

Name _____

Lessons

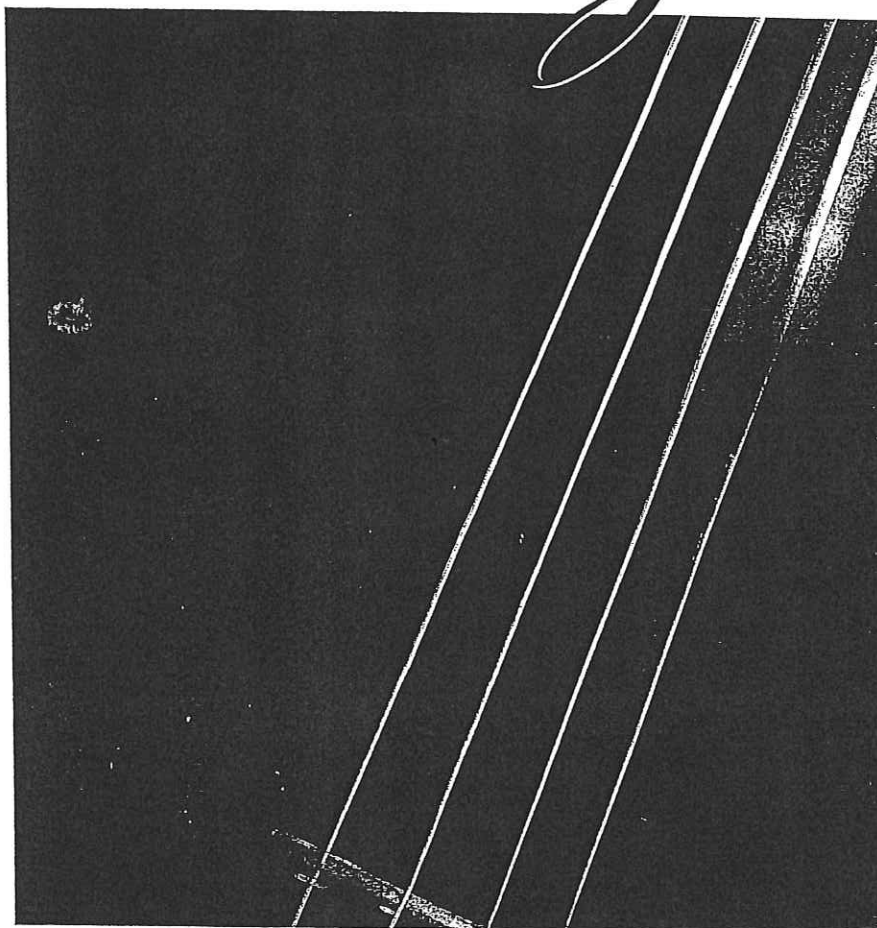
PRACTICE PROGRESS CHART

[illegible]

Resources Included

ESSENTIAL ELEMENTS

for Strings



A COMPREHENSIVE STRING METHOD

BY
MICHAEL ALLEN
ROBERT GILLESPIE
PAMELA TELLEJOHN HAYES

ARRANGEMENTS BY
JOHN HIGGINS

REVIEW

KEY SIGNATURE



Key of D

TIME SIGNATURE



NOTES

Whole



Half



Quarter



SLUR

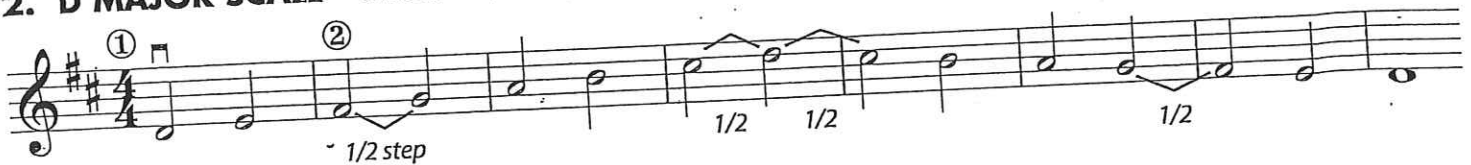


Major Scale

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

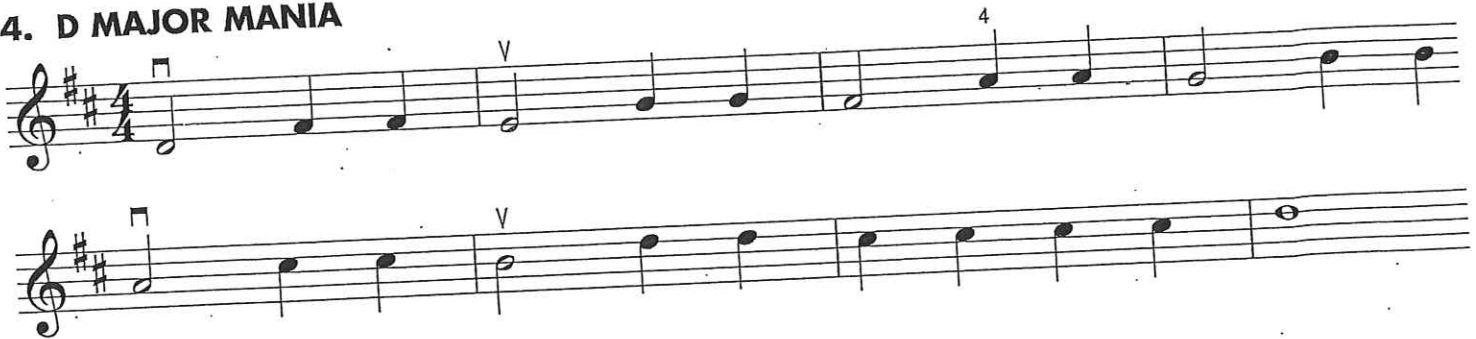
2. D MAJOR SCALE - Round (When group A reaches ②, group B begins at ①)



3. D MAJOR ARPEGGIO



4. D MAJOR MANIA



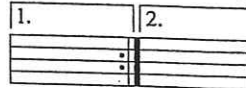
Legato

Play in a smooth and connected style.

5. THEME FROM LONDON SYMPHONY

Franz J. Haydn (1732-1

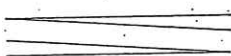


EW**Forte (*f*)****Piano (*p*)****Bow Lift (↵)****KEY****NOTES****TIE****TEMPO MARKING****1st & 2nd ENDINGS****3/4****Dotted Half****Eighths****Moderato**

D MAJOR IN THREES



Dynamics

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

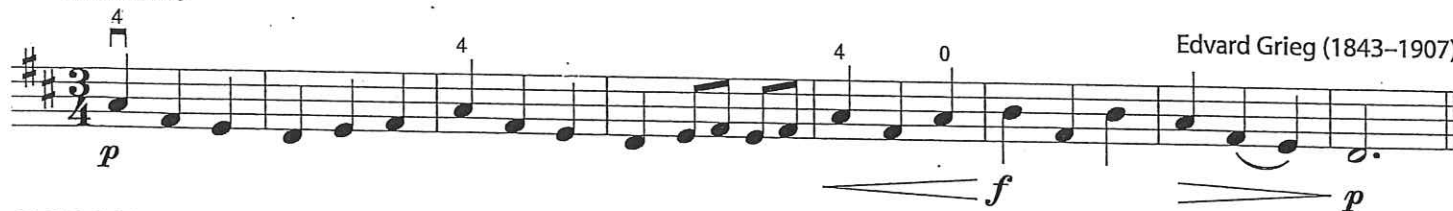
DYNAMIC CONTRASTS



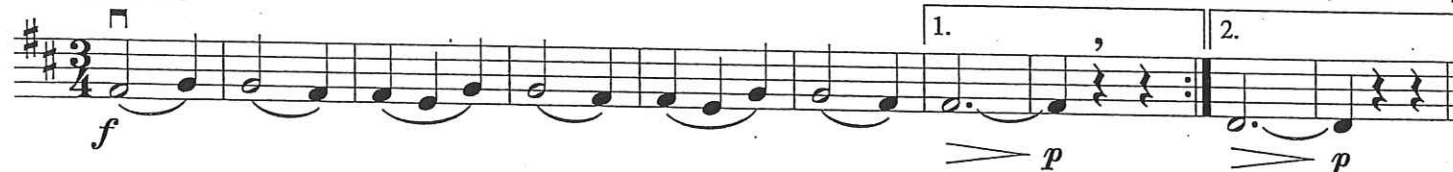
Norwegian composer **Edvard Grieg** wrote *Peer Gynt Suite* for a play by Henrik Ibsen in 1875, the year before the telephone was invented by Alexander Graham Bell. "Morning" is a melody from *Peer Gynt Suite*. Music used in plays, or in films and vision, is called **incidental music**.

HISTORY

MORNING (from Peer Gynt)

Moderato**Edvard Grieg (1843–1907)**

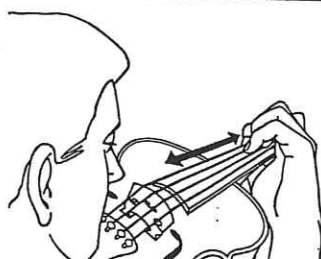
BARCAROLLE

Moderato**Jacques Offenbach (1819–1880)**

WORKOUTS

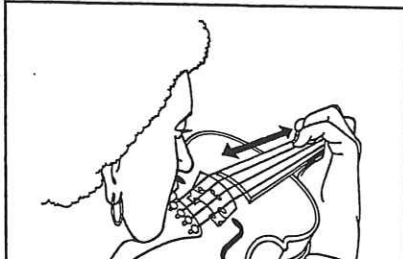
Sliding

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



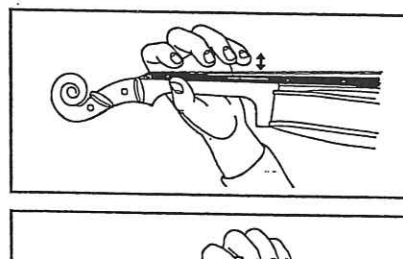
Ridin' The Rails

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.



REVIEW

KEY SIGNATURE



HOOKED BOWING



TEMPO MARKING

Andante

10. G MAJOR SCALE - Round



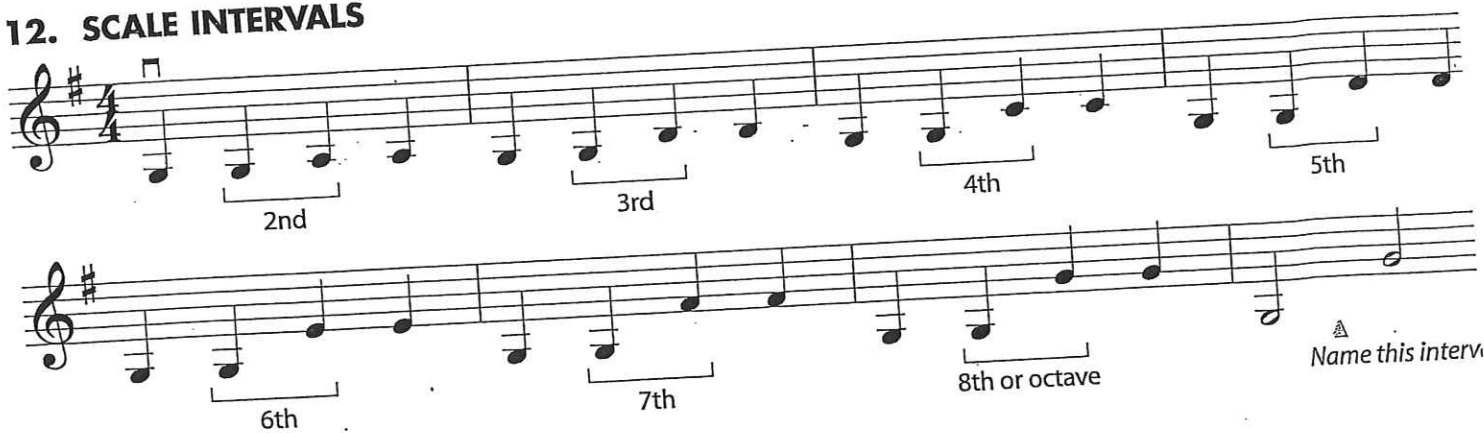
11. G MAJOR ARPEGGIO



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.

