VIVA VIOLA

A SECOND STAGE TUTOR

FOR STAFFORDSHIRE CHILDREN

The basis of a two-year course for junior/ niddle school instrunentalists being taught in groups.

VIVA VIOLA

Viva Viola is a second-stage tutor for junior/middle school instrumentalists being taught in groups. This may well mean group viola lessons; but equally as beginner violin pupils are ready to transfer to full-size instruments it should be possible for one or two within a group to switch instead to restrung violins. The alto-switch page at the start of this book caters for just such children - the further examples are included since they already occur in a companion violin book with which this viola version can at all times be combined.

The short '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 viola. 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.

There are three Rhythm-swap sheets interspersed throughout the book, which teachers will find can be used in a variety of ways, regularly for just a few minutes at the end of each lesson. There are new approaches also towards position work and a feeling for chord progression which together with a supplementary series of "Tail-Piece" melodies and scalework 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 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.

The need for regular revision - indeed for regular, daily practice - cannot be overstated. Better approaches to teaching, such as Paul Rolland advocated, can offer the promise of ever more secure and relaxed technique, but only if we retain that single-mindedness of purpose that ever has done and ever will typify the serious string student.

Those children who do 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.

K.E.M.
Stafford. October 1988.

VIVA VIOLA

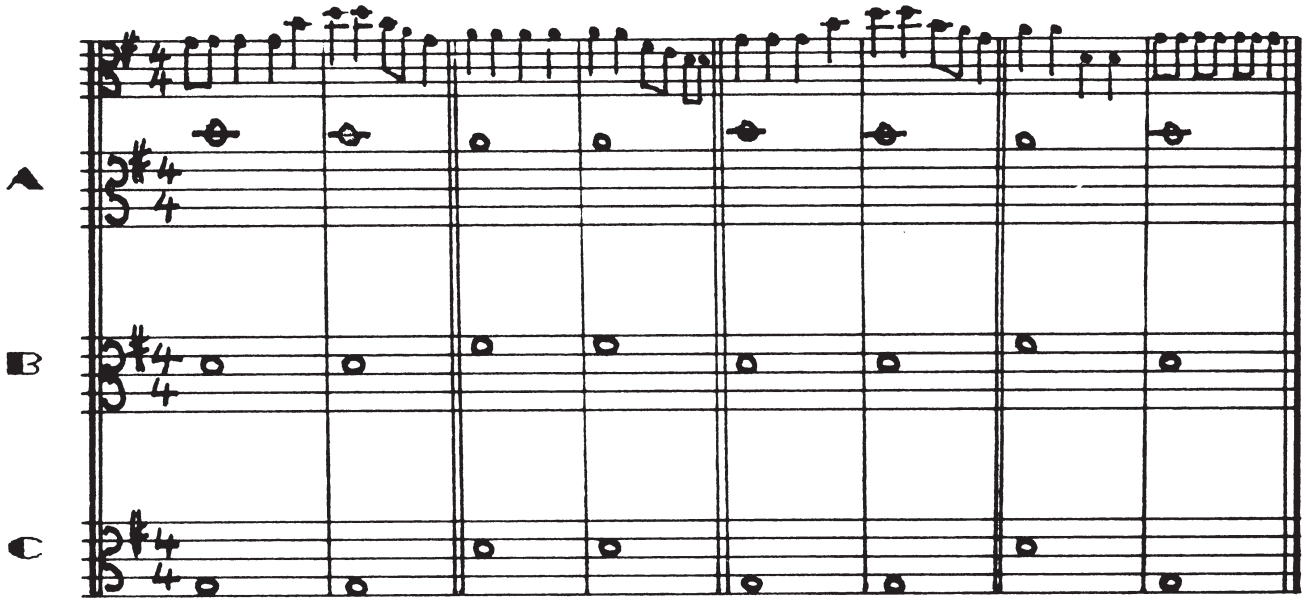
© Copyright 1988 by Kerry Milan

THE TUNES "LORD OF THE DANCE" AND "WHEN I NEEDED A NEIGHBOUR"
ARE BY S. CARTER BY PERMISSION OF STAINER AND BELL LTD
THE TUNE "HORNPIPE" IS BY PERMISSION OF
MAUREEN SIDDALL

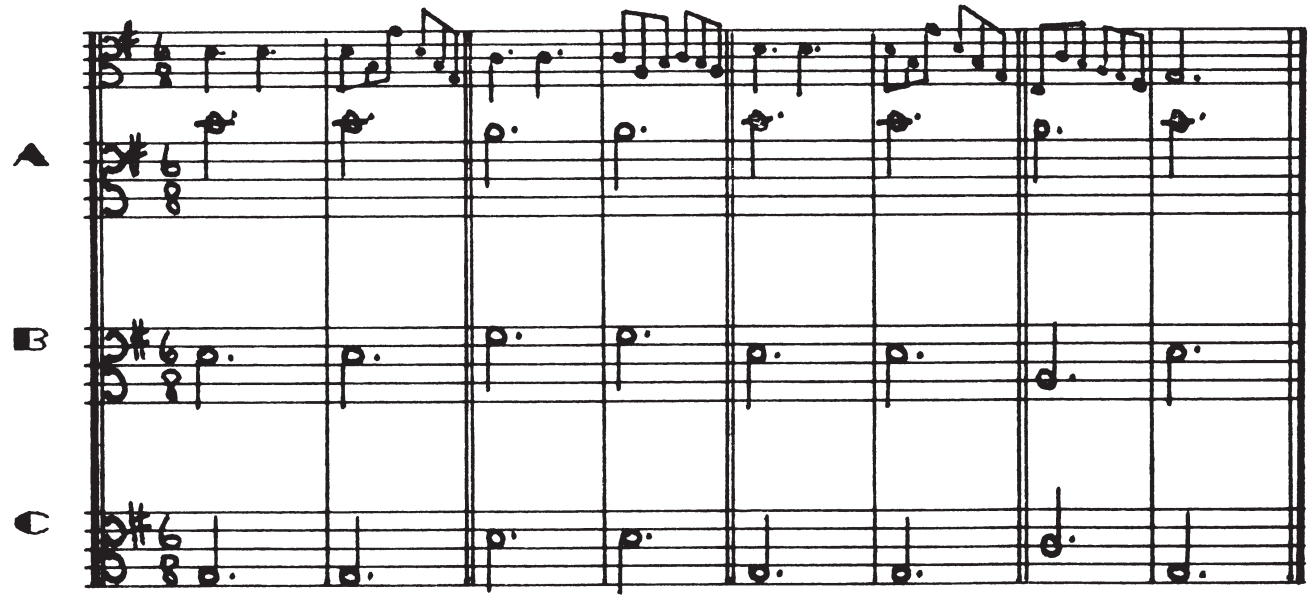
PRINTED BY STAFFORDSHIRE COUNTY COUNCIL
FOR WHOSE STAFF AND PUPILS THIS EDITION
IS FREELY AVAILABLE.

RHYTHM SWAP

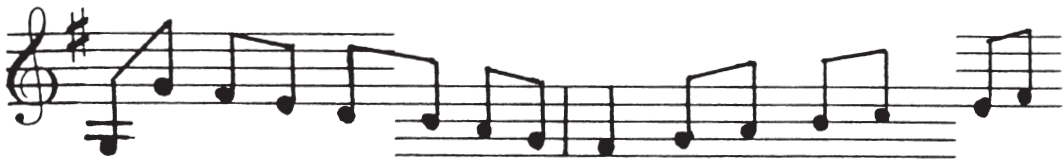
Michael Finnigin.



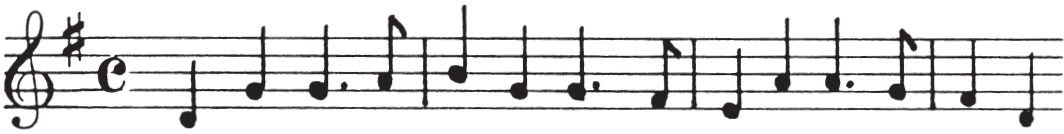
Oh Dear!



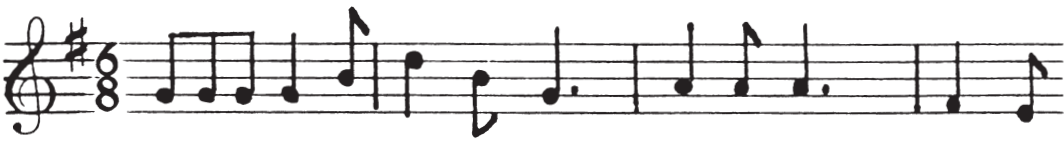
1. SCALEWORK IN G



2. THE MUFFIN MAN

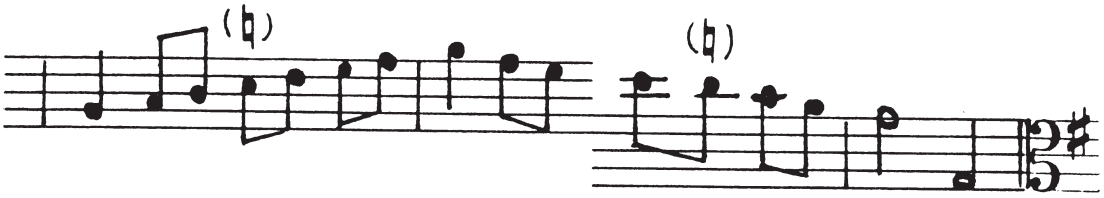


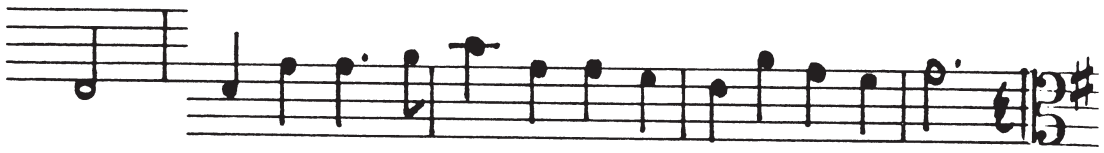
3. HERE WE GO ROUND THE MULBERRY BUSH.

