

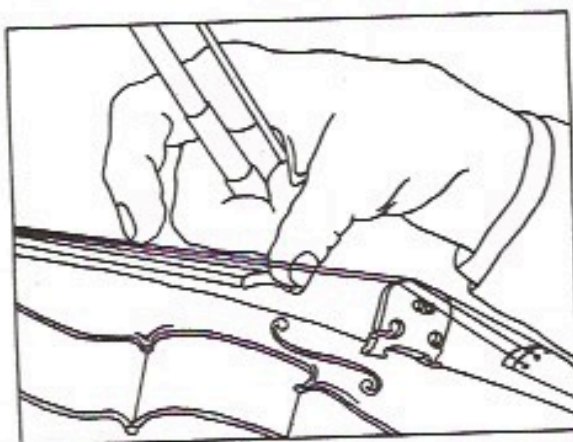
LESSON 1

(OPTIONAL)

The Open Strings Pizzicato



Pizzicato (pizz.) = Plucking the strings. After learning the left hand position in holding the violin (page VI), the names and positions of the open strings should be understood. See diagram at right showing pizz. position as follows: Place the tip of the thumb (right hand) against the upper right hand corner of the fingerboard under the E string. With the right hand in this position, pluck the strings (about two inches down on the fingerboard) with the first finger.



Additional exercises for open strings G, D, A, Pizz., may be written on the blackboard.

									REPEAT CROCHET	
									SIGN REST	
①	Pizz.	A - A	A - A	D - D	D - D	A - A	A - A	D - D	D - D	D - $\frac{1}{2}$
	Count:	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2
②	Pizz.	D - D	D - D	G - G	G - G	D - D	D - D	G - G	G - G	G - $\frac{1}{2}$
	Count:	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2
③	Pizz.	A - A	D - D	A - A	D - D	A - A	D - D	A - A	D - D	D - $\frac{1}{2}$
	Count:	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2
④	Pizz.	D - D	G - G	D - D	G - G	D - D	G - G	D - D	G - G	G - $\frac{1}{2}$
	Count:	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2
⑤	Pizz.	D - A	D - G	D - A	D - G	D - A	D - G	D - A	D - G	G - $\frac{1}{2}$
	Count:	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2
		VIOLIN AND BASS ONLY								
⑥	Pizz.	A - A	E - E	A - A	E - E	A - D	A - E	A - D	A - E	A - $\frac{1}{2}$
	Count:	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2
		VIOLA AND CELLO ONLY								
⑦	Pizz.	G - G	C - C	G - G	C - C	G - C	G - D	G - C	G - D	G - $\frac{1}{2}$
	Count:	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2

Ten Little Indians

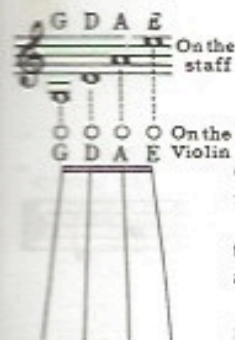
Pizz.	2	D - D	D - D	A - A	A - A	D - D	D - D	A - A	D - D
Count:	4	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2	1 - 2

American Folk-Tune

LESSON 2*

(OPTIONAL)

Holding and Drawing the Bow



After acquiring the feeling for holding the bow correctly (P. VII) (in the beginning this can be done much easier with a pencil) try playing on the open strings.* The right arm must be completely relaxed to permit the bow to be drawn freely.

Silent bow arm exercises: With the left hand and arm holding an imaginary violin move the right hand and arm down and up as in actual playing until complete relaxation has been accomplished. When using the bow avoid all tension in the bow arm. ▢ = Down Bow. √ = Up Bow.

