

**KERRY MILAN**

**42 MOMENTS OF MUSIC MAKING**  
**(1987)**

**VIOLIN**

**THE BASIS OF A THREE/FOUR YEAR COURSE  
FOR JUNIOR/MIDDLE SCHOOL INSTRUMENTALISTS  
BEING TAUGHT IN GROUPS.**



## 42 MOMENTS OF MUSIC MAKING

(1987 EDITION)

The Forty-two 'workshop' studies for technique owe much to the influence of the great American teacher Paul Rolland, and seek first and foremost to encourage a relaxed and uninhibited posture with both left and right arms moving freely and easily around the violin. Intonation is stressed, both through the early use of harmonics, and by the regular part-playing which is a built-in feature of the scheme since the studies combine with a similar number of progressive 'melody-time' tunes.

To these '42 Moments' are now added a range of complementary and at times highly original worksheets, which include, interspersed throughout the book:

Creative Writing Sheets (3)

Rhythm-Swap Sheets (3)

Treble/Alto Switch Sheets (3)

Pentatonic, Position and Chord Work,

together with a supplementary series of 'Tail-Piece' melodies and scalework to complete each page-long block of work. Depending upon the circumstances these should take between two and four weeks to complete and as guide to progress the date of introducing each new topic should be faithfully recorded on the back cover practice chart.

The scheme is conceived as a three to four-year course for children being taught in groups, starting at second year junior. It assumes that the various points of the lesson will always be introduced by the teacher, and includes a 'talking-point' section to reinforce what has been said in the class, and also to stress the need for revision of earlier material (sometimes with a new objective in mind) - another important aspect of the book.

Children who elect to proceed further with their instrumental studies should find they have acquired secure foundations for that invaluable combination of sound technique and musical awareness; but it is at least as great a concern that those children for whom this course will represent the limit of their instrumental involvement will equally have gained a worthwhile and enriching experience, both musically and educationally.

Kerry Milan, Stafford. June 1987.

### "42 MOMENTS OF MUSIC MAKING"

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THE TUNES "LORD OF THE DANCE" AND "WHEN I NEEDED A NEIGHBOUR"

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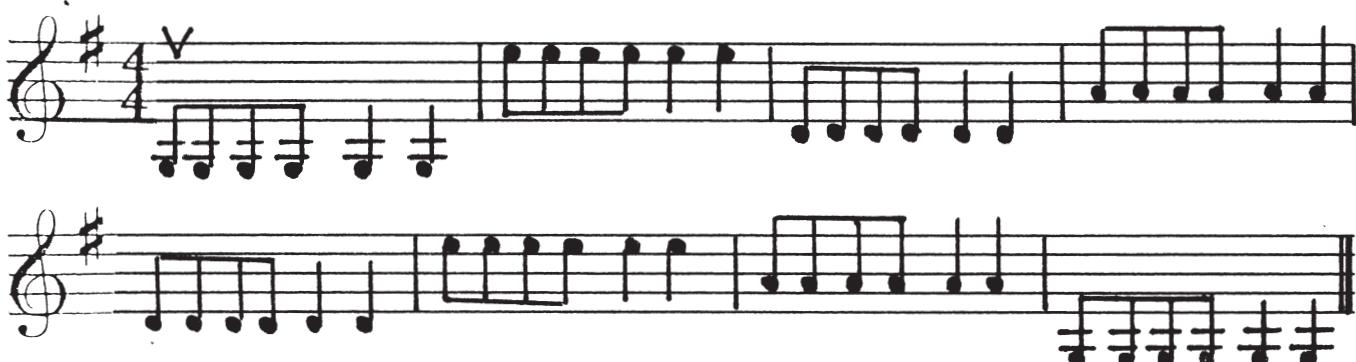
MAUREEN SIDDALL

W-O-R-K-S-H-O-P!

> 1.

**"CHITTY CHITTY BANG BANG!"**

(Teacher: Lord of the Dance)

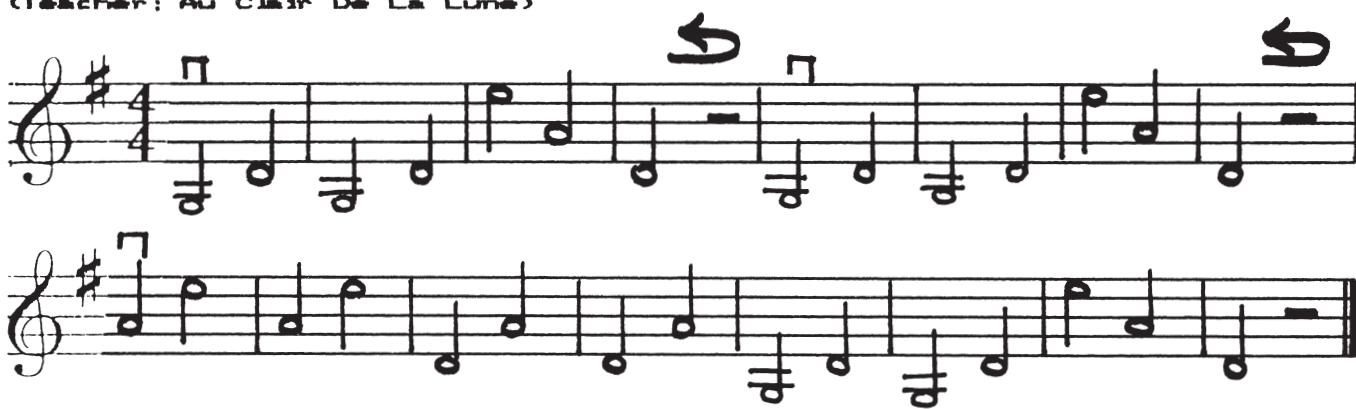


W-O-R-K-S-H-O-P!

> 2.

**"OVER THE MOON"**

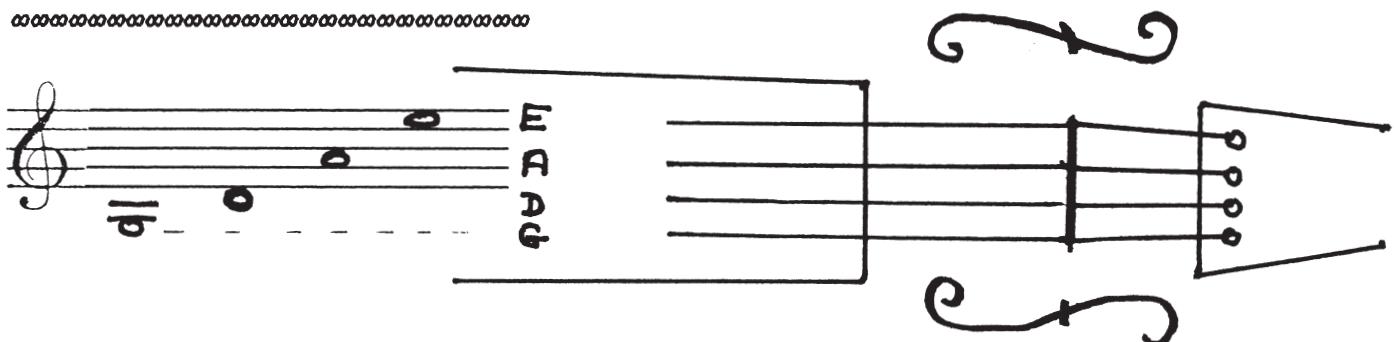
(Teacher: Au Clair De La Lune)



oooooooooooooooooooooooooooooooo

**TALKING POINT**

oooooooooooooooooooooooooooooooo



There are the Four open string notes, and where to find them on the violin.

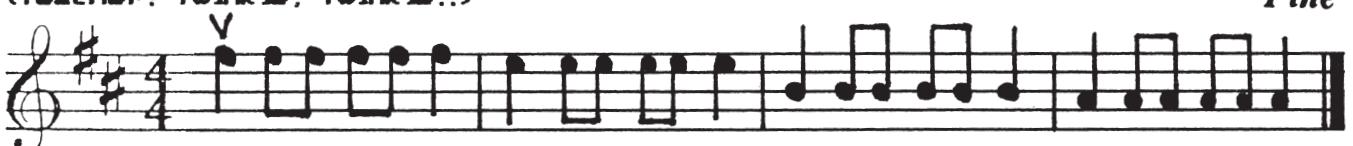
Start the First piece at the POINT, with a push stroke (V) and plenty of elbow action.

