra by Nikolai Rimsky-Korsakov. The piece depicts a tour through an art gallery. In addition to form and color, music uses many of the same concepts as the visual arts.

THE GREAT GATE OF KIEV (FROM PICTURES AT AN EXHIBITION)—*Count silently while you play.*

139

Moderato

Modest Mussorgsky

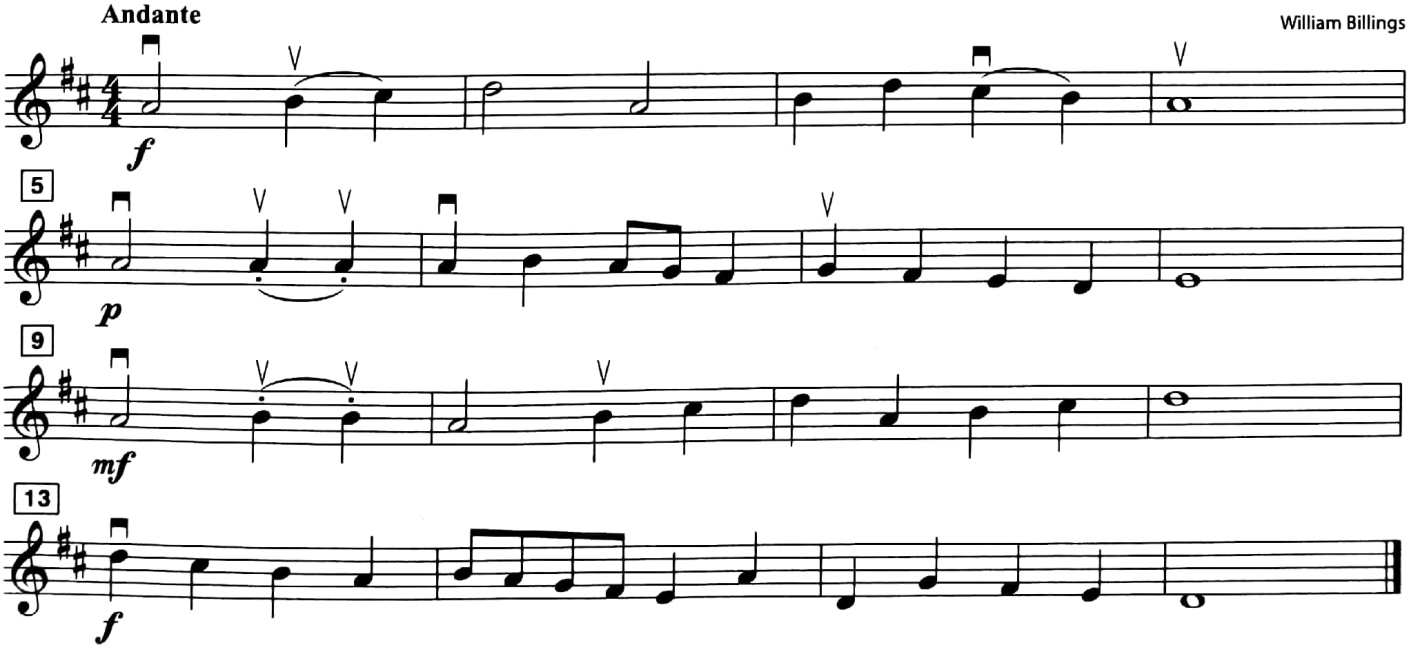


CHESTER—*Count silently in all the whole-note measures.*

140

Andante

William Billings



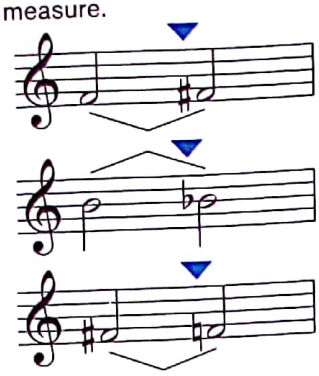
Scanned by CamScanner

Reminder: Accidentals last for the entire measure.

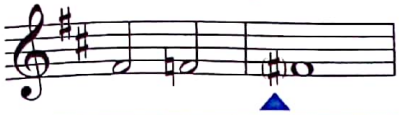
A **SHARP** raises the pitch of a note by a half-step.

A **FLAT** lowers the pitch of a note by a half-step. You will learn more about flats in Book 2.

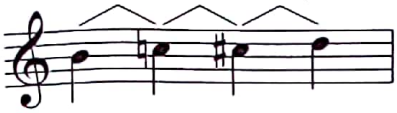
A **NATURAL** cancels a sharp or flat.



A **COURTESY ACCIDENTAL** appears in parentheses as a reminder of the key signature.

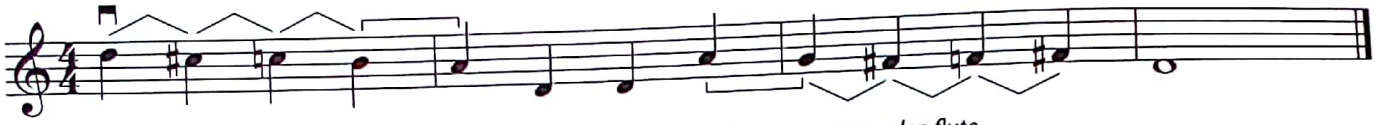


CHROMATICS are a series of notes that move in half steps.



HALF-STEP MARCH—*Circle the accidentals.*

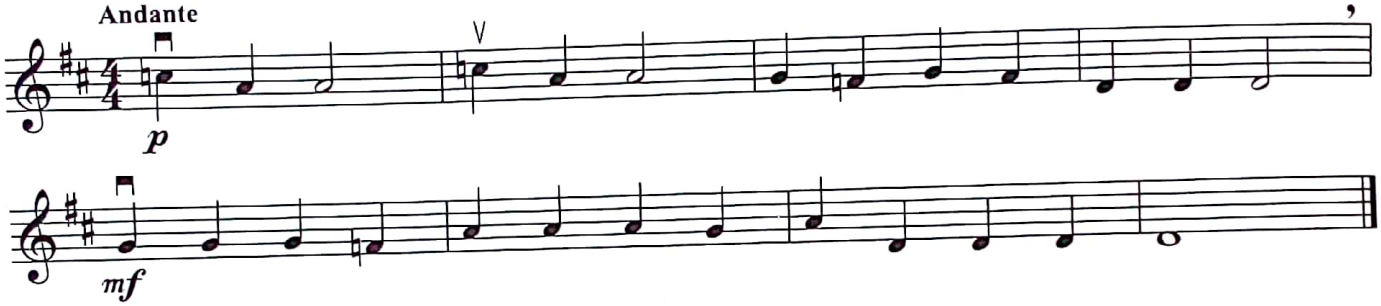
141



LAKOTA COURTING SONG—*Native Americans originally played this song on a wooden flute.*

Traditional

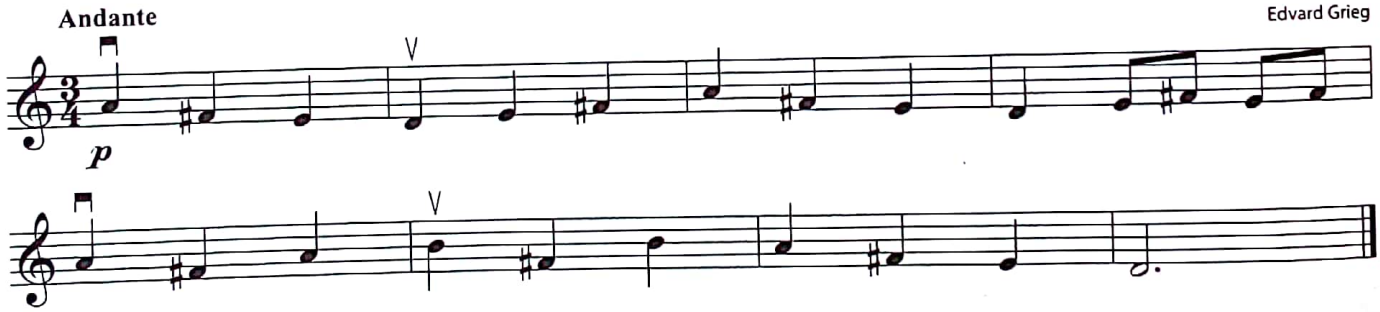
142



MORNING MOOD FROM PEER GYNT—*How many accidentals are in this piece?*

Edvard Grieg

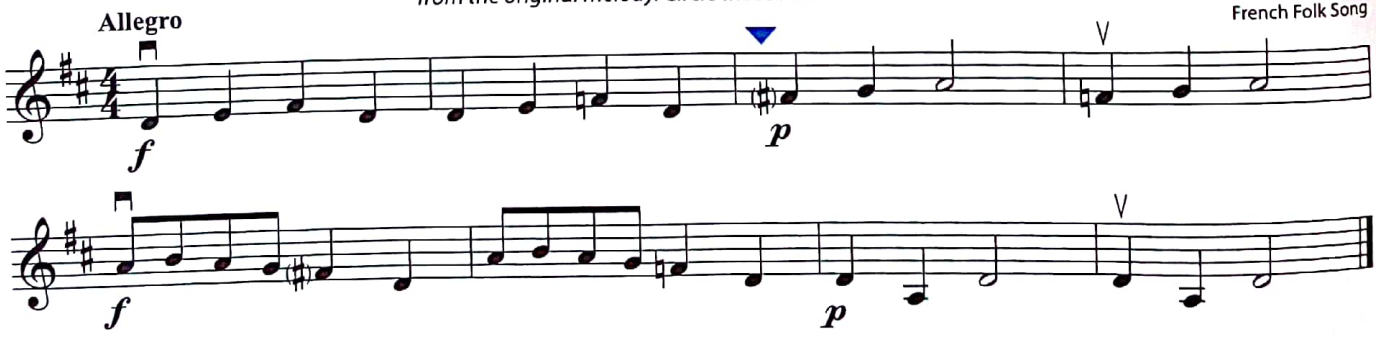
143



ACCIDENTAL FRÈRE JACQUES— *Listen to* Accidental Frère Jacques *and see if you can hear which notes have been changed from the original melody. Circle those notes.*

French Folk Song

144



SOUND CHECK

Check off each skill you have mastered.

