

step 14



A **staccato** dot tells you to make a note short and detached.

cresc. indicates a long crescendo. It tells you to get gradually louder until you reach the next dynamic mark.

60 Kalinka

traditional Russian

Con spirito

Musical notation for the first staff of 'Kalinka'. It starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a staccato note marked with a 'V' and a fermata. Fingering numbers 0, 4, and 4 are indicated above the notes. The dynamic marking is *p cresc.*

Musical notation for the second staff of 'Kalinka'. It continues the melody with fingering numbers 0, 4, and 4. The piece concludes with two endings: the first ending is marked *f* and the second ending is marked *p* and *f*.

Musical notation for the third staff of 'Kalinka', labeled '(arco)'. It features a bass line with a *p cresc.* dynamic marking.

Musical notation for the fourth staff of 'Kalinka', continuing the bass line with two endings marked *f*, *p*, and *f*.

try this!
Start Kalinka slowly and get gradually faster.

61 The old bazaar in Cairo

traditional

Musical notation for the first staff of 'The old bazaar in Cairo'. It starts with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is marked 'arco' and *f*. It begins with a staccato note marked with a 'V' and a fermata.

Musical notation for the second staff of 'The old bazaar in Cairo'. It continues the melody with a *p cresc.* dynamic marking and ends with a fermata marked *f.b.* and *f*.

Musical notation for the third staff of 'The old bazaar in Cairo', labeled 'pizz.'. It features a bass line with a *f* dynamic marking.

Musical notation for the fourth staff of 'The old bazaar in Cairo', continuing the bass line with a *p cresc.* dynamic marking and ending with a *f* dynamic marking.

try this!

To practise staccato notes, play your teacher's part in
no. 1 Pizz on D
emo 5 Supercalifragilisticexpialidocious



mp (mezzo piano) tells you to play moderately quietly.

mf (mezzo forte) tells you to play moderately loudly.



A **tenuto** line tells you to hold the note for its full length.

Waltz is a quarter rest. It tells you to remain silent for half a crotchet beat.

62 Muck! (a round)

traditional

Waltz
mp

Oh you can't put your muck in our dust - bin, our dust - bin, our dust - bin, you

5

can't put your muck in our dust - bin, our dust - bin's full.

9

mf Fish 'n' chips and vin - e - gar, pep - per pep - per pep - per pot. At - choo!

13

arco Fish 'n' chips and vin - e - gar, pep - per pep - per pep - per pot.

17

f One cup of tea, two cup of tea, three cup of tea, four cup of tea,

21

five cup of tea, six cup of tea, sev'n cup of tea, eight.

* entry point when played as a round



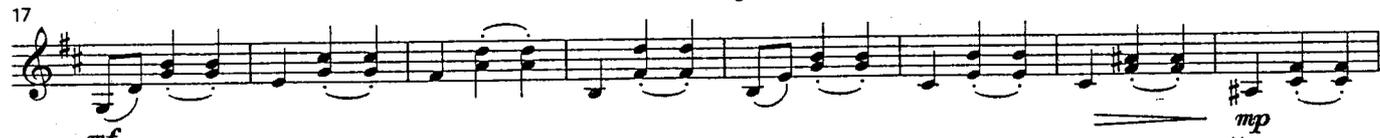
These are **non-legato ties**. They tell you to play both notes in the same bow, but to make them slightly detached by stopping the bow for a moment in mid-stroke.

This technique is sometimes called **hooked bowing**.

 is a **diminuendo**. It tells you to get gradually quieter.

63 Waltz

Franz Lehar

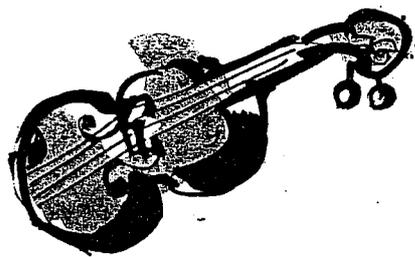


64 Puff the magic dragon

Peter Yarrow and Leonard Upton

Moderato

The musical score for 'Puff the magic dragon' is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system starts with a treble clef and a dynamic marking of *mf*. The second system starts with a bass clef and a dynamic marking of *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some 'V' symbols above the notes, possibly indicating vibrato or a specific performance technique. The piece concludes with a first ending (1.) and a second ending (2.), both marked with a '4' above the notes, indicating a four-measure rest or a specific rhythmic pattern.