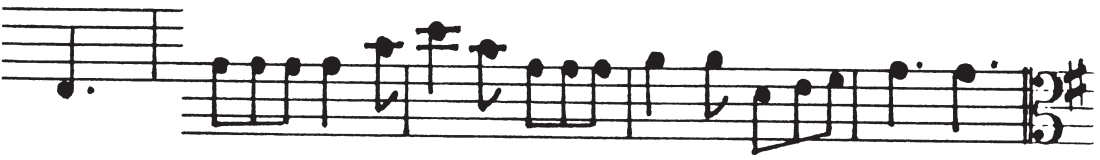


TALKING POINT THE ALTO CLEF

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?







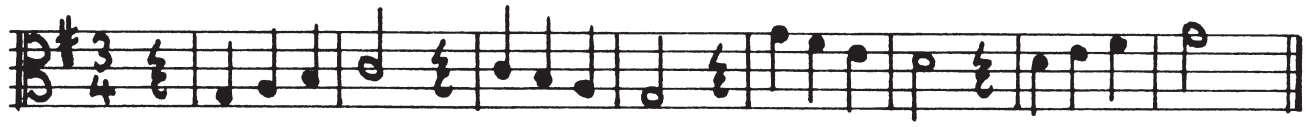
curve at the top of the page? .....
in G major? ..... (remember the C naturals!)
and also about Here We Go Round the Mulberry Bush? .....

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

> 1.

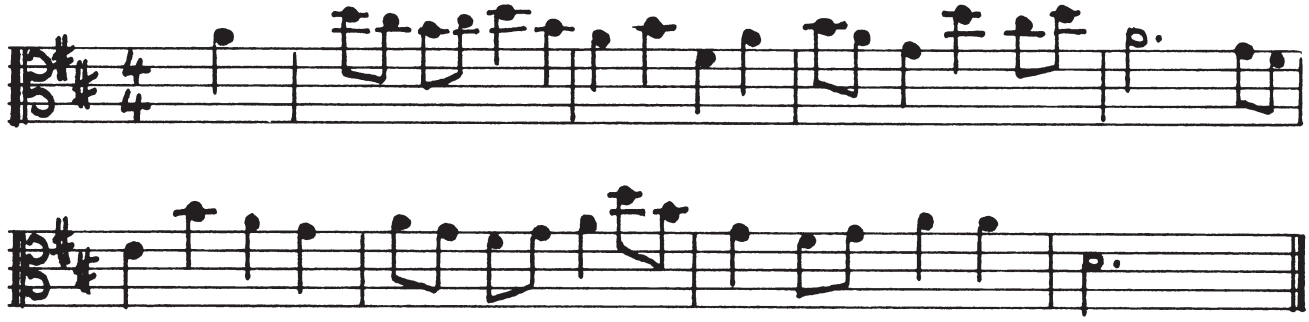
(Teacher: H___Y BIR__D_Y!)

FOR A RICH DEEP TONE

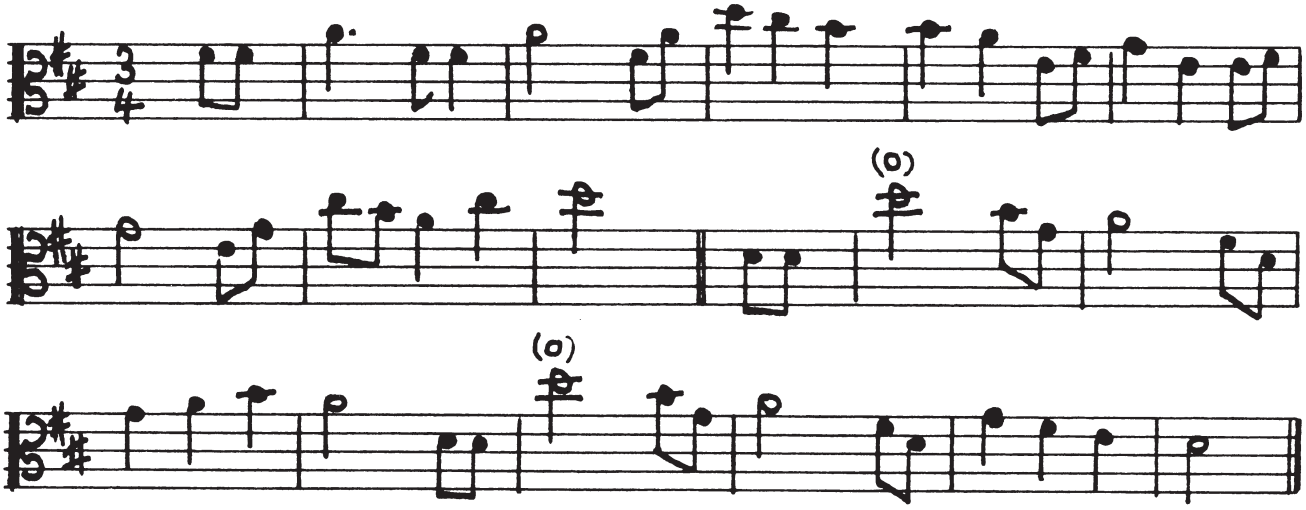


M-E-L~O-D-Y T-I∞M-E

LIEUTENANT KIJE



BRAHMS LULLABY

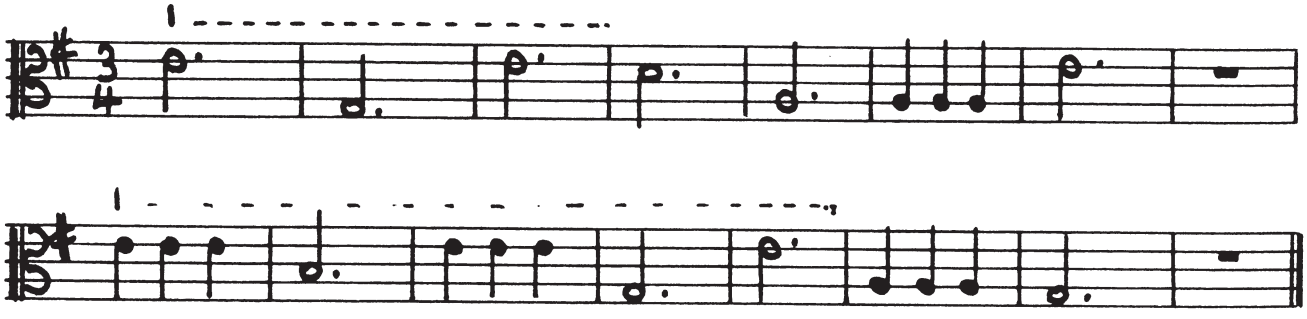


«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»

TAIL-PIECE:

«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»«»

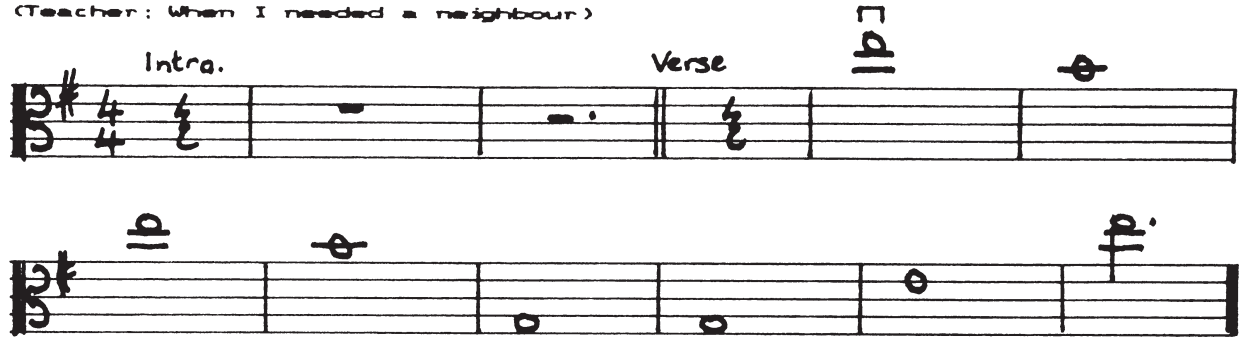
"WALTZ"