Begin the second piece at the HAND end, with a pull stroke (n). Remember to bow 'Over the Moon' during the RESTS. (D)

W-O-R-K-S-H-O-P! > 3.

"FLYING TEATRAYS"

(Teacher: Twinkle, Twinkle...)



Fine



D.C.

W-O-R-K-S-H-O-P! > 4.

"BOW BELLS"

(Teacher: Oranges and Lemons)

> = Accent

Fine

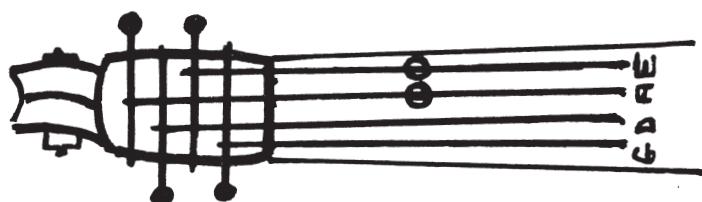


Simile



D.C.

ooooooooooooooo  
TALKING POINT  
ooooooooooooooo



Adding the First finger gives  
B on the A string and F# on E

Like the First ones, these new pieces should be practised from memory. Remember that D.C. means 'go back to the beginning'; so play the first line again and finish at the FINE sign.

Keep checking that the neck of the violin is sitting between the TOP joint of the thumb and the BOTTOM of the First Finger.....and don't squeeze the neck!

Up the Alphabet! D E F# G and A B C# D,

W-O-R-K-S-H-O-P

## "HARMONICS"

**(Teacher: Lavender's Blue)**

The image shows two staves of sheet music. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a treble clef and consists of five measures. Each measure begins with a vertical grace note followed by an eighth note. The first four measures end with a fermata over the eighth note. The bottom staff is also in common time and has a key signature of one sharp (F#). It features a treble clef and consists of five measures. Each measure begins with a vertical grace note followed by an eighth note. The first four measures end with a fermata over the eighth note.

**M E L O D Y** **LAVENDER'S BLUE**

A musical score consisting of two staves of music. The top staff begins with a treble clef, three sharps in the key signature, and a '3' indicating 3/4 time. It contains four measures of music, ending with a fermata over the eighth note of the fourth measure. The bottom staff continues the music, also in treble clef, three sharps, and 3/4 time, containing four more measures of music.

# **TALKING POINT**

*The Harmonics, remember, are exactly half-way along the string. Use the little Finger...and touch as lightly as possible. Use plenty of bow and make up some patterns of your own with the two harmonics and the D and A open strings. To start with, play each note three times and listen out for that special ringing sound!*

*Lavender's Blue* can be practised at first without the "Dilly Dilly"s, which can be sung instead. The last four notes also appeared on page 3. This time, though, they are played backwards and you must take care to place the fingers down accurately.

«»«»«»«»«»«»«»«»«»«»  
**TAIL-PIECE:**  
«»«»«»«»«»«»«»«»«»«»

*Practise D major scale, each note of the octave to  
the Chitty Chitty Bang Bang rhythm ..... and  
HAVE YOU A SHOULDER REST YET?*

W - O - R - K - S - H - O - P ! >6.

**"ARPEGGIO-ARPEGGIO!"**

(Teacher: Row the Boat)



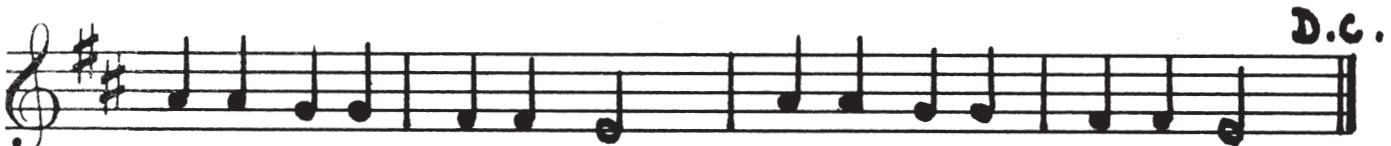
W - O - R - K - S - H - O - P ! >7.

(Teacher: Kum Ba Yah)



M - E - L - O - D - Y  
T - I - M - E

TWINKLE, TWINKLE  
LITTLE STAR



oooooooooooooooooooooooo  
**TALKING POINT**  
oooooooooooooooooooooooo

\*Do make sure you slide the left hand slowly and smoothly up and down the neck for the Harmonic in the second line of study 6.

\*Study 7 is to help play the third finger in tune...and remember the counting: come in after FIVE SIX. The sign means CIRCLE THE BOW!

**W-O-R-K-S-H-O-P!** >8.

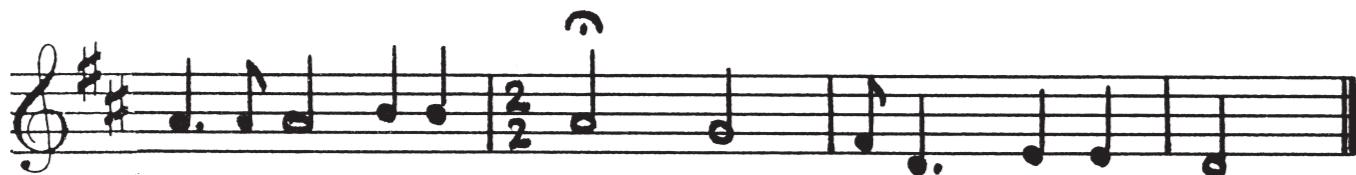
**"CUCKOO"**

(Teacher: Little Bo-Peep)



**M-E-L-O-D-Y**  
T-I-M-E

**KUM BA YAH**



~~~~~  
**TALKING POINT**  
~~~~~

In line one of Cuckoo make sure the bow really follows through, and does not stop on the string during the rests. Count six in each bar, knees bending when you reach 'Four'.

Lots of TONE please in line two, with the right elbow high enough for the 6 string. And take care placing the second (and First) Finger, which on the 6 string gives what note?

Kum Ba Yah should also be learnt without the book. To help, remember that phrases one, two and three all begin with D ARPEGGIO!

<><><><><><><><><><><>

**TAIL-PIECE:**

**SCALE PRACTICE IN D MAJOR**

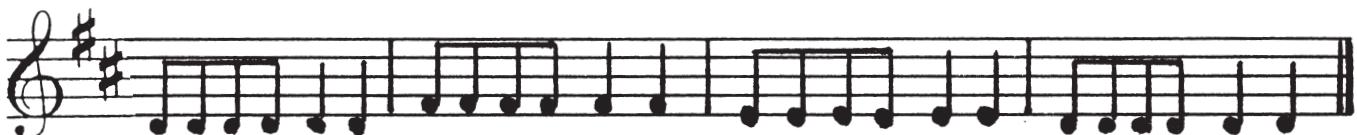
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7

**W - O - R - K - S - H - O - P !**

(Teacher: This Old Man.)



**M - E - L - O - D - Y  
T - I - M - E**

**LITTLE BO-PEEP**



~~~~~  
**TALKING POINT**  
~~~~~

*tStudy nine gives more practice with a lively ELBOW action. And place the second Finger well in tune!*

*tTry to notice how your bow travels across the strings, checking that it always moves in line with the bridge....and that the stick leans slightly away from the bridge, towards the Finger-board.*

*t Little Bo-Peep should be SUNG, using the 'Sol-Fah' names. You will need to know the First Five notes: Doh Ray Me Fah Soh. How many Doh's are there at the beginning?*

*tWhen playing this piece, one useful trick is to leave the third Finger down on the D string while playing the open A notes in the First line, like this:*

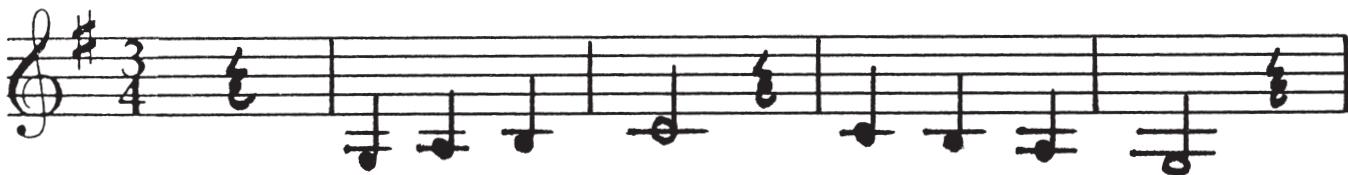


*tFinally, revise Cuckoo on page six, your Feet 'at ease' and nicely-balanced.*

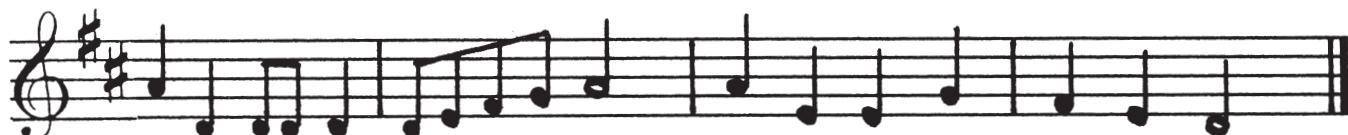
**W-O-R-K-S-H-O-P!** > 10.