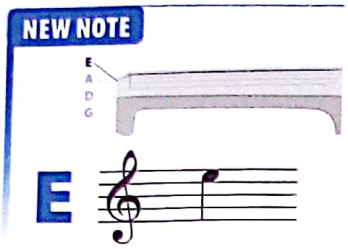
___ Playing dynamics correctly
___ Playing in different meters
___ Playing whole notes
___ Reading accidentals
___ Playing staccatos
___ Conducting in $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$ time.

Scanned by CamScanner

Level 4: Sound Techniques

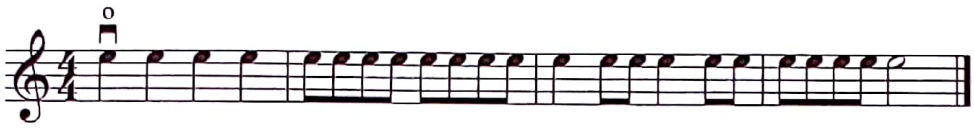
E STRING NOTES

145

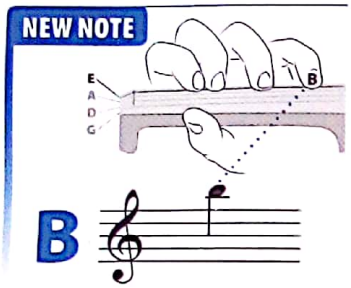


DVD

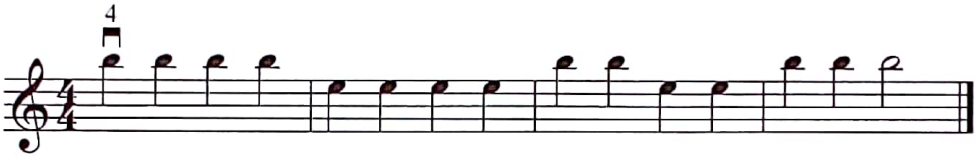
NEW NOTE OPEN E STRING FOR VIOLINS AND BASSES—*Violas and cellos review.*



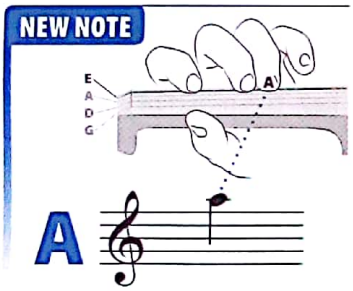
146



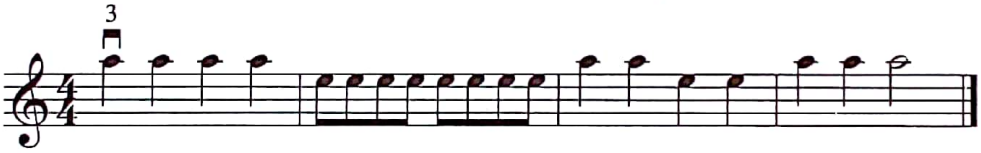
NEW NOTE B FOR VIOLINS—*Violas, cellos and basses review.*



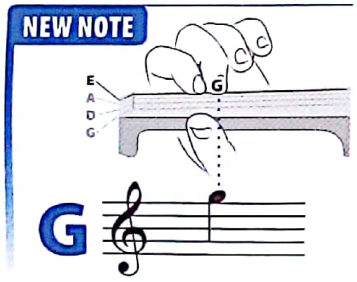
147



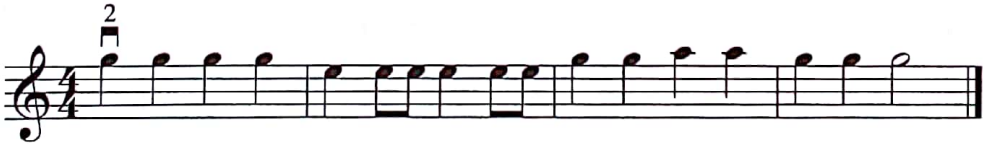
NEW NOTE A FOR VIOLINS—*Violas, cellos and basses review.*



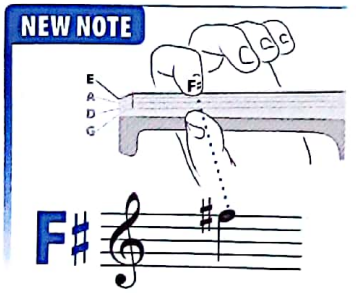
148



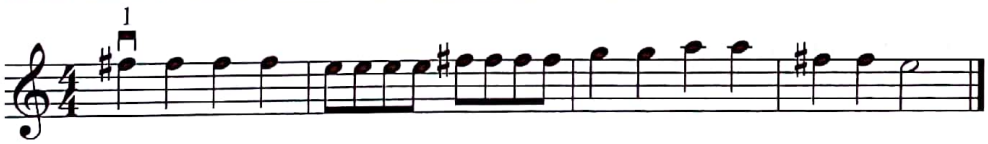
NEW NOTE G FOR VIOLINS—*Violas, cellos and basses review.*



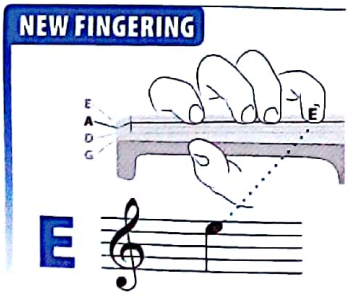
149



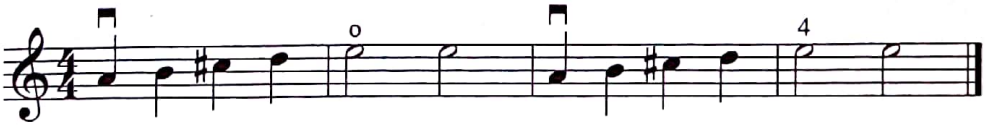
NEW NOTE F♯ FOR VIOLINS AND BASSES—*Violas and cellos review.*



150



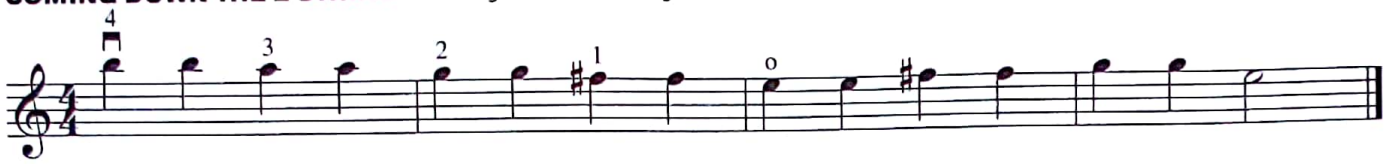
NEW NOTE E FOR VIOLINS, VIOLAS AND BASSES—*Cellos review.*



Scanned by CamScanner

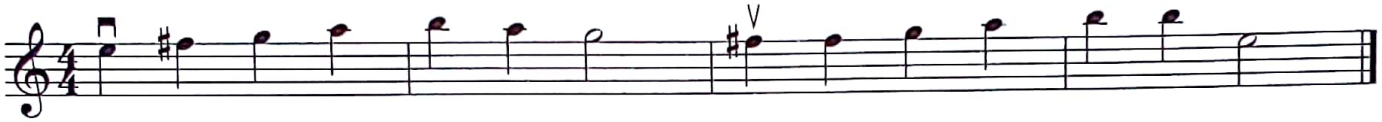
COMING DOWN THE E STRING—*Walking down the E string for violins and basses. Violas and cellos review.*

151



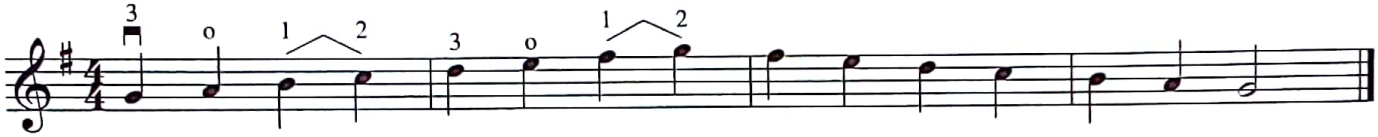
GOING UP THE E STRING—*Walking up the E string for violins and basses. Violas and cellos review.*

152



G MAJOR SCALE—*Play the second octave of a G Major scale for violins. Violas, cellos and basses review.*

153



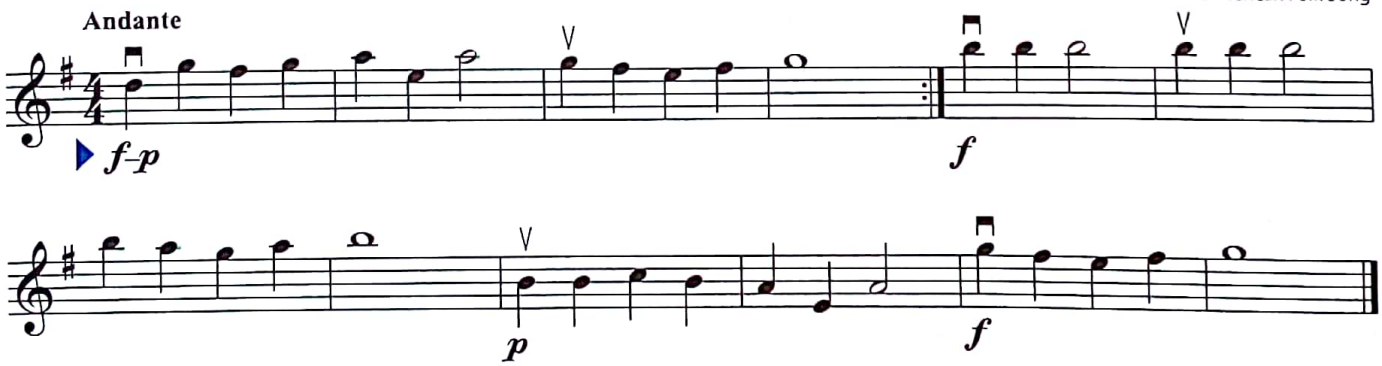
MAJOR and **MINOR KEYS**–Most of the music we hear is either in a major or minor key. The mood of a major key is often cheerful or heroic, while a minor key may be somber or solemn. The sound of the key is created by the arrangement of half steps and whole steps.

