Name	2	

Lessons

PRACTICE PROGRESS CHART

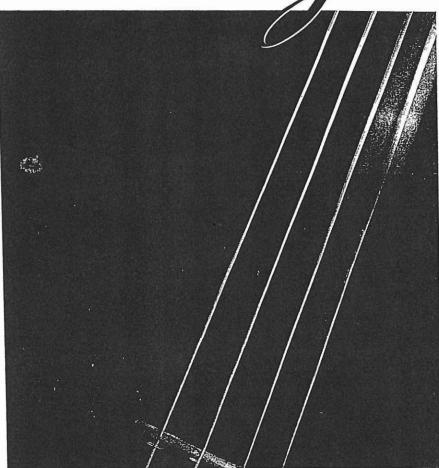
	ASSIGNMENT	M	T	W	TH	F	S	S	TOTAL	Signed
Week 1										
Week 2										
Week 3										
Week 4	d.									
Week 5										
Week 6										
Week 7										
Week 8										
Week 9										
Week 10										
Week 11										
Week 12										
Week 13										
Week 14										
Week 15										
Week 16										
Week 17										
Week 18										
Week 19			T							
Week 20										
Week 21										
Week 22										
Week 23				T						
Week 24										
Week 25										
Week 26										
Week 27							1			
Week 28						1	1			
Week 29				T						
Week 30										
Week 31										
Week 32			1							
Week 33			1	T	T	1	1	1		
Week 34			1	†		1	T	\top		
Week 35			1	1						
Week 36			1	T						
Week 37			1	1		1	\forall	1		
Week 38			1	1		\top	\forall	1		
Week 39			+	1		1	\forall	1		
Week 40			1	1			1	1		
Week 41			1	+	1	\dashv	1	1		

active

Resources Included

ESSENTIALELEMENTS

for Strings



A COMPREHENSIVE STRING METHOD

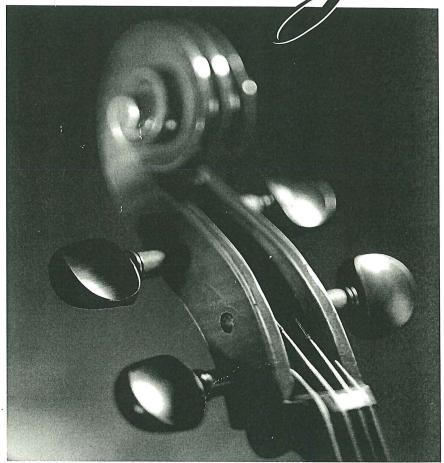
BY
MICHAEL ALLEN
ROBERT GILLESPIE
PAMELA TELLEJOHN HAYES

ARRANGEMENTS BY
JOHN HIGGINS



ESSENTIALELEMENTS

for Strings



A COMPREHENSIVE STRING METHOD

BY
MICHAEL ALLEN
ROBERT GILLESPIE
PAMELA TELLEJOHN HAYES

ARRANGEMENTS BY JOHN HIGGINS







KEY SIGNATURE

9:## Key of D TIME SIGNATURE

4

NOTES Whole

Half Quarter

SLUR

Major Scale

A Major Scale is a series of eight notes that follow a definite pattern of whole steps and half steps. Half steps appear only between scale steps 3–4 and 7–8. Every major scale has the same arrangement of whole steps and half steps.

1. TUNING TRACK

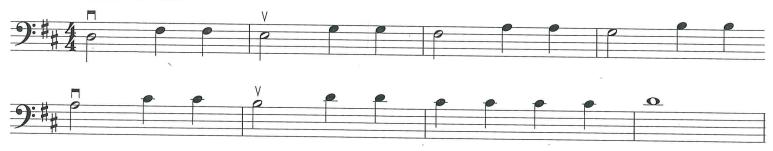
2. D MAJOR SCALE – Round (When group A reaches @, group B begins at 1)



3. D MAJOR ARPEGGIO

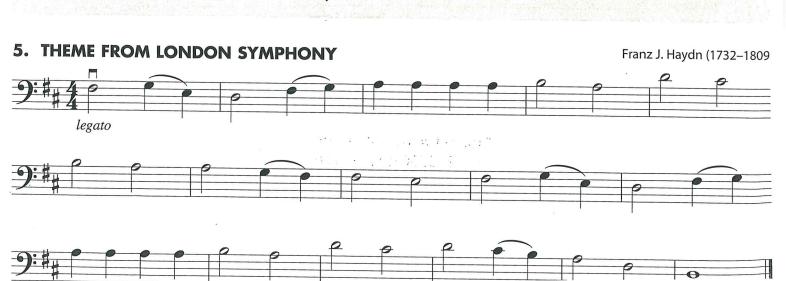


4. D MAJOR MANIA



Legato

Play in a smooth and connected style.







Forte (f)

Piano (p)

Bow Lift (9)

TIME SIGNATURE

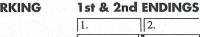
NOTES

Dotted Half | Eighths



TEMPO MARKING

Moderato



34





Dynamics

crescendo (cresc.) decrescendo (decresc.) Gradually increase volume. Gradually decrease volume.

7. DYNAMIC CONTRASTS



Norwegian composer **Edvard Grieg** wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and television, is called **incidental music**.

8. MORNING (from Peer Gynt)



9. BARCAROLLE



WORKOUTS

Tunneling

Slide your fingers up and down the fingerboard between 2 strings.



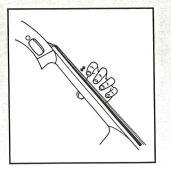
Ridin' The Rails

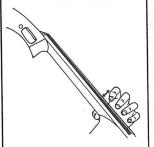
Slide up and down one string with your fingers.



Tappin' And Slidin'

Tap your fingers on any string, slide toward the other end of the fingerboard, and tap again.





REVI

KEY SIGNATURE





TEMPO MARKING

Andante

G MAJOR SCALE - Round



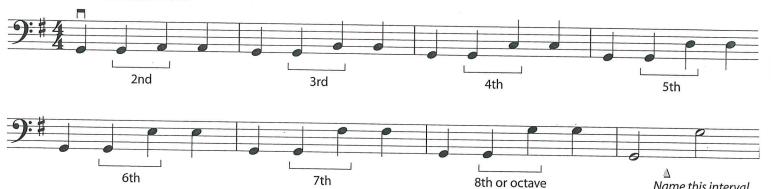
G MAJOR ARPEGGIO



The distance between two notes is called an interval. Start with "1" on the lower note, and count each line and space between the notes. The number of the higher note is the distance, or name, of the interval.

Name this interval.

12. SCALE INTERVALS



13. CHESTER





KEY SIGNATURE

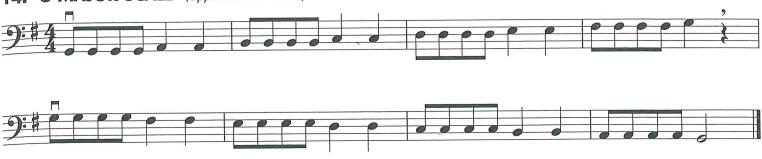
TEMPO MARKING

9:#

Key of G (Upper Octave - violin)

Allegro

14. G MAJOR SCALE (Upper Octave – violin)



15. G MAJOR ARPEGGIO (Upper Octave – violin)



Intonation

Intonation is how well each note is played in tune.

16. INTONATION ENCOUNTER - Duet



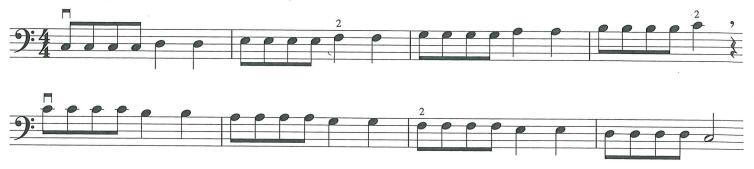
17. THE OUTBACK

p









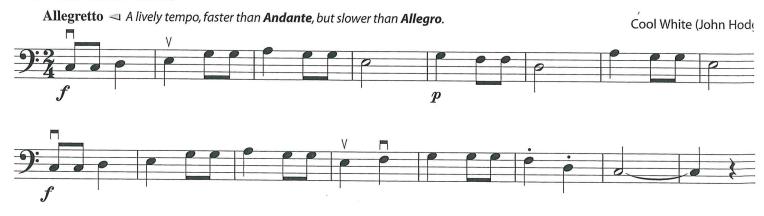
19. C MAJOR ARPEGGIO



20. C MAJOR DUET



21. BUFFALO GALS



KEY SIGNATURE

TIME SIGNATURE

TONE PRODUCTION

9:

Key of C (Lower Octave)

C

- place bow between bridge and fingerboard
- · bow straight
- .proper weight

22. C MAJOR SCALE - Round (Lower Octave)



23. C MAJOR ARPEGGIO (Lower Octave)



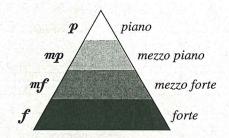
24. C MAJOR MANIA



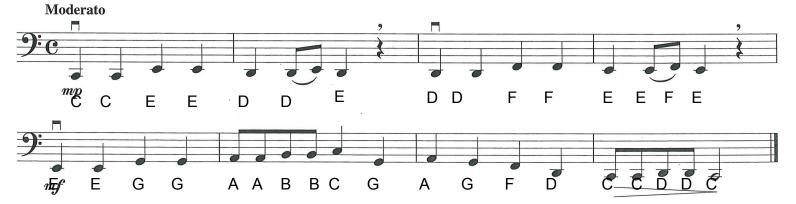
Dynamics

mp

(mezzo piano) (mezzo forte) Play moderately soft. Play moderately loud.