Study the names of the open strings in relation to the notes as written on the staff (see diagram above). You are now playing crotchets (one count to each note). **COUNT ALOUD.**

①
Count: 1 2 1 2 1 2 1 2 1 2 1 2 1 2

③
Count: 1 2 1 2 1 2 1 2 1 2 1 2 1 2

⑤
Count: 1 2 1 2 1 2 1 2 1 2 1 2 1 2

⑦
Count: 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Baa! Baa! Black Sheep

Nursery Rhyme

Pupil
Count: 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Teacher

Jingle Bells

Pupil
Count: 1 2 1 2 1 2 1 2 1 2 1 2 1 2

Piano

* Procedure for this lesson: (1) Recite letter names in rhythm. (2) Play pizzicato, counting one-two. (3) Play using bow. The bow must be held firmly with the fingers of the right hand. Use the middle two-thirds of the bow and play with a bold firm stroke. Be careful of any tension in the bow arm.

LESSON 3

(OPTIONAL)

Continuation of Open String Crotchets (One Count Each)

① 
Count: 1 2 1 2 1 2

③ 
Count: 1 2 1 2 1 2

Twinkle, Twinkle, Little Star

Nursery Rhyme

Pupil 
Count: 1 2 1 2

Teacher 


Count: 1 2


Da Capo (=From the beginning)

Oats and Beans

Old English

Pupil 
Count: 1 2 1 2 1 2

Piano 


Count: 1 2 1 2 1 2



Home work: Write letter names above notes on this page.

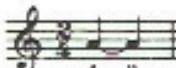

LESSON 4

(OPTIONAL)

Minims - Two Counts Each

A minim is equal to two crotchets tied. When two notes on the same degree of the staff (line or space) are tied by a slur \frown , they are to be played as one note.

USE A WHOLE BOW (W.B.) (FROG TO POINT, POINT TO FROG)

This  equals this 

① 

③ 

Introducing Four-Four ($\frac{4}{4}$) Time

Two bars of two-four time equal one bar of four-four time. The count for each bar now becomes one-two-three-four. One-two for the first minim, and three-four for the second minim.

Au Clair de la Lune French Folk Song

Pupil 

Teacher 

Marching

Pupil 

Teacher 

Merrily MINIM REST

Pupil 

Teacher 

LESSON 5

(OPTIONAL)

Semibreves - Four Counts Each

Draw the bow with an equality of motion in a straight line parallel with the bridge. Learn to save the bow, i.e., a fault that is very prevalent is the starting of the bow at a too rapid pace, whereby the greater part of the bow is used up before half the time value of the note has expired. Semibreves four counts, minims two counts.

(Always count aloud and give each note its full value.) USE A WHOLE BOW (W. B.)

① *Equals* $\frac{1}{4}$ W.B. V *Count:* 1 2 3 4 1 2 3 4

③ NOT IN UNISON V *Count:* 1 2 3 4 1 2 3 4

④ NOT IN UNISON V *Count:* 1 2 3 4 1 2 3 4

Semibreves and Minims

THE BOW MUST BE DRAWN TWICE AS FAST FOR THE MINIMS.

⑤ *Count:* 1 2 3 4 1 2 3 4

⑦ NOT IN UNISON V *Count:* 1 2 3 4 1 2 3 4

⑧ NOT IN UNISON V *Count:* 1 2 3 4 1 2 3 4

Semibreves, Minims and Crotchets

Folk Song

Pupil *Count:* 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Piano

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

A TUNE A DAY

LESSON 1

The Open Strings



Hold the bow firmly upon the strings while counting the rests. Draw the bow with an equality of motion in a straight line parallel with the bridge. Learn to save the bow, i. e., a fault that is very prevalent is the starting of the bow at a too rapid pace, whereby the greater part of the bow is used up before half the time value of the note has expired.

The Open A-String

Semibreves four counts, minims two counts. Use whole bow for each note, drawing the bow a little faster for the minims than for the semibreves.

Always count aloud and give each note its full value

①

Count: 1 2 3 4 1 2 3 4

②

Count: 1 2 3 4 1 2 3 4

Draw the bow a little faster for the minims.