**THE G STRING FINGERINGS.**

(Teacher: Happy Birthday)



**M-E-L~O-D-Y**  
T-I~M~E                                           **THIS OLD MAN.**



**ROW, ROW, ROW THE BOAT.**



~~~~~  
**TALKING POINT**  
~~~~~

*In study 10, concentrate upon producing a rich deep TONE....and listen to your tuning, especially the Octave leaps. Keep checking your ELBOW position.*

<><><><><><><><><><><>  
**TAIL-PIECE:**  
<><><><><><><><><><><>

REVISE D ARPEGGIO (study 6)



(Teacher: Skye Boat Song)

*Fine*

W. O. R. K. S. H. O. P. !

*D.C.*

M E L ~ O D Y  
T I M E

**DONKEY RIDING**

~~~~~  
**TALKING POINT**  
~~~~~

*Study 11, with all its repeats and Da Capo, is quite tiring. Don't lose your good posture, or singing tone!*

*As with all the pieces so far, Donkey Riding is intended to be learnt without using the book; though perhaps you can use the notes to remind you how the music goes. Notice at the beginning how the dotted note is used to give the uneven effect of the words..."Were you ever..?"*

&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;

**TAIL-PIECE:**

D MAJOR SCALE WITH 2 QUICK QUAVERS TO EACH NOTE.

&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;

W - O - R - K - S - H - O - P !

> 12.

## PIZZICATO: LEFT HAND 4TH FINGER

(Teacher: Hickory Dickory Dock)

M - E - L - O - D - Y  
T - I - M - E

SKYE BOAT SONG

TALKING POINT

In study 12, the First Finger should stay down on the A and E strings all through the piece. If necessary, let the finger roll across from one string to the other by swinging your left ELBOW....so keep the violin held well up. Do not be too concerned that the Fingered notes ring less than the open strings; but do keep strictly to time, like a good clock!

Notice in Skye Boat Song that there are no second Finger notes. In fact, try not to use the second Finger at all, but just the first and third. Try the opening of the middle section like this, with the first finger remaining on the A string while the third finger crosses onto the D string for the note G.

«»»»»»»»»»»»»»»»»»

**TAIL-PIECE** If you know Colours of Day do try it out on the violin  
«»»»»»»»»»»»»»»»»»

It starts like this and goes up only as high as First Finger B.

"Light up the Fire" is by Susan McLellan Jon Pac Keith Ryecroft in the BBC book COME AND PRAISE.

W-O-R-K-S-H-O-P!

&gt; 13.

### MORE HARMONICS

(Teacher: In Dublin's Fair City.)

Fingerings: 4, 5, 6

### M-E-L-O-D-Y T-I-M-E AU CLAIR DE LA LUNE

Dynamics: pp, pp

### HICKORY DICKORY DOCK

### TALKING POINT

In study 13, during the rests the violin is to be held with the left arm swinging freely by your side. Tuck the elbow well underneath the violin when playing the G string harmonics. (And remember to do the Repeat.)

Hickory Dickory Dock is one of the last pieces you will be learning by rote, so you will soon need a MUSIC STAND...get one that will grow tall with you!

### TAIL-PIECE:

THE SCALE OF G MAJOR

THE G STRING FINGERINGS:

Fingerings: 0, 1, 2, 3

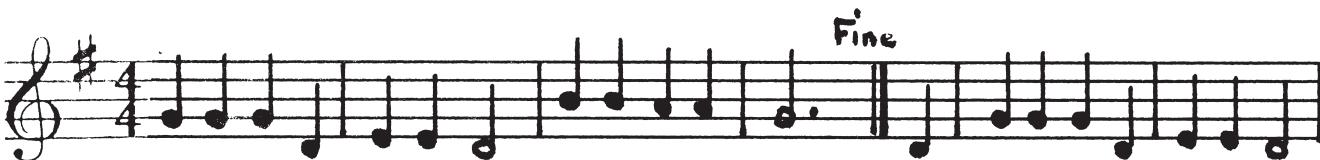
**W - R - K - S - H - O - P !**

&gt; 14.

(Teacher: Can You Count the Stars..?)



**M - E - L - O - D - Y**  
**T - I - M - E**

**OLD MACDONALD**

~~~~~  
**TALKING POINT**  
~~~~~

*Study 14, and you are now officially reading and playing From the music! Do keep checking your POSTURE. In line two, remember to bend your knees during the crotchet rests ( ).*

*In Old MacDonald take great care that the third finger is in tune.*

«»«»«»«»«»«»«»«»«»

**TAIL-PIECE: "MARCH"**

«»«»«»«»«»«»«»«»«»



(Remember to keep the finger down on the string for 1..... )

Finally, start the Creative Music Writing sheet, on page 13. Your tunes should have about twelve to fifteen notes.....and a name, too!

**CREATIVE MUSIC WRITING (1)**

Try out this tune, starting on open D string, or open A string, or even open E string.

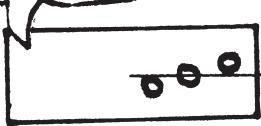
The notes will be or perhaps

Maybe you know the song!

*Now make up your own tune, using the same three notes.*

Write in  
the note  
names here

(use , and notes)



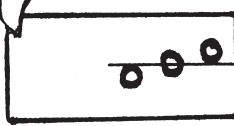
Now play the piece on your instrument, and give it a name.....



Write in  
the note  
names here

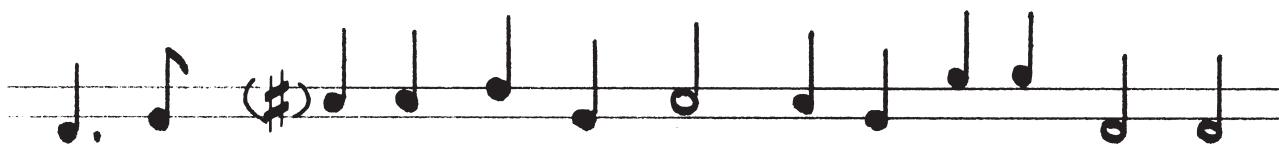
*This time, make up a tune on one of the other strings.*

(use notes too, if you wish)



This piece is called .....

Now play the music on your instrument.

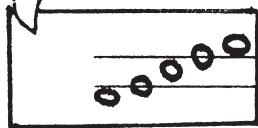
**CREATIVE MUSIC WRITING (2)**

Can you work out this famous tune, starting on open D, or open A - before playing it on your instrument?

Let the notes be *d e f# g a* or *a b c# d e*

Write in  
the note  
names here

Now choose either set of notes and make up your own tune  
(using , , and notes)



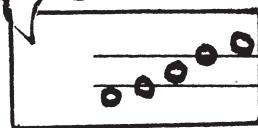
This new piece is called .....

Now learn to play the music on your instrument.



Write in  
the note  
names here

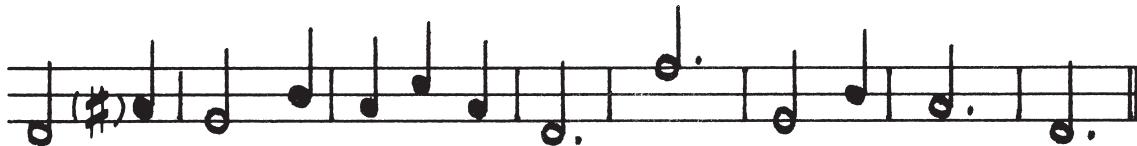
This time, make up a tune using the other set of five notes.



The title of this piece is .....

Now play what you have written on your violin.

## CREATIVE MUSIC WRITING (3)



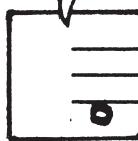
Can you work out this tune, starting on open D or open A, before playing it on your violin?

On the following line, name the other notes if the lowest note - the bottom one - is either open A or else open D.

