

PERUSAL BOOK 2



Online
Resources
Included

ESSENTIAL ELEMENTS[®] for Strings

A COMPREHENSIVE STRING METHOD



MICHAEL ALLEN
ROBERT GILLESPIE
PAMELA TELLEJOHN HAYES

ARRANGEMENTS BY
JOHN HIGGINS



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PERUSAL BOOK 2

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COMPREHENSIVE STRING METHOD

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PERUSAL BOOK FORMAT

This book is designed to give you an overview of Essential Elements for Strings Book 2. Throughout this book you will find every exercise and page from the book, from the conductor book as well as a mixture of various student books. A variety of instruments were chosen to offer a sampling of how each instrument is approached. Instruments are notated on each page as they change throughout the book.

ESSENTIAL ELEMENTS INTERACTIVE

Essential Elements Conductor and Student Books come with a wealth of tools and resources online! Be sure to check out www.essentialelementsinteractive.com for more information.



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EE STRINGS PERUSAL BOOK 2: TEACHER MANUAL

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SEQUENCE OF

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ESSENTIAL ELEMENTS

Teacher Page	13	14	15	16	17	18	19	20	21	22	23	24
Student Page	13	14	15	16	17	18	19	20	21	22	23	24
Bowings												
Rhythms												
Theory	A Major Key Signature			Counting 1 e & a	Counting 1 & a 1 e &	Counting 1e & a	Counting 1 & 2 &		F Major Key Signature		B \flat Major Key Signature	
History		Nationalistic Music										
Terms							Syncopation		Concerto			
Listening Skills	G \sharp	F \sharp	G \sharp					B \flat	F \sharp			B \flat , E \flat
Familiar Melodies		Russian Folk Tune	Sitka City	Mockingbird			Children's Shoes, Tom Dooley	Rolling Along	Theme From Violin Concerto	Hot Cross Buns		
Special Features	3-4 Finger Pattern on D String (Violin, Viola) Forward Extension (Cello) 1/2 position on G String (Bass)	F \sharp on C String (Viola) Forward Extension (Cello)	G \sharp on E String (Violin, Bass) Upper Octave A Major Scale (Violin)	 Rhythm Rap	 Rhythm Rap Rhythm Rap	 Rhythm Rap Essential Creativity: Writing D Major Scale Using 16th Note Rhythms	 Rhythm Rap	Low First Finger Pattern (Violin) B \flat on G String (Viola, Cello) 1/2 position on A String (Bass)	Low First Finger Pattern On E String (Violin) 1/2 position on E String (Bass)	Low First Finger on D String (Violin, Viola) Low First Finger on A String (Viola) B \flat on G String (Violin) Backward Extension (Cello), 1/2 position on D & G Strings (Bass)	Slovakian Folk Song, Ayn Kaylokaynu	Low Fourth Finger Pattern on E String (Violin), Low Fourth Finger Pattern on A String (Violin, Viola), Special Writing Exercise (Cello, Bass)
Quiz Assessments	Key of A Major, C \sharp on G String, G \sharp on D String, Forward Extension (Cello), 4th Finger on G String (Violin, Viola)				 Counting 16th Notes						Hooked Bowing, Key of B \flat Major, A Tempo, Fermata, Fourth Finger on G String (Violin, Viola)	
Note Sequence												
Violin												
Viola												
Cello												
Bass												

EE STRINGS PERUSAL BOOK 2: TEACHER MANUAL

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SEQUENCE OF

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USING ESSENTIAL ELEMENTS FOR STRINGS

Essential Elements for Strings is a comprehensive method for string musicians, and can be used with heterogeneous and homogeneous classes or individuals. It is designed with fail-safe options for teachers to customize the learning program to meet their changing needs.

The Teacher Manual includes all the music and text from the student books, plus timesaving teaching tips throughout the score. As in the student books, a color box always highlights the introduction of a new concept.

TABS

Tabs appear on the side of each page to help find topics quickly and easily. In that way you may use the pages consecutively or in an order you choose.

KEYS

D Major – two octaves for viola and cello
G Major – two octaves for violin
C Major – two octaves for viola and cello
A Major – two octaves for violin
F Major – one octave
B \flat Major – two octaves for violin
D Minor (Natural) – two octaves for viola and cello
G Minor (Natural) – two octaves for violin

RHYTHMS

3/4 Meter	6/8 Meter
Eighth notes/eighth rests	Mixed meter
Dotted notes	Cut time
Sixteenth notes	Triplets
Syncopation	

LISTENING SKILLS

Listening Skills are included every time a new note is introduced. Research suggests that students with well-developed listening skills have better left/right hand coordination, intonation, and memorization skills. Sample four-beat patterns are provided so teachers may play patterns for students to echo.

RHYTHM RAPS

After establishing the quarter note pulse, all new rhythms are presented in the innovative *Rhythm Rap* format. Each *Rhythm Rap* may be clapped, tapped, counted aloud or silently, shadow bowed (bowed in the air), or bowed on an open string, or played with the accompanying tracks. After each *Rhythm Rap*, the identical rhythms are played on simple pitches in the next exercise.

Also note that all Rhythm Raps and correlated melodies are first presented in D Major, the key most familiar to students. This is designed so students only have to learn one new concept at a time.

PLAY-ALONG TRACKS

Play-along tracks are available for all exercises in the book. From the very beginning, students can model tone production and technique by listening to a professional orchestra.

For classroom use, the Teacher Manual includes access to online resources which include play-along tracks of each exercise, with a small string ensemble demonstrating the melody part.

There is a one measure count-off before each track. These tracks are performed on real instruments that support phrasing and dynamics, teaching musicality from the start. They explore a rich variety of musical styles and cultures, including classical, rock, jazz, country, and world music.

Tracks are also available online at www.myeelibrary.com.

PERFORMANCE SPOTLIGHT

A special section of arrangements appears on student book pages 34–37. These pieces may be used in a special concert performance, or at any time you choose once students have mastered the necessary playing skills. Different styles of music are included to provide a varied musical experience for both the audience and performers.

FINGER PATTERNS

A special section for developing violin and viola students' finger patterns, organized by pattern, string, and key.

SCALES

Special pages for reviewing and practicing all scales and arpeggios are presented.

SHIFTING

Rote Workout exercises encourage left hand mobility. Shifting is introduced using harmonics.

SIGHT-READING

A special **STAR** acronym is used for introducing strategies for teaching students basic sight-reading strategies. This is followed by *Sight-Reading Challenges* in a variety of keys and rhythms.

MUSIC THEORY, HISTORY, AND CROSS-CURRICULAR ACTIVITIES

All the necessary materials are woven into the learning program in the student books. With teaching time in short supply, this makes it more practical to relate music to history, world cultures or to other subjects in the curriculum. These *Theory* and *History* features are highlighted by **color** boxes and appear throughout the book.

As a result, teachers can efficiently meet and exceed the **National Standards for Arts Education**, while still having the time to focus on music performance skills.

CREATIVITY

Essential Creativity exercises appear throughout the book. They are designed to stimulate imaginations and to foster a creative attitude toward music. Included among exercises are activities for composing and improvising music. Additional suggestions are included in the *Teacher Manual*.

ASSESSMENT

ESSENTIAL ELEMENTS QUIZZES

Student playing quizzes appear throughout the books. Objectives highlight the exact elements being reviewed and tested. Review exercises in the *Teacher Manual* suggest specific examples for students requiring additional practice. Be certain students meet your performance expectations on every quiz.

A **Star Achiever** chart is provided in the *Teacher Manual*. It lists all the Essential Elements Quizzes and Essential Creativity exercises. This chart should be reproduced and distributed to each student.

EE CHECKS ✓

EE Checks appear throughout the book. They are special reminders for students to evaluate the playing skills that have just been introduced.

ADDITIONAL RESOURCES AVAILABLE

PIANO ACCOMPANIMENT BOOK

Piano accompaniments for each exercise are provided in a separate book, but are also printed in the *Teacher Manual*. These easy accompaniments have been arranged to match the style and harmony of the accompaniments heard on the play-along tracks. They may be used for teaching or performance and offer a variety of styles, from classical to contemporary popular music. You may want to alter these piano accompaniments to meet your specific needs.

ORCHESTRA DIRECTOR COMMUNICATION KIT

This book offers 32 reproducible letters on CD ROM format for easy use. It includes letters on music advocacy, the benefits of musical study in the development of the child, and a variety of subjects that apply to the orchestra classroom.




ESSENTIAL ELEMENTS INTERACTIVE

THE POWERFUL CLOUD-BASED COMPANION TO THE ESSENTIAL ELEMENTS METHOD BOOKS



Essential Elements Interactive includes SoundCheck Performance Assessment and a wealth of online resources to support the time-tested Essential Elements methods. EEi is free to use for students and teachers, and Music Studio access is included with physical or digital method book purchases containing the activation code.

- Cloud-based platform—eliminating the need to download any software or renew licenses
- Seamless Google Classroom integration
- Online performance assessment powered by  **SoundCheck**
POWERED BY MATCHMYSOUND™
- Music studio with professional demonstration and accompaniment tracks, recording features, and practice tools (metronome, tuner, finger chart)
- Video assignment recording features for assessment, practice, and lesson review
- Supplemental learning resources such as pedagogical lessons, music theory lessons and more
- Customizable classroom calendar and flexible communication tools for teachers and students
- Pedagogically appropriate Bonus Songs available online and instrument-specific instructional videos

Essential Elements Interactive is available for
Essential Elements for Band and Strings Books 1, 2, and 3.



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Create your free account today at
essentialelementsinteractive.com
or scan the QR code.



INSTRUCTIONAL VIDEOS ONLINE

Over 150 new videos have been added to the online library across all instruments. These videos are recorded by real life teachers who have used Essential Elements for years with their students. These videos are instrument-specific and address various friction points that can creep up, especially in group instruction settings.



Bow Builders



Left Hand Shape



Hooked Bowing



Left Hand Workouts



Cello Shape Bowhand



Cello String Levels



Bass 3rd Position



Bass C Natural



Bass Shifting

All videos will be available to stream online through the purchase of each method book.

CORRELATED, COPYRIGHTED POP MUSIC

Recent, popular Bonus Songs will be available online on Essential Elements Interactive that are pedagogically appropriate for what the student has learned at various points in the books. Students will be able to play familiar parts of the most recent pop songs from artists like Billie Eilish, Chappell Roan, Ed Sheeran, Taylor Swift and more! All are played in comfortable keys and with notes and rhythms they have already learned.



drivers license

by Olivia Rodrigo



Good Luck, Babe!

by Chappell Roan



I Ain't Worried

(from *Top Gun Maverick*)

by OneRepublic



What Was I Made For?

(from *Barbie*)

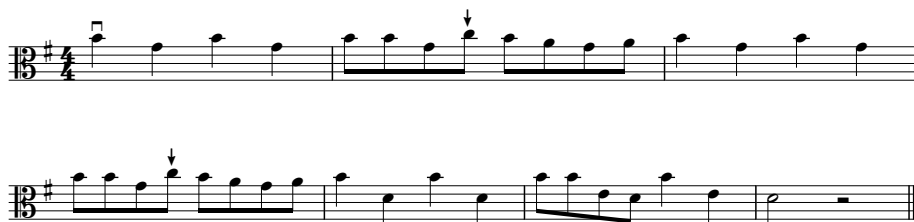
by Billie Eilish

- Pedagogically appropriate
- Play familiar parts of the most recent songs, bowings and fingerings included
- Comfortable keys
- Notes and rhythms that students have already learned

VIOLA

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VIOLIN

GOOD LUCK, BABE!

Words and Music by DANIEL NIGRO,
JUSTIN TRANTER and KAYLEIGH ROSE AMSTUTZ



CELLO

I AIN'T WORRIED

from TOP GUN: MAVERICK

Words and Music by RYAN TEDDER,
BRENT KUTZLE, TYLER SPRY,
BJÖRN YTTLING, JOHN ERIKSSON
and PETER MOREN



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DOUBLE BASS

WHAT WAS I MADE FOR?

from BARBIE

Words and Music by BILLIE EILISH O'CONNELL
and FINNEAS O'CONNELL



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EE STRINGS PERUSAL BOOK 2: VIOLIN

2

D MAJOR

REVIEW

KEY SIGNATURE



TIME SIGNATURE

4
4

NOTES

Whole

Half

Quarter

SLUR

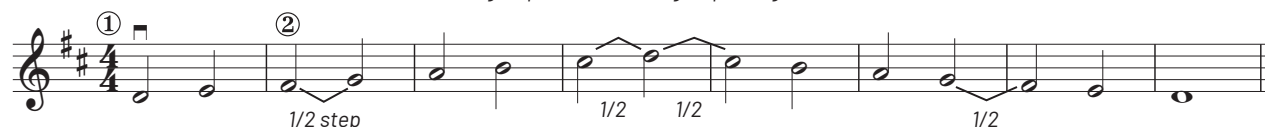


Major Scale

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 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 (1732-1809)



See inside front cover for information on accessing instructional videos.

EE STRINGS PERUSAL BOOK 2: CELLO

3

REVIEW

Forte (<i>f</i>)	Piano (<i>p</i>)	Bow Lift (,)			
TIME SIGNATURE	NOTES	TIE	TEMPO MARKING	1st & 2nd ENDINGS	
	 			1.	2.

