

**VIOLIN
STRING
LEVEL**

ONE

**SCALES
C, G & D
One Octave**

f (forte) Play loudly. Add more weight to the bow.
p (piano) Play softly. Remove weight from the bow.

177. FORTE AND PIANO

178. DYNAMIC CONTRASTS

179. D MAJOR SCALE AND ARPEGGIO

f-p ◀ Play *forte* the first time and *piano* the second time.

180. G MAJOR SCALE AND ARPEGGIO

181. C MAJOR SCALE AND ARPEGGIO

History

Austrian composer Franz Josef Haydn (1732-1809) wrote 104 symphonies. Many of these compositions had nicknames, including “The Surprise” *Symphony No. 94*. In the soft second movement, Haydn deliberately added sudden loud dynamics to wake up an often-sleepy audience. Play the dynamics carefully when you practice this famous theme.

Rehearsal Numbers [5] Measure numbers in squares above the staff.

182. SURPRISE SYMPHONY THEME

Franz Josef Haydn

183. CRIPPLE CREEK - Orchestra Arrangement

American Folk Song
Arr. John Higgins

Remember, **A** = Melody, **B** = Harmony.

Allegro

Musical score for 'Cripple Creek' in 4/4 time, marked Allegro. The score consists of two systems, each with a Melody (A) and Harmony (B) part. The first system begins with a forte (*f*) dynamic and includes a square box above the first measure of both parts. The second system also begins with a square box above the first measure. The piece concludes with a repeat sign and a fermata over the final measure of both parts.

184. MINUET - Orchestra Arrangement

J.S. Bach
Arr. John Higgins

Allegro

Musical score for 'Minuet' in 3/4 time, marked Allegro. The score consists of three systems, each with a Melody (A) and Harmony (B) part. The first system begins with a forte (*f*) dynamic and includes a square box above the first measure of both parts. The second system features first and second endings, with a square box above the first measure of both parts and a box containing the number '11' above the final measure of the first ending. The third system begins with a square box above the first measure of both parts. Dynamics include *f* and *p*. The piece concludes with a fermata over the final measure of both parts.

187. SIMPLE GIFTS - Orchestra Arrangement

Shaker Folk Song
Arr. John Higgins

Andante

A *f*

B *f*

A *p*

B *p*

A *f*

B *f*

A

B

A *p*

B *p*

RHYTHM REVIEW

Practice these rhythms on any pitch.

The first staff is in 4/4 time and consists of four measures of quarter notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second measure has a 'V' above the first note.

The second staff is in 4/4 time and consists of four measures: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second measure has a 'V' above the first note.

The third staff is in 2/4 time and consists of four measures: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second measure has a 'V' above the first note.

The fourth staff is in 3/4 time and consists of four measures: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second measure has a 'V' above the first note.