FORTE-PIANO (*f–p*) indicates to play *forte* the first time, and then *piano* on the repeat.

AURA LEE—*Practice your new dynamics and notes. Does this piece sound like it is in a major or a minor key?*

American Folk Song

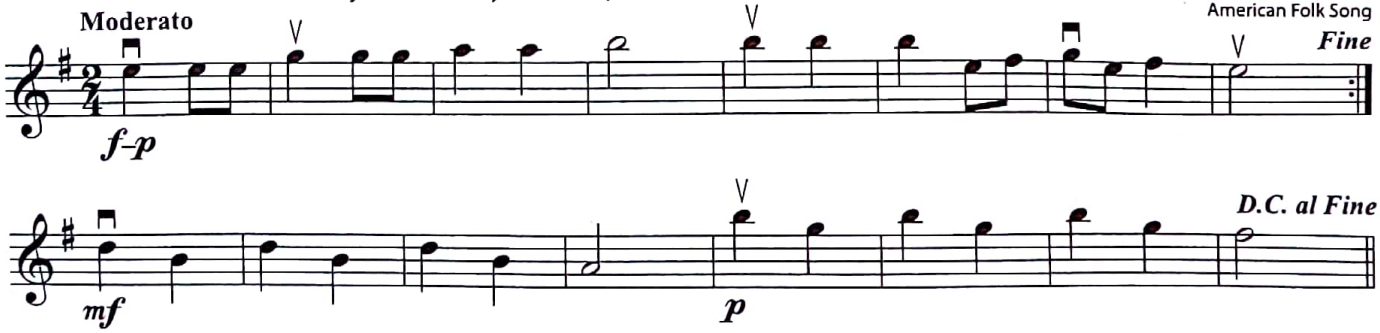
154



THE ERIE CANAL—*Violins and basses play on the E string while violas and cellos review. Does this piece sound like it is in a major or minor key? Do not repeat the first section on the* D.C..

American Folk Song

155

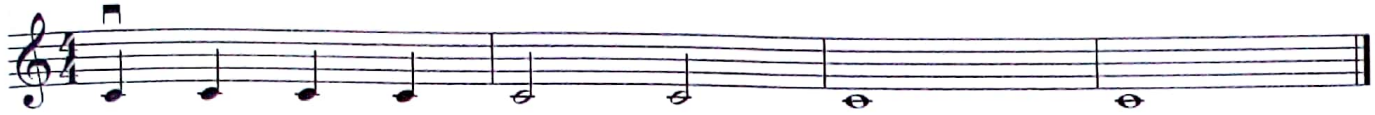


Scanned by CamScanner

C STRING NOTES

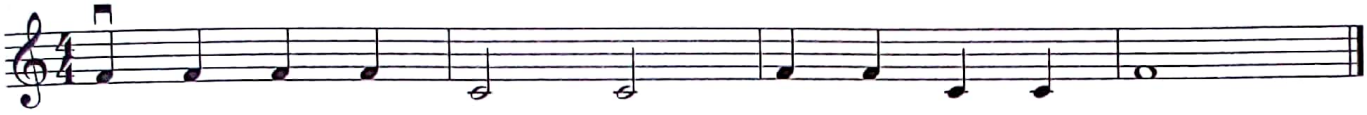
NEW NOTE OPEN C STRING FOR VIOLAS AND CELLOS—*Violins and basses review.*

156



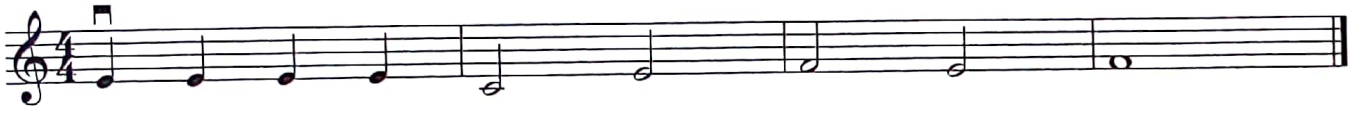
NEW NOTE F FOR VIOLAS AND CELLOS—*Violins and basses review.*

157



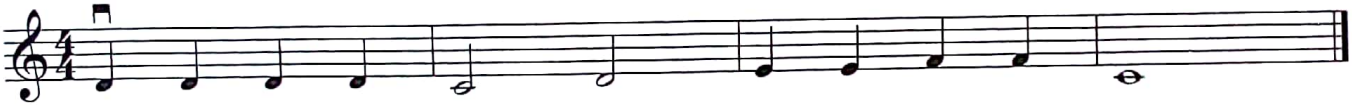
NEW NOTE E FOR VIOLAS AND CELLOS—*Violins and basses review.*

158



NEW NOTE D FOR VIOLAS AND CELLOS—*Violins and basses review.*

159



NEW NOTE G FOR VIOLAS—*Violins, cellos and basses review.*

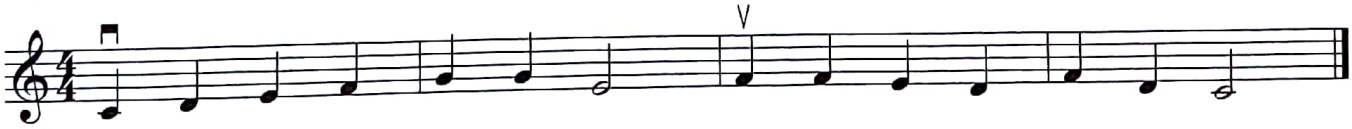
160

COMING DOWN THE C STRING—*Walking down the C string for violas and cellos. Violins and basses review.*

161

GOING UP THE C STRING—*Walking up the C string for violas and cellos. Violins and basses review.*

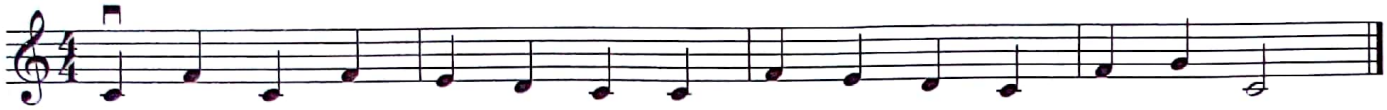
162



Scanned by CamScanner

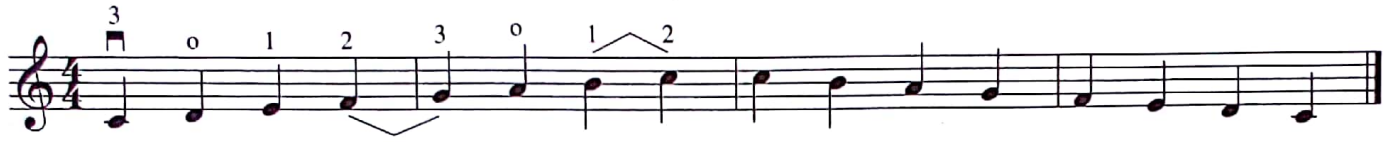
C STRING JUMPS—*Skipping on the C string for violas and cellos. Violins and basses review.*

163



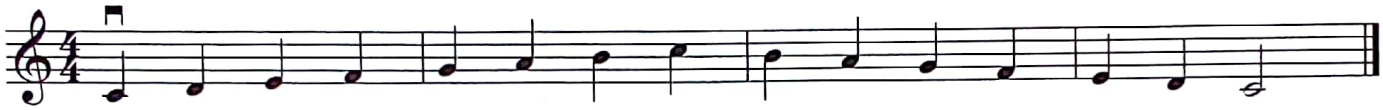
C MAJOR SCALE ON THE C STRING—*Violas and cellos begin on the C string. Violins begin on the G string. Basses begin on the A string.*

164



C MAJOR SCALE AGAIN—*The second octave of a C Major scale for violas and cellos. Violins and basses review.*

165

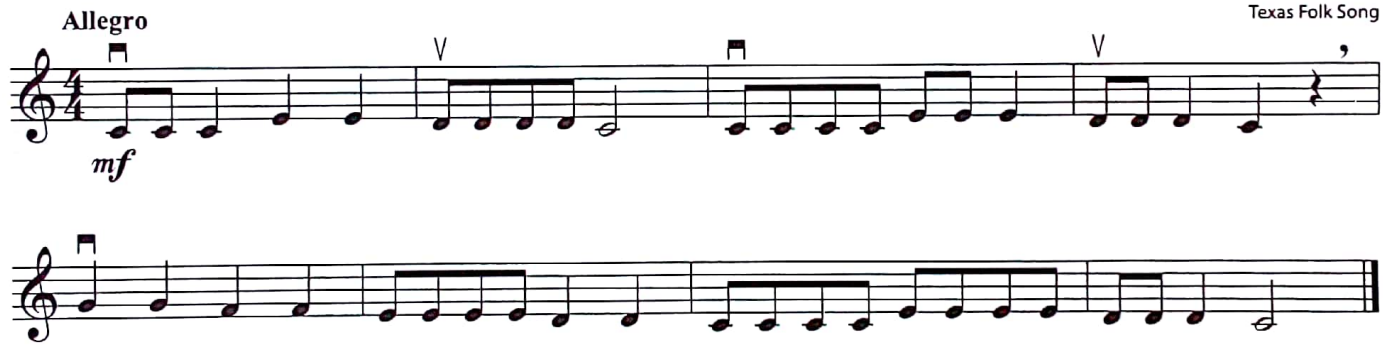


TEXIAN BOYS—*Practice playing on the C string for violas and cellos.*

166

Allegro

Texas Folk Song

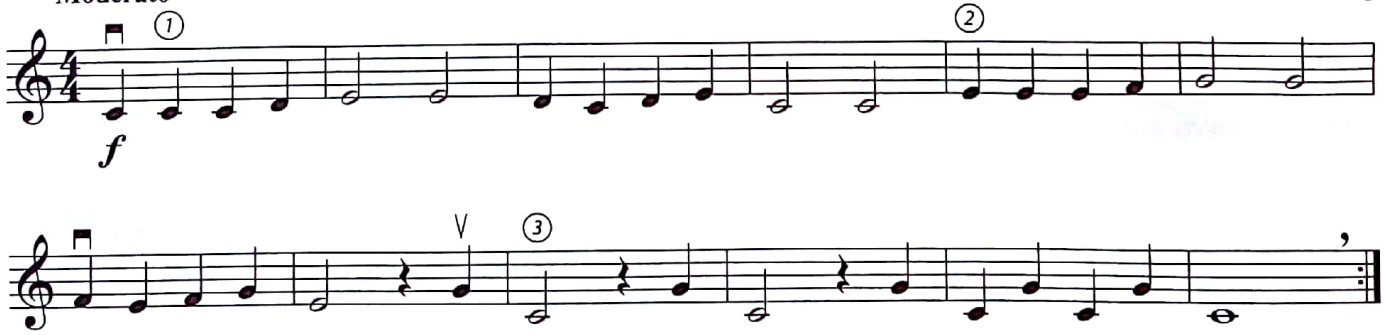


SWEETLY SINGS THE DONKEY—*Practice playing on the C string for violas and cellos. Circle each rest. This can be played as a round.*