6. D MAJOR IN THREES



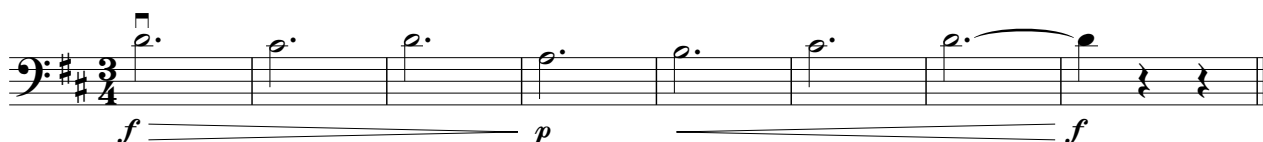
Dynamics

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**.

HISTORY

8. MORNING (from Peer Gynt)

Edvard Grieg (1843-1907)

Moderato



9. BARCAROLLE

Jacques Offenbach (1819-1880)

Moderato



WORKOUTS

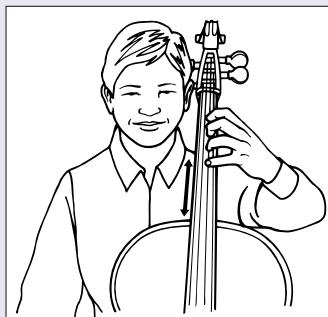
Tunneling

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



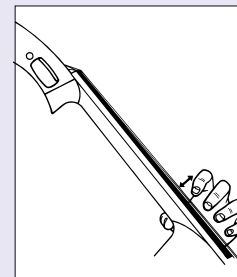
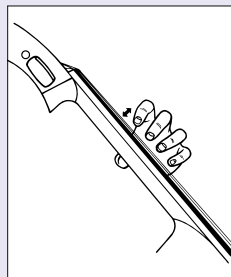
Ridin' The Rails

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.



See inside front cover for information on accessing instructional videos.

3/4 RHYTHMS

EE STRINGS PERUSAL BOOK 2: VIOLA

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G MAJOR

REVIEW

KEY SIGNATURE



Key of G

HOOKED
BOWING



TEMPO MARKING

Andante

10. G MAJOR SCALE – Round



11. G MAJOR ARPEGGIO



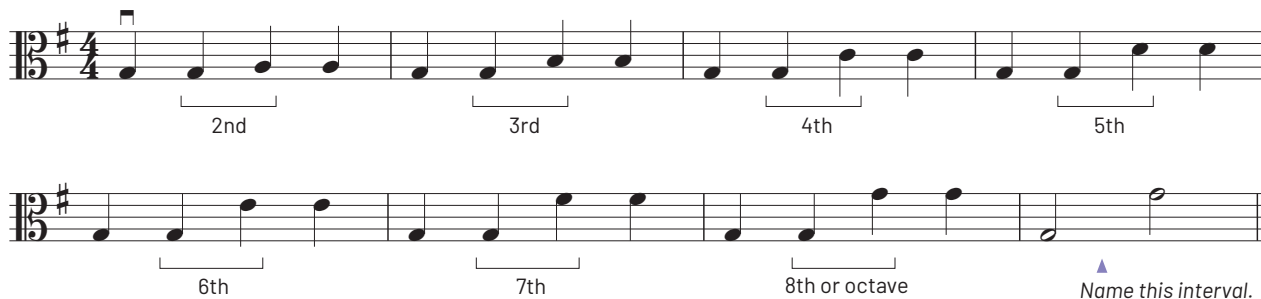
THEORY

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.

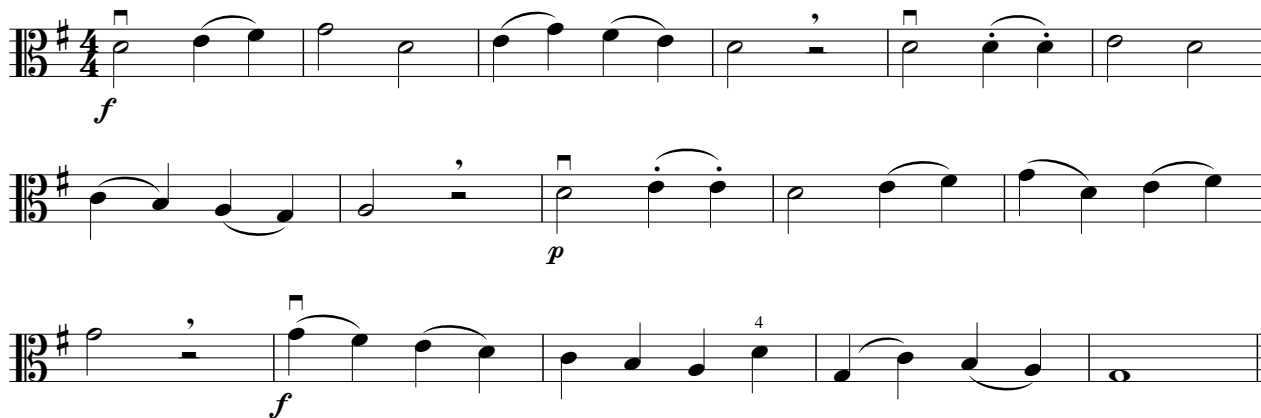
12. SCALE INTERVALS



13. CHESTER

William Billings (1746-1800)

Andante



✓ Is your left hand shaped properly?

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REVIEW

KEY SIGNATURE



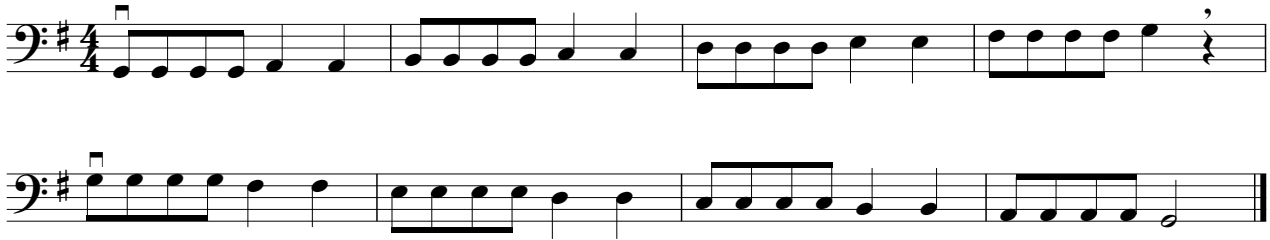
Key of G (Upper Octave – violin)

TEMPO MARKING

Allegro

G MAJOR

14. G MAJOR SCALE (Upper Octave – violin)



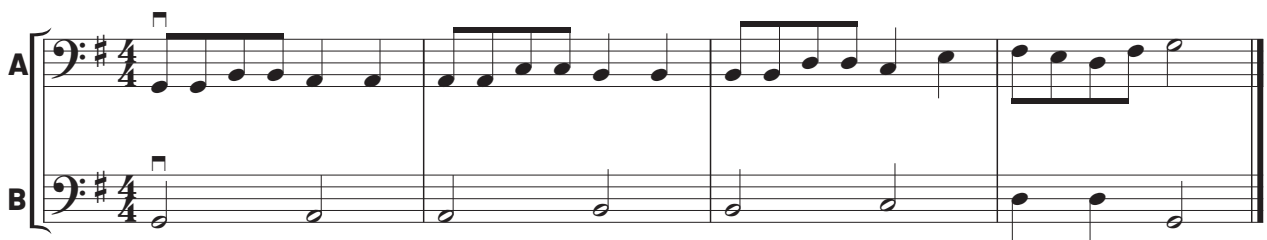
15. G MAJOR ARPEGGIO (Upper Octave – violin)



Intonation

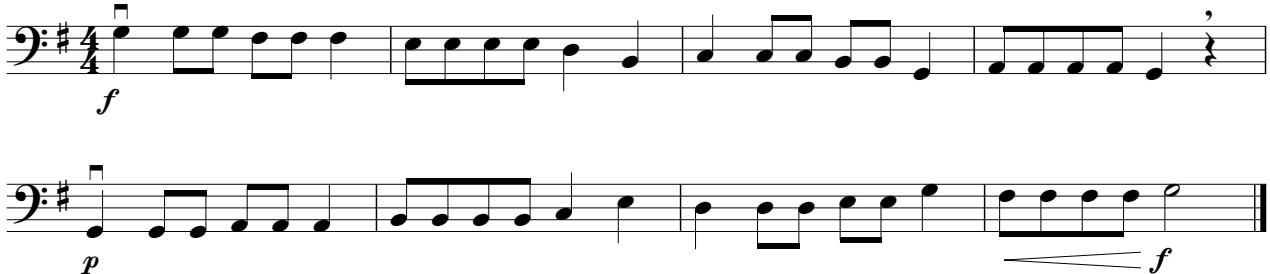
Intonation is how well each note is played in tune.

16. INTONATION ENCOUNTER – Duet



17. THE OUTBACK

Allegro



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6

C MAJOR

REVIEW

KEY SIGNATURE



Key of C

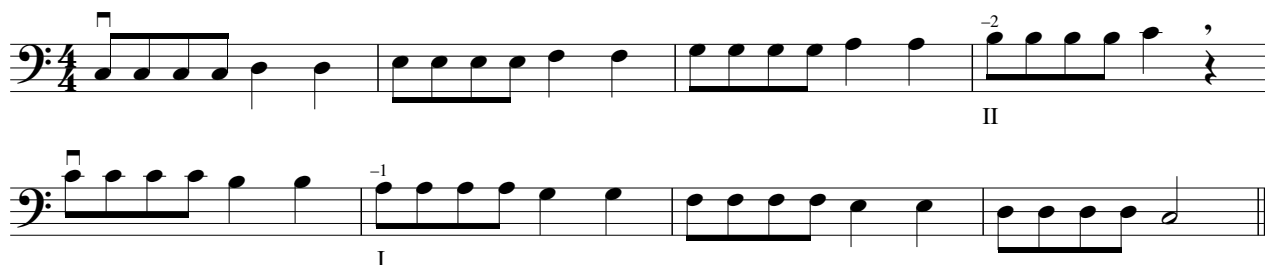
TIME SIGNATURE

$\frac{2}{4}$

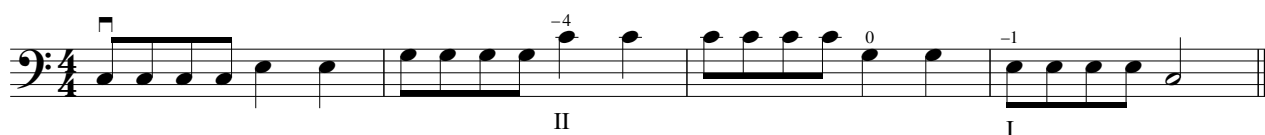
STACCATO



18. C MAJOR SCALE



19. C MAJOR ARPEGGIO



20. C MAJOR DUET



21. BINGO

Allegretto



✓ Check your bow hand. Are your fingers curved and is your thumb bent?

EE STRINGS PERUSAL BOOK 2: DOUBLE BASS

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REVIEW

KEY SIGNATURE



Key of C (Lower Octave – viola and cello)

TIME SIGNATURE

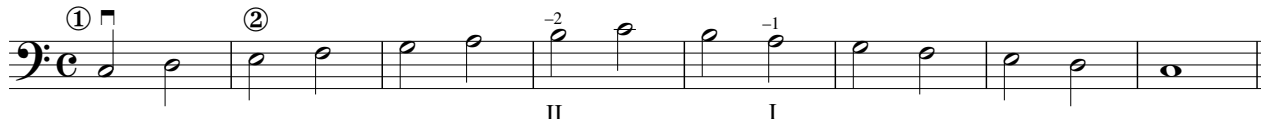
C

TONE PRODUCTION

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

C MAJOR

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



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



24. C MAJOR MANIA



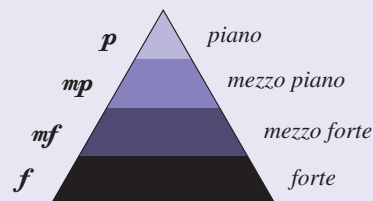
Dynamics

mp (mezzo piano)

Play moderately soft.

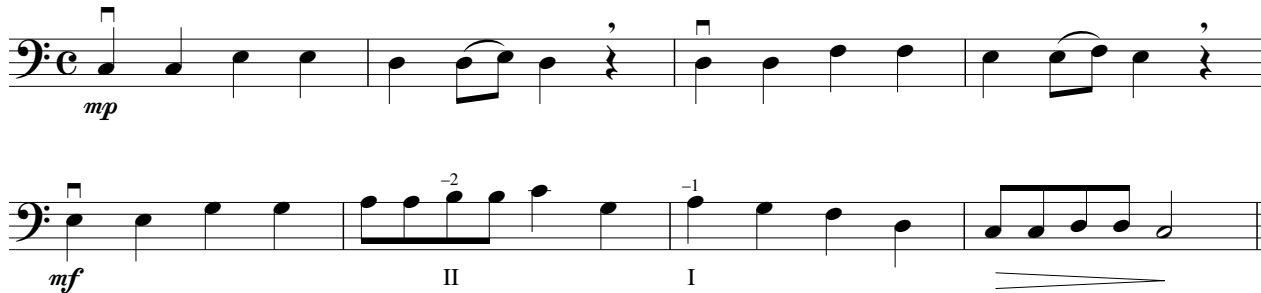
mf (mezzo forte)

Play moderately loud.