25. CROSSROADS



If there is a dotted half note on a down bow and a quarter note on an up bow, the speed of the bow must change.

Example:

26. THE DOT ALWAYS COUNTS

Fast

Bow

Slow

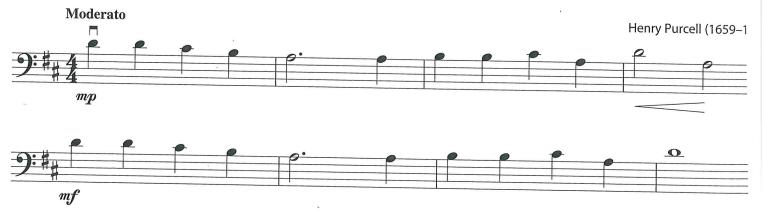
Bow-



27. ALOUETTE



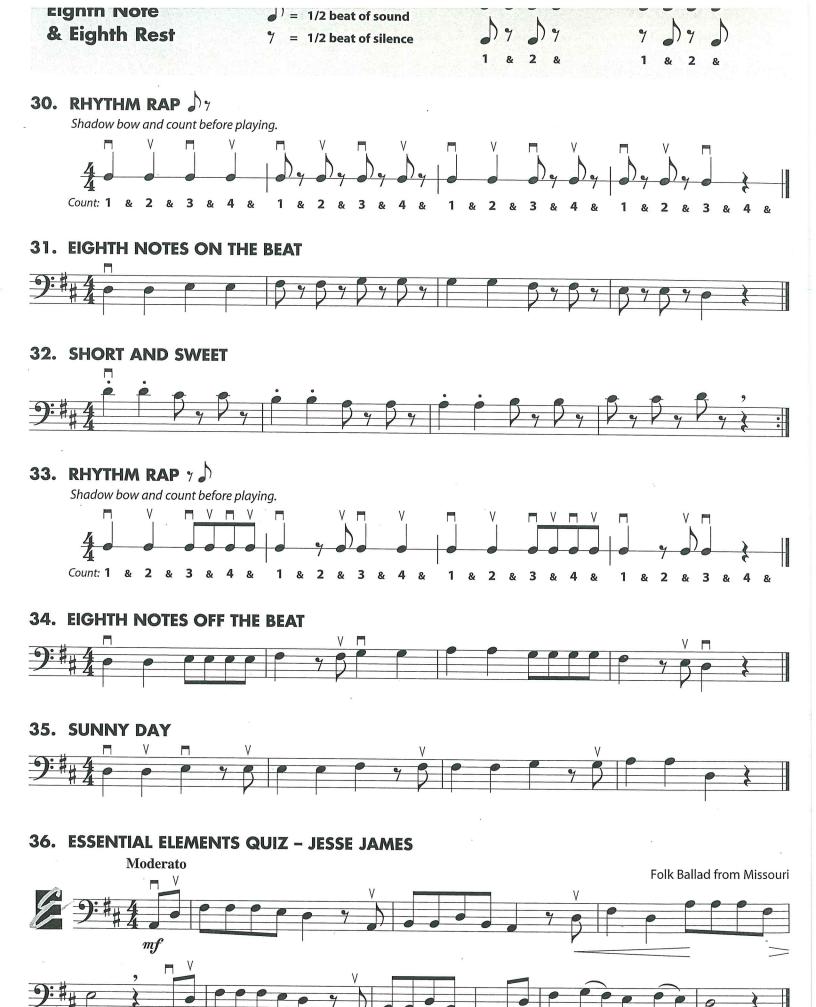
28. RIGAUDON



29. ESSENTIAL CREATIVITY - OH! SUSANNAH

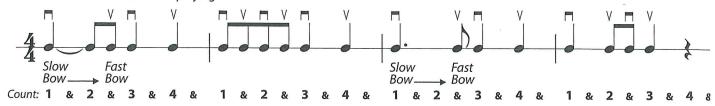
Make up your own dynamics and write them in the music. Play the line and describe how the dynamics change the sound.







Shadow bow and count before playing.



38. THE DOT COUNTS



39. WATCH THE DOT



40. D MAJOR SEQUENCE



41. DOTS ON THE MOVE

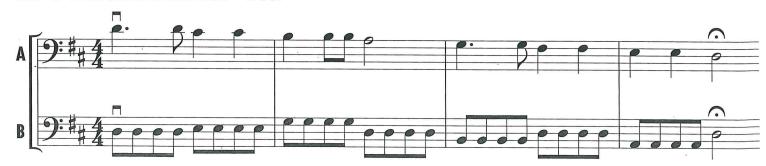


Fermata

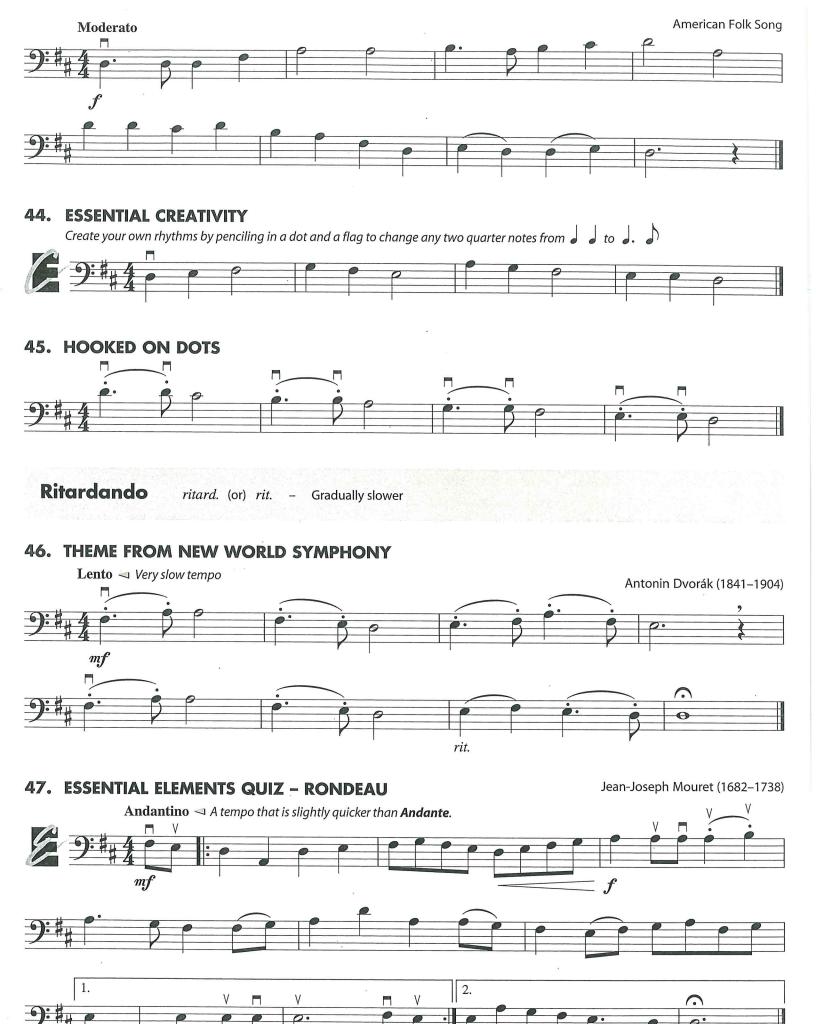


Hold the note (or rest) longer than normal.

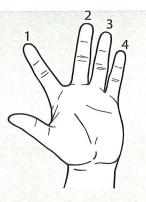
42. D MAJOR BONANZA - Duet



. J RHYTHM

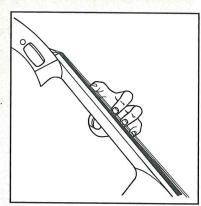


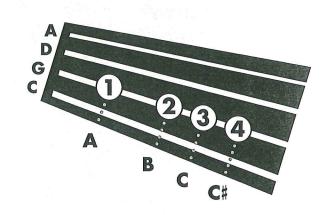
Step 1
Shape your left hand as shown. Be certain your palm faces you. Notice that there is a wide space between your 1st and 2nd fingers.