167

Moderato

American Folk Song



SOUND CHECK

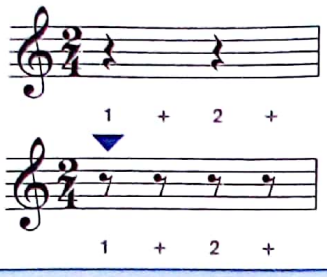
Check off each skill you have mastered.

___ E string notes (violins and basses)
___ C string notes (violas and cellos)
___ Playing *f*-*p*
___ Playing in a minor key
___ Playing in a major key
___ Playing with a correct bow hold

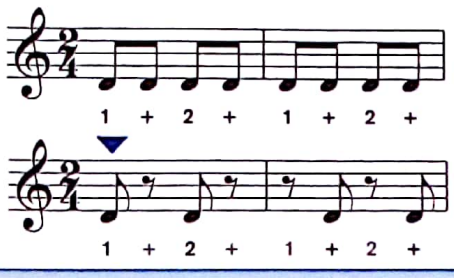
Scanned by CamScanner

Level 5: Sound Development

An **EIGHTH REST** receives half a beat (count) of silence. A quarter rest can be subdivided into two eighth rests.

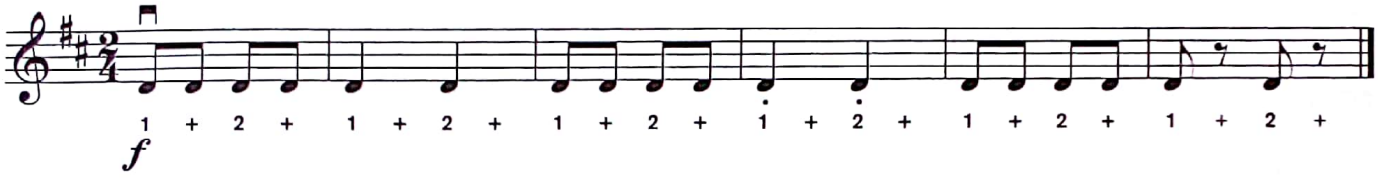


Remember, an eighth note receives half a beat (count). An eighth note with an eighth rest is written like this:



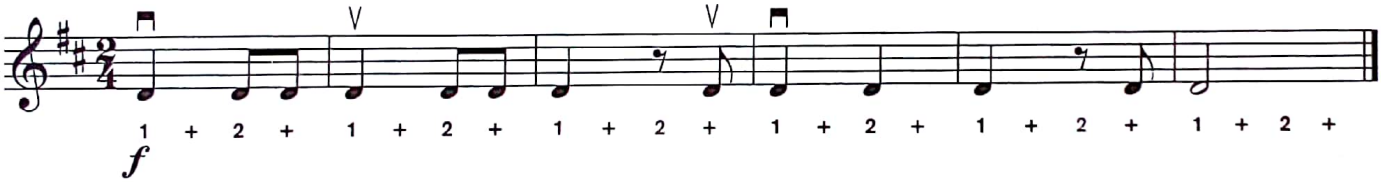
EIGHTH RESTS—*Clap while counting aloud. Next, sing and then play the piece.*

168



SINGLE EIGHTH NOTES AND RESTS—*Clap while counting aloud. Next, sing and then play the piece.*

169

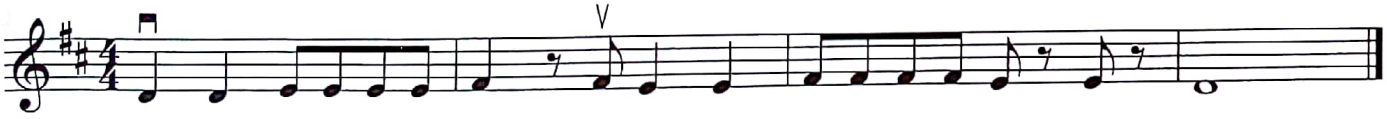


ALOUETTE—*Count silently while playing.*

170

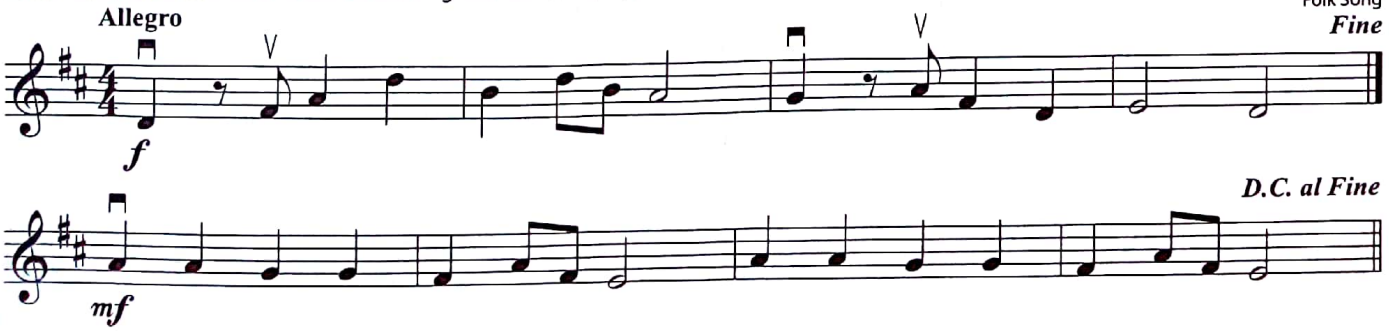
RESTING AGAIN—*Play eighth notes and rests in $\frac{4}{4}$ time.*

171



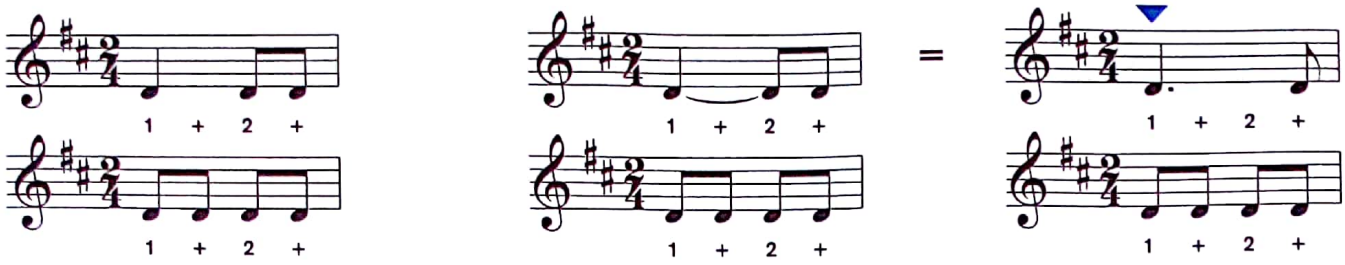
MAY SONG—*Which measures have an eighth note rest in them?*

172



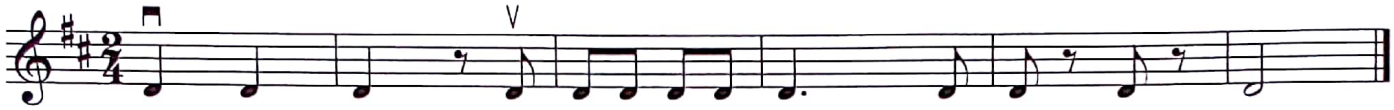
Scanned by CamScanner

A **DOTTED QUARTER NOTE** receives 1½ beats. Dotted quarter notes can be subdivded into three eighth notes.