④

Count: 1 2 3 4 1 2 3 4

Au clair de la lune

French Folk Song

⑤

Pupil

Count: 1 2 3 4 1 2 3 4

Teacher

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LESSON 2 The Open D-String

Semibreves four counts, minims two counts. *Count aloud*

15/07

① WB □ V □ V

Count: 1 2 3 4 1 2 3 4

② □ V □ V □ V □ V □ V □ V

1 2 3 4 1 2 3 4

④ WB □ V □ V □ V □ V □ V □ V

Count: 1 2 3 4 1 2 3 4

Marching

⑤ Pupil □ V □ V □ V □ V □ V □ V □ V

Count: 1 2 3 4 1 2 3 4

Teacher

The Open A- and D-Strings

In crossing strings do not lift the bow off the string. Hold the bow firmly upon the string while raising or lowering the hand.

⑥ WB □ V □ V

Count: 1 2 3 4 1 2 3 4

⑦ □ V □ V □ V □ V □ V □ V □ V

1 2 3 4 1 2 3 4

⑨ WB □ V □ V □ V □ V □ V □ V □ V

1 2 3 4

⑩ WB □ V □ V □ V □ V □ V □ V □ V

Merrily

⑪ Pupil □ V □ V □ V □ V □ V □ V □ V

Count: 1 2 3 4 1 2 3 4

Teacher

5/4/2006 Bonnie

LESSON 4 The Open E-String

① WB

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

Ten Little Indians

A. & E. Strings American Folk Tune

Pupil
 Teacher

Count: 1 2

Oats and Beans

D. A. & E. Strings Old English

Pupil
 Teacher

Count: 1 2 3 4

*A Riddle

D. A. & E. Strings German Folk Song

Pupil
 Teacher

Count: 1 2 3 4

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LESSON 5 The Open G-String

① WB □ V □ V □ V □ V
 ② WB □ V □ V □ V □ V
 ③ Count: 1 2 3 4
 ④ □ V □ V □ V □ V
 1 2 3 4 1 2 3 4 1 2 3 4

Twinkle, Twinkle, Little Star

G. D. & A. Strings Nursery Rhyme

Pupil
 Teacher

Count: 1 2
 End

To the beginning

The Four Open Strings

⑤ WB □ V □ V □ V □ V □ V □ V □ V
 ⑥ Count: 1 2 3 4
 ⑦ MH □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
 ⑧ □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
 ⑨ MH □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V □ V
 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Home work: Write 4 lines of open string notes, marking the name of each. Divide into bars, using semibreves, minims and crotchets. Mark time signature.

B. M. Co. 5560

LESSON 6 The Quaver

To be played with a loose wrist and most generally with the middle part of the bow. Play slowly at first, gradually increasing the speed until you can play quite fast. *Count aloud*. Be careful not to cut the up bow stroke too short. Use the same amount of bow for notes of equal value.

① ② Note time signature.

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

③
1 2 3 & 4 &

Gaily The Troubadour

D. & A. Strings

Pupil
Count: 1 2 & 1 & 2

Teacher

Lightly Row

G. & D. Strings

Pupil
Count: 1 & 2 &

Teacher

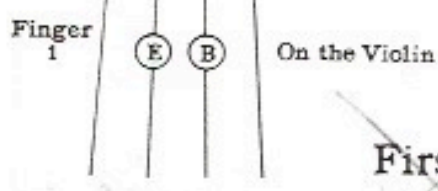
March 6th

Home work: Write 4 lines of open string notes dividing into bars, using minims, crotchets and quavers in $\frac{3}{4}$ and $\frac{2}{4}$ time. Mark time signature.

LESSON 7

E B
On the staff

G D A E Open strings



First, second and third fingers must be perpendicular from the first joint to the tip when pressing on the strings. Keep the fingers over the strings. Do not allow the little finger to curl under the neck. Listen carefully that you play exactly in tune and give each note the proper time value.