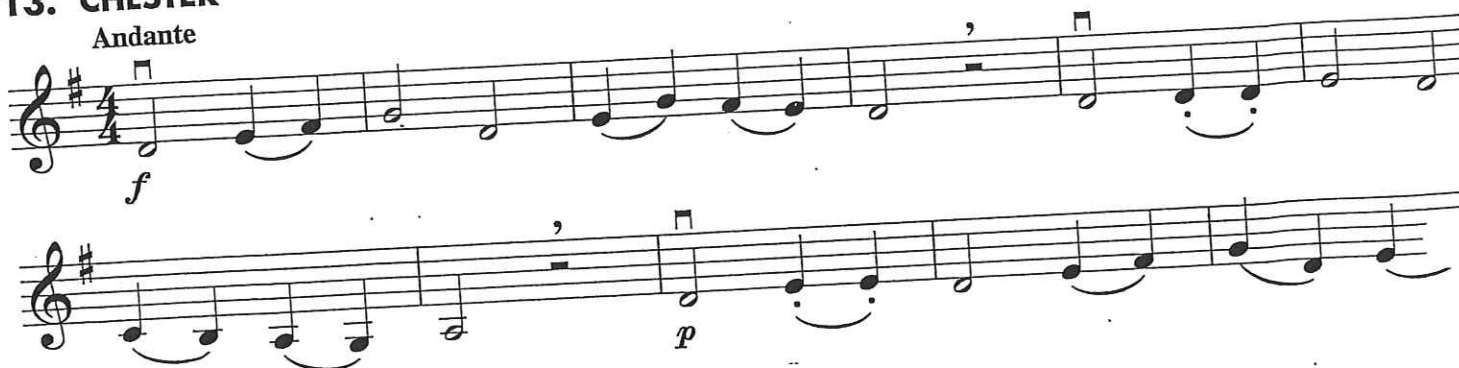
12. SCALE INTERVALS



13. CHESTER

Andante

William Billings (1746-1)



REVIEW

KEY SIGNATURE

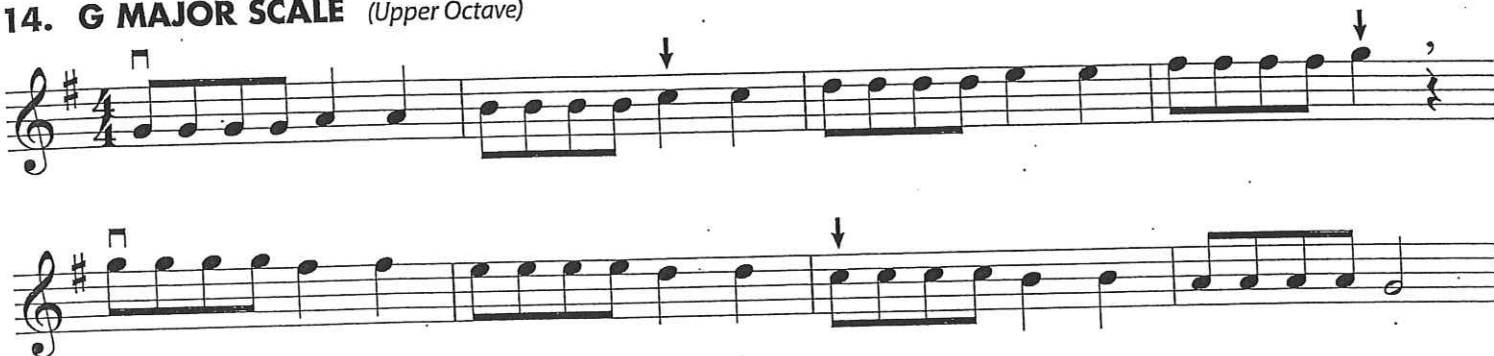


Key of G (Upper Octave)

TEMPO MARKING

Allegro

14. G MAJOR SCALE (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

Allegro



REVIEW

KEY SIGNATURE



Key of C

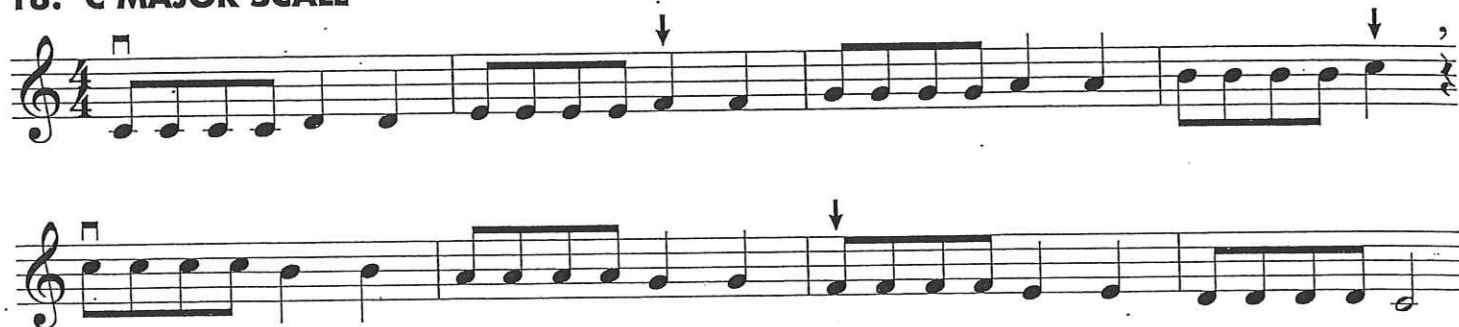
TIME SIGNATURE

2/4

STACCATO



18. C MAJOR SCALE



19. C MAJOR ARPEGGIO



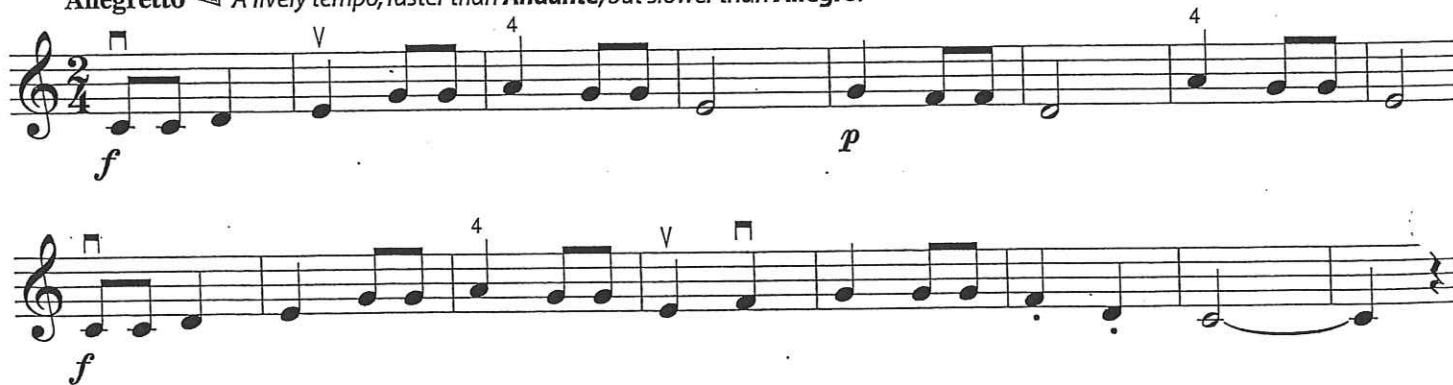
20. C MAJOR DUET



21. BUFFALO GALS

Allegretto  A lively tempo, faster than **Andante**, but slower than **Allegro**.

Cool White (John Ho)



VIEW

RE

TIME SIGNATURE

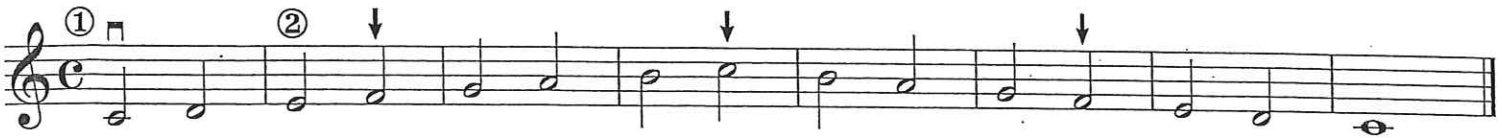
C

TONE PRODUCTION

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

Key of C (Lower Octave – viola and cello)

22. C MAJOR SCALE – Round (Lower Octave – viola and cello)



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

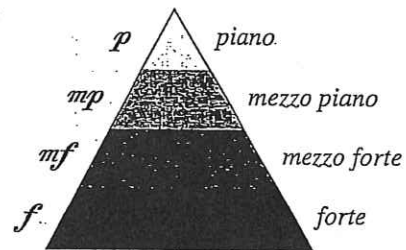


24. C MAJOR MANIA



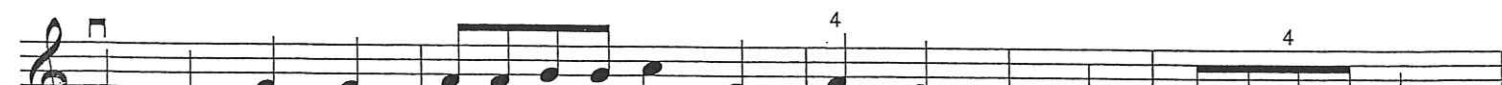
Dynamics

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



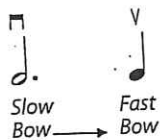
25. CROSSROADS

Moderato



Change the bow speed according to the length of the note. When you have a longer note value, the bow speed should be slow. 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:



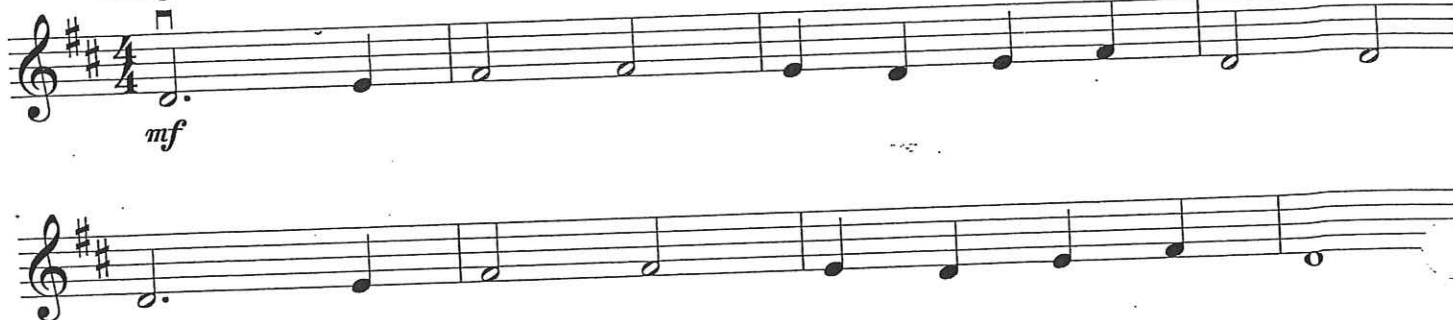
26. THE DOT ALWAYS COUNTS



27. ALOUETTE

Allegretto

French Folk



28. RIGAUDON

Moderato

Henry Purcell (1659-)



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.