Step 2
Bring your hand to the fingerboard. Remember to keep a wide space between the 1st and 2nd fingers and to keep your thumb behind the 2nd finger.

c# is played with a forward extension on the G string.





Listening Skills

Play what your teacher plays. Listen carefully.

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

X2 = 2nd finger – forward extension. $(X)^4 = 4th$ finger in extended position. The whole step is between 1st and 2nd fingers.



49. STAY SHARP

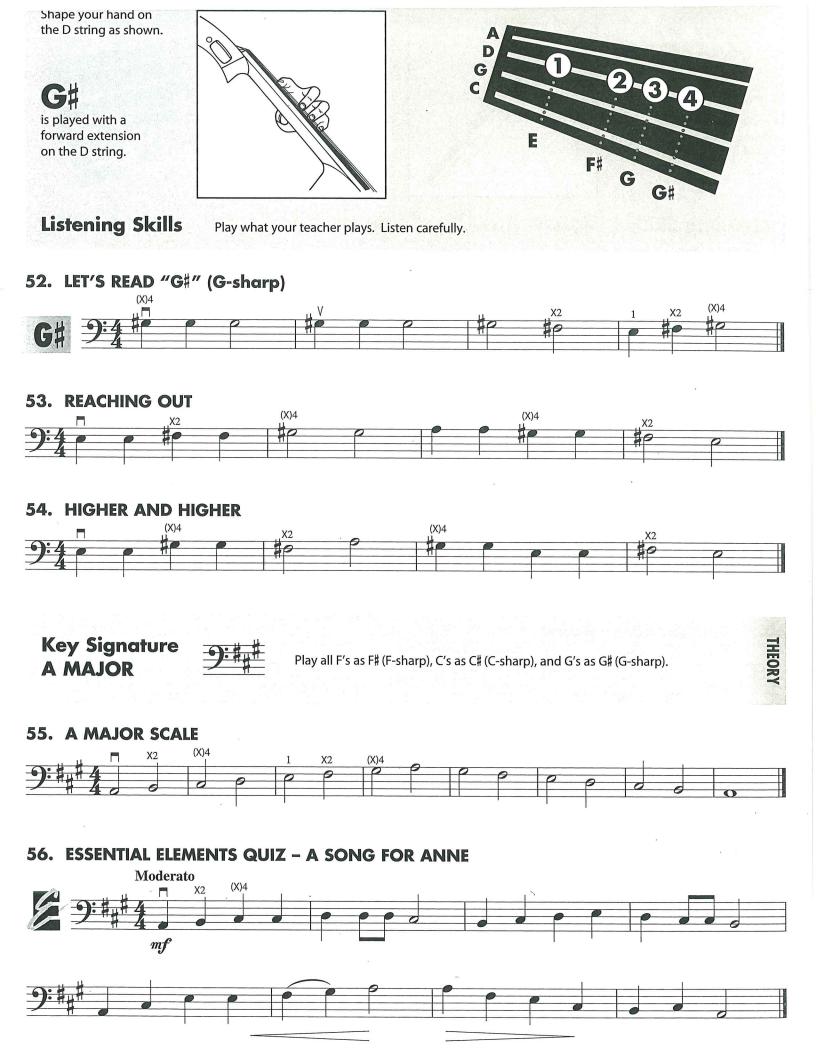


50. AT PIERROT'S DOOR



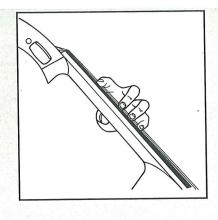
51. HOT CROSS BUNS

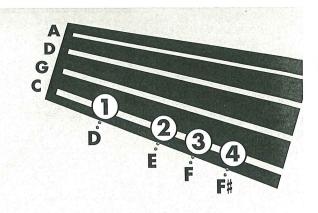




Shape your hand on the C string as shown.

is played with a forward extension on the C string.





Listening Skills

Play what your teacher plays. Listen carefully.

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



58. HIGH POINT



59. MAGNIFICENT MONTANA



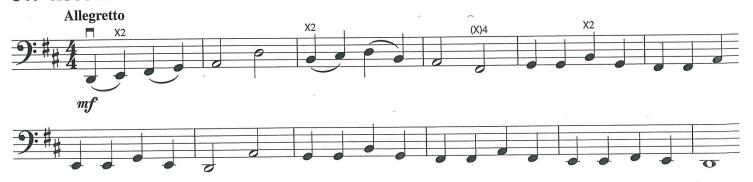
60. D MAJOR SCALE - Round



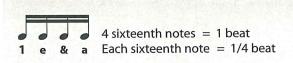
HISTORY

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

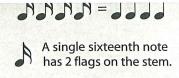
61. RUSSIAN FOLK TUNE



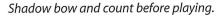


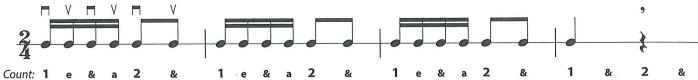












68. SIXTEENTH NOTE FANFARE



69. TECHNIQUE TRAX



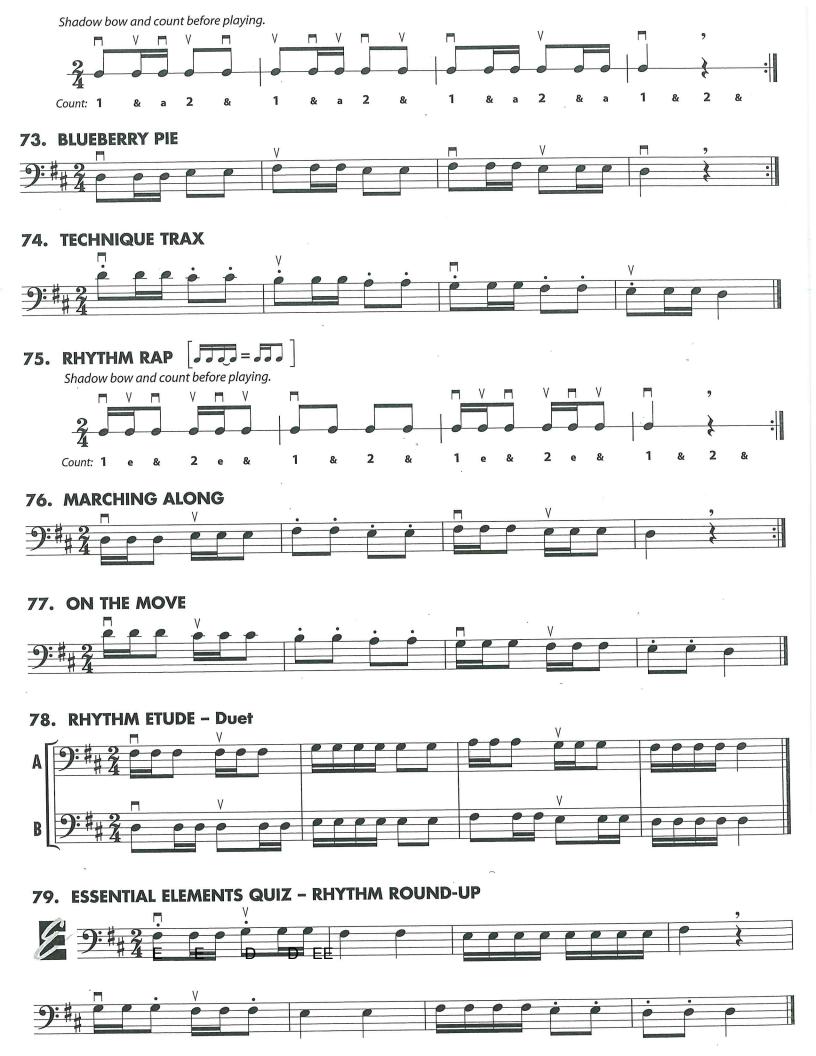
70. DINAH WON'T YOU BLOW YOUR HORN

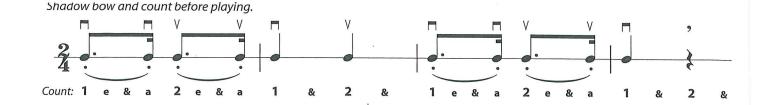


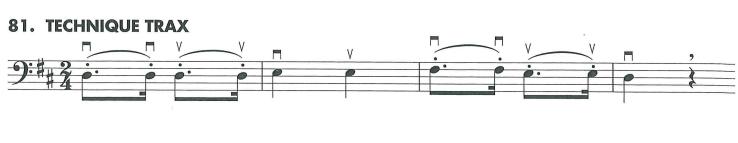


71. MOCKINGBIRD

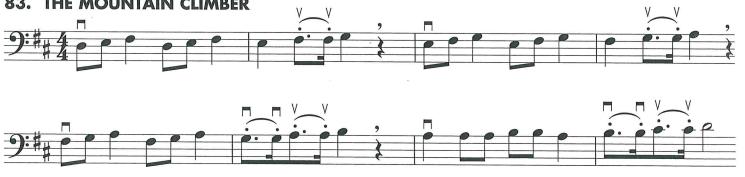














85. **ESSENTIAL CREATIVITY**Write a DeMajor scale using any of the following rhythms: Perform your composition for the class.