First Finger B on the A-String

Whole tone from A to B



①

②

Little A and B March

③

Pupil

Teacher

First Finger E on the D-String

Whole tone from D to E

④

⑤

Little D and E March

⑥

Pupil

Teacher

Home work: Write 4 lines of the notes thus far studied, marking name of each, and finger used. Divide into bars using semibreves, minims and crotchets; mark time signature.

Optional Material for Lessons 7 & 8

Now The Day is Over

Lesson 7

J. Barnby

Pupil

Teacher

Musical notation for 'Now The Day is Over'. The Pupil part is on a single staff in G major (one sharp) and 4/4 time, featuring a melody with eighth and quarter notes and rests. The Teacher part is on a second staff, providing a harmonic accompaniment with chords and moving lines. Both parts include dynamic markings like 'v' and 'p'.

The Boat Song

Lesson 7

C. P. H.

First line of musical notation for 'The Boat Song'. It consists of a single staff in G major and 4/4 time, containing a melody with eighth and quarter notes.

Second line of musical notation for 'The Boat Song', continuing the melody from the first line on a single staff.

Au clair de la lune

Lesson 8

French Folk Song

First line of musical notation for 'Au clair de la lune'. It consists of a single staff in G major and 4/4 time, containing a melody with eighth and quarter notes.

Second line of musical notation for 'Au clair de la lune', continuing the melody from the first line on a single staff.

Harvest Time

Lesson 8

C. P. H.

First line of musical notation for 'Harvest Time'. It consists of a single staff in G major and 4/4 time, containing a melody with eighth and quarter notes.

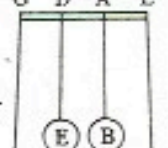
Second line of musical notation for 'Harvest Time', continuing the melody from the first line on a single staff.

LESSON 8

On the staff

G D A E Open strings

Finger 1



On the Violin



First finger B, second finger C# on the A-String

Whole tone A to B. Whole tone B to C#
Key of A Major F#-C#-G#

May 22

① ②

③ ④

⑤ Melody

⑥ Merrily

⑦ Melody

First finger E, second finger F# on the D-String

Whole tone D to E. Whole tone E to F#
Key of D Major F#-C#

⑧ ⑨

⑩ ⑪

⑫ Melody

Home work: Write 4 lines of notes as before, adding the two new notes in this lesson.
Write and study the key signatures of D and A Major.
*When two notes on the same degree of the staff are tied by a slur, they are to be played as one note.

SUPPLEMENTARY MATERIAL
HARMONIZATION FOR LESSON VIII

⑤

Exercise 5 consists of three staves of student music and one staff for the teacher. The key signature is one sharp (F#) and the time signature is common time (C). The student staves contain a melody with various rhythmic patterns, including quarter, eighth, and sixteenth notes. The teacher's staff provides a harmonic accompaniment with a steady eighth-note bass line.

⑥

Exercise 6 consists of three staves of student music and one staff for the teacher. The key signature is one sharp (F#) and the time signature is common time (C). The student staves contain a melody with various rhythmic patterns, including quarter, eighth, and sixteenth notes. The teacher's staff provides a harmonic accompaniment with a steady eighth-note bass line. There are 'v' markings above some notes in the student staves, likely indicating fingerings.

⑦

Exercise 7 consists of three staves of student music and one staff for the teacher. The key signature is one sharp (F#) and the time signature is common time (C). The student staves contain a melody with various rhythmic patterns, including quarter, eighth, and sixteenth notes. The teacher's staff provides a harmonic accompaniment with a steady eighth-note bass line.

LESSON 9

On the A-String

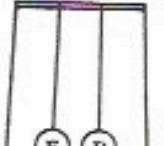
First finger B, second finger C#, third finger D
 Whole Tone A to B. Whole Tone B to C#. Semitone C# to D.
 Key of A Major F#-C#-G#



On the staff

G D A E Open strings

Finger 1



On the Violin

Learn to keep the fingers on the strings whenever possible. Rule: Never lift a finger unless obliged to. Press the fingers firmly upon the strings, but do not allow the hand to become cramped. Listen carefully to play in tune and always count. It is not music where there is no time or rhythm. *Have you a good playing position?*
 This sign \wedge indicates half step, fingers close together.