25. CROSSROADS

Moderato



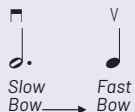
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CHANGING BOW SPEED

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



RHYTHMS

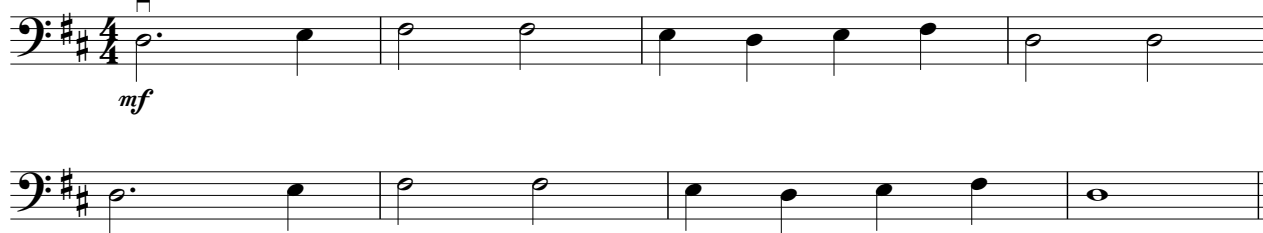
26. THE DOT ALWAYS COUNTS



27. ALOUETTE

French Folk Song

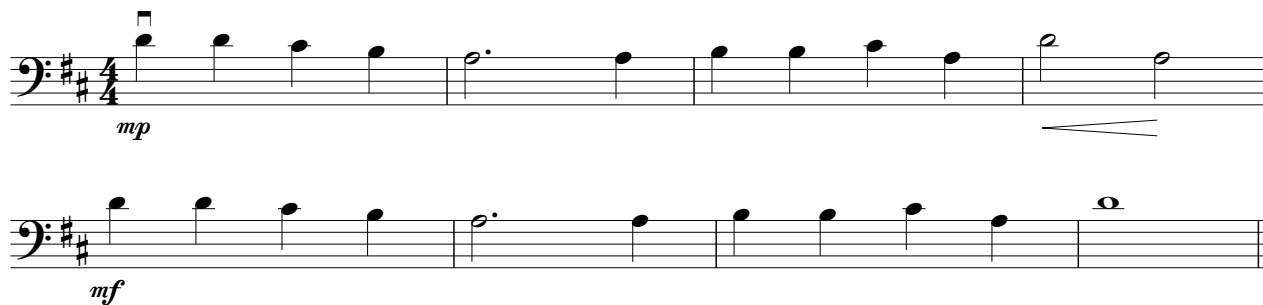
Allegretto



28. RIGAUDON

Henry Purcell (1659-1695)

Moderato



29. ESSENTIAL CREATIVITY – CANDY MOUNTAIN ROCK

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



Allegretto



EE STRINGS PERUSAL BOOK 2: CELLO

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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



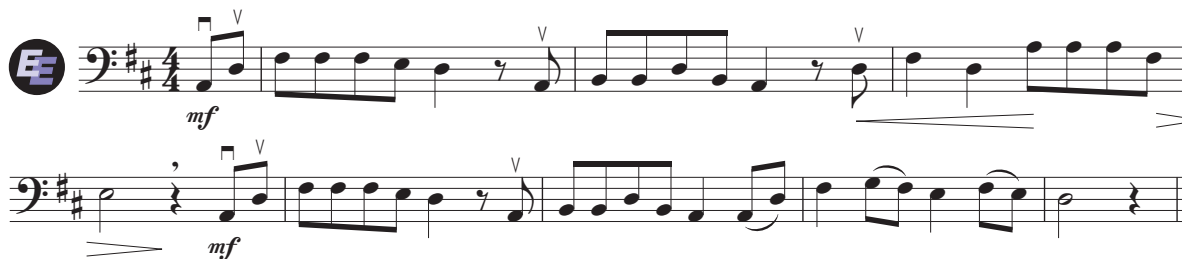
35. SUNNY DAY



36. ESSENTIAL ELEMENTS QUIZ – JESSE JAMES

Folk Ballad from Missouri

Moderato



RHYTHMS

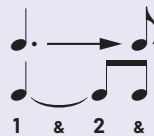
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10

Dotted Quarter & Eighth Notes

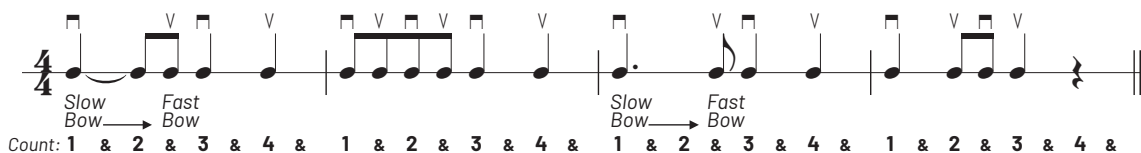


A dot adds half the value of the quarter note.



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



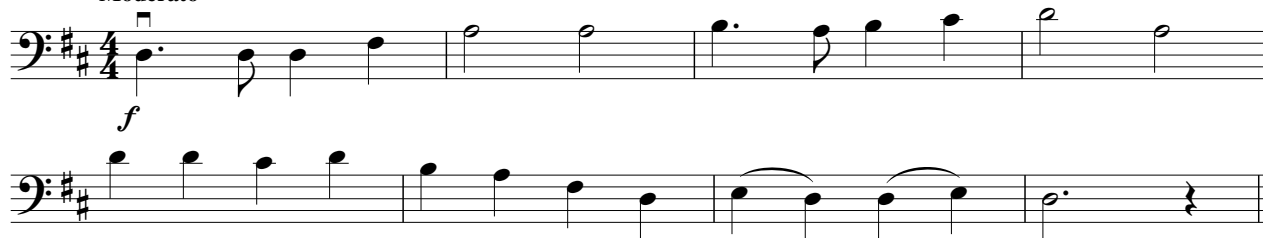
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43. A CAPITAL SHIP

American Folk Song

Moderato



44. ESSENTIAL CREATIVITY

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



RHYTHMS

45. HOOKED ON DOTS

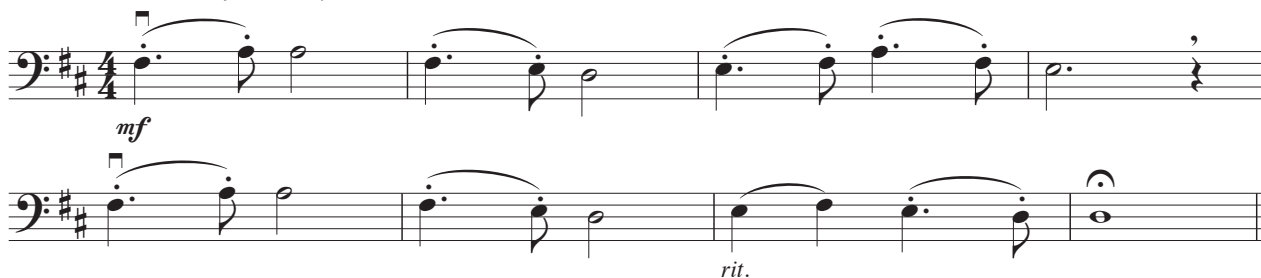


Ritardando *ritard.* (or) *rit.* - Gradually slower.

46. THEME FROM NEW WORLD SYMPHONY


Antonin Dvorák (1841–1904)

Lento  Very slow tempo



47. ESSENTIAL ELEMENTS QUIZ – RONDEAU

Jean-Joseph Mouret (1682–1738)

Andantino  A tempo that is slightly quicker than **Andante**.



EE STRINGS PERUSAL BOOK 2: CELLO

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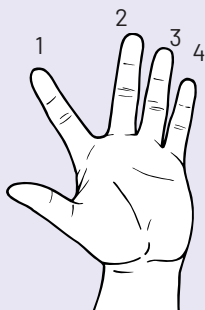
SHARP KEYS

FORWARD EXTENSION ON THE G STRING



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.

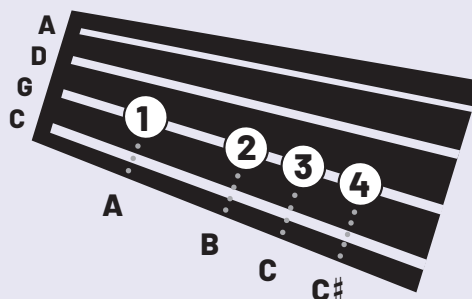
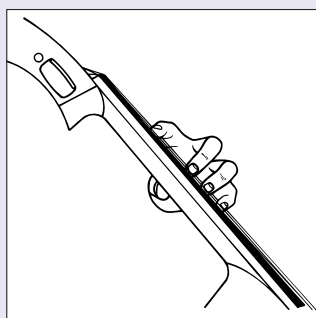


Step 2

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

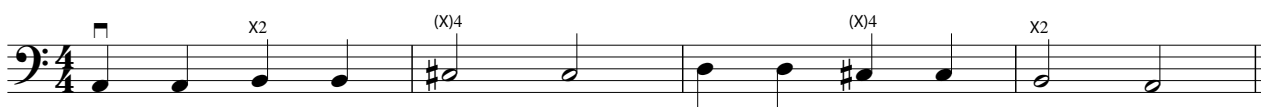
Play what your teacher plays. Listen carefully.

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

X2 = 2nd finger - forward extension. X4 = 4th finger in extended position. The whole step is between 1st and 2nd fingers.



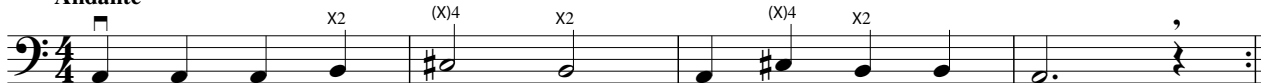
49. STAY SHARP



50. AT PIERROT' S DOOR

French Folk Song

Andante



51. HOT CROSS BUNS

Moderato



Were your C#'s in tune?

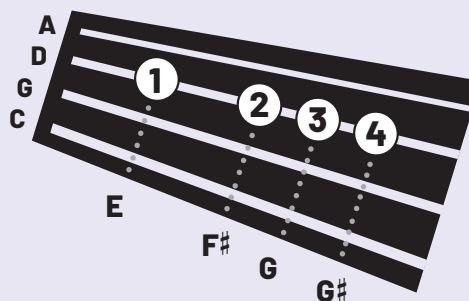
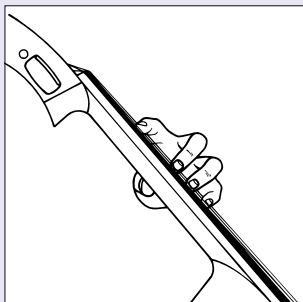
FORWARD EXTENSION ON THE D STRING

Shape your left hand on the D string as shown.



G#

is played with a forward extension on the D string.



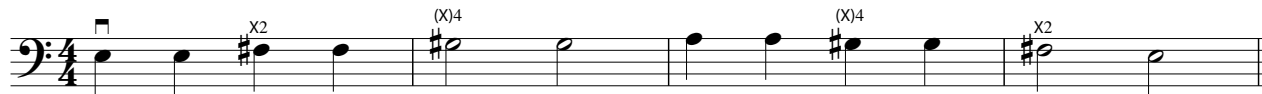
Listening Skills

Play what your teacher plays. Listen carefully.

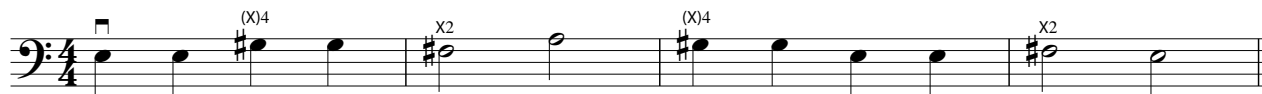
52. LET'S READ "G#" (G-sharp)



53. REACHING OUT



54. HIGHER AND HIGHER



Key Signature A MAJOR



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

THEORY

55. A MAJOR SCALE



56. ESSENTIAL ELEMENTS QUIZ – A SONG FOR ANNE



EE STRINGS PERUSAL BOOK 2: DOUBLE BASS

14

SHARP KEYS

LOWER OCTAVE OF D MAJOR (viola and cello)

Special Double Bass Exercise

While the violas and cellos are learning a new note, choose any one pitch on the staff and make up a rhythm exercise. Use each of the following notes and rests at least once (♩ ♪ ♫ - ♩ ♪ ♫). Be sure to line up your notes and rests with the counting. After you finish, shadow bow the exercise.



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

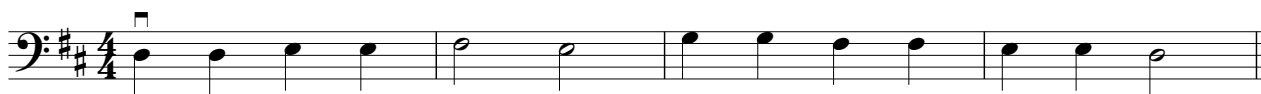
Listening Skills

Play what your teacher plays. Listen carefully.