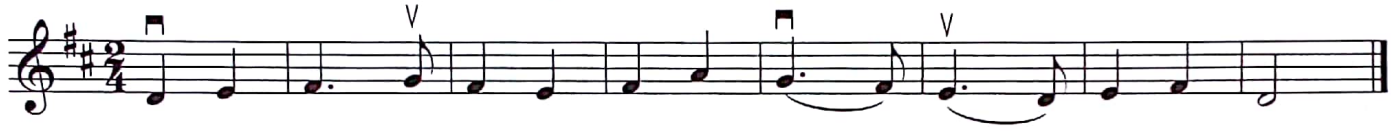
PLAYING DOTTED QUARTER NOTES—*Clap while counting aloud. Next, sing and then play the piece.*

173



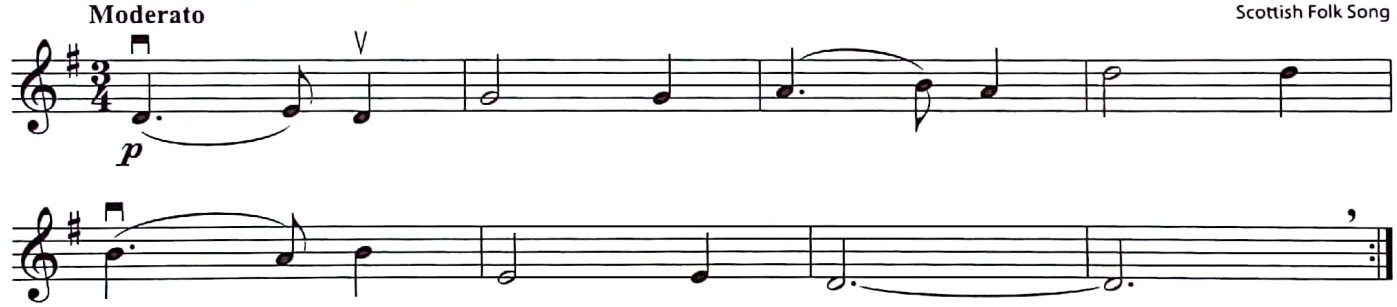
SLURRING DOTTED QUARTER NOTES—*Clap while counting aloud. Next, sing and then play the piece.*

174



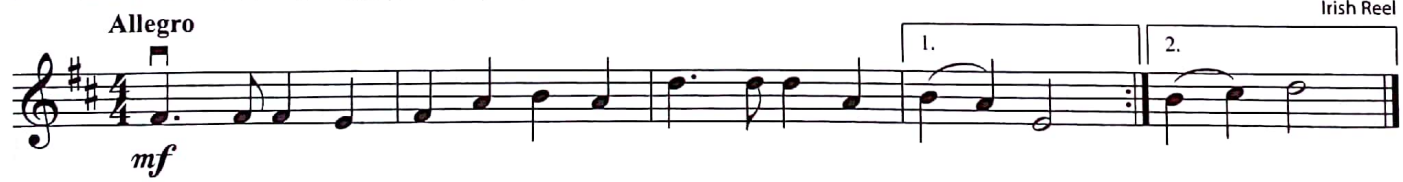
SKYE BOAT SONG—*Playing dotted quarters notes in ¾ time.*

175



FINNEGAN'S WAKE—*How many dotted quarter notes are there in this piece?*

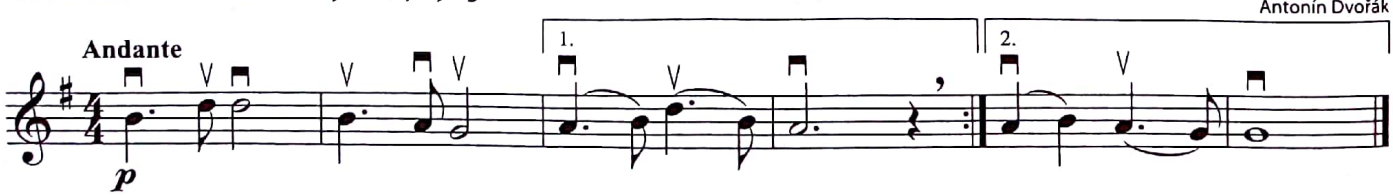
176



The theme, *Going Home*, is from Antonín Dvořák's (1841–1904) symphony, *From the New World*, written while he was visiting America between 1892 and1895.

GOING HOME—*Count silently while playing.*

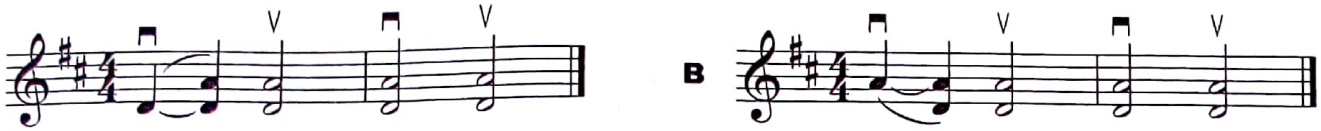
177



Scanned by CamScanner

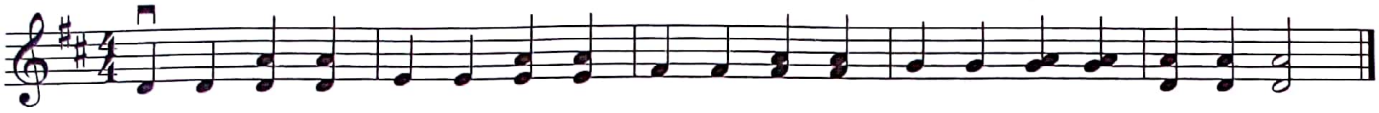
LEARNING TO PLAY DOUBLE STOPS—*A double stop is when two strings are played at the same time.*

178 **A** **B**



DOUBLE THE FUN—*In order to play double stops with the fingers down, create a tunnel over the open A string with your fingers. While playing a double stop, check the tunnel by plucking the open A string to make sure it rings.*

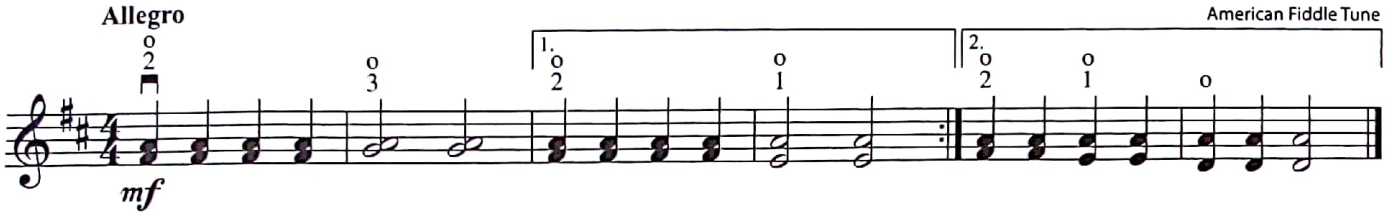
179



BOIL THEM CABBAGE DOWN WITH DOUBLE STOPS—*Play this tune by fingering the lower note on the D string and playing the open A string at the same time. This is often done in fiddle music.*

Allegro — American Fiddle Tune

180



DVD A **CRESCENDO** (*cresc.* or <) tells you to gradually play louder.

A **DECRESCENDO** (*decresc.* or >) tells you to gradually play softer.

A **RITARDANDO** (*rit.*) or **RALLENTANDO** (*rall.*) tells you to gradually slow down.

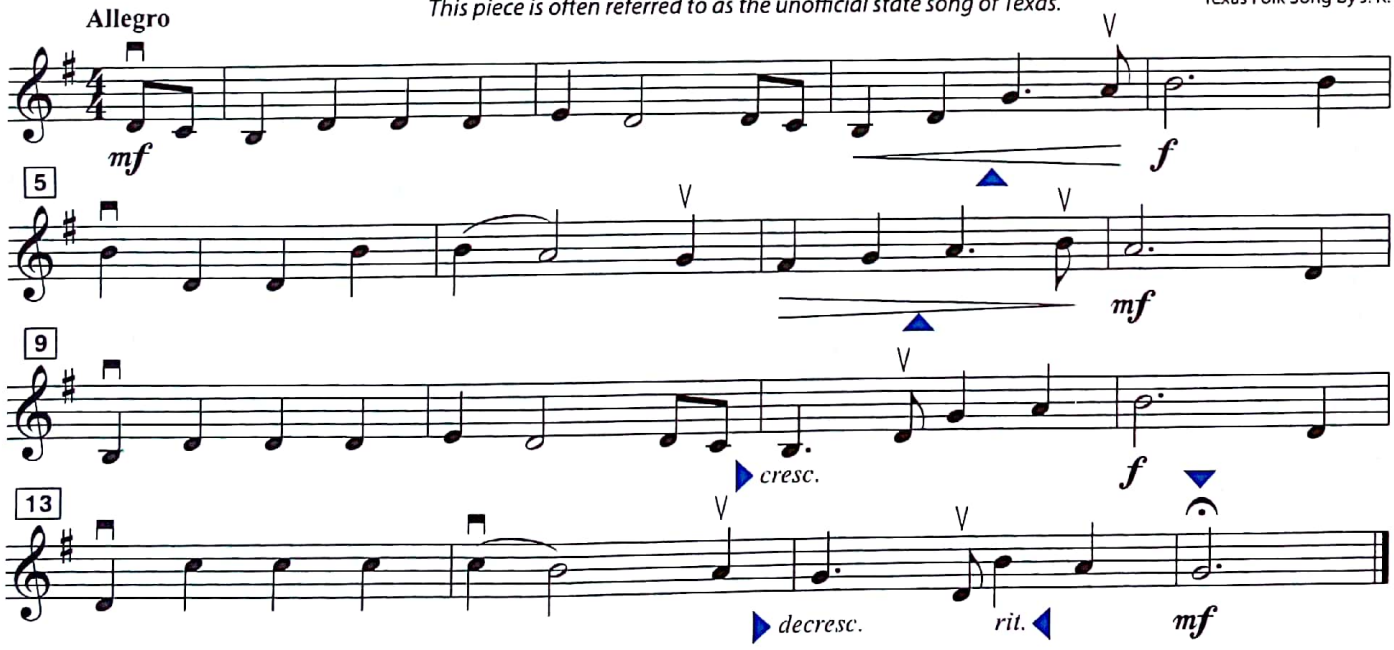
A **FERMATA** (𝄐) tells you to hold the note longer than its normal value.

THE YELLOW ROSE OF TEXAS—*Practice playing the* crescendos, decrescendos, ritardando *and* fermata. *This piece is often referred to as the unofficial state song of Texas.*

Texas Folk Song by J. K.

Allegro

181



SOUND CHECK Check off each skill you have mastered.