Black American Spiritual

Syncopation

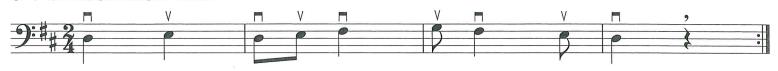
to a note that is not on a strong beat. This type of "off-beat" feel is common in many popular and classical styles.







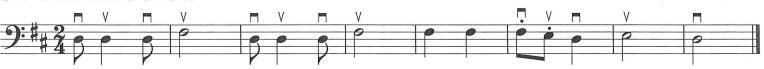
87. SYNCOPATION TIME



88. MIRROR IMAGE



89. CHILDREN'S SHOES



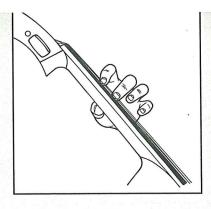
90. HOOKED ON SYNCOPATION

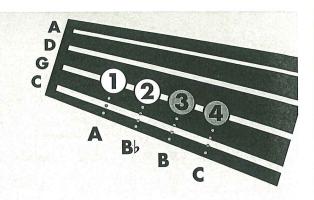


91. ESSENTIAL ELEMENTS QUIZ - TOM DOOLEY



is played with 2 fingers on the G string.





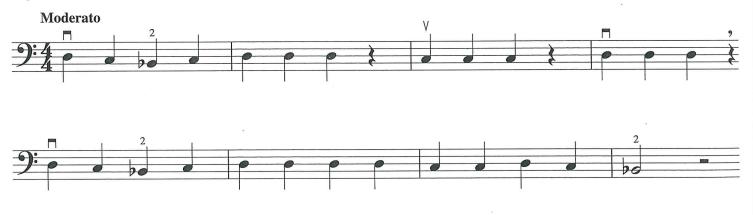
Listening Skills

Play what your teacher plays. Listen carefully.

92. LET'S READ "B♭" (B-flat)



93. ROLLING ALONG



94. MATCHING OCTAVES





a new challenging skill. The success of your orchestra depends on everyone's talent and patience. Play your best as members of these sections advance their musical technique.

Special Cello Exercise

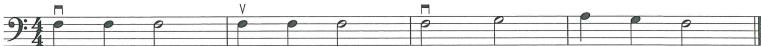
Draw a note next to each printed note that will match the interval number shown. The note you draw can be higher or lower than the printed note. The first one is done for you.



Listening Skills

Play what your teacher plays. Listen carefully.





TECHNIQUE TRAX

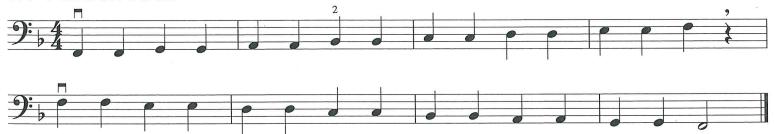






Play all B's as Bb (B-flat).

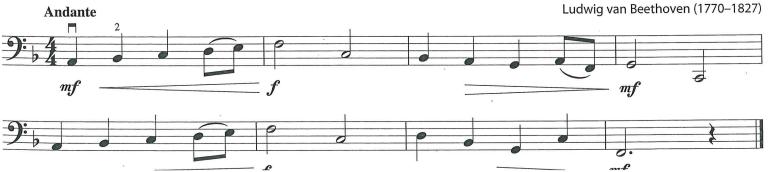
MAJOR SCALE



A Concerto is a composition in several movements for solo instrument and orchestra. Exercise 98 is the theme from the first movement of the Concerto for Violin and Orchestra by Ludwig van Beethoven, composed while author William Wordsworth was writing his poem I Wandered Lonely as a Cloud. A special feature of the concerto is the cadenza, which was improvised, or made up, by the soloist during a concert. Improvising and creating your own music is great fun. Try it if you have not already.

HISTORY













Major Scale

A Major Scale is a series of eight notes that follow a definite pattern of whole steps and half steps. Half steps appear only between scale steps 3–4 and 7–8. Every major scale has the same arrangement of whole steps and half steps.

1. TUNING TRACK

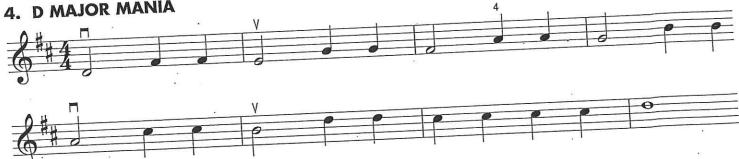
D MAJOR SCALE – Round (When group A reaches @, group B begins at ①)







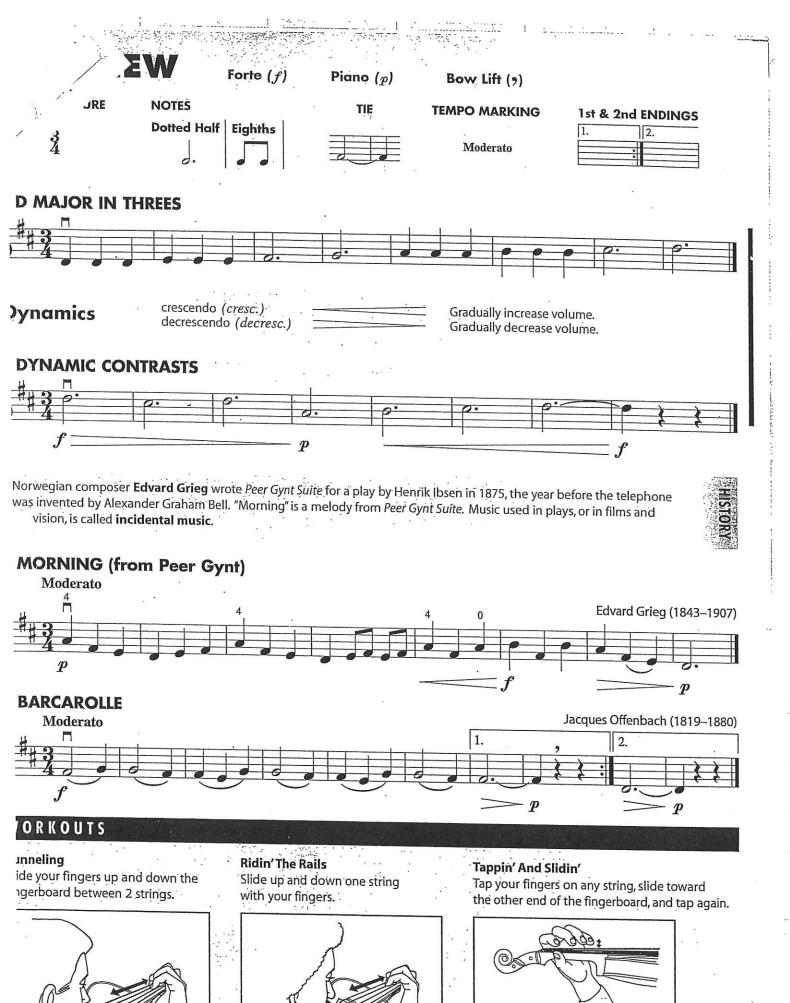
D MAJOR MANIA



Legato

Play in a smooth and connected style.













TEMPO MARKING

Andante

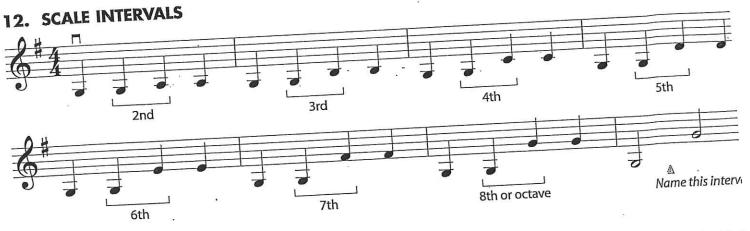




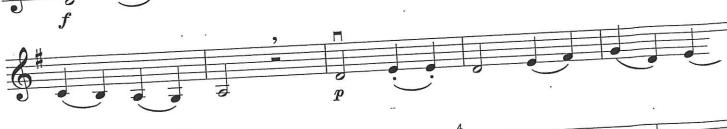


Interval

The distance between two notes is called an interval. Start with "1" on the lower note, and count each line and space between the notes. The number of the higher note is the distance, or name, of the interval.









KEY SIGNATURE

TEMPO MARKING



Allegro

Key of G (Upper Octave)



15. G MAJOR ARPEGGIO (Upper Octave)



Intonation

Intonation is how well each note is played in tune.