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



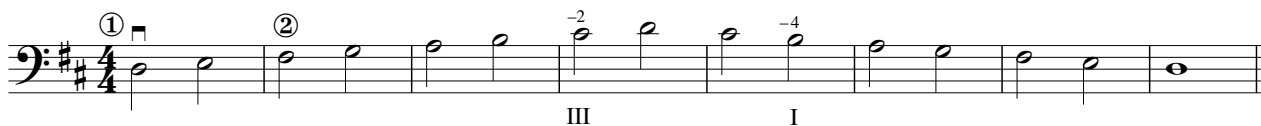
58. HIGH POINT



59. MAGNIFICENT MONTANA



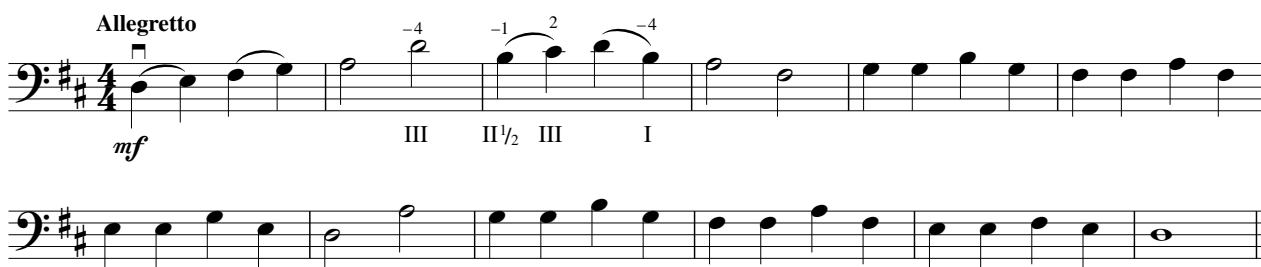
60. D MAJOR SCALE – Round



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

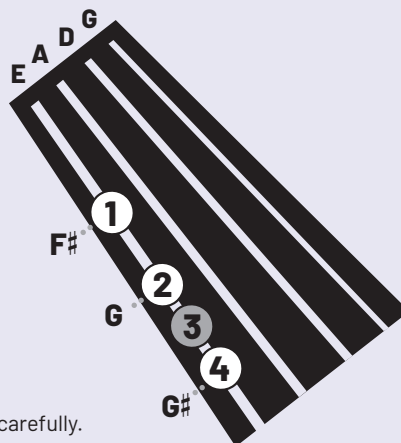
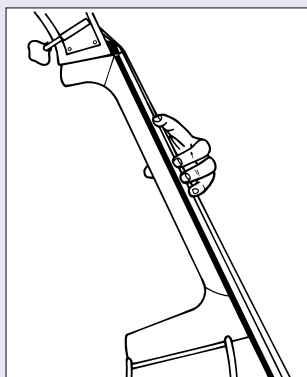


G# (G-SHARP) ON THE E STRING



G#

is played with 4 fingers on the E string in first position (I).



Listening Skills Play what your teacher plays. Listen carefully.

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



63. A MAJOR SCALE

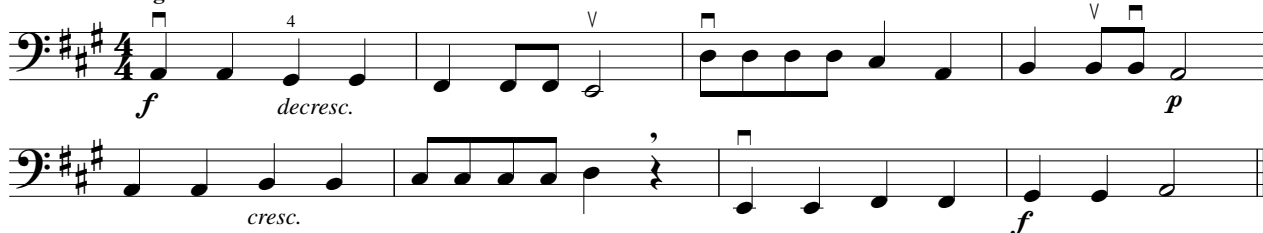


64. A MAJOR ARPEGGIO

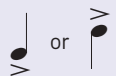


65. THE FIG TREE

Allegretto



Accent



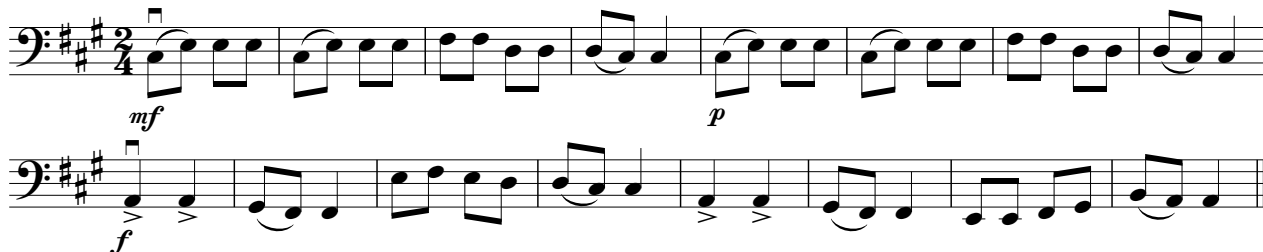
Emphasize the note. Add weight or increase the speed at the beginning of the bow stroke.

THEORY

66. SITKA CITY

Moderato

Russian Folk Song



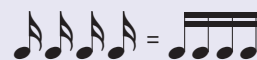
EE STRINGS PERUSAL BOOK 2: DOUBLE BASS

16

Sixteenth Notes



4 sixteenth notes = 1 beat
Each sixteenth note = 1/4 beat



A single sixteenth note has 2 flags on the stem.

RHYTHMS

67. RHYTHM RAP

Shadow bow and count before playing.



68. SIXTEENTH NOTE FANFARE



69. TECHNIQUE TRAX



70. SWEET SIXTEENTHS

Allegretto



71. MOCKINGBIRD

Alice Hawthorne (Septimus Winner)(1827-1902)

Moderato



Looking for some more fun music to play?

See the inside front cover for instructions on accessing recent popular Bonus Songs.

EE STRINGS PERUSAL BOOK 2: DOUBLE BASS

17

Shadow bow and count before playing.

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

73. BLUEBERRY PIE

74. TECHNIQUE TRAX

75. RHYTHM RAP [=]

Shadow bow and count before playing.

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

76. MARCHING ALONG

77. ON THE MOVE

78. RHYTHM ETUDE – Duet

79. ESSENTIAL ELEMENTS QUIZ – RHYTHM ROUND-UP

RHYTHMS

EE STRINGS PERUSAL BOOK 2: VIOLA

18

80. RHYTHM RAP

Shadow bow and count before playing.

Count: 1 e & a 2 e & a 1 & 2 & 1 e & a 2 e & a 1 & 2 &

RHYTHMS

81. TECHNIQUE TRAX

82. HOOKED ON D MAJOR

83. THE MOUNTAIN CLIMBER

84. KEEP IT SHORT

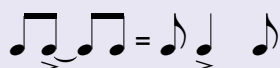
85. ESSENTIAL CREATIVITY

Write a D Major scale using any of the following rhythms: Perform your composition for the class.

EE STRINGS PERUSAL BOOK 2: VIOLA

19

Syncopation

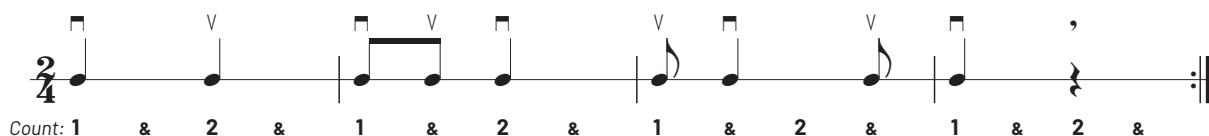


Syncopation occurs when an accent or emphasis is given to a note that is not on a strong beat. This type of "off-beat" feel is common in many popular and classical styles.

THEORY

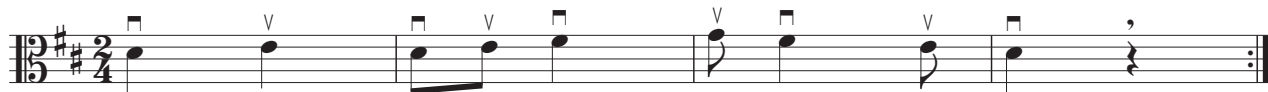
86. RHYTHM RAP

Shadow bow and count before playing.



RHYTHMS

87. SYNCOPATION TIME



88. MIRROR IMAGE



89. CHILDREN'S SHOES

African American Spiritual



90. HOOKED ON SYNCOPATION



91. ESSENTIAL ELEMENTS QUIZ - TOM DOOLEY

American Folk Song

Moderato



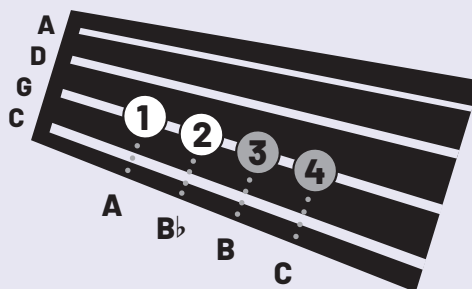
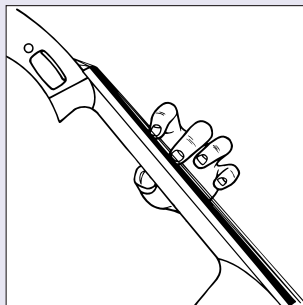
EE STRINGS PERUSAL BOOK 2: CELLO

B \flat (B-FLAT) ON THE G STRING



Bb

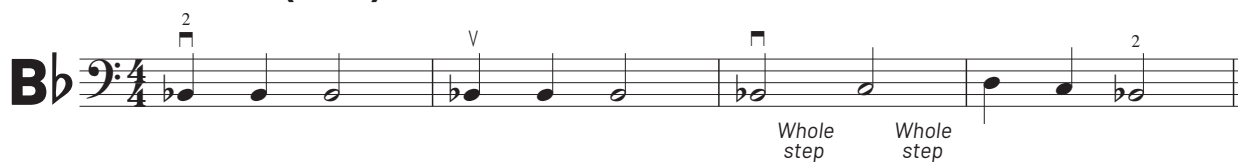
is played with
2 fingers on
the G string.



Listening Skills

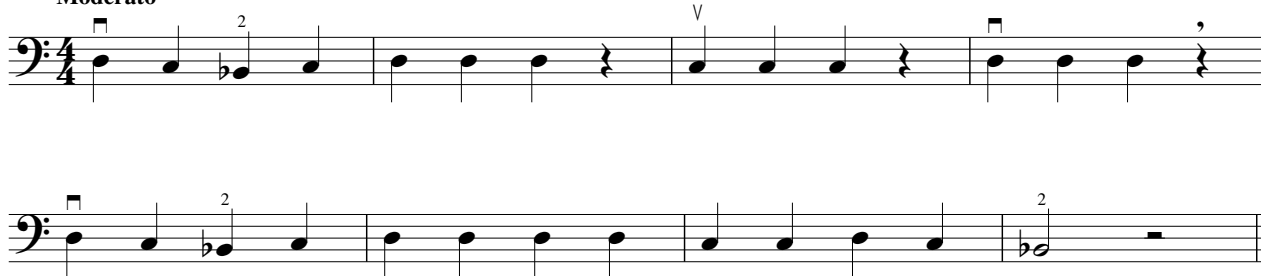
Play what your teacher plays. Listen carefully.

92. LET'S READ "B \flat " (B-flat)



93. ROLLING ALONG

Moderato



94. MATCHING OCTAVES



Team Work

Great musicians give encouragement to their fellow performers. Violin and bass players will now learn 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.

2nd (Example) 5th 3rd octave (go lower only) 4th 6th (go lower only) 7th (go lower only)

Listening Skills

Play what your teacher plays. Listen carefully.

95. LET'S READ "F" (F-natural) – Review

96. TECHNIQUE TRAX

Key Signature F MAJOR



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

THEORY

97. F 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

98. THEME FROM VIOLIN CONCERTO

Ludwig van Beethoven (1770–1827)

EE STRINGS PERUSAL BOOK 2: VIOLIN

22

FLAT KEYS

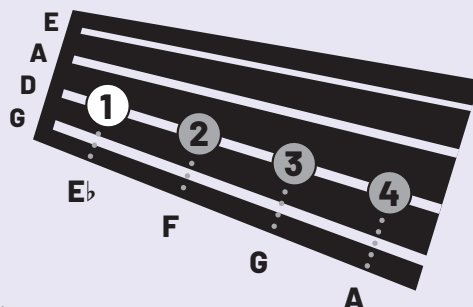
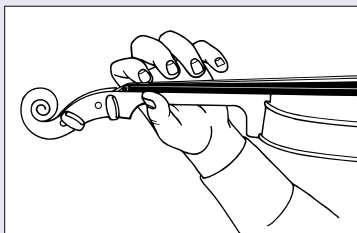
NEW FINGER PATTERN ON THE D STRING

Low 1st Finger

Shape your left hand on the D string as shown.