___ Playing single eighth notes and rests
___ Playing double stops
___ Playing a ritardando
___ Playing and reading dotted quarter notes
___ Playing a crescendo and decrescendo
___ Playing a fermata

Scanned by CamScanner

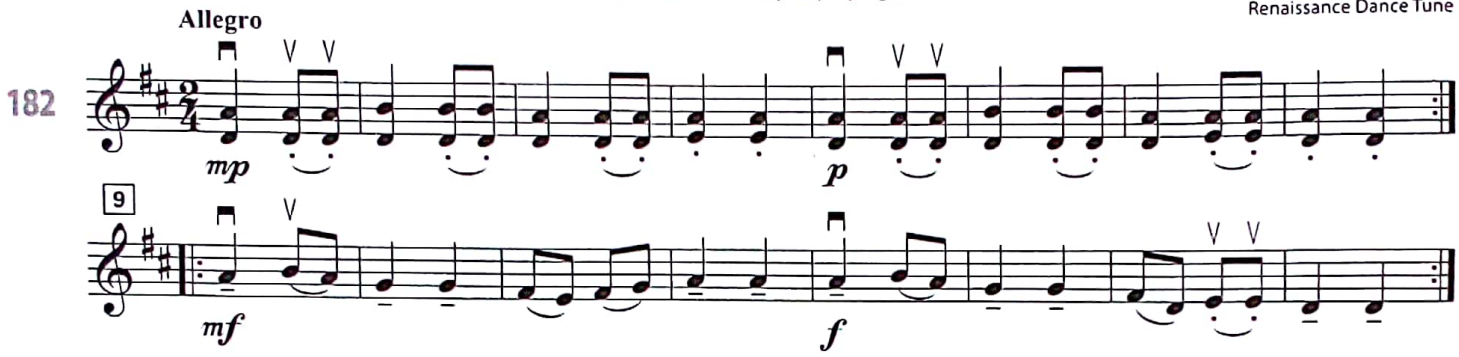
Level 6: Sound Performance

Much like a duet, an **ORCHESTRA ARRANGEMENT** includes separate parts for different members of the ensemble to play. Take turns performing *Sword Dance* while others in your class evaluate the performance using criteria developed with your teacher. Some things to evaluate may include rhythm, intonation, tone, dynamics, phrasing and expression.

ORCHESTRA ARRANGEMENT

SWORD DANCE—*When are you playing the melody, and when are you playing the harmony?*

Renaissance Dance Tune

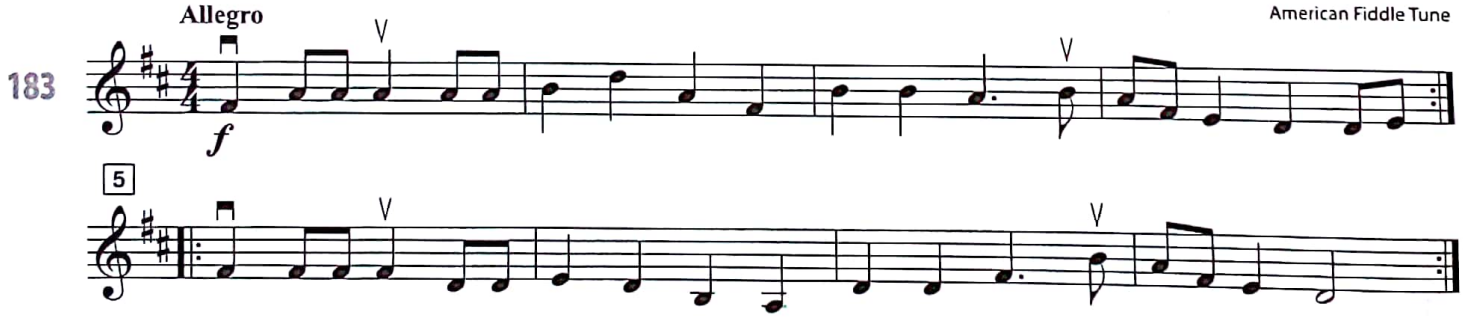


Develop a list of good concert etiquette rules. Some things to include might be to listen quietly and to show your appreciation by applauding at the end of the piece. Take turns performing *Sourwood Mountain* while others in your class practice good concert etiquette. Notice in this arrangement you have a choice of two parts. Your teacher will tell you which part to play.

ORCHESTRA ARRANGEMENT

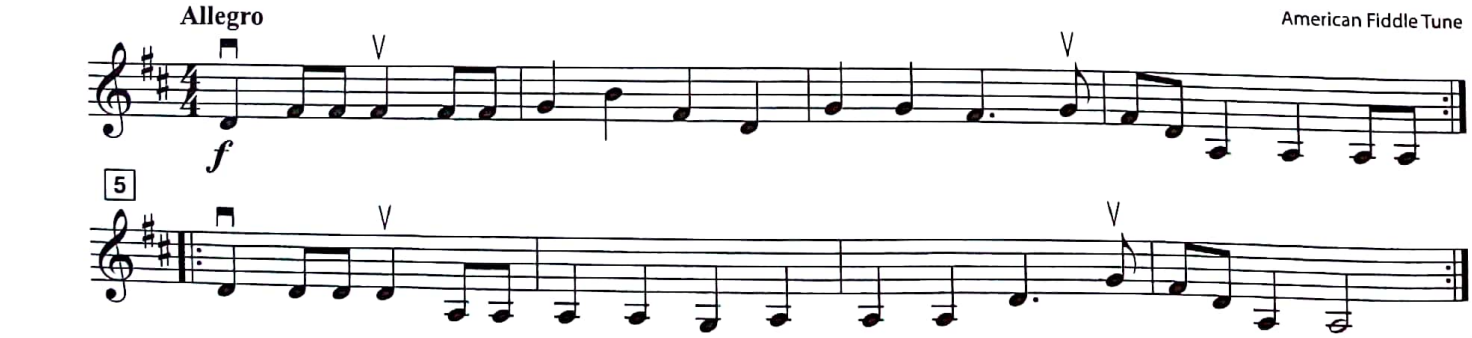
SOURWOOD MOUNTAIN—*Melody line.*

American Fiddle Tune



SOURWOOD MOUNTAIN—*Accompaniment line.*

American Fiddle Tune

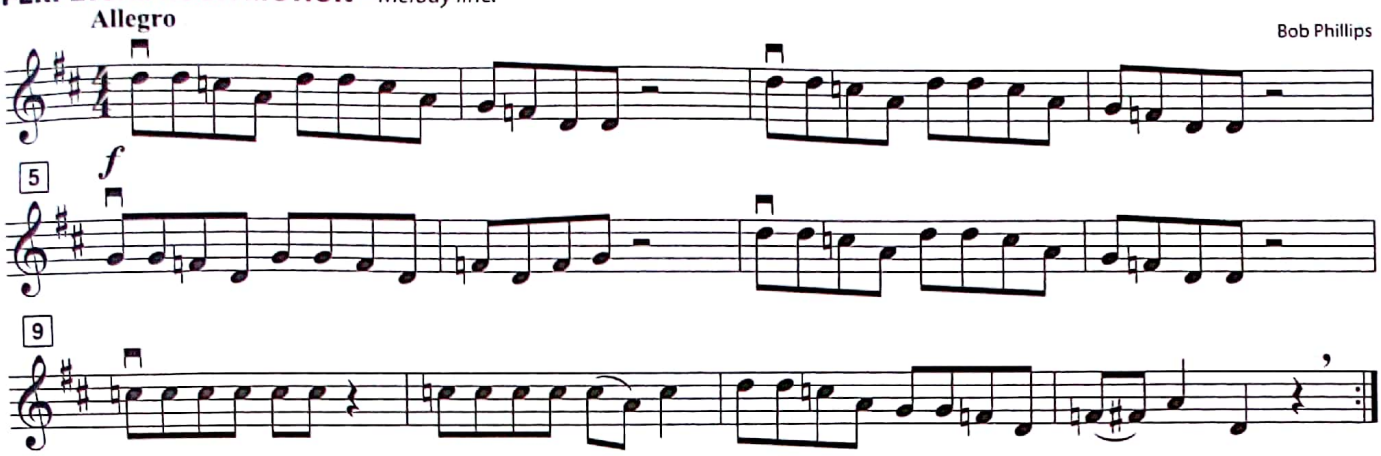


Scanned by CamScanner

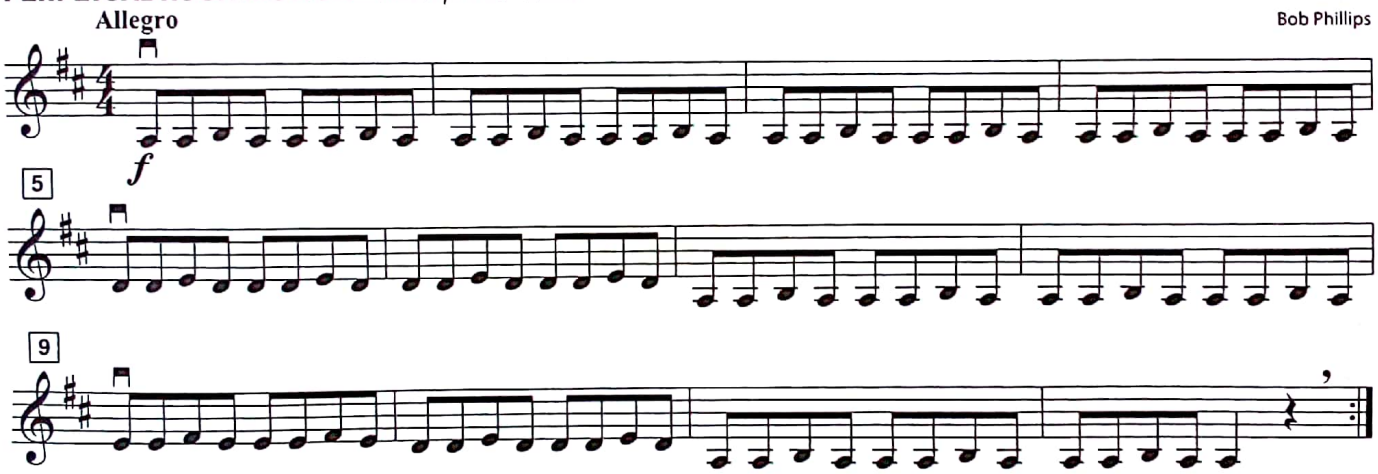
The **BLUES** is a type of American art form derived from spirituals and work songs. It is the root of rock and roll, bluegrass and jazz. Notice in this arrangement you have a choice of two parts. Your teacher will tell you which part to play in *Perpetual Rock Motion*.