65 Dumplins

traditional Caribbean

The musical score for 'Dumplins' is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of staves. The first system starts with a treble clef and a dynamic marking of *mf*. The second system starts with a bass clef and a dynamic marking of *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some 'V' symbols above the notes, possibly indicating vibrato or a specific performance technique. The piece concludes with a first ending (1.) and a second ending (2.), both marked with a '4' above the notes, indicating a four-measure rest or a specific rhythmic pattern. The lyrics are: 'ja - ney, you see no-bo-dy pass here?' 'No me friend.' friend.' 'Well one of me dump-lins gone.' 'Don't tell me so!' 'One of me dump-lins gone!'.

step 15



This time signature shows that there are six quaver beats in each bar.

theory

Count six quavers

or two dotted crotchets



try this!

Play these rhythms on any open string!



66 Row, row, row your boat (a round)

traditional

mf Row, row, row your boat gen - tly down the stream.

5 Mer - ri - ly, life is but a dream.

* entry point when played as a round

67 Pop! goes the weasel

traditional

f Half a pound of tup-pen-ny rice, Half a pound of trea - cle,

5 That's the way the mon - ey goes, Pop! goes the wea - sel.

Ostinato accompaniment (play four times)

mf

try this!

Compose your own ostinato accompaniment to go with Row, row, row your boat or Pop! goes the weasel.

Play the open strings D and A and use any of the $\frac{6}{8}$ rhythms opposite.



68 Dance of the cuckoos

Marvin Hatley

Cheekily
arco

mf

pizz.

f

mp

f

s.b.

69 The shepherdess (a round)

traditional French

Sheepishly!

p

mp

mf

f

* entry point when played as a round

D major arpeggio

G major arpeggio

70 We're off to see the Wizard

words E Y Harburg, music Harold Arlen

Con spirito

mf We're off to see the Wiz-ard, the won-der-ful Wiz-ard of Oz. We

5 hear he is a whiz of a Wiz if ev-er a Wiz there was. *mp* If

9 ev-er, oh ev-er a Wiz there was, the Wiz-ard of Oz is one be-cause, be-

13 -cause, be-cause, be-cause, be-cause, be-cause, *f* Be-

17 -cause of the won-der-ful things he does. *mf* We're

21 off to see the Wiz-ard, the won-der-ful Wiz-ard of Oz.

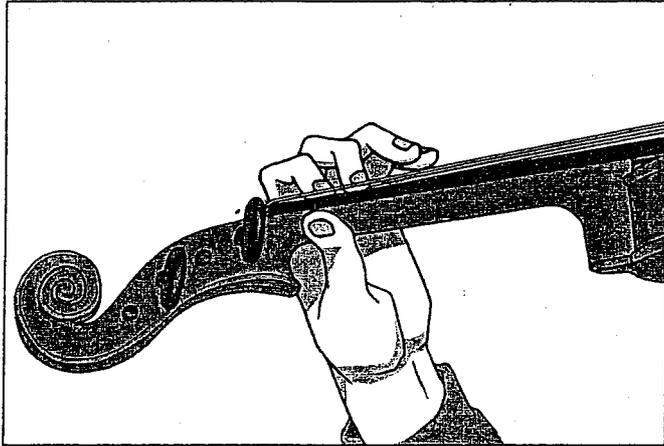
7 *mf*

13 *mp*

19 *f*

mf

step 16



new note **F**

open **D**

1st finger **E**

2nd finger **F**

3rd finger **G**

F is halfway between E and F# — a semitone higher than E and a semitone lower than F#.

71 Egyptian snake dance

traditional

Misterioso
arco

mp

5

4 V V

2 1. 4 2 2.

pizz.

mp

5 1. 2.

try this!

- Play Egyptian snake dance pizzicato.
- Play it arco, but make each note staccato (leaving out the slurs and ties).





new note C

72 Shalom (a round)

traditional Israeli

Warmly

mp *mf* *f.b.* *f.b.*

Sha - lom, cha - ve - rim, sha - lom, cha - ve - rim, sha - lom, sha - lom. Le -

5 *mp* *f.b.*

- hi - tra - ot, le - hi - tra - ot, sha - lom, sha - lom.