E \flat

is played with
low 1st finger
on the D string.



Listening Skills

Play what your teacher plays. Listen carefully.

99. LET'S READ "E \flat " (E-flat)

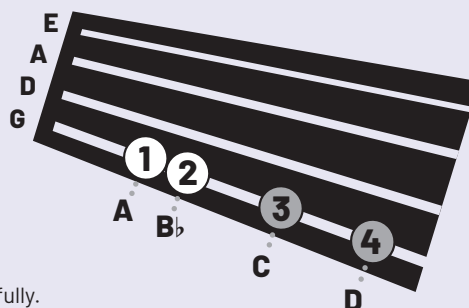
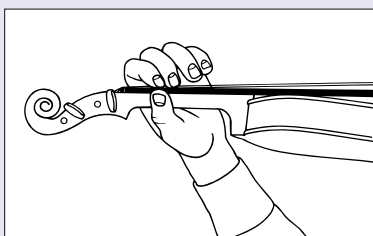


100. HOT CROSS BUNS



B \flat

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



Listening Skills

Play what your teacher plays. Listen carefully.

101. LET'S READ "B \flat " (B-flat)



102. VIKING WAY



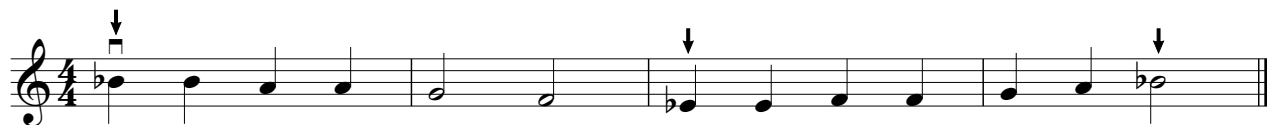
EE STRINGS PERUSAL BOOK 2: VIOLIN

23

FLAT KEYS

THEORY

103. HIKING ALONG

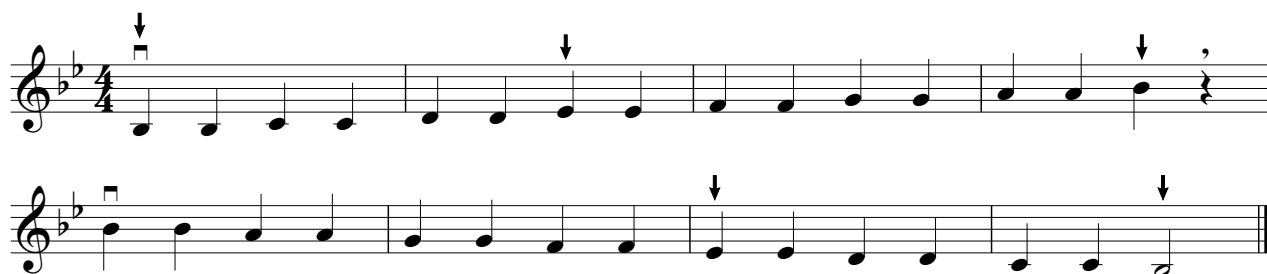


Key Signature
B \flat MAJOR



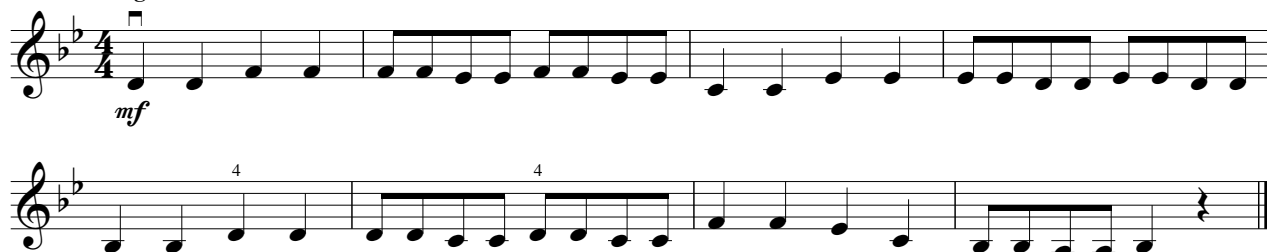
Play all B's as B \flat (B-flat) and all E's as E \flat (E-flat).

104. B \flat MAJOR SCALE



105. SLOVAKIAN FOLK SONG

Allegro



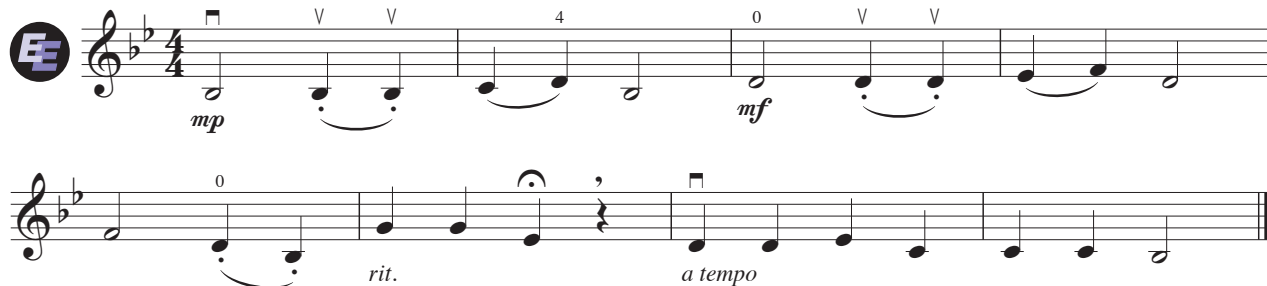
106. CAVALIER COUNTRY



107. ESSENTIAL ELEMENTS QUIZ – AYN KAYLOKAYNU

Traditional Jewish Song

Andantino



▲ Return to original tempo

EE STRINGS PERUSAL BOOK 2: CELLO

24

FLAT KEYS

Special Cello Exercise

While violins and violas are learning new notes, match the following words with the correct definitions. Write the correct letter of the definition in the blank next to the words.

- | | |
|-----------------------|---|
| 1. _____ Staccato | A. Gradually increase volume |
| 2. _____ Allegro | B. Hold the note (or rest) longer |
| 3. _____ Slur | C. Curved line that connects two or more different pitches |
| 4. _____ Intonation | D. Play with a stopped bow stroke |
| 5. _____ Mezzo Forte | E. Slower walking tempo |
| 6. _____ Interval | F. Moderately loud |
| 7. _____ Crescendo | G. Gradually slow the tempo |
| 8. _____ Moderato | H. Play in a smooth and connected style |
| 9. _____ Ritardando | I. Fast tempo |
| 10. _____ Allegretto | J. Moderately soft |
| 11. _____ Legato | K. Curved line that connects notes of the same pitch |
| 12. _____ Fermata | L. Medium tempo |
| 13. _____ Decrescendo | M. Lively tempo, faster than Andante, but slower than Allegro |
| 14. _____ Lento | N. How well each note is played in tune |
| 15. _____ Andante | O. A very slow tempo |
| 16. _____ Tie | P. The distance between two notes |
| 17. _____ Mezzo Piano | Q. Gradually decrease volume |
| 18. _____ Forte | R. Loud |

108. LET'S READ "E^b" (E-flat) – Review



109. TECHNIQUE TRAX



110. LET'S READ "B^b" (B-flat)



111. TECHNIQUE BUILDER

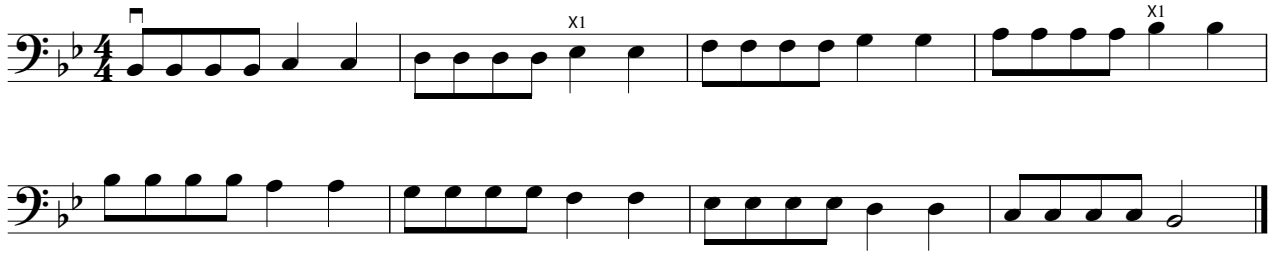


EE STRINGS PERUSAL BOOK 2: CELLO

25

FLAT KEYS

112. B♭ MAJOR SCALE



113. THE MOUNTAIN DEER CHASE

North American Folk Song

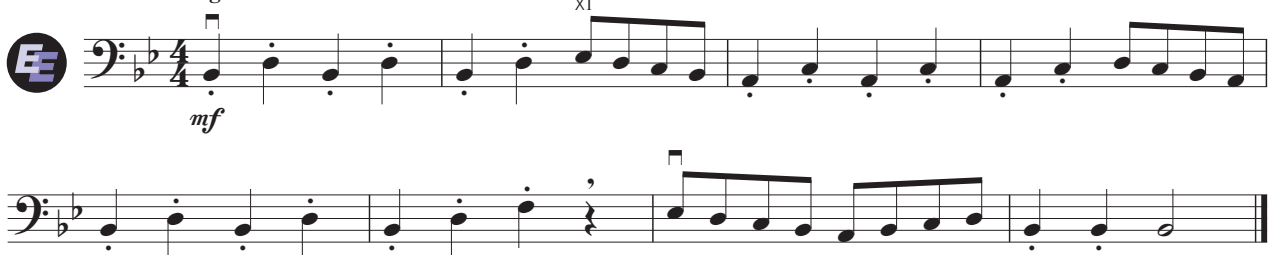
Allegretto



114. ESSENTIAL CREATIVITY – RAKES OF MALLOW

Irish Folk Song

Allegro



Music can be created and arranged by changing rhythms and notes to an existing example. Create your own arrangement of *Rakes of Mallow* by changing the rhythms and melodic phrases. Perform your arrangement for others.

Example 1: Changing rhythms



Example 2: Changing melodic phrases








EE STRINGS PERUSAL BOOK 2: CELLO

26

THEORY

6/8 Time Signature

 = 6 beats per measure
= Eighth note gets one beat

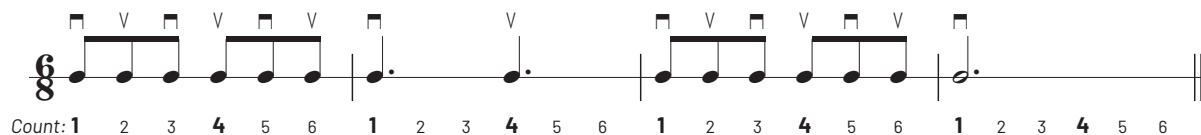
 = 1 beat  = 2 beats
 = 3 beats  = 6 beats

6/8 time is usually played with a slight emphasis on the **1st** and **4th** beats of each measure. This divides the measure into 2 groups of 3 beats each.

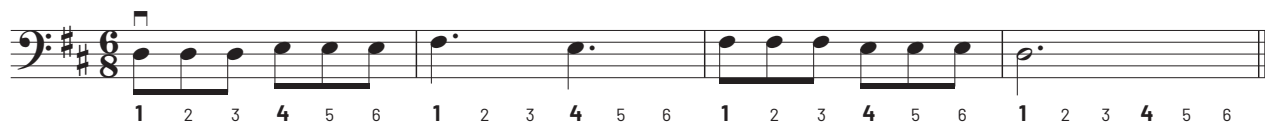
6/8 RHYTHMS

115. RHYTHM RAP

Shadow bow and count before playing.



116. LAZY DAY



117. HOOKED ON 6/8



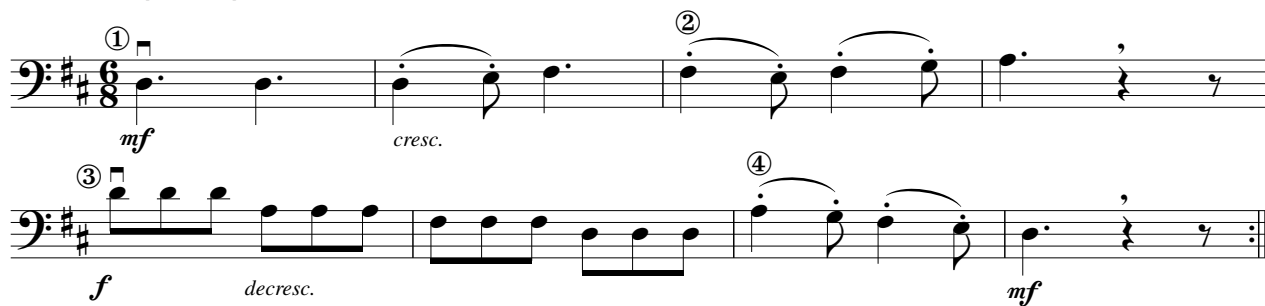
THEORY

Musical Form

A round is a **musical form** where performers play or sing the same melody, entering at different times. This is called counterpoint, a type of harmony. Try memorizing this round and performing it with a friend.