ORCHESTRA ARRANGEMENT

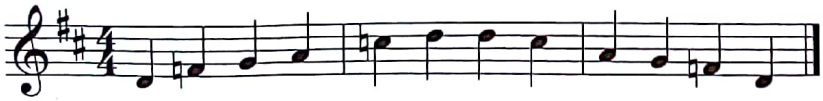
PERPETUAL ROCK MOTION—*Melody line.*



PERPETUAL ROCK MOTION—*Accompaniment line.*

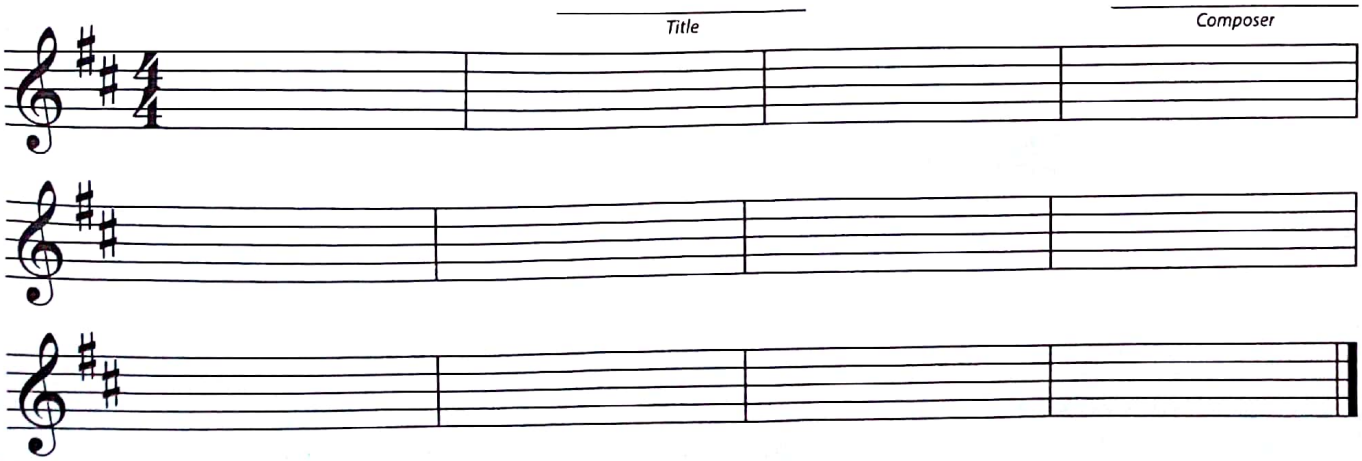


PENTATONIC SCALE—*What is different about this scale?*



Using the notes in the pentatonic scale (a scale with only five notes), improvise your own solo or melody for *Perpetual Rock Motion*. Play it while your friends play the harmony part.

Using the notes in the pentatonic scale, compose your own melody to Perpetual Rock Motion. *Create and notate the rhythm first, then the melody. Play it while your friends perform the harmony part. Name your melody.*

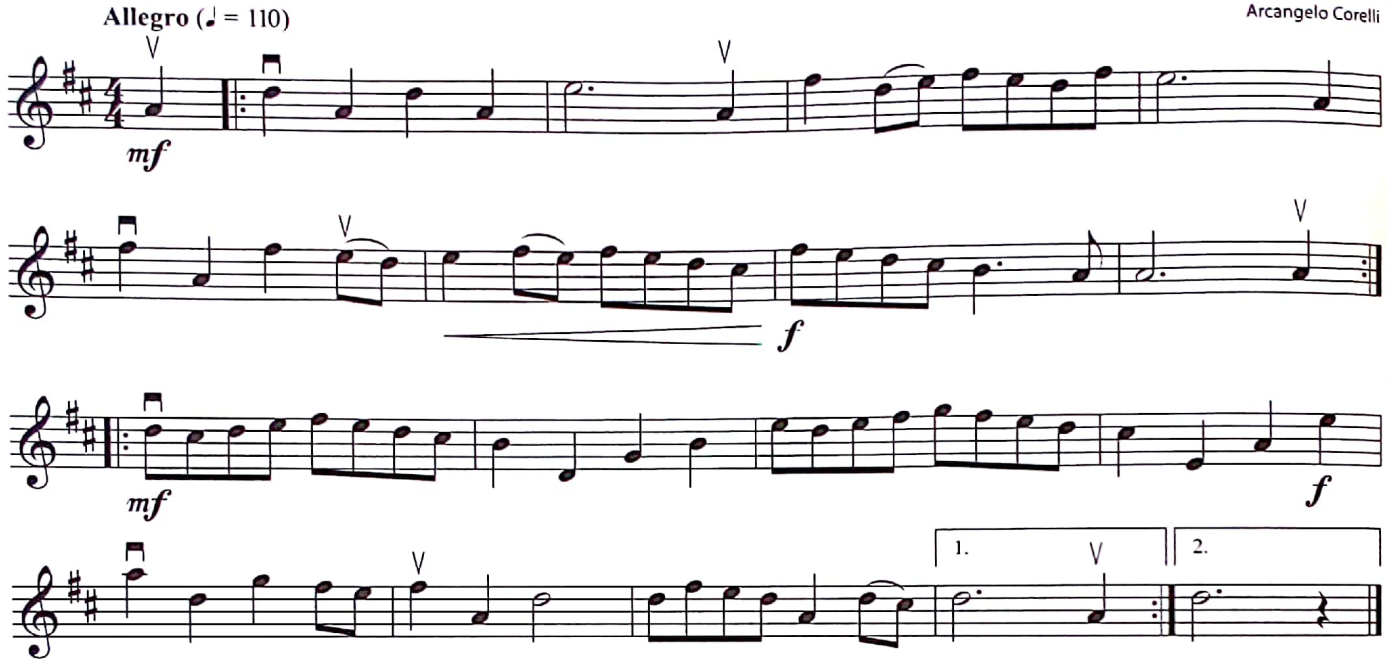


Scanned by CamScanner

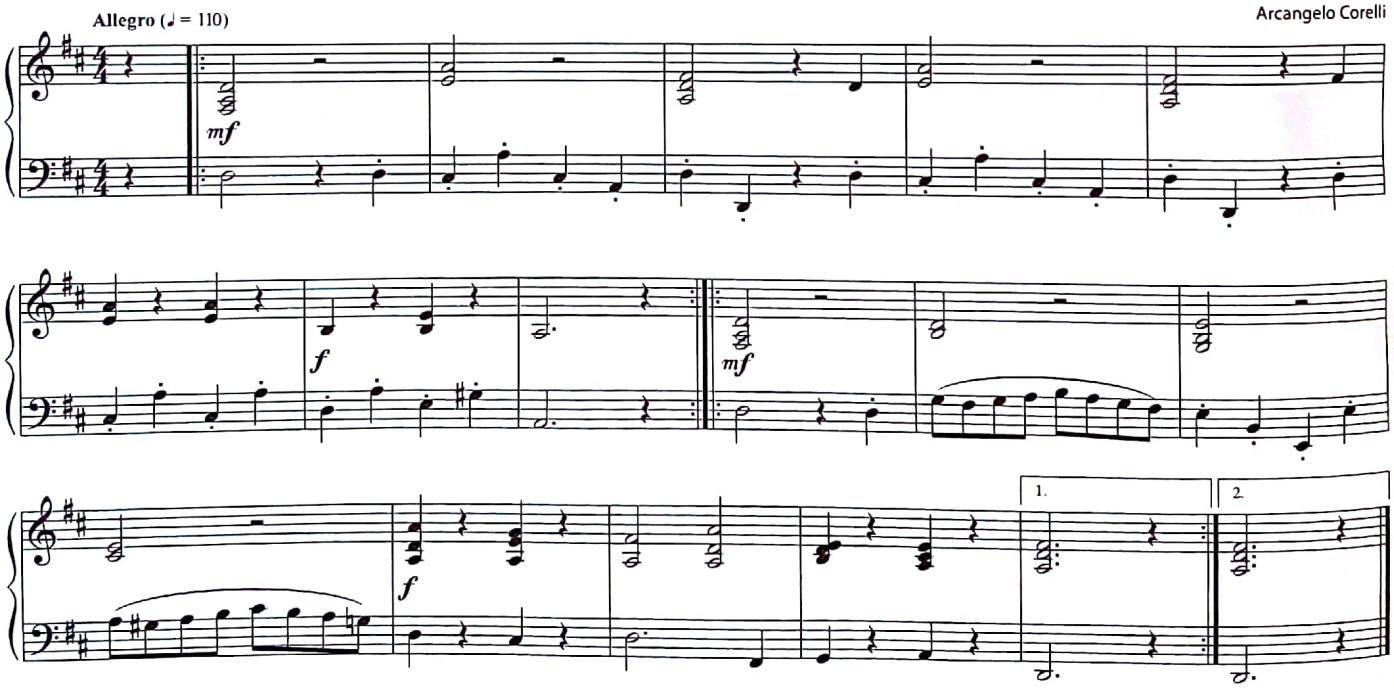
A **SOLO** is a piece that is performed alone or with accompaniment. Before playing this piece, watch and listen to it being performed on the DVD.

Many factors go into creating a great performance. Develop a list of things you think a performer should do to prepare for a performance. You might include such things as being on time, being prepared and practicing.

DVD **GAVOTTE**—*Solo*



GAVOTTE—*Piano Accompaniment*



SOUND CHECK

Check off each skill you have mastered.