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

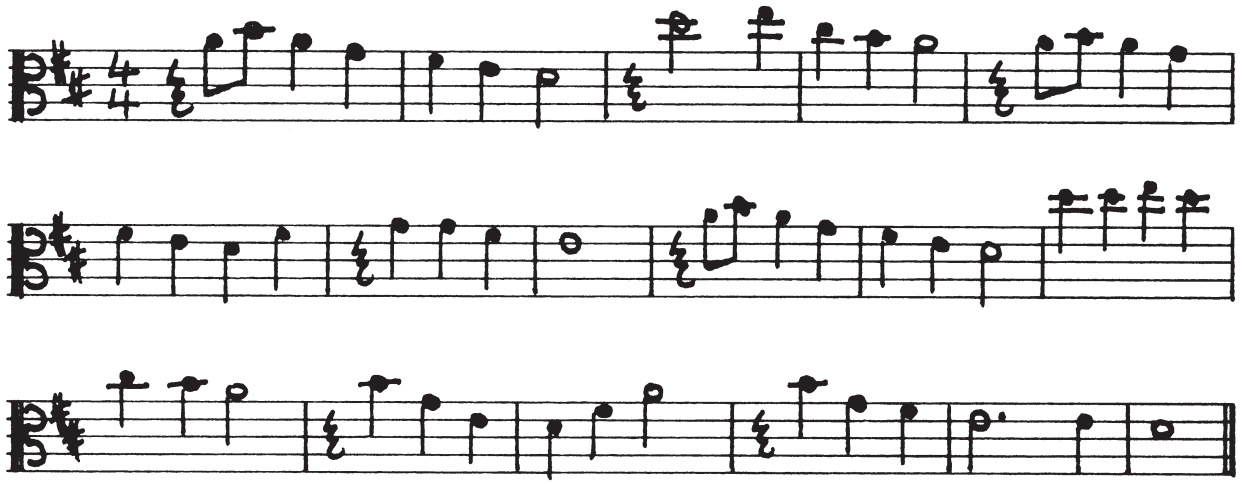
(Teacher: When I needed a neighbour)

Intro. Verse

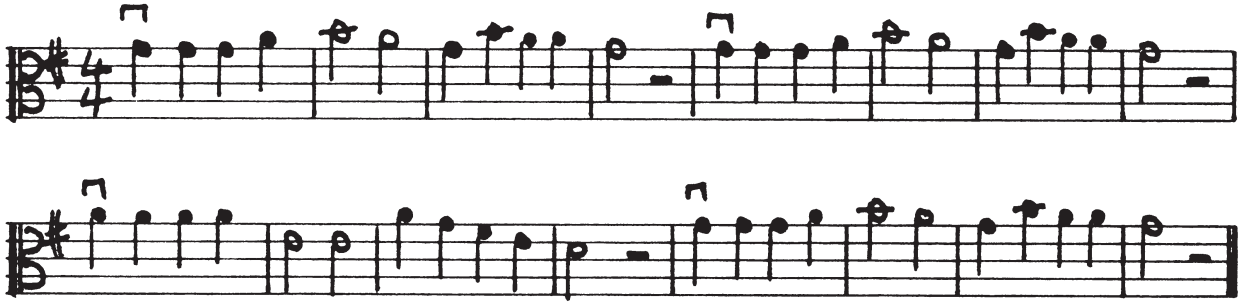


M-E-L~O-D-Y WHERE HAVE ALL THE FLOWERS GONE?

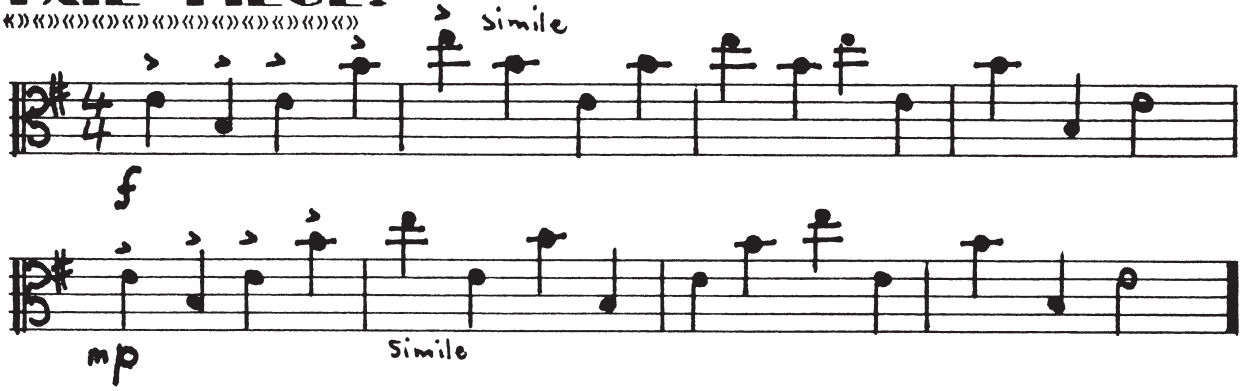
T-I∞M-E



AU CLAIR DE LA LUNE



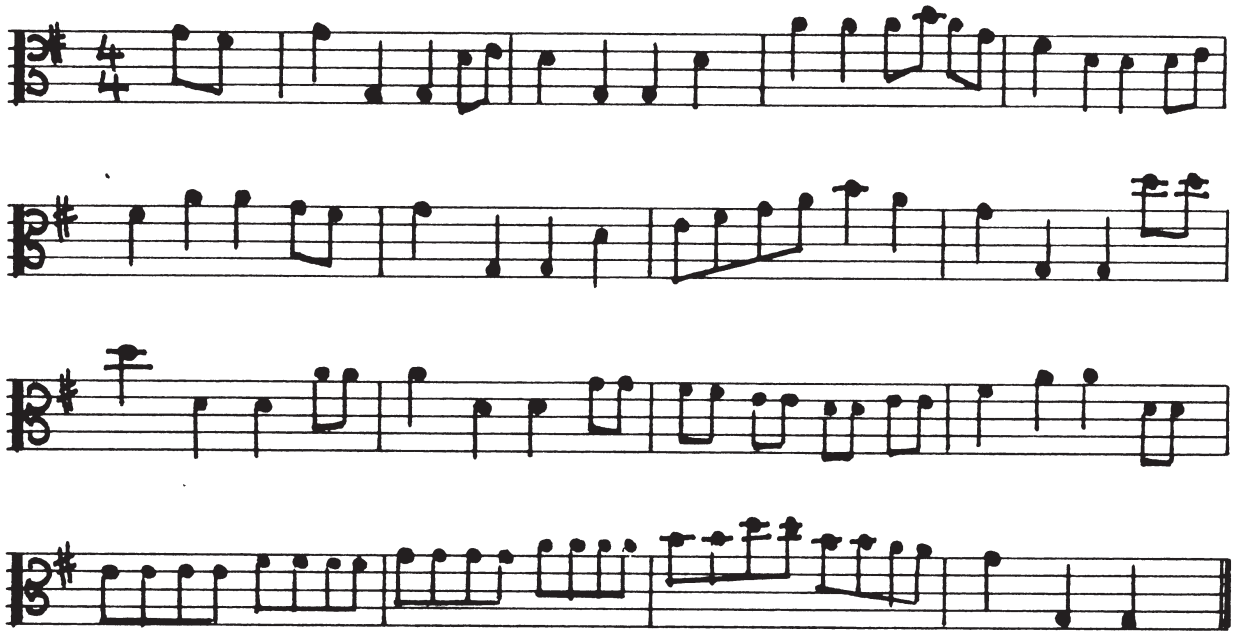
TAIL-PIECE: "PUGNACIOUS"



MELODY TIME

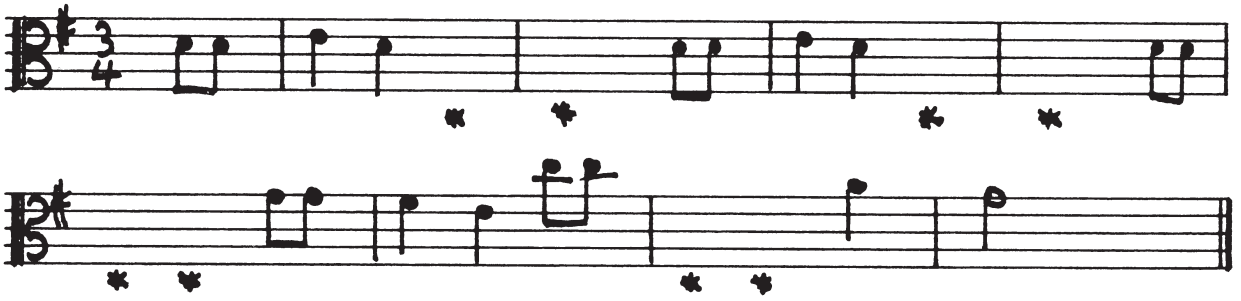
HORNPIPE

MAUREEN SIDDALL



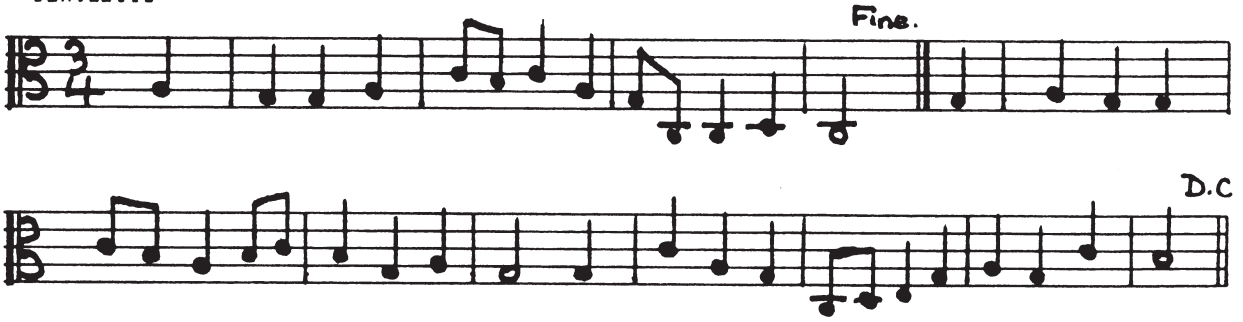
H____Y BIR___D_Y!