118. ROW, ROW, ROW YOUR BOAT - Round

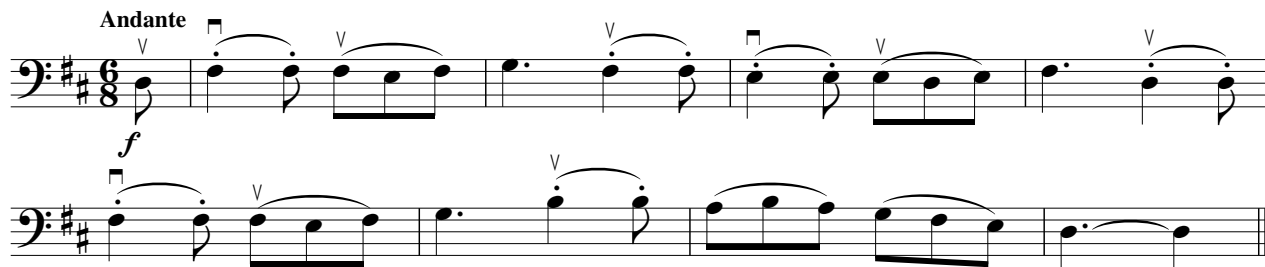
American Folk Round



119. SLURRING IN 6/8 TIME



120. JOLLY GOOD FELLOW



Teacher The objective of student book page 27 is to introduce faster tempo $\frac{6}{8}$ meter.

$\frac{6}{8}$ Time Signature

When music in $\frac{6}{8}$ is played fast, it is easier to stress beats one and four, and "feel" the pulse in two large beats.

Counted in 6 = 1 2 3 4 5 6
Counted in 2 = 1 & a 2 & a

THEORY

6/8 RHYTHMS

Teacher In 121. *Rhythm Rap*, $\frac{6}{8}$ meter is now introduced at a faster tempo, where it is felt and played with two beats to a measure. Be sure students count and tap while shadow bowing exercise 121. Students should completely stop their bows between the hooked notes in measure three.

121. RHYTHM RAP *Shadow bow and count before playing.*

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

D5 A D Csus2 D Bmi G D

Piano

122. RISE AND FALL

Violin

Viola

Cello

Bass

Piano

D5 A D Csus2 D Bmi G D

EE STRINGS PERUSAL BOOK 2: TEACHER MANUAL

164

Student Book Page 27

Teacher Students should write in a $\frac{6}{8}$ time signature before playing *Beach Walk*.

123. BEACH WALK

▼ Write in the correct time signature before you begin.

6/8 RHYTHMS

Violin

Viola

Cello

Bass

Piano

D Bmi7 Esus F#mi/A Emi Ami/C A D

HISTORY

Austrian composer **Wolfgang Amadeus Mozart** was a child prodigy who lived during the American Revolution. At five, he was composing music, and by his early teens he had mastered the violin. Mozart wrote more than 600 compositions during his short life, including oratorios, symphonies, concertos, and operas. Imagine and describe the career of a composer.

Teacher Discuss the life and musical contribution of Mozart. Play examples of his recorded works. Explain how a composer during his lifetime primarily made money composing through commissions. Composers were often at the whim of the musical styles and tastes of those with money who commissioned works. Describe how some composers, especially Mozart, found this constraining and aggravating.

124. MAY TIME

Allegretto

W. A. Mozart (1756–1791)

Violin

Viola

Cello

Bass

Piano

D A/C# D G/B A/C# D A/C# D

EE STRINGS PERUSAL BOOK 2: TEACHER MANUAL

Student Book Page 27

165

6/8 RHYTHMS

Violin

Viola

Cello

Bass

Piano

Emi/G A D G/B A/C# D Bmi E/G#

Violin

Viola

Cello

Bass

Piano

A D D/F# G/B Emi D/A A7 D

EE STRINGS PERUSAL BOOK 2: TEACHER MANUAL

166

Student Book Page 28

MINOR KEYS

Teacher The objective of student book pages 28 and 29 is to present minor scales. D and G minor (natural) scales are presented, and related key signatures.

THEORY

Minor Scale

A minor scale is a series of eight notes which follow a definite pattern of whole steps and half steps. There are three forms of the minor scale; natural minor, harmonic minor, and melodic minor. The D minor (natural) scale uses the same pitches as the F major scale.

Teacher Have students sustain each pitch of the D minor (natural) scale to prepare them for exercise 125, checking their understanding of the sequence of half steps and whole steps while listening carefully for intonation. Check to see if cellos are extending backward properly for B \flat . Transpose the scale pattern and have students learn to play the G minor (natural) scale as well (No. 129). Ask students to describe how a minor scale sounds different from a major scale.

125. D MINOR (Natural) SCALE

Violin

Viola

Cello

Bass

Piano

III I

Dmi B \flat 7 F C Dmi B \flat 7 Gmi C Csus A7 Dmi

HISTORY

Austrian composer **Gustav Mahler** was also a successful conductor. He believed in unifying the arts and often combined music, poetry, and philosophy in his compositions. Exercise 126 *Mahler's Theme* first appears in his *Symphony No. 1*, played as a solo by the double bass. During Mahler's lifetime Vincent van Gogh created his most famous paintings, and Mark Twain wrote *Tom Sawyer*.

Teacher Play recordings of Mahler's music and discuss his life and music, as well as art created during the Romantic period. Especially feature his *Symphony No. 1*. Students can hear the opening bass solo from the last movement of that work, featured in 126. *Mahler's Theme*. Play recordings of two different bass soloists playing this solo and ask students to analyze and describe the differences in the performances. Also, note that this line can be played in class as a round. Entrances are marked with circled numbers. Help students compare major and minor tonalities by giving them the opportunity to play *Mahler's Theme* in D Major. Ask students to describe the difference between major and minor tonalities.

126. MAHLER'S THEME – Round

Gustav Mahler (1860–1911)

MINOR KEYS

Andante

① *p* *mp*

② *mp*

Fmi

③ *mf* *p*

④ *p*

X1

F5 (Repeat as needed for round)

mf *p*

Teacher *Shalom Chaverim* and *The Snake Charmer* are unison melodies in D minor (natural) to reinforce student learning of the key. Note that *Shalom Chaverim* can be played as a round.

127. SHALOM CHAVERIM – Round

Andante Hebrew Folk Song

Violin: *mp*, *mf*, *mp*

Viola: *mp*, *mf*, *mp*

Cello: *mp*, *mf*, *mp*

Bass: *mp*, *mf*, *mp*

Piano: *mp*, *mf*, *mp*

Chord markings: Fmi, A, (III) Fmi, E

Student books have 1 measure in 2nd ending.

Violin: *p*, *mp*

Viola: *p*, *mp*

Cello: *p*, *mp*

Bass: *p*, *mp*

Piano: *p*, *mp*

Chord markings: Dma7, Fmi/C C7sus, Dma7, E, Fmi C7sus, Fmi, Fmi

2. (Group 2)

128. THE SNAKE CHARMER

Allegretto

MINOR KEYS

Violin

Viola

Cello

Bass

Piano

D5

A5

The first system of the musical score for 'The Snake Charmer'. It features five staves: Violin, Viola, Cello, Bass, and Piano. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegretto'. The Violin part begins with a 'V' marking and a fermata. The Viola, Cello, and Bass parts also begin with a 'V' marking. The Piano part has a 'D5' marking above the first measure and an 'A5' marking above the third measure. The first system consists of four measures.

Violin

Viola

Cello

Bass

Piano

D5

The second system of the musical score for 'The Snake Charmer'. It continues the five staves: Violin, Viola, Cello, Bass, and Piano. The key signature remains one flat (B-flat) and the time signature is common time (C). The Violin part has a '4' marking above the third measure. The Viola part has a '4' marking above the third measure. The Piano part has a 'D5' marking above the first measure. The second system consists of four measures.

EE STRINGS PERUSAL BOOK 2: VIOLIN

29

Key Signature G MINOR

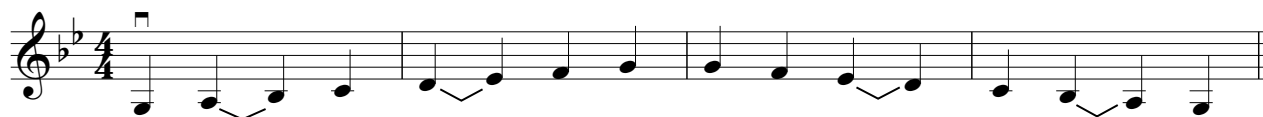


The G minor (natural) scale uses the same pitches as the B \flat major scale.

THEORY

MINOR KEYS

129. G MINOR (Natural) SCALE



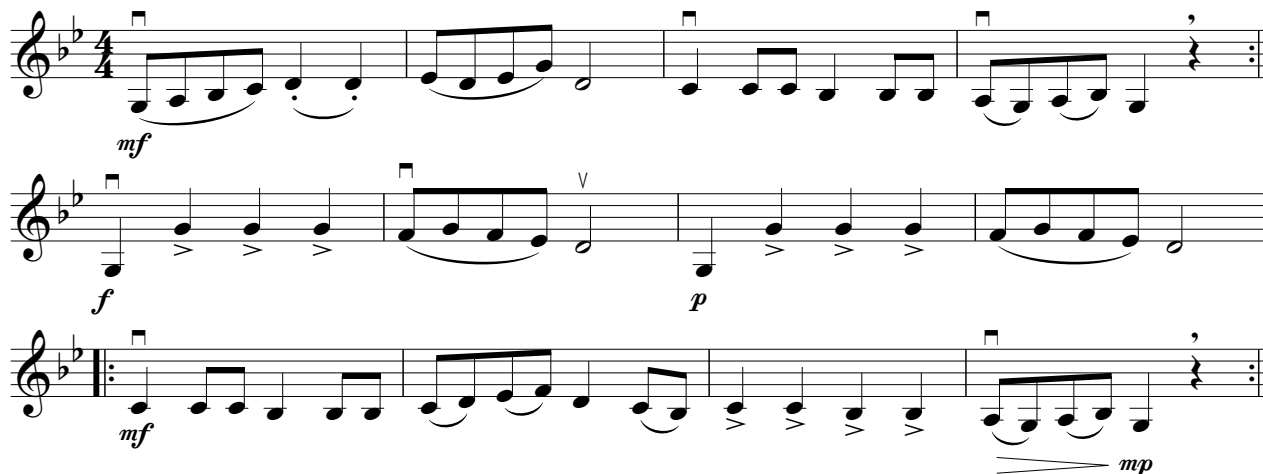
With the establishment of Israel as an independent political state in 1948, *Hatikvah* became the Israeli National Anthem. This was the same year Mohandas Gandhi was assassinated in India. Israeli violinists Itzhak Perlman and Pinchas Zukerman are concert artists known throughout the world.

HISTORY

130. HATIKVAH

Israeli National Anthem

Moderato



131. G MINOR (Natural) SCALE (Upper Octave)



132. ESSENTIAL ELEMENTS QUIZ – THE HANUKKAH SONG

Israeli Folk Song

Allegro



EE STRINGS PERUSAL BOOK 2: VIOLIN

30

THEORY

Mixed Meter

Occasionally the meter (time signature) changes in music. Watch for meter changes and count carefully.

MIXED METER

133. RHYTHM RAP

Shadow bow and count before playing.

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

134. FRENCH FOLK SONG

Moderato

THEORY

Cantabile

In a singing style.

e

The Italian word for "and."

135. KUM BA YAH

African Spiritual

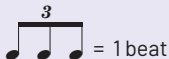
Andante e cantabile

EE STRINGS PERUSAL BOOK 2: CELLO

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Triplets

A **triplet** is a group of **3** notes. In $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ time, an eighth note triplet is spread evenly across one beat.

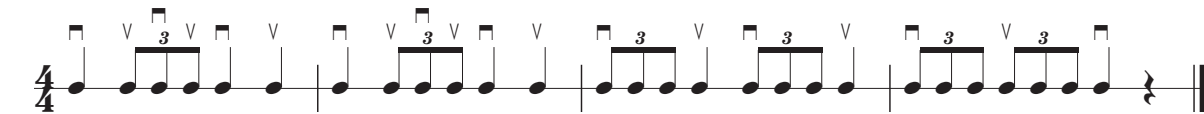
 = 1 beat


1 triplet 2 triplet

THEORY

136. RHYTHM RAP

Shadow bow and count before playing.