___ Playing in parts
___ Playing a solo
___ Composing a melody
___ Improvising
___ Being a good performer
___ Demonstrating good concert etiquette

Scanned by CamScanner

Glossary

1st and 2nd endings – play the 1st ending the first time through; repeat the music, but skip over the 1st ending on the repeat and play the 2nd ending instead

accent (>) – play the note with a strong attack

accidentals (♯, ♭, ♮) – *see page 4*

allegro – a fast tempo

alto clef – indicates the third line of the staff is middle C

andante – a slow tempo

arco – to play with the bow

arpeggio – the notes of a chord played one after another

bass clef – indicates the fourth line of the staff is F

blues – an American art form derived from spirituals and work songs; it is the root of rock and roll, bluegrass and jazz

bow lift (٧)– to raise the bow off the string and reset it on the string

bow speed – how fast or slowly the bow moves across the string

bowing lanes – the contact points between the bridge and the fingerboard where the bow is placed; the center lane is halfway between the bridge and the fingerboard

chord – three or more notes played at the same time

chromatics – a series of notes that move in half steps

concerto – a composition for orchestra and soloist

conductor – leads groups of musicians with specific hand and arm patterns

courtesy accidentals – appear in parentheses as a reminder of the key signature

crescendo – gradually play louder

D.C. al Fine – repeat from the beginning and play to the *Fine*

decrescendo – gradually play softer

dot – increases the length of a note by half its value

double bar line – indicates the end of a section

down bow (⊓)– to pull the bow down by moving your hand to the right (away from your body)

duet – a composition for two performers

dynamics – changes in volume

fermata (𝄐)– hold the note longer than its normal value

Fine – the end of a piece of music

forte (*f*)– play loudly

forte-piano (*fp*)– indicates to play forte the first time, and then piano on the repeat

half step – the smallest distance between two notes

hooked bowing – a curved line above or below two notes with staccato marks; it tells you to play the notes with stops in the same bow direction

improvisation – creating music as you play

interval – the distance between two notes

key signature – appears at the beginning of the staff, and indicates which notes will be played sharp or flat

ledger line – short, horizontal line used to extend a staff either higher or lower

left-facing repeat – indicates to go back to the beginning or to the closest right-facing repeat

left-hand pizzicato (+) – pluck the string with the 4th finger of the left hand

mezzo forte (*mf*)– medium loud

moderato – a moderate tempo

octave – the interval of an 8th

pentatonic scale – a scale having five notes

piano (*p*) – play softly

pickup – a note (or notes) that occurs before the first complete measure of a piece

rallentando – becoming gradually slower

rehearsal mark – reference number or letter in a box above the staff

right-facing repeat – indicates the first measure of the section to be repeated

ritardando – becoming gradually slower

round – music in which players start the piece at different times, creating interesting harmonies and accompaniments

scale – usually a series of eight notes that go up or down the musical alphabet in a specific order of whole steps and half steps; the lowest and highest notes of the scale are always the same letter name

slur – a curved line placed above or below two or more different notes; it tells you to play the notes smoothly in the same bow direction

solo – a piece that is performed alone or with accompaniment

staccato (·) – play short and detached; separate the notes by stopping the bow

tempo marking – indicates the speed of the music

tenuto (legato) (-) – hold the note for its full value and play smoothly

theme – a central musical idea or melody

theme and variations – a compositional technique in which the composer clearly states a melody (theme), then changes it by adding contrasting variations

tie – a curved line that connects two or more notes of the same pitch; the tied notes are played as one longer note with the combined value of both notes

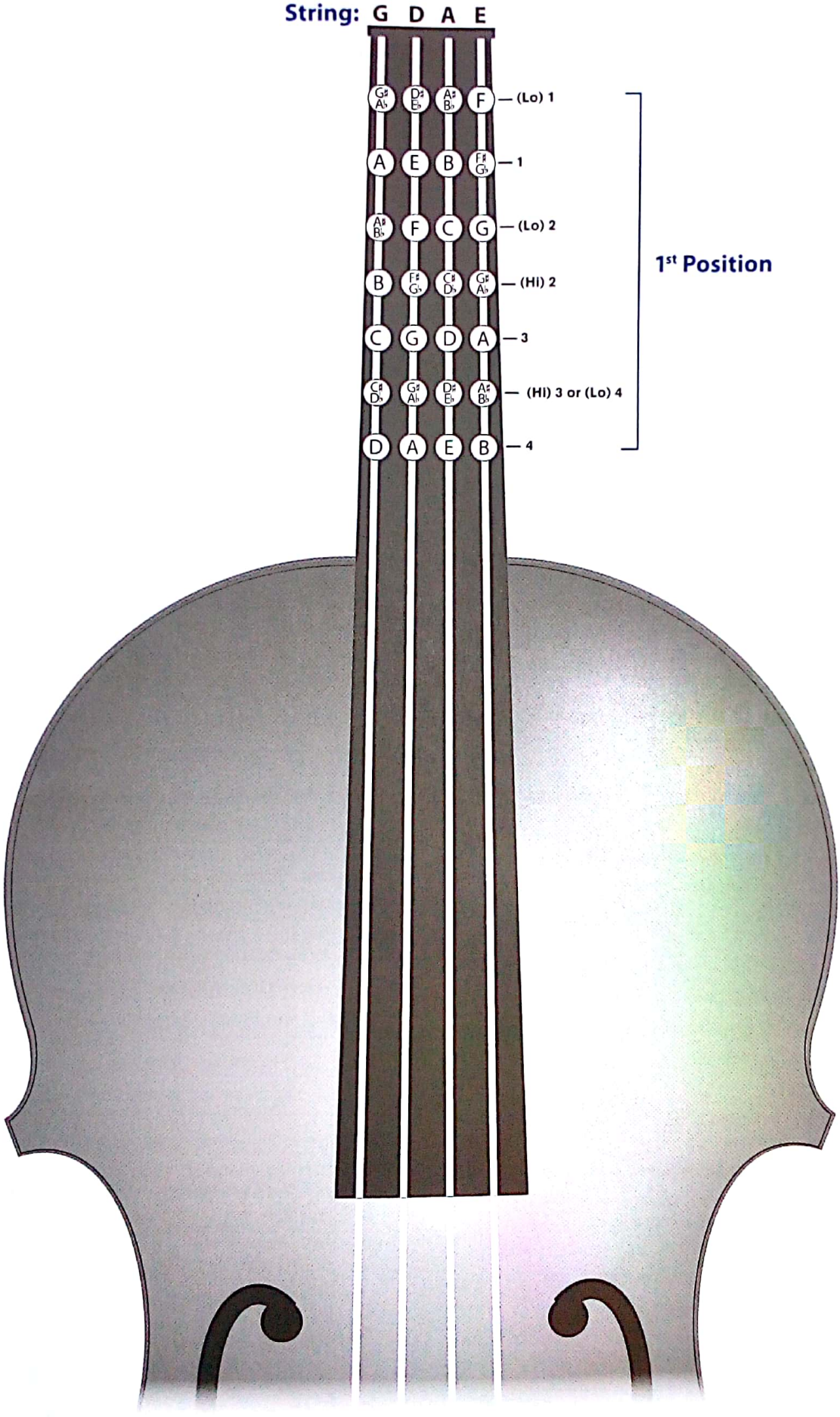
time signature or meter – indicates the number of beats (counts) in each measure and the type of note that receives one beat

treble clef – indicates second line of the staff is G

up bow (V)– to push the bow up by moving your hand to the left (toward your body)

Scanned by CamScanner

Violin Fingering Chart



Scanned by CamScanner

Simple. Innovative. Yours.

SI STRINGS

Sound Innovations™ is a revolutionary new method for string orchestra that combines time-tested educational concepts, input from thousands of teachers, and advances in modern technology. Using solid pedagogy that follows state and national music education standards, the method can be customized by teachers to use their own experiences in creating the best approach for their classroom.

The *SI for Strings* author team (left to right):
Robert Sheldon, Peter Boonshaft & Bob Phillips

Renowned educators, authors, composers and conductors Bob Phillips, Peter Boonshaft, and Robert Sheldon combine their decades of experience with the feedback of music teachers everywhere to provide a solid foundation of instruction for developing musicians. Each author believes deeply in the importance of music for people of all ages. All three have devoted their lives to ensuring that music is a part of life for as many students as possible and hope you share in their excitement about *Sound Innovations*.

STANDARD EDITION

Your book features:

- **Master Classes with expert musicians and teachers** on **DVD**
- **Recorded melody examples and play-along accompaniments** in **mp3** format for **every line of music** in the book
- The first 100 lines of music are **FREE** in **SmartMusic**. Download **SmartMusic** at **www.smartmusic.com**
- **Clean page layout** for quick identification of concepts
- Clear, focused **goals** presented **with each exercise**
- Six levels of lessons to provide **benchmarks of progress**
- Uncomplicated approach to **introducing and reinforcing** rhythm and other concepts

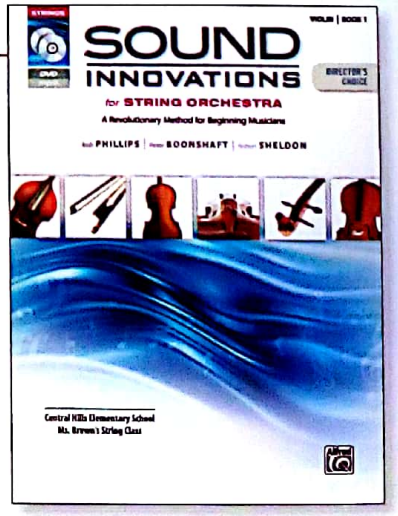
Resources for Teachers:

- Director's Score includes **comprehensive library** of all instrument-specific **recorded accompaniments** and **master class DVDs**
- **Correlated performance music** with **Educational Packs** containing notes on the composition and pedagogy, as well as performance suggestions from the composers themselves

DIRECTOR'S CHOICE EDITION, BOOK 1

Also Available: *SI for String Orchestra, Director's Choice Edition*, which includes everything in the standard edition and offers the opportunity to customize Book 1 at **alfred.com/soundinnovations**.

- **Select the pedagogy** (arco/pizzicato technique, pitch direction, starting note value, optional note names in note heads, and more!)
- **Customize** the tune selection with a preferred genre and/or substitute individual tunes
- **Add enrichment pages** (technique, history, theory, ensembles, etc.) after each level
- **Personalize** the cover and introductory letter



Sound Innovations for String Orchestra • Violin, Book 1 • Phillips/Boonshaft/Sheldon

Alfred

34593 US $8.99

0 38081 38361 3

BN 345938

Alfred

alfred.com

ISBN-10: 0-7390-6788-5
ISBN-13: 978-0-7390-6788-8

9 780739 067888 50899

Scanned by CamScanner