Name just  
your bottom  
note here

*Now make up your own tune, using one of these sets of six notes.*

TITLE: "....."



Practise your piece ... and don't forget to give it a title to match.



Name just  
the second  
line

Finally, can you recognise this well-known tune that uses all five lines for its stave?



How many open A notes are there? .... How many notes called E?? ....

R - H - Y - T - H - M  
S - W - A - P

**Michael Finnigin.**

Staff A:  $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$

Staff B:  $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$

Staff C:  $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$

Staff D:  $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$



**Oh Dear!**

Staff A:  $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$

Staff B:  $\frac{1}{8}$   $\frac{1}{8}$   $\frac{1}{8}$   $\frac{1}{8}$   $\frac{1}{8}$   $\frac{1}{8}$   $\frac{1}{8}$

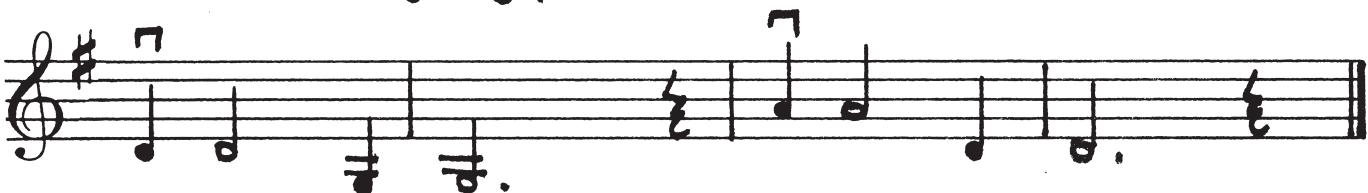
Staff C:  $\frac{1}{8}$   $\frac{1}{8}$   $\frac{1}{8}$   $\frac{1}{8}$   $\frac{1}{8}$   $\frac{1}{8}$   $\frac{1}{8}$

Staff D:  $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$   $\frac{1}{16}$



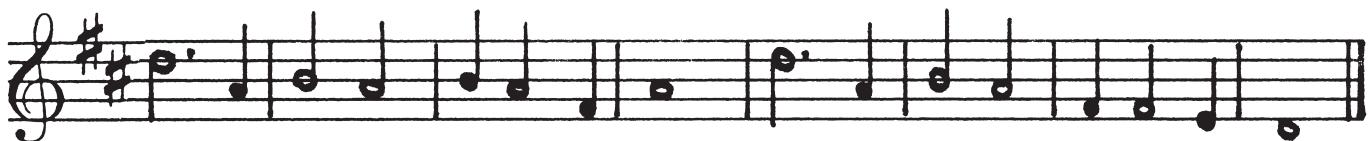
**W-O-R-K-S-H-O-P!** > 15.

(Teacher: God Who Made the Earth) COUNT: TA TA-AA TA TA-AA-AA REST



M-E-L-O-D-Y  
T-I-M-E

LI-LIZA JANE



~~~~~  
**TALKING POINT**  
~~~~~

**RHYTHM WORK!**

*t Michael Finnigin is really for group work; but can also be useful for home practice. Firstly, choose one rhythm and use it for each bar of line A, B or C. Later, try to use TWO patterns, swapping them every two bars. Choose different rhythms each day!*

*t Study 15 is a rhythm and bowing exercise. Using plenty of bow, do the Down and Up bows as marked and count using the very helpful French time names.*

«»«»«»«»«»«»«»«»«»«»

**TAIL-PIECE:**     **"GAVOTTE"**

«»«»«»«»«»«»«»«»«»«»



**W. O. R. K. S. H. O. P. !** > 16.

(Teacher: Daisies are our Silver)

USE FULL SWEEPING DOWN BOWS.



**M. E. L. ~ O. D. Y  
T. I. ~ M. E**

**LIEUTENANT KIJE**



**BRAHMS LULLABY**



&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;

**TAIL-PIECE:**

&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;

**"WALTZ"**



g  
ga  
gab  
gabd  
gabde



## pentatonic Exploration



*You can play this scale in class as a round - don't Forget the crescendos and diminuendos - and NO SECOND FINGER!*

*Here are the opening bars of some melodies that use the pentatonic scale. If you know the songs, carry on, working out the tunes for yourself.*

SKYE BORT SONG

## YE BANKS AND BRAES

*AULD LANG SYNE*



MILL OF KINTYRE

*DATASTES ARE OUR SILVER*



NOW, EXPERIMENT MAKING UP MUSIC OF YOUR OWN, AS YOU ARE PLAYING,  
SOMETIMES SMOOTH SINGING NOTES, SOMETIMES LIVELY ACROBATIC TUNES.

## W-O-R-K-S-H-O-P!

&gt; 17.

(Teacher: For the Beauty of the Earth)



**M-E-L-O-D-Y DAISIES ARE OUR SILVER  
T-I-M-E**



**WHERE HAVE ALL THE FLOWERS GONE?**



oooooooooooooooooooooooooooooooo

*t*Continue with the Rhythm Swaps on page 16.

**TALKING POINT**

oooooooooooooooooooooooooooooooo

*t*Continue Pentatonic Exploration - page 19.

*t*Learn study 17 from memory and then practise in front of a mirror to check you are using full, straight bows.

*t*Count carefully in the pieces - KNEES BENDING during the crotchet rests!

**W-O-R-K-S-H-O-P!** > 18.

(Teacher: When I needed a neighbour)

Musical notation for 'When I needed a neighbour'. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has three measures: a rest, a dotted half note, and a dotted half note. The second staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has two measures: a dotted half note and a dotted half note. There is a fermata over the last note of the second staff.

Musical notation for 'Donkey Riding'. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has two measures: a dotted half note and a dotted half note. The second staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has two measures: a dotted half note and a dotted half note.

(Teacher: Donkey Riding)

Musical notation for 'Donkey Riding'. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes. The second staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes.

Musical notation for 'Donkey Riding'. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes. The second staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes.

Musical notation for 'Donkey Riding'. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes. The second staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes.

**TALKING POINT**

*t*In study 18, make sure every note has a beautiful TONE, with slow, smooth strokes.

*t*In study 19, use crisp détaché bowings and don't lift the bow off the string during the rests. *t* Donkey Riding itself should be revised, and as with Crackers below, use plenty of elbow action. *t*Remember to practise the octave leaps with and without the harmonics.

<><><><><><><><><><><>

**TAIL-PIECE:**

**"CRACKERS"**

<><><><><><><><><><>

Musical notation for 'Crackers'. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes. The second staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes.

(o)

Musical notation for 'Crackers'. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes. The second staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes.

Musical notation for 'Crackers'. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes. The second staff starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It has four measures of eighth notes.

&gt; 20.

(Teacher: When a Knight Won His Spurs)

21. (Teacher: Li-Liza Jane)

~~~~~  
**TALKING POINT**  
 ~~~~~

tStudy 20 is to encourage Follow-through of  
 the bow during the rests. Use plenty of  
 bow and keep checking your arm level.

Place the bow on the string after each rest.

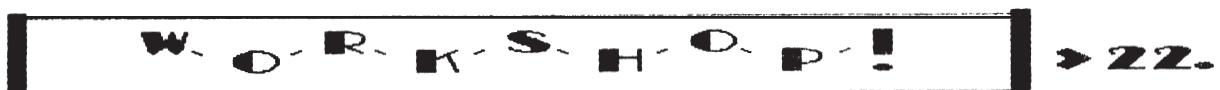
tThis may be a good place to introduce RICOCHET. Play bars 1 and 2 so:

tStudy 21 needs careful counting to accompany Li-Liza Jane. Revise this now.

t PUGNACIOUS, below, needs long full bow strokes with clean accurate string crossings. Keep the First Finger down on the string right through the piece.

<><><><><><><><><><><>  
**TAIL-PIECE:**

"PUGNACIOUS"



(Teacher: Country Dance)

Music staff 1: Treble clef, key signature of two sharps, 4/4 time. Notes include eighth and sixteenth notes. Dynamics: p (piano), f (forte). Articulation: short vertical dashes under some notes. End of section with '22.'

Music staff 2: Treble clef, key signature of two sharps, 4/4 time. Notes include eighth and sixteenth notes. Dynamics: p (piano). Articulation: short vertical dashes under some notes. End of section with 'D.C.'

M E L O D Y  
T I M E

## COUNTRY DANCE

MAUREEN SIDDALL.

Music staff 3: Treble clef, key signature of two sharps, 4/4 time. Notes include eighth and sixteenth notes. Dynamics: p (piano).