* entry point when played as a round

73 Summer is icemen in (a round)

traditional

Brightly

mf *mp* *f* *mf*

6 * 4 *f*

12 *mf*

* entry point when played as a round

74 Part of your world

words Howard Ashman, music Alan Menken

Cantabile

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Cantabile'. Both the treble and bass staves are marked with a mezzo-piano (*mp*) dynamic. Measure 1 features a natural sign above the first note in the treble staff and a finger number '0' above the second note. Measure 4 has a finger number '4' above the final note in the treble staff.

Musical notation for measures 5-8. Measure 5 has a finger number '5' above the first note in the treble staff. Measure 8 has a finger number '4' above the final note in the treble staff. A first ending bracket labeled '1.' spans measures 7 and 8.

Musical notation for measures 9-12. Measure 9 has a finger number '4' above the first note in the bass staff. Measure 10 features a crescendo hairpin and a mezzo-forte (*mf*) dynamic marking. Measure 11 has a finger number '0' above the first note in the treble staff. Measure 12 has a finger number '4' above the final note in the treble staff. A second ending bracket labeled '2.' spans measures 9 and 10.

Musical notation for measures 13-16. Measure 13 has a finger number '4' above the first note in the bass staff. Measure 14 has a mezzo-piano (*mp*) dynamic marking. Measure 15 has a finger number '4' above the final note in the bass staff. Measure 16 is marked 'pizz.' (pizzicato) and has a finger number '4' above the final note in the bass staff.

Musical notation for measures 17-20. The piece continues with a mezzo-piano (*mp*) dynamic. Measure 20 has a finger number '4' above the final note in the bass staff.

Musical notation for measures 21-24. Measure 21 has a first ending bracket labeled '1.' spanning measures 21 and 22. Measure 22 has a mezzo-forte (*mf*) dynamic marking. Measure 23 has a second ending bracket labeled '2.' spanning measures 23 and 24.

Musical notation for measures 25-28. Measure 25 has a mezzo-piano (*mp*) dynamic marking. Measure 28 has a finger number '4' above the final note in the bass staff.

step 17

Look carefully at the key signature before you start each piece, so that you can decide where to place your second finger.

 is a **semiquaver**. It lasts for a quarter of a crotchet beat.

Semiquavers can be grouped like this:



Look at the accompaniments for **Short'nin' bread** and **What shall we do with the drunken sailor?** Check their key signatures. What do you notice? Where will you place your second finger?

75 Short'nin' bread

Jacques Wolfe and Clement Wood

Musical score for 'Short'nin' bread' in 2/4 time, key of D major. The score consists of two staves. The first staff is the melody, and the second staff is the accompaniment. Both staves start with a dynamic marking of *mf*. The melody features several measures with a 'V' above the staff, indicating a vibrato or breath mark. The accompaniment consists of a steady eighth-note pattern.

76 What shall we do with the drunken sailor?

traditional

Con spirito

Musical score for 'What shall we do with the drunken sailor?' in 2/4 time, key of D major. The score consists of two staves. The first staff is the melody with lyrics, and the second staff is the accompaniment. The melody starts with a dynamic marking of *mf*. The lyrics are: "What shall we do with the drunk - en sail - or, What shall we do with the drunk - en sail - or, What shall we do with the drunk - en sail - or, Ear - ly in the morn - ing?". The melody features several measures with a 'V' above the staff. The accompaniment consists of a steady eighth-note pattern. The score ends with a dynamic marking of *f*.

try this!

To practise semiquavers, play your teacher's part in no. 8. Mobile phone



77 Winter wonderland

words Richard Smith, music Felix Bernard

Musical notation for the first line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff, there are fingering numbers (0, 4) and bowing marks (V). The dynamic marking *mf* is placed below the staff.

Sleigh bells ring, are you list - 'nin'! In the lane snow is

Musical notation for the second line of the song. It continues the melody with quarter and eighth notes. Above the staff, there are fingering numbers (4, 0) and bowing marks (V). The dynamic marking *p* is placed below the staff.

glist - 'nin', A beau - ti - ful sight, — We're hap - py to - night, —

Musical notation for the third line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff, there are fingering numbers (0) and bowing marks (V). The dynamic marking *mf* is placed below the staff. The line ends with a double bar line and a repeat sign.