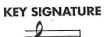
16. INTONATION ENCOUNTER - Duet



17. THE OUTBACK







TIME SIGNATURE

STACCATO

Key of C







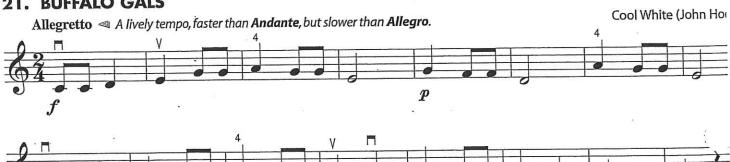
19. C MAJOR ARPEGGIO

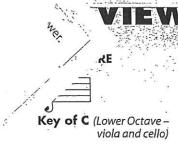


20. C MAJOR DUET



21. BUFFALO GALS





TIME SIGNATURE

TONE PRODUCTION

- place bow between bridge and fingerboard
- bow straight
- · proper weight





23. C MAJOR ARPEGGIO (Lower Octave – viola and cello)



24. C MAJOR MANIA





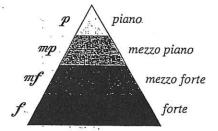
Dynamics

mp (mezzo piano)

Play moderately soft.

mf (mezzo forte)

) Play moderately loud.



25. CROSSROADS





Change the bow speed according to the length of the note. When you have a longer note value, the bow speed should № slo If there is a dotted half note on a down bow and a quarter note on an up bow, the speed of the bow must change:

Example:







27. ALOUETTE



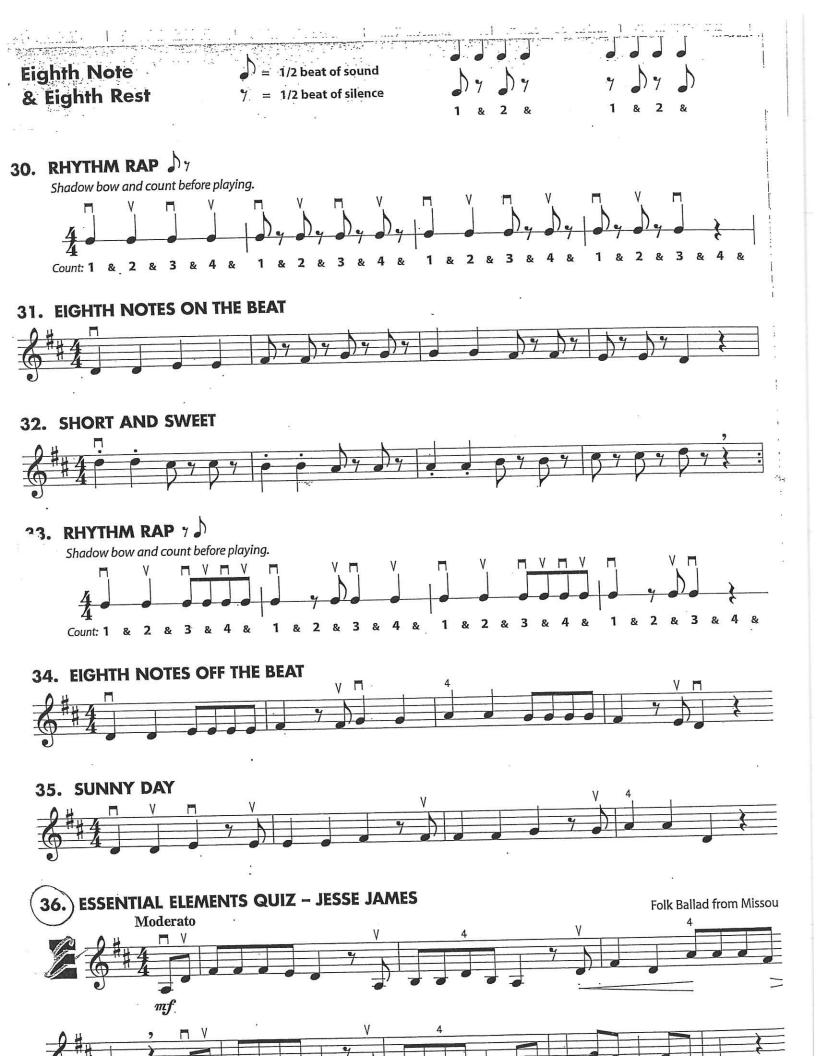




29. ESSENTIAL CREATIVITY - OH! SUSANNAH

Make up your own dynamics and write them in the music. Play the line and describe how the dynamics change the sound.





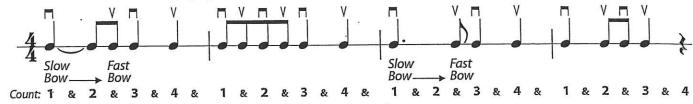
& Eighth Notes





37. RHYTHM RAP

Shadow bow and count before playing.



38. THE DOT COUNTS



39. WATCH THE DOT



40. D MAJOR SEQUENCE



41. DOTS ON THE MOVE



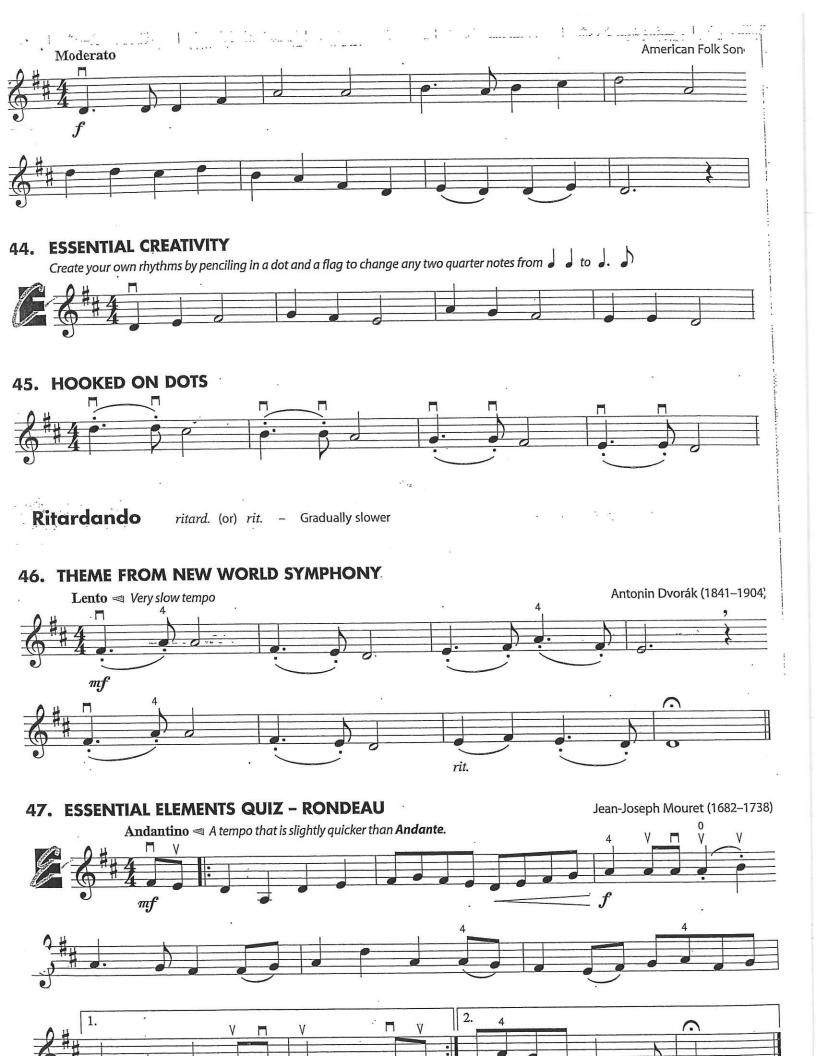
Fermata



Hold the note (or rest) longer than normal.

42. D MAJOR BONANZA - Duet





High 3rd Finger

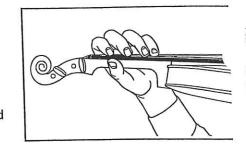
Step 1

Shape your left hand as shown. Be certain your palm faces you. Notice that your 3rd finger lightly touches your 4th finger.

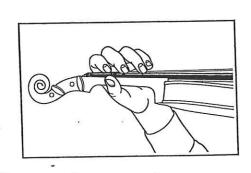


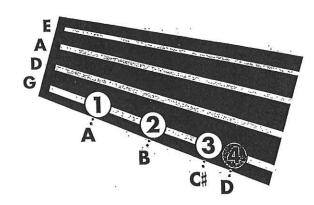
Step 2

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



is played with high 3rd finger on the G string.





Listening Skills

Play what your teacher plays. Listen carefully.