FILL IN THE MISSING LETTERS - AND NOTES!

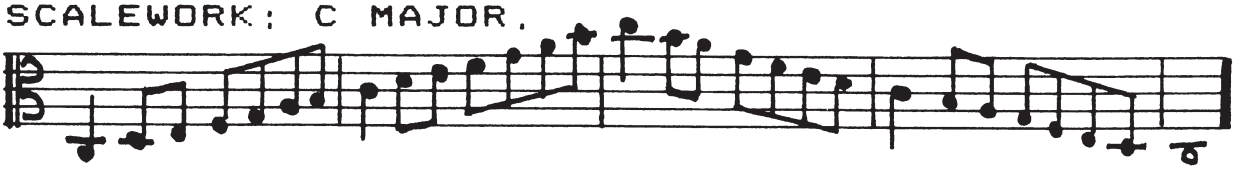


TAIL-PIECE: PRETTY POL

Cantabile



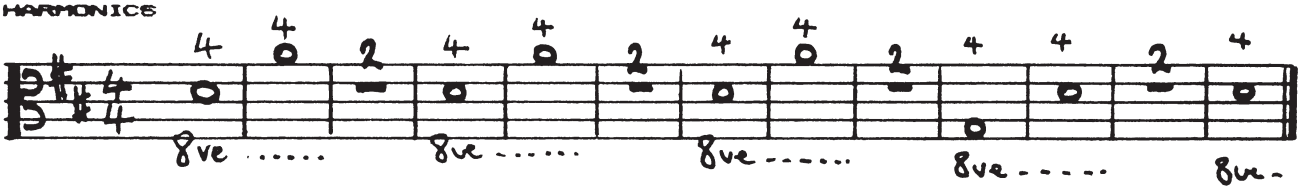
SCALEWORK: C MAJOR.



W O R K S H O P !

>3.

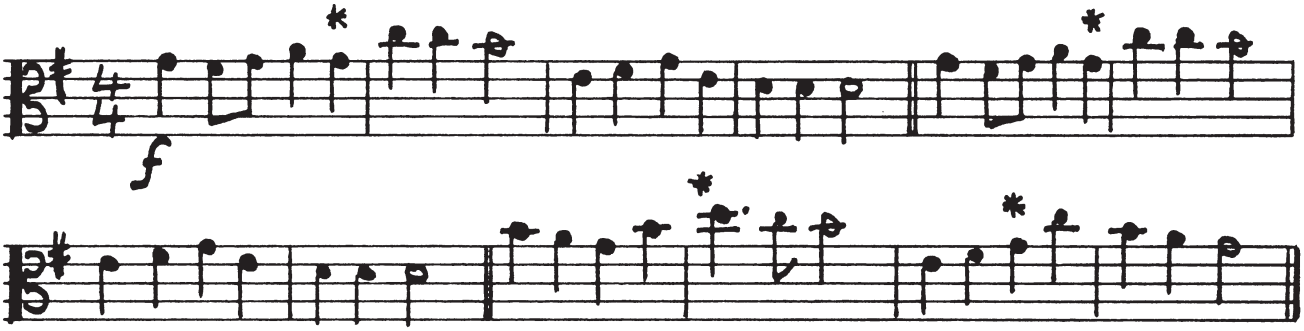
(Teacher: Where Have All the Flowers Gone?)
HARMONICS



M E L O D Y

T I M E

FOR THE BEAUTY OF THE EARTH



TALKING POINT

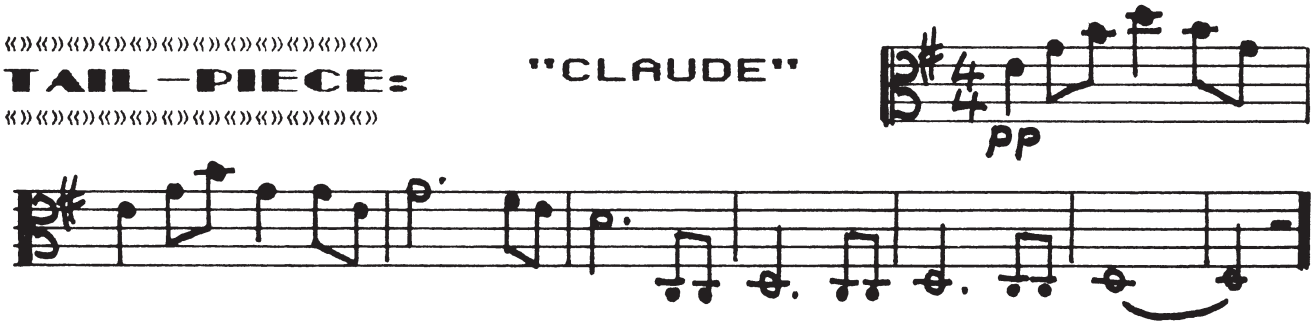
†In study 3, make sure you have a comfortable, relaxed stance and let the left arm swing freely during the two-bar rests.

†In the melody above are a number of * signs. In each case check that the SECOND finger is <u>not</u> on the string with the third. This helps with the C♮s.

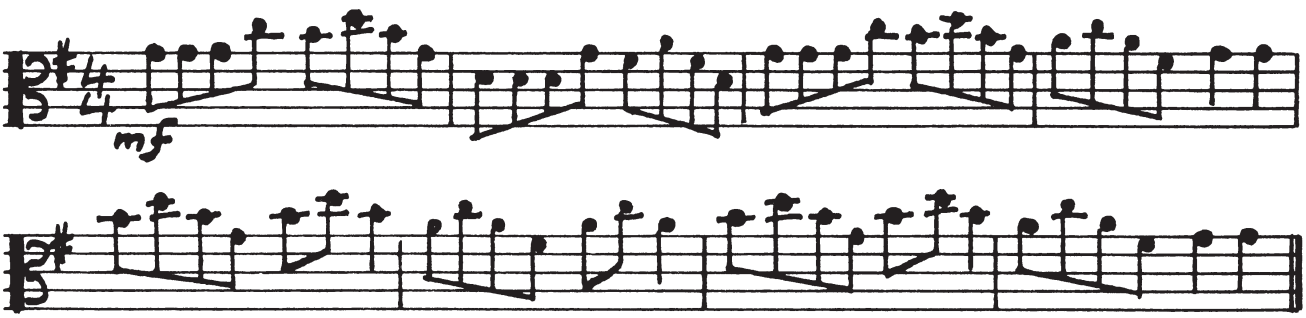
†Play CLAUDE with the bow <u>over the fingerboard</u>, disappearing to nothing!

TAIL-PIECE:

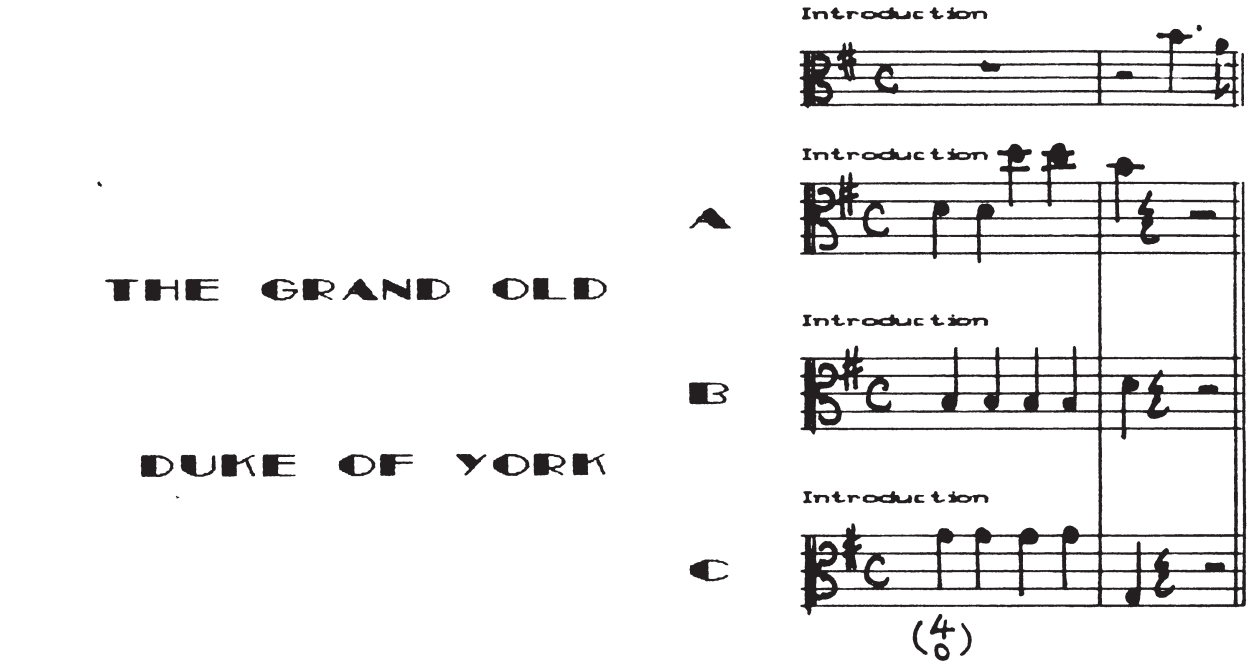
"CLAUDE"