① WB \wedge V 2 3 2 3 2 1

② Hold fingers down - - - - -

③ V

④ 2 1 3

⑤ V 2 3 3 3

⑥ Melody 2 1 0 3

⑦ Melody

On the D String

First finger E, second finger F#, third finger G
 Whole Tone D to E. Whole Tone E to F#. Semitone F# to G
 Key of D Major F#-C#

⑧ WB \wedge V 2 3 2 3 2

⑨ 2 1 3 2 3 2 1 0

⑩ V 3 3

⑪ Melody 0 3 0 3 V 3 3

Home work: Write 4 lines of notes thus far studied, as before.

B.M.Co. 5880 - Hold fingers down.

15

LESSON 10 Slurred Notes (*legato)

This sign (— slur) when placed above or below two or more notes indicates that they are to be played with one bow. Great care must be given to the *equal division* of the bow.

① One half of bow for each note.

② One third of bow for each note.

③ One quarter of bow for each note.

* Smoothly — connected.

The Scale

A scale is a succession of notes from a given keynote to its octave, 8 notes higher. The form on which all major scales are modelled is as follows:

The Natural, or C Major Scale

The ascending progression is: two whole tones, one semitone, three whole tones, one semitone. The semitones come between the numbers 3-4, 7-8.

The D Major Scale — four notes on the D string; four notes on the A string.

Play the following scale and arpeggio with different bowings as indicated; also play, slurring four notes to one bow. Use plenty of bow. Play slowly at first using whole bow for each note.

①

②

Home work: Write the D Major scale 4 times, marking semitones. Use key signature, and place a sharp before the notes affected.

LESSON 11

Up and Down the Ladder of D

①



*Fido and His Master

E. B. Birge

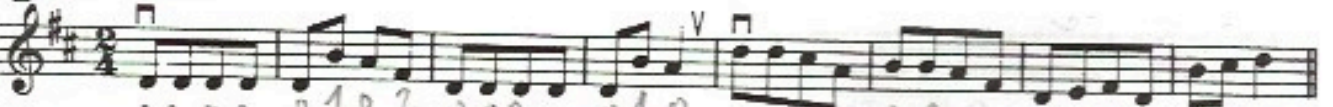
②



0 2 0 0 3 0 2 0 2 1

Reuben and Rachel

③



0 0 0 0 0 1 0 2 0 0 0 0 0 1 0 3 3 2 0 1 1 0 2 0 1 2 0 1 2 3

German Folk Song

④



*Katydid

Bohemian Folk Song

⑤



*Polly's Bonnet

French Folk Song

⑥

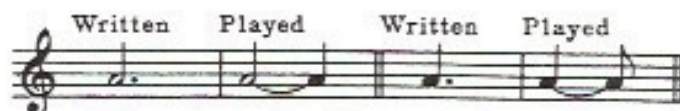


3 1 0 3 1 3 3 1 3 3 3 2 1 0 3 1 3 3 0 0 3

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The Dotted Minim and the Dotted Crotchet

A dot is equal to one half the value of the note it follows. A dotted minim equals 3 beats; a dotted crotchet equals $1\frac{1}{2}$ beats. Use the same amount of bow for the crotchet as for the minim.



Rhythm Drills

Play the model as written. Repeat, using each variation below until the rhythm is memorized.

Drill: Count aloud each variation while clapping the hands once for each note. Repeat several times, then play on the open strings.

Model



Home work: Write 4 lines of notes thus far studied, using different groupings of notes in $\frac{3}{4}$ time.

LESSON 13
My First Solo Pieces

Little Waltz in G

3 1 3 C.P.H.