Allegretto

Stephen C. Foster (1826-)



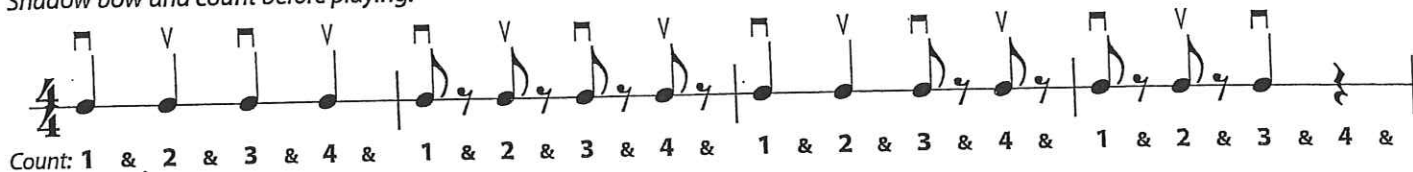
Eighth Note & Eighth Rest

 = 1/2 beat of sound
 = 1/2 beat of silence



30. RHYTHM RAP

Shadow bow and count before playing.



31. EIGHTH NOTES ON THE BEAT

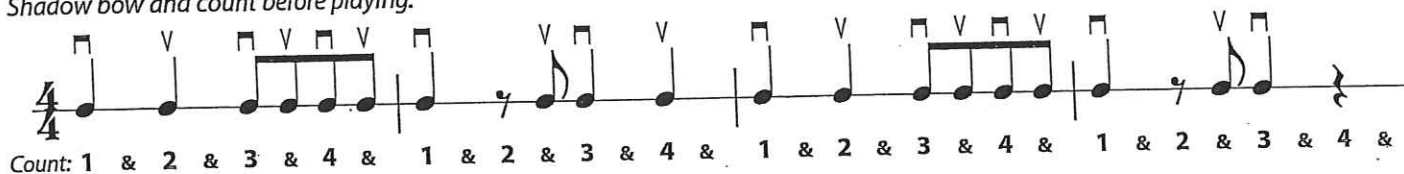


32. SHORT AND SWEET

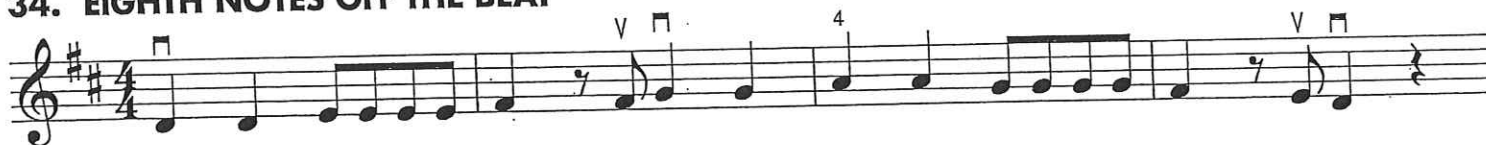


33. RHYTHM RAP

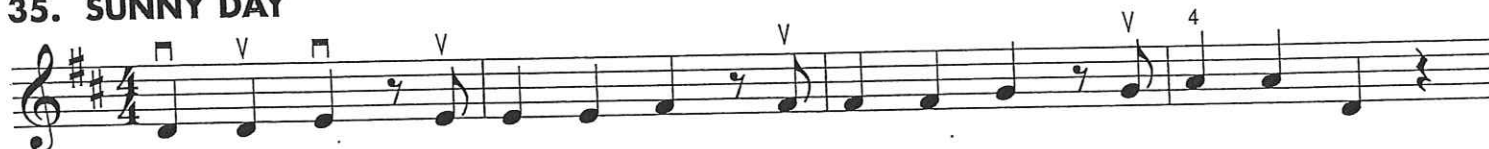
Shadow bow and count before playing.



34. EIGHTH NOTES OFF THE BEAT



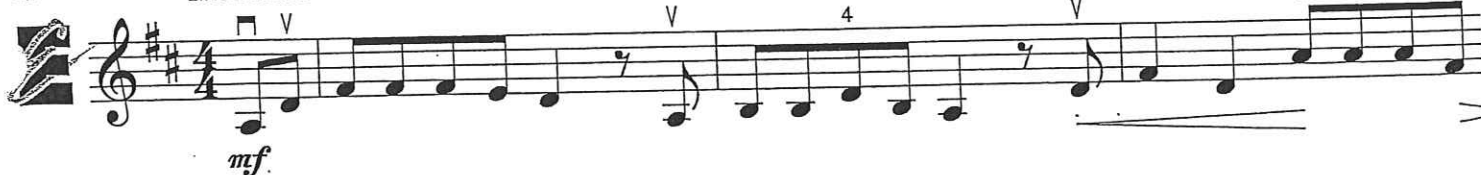
35. SUNNY DAY



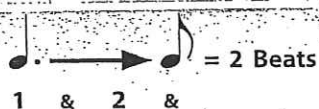
36. ESSENTIAL ELEMENTS QUIZ – JESSE JAMES

Folk Ballad from Missou

Moderato



& Eighth Notes

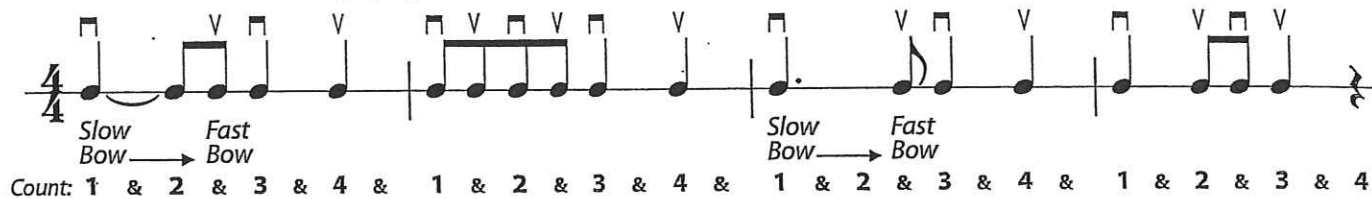


A dot adds half the value of the quarter note.



37. RHYTHM RAP

Shadow bow and count before playing.



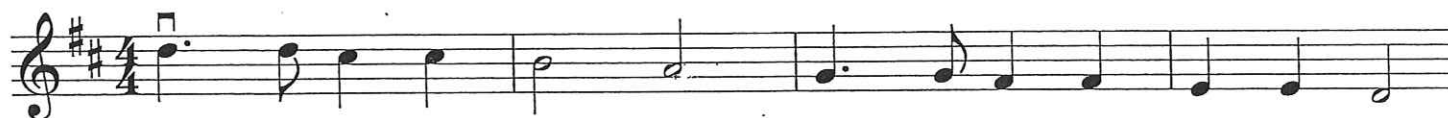
38. THE DOT COUNTS



39. WATCH THE DOT



40. D MAJOR SEQUENCE



41. DOTS ON THE MOVE



Fermata



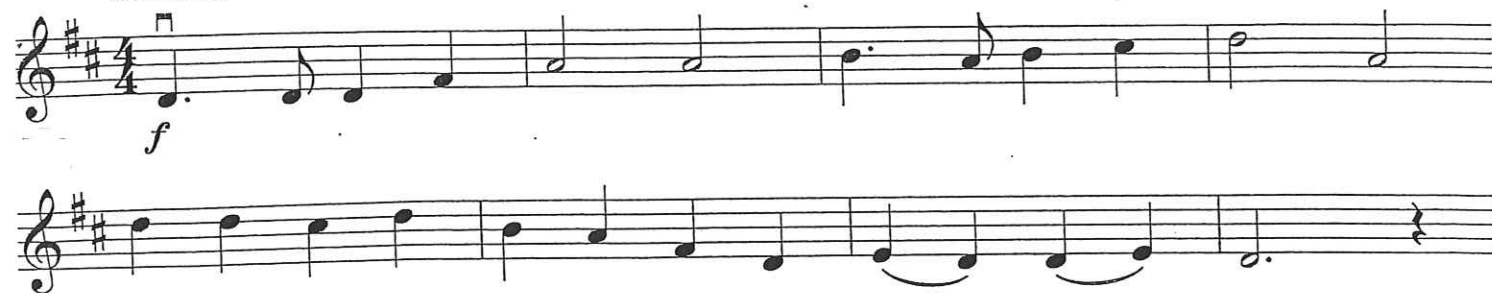
Hold the note (or rest) longer than normal.

42. D MAJOR BONANZA - Duet



Moderato

American Folk Song



44. ESSENTIAL CREATIVITY

Create your own rhythms by penciling in a dot and a flag to change any two quarter notes from   to  



45. HOOKED ON DOTS



Ritardando

ritard. (or) *rit.* – Gradually slower

46. THEME FROM NEW WORLD SYMPHONY

Lento  Very slow tempo

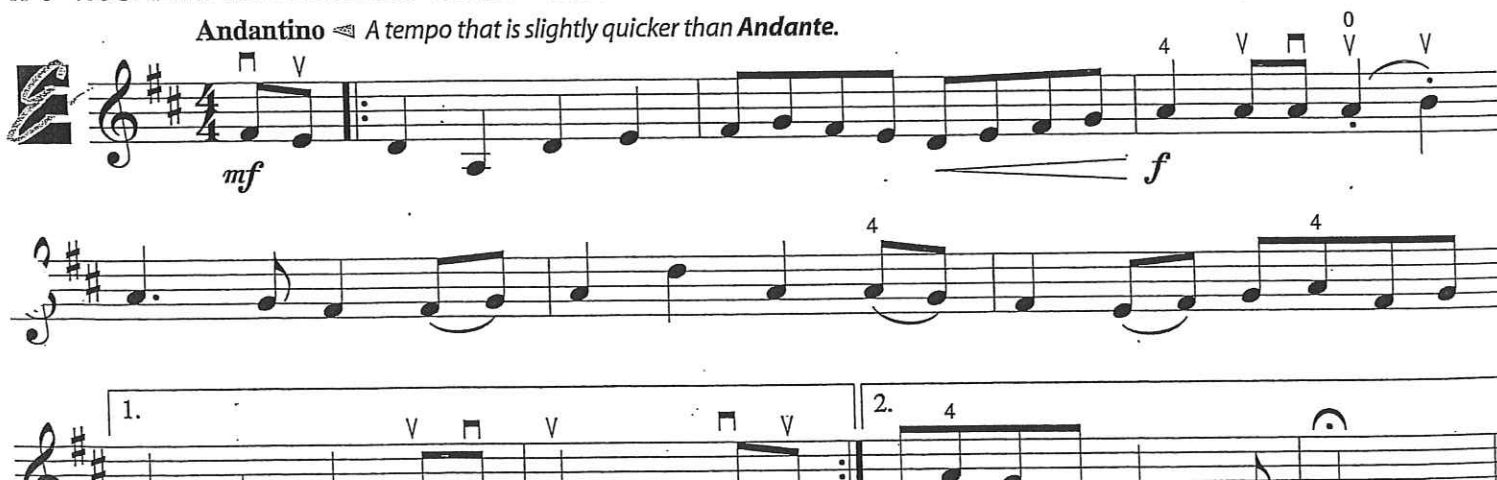
Antonin Dvorák (1841–1904)



47. ESSENTIAL ELEMENTS QUIZ – RONDEAU

Jean-Joseph Mouret (1682–1738)

Andantino  A tempo that is slightly quicker than Andante.



High 3rd Finger

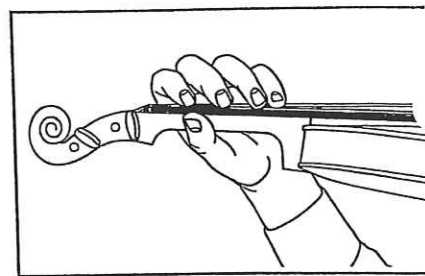
Step 1

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



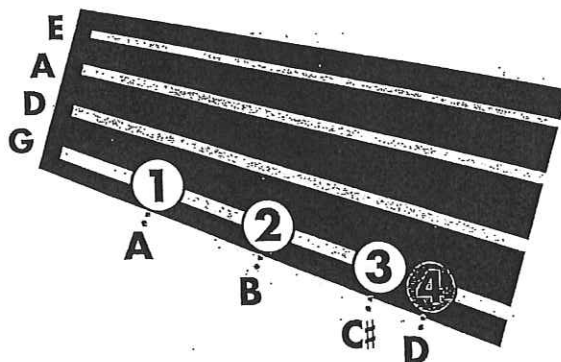
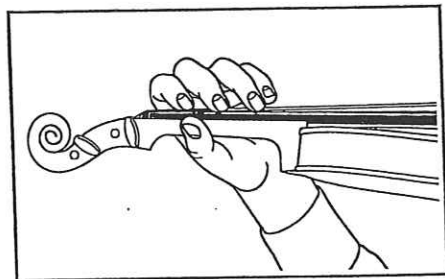
Step 2

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.