Music staff 4: Treble clef, key signature of two sharps, 4/4 time. Notes include eighth and sixteenth notes. Dynamics: p (piano). Articulation: short vertical dashes under some notes. End of section with 'Fine'.

Music staff 5: Treble clef, key signature of two sharps, 4/4 time. Notes include eighth and sixteenth notes. Dynamics: p (piano).

Music staff 6: Treble clef, key signature of two sharps, 4/4 time. Notes include eighth and sixteenth notes. Dynamics: p (piano). Articulation: short vertical dashes under some notes. End of section with 'D.C.'

~~~~~  
**TALKING POINT**  
~~~~~

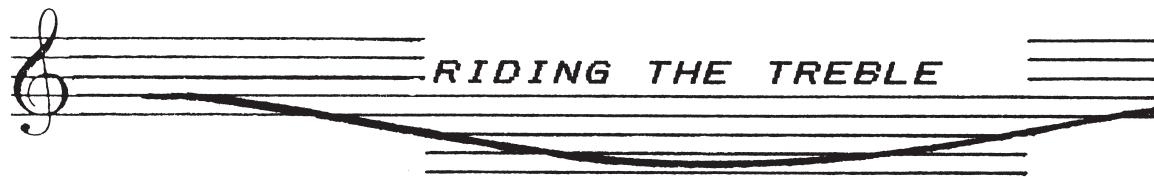
Study 22 introduces DOUBLE STOPPING. You do not need to press on harder to catch two strings at once - just the right elbow level.

«»«»«»«»«»«»«»«»  
**TAIL-PIECE:**  
«»«»«»«»«»«»«»«»«»

"50P"

Music staff 7: Treble clef, key signature of one sharp, 3/4 time. Notes include eighth and sixteenth notes. Dynamics: p (piano).

Music staff 8: Treble clef, key signature of one sharp, 3/4 time. Notes include eighth and sixteenth notes. Dynamics: p (piano).



### **1. SCALEWORK IN G**



### **2. THE MUFFIN MAN**



### **3. HERE WE GO ROUND THE MULBERRY BUSH.**



oooooooooooooooooooooooooooo  
**TALKING POINT      THE ALTO CLEF**  
 ooooooooooooooooooooooooooooo

*What do you notice about the beginning and end of the switchback?  
 What do you notice about the curve of the notes in the Scalework?  
 What do you notice about the two halves of The Muffin Man?*



25

curve at the top of the page? .....  
in G major? ..... (remember the C naturals!)  
and also about Here We Go Round the Mulberry Bush? .....

M - E - L - O - D - Y  
T - I - M - E

## HORPIPE

MAUREEN SIDDALL



H \_\_\_\_ Y BIR \_\_\_\_ D \_\_\_\_ Y!

FILL IN THE MISSING LETTERS - AND NOTES!

«»«»«»«»«»«»«»«»  
**TAIL-PIECE:**  
«»«»«»«»«»«»«»«»

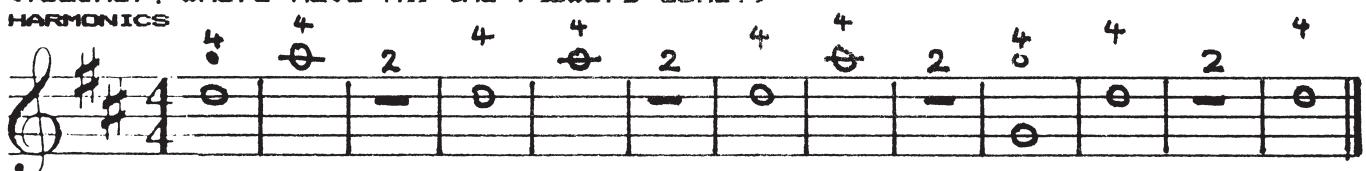
**"PRETTY POL"**

Cantabile

**W-O-R-K-S-H-O-P!** > 23.

(Teacher: Where Have All the Flowers Gone?)

HARMONICS



**M-E-L-O-D-Y**  
T-I-M-E FOR THE BEAUTY OF THE EARTH

**TALKING POINT**

In study 23, make sure you have a comfortable, relaxed stance and let the left arm swing freely during the two-bar rests.

In the melody above are a number of \* signs. In each case check that the SECOND Finger is not on the string with the third. This helps with the C $\flat$ s.

Play CLAUDE with the bow over the Fingerboard, disappearing to nothing!

«»«»«»«»«»«»«»«»«»  
**TAIL-PIECE:**  
«»«»«»«»«»«»«»«»«»«»

"CLAUDE"

**BOBBY SHAFTOE**

R - H - Y - T - H - M  
S - W - A - P

**THE GRAND OLD  
DUKE OF YORK**

Introduction

Introduction

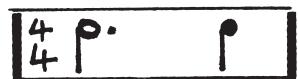
Introduction

Introduction

A

B

C



**W-O-R-K-S-H-O-P!** > 24.

(Teacher: Old MacDonald!)

PIZZICATO: LITTLE FINGER OF LEFT HAND

Simile

xxx Simile

**M-E-L-O-D-Y** WHEN A KNIGHT WON HIS SPURS  
T-I-M-E

GOD WHO MADE THE EARTH

\*?

~~~~~  
**TALKING POINT**  
~~~~~

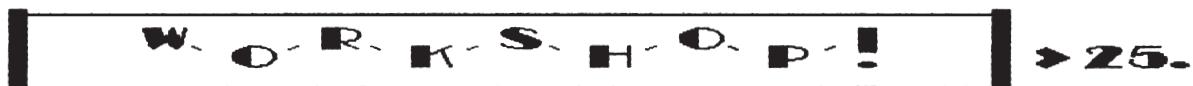
*t*Study 24 is another exercise in left-hand pizzicato. Keep the First Finger down on the string throughout the piece.

*t* When a Knight Won His Spurs needs very careful placing of the third finger, which should be put down on the string on its own, without the other fingers.

*t*In Brass and Silver below, keep the First Finger on the D string throughout.

««««««««««««««««««  
**TAIL-PIECE:**  
»»»»»»»»»»»»»»»»»»

"BRASS  
&  
SILVER"



(Teacher: Polly Wolly Doodle)

**M E L O D Y** WHEN I NEEDED A NEIGHBOUR  
T. I M E

By permission of Steiner &amp; Bell

S. CARTER

**TALKING POINT**

*Gradually build up the speed when practising the 4th Finger study - in the upper half of the bow, and with plenty of elbow action.*

*To accompany When I Needed a Neighbour revise study 18, using the Fourth Finger of course. This could also be the time to learn TREMOLO. Ask politely!*  
*If you also revise Pugnacious on page 22 you will find E MINOR already met.*

«»«»«»«»«»«»«»«»  
**TAIL-PIECE:**

"CAPITAL!"



**OLD ABRAM BROWN**

(A ROUND)

**E MELODIC MINOR SCALE**

**W. O. R. K. S. H. O. P. !** ] > 26.

(Teacher: Brahms Lullaby)

FOR A 'BUOYANT' ELBOW.

START BY PRACTISING PATTERNS (a), (b) AND (c) SEPARATELY

M - E - L - O - D - Y  
 T - I - M - E      POLLY WOLLY DOODLE

«»«»«»«»«»«»«»«»  
**TAIL-PIECE:**  
 «»«»«»«»«»«»«»«»

"BUNNY"

**SCALEWORK:** D MINOR, which will need a B b !



RIDING THE TREBLE

**4. HICKORY DICKORY DOCK**

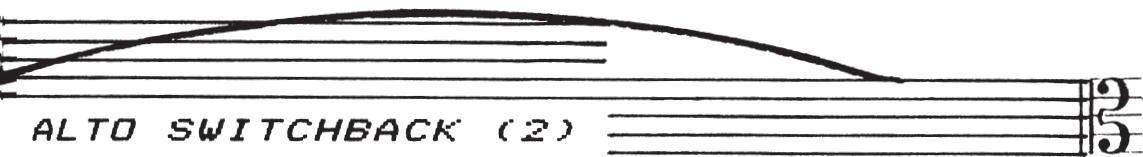


**5. LAVENDER'S BLUE**



**6. HOT CROSS BUNS**





Musical notation for the first line of the Alto Switchback pattern. It features a series of eighth and sixteenth note heads on the first four lines of the staff. The time signature is 2/4, indicated by a '2' over a '4' at the end of the staff.