1 3 1 0 1 2 3 1 2 3 1 2

3 1 3 2

1 3 1 0 1 2 3 1 2 3

Detailed description: This block contains the musical notation for 'Little Waltz in G'. It consists of four staves of music in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The first staff begins with a square box above the first note. Handwritten numbers 3, 1, and 3 are placed above the first three notes. The second staff has handwritten numbers 1, 3, 1, 0, 1, 2, 3, 1, 2, 3, 1, 2 above the notes. The third staff has handwritten numbers 3, 1, 3, and 2 above the notes. The fourth staff has handwritten numbers 1, 3, 1, 0, 1, 2, 3, 1, 2, 3 above the notes. The piece concludes with a double bar line and a fermata over the final note.

In A Garden

C.P.H.

1 0 1 3 0 1 3 2 0 1

0 0 1 0 0 1 0 1 3 0 1 2 3 0 1

3 1 3 1 1 0 3 2 3

2 2 1 0 3 0 1 0 3 0 0 3 2 1

End
Fine

To the beginning
D. C.

Detailed description: This block contains the musical notation for 'In A Garden'. It consists of four staves of music in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff has a square box above the first note and handwritten numbers 1, 0, 1, 3, 0, 1, 3, 2, 0, 1 below the notes. The second staff has handwritten numbers 0, 0, 1, 0, 0, 1, 0, 1, 3, 0, 1, 2, 3, 0, 1 below the notes. The third staff has handwritten numbers 3, 1, 3, 1, 1, 0, 3, 2, 3 above the notes. The fourth staff has handwritten numbers 2, 2, 1, 0, 3, 0, 1, 0, 3, 0, 0, 3, 2, 1 below the notes. The piece concludes with a double bar line, a fermata over the final note, and the instruction 'End Fine' in a box. Below the final staff, there is a box containing the instruction 'To the beginning' and 'D. C.' below it.

Using the D Major Scale

French Folk Song

Handwritten: 15/1/2006

Musical notation for French Folk Song in D major, 3/4 time. It consists of three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single line. There are handwritten annotations: a '3' under the first three notes, and 'V' above the first and third notes. The second and third staves continue the melody with similar notation.

Joy to the World

Handel

Musical notation for Joy to the World in D major, 3/4 time. It consists of six staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on a single line. There are handwritten annotations: '3 2 1 0 3 2 1 0 0 1' above the first staff, and '2 2 3 3 3 2 1 0 0 3 2 3' above the second staff. The second and third staves have '1 2 1' and '3 2 1 0 0 3 2 2 2 2 2 0 2 1 1 1' written above them. The fourth and fifth staves have '3 1 0 3 1 0 3 2 3 2 1 0' written above them. The sixth staff has '1 +2 +' written below it.

Beneath Thy Guiding Hand

J. Hatton

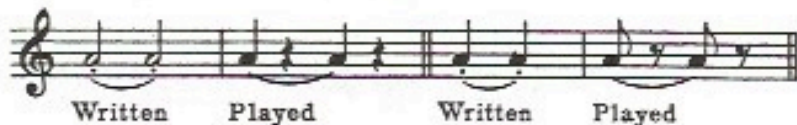
Follow bowings carefully

Musical notation for Beneath Thy Guiding Hand in D major, common time. It consists of three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written on a single line. There are handwritten annotations: '0 2 3 0 1 2 3 2 1 0 0 0 0' below the first staff, and '1 0 3 2 1 2 2 1 0 2 0 3' below the second staff. The third staff has '1 0 3 2 1 0 1 2 3 3 2 1 0' written below it.

Detached Notes in One Bow

Semi-Staccato

A dot placed above or below two or more notes connected by a slur indicates that the notes are to be played in one bow with a short pause between each note. The bow is simply stopped and then started again. The bow, however, must not be lifted from the strings. A slight pinching of the stick at the beginning of each note will produce the desired effect.