Count: 1 2 trip-let 3 4 | 1 2 trip-let 3 4 | 1 trip-let 2 3 trip-let 4 | 1 trip-let 2 trip-let 3 4

RHYTHMS

137. D MAJOR SCALE WITH TRIPLETS



138. ON THE MOVE



139. SLURRING TRIPLETS



140. TRIPLET ETUDE



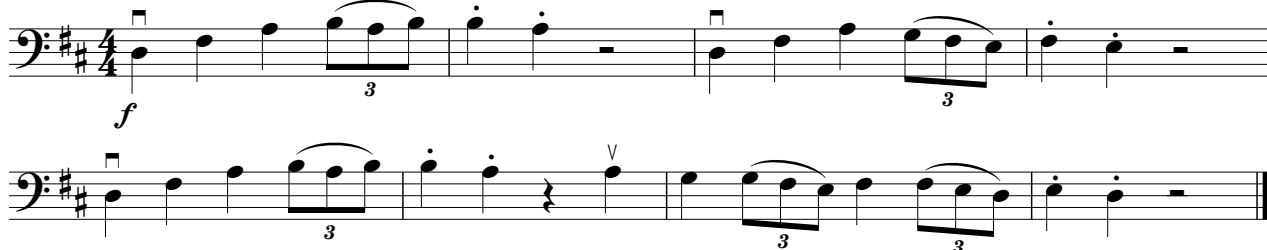
141. LITTLE RIVER



142. FIELD SONG

Southern American Folk Song

Moderato







Looking for some more fun music to play?
See the inside front cover for instructions on accessing recent popular Bonus Songs.




EE STRINGS PERUSAL BOOK 2: CELLO

32

THEORY

C Time Signature
Cut Time (Alla Breve)

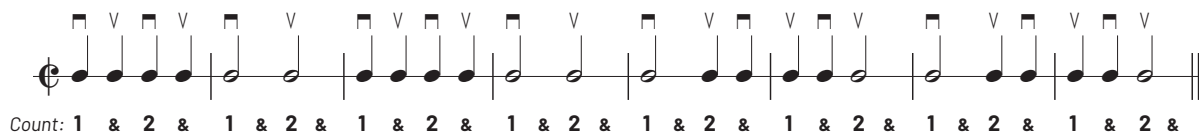
 or  = 2 beats per measure
= Half note gets one beat

 = 2 beats
 = 1 beat
 = 1/2 beat

RHYTHMS

143. RHYTHM RAP

Shadow bow and count before playing.

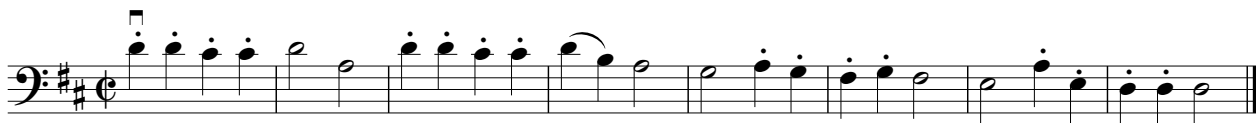


Count: 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

144. A CUT ABOVE

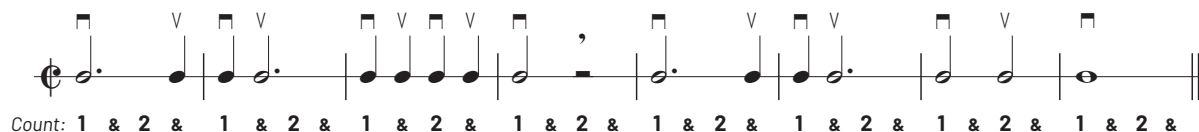


145. CUT TIME MARCH



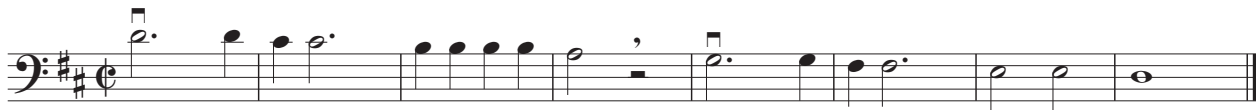
146. RHYTHM RAP

Shadow bow and count before playing.



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

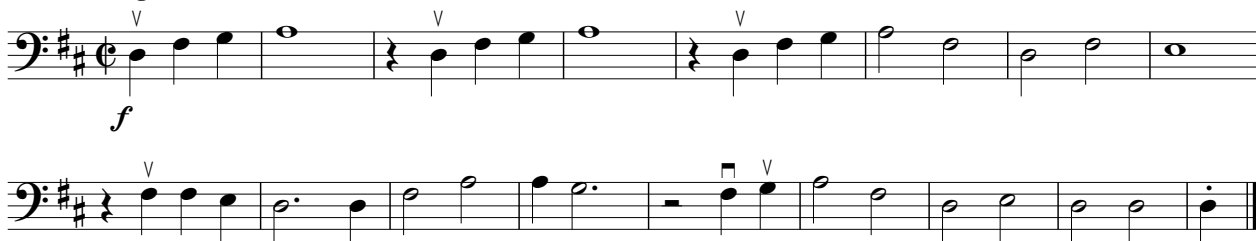
147. SYNCOPATION MARCH



148. WHEN THE SAINTS GO MARCHIN' IN

James M. Black

Allegro




Are you counting in cut time?

EE STRINGS PERUSAL BOOK 2: VIOLIN

33

149. RHYTHM RAP

Shadow bow and count before playing.

Count: 1 & a 2 & a 1 e & a 2 & 1 e & 2 e & 1 & 2 &

150. DOWN HOME

151. MOVING ALONG

152. RHYTHM RAP

Shadow bow and count before playing.

Count: 1 & a 2 e & 1 & 2 e & a 1 & a 2 e & 1 & 2 &

153. UP TOWN

154. FLYING BOWS

Cantatas are pieces much like short operas that were written during the **Baroque Period** (1600–1750). They involve vocal soloists and choirs that are accompanied by small orchestras. **Johann Sebastian Bach** wrote nearly 300 of them between 1704 and 1745. While Bach was composing his cantatas, the famous philosopher Voltaire was writing his books and Thomas Jefferson, the great United States president, was born.

155. MARCH FROM PEASANT'S CANTATA

J. S. Bach (1685–1750)

Allegretto

mf *f* *mf*

RHYTHMS

HISTORY

EE STRINGS PERUSAL BOOK 2: VIOLIN

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PERFORMANCE SPOTLIGHT

Performing music for others is fun and rewarding. Either small or large ensembles can perform the following arrangements. Always observe proper concert etiquette by being well prepared, dressing appropriately, being on time, and remembering all equipment. Show respect when others are playing by listening attentively and applauding at the appropriate time.

156. SAGEBRUSH OVERTURE – Orchestra Arrangement

A = Melody. B = Harmony. For orchestra, half the violins play each part.

Arr. John Higgins

Andantino

3 “Streets of Laredo”

11

Allegretto

23 “Yellow Rose of Texas”

The musical score is written for two staves, A (Melody) and B (Harmony), in 3/4 time. The key signature has one sharp (F#). The score is divided into three sections: 'Andantino' (measures 1-10), 'Allegretto' (measures 11-22), and 'Yellow Rose of Texas' (measures 23-32). The 'Andantino' section begins with a rest for both staves, followed by a melody in staff A and a harmonic accompaniment in staff B. The 'Allegretto' section features a more active melody in staff A and a harmonic accompaniment in staff B. The 'Yellow Rose of Texas' section is a lively dance tune with a melody in staff A and a harmonic accompaniment in staff B. Dynamics include *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). Performance markings include *rit. e dim.* (ritardando and decrescendo) and *mf* (mezzo-forte). The score includes various musical notations such as rests, notes, stems, beams, and slurs.

PERFORMANCE SPOTLIGHT

✓ What were the strong points of your performance?

EE STRINGS PERUSAL BOOK 2: DOUBLE BASS

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157. POMP AND CIRCUMSTANCE – Orchestra Arrangement

Edward Elgar (1857–1933)

Arr. John Higgins

A = Melody part. B = Orchestra part.

Moderato

11

rit.

rit.

158. AMERICA THE BEAUTIFUL – Orchestra Arrangement

Samuel Augustus Ward (1847–1903)

Arr. John Higgins

A = Melody part. B = Orchestra part.

Andante e legato

9

rit.

rit.

PERFORMANCE SPOTLIGHT

36

Mexican Folk Song
Arr. Michael Allen

Allegro

PERFORMANCE SPOTLIGHT

160. THE BLEAK MIDWINTER – Orchestra Arrangement

Gustav Holst (1874–1934)

A = Melody part. **B** = Orchestra part.

Arr. John Higgins

Andante

EE STRINGS PERUSAL BOOK 2: VIOLA

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161. SWALLOWTAIL JIG – Orchestra Arrangement

A = Melody part. B = Orchestra part.

Irish Jig
Arr. John Higgins

Moderately

The musical score is written for Viola in 6/8 time, key of D major (two sharps). It consists of six systems of staves, each with a Melody part (A) and an Orchestra part (B). The score includes various musical notations such as dynamics (*f*, *p*, *mf*, *ff*), articulation (accents, slurs), and performance markings (first and second endings, repeat signs). The piece begins with a 'Moderately' tempo marking. The first system shows the Melody part starting with a forte (*f*) dynamic and the Orchestra part with a forte (*f*) dynamic. The second system features a *p-f* dynamic marking. The third system includes first and second endings, with a *mf* dynamic marking. The fourth system has a *mf* dynamic marking. The fifth system starts with a *f* dynamic marking. The sixth system concludes with a *ff* dynamic marking. The score is marked with measure numbers 7, 16, and 25.

PERFORMANCE SPOTLIGHT

EE STRINGS PERUSAL BOOK 2: VIOLA

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Sight-reading



Sight-reading means playing a musical piece for the first time. The key to sight-reading success is to know what to look for *before* you play. Use the word **S-T-A-R-S** to remind yourself what to look for, and eventually your orchestra will become sight-reading STARS!

- S** – **Sharps or flats** in the key signature
- T** – **Time signature** and **tempo markings**
- A** – **Accidentals** not found in the key signature
- R** – **Rhythms**, silently counting the more difficult notes and rests
- S** – **Signs**, including dynamics, articulations, repeats and endings

162. SIGHT-READING CHALLENGE #1

Andante

163. SIGHT-reading CHALLENGE #2

Lento

164. SIGHT-reading CHALLENGE #3

Allegretto

165. SIGHT-reading CHALLENGE #4

Allegro

PREPARING FOR HIGHER POSITIONS

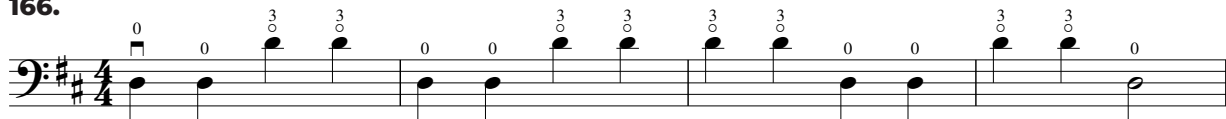
Natural Harmonic



Natural harmonics are tones created by a vibrating string divided into equal sections. To play an octave higher than an open string, lightly touch the string exactly half way between the bridge and the nut. In the following examples, harmonics are indicated by a "o" above a note, plus a fingering number. 3 indicates a harmonic played with the third finger.

THEORY

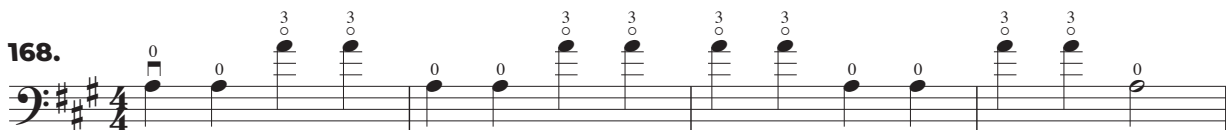
166.



167.



168.



▲ New Note: A

169.



Shifting



Sliding your left hand smoothly and lightly to a new location on the fingerboard, indicated by a dash (-). Be sure your thumb moves with your hand.

THEORY

170.



171.



172.



173.



HARMONICS/SHIFTING

EE STRINGS PERUSAL BOOK 2: CELLO

40

FINGER PATTERNS (violin and viola)

While the violins and violas are practicing various finger patterns, you will be playing some new notes in new positions. All new positions are indicated with a ★ and shifts with a -. Remember to slide your hand smoothly and lightly to the new location. Always keep your thumb behind your second finger.