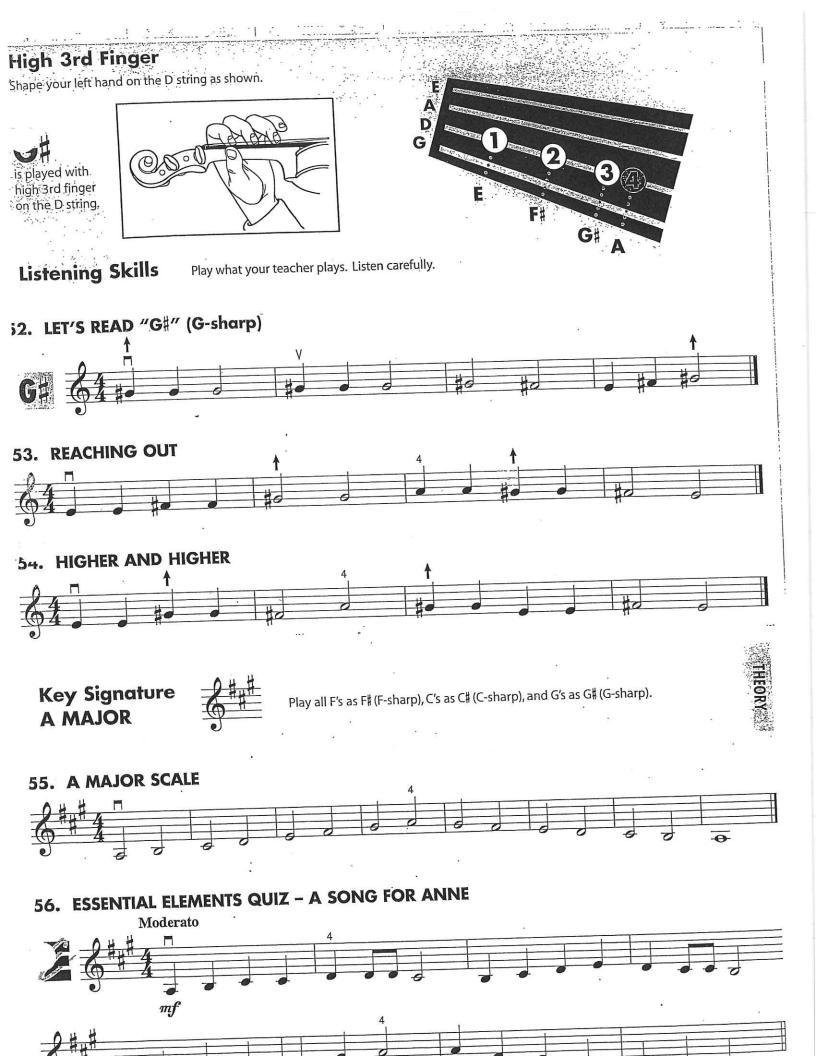


50. AT PIERROT'S DOOR



51. HOT CROSS BUNS

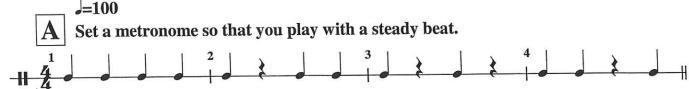




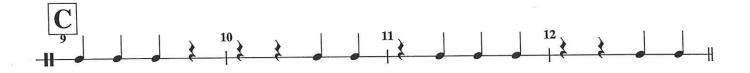
How to practice these drills:

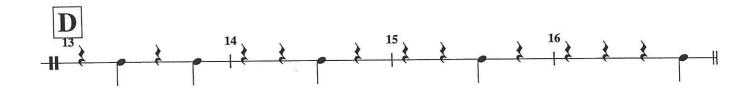
- Practice each measure individually first.
 - Then work on the entire line.
 - o Then try to do more than one line.
 - o How far can you play without making a mistake?
- Use a metronome! Each drill has a metronome marking. If that feels too fast, you can always go slower. Use the online metronome, or one of your own.
- Your goal is to be extremely precise. Don't just get it "close," get it perfectly right. Try for 3 times in a row perfectly correct. Perfect practice makes perfect.
- Write in counting for the rhythms—where are counts 1, 2, 3, 4?
- Practice counting and clapping the rhythms.
- Listen to the exercises performed by the computer online at www.sisbands.org/Rhythm.htm
- Be sure to hold notes for full value and count carefully through rests.
- Once you feel you really know it, move the metronome to a faster tempo—can you still play it perfectly?
- Try playing the rhythm on the page, but with changing notes. This is a way to improvise. Can you pick notes so that the line of rhythm sounds like a logical melody?
- With a friend: Each person picks a different line and you both play your lines at the same time. Can you play yours right when you hear other rhythms?
- Spend a few minutes every day working on rhythm—it will make you a better player!

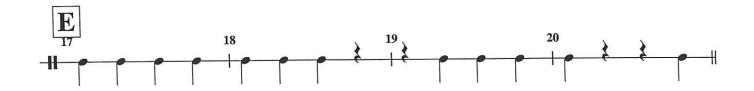
Quarter Notes and Quarter Rests

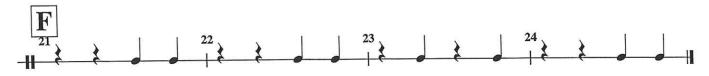






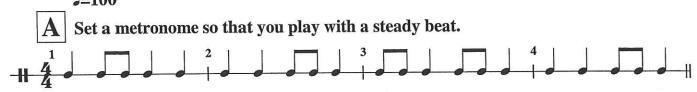




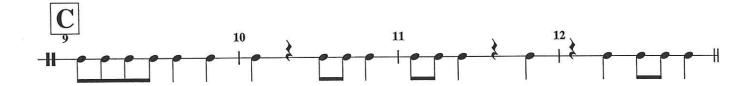


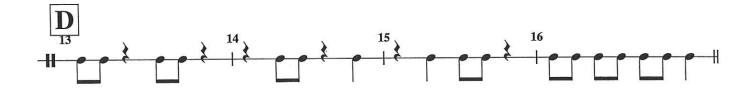
Rhythm Drills
Quarter Notes, Two Eighths, Quarter Rests

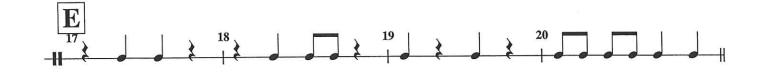
=100











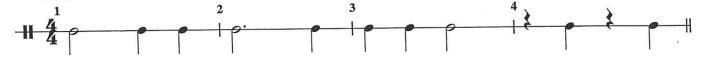


Rhythm Drills

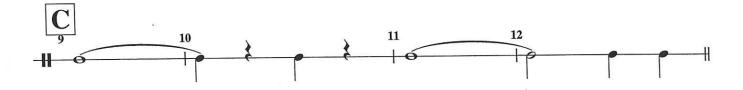
Mixed Quarter, Half, Whole notes, Ties, Rests

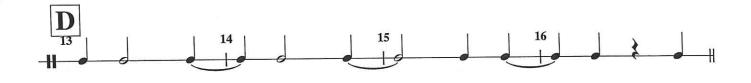
=100

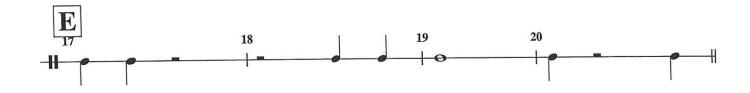
A Count carefully! Be sure to hold notes full value.







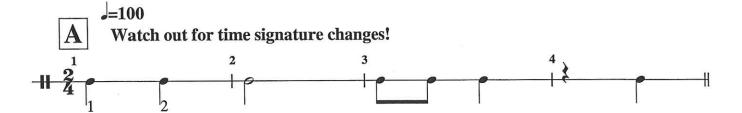




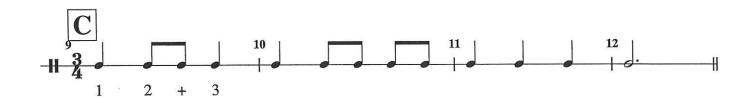


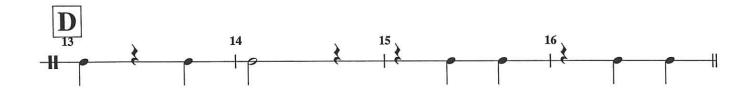
Rhythm Drills

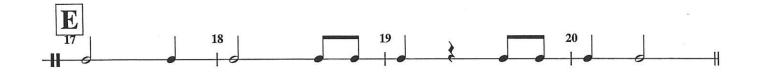
2/4, 3/4, 5/4 time signatures

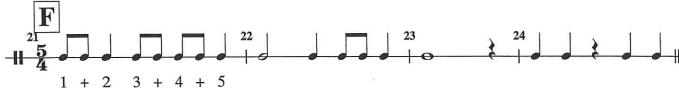








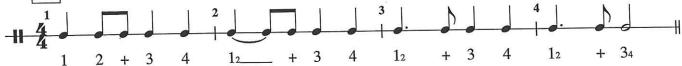




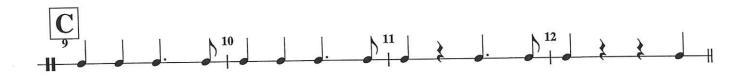
Rhythm Drills

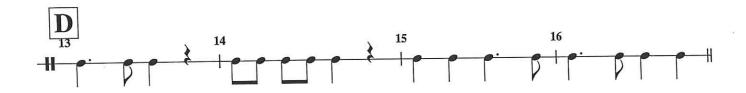
Dotted Quarter Notes

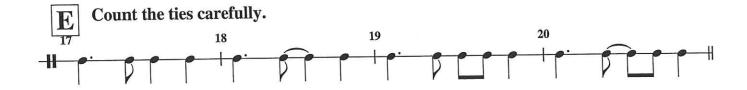
A Set a metronome so that you play with a steady beat.