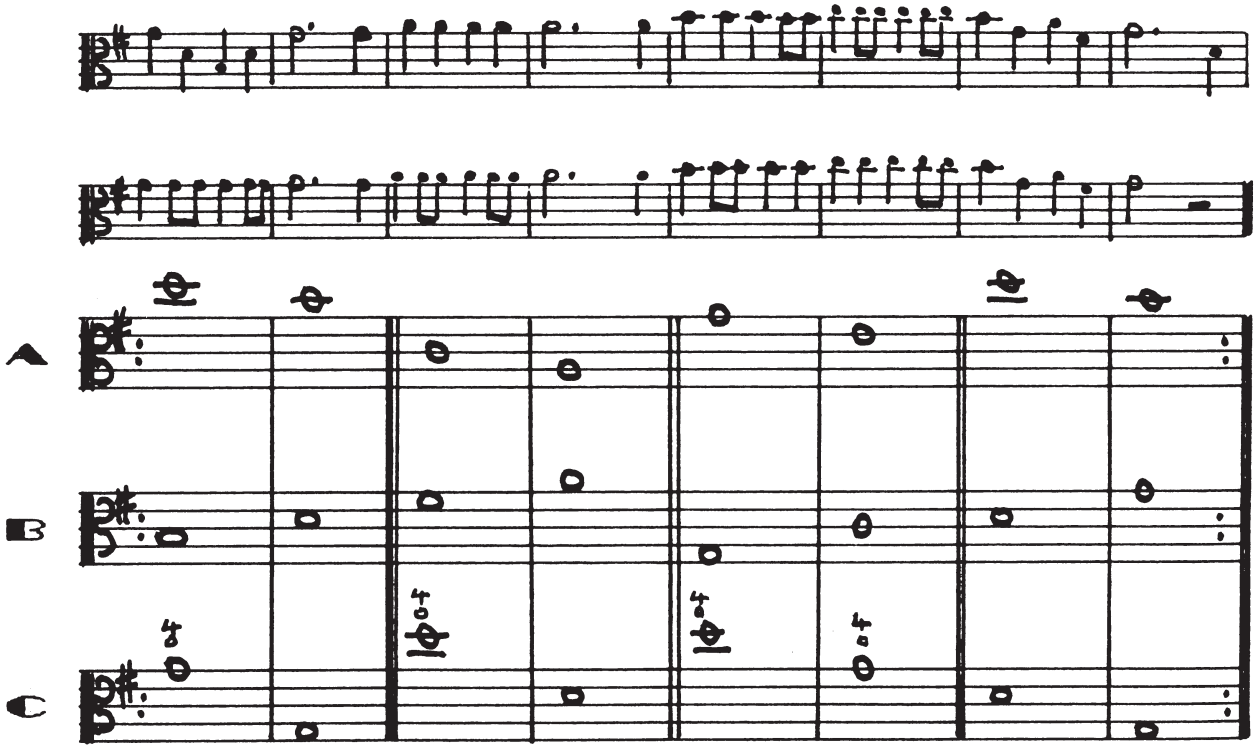


BOBBY SHAFTOE



RHYTHM SWAP

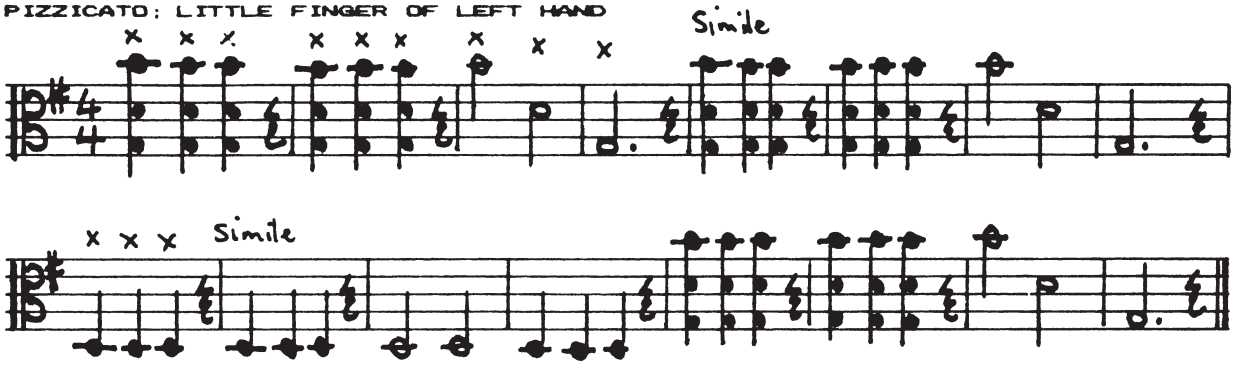

Introduction
Introduction
A
THE GRAND OLD
Introduction
B
DUKE OF YORK
Introduction
C


A
B
C

W·O·R·K·S·H·O·P·!

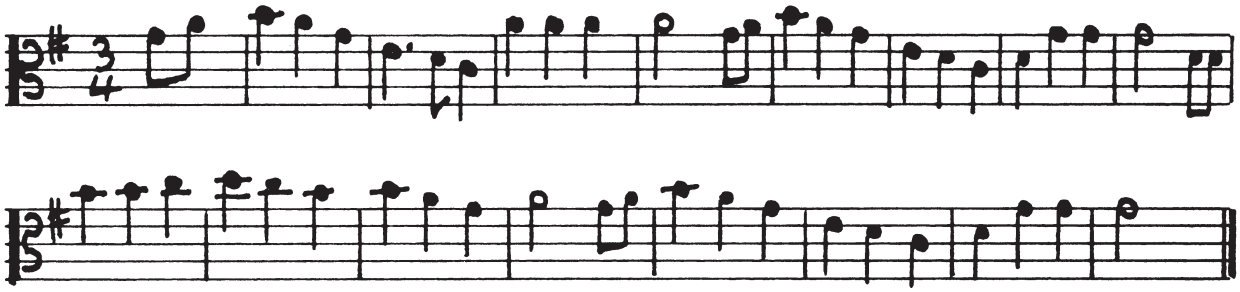
(Teacher: Old MacDonald!)

PIZZICATO: LITTLE FINGER OF LEFT HAND

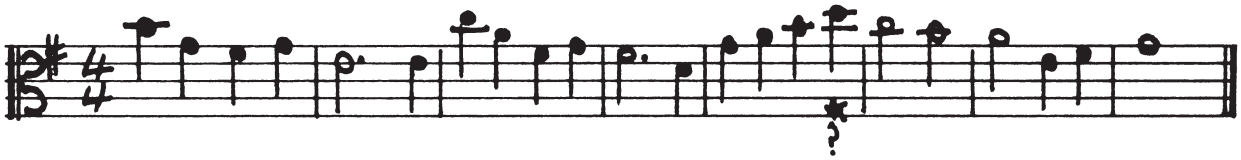


M·E·L·O·D·Y T·I·M·E

WHEN A KNIGHT WON HIS SPURS



GOD WHO MADE THE EARTH



TALKING POINT

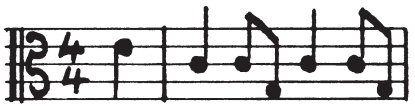
†Study 4 is another exercise in left-hand pizzicato. Keep the First Finger down on the string throughout the piece.

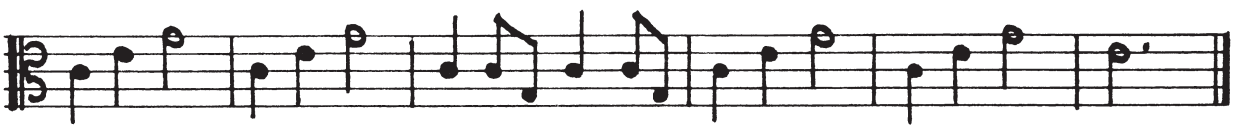
†When a Knight Won His Spurs needs very careful placing of the third Finger, which should be put down on the string on its own, without the other Fingers.