Walk - in' in a win - ter won - der - land! Sleigh bells -land!

Musical notation for the fourth line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff, there are bowing marks (V). The dynamic marking *mf* is placed below the staff. The line ends with a double bar line and a repeat sign.

Musical notation for the fifth line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff, there are bowing marks (V). The dynamic marking *mf* is placed below the staff. The line ends with a double bar line and a repeat sign.

78 EastEnders

Leslie Osborne and Simon May

Musical notation for the first line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff, there are fingering numbers (0) and bowing marks (V). The dynamic marking *mf* is placed below the staff.

Musical notation for the second line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff, there are fingering numbers (0, 4) and bowing marks (V). The dynamic marking *mf* is placed below the staff. The line ends with a double bar line and a repeat sign.

Musical notation for the third line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff, there are bowing marks (V). The dynamic marking *mf* is placed below the staff. The line ends with a double bar line and a repeat sign.

Musical notation for the fourth line of the song. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff, there are bowing marks (V) and a pizzicato marking (pizz.). The dynamic marking *mf* is placed below the staff. The line ends with a double bar line and a repeat sign.

step 18

All the tunes in this step use a mixture of both positions of the 2nd finger.

accents  is a pause. It tells you to hold a note for longer than its written value.

79 Happy birthday

Patty S Hill and Mildred Hill

mf Hap - py birth - day to you, hap - py birth - day to you. Hap - py

5 f birth - day dear Mis - sak, mf hap - py birth - day to you.

80 Heigh-ho

words Larry Morey, music Frank Churchill

Lively

f 'Heigh - ho', 'Heigh - ho', To make your trou - bles go, Just keep on sing - ing

6 all day long 'Heigh - ho', 'Heigh - ho', 'Heigh - ho', 'Heigh - ho', 'Heigh - ho'.

f

6

The next three tunes use both positions of the 2nd finger on the D string: F# and F.

81 The Addams family

Vic Mizzy

Spookily

Musical score for 'The Addams Family' in 6/8 time. The score consists of two systems. The first system has two staves: a treble clef staff and a bass clef staff. The treble staff starts with a *mp* dynamic and a 'V' (pizzicato) marking. The bass staff is labeled 'Finger clicks' and has a *mf* dynamic. The second system also has two staves. The treble staff starts with a *f* dynamic and a '5' above the first measure, followed by a *mf* dynamic and a *mp* dynamic. The bass staff continues the finger clicks. There are first and second endings in the final measures of the second system.

try this!

- Play *The Addams family* pizzicato to make it sound even spookier
- Ask your teacher to play the tune, while you do the finger clicks.



82 The mocking bird

traditional Caribbean

Musical score for 'The Mocking Bird' in 4/4 time. The score consists of three systems. The first system has a treble clef staff with dynamics *p*, *f.b.*, *f.b.*, and *mp*. The second system has a treble clef staff with dynamics *mf* and *mf*. The third system has two staves: a treble clef staff with dynamics *p*, *pizz.*, *arco*, *pizz.*, and *arco*; and a bass clef staff with dynamics *mp* and *mf*. There are first and second endings in the final measures of the second and third systems.

Waltz



try this!

...ons of the 2nd finger, play your teacher's part in



step 19



new notes **E F# G# A**

open **E**

1st finger **F#**

2nd finger **G#**

3rd finger **A**

84 Ragamuffin's rag

CH

Rhythmically

mf

1. 1 0 V □ V

1. 1 0 1

4 *f* 1 0 V □ V 2. 1 0 1 2 3 *f* Fine *mp*

8 *mf* 0 V □ V 4 V □ V 1. *mp* 2. *mp* *mf* D.C. al Fine (with repeat)