C#

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



Listening Skills

Play what your teacher plays. Listen carefully.

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



49. STAY SHARP



50. AT PIERROT'S DOOR

Andante

French Folk



51. HOT CROSS BUNS

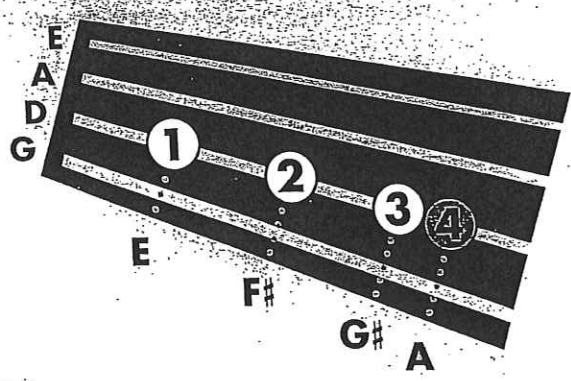
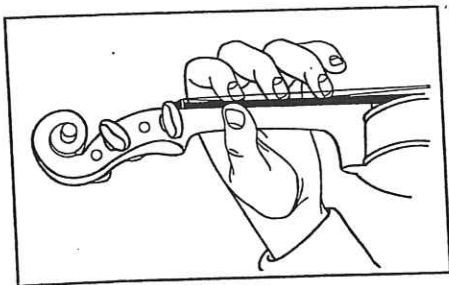
Moderato



High 3rd Finger

Shape your left hand on the D string as shown.

 is played with high-3rd finger on the D string.



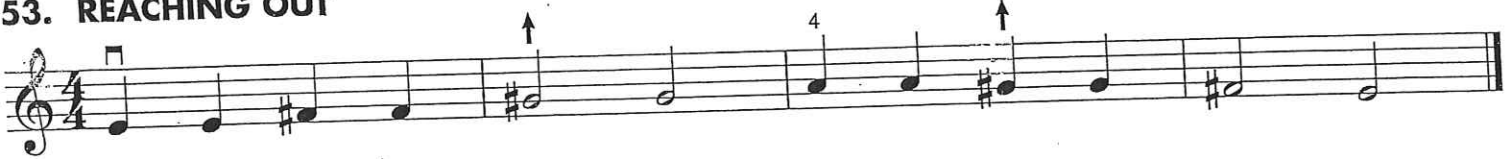
Listening Skills

Play what your teacher plays. Listen carefully.

52. LET'S READ "G#" (G-sharp)



53. REACHING OUT



54. HIGHER AND HIGHER



Key Signature A MAJOR



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

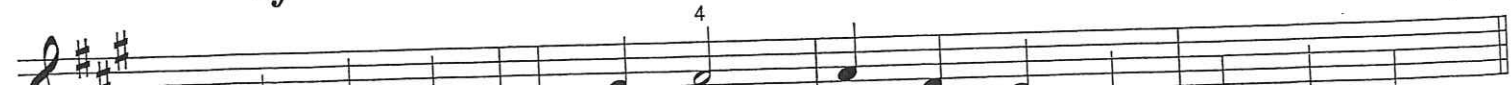
THEORY

55. A MAJOR SCALE



56. ESSENTIAL ELEMENTS QUIZ - A SONG FOR ANNE

Moderato



How to practice these drills:

- Practice each measure individually first.
 - Then work on the entire line.
 - Then try to do more than one line.
 - 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!

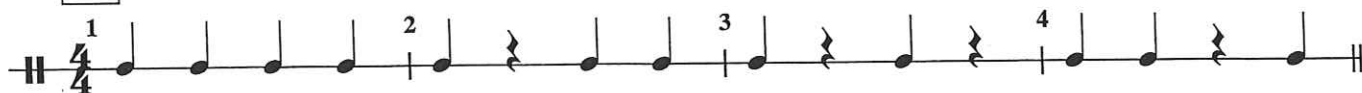
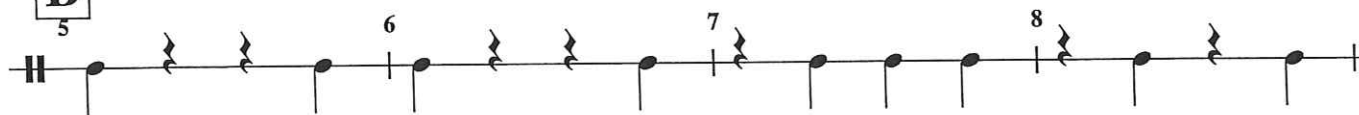
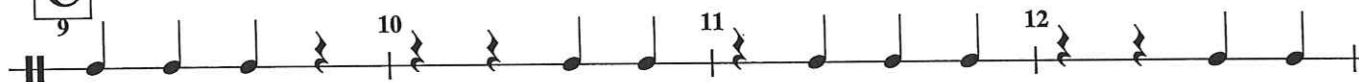
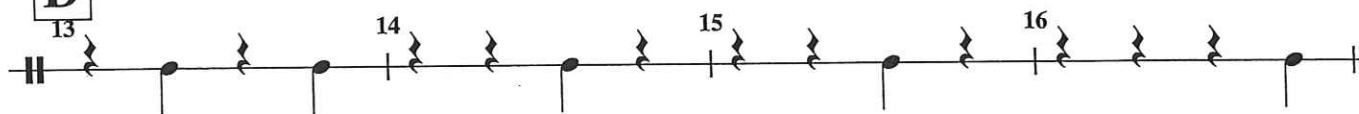
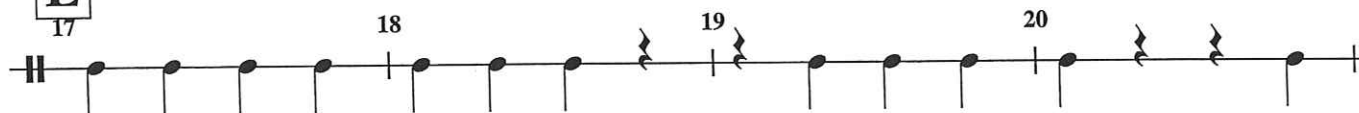
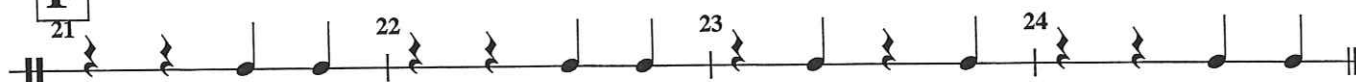
1

Rhythm Drills

Quarter Notes and Quarter Rests

 $\text{♩} = 100$ **A**

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

**B****C****D****E****F**

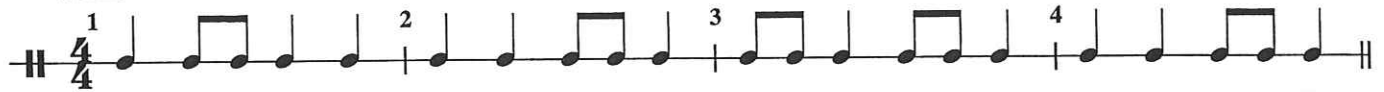
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Rhythm Drills

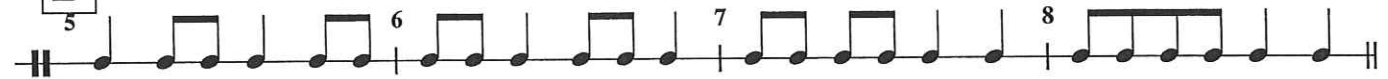
Quarter Notes, Two Eighths, Quarter Rests

♩=100

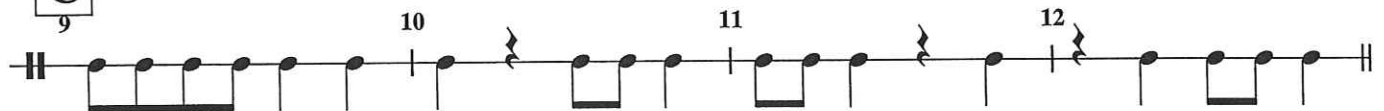
A Set a metronome so that you play with a steady beat.



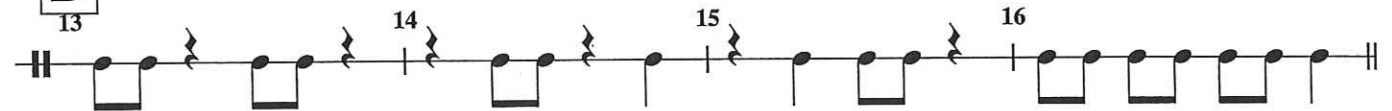
B



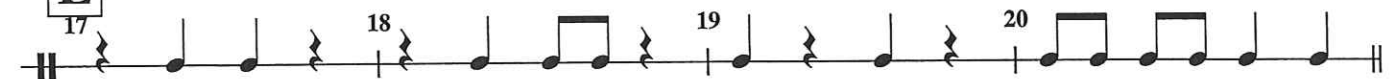
C



D



E



F



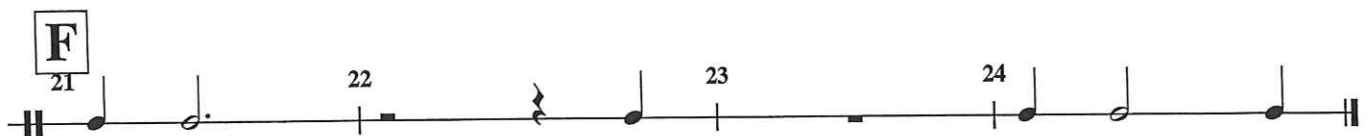
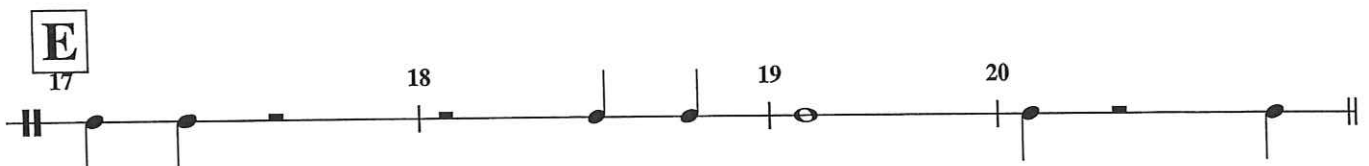
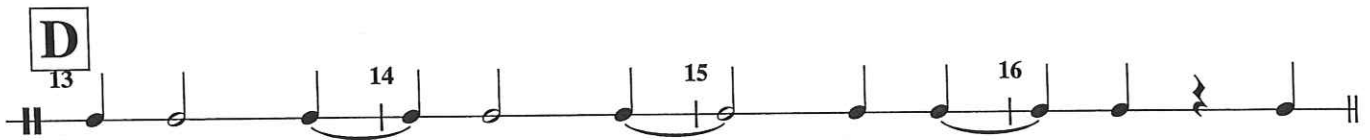
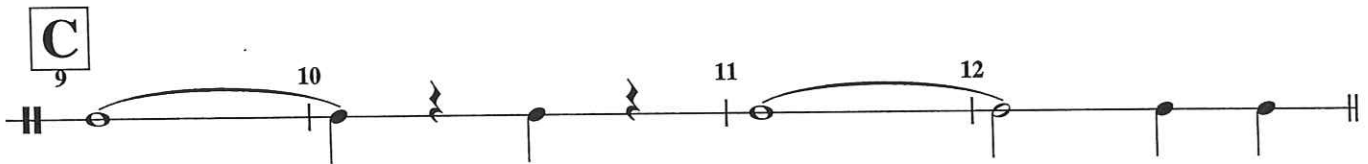
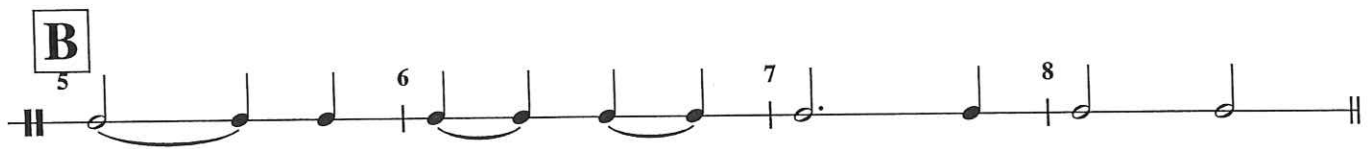
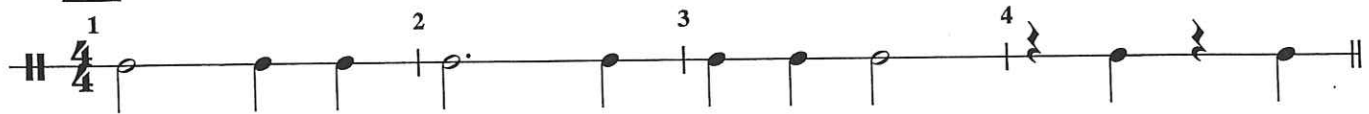
3