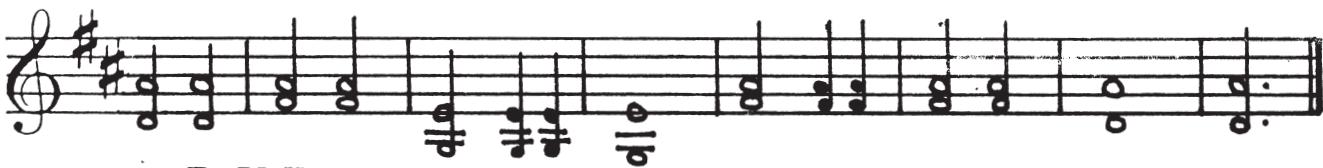
Musical notation for the second line of the Alto Switchback pattern. It continues the eighth and sixteenth note heads from the previous line. The time signature changes to 3/4, indicated by a '3' over a '4' at the end of the staff.

Musical notation for the third line of the Alto Switchback pattern. It shows a more complex rhythmic pattern with eighth and sixteenth note heads. The time signature changes again, indicated by a '3' over a '4' at the end of the staff.

## W-O-R-K-S-H-O-P!

&gt;27.

(Teacher: Now the Fiddler's Ready)



M-E-L-O-D-Y      NOW THE FIDDLER'S READY  
T-I-M-E



&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;

**TAIL-PIECE 'LITTLE CÉSAR'**

&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;&lt;&gt;



\*USING LITTLE CÉSAR AS THE BASIS, MAKE UP A MIDDLE SECTION FOR THIS PIECE.  
(you need not change many notes for a good effect) THEN REPEAT THE OPENING.

\*SCALEWORK: A MINOR (Try both Octaves.)

**W-O-R-K-S-H-O-P!** > 28.

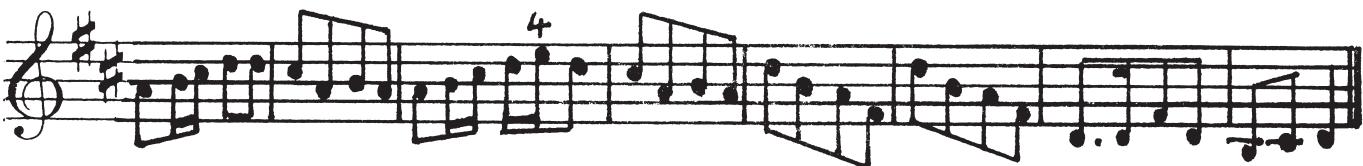
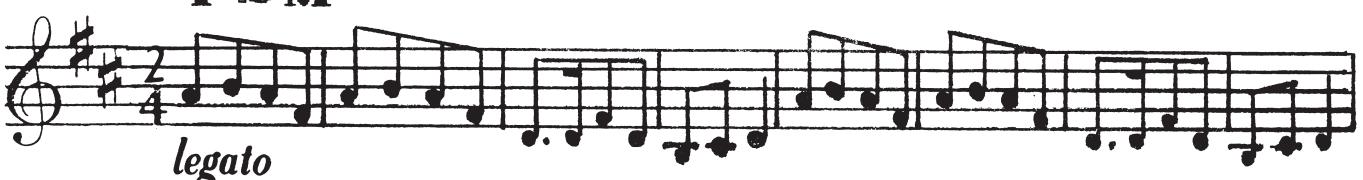
(Teacher: Hot Cross Buns)

MARTELE

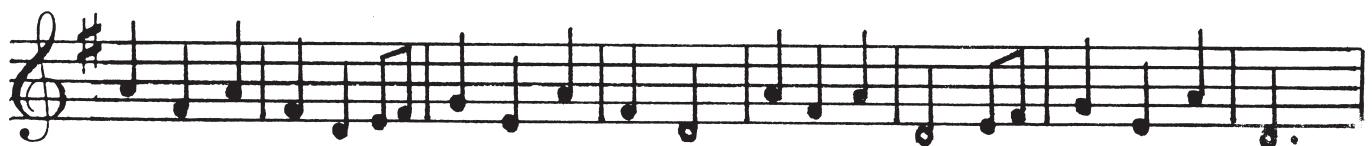
Simila



M-E-L-O-D-Y  
T-I-M-E CAN YOU COUNT THE STARS...?



**ORANGES AND LEMONS**



~~~~~ tMARTELÉ bowing needs plenty of attack before  
**TALKING POINT** the note begins; but then let the bow travel  
~~~~~ lightly across the strings, without lifting.

tRemember to tuck the elbow well under on the 6 string & for the 4th Finger!  
tSCALEWORK: A MAJOR.

<><><><><><><><><><><>

**TAIL-PIECE:** "Y.D?"

THIS IS A DUET FOR ONE PERSON!  
TRY WITH THE TOP PART PIZZICATO  
AND THE LOWER PART ARCO!



M E L O D Y  
T I M E

## HOT CROSS BUNS

## LORD OF THE DANCE

By Permission of Stainer and Bell

S.CARTER

~~~~~ Take very great care with the tuning in these  
**TALKING POINT** melodies. Note the harmonics in Hot Cross Buns

«»»»»»»»»»»»»»»»»»  
**TAIL-PIECE:**  
 »»»»»»»»»»»»»»»»»»

## SHORT'NIN' BREAD

**W-O-R-K-S-H-O-P!**

&gt; 29.

(Teacher: Gavotte)



M-E-L-O-D-Y  
T-I-M-E

**GAVOTTE**

M. SIDDELL



**TALKING POINT** One object of the study is to draw attention to the three finger patterns - normal, 2nd finger back, and 3rd finger stretched. Use the 4th finger as marked and try to picture each pattern before you play it.  
SCALEWORK: REVISE A MINOR (with the 4th Finger!)

«»«»«»«»«»«»«»«»«»«»«»

**TAIL-PIECE:**

**"SLURS"**

«»«»«»«»«»«»«»«»«»«»«»



ALL IN ONE BOW!  
REPEAT UP-BOW.



R - H - Y - T - H - M  
 S - W - A - P

A WINDMILL IN OLD AMSTERDAM

Sheet music for "A Windmill in Old Amsterdam" featuring four staves (A, B, C, D) in 3/4 time with a key signature of one sharp. The music consists of two systems of four measures each.

**Staff A:**

- Measure 1: Treble clef, 3/4 time, one sharp. Notes: B, A, G, F#; E, D, C, B.
- Measure 2: Notes: E, D, C, B; A, G, F#, E.
- Measure 3: Notes: A, G, F#, E; D, C, B, A.
- Measure 4: Notes: D, C, B, A; G, F#, E, D.

**Staff B:**

- Measure 1: Notes: E, D, C, B; A, G, F#, E.
- Measure 2: Notes: A, G, F#, E; D, C, B, A.
- Measure 3: Notes: D, C, B, A; G, F#, E, D.
- Measure 4: Notes: E, D, C, B; A, G, F#, E.

**Staff C:**

- Measure 1: Notes: E, D, C, B; A, G, F#, E.
- Measure 2: Notes: D, C, B, A; G, F#, E, D.
- Measure 3: Notes: E, D, C, B; A, G, F#, E.
- Measure 4: Notes: D, C, B, A; G, F#, E, D.

**Staff D:**

- Measure 1: Notes: E, D, C, B; A, G, F#, E.
- Measure 2: Notes: D, C, B, A; G, F#, E, D.
- Measure 3: Notes: E, D, C, B; A, G, F#, E.
- Measure 4: Notes: D, C, B, A; G, F#, E, D.



IN THIS THIRD PAGE OF RHYTHM-SWAP THE CHANGES ARE SLIGHTLY DIFFERENT.  
 SWITCH RHYTHMS EVERY FOUR BARS. ALSO ANY BARS WITH CROTCHETS AND QUAVERS  
 ARE TO BE PLAYED EXACTLY AS WRITTEN, WITH THEIR RESTS.

**W - O - R - K - S - H - O - P !** > 30.

(Teacher: Loch Lomond)

LEFT HAND SWINGING FREELY DURING THE RESTS.

**M - E - L - O - D - Y**  
T - I - M - E

**LOCH LOMOND**