1. 1. 2. To Coda *mf* *f* *f*

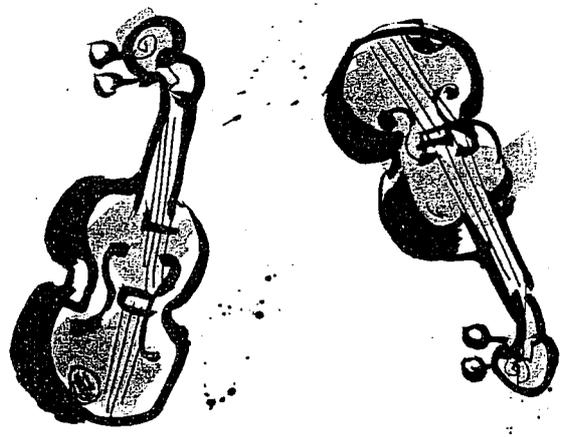
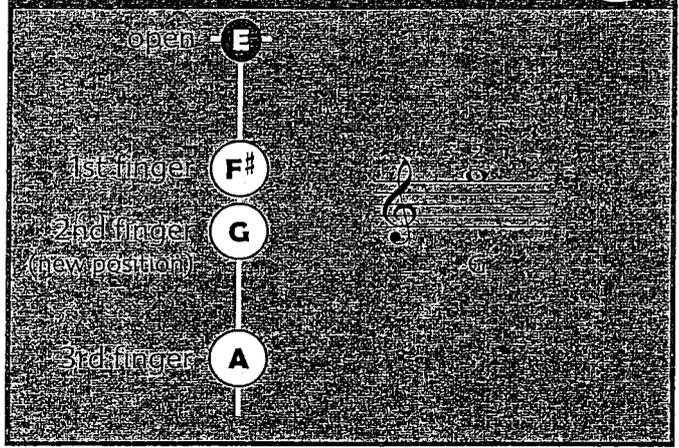
7 1. 1. 2. D.C. al Coda CODA *mp* *mf* *mp* *mp* *f* pizz.

A major scale

The finger pattern is the same as that of D major (page 27), starting on the A string.

arpeggio

new note **G**



85 Who will buy?

Lionel Bart

f
 Who will buy this won-der-ful morn-ing? Such a sky you nev-er did see!—

5
mp
 Who will tie it up with a rib-bon, And put it in a box for me?

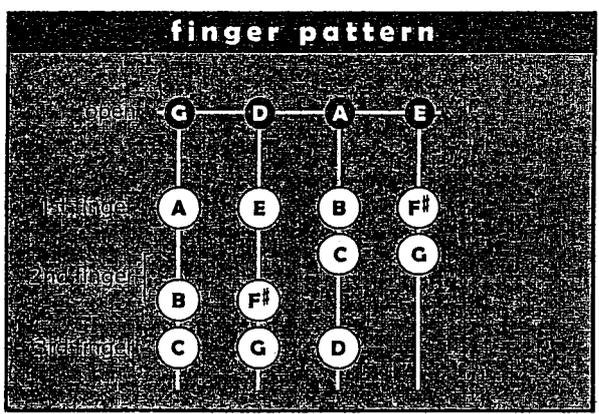
mf
p

G major scale (two octaves)

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

arpeggio (two octaves)

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



86 Beauty and the Beast

words Howard Ashman, music Alan Menken

Andante

p Tale as old as time, true as it can be.

p

5

Bare - ly e - ven *mp* friends, then some - bo - dy *p* bends un - ex - pec - ted - ly.

mp *p*

9

Just a lit - tle change. Small, to say the least. Both a lit - tle

mp *p*

13

mf scared, nei - ther one pre - pared. Beau - ty and the *p* Beast.

mf *p*

p

6

mp *p*

11

mf *p*

step 20

Barcarolle and Millennium both contain three-note slurs. Play each slurred group of notes in one bow.

87 Barcarolle

Jacques Offenbach

Tempo di valse

88 Millennium

Robert Williams, Guy Chambers, John Barry and Leslie Bricusse

Melody arco

mf We've got stars di-rec - ting our fate, and we're pray - ing it's not too

try this!

Play the melody of Millennium by ear, starting on an open D.

late, 'cos we know we're fall - ing from grace. Mil - len - ni - um. We've got

Watch out kookaburra! and Nocturne contain four-note slurs. Play all four notes in one bow.

89 Watch out Kookaburra! (a round)

traditional Australian

Musical notation for the first line of the piece. It is in G major and 4/4 time. The melody starts with a half note G, followed by quarter notes A, B, C, and D. There are two slurs over the notes G-A and B-C. A fourth note, D, is marked with a '4' and a slur. The piece ends with a half note G. Dynamics include *mf* and *f*. There are 'V' marks above the notes and an asterisk above the final note.