Rhythm Drills

Mixed Quarter, Half, Whole notes, Ties, Rests

♩=100

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



4

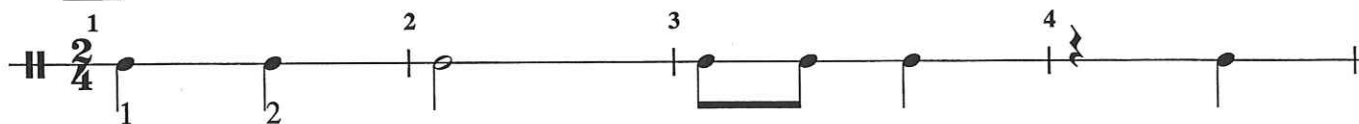
Rhythm Drills

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

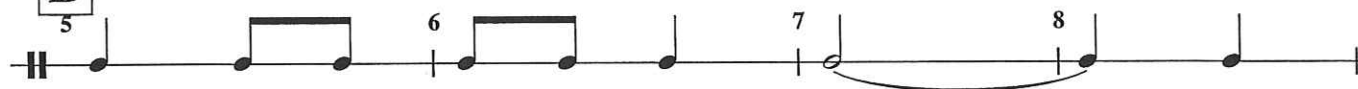
$\text{♩} = 100$

A

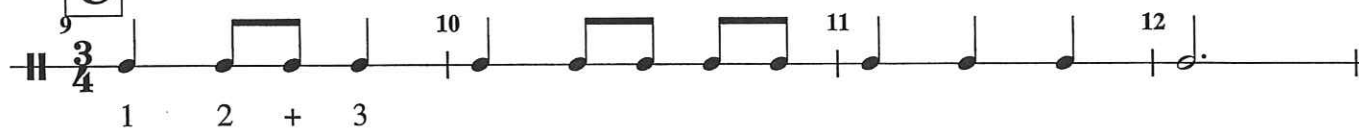
Watch out for time signature changes!



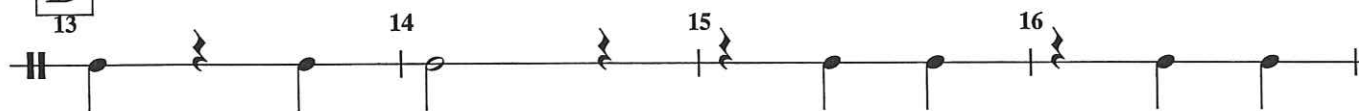
B



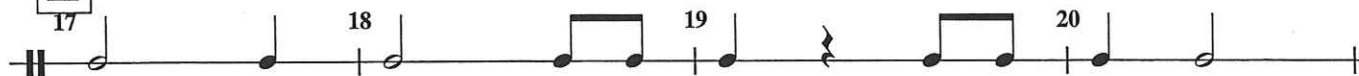
C



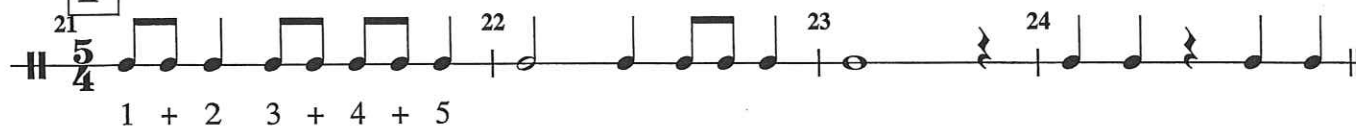
D



E



F



5

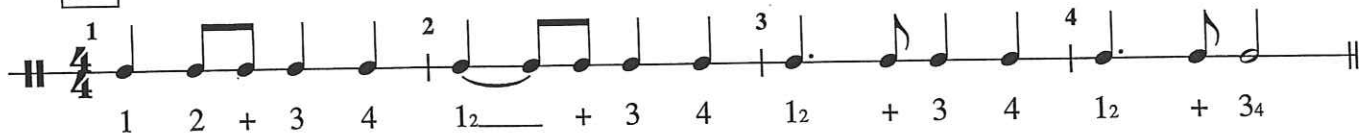
Rhythm Drills

Dotted Quarter Notes

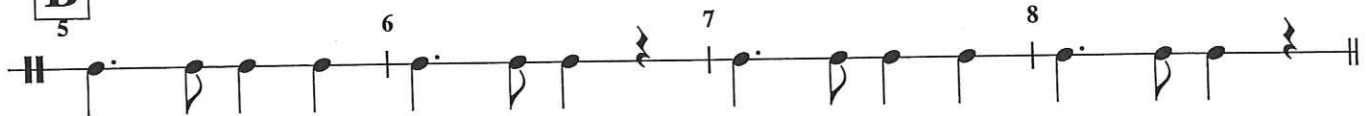
A

$\text{♩} = 100$

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



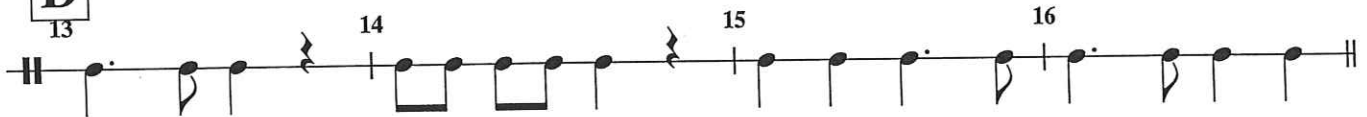
B



C

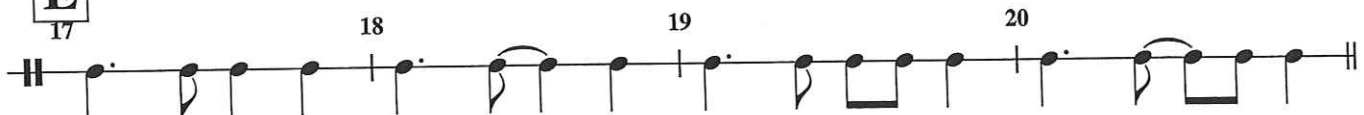


D



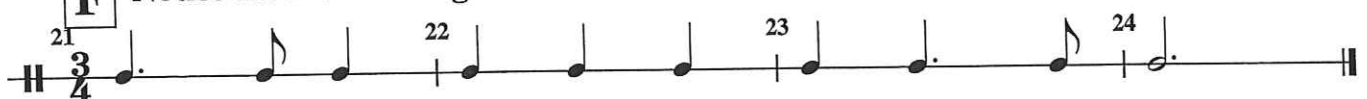
E

Count the ties carefully.



F

Notice the meter change.



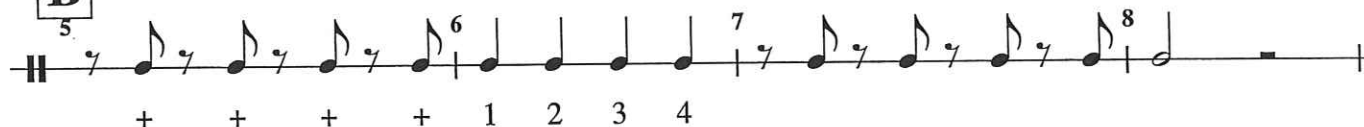
6

Rhythm Drills

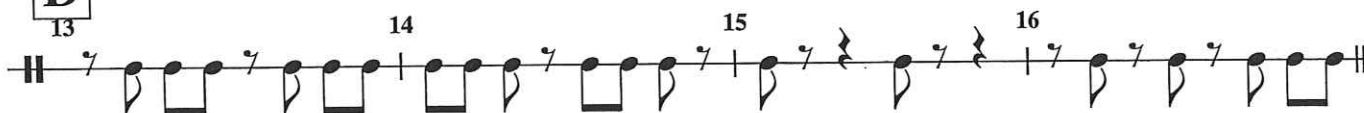
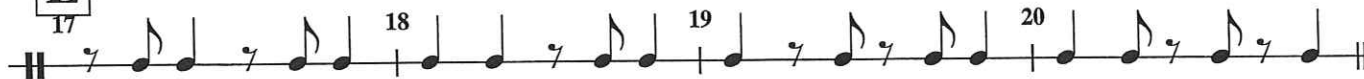
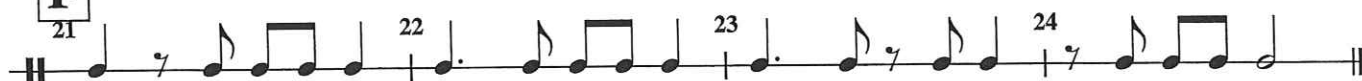
Eighth notes on and off the beat

A

You need to look very carefully at where each beat is. Does the note fall **ON** the beat, or **OFF** the beat? ♩=80

**B****C**

Careful!

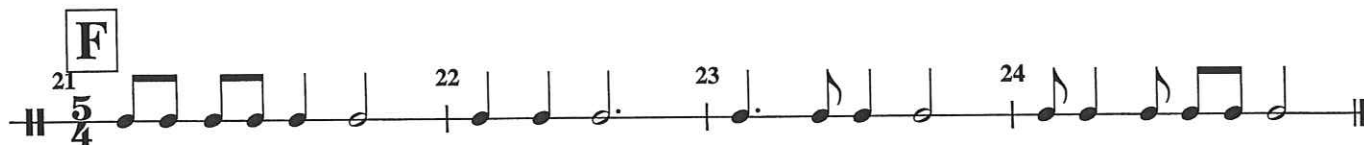
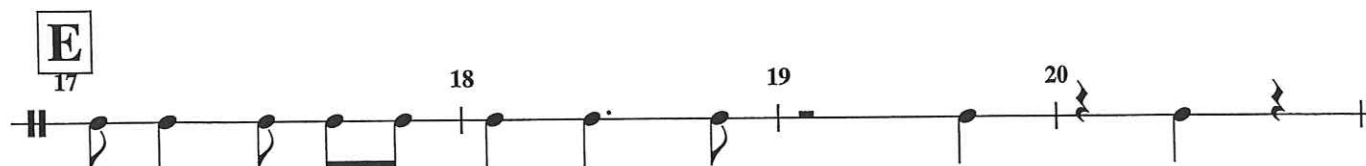
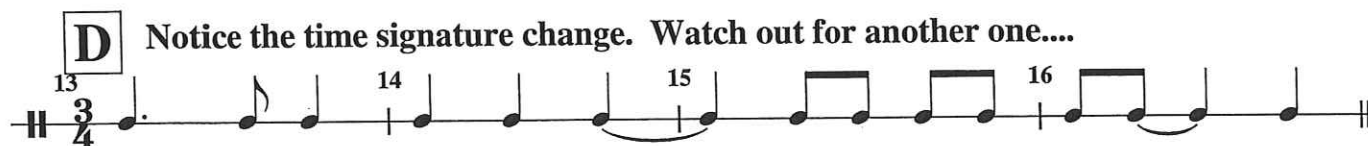
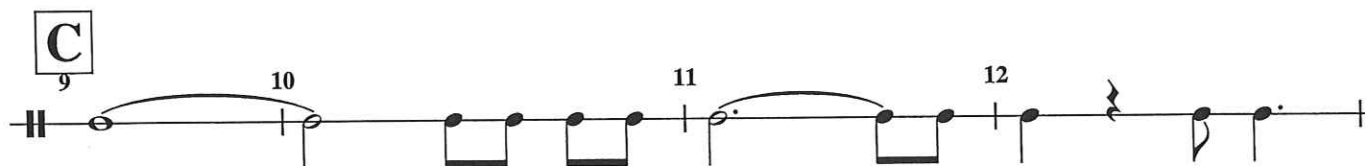
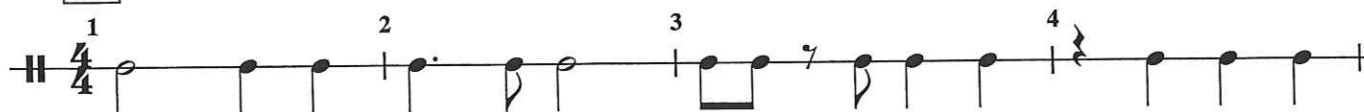
**D****E****F**

8

Rhythm Drills

Review

A $\text{♩} = 100$
Set a metronome so that you play with a steady beat.