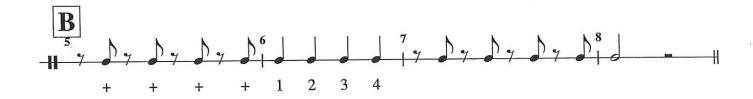


Rhythm Drills

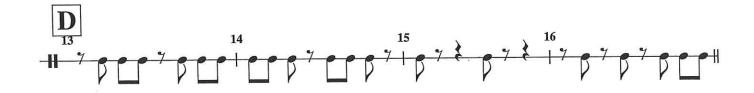
Eighth notes on and off the beat

You need to look very carefully at where each beat is. Does the note fall ON the beat, or OFF the beat? \(\cdot = 80 \)





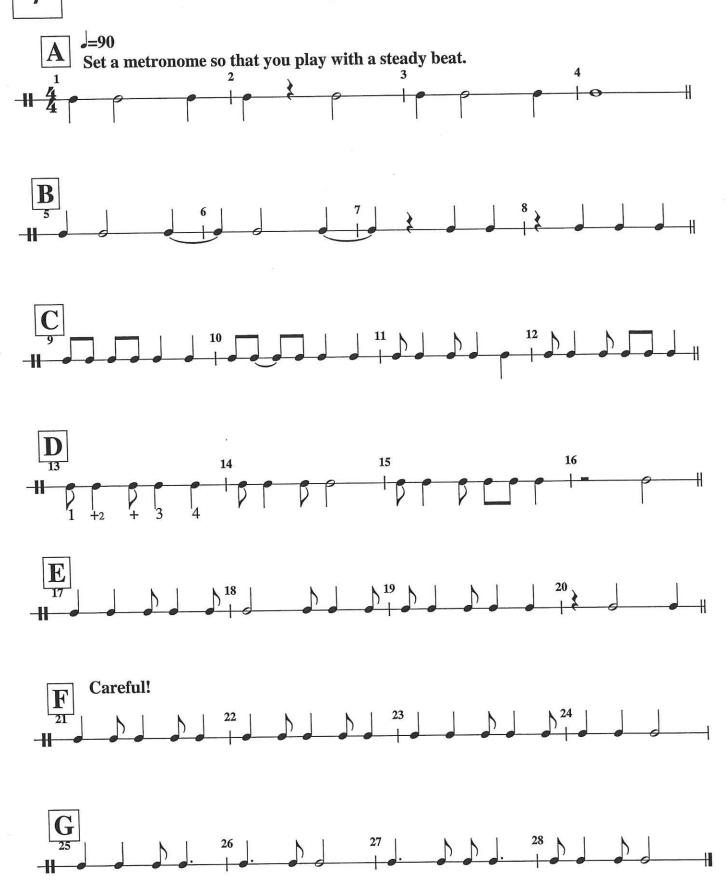






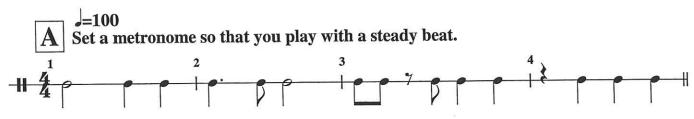


Basic Syncopation

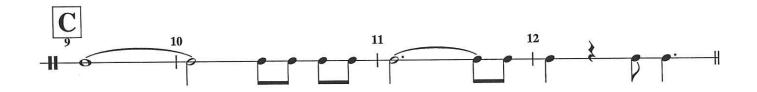


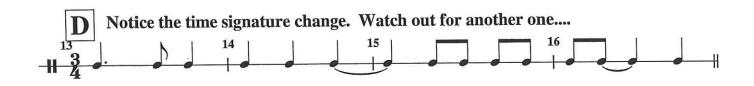
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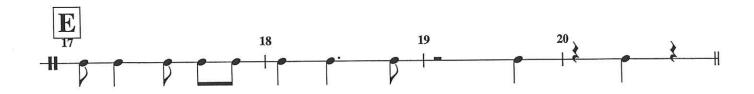
Review

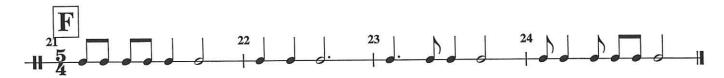






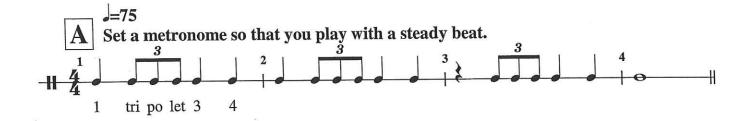


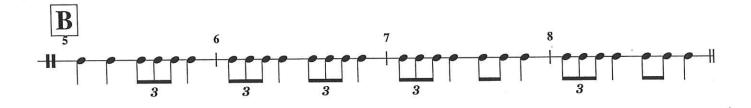


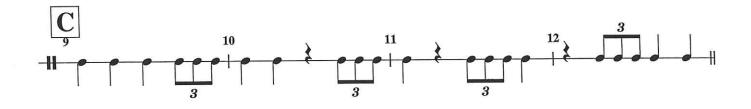


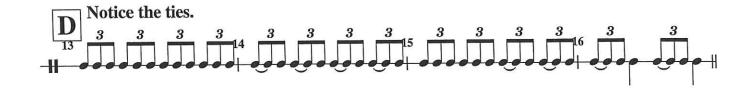
Rhythm Drills

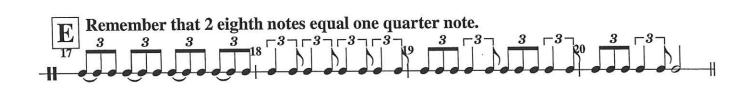
Triplets

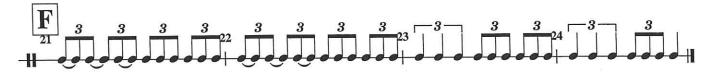






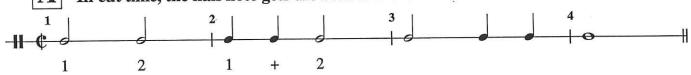


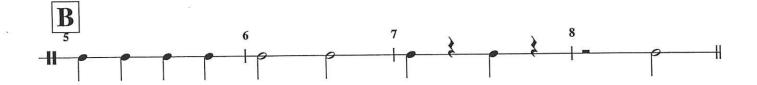


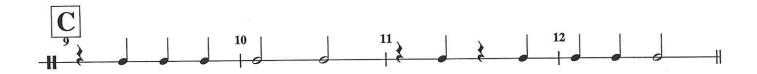


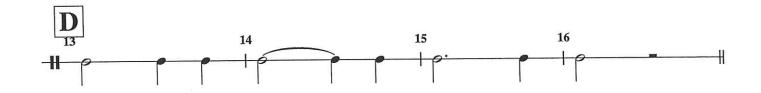
Cut Time

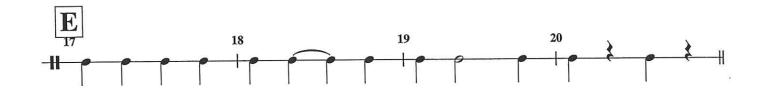
A In cut time, the half note gets the beat and there are two beats in the measure.











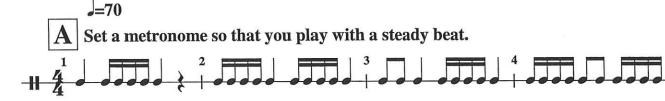


Rhythm Drills 6/8 time =65 In 6/8, the eighth note gets the number, but the beats are subdivided in groups of three, so it feels like triplets. 5 6 456 2 1 Careful!