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

TAIL-PIECE:

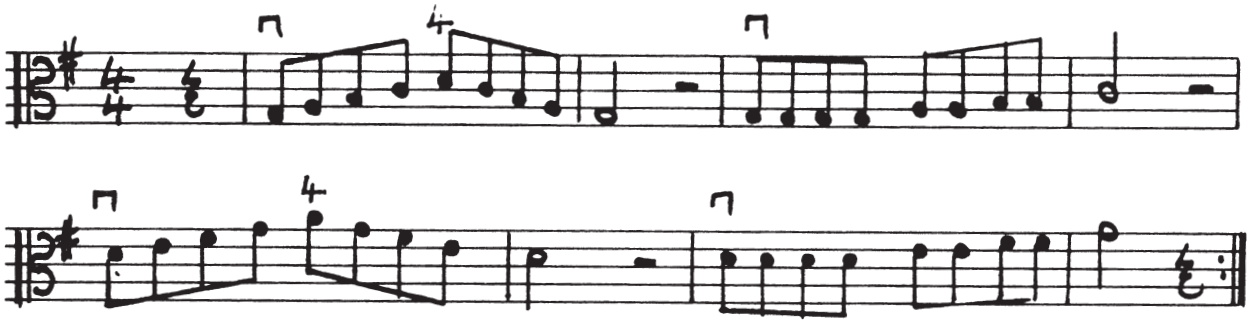
BRASS & SILVER





W·O·R·K·S·H·O·P! >5.

(Teacher: Polly Wolly Doodle)

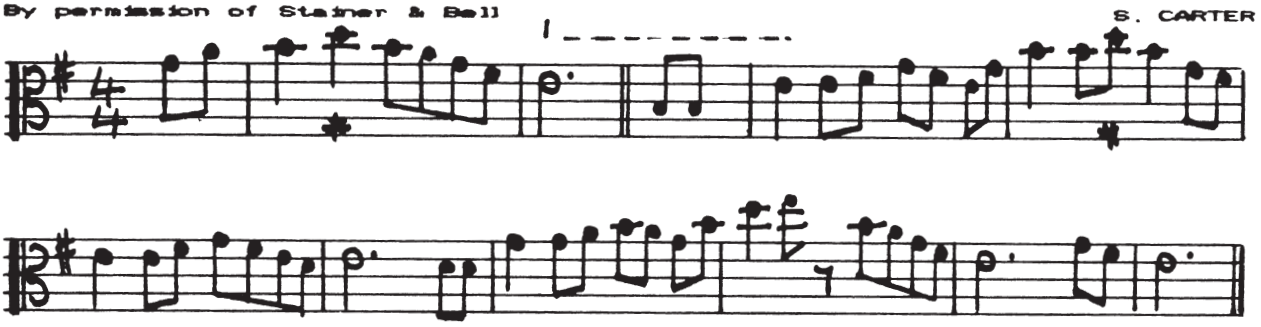


M·E·L~O·D·Y T·I∞~M·E

WHEN I NEEDED A NEIGHBOUR

By permission of Stainer & Bell

S. CARTER



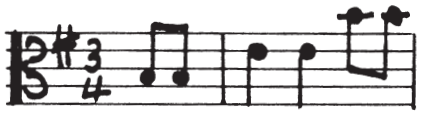
TALKING POINT

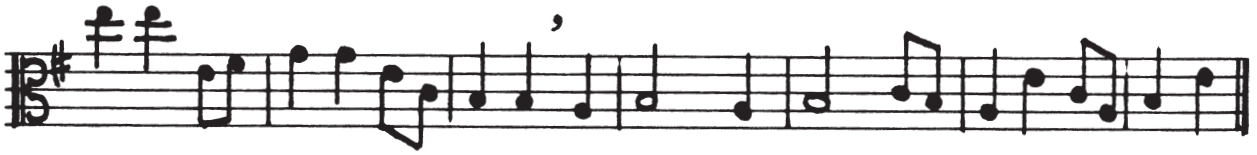
†Gradually build up the speed when practising the 4th Finger study, in the upper half of the bow, and with plenty of elbow action.

†To accompany When I Needed a Neighbour revise study 2, using the Fourth Finger of course. This could also be the time to learn TREMOLO. Ask politely!

†If you also revise Pugnacious on page 5 you will find E MINOR already set.

TAIL-PIECE: "CAPITAL!"

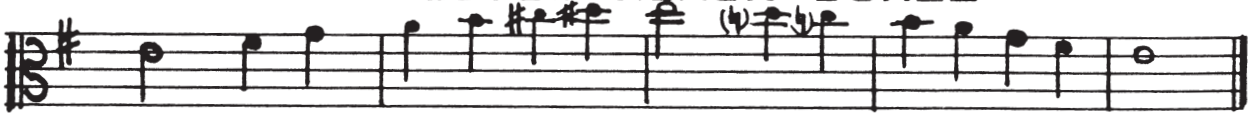




OLD ABRAM BROWN

(A ROUND)

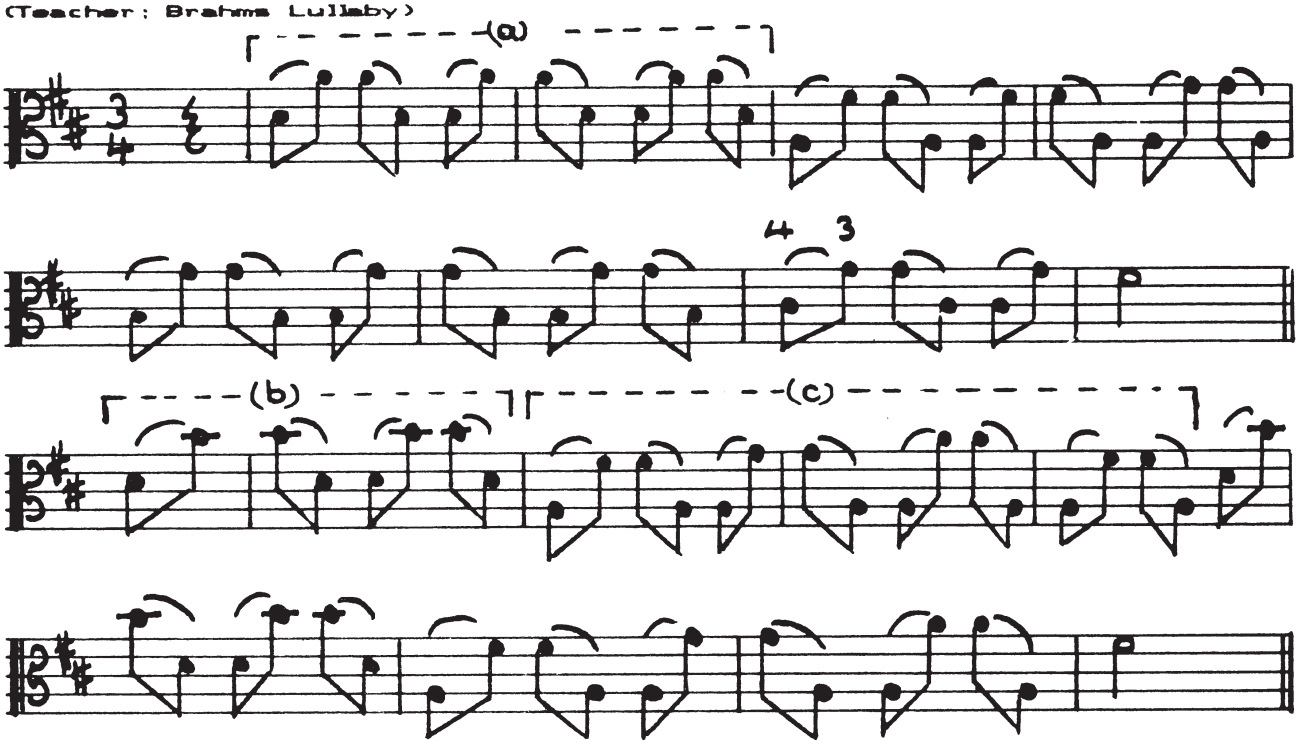
E MELODIC MINOR SCALE



W O R K S H O P !

>6.

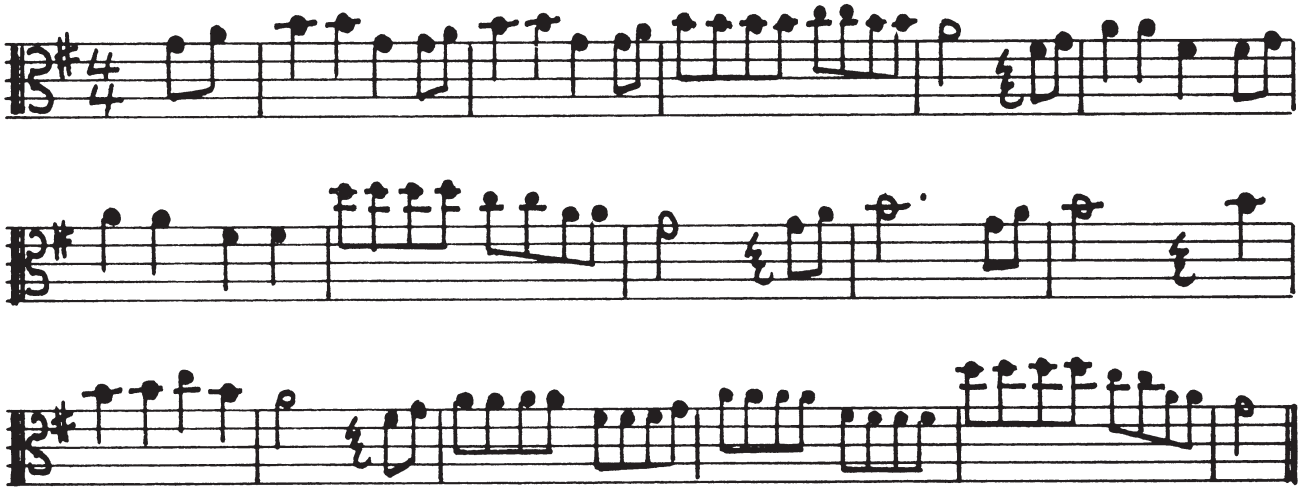
(Teacher: Brahms Lullaby)