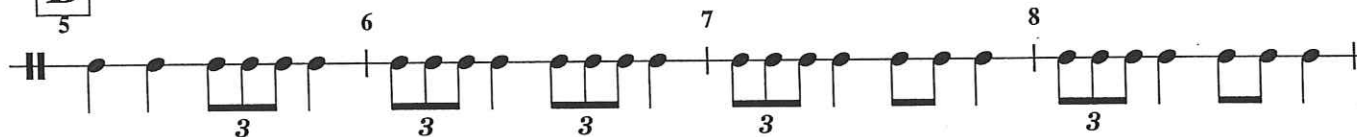


Triplets

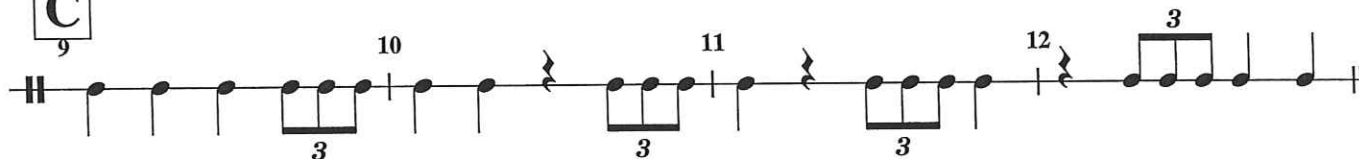
A

1 tri po let 3 4

B



C

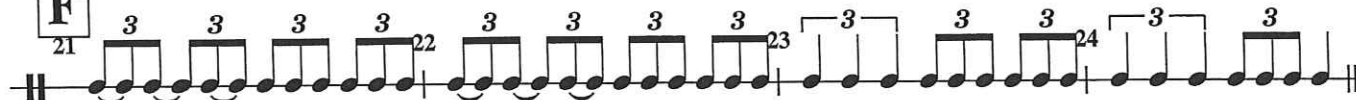


D

E

E 17 

F



10

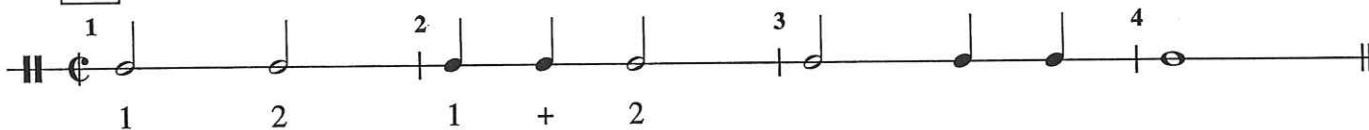
Rhythm Drills

Cut Time

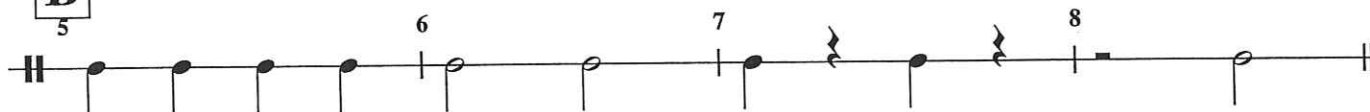
A

$\text{♩} = 80$

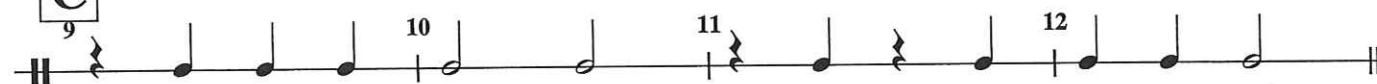
In cut time, the half note gets the beat and there are two beats in the measure.



B



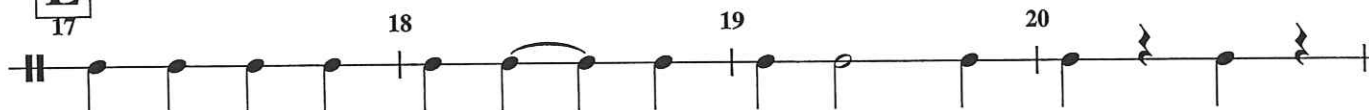
C



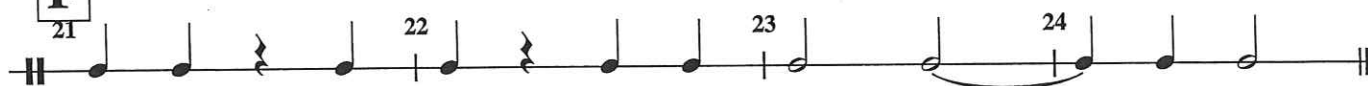
D



E



F



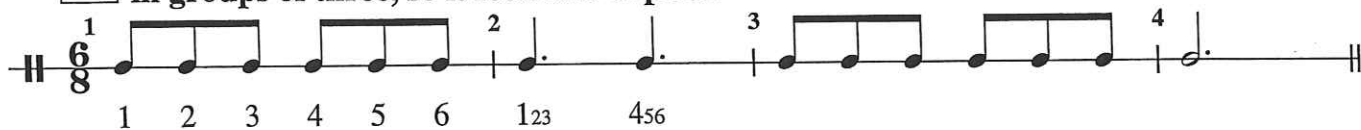
11

Rhythm Drills

6/8 time

$\text{♩} = 65$

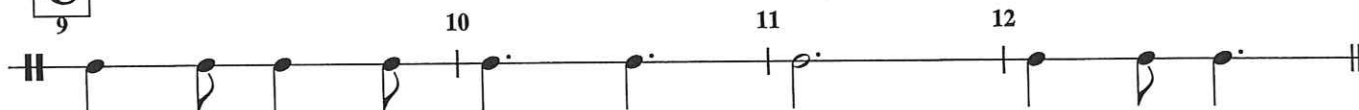
A In 6/8, the eighth note gets the number, but the beats are subdivided in groups of three, so it feels like triplets.



B



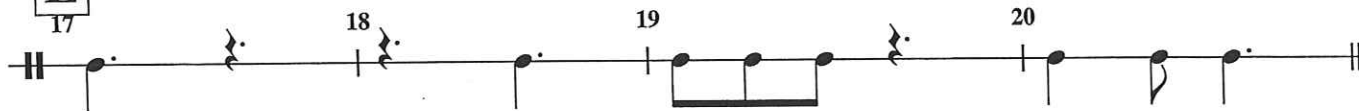
C



D

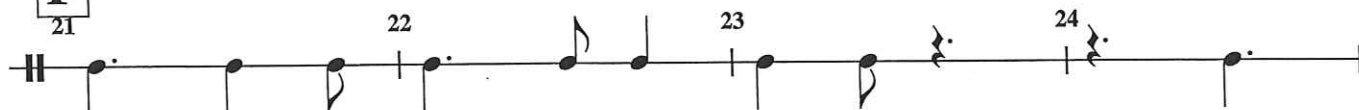


E

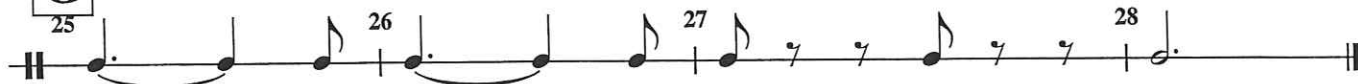


F

Careful!



G



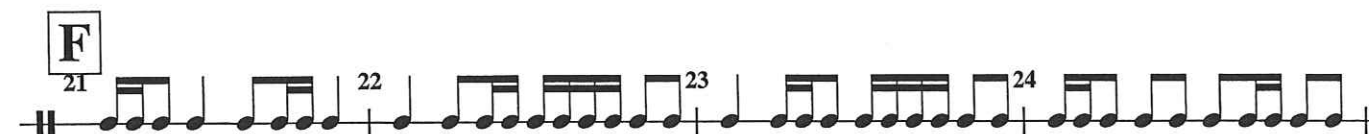
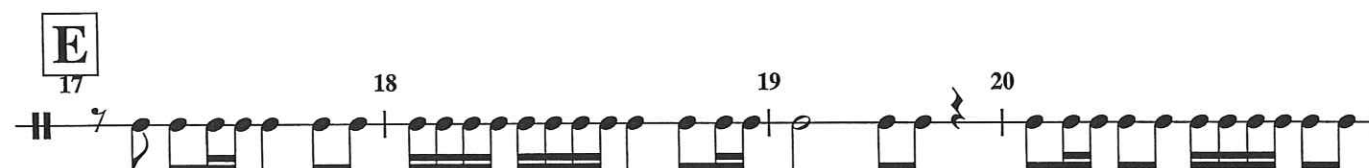
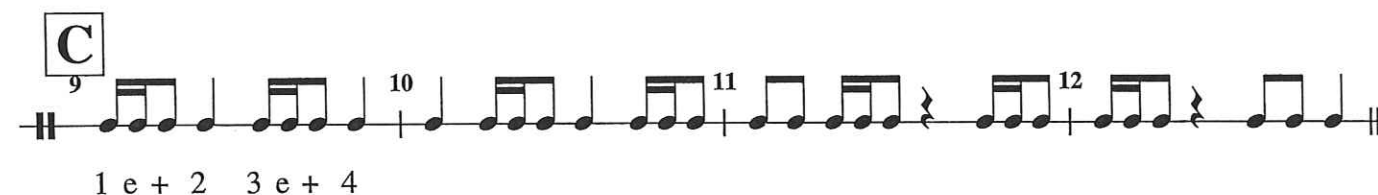
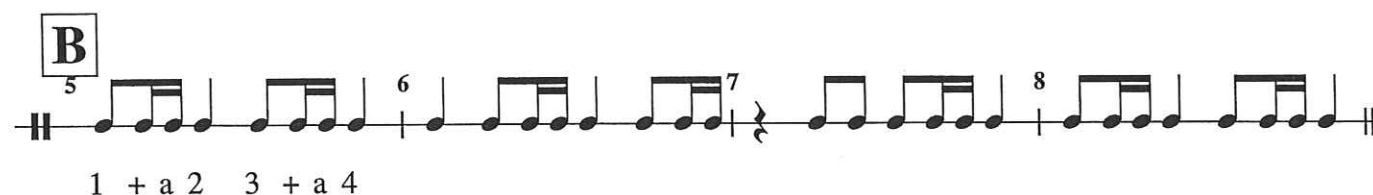
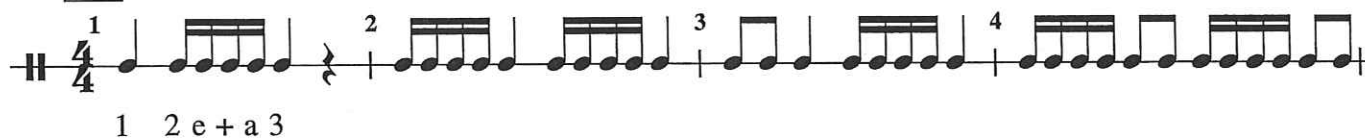
12