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Rhythm Drills

Basic Sixteenth Note patterns

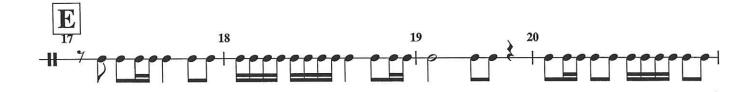


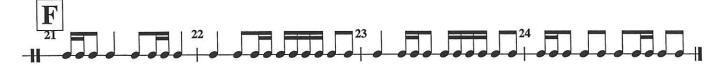
 $1 \ 2 e + a 3$





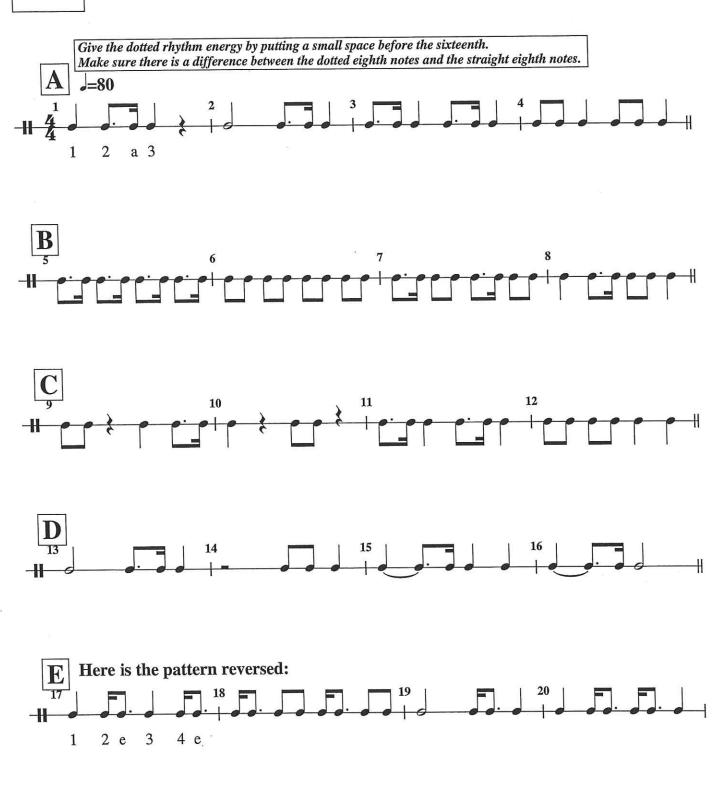




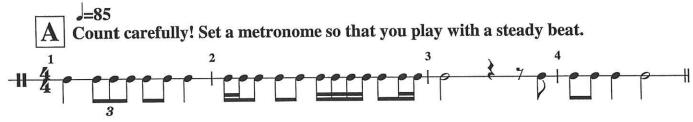


Rhythm Drills

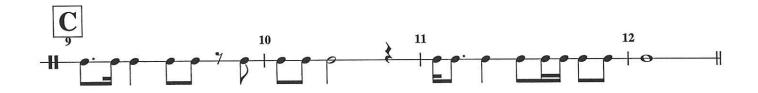
The Dotted Eighth-Sixteenth Note Pattern

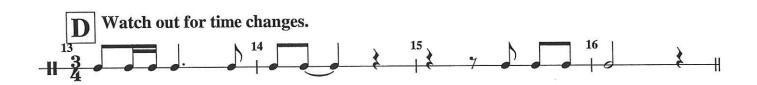


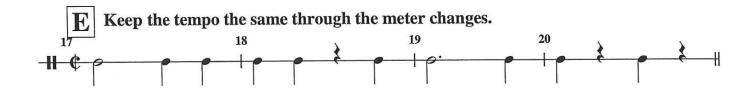
Mixed Review

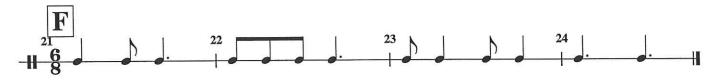












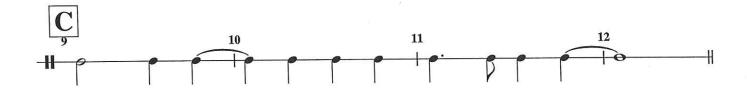
Rhythm Drills

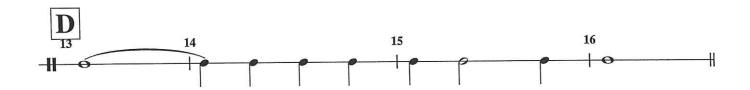
Cut Time

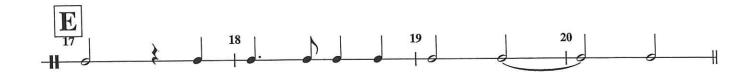
A Remember that the half note gets the beat.

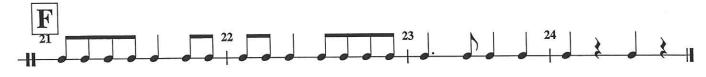










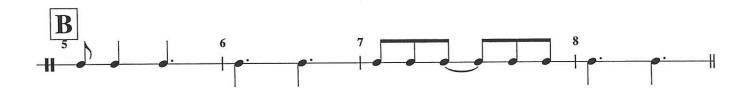


Rhythm Drills

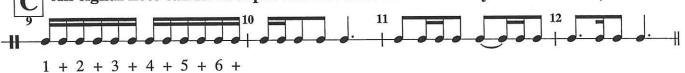
6/8 time; 3/8 time

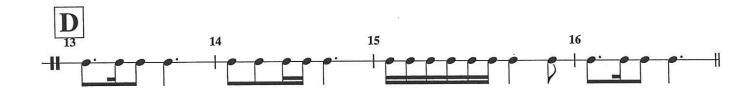
Sometimes, you actually do count in 6. Try these exercises counting in slow 6.

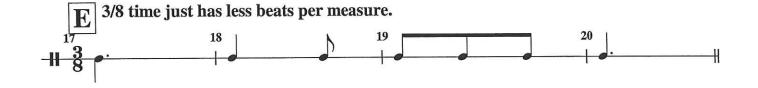


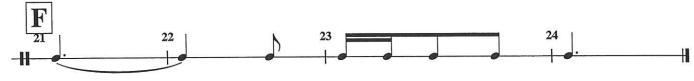


C An eighth note can still be split into two sixteenth notes. Try these in slow 6, then fast 6.

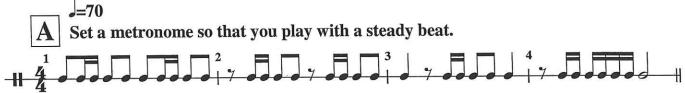


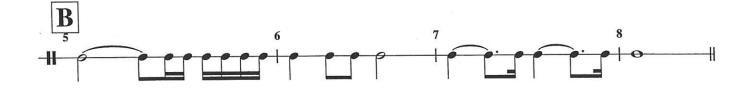






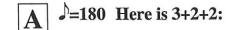
Sixteenth note patterns



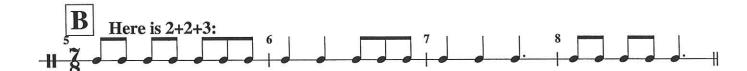


Compound Meter

In compound meter, the eighth notes get grouped in groups of 2s and 3s.

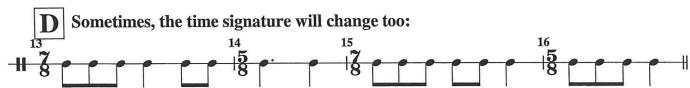


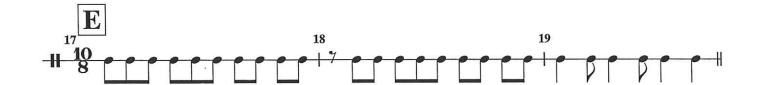




Sometimes, the pattern will change back and forth:









Transpositions

Concert Pitch	С	C#/DÞ	D	D#/E	E	F	FH/G	G	GH/A	A	AH/B	В
B _b Instruments	D	D#Æ	E	F	F#/G	G	G ^H /A ^b	A	A [#] /B	В	С	C [‡] /D [♭]
E Instruments	A	A [#] /B	В	С	c#/p♭	D	D#/E	E	F	FI/G	G	G [#] /A
F Instruments	G	GH/A	A	A [#] /B	В	С	c#/ D ♭	D	D#Æ	E	F	F [#] /G

Oboe Major Scales













ORDER OF **SHARPS** IN A KEY SIGNATURE

F# C# G# D# A# E# B#

OBOE MAJOR SCALES-PAGE 2



ORDER OF FLATS IN A KEY SIGNATURE

Bb Eb Ab Db Gb Cb Fb

Advantage - Scales

Oboe/Mallets

Minor Scales

(Natural - One Octave)







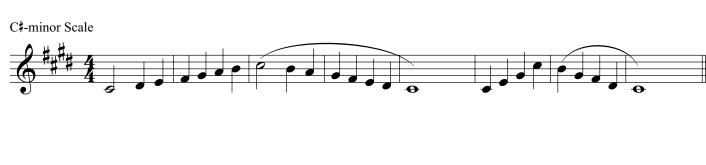








Oboe/Mallets Minor Scales - 2













ENHARMONICS

▶ Play using each of the following articulations:



D.