Koo-ka-bur-ra sits on the te-le-phon wire, Watch out koo-ka-bur-ra's fea-thers on fire!

Musical notation for the second line of the piece. It starts with a half note G, followed by quarter notes A, B, C, and D. There are two slurs over the notes G-A and B-C. A fourth note, D, is marked with a '4' and a slur. The piece ends with a half note G. Dynamics include *f* and *mf*. There are 'V' marks above the notes and asterisks above the first and last notes.

Fly koo - ka - bur - ra, fly koo - ka - bur - ra, Flap your wings, fly high.

* entry point when played as a round

rall. tells you to get gradually slower. It is short for *rallentando*.

90 Nocturne

Aleksander Borodin

Musical notation for the first line of the piece. It is in G major and 3/4 time. The melody starts with a half note G, followed by quarter notes A, B, C, and D. There are two slurs over the notes G-A and B-C. A fourth note, D, is marked with a '4' and a slur. The piece ends with a half note G. Dynamics include *mp*. There are 'V' marks above the notes.

Musical notation for the second line of the piece. It starts with a half note G, followed by quarter notes A, B, C, and D. There are two slurs over the notes G-A and B-C. A fourth note, D, is marked with a '4' and a slur. The piece ends with a half note G. Dynamics include *mf*. There are 'V' marks above the notes.

Musical notation for the third line of the piece. It starts with a half note G, followed by quarter notes A, B, C, and D. There are two slurs over the notes G-A and B-C. A fourth note, D, is marked with a '4' and a slur. The piece ends with a half note G. Dynamics include *mf*, *mp*, and *p*. There are 'V' marks above the notes. The word 'rall.' is written above the final note.

Musical notation for the fourth line of the piece. It starts with a half note G, followed by quarter notes A, B, C, and D. There are two slurs over the notes G-A and B-C. A fourth note, D, is marked with a '4' and a slur. The piece ends with a half note G. Dynamics include *mp*. There are 'V' marks above the notes.

Musical notation for the fifth line of the piece. It starts with a half note G, followed by quarter notes A, B, C, and D. There are two slurs over the notes G-A and B-C. A fourth note, D, is marked with a '4' and a slur. The piece ends with a half note G. Dynamics include *mf*. There are 'V' marks above the notes.

Musical notation for the sixth line of the piece. It starts with a half note G, followed by quarter notes A, B, C, and D. There are two slurs over the notes G-A and B-C. A fourth note, D, is marked with a '4' and a slur. The piece ends with a half note G. Dynamics include *mf*, *mp*, and *p*. There are 'V' marks above the notes. The word 'rall.' is written above the final note.

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ABRACADABRA VIOLIN Book 1 CD

Violin — Roland Roberts

Piano — Helen Crayford

Engineered by Andrew Lynwood at Winterbrook Recording Studio, London

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GLOSSARY

	down-bow	<i>p</i>	(piano) quiet
	up-bow	<i>f</i>	(forte) loud
	lift bow in circular motion	<i>mp</i>	(mezzo piano) moderately quiet
	left hand pizzicato	<i>mf</i>	(mezzo forte) moderately loud
D.C. al Fine	repeat from the beginning (Da Capo) up to Fine (the end)		
D.S. al Fine	repeat from  (the sign) up to Fine (the end)		
s.b.	slow bow	allegro	— fast and lively
f.b.	fast bow	andante	— at a leisurely pace
	  zig-zag bowing pattern	cantabile	— in a singing style
	  zig-zag bowing pattern	con fuoco	— with fire
	<i>crescendo</i> — get gradually louder	con spirito	— with spirit
	<i>diminuendo</i> — get gradually quieter	dolce	— sweetly
	pause	espressivo	— expressively
arco	with bow	legato	— smoothly
ostinato	a repeated musical phrase	leggiero	— lightly
pizzicato (pizz.)	plucked	maestoso	— majestically
rallentando (rall.)	get gradually slower	misterioso	— mysteriously
staccato	short and detached	moderato	— at a moderate speed
tenuto	with a light accent, lasting full length	tempo di valse	— like a waltz