Rhythm Drills

Basic Sixteenth Note patterns

♩=70

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



13

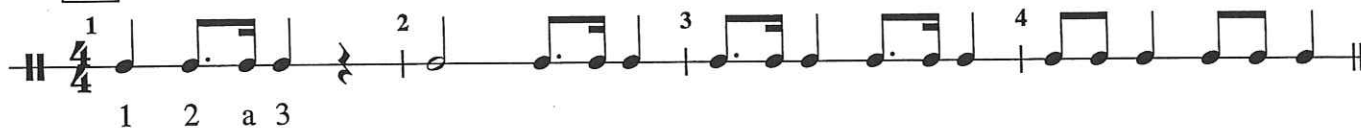
Rhythm Drills

The Dotted Eighth-Sixteenth Note Pattern

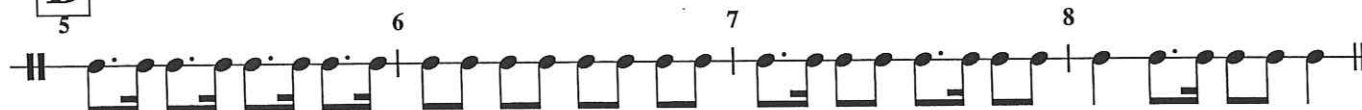
Give the dotted rhythm energy by putting a small space before the sixteenth.
Make sure there is a difference between the dotted eighth notes and the straight eighth notes.

A

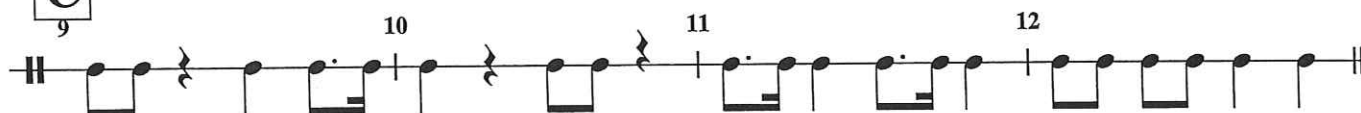
$\text{♩} = 80$



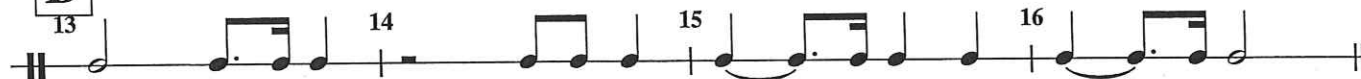
B



C

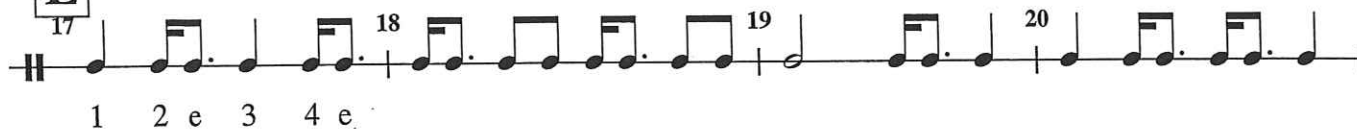


D



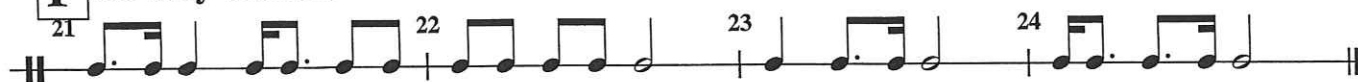
E

Here is the pattern reversed:



F

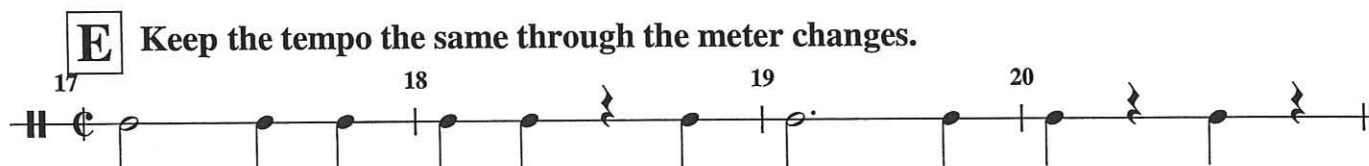
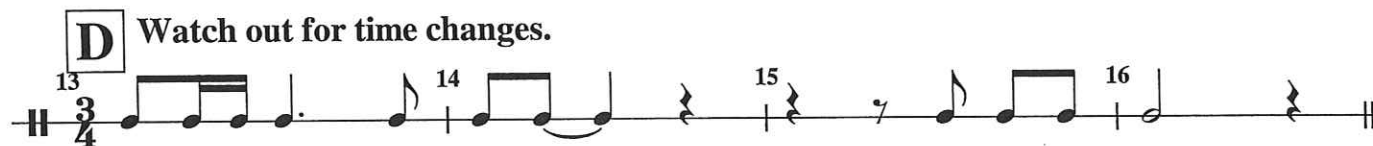
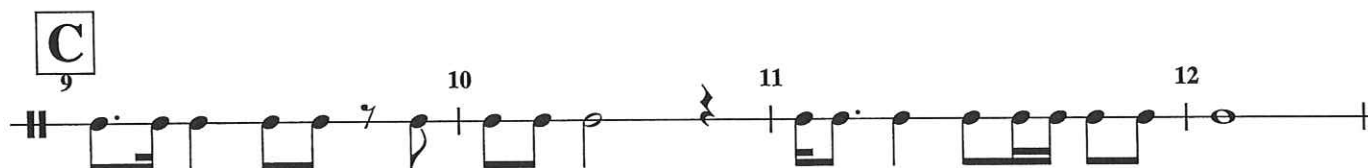
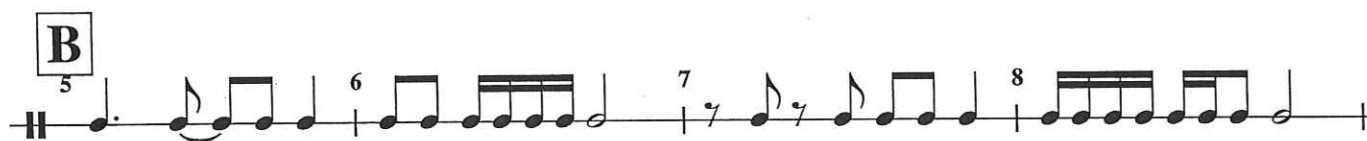
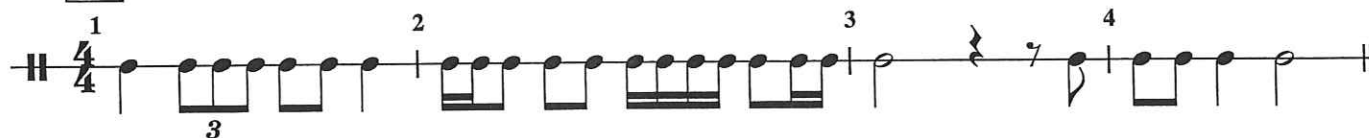
Be very careful!



Rhythm Drills

Mixed Review

A ♩=85
Count carefully! Set a metronome so that you play with a steady beat.

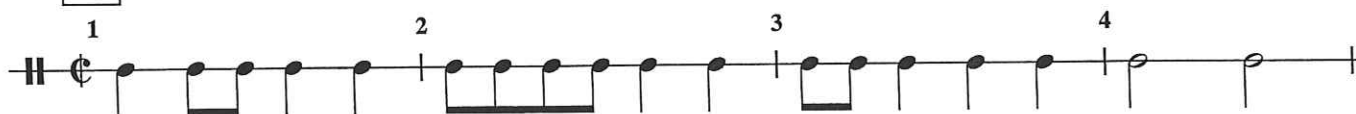
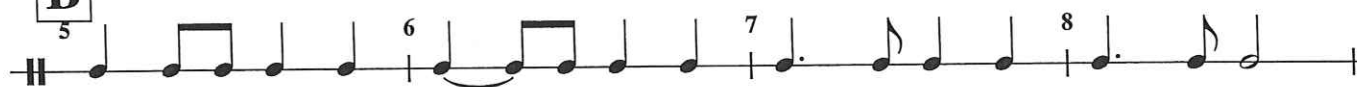
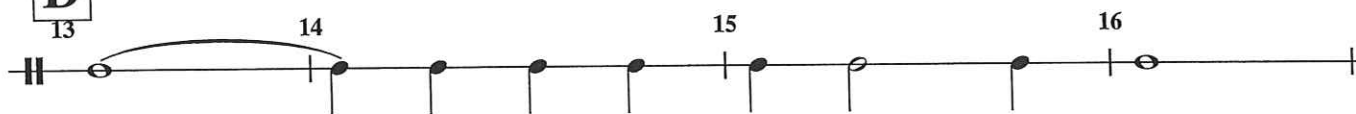
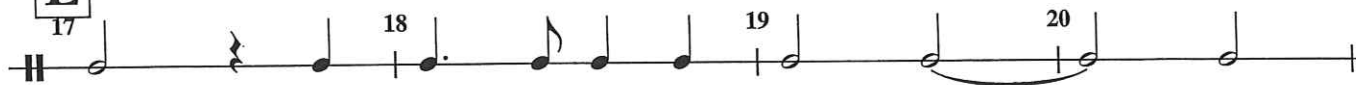
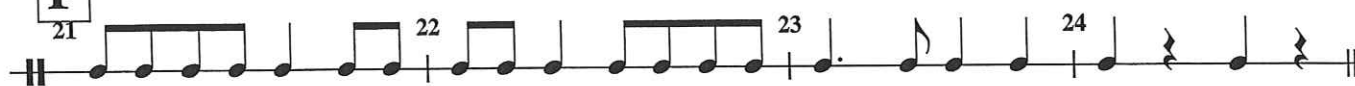


Rhythm Drills

Cut Time

 $\text{♩} = 85$ **A**

Remember that the half note gets the beat.

**B****C****D****E****F**

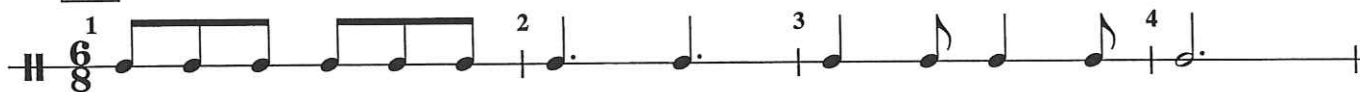
16

Rhythm Drills

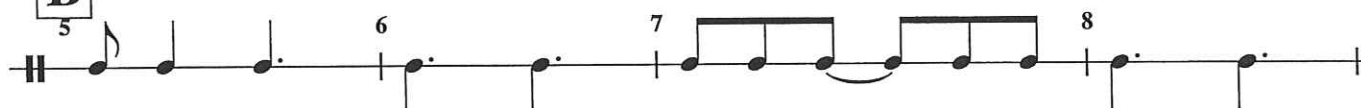
6/8 time; 3/8 time

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

A ♪=120



B

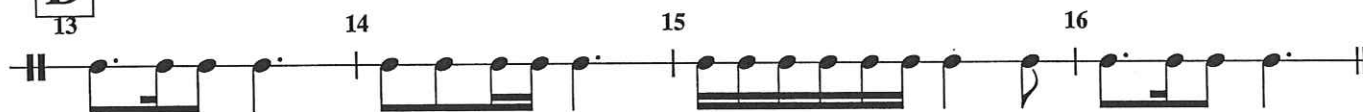


C

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

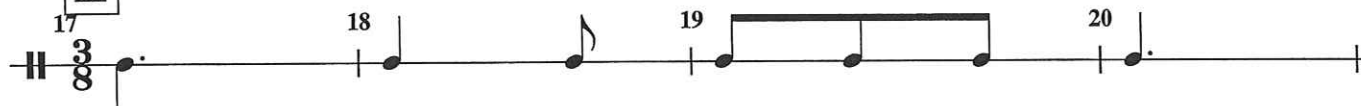


D



E

3/8 time just has less beats per measure.