VIOLIN FINGERING CHART

E STRING

- 0: E
- 1: F#
- 2: G
- 3: A
- 4: B

A STRING

- 0: A
- 1: B
- 2: C
- 3: C#
- 4: D

D STRING

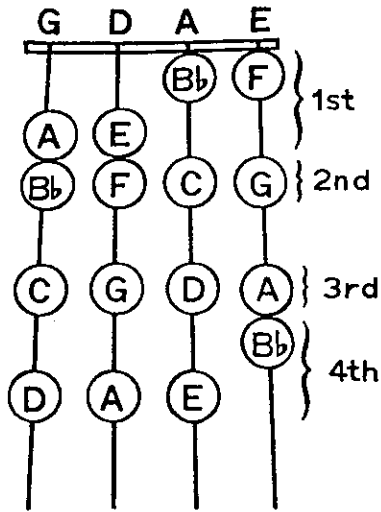
- 0: D
- 1: E
- 2: F
- 3: F#
- 4: G

G STRING

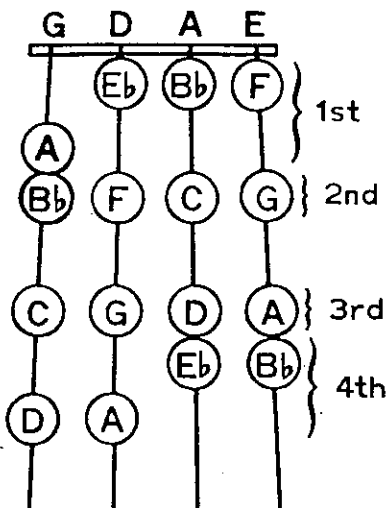
- 0: G
- 1: A
- 2: B
- 3: C
- 4: D

Flats

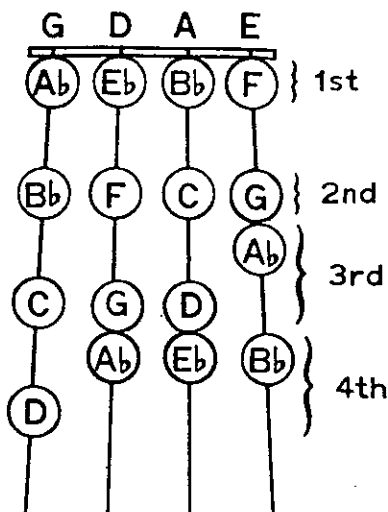
F Major



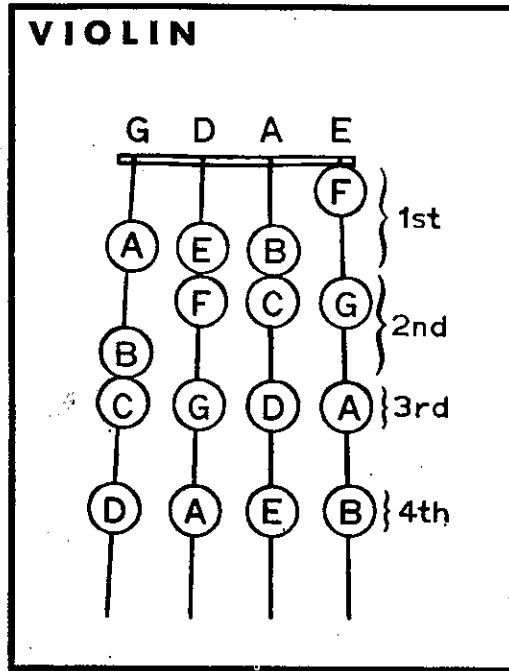
B \flat Major



E \flat Major



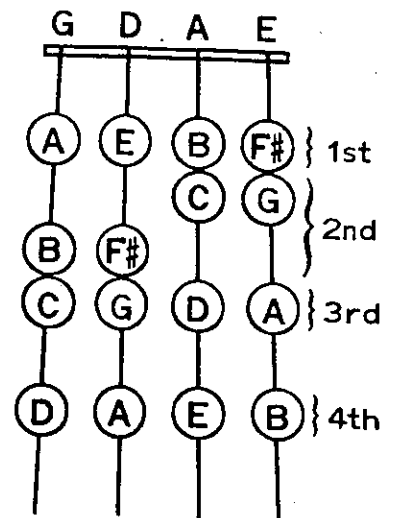
Finger Patterns



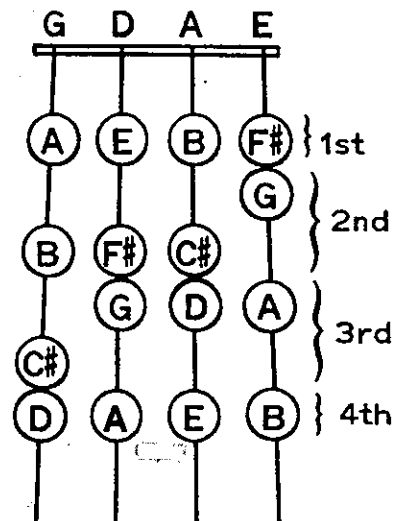
C Major

Sharps

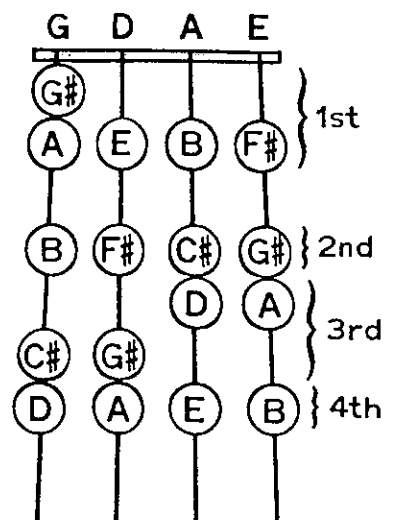
G Major



D Major



A Major



Solo

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

188. MINUET NO. 1 - Solo

Johann Sebastian Bach
Arr. by John Higgins

Moderato

Violin *f*

Piano *mf*
















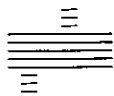

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GLOSSARY and INDEX










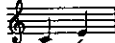






Essential Element

Accidental	
Allegro	
Alto Clef	
Andante	
Arco	<i>arco</i>
Arpeggio	
Bach, Johann Sebastian	
Balance Point	
Bar Lines	
Bass Clef	
Beat	
Beethoven, Ludwig van	
Bow Lift	
Brahms, Johannes	
Chromatics	
Clef	
Common Time	
D.C. al Fine	
Dotted Half Note	
Double Bar	
Down Bow	
Duet	
Dynamics	
Eighth Notes	
1st and 2nd Endings	
Flat	
Forte	<i>f</i>
Half Note	
Half Rest	
Half Step	
Harmony	
Haydn, Franz Josef	
Hooked Bowing	
Interval	
Key Signature	
Ledger Lines	
Measure	