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

M E L O D Y T I M E

POLLY WOLLY DOODLE

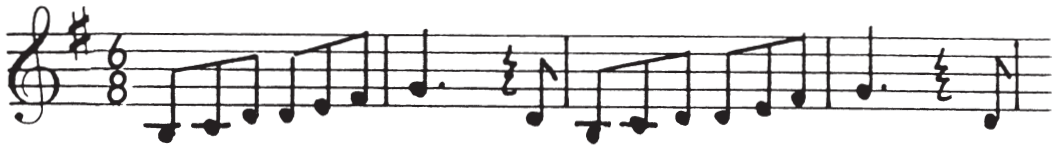


TAIL-PIECE:

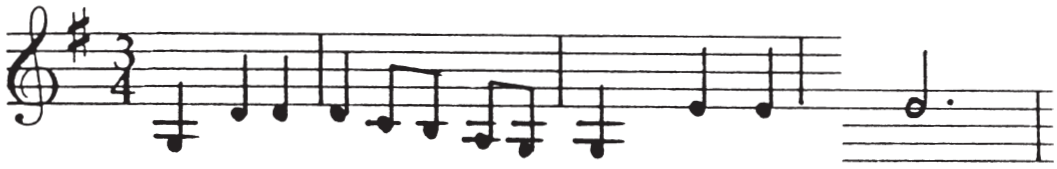
"BUNNY"

* SCALEWORK: D MINOR.

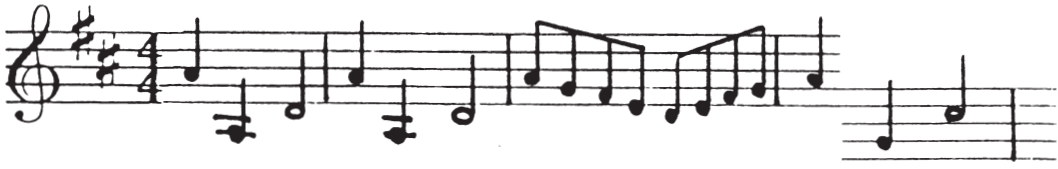
4. HICKORY DICKORY DOCK

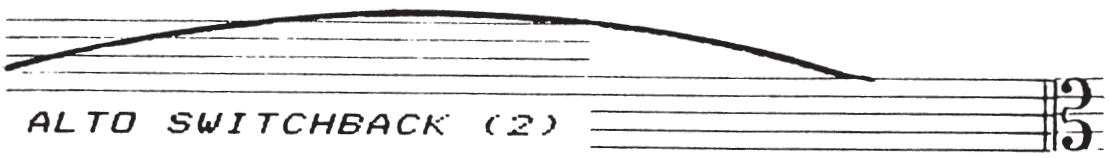


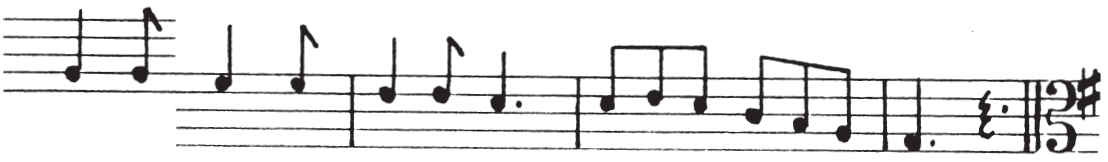
5. LAVENDER'S BLUE

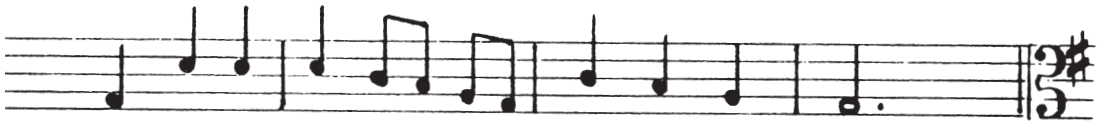


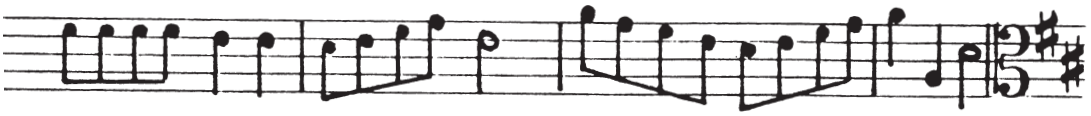
6. HOT CROSS BUNS




ALTO SWITCHBACK (2)

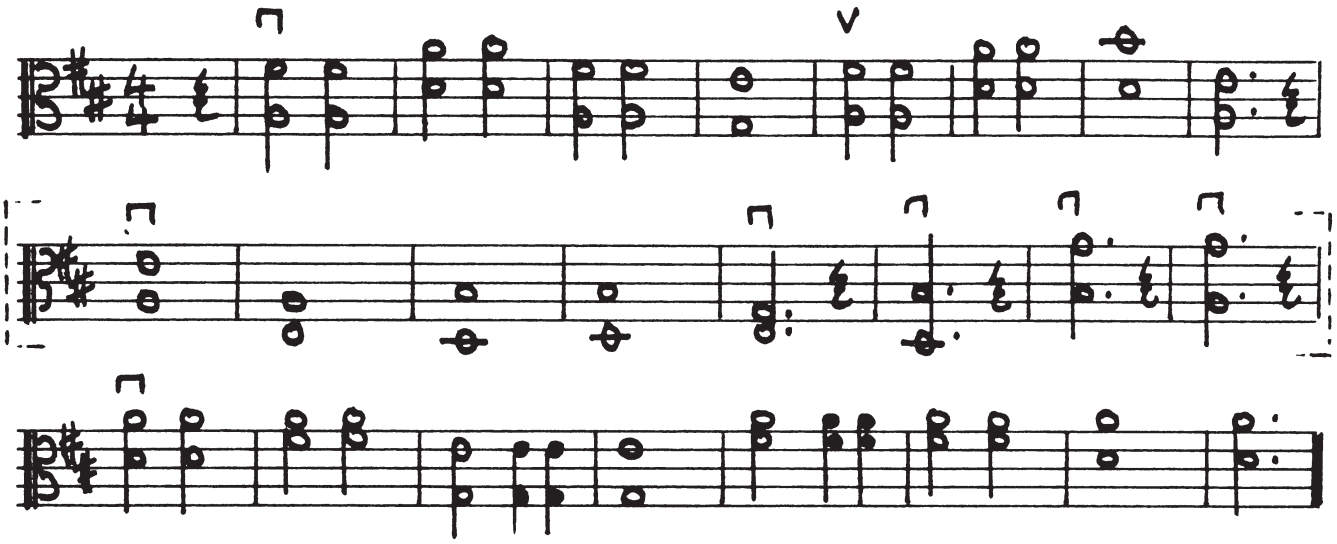






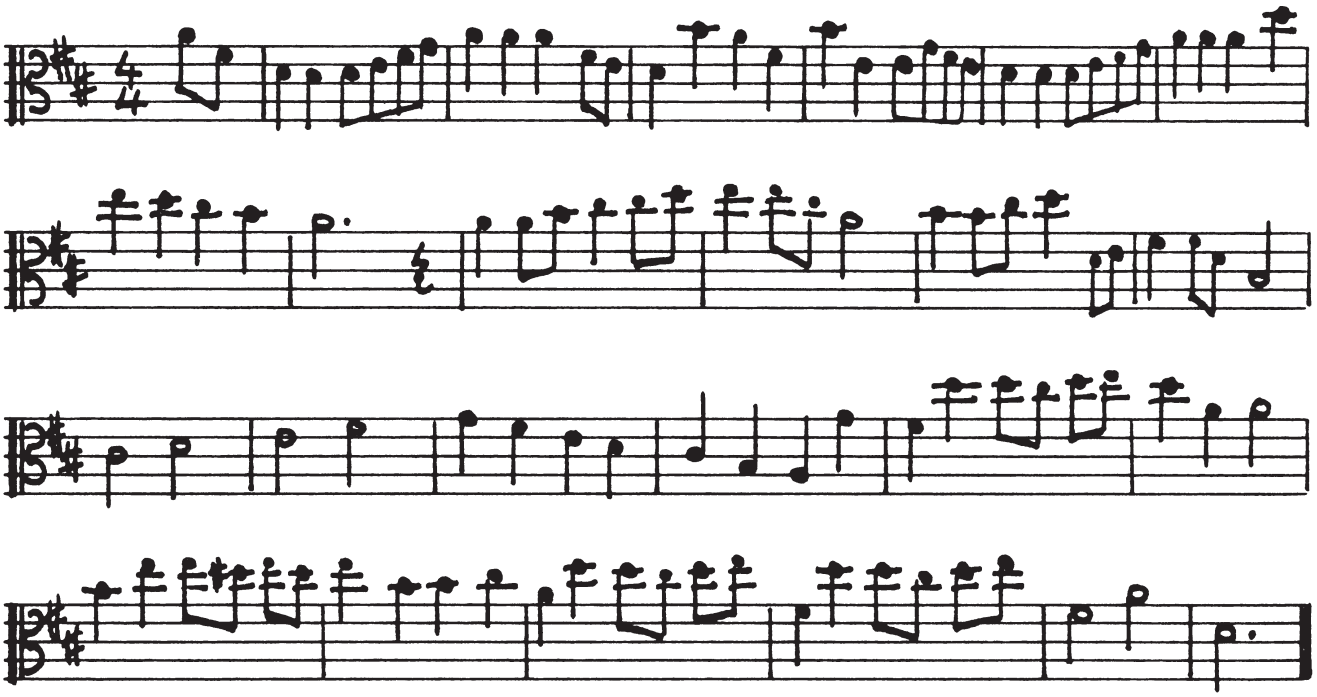
W-O-R-K-S-H-O-P-!