FINGER PATTERNS (By Pattern)

174. 3-4 PATTERN (violin, viola)

174. 3-4 PATTERN (violin, viola)

Violin/ Viola: E String (3), A String (1, -1, 3, 4, 3, 1, -1), D String (-1, 3, 1, -1), G String (-1), C String (-1)

Violoncello: E String (3), A String (1, -1, 3, 4, 3, 1, -1), D String (-1, 3, 1, -1), G String (-1), C String (-1)

Violoncello positions: (violin, bass) ★ II¹/₂, I, II¹/₂, I

175. 2-3 PATTERN (violin, viola)

175. 2-3 PATTERN (violin, viola)

Violin/ Viola: E String (3), A String (1, -1, 2, 4, 2, 1, -1), D String (-1, 3, 1, -1), G String (-1), C String (-1)

Violoncello: E String (3), A String (1, -1, 2, 4, 2, 1, -1), D String (-1, 3, 1, -1), G String (-1), C String (-1)

Violoncello positions: (violin, bass) II¹/₂, I, II¹/₂, I

176. 1-2 PATTERN (violin, viola)

176. 1-2 PATTERN (violin, viola)

Violin/ Viola: E String (3), A String (2, -1, 3, 1, -2), D String (-1, 3, 1, -2), G String (-1, -2), C String (-1, -2)

Violoncello: E String (3), A String (2, -1, 3, 1, -2), D String (-1, 3, 1, -2), G String (-1, -2), C String (-1, -2)

Violoncello positions: (violin, bass) ★ III, I, III, I

177. OPEN PATTERN (violin, viola)

177. OPEN PATTERN (violin, viola)

Violin/ Viola: E String (3), A String (1, -1, 3, 1, -2), D String (-1, 3, 1, -2), G String (-1, -2), C String (-1, -2)

Violoncello: E String (3), A String (1, -1, 3, 1, -2), D String (-1, 3, 1, -2), G String (-1, -2), C String (-1, -2)

Violoncello positions: (violin, bass) III, I, III, I

EE STRINGS PERUSAL BOOK 2: VIOLA

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FINGER PATTERNS (By String)

178. E STRING *(violin, bass)*

Two staves of musical notation for the E string. The first staff is in 2/4 time and shows a sequence of notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6. Above the staff, there are arrows and numbers indicating fingerings: a downward arrow with '1' above it pointing to B4, and two upward arrows with '-1' above them pointing to A4 and G4. Below the staff, the text '▲ Low 1st Finger' is written. The second staff continues the sequence of notes: F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7.

179. A STRING

Two staves of musical notation for the A string. The first staff is in 2/4 time and shows a sequence of notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4. Above the staff, the text '3-4 Pattern' is written. The second staff continues the sequence: B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5. Above the staff, the text '2-3 Pattern' is written. The third staff shows a sequence of notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4. Above the staff, the text '1-2 Pattern' is written. The fourth staff continues the sequence: B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5. Above the staff, the text 'Open Pattern' is written.

180. D STRING

Two staves of musical notation for the D string. The first staff is in 2/4 time and shows a sequence of notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4. Above the staff, the text '3-4 Pattern' is written. The second staff continues the sequence: E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5. Above the staff, the text '2-3 Pattern' is written. The third staff shows a sequence of notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4. Above the staff, the text '1-2 Pattern' is written. The fourth staff continues the sequence: E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5. Above the staff, the text 'Open Pattern' is written.

181. G STRING

Two staves of musical notation for the G string. The first staff is in 2/4 time and shows a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. Above the staff, the text '3-4 Pattern' is written. The second staff continues the sequence: A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5. Above the staff, the text '2-3 Pattern' is written. The third staff shows a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4. Above the staff, the text '1-2 Pattern' is written. The fourth staff continues the sequence: A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5. Above the staff, the text 'Open Pattern' is written.

182. C STRING

Two staves of musical notation for the C string. The first staff is in 2/4 time and shows a sequence of notes: C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. Above the staff, the text '3-4 Pattern' is written. The second staff continues the sequence: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. Above the staff, the text '2-3 Pattern' is written. The third staff shows a sequence of notes: C2, D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4. Above the staff, the text '1-2 Pattern' is written. The fourth staff continues the sequence: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. Above the staff, the text 'Open Pattern' is written.

FINGER PATTERNS

EE STRINGS PERUSAL BOOK 2: VIOLA

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FINGER PATTERNS (By Key)

183. C MAJOR



A STRING
1-2



D STRING
1-2



(violin, bass)



G STRING
2-3



C STRING
2-3



184. G MAJOR



A STRING
1-2



D STRING
2-3



(violin, bass)



G STRING
2-3



C STRING
3-4



185. D MAJOR



A STRING
2-3



D STRING
2-3



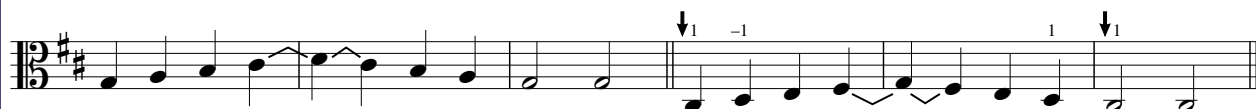
(violin, bass)



G STRING
3-4



C STRING
3-4



EE STRINGS PERUSAL BOOK 2: VIOLA

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186. A MAJOR



A STRING
2-3



D STRING
3-4



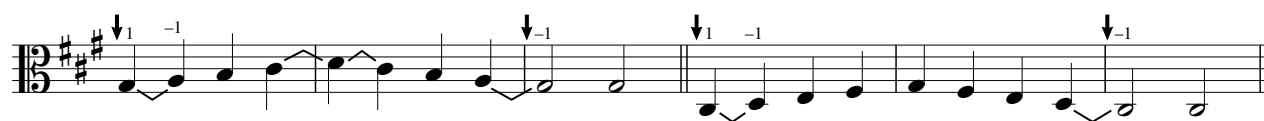
(violin, bass)



G STRING
3-4



C STRING
open hand



187. F MAJOR



A STRING
open hand



D STRING
1-2



(violin, bass)



G STRING
1-2



C STRING
2-3



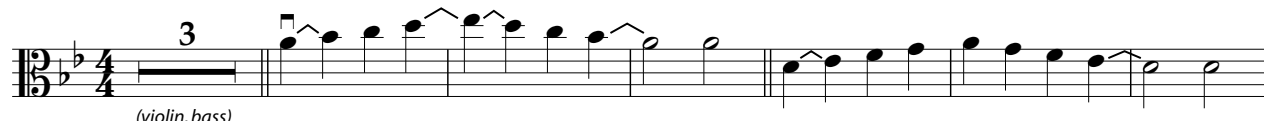
188. Bb MAJOR



A STRING
3-4



D STRING
open hand



(violin, bass)



G STRING
1-2



C STRING
1-2



EE STRINGS PERUSAL BOOK 2: VIOLA

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SCALES AND ARPEGGIOS

- ✓ Identify two important elements of performing scales and arpeggios accurately.
As you play each line, check to make sure you are able to do these things.

189. C MAJOR



190. C MAJOR



191. G MAJOR



192. G MAJOR (Upper Octave - violin)



193. D MAJOR



194. D MAJOR



195. A MAJOR



196. A MAJOR (Upper Octave - violin)



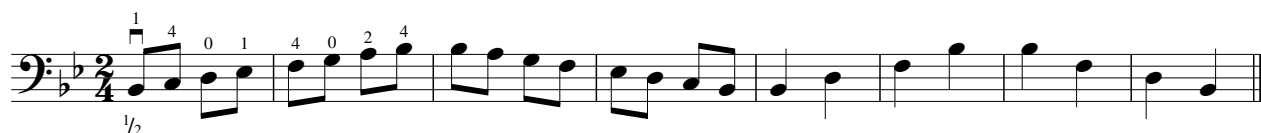
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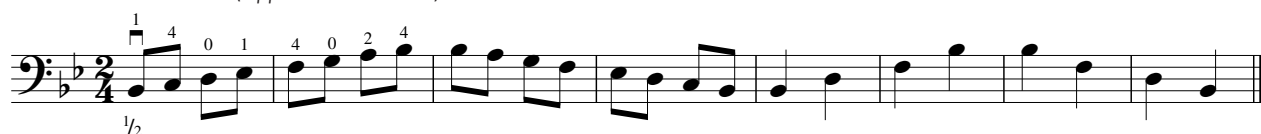
197. F MAJOR



198. B \flat MAJOR



199. B \flat MAJOR (Upper Octave - violin)



200. D MINOR (Natural)



201. D MINOR (Natural) (Lower Octave - viola and cello)



202. G MINOR (Natural)



203. G MINOR (Natural) (Upper Octave - violin)



EE STRINGS PERUSAL BOOK 2: DOUBLE BASS

46

CREATING MUSIC

THEORY

Improvisation

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

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



Exercise 204 musical notation. Line A is a single staff with a key signature of one sharp (F#) and a 4/4 time signature. Line B is a double bass staff with a key signature of one sharp (F#) and a 4/4 time signature, containing a sequence of notes and rests.

THEORY

Composition

Composition is the art of writing original music. A composer often begins by creating a melody made up of individual **phrases**, like short musical “sentences.” Some melodies have phrases that seem to answer or respond to “question” phrases, as in Beethoven’s *Ode To Joy*. Play this melody and listen to how phrase 2 answers phrase 1.

205. ODE TO JOY

Ludwig van Beethoven (1770–1827)

Exercise 205 musical notation. It shows two phrases of 'Ode to Joy' in bass clef, 4/4 time. The first phrase is labeled '1. Question' and the second is labeled '2. Answer'.

206. PHRASE BUILDERS Write 2 different phrases using the following rhythms.

Exercise 206 musical notation. It shows two staves, A and B, in bass clef, 4/4 time. Above each staff are two different rhythmic patterns for improvisation.

207. Q. AND A. Write your own “answer” to the following melodies.

Exercise 207 musical notation. It shows two staves, A and B, in bass clef, 4/4 time. Each staff has a '1. Question' phrase followed by a '2. Answer' line for improvisation.

208. YOU NAME IT: _____

Now write your own music.

Exercise 208 musical notation. It shows a single staff in bass clef, 4/4 time, for writing a melody.

IMPROVISATION/COMPOSITION

EE STRINGS PERUSAL BOOK 2: DOUBLE BASS

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Double Stops

A **double stop** is playing two strings at once.

THEORY

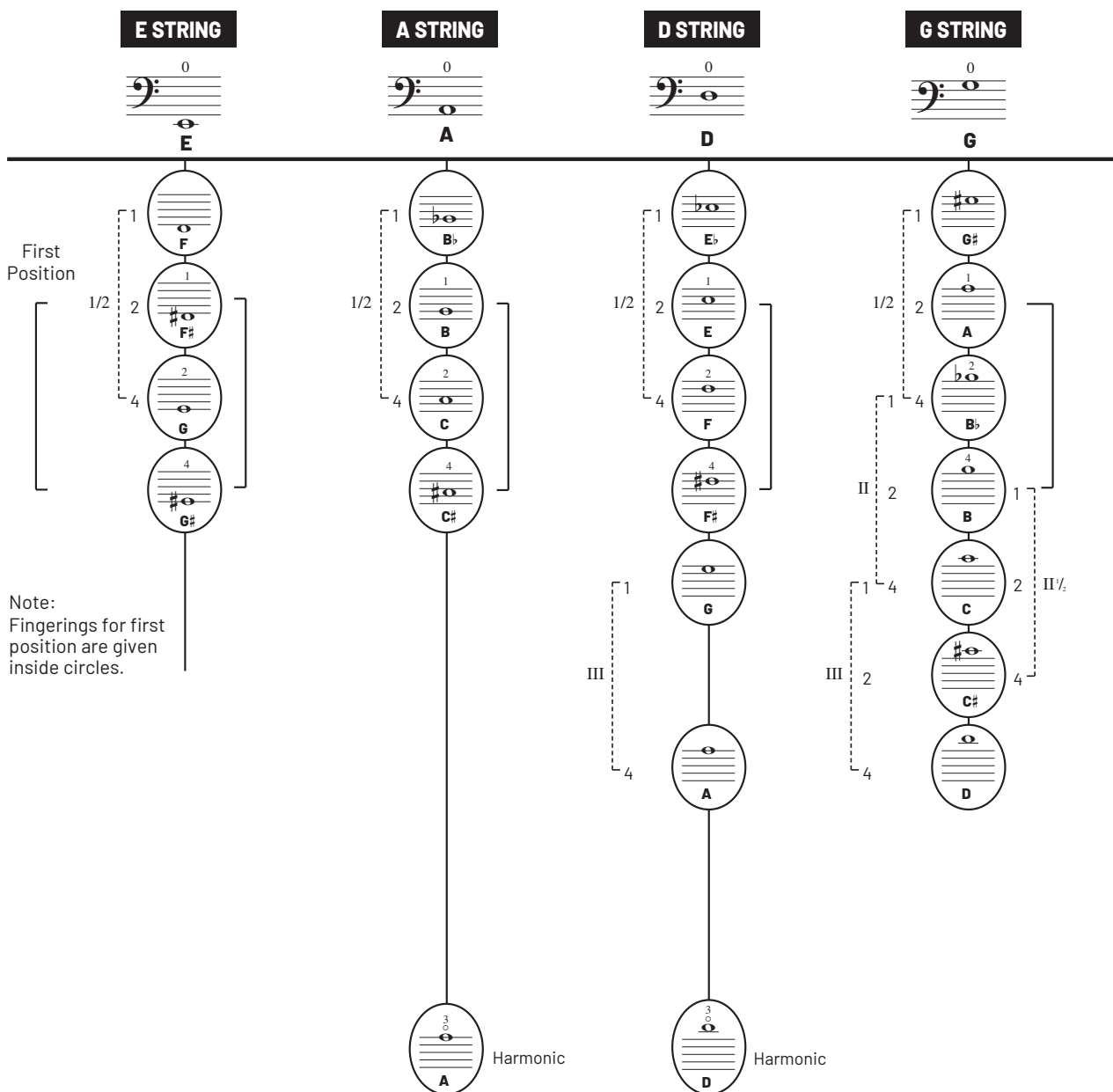
209. TWO AT A TIME



210. ADDING FINGERS



DOUBLE BASS FINGERING CHART



EE STRINGS PERUSAL BOOK 2: DOUBLE BASS

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