F

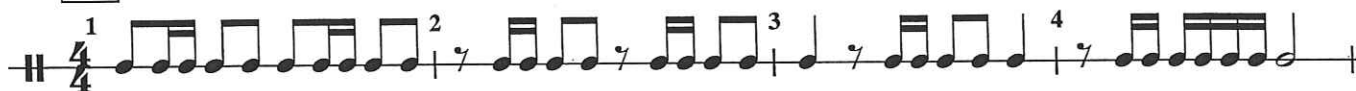
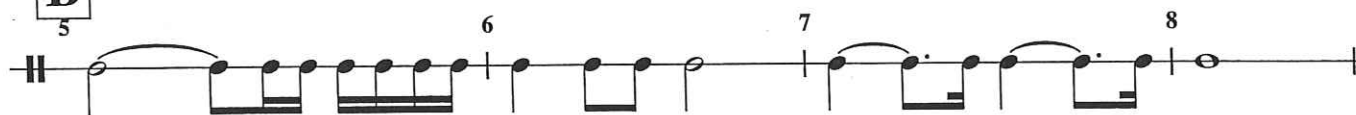
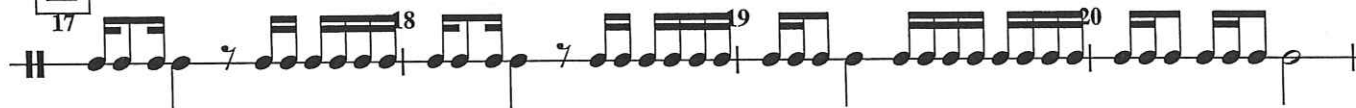
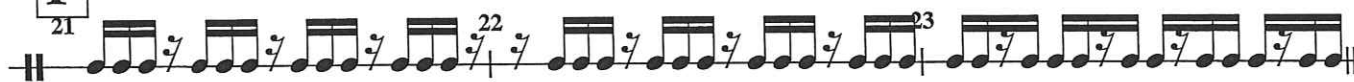


Rhythm Drills

Sixteenth note patterns

 $\text{♩} = 70$ **A**

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

**B****C****D****E****F**

18

Rhythm Drills

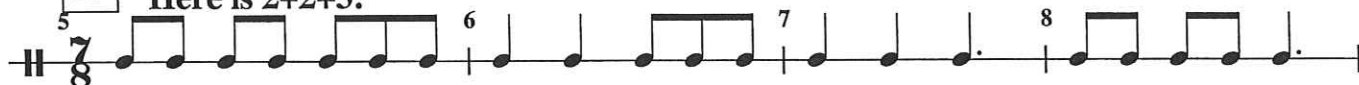
Compound Meter

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

A ♩=180 Here is 3+2+2:



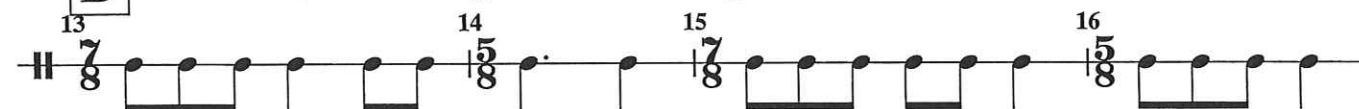
B Here is 2+2+3:



C Sometimes, the pattern will change back and forth:



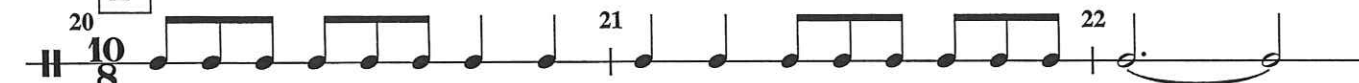
D Sometimes, the time signature will change too:



E



F



Transpositions

Concert Pitch	C	C [#] /D ^b	D	D [#] /E ^b	E	F	F [#] /G ^b	G	G [#] /A ^b	A	A [#] /B ^b	B
B ^b Instruments	D	D [#] /E ^b	E	F	F [#] /G ^b	G	G [#] /A ^b	A	A [#] /B ^b	B	C	C [#] /D ^b
E ^b Instruments	A	A [#] /B ^b	B	C	C [#] /D ^b	D	D [#] /E ^b	E	F	F [#] /G ^b	G	G [#] /A ^b
F Instruments	G	G [#] /A ^b	A	A [#] /B ^b	B	C	C [#] /D ^b	D	D [#] /E ^b	E	F	F [#] /G ^b

Violin Major Scales

Concert Bb



Concert F



Concert C



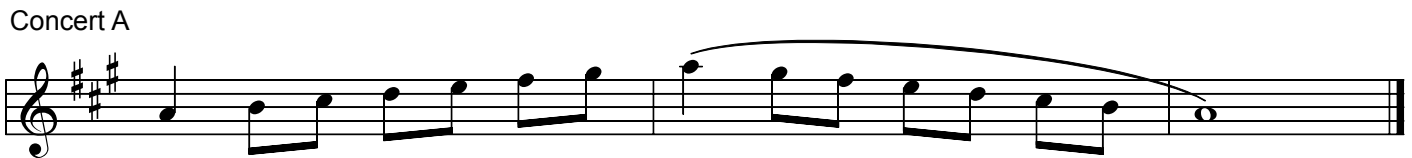
Concert G



Concert D



Concert A



ORDER OF **SHARPS** IN A KEY SIGNATURE

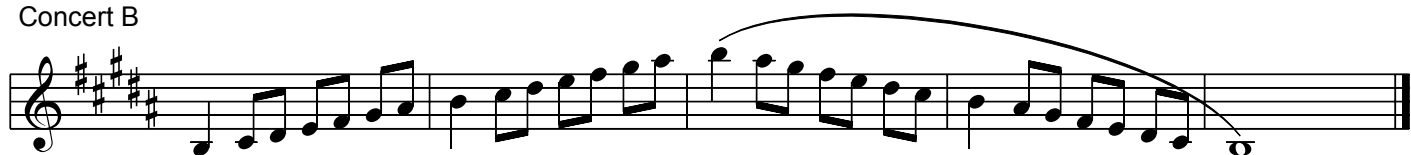
F# C# G# D# A# E# B#

OBOE MAJOR SCALES-PAGE 2

Concert E



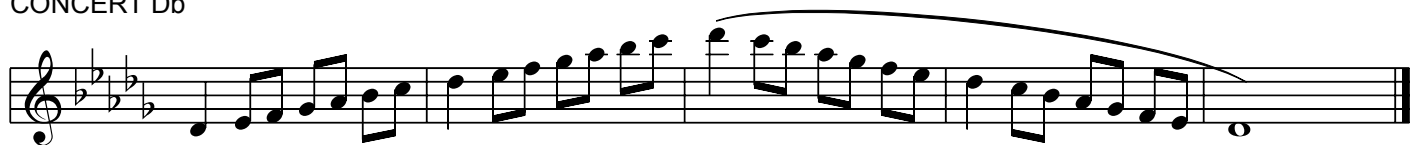
Concert B



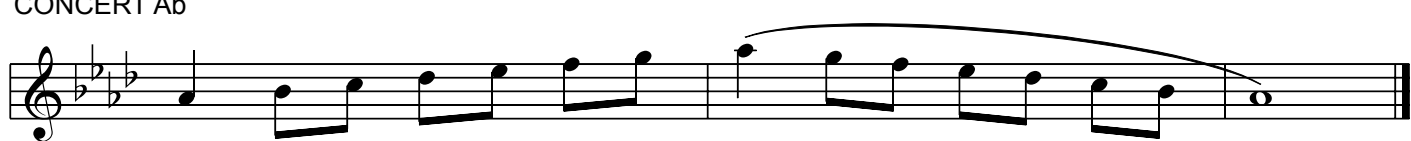
Concert Gb



CONCERT Db



CONCERT Ab



CONCERT Eb



ORDER OF **FLATS** IN A KEY SIGNATURE

Bb Eb Ab Db Gb Cb Fb

Advantage - Scales

www.yamahaadvantage.com

Oboe/Mallets

Minor Scales (Natural - One Octave)

arranged by Sandy Feldstein & Larry Clark

D-minor Scale



G-minor Scale



C-minor Scale



F-minor Scale



Bb-minor Scale



Eb-minor Scale

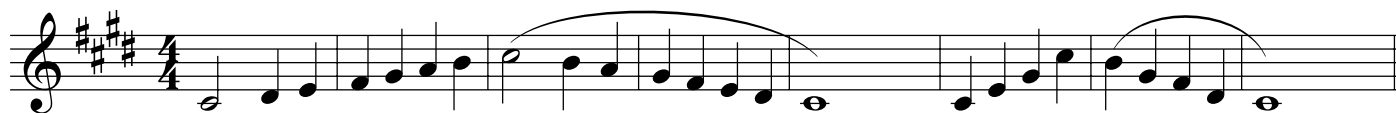


G#-minor Scale

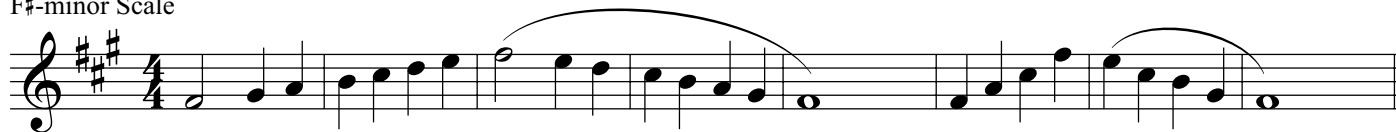


Oboe/Mallets Minor Scales - 2

C#-minor Scale



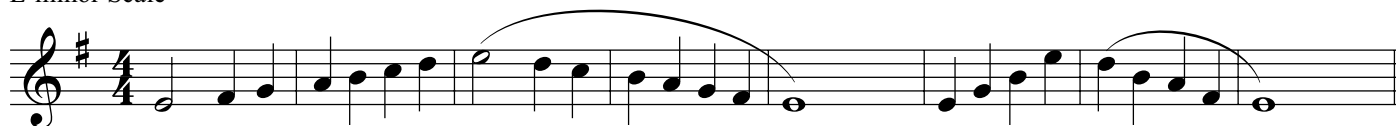
F#-minor Scale



B-minor Scale



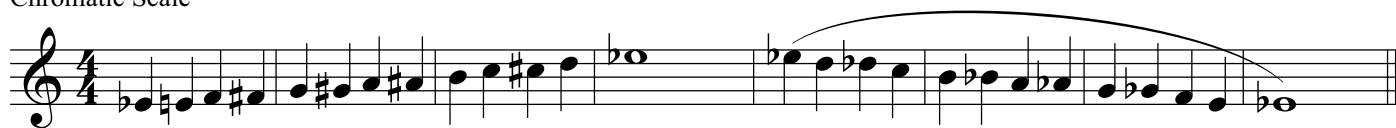
E-minor Scale



A-minor Scale



Chromatic Scale



ENHARMONICS

$C\# = D\flat$ $D\# = E\flat$ $G\# = A\flat$

68 CHROMATIC SCALE SKILL

Andante

$C\#$ $D\#$ $G\#$

f

69 SAILING THE HIGH SEAS



Moderato

mp *mf* *f* *mf*

70 CHROMATIC MARCH

Allegro

f

p - 1st time
f - 2nd time

1. 2.

71 MANHATTAN BEACH MARCH

John Philip Sousa (1854 - 193)

Allegro

mf

72 GO FOR EXCELLENCE!



Moderato

mf

► Play using each of the following articulations:

A. B. C. D.