①

②

③

Holy, Holy, Holy

Dykes

Haydn
(From Second Symphony)

Adapted

LESSON 16

The Fourth Finger on the D and A Strings



This finger being short and weak requires a great deal of attention to make it as strong as the others. Keep the elbow well under the violin, stretch the fourth finger and press firmly with the tip upon the string. The fingers must be pressed firmly upon the strings in order to produce a clear tone. Whole tone from D to E. Whole tone from G to A.

①

②

③

④

⑤

⑥

Old English Song

Adapted

Lightly Row

QUAVER
ARST.

The Cuckoo

22/11/2006

Contra

LESSON 17 The Up-Beat

Many pieces begin with an incomplete bar, usually starting with the last beat or fraction thereof. This is called the up-beat and is generally played with an up bow. The ending always completes the bar of the up-beat. Follow the bowings carefully.

① **Two German Folk Songs**

③ **Away in a Manger**
(Flow Gently, Sweet Afton) Spilman

④ **The First Noël** Traditional Christmas Carol

⑤ **Blue Bells of Scotland**

⑥ **German Folk Song**

*Note: Place the finger on two strings at once.
**Pause - A short curved line drawn over a dot, prolongs the time of the note.

3 2 1 2 3

28/1-006

LESSON 18

Hymns and Folk Songs embracing the different kinds of notes and bowings thus far studied. Review the written work at the top of each page. Play the bowing and fingering as marked.

Old Black Joe

Stephen Foster

Musical notation for 'Old Black Joe' in G major, 2/4 time. The piece consists of three staves of music. The first staff contains the first line of music with a bowing mark 'V' and a fingering '4'. The second staff contains the second line of music with a bowing mark 'V', a fingering '4', and a triplet '3'. The third staff contains the third line of music with a bowing mark 'V' and a fingering '4'. The piece ends with a double bar line.

While Shepherds Watched Their Flocks

Arr. from Handel

Musical notation for 'While Shepherds Watched Their Flocks' in G major, 2/4 time. The piece consists of two staves of music. The first staff contains the first line of music with a bowing mark 'V' and a fingering '4'. Below the staff are the numbers '23 0 5 2 1 0 0 1 2 2 3 4'. The second staff contains the second line of music with a bowing mark 'V' and a fingering '4'. Below the staff are the numbers '4 0 3 3 3 2 1 6 3 2 1 0 3 2 1 0'. The piece ends with a double bar line.

Massa's in the Cold, Cold Ground

Stephen Foster

Musical notation for 'Massa's in the Cold, Cold Ground' in G major, 2/4 time. The piece consists of two staves of music. The first staff contains the first line of music with a bowing mark 'V' and a fingering '4'. Below the staff are the numbers '0 2 1 6 3 0 2 2 0 1'. The second staff contains the second line of music with a bowing mark 'V' and a fingering '4'. Below the staff are the numbers '1 0 2 6 1 0 2 0 2 1 0'. The piece ends with a double bar line.

Gaily the Troubadour

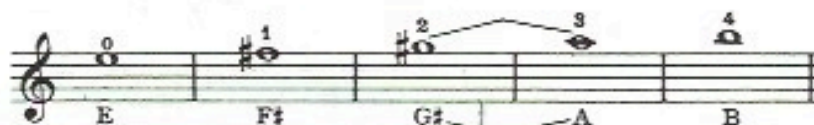
Bayly

Musical notation for 'Gaily the Troubadour' in G major, 3/4 time. The piece consists of two staves of music. The first staff contains the first line of music with a bowing mark 'V' and a fingering '4'. Above the staff is the text 'QUAVER REST'. The second staff contains the second line of music with a bowing mark 'V' and a fingering '4'. The piece ends with a double bar line.

LESSON 19

Five notes on the E String

Open E to F# whole tone; F# to G# whole tone.
 G# to A semitone and A to B whole tone.
 Key of E Major F#, C#, G#, D#.



①

②

④

Folk Song

⑤

Scale of A Major

F#, C#, G#. Semitones C# to D, G# to A.