~~~~~ Good posture for the last harmonics study!  
**TALKING POINT** ~~~~~ Loch Lomond needs a Flowing bow stroke and  
~~~~~ a Full singing sound. The TONE should live  
and grow through the change of bow. Play especially legato at the heel.

«»«»«»«»«»«»«»«»«»

**TAIL-PIECE:** A WINDMILL IN OLD AMSTERDAM

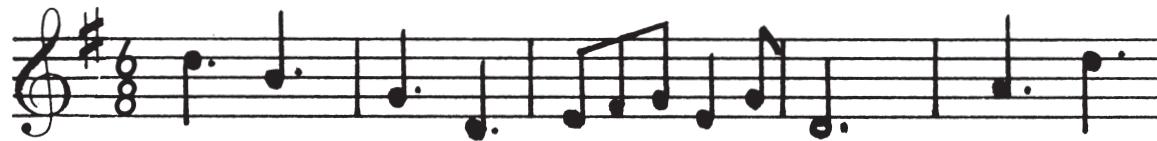
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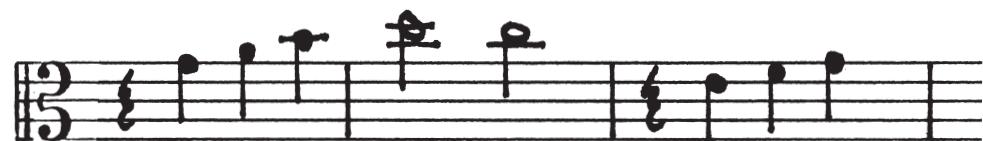
**7. ROW, ROW, ROW THE BOAT**

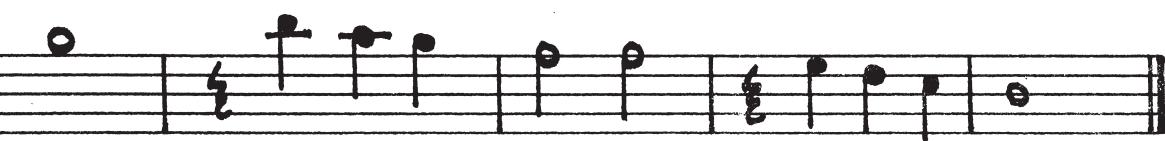
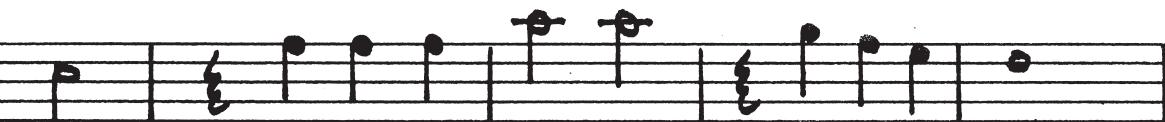
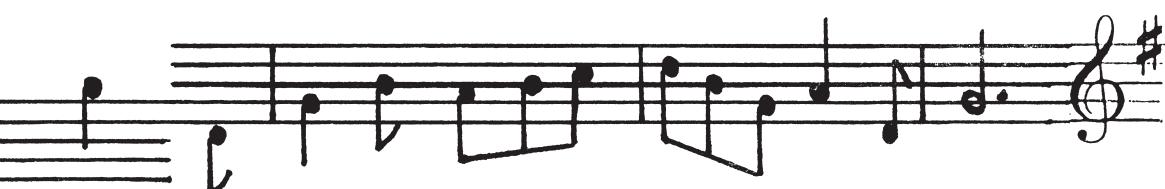
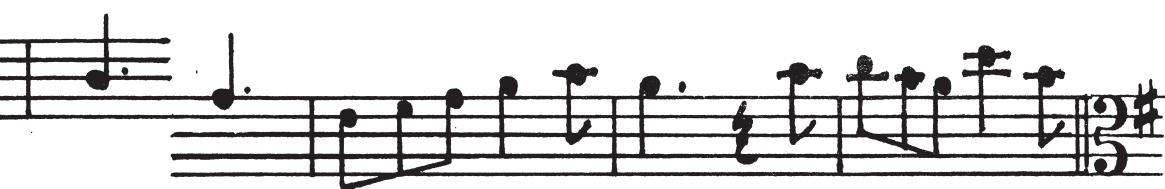
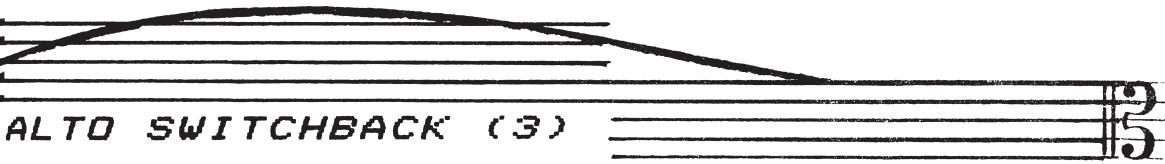


**8. DAISY, DAISY**



**9. APUSSKI DUSKY**





## W. O. R. K. S. H. O. P.!

&gt;31.

(Teacher: The Keel Row)

X = LEFT HAND PIZZ. (4th finger)

2/4

M-E-L-O-D-Y      IN DUBLIN'S FAIR CITY  
T-I-M-E

TALKING POINT

In study 31, each Finger, in turn, has to be put on two strings at the same time. Hold the violin well up to let the elbow swing freely.

POSITIONS.

USE ONLY A SINGLE FINGER AND BE  
VERY CRITICAL WITH YOUR TUNING.

UP WITH THE MOON.  
(Teacher Au Clair De La Lune)

**W-O-R-K-S-H-O-P!**

&gt; 32.

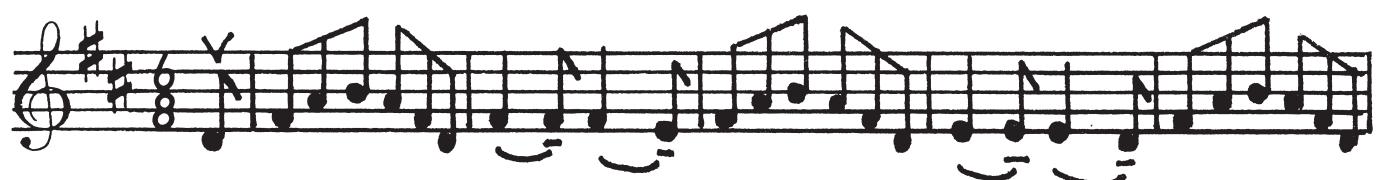
(Teacher: The Campbells are Coming)

'ARCH' THE HAND TO CLEAR THE OPEN STRINGS



M-E-L-O-D-Y  
T-I-M-E

THE CAMPBELLS ARE COMING



TALKING POINT  
~~~~~

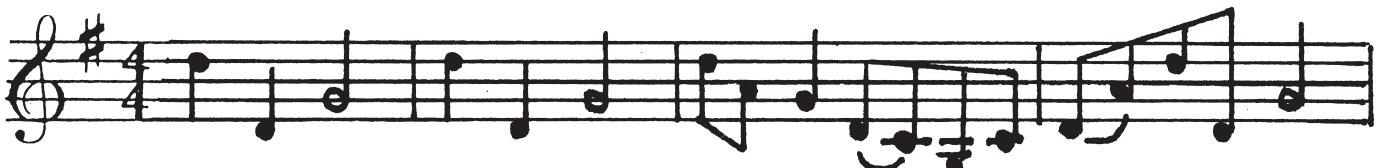
Rhythm-Swap 1, on page 16, covers 6/8 time:  
Before tackling the broken slurs in the  
piece, practise them with a D major scale.



USE ONLY A SINGLE FINGER AND BE  
VERY CRITICAL WITH YOUR TUNING.

COUNTDOWN TO TAKE OFF

(Teacher: Hot Cross Buns)



**W - R - K - S - H - C - P - I**

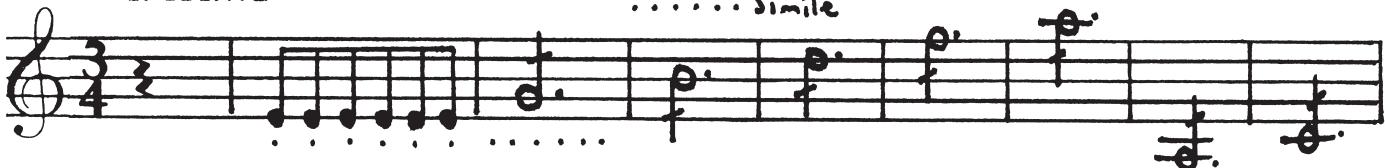
→ 33.