Definition

Natural, sharp or flat not in key signature. Remains in effect for the full measure.
Fast bright tempo. (p. 20)
"C" clef used by violas.
Slow walking tempo. (p. 20)
Play with the bow on the instrument. (p. 16)
A chord whose pitches are played one at a time. (p. 39)
German composer (1685-1750). (p. 25)
Point on bow where weight is equally distributed. (p. 12)
Divide the music staff into measures. (p. 4)
"F" clef used by cellos and basses.
The pulse of music. (p. 4)
German composer (1770-1827). (p. 25)
Lift the bow and return to its starting point. (p. 17)
German composer (1833-1897). (p. 35)
Notes altered with sharps, flats, and naturals. (p. 34)
Indicates a new line of music and a set of note names. (p. 5)
Another way to write $\frac{4}{4}$. (p. 30)
Play until D.C. al Fine, go back to beginning, and play until you see Fine. (p. 31)
Three beats of sound. (p. 27)
Indicates the end of a piece of music. (p. 5)
Move bow away from your body. (p. 15)
Composition for two players. (p. 15)
Tell us what volume to play or sing. (p. 42)
Two eighth notes = One beat of sound. (p. 22)
Play the 1st ending the 1st time, skip to 2nd ending on repeat. (p. 20)
Lowers the sound of note(s) a half step.
Play loudly. (p. 42)
Two beats of sound. (p. 24)
Two beats of silence. (p. 24)
Smallest distance between two notes. (p. 32)
Two or more different pitches sounding at the same time. (p. 15)
Austrian composer (1732-1809). (p. 42)
Two or more notes played in the same bow direction with a pause in between. (p. 37)
Distance between two notes.
Tells us what notes to play with sharps or flats for entire piece. (p. 14)
Extend the music staff. (p. 26)
Section of music separated by bar lines. (p. 4)

Essential Element

Moderato	
Mozart, Wolfgang Amadeus	
Multiple Measures Rest	
Music Staff	
Natural Sign	
Notes	
Offenbach, Jacques	
Piano	<i>p</i>
Pizzicato	<i>pizz.</i>
Quarter Note	
Quarter Rest	
Rehearsal Numbers	
Repeat Sign	
	
Rests	
Rossini, Gioachino	
Round	
Scale	
Shadow Bowing	
Sharp	
Solo	
Slur	
Staccato	
Tallis, Thomas	
Tchaikovsky, Peter I.	
Tempo Markings	
Theme and Variations	
Tie	
Time Signature (Meter)	
Treble Clef	
Up Bow	
Upbeat	
Whole Note	
Whole Rest	
Whole Step	

Definition

Moderate tempo. (p. 20)
Austrian composer (1756-1791). (p. 14)
Tells how many measures to count and rest. (p. 41)
5 lines and 4 spaces. (p. 4)
Cancel sharps or flats and remains in effect for the full measure. (p. 32)
Tell us how high or low to play, and how long to play. (p. 4)
French composer (1819-1880). (p. 23)
Play softly. (p. 42)
Pluck the strings. (p. 3)
One beat of sound. (p. 4)
One beat of silence. (p. 4)
Measure numbers in squares above the staff. (p. 42)
Go back to beginning and play the music again. (p. 5)
Repeat the section of music enclosed by the repeat sign. (p. 24)
Count silent beats. (p. 4)
Italian composer (1792-1868). (p. 44)
Musical form where performers play the same melody and enter at different times. (p. 27)
Sequence of notes in ascending or descending order. (p. 11)
Bowing without the instrument. (p. 15)
Raises the sound of note(s) a half step. (p. 6)
Performing alone or with an accompanist. (p. 46)
Curved line that connects two or more different pitches. (p. 29)
Shortened note. Play with stopped bow stroke. (p. 37)
English composer (1505-1585). (p. 36)
Russian composer (1840-1893). (p. 41)
Tell us the speed of music. (p. 20)
Musical form where theme is followed by variations. (p. 36)
Curved line that connects notes of the same pitch. (p. 27)
Tells us how many beats per measure, and what kind of note gets one beat. (p. 5)
"G" clef used by violins. (p. 5)
Move bow toward your body. (p. 15)
Note(s) that come before the first full measure of music. (p. 30)
4 beats of sound. (p. 39)
4 beats of silence. (p. 39)
Two half steps. (p. 32)

Violine

Allegro

Bearbeitet von
Arthur Bent und Norman O'Neill

Joseph Hector Fiocco
1703-1741

Allegro

The score consists of eight staves of music in G major, 2/4 time. It begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piece features various musical techniques including slurs, accents, staccato, and dynamic markings such as *cresc.*, *mf*, and *ten.*. Fingerings and bowings are indicated throughout the score.