Play the following scales and arpeggio with different bowings as indicated.

⑥

⑦

⑧

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Auld Lang Syne
 (Scotch Folk Song)

033310030133134431133131103 V 4

3.1133431134431133131163

Home work: Write 4 lines of notes, using new notes on the E string. Mark name below and finger used above. Write A Major scale 5 times marking the same as the D Major. Study new key signatures.

LESSON 20

Five notes on the G-String

Open G to A whole tone, A to B whole tone, B to C semitone, C to D whole tone.

Keep the elbow well under the violin so as to let the fingers fall straight upon the strings.

Diagram of the G-string with fingerings: 0 (G), 1 (A), 2 (B), 3 (C), 4 (D).

① *Scale*: G (open), A (1), B (2), C (3), D (4). Bowing: V, □, V, □.

② *Scale*: G (open), A (1), B (2), C (3), D (4). Bowing: □, V, □, V, □.

③ *Scale*: G (open), A (1), B (2), C (3), D (4). Bowing: V, □, V, □.

④ *Scale*: G (open), A (1), B (2), C (3), D (4). Bowing: □, V, □, V, □.

Oats and Beans

⑥ *Arpeggio*: G (open), A (1), B (2), C (3), D (4). Bowing: V, □.

Scale of G Major

One sharp, F#. Semitones B to C, and F# to G.

Play the following scales and arpeggio with different bowings as indicated.

⑦ *Scale*: G (open), A (1), B (2), C (3), D (4), E (5), F# (6), G (7). Bowing: V, □, V, □, V, □, V, □.

⑧ *Scale*: G (open), A (1), B (2), C (3), D (4), E (5), F# (6), G (7). Bowing: □, V, □, V, □.

⑨ *Scale*: G (open), A (1), B (2), C (3), D (4), E (5), F# (6), G (7). Bowing: V, □, V, □.

Old Folks at Home

Scale: G (open), A (1), B (2), C (3), D (4), E (5), F# (6), G (7). Bowing: V, □, V.

Scale: G (open), A (1), B (2), C (3), D (4), E (5), F# (6), G (7). Bowing: V, □, V, □, V, □, V, □.

Home work: Write 4 lines of notes on the G string as before, also scale of G Major 4 times. Mark half steps.

Review of the different keys, rhythms, and bowings thus far studied.

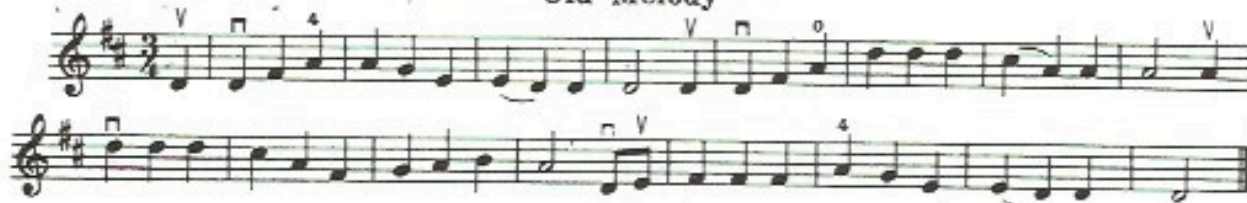
Annie Laurie

Scotch Air



Musical notation for 'Annie Laurie' in G major, 4/4 time. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes with various bowing marks (v, n, 4) and rests.

Old Melody



Musical notation for 'Old Melody' in G major, 3/4 time. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes with various bowing marks (v, n, 4) and rests.

Largo from New World Symphony
(Massa Dear)

Dvořák



Musical notation for 'Largo from New World Symphony (Massa Dear)' in D major, 4/4 time. It consists of four staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The music features a mix of eighth and sixteenth notes with various bowing marks (v, n, 4) and rests.

Hymn

Henry Smart



Musical notation for 'Hymn' in G major, 4/4 time. It consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes with various bowing marks (v, n) and rests.