**Teacher: Clementine**

**NOTE THE KEY SIGNATURE**

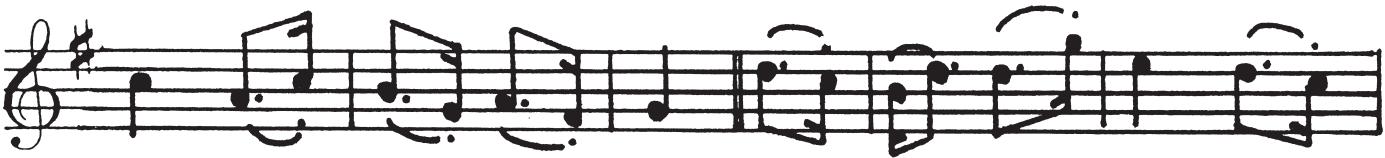
**SPICCATO**

..... Simile



M-E-L-O-D-Y  
T-I-M-E

## **THE KEEL ROW**



# **TALKING POINT**

**'HOOKED' BOWING:** a 'snappier' effect than last lesson's broken slurs. Again start with scales: and think of CAST-A-NET.

## **STUDY 33.**

**SPICCATO:** Make sure that the repeated quavers are absolutely steady. Practise with a very 'spiky' effect and also to get a more 'flaky' sound.

**'WALKING FINGERS':** As one Finger goes down the other comes up!...and take care placing the First Finger - F natural on the E string.

(RHYTHM-SWAP 3, on page 38, should be revised, with rhythm 3 spiccato.)

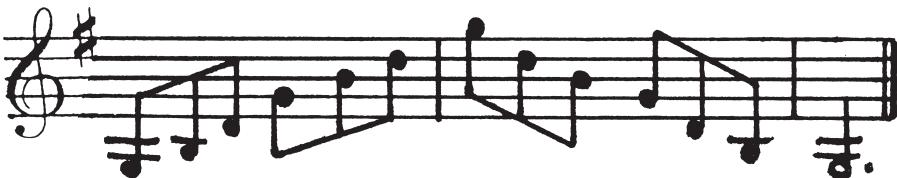
**POSITIONS:** THE TWO PIECES AT THE FOOT OF PAGES 42 & 43 MUST NOW BE PRACTISED AGAIN, FIRSTLY USING THE FIRST FINGER INSTEAD OF THE THIRD TO COVER THE FINGERED NOTES....THEN AGAIN, USING THE SECOND FINGER. KEEP THE HAND NICELY SHAPED IN ITS NEW POSITION AND CONCENTRATE ON PERFECT TUNING.

«»«»«»«»«»«»«»«»«»«»«»«»

## **TAIL-PIECE:**

«» «» «» «» «» «» «» «» «» «» «» «» «» «» «»

**SCALEWORK: G MAJOR ARPEGGIO**



W. O. R. K. S. H. O. P.! > 34.

(Teacher: Greensleeves)

AT HOME, PRACTISE EACH BAR TWICE

M - E - L - ~ O - D - Y  
T - I - M - E

CLEMENTINE.

~~~~~  
**TALKING POINT**  
~~~~~

tStudy 34 continues the 'buoyant' elbow theme.  
tNote the arching of the Finger needed in bar  
two and mind the First Finger on Bflat and Fsharp.  
tClementine is mainly to be played ON the string; but SPICCATO lovers should  
also practise it with the quavers OFF; but don't bounce on the crotchets!  
tPOSITIONS: NOW WORK AT HOT CROSS BUNS & LORD OF THE DANCE WITH  
THE HAND UP IN THIRD POSITION, STARTING WITH OPEN STRING AND FIRST FINGER.

SCALEWORK: G MINOR

W-O-R-K-S-H-O-P!

&gt; 35.

(Teacher: Hornpipe)



M-E-L-O-D-Y      T-I-M-E      MY BONNIE LIES OVER THE OCEAN

**HORNPIPE****+POSITIONS:** PRACTISE LOCH LOMOND & DUBLIN'S FAIR CITY IN 3rd POS.**+SCALEWORK:** C MAJOR, TWO OCTAVES, WITH AN EXTENSION FOR THE TOP C

**W-O-R-K-S-H-O-P!**

&gt; 36.

(Teacher: Purcell Theme)

4

M-E-L-O-D-Y  
T-I-M-E "J. B. B."

**HARMONIES**

KEEP THE SAME RHYTHM THROUGHOUT, BUT CHOOSE WHATEVER NOTES YOU WISH FROM THE HARMONY INDICATED. FEEL THE CHORD SEQUENCE AND DO THE REPEAT BY EAR.

(Teacher: My

Bonnie D.S.)

+POSITIONS: PRACTISE THE CAMPBELLS ARE COMING IN SECOND POSITION.

+SCALEWORK: B FLAT MAJOR, TWO OCTAVES.

## W-O-R-K-S-H-O-P!

&gt;37.

(Teacher: Lieutenant Kijo)

Simile

M-E-L-O-D-Y  
T-I-M-E

'THEME' by PURCELL

*f*

## HARMONIES

KEEP THE SAME RHYTHM THROUGHOUT, BUT CHOOSE WHATEVER NOTES YOU WISH FROM THE HARMONY INDICATED. FEEL THE CHORD SEQUENCE AND DO THE REPEAT BY EAR.

(Teacher: J.B.B.)

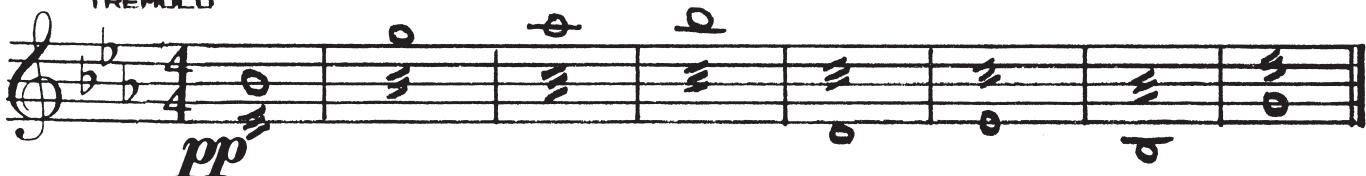
+POSITIONS: PRACTISE "J.B.B." IN SECOND POSITION.

+SCALEWORK: D MAJOR AND D MINOR.

**W-O-R-K-S-H-O-P!** > 38.

(Teacher: Go Tell Aunt Nancy)

TREMOLO



**39. POSITIONS: PRACTISE IN 1st, 2nd and 3rd POSITION.**

(Teacher: Rockingham)

M-E-L-O-D-Y  
T-I-M-E      GO TELL AUNT NANCY



~~~~~  
**TALKING POINT**  
~~~~~

*tTREMOLo: Play right at the point, with the fingers hardly holding the bow!  
tPOSITIONS: As with the earlier similar studies, use open strings as you wish.  
Don't be put off by the alto clef - concentrate on the tuning.  
t"A.B.C.", below, belongs to two famous pieces, one old, one new.*

«»«»«»«»«»«»«»«»«»

**TAIL-PIECE: "A.B.C."**

«»«»«»«»«»«»«»«»«»



ARPEGGIO  
EXERCISE



**SCALEWORK: E FLAT MAJOR**

W - O - R - K - S - H - O - P ! > 40.

(Teacher: My Bonnie...)

MAINTAIN A SMOOTH ELBOW ACTION

M - E - L - O - D - Y  
T - I - M - E

ROCKINGHAM

«»«»«»«»«»«»«»«»«»  
TAIL-PIECE: THE DE' IL AMANG THE TAILORS  
«»«»«»«»«»«»«»«»«»

**W-O-R-K-S-H-O-P!**

&gt;41.

(Teacher: J.B.B.)

SPICCATO

... . . . Simile  
mf  
f  
f

M-E-L-O-D-Y  
T-I-M-E

GREENSLEEVES

~~~~~  
**TALKING POINT**  
~~~~~

*t* In Greensleeves second or third position for the high notes could sound very effective.

*t* Study 41 provides a chance to revise J.B.B.

<<<<<<<<<<<<<<<<<<<  
**TAIL-PIECE:**  
<<<<<<<<<<<<<<<<<<<

B FLAT MAJOR ARPEGGIO



W-O-R-K-S-H-O-P! >42.

(Teacher: Londonderry Air)

legato  
mp  
cresc.  
f

1 2 3 4 3 1  
mf cresc.  
3 4 decresc. p

**M-E-L-O-D-Y** THE LONDONDERRY AIR  
**T-I-M-E**

V  
espressivo

**TALKING POINT** In study 42, make sure the shifting is done with a clean movement of the whole hand, not by creeping the fingers along the fingerboard.  
**SCALEWORK:** E MAJOR and B MINOR.



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