(Teacher: Now the Fiddler's Ready:)

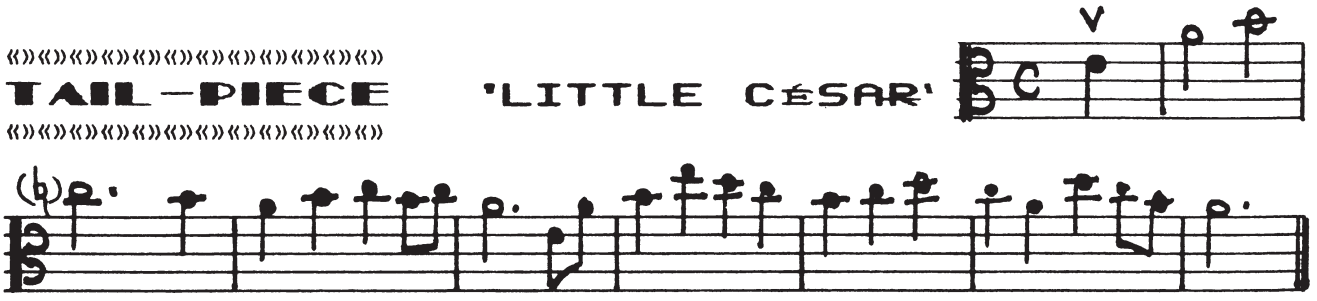


MELODY
TIME

NOW THE FIDDLER'S READY



TAIL-PIECE 'LITTLE CéSAR'

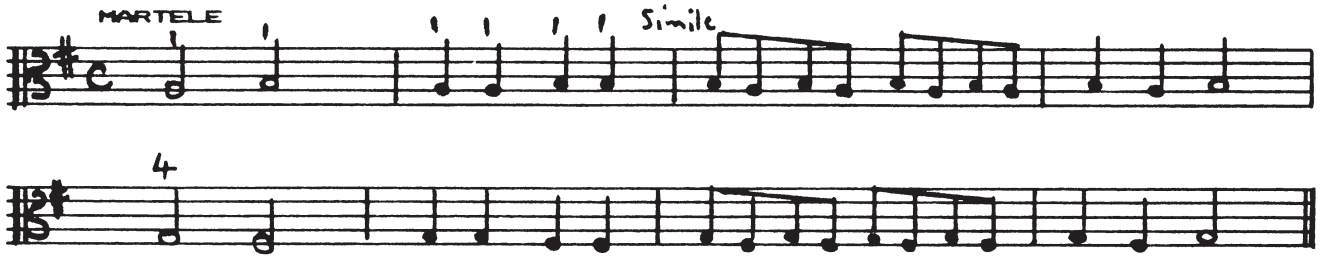


*USING LITTLE CæSAR AS THE BASIS, MAKE UP A MIDDLE SECTION FOR THIS PIECE (you need not change many notes for a good effect) THEN REPEAT THE OPENING.

*SCALEWORK: A MINOR

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

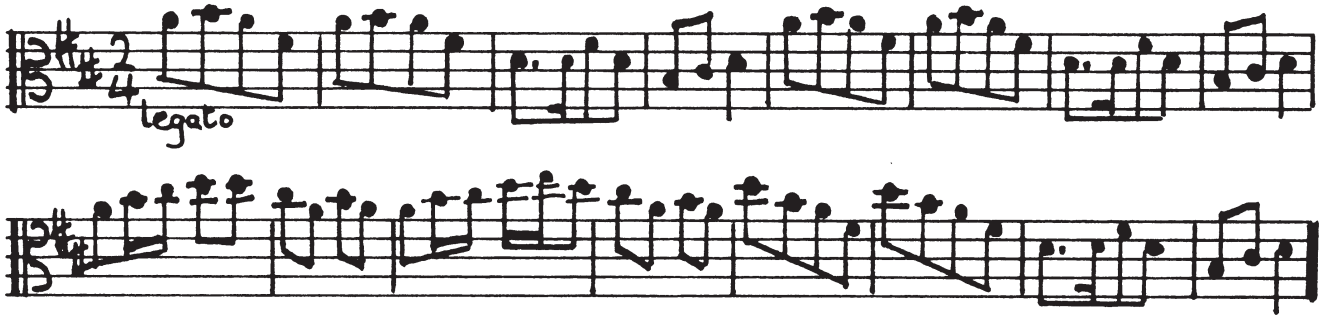
(Teacher: Hot Cross Buns)



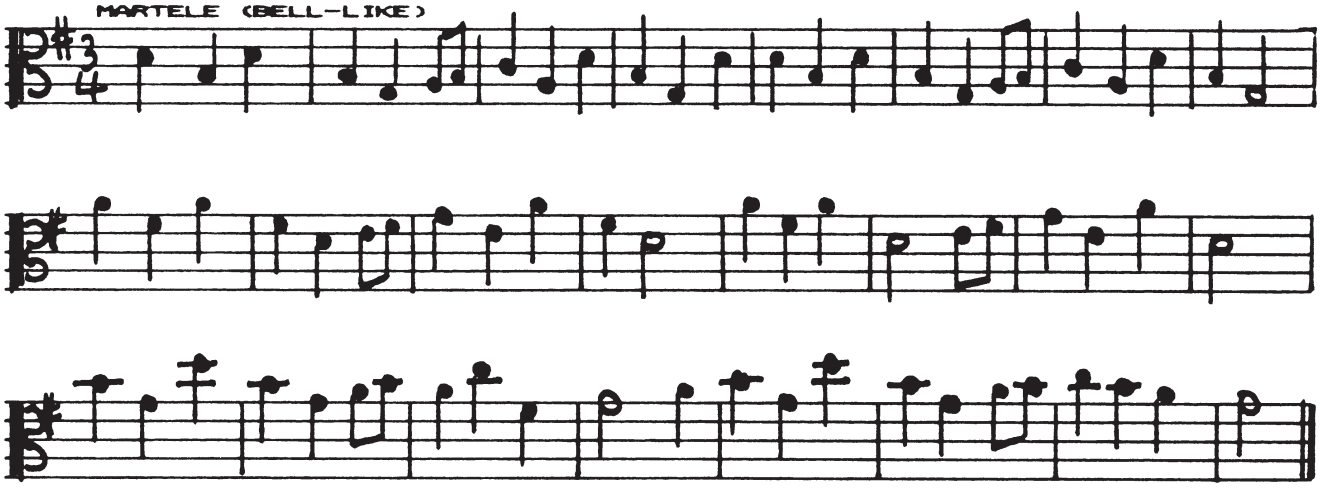
M-E-L~O-D-Y

T-I∞M-E

CAN YOU COUNT THE STARS...?



ORANGES AND LEMONS



TALKING POINT

†MARTELE *bowing needs plenty of attack before the note begins; but then let the bow travel lightly accross the strings, without lifting.*

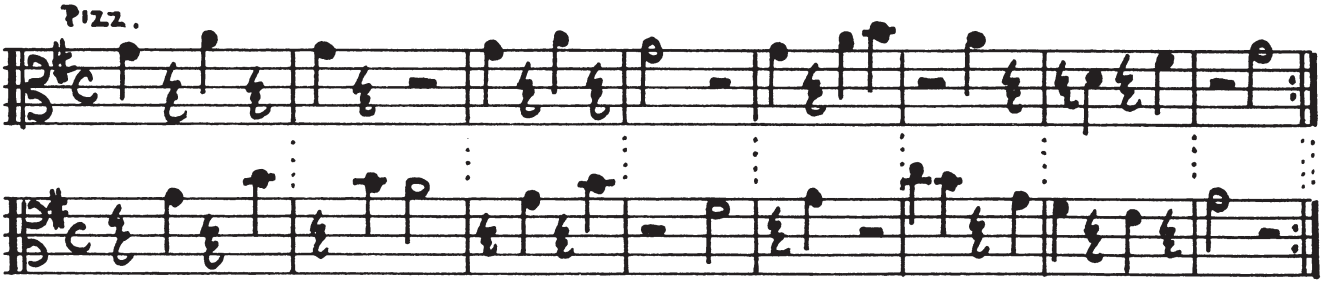
†Reeeaber to tuck the elbow well under on the G string & for the 4th Finger!

†SCALEWORK: D MAJOR.

TAIL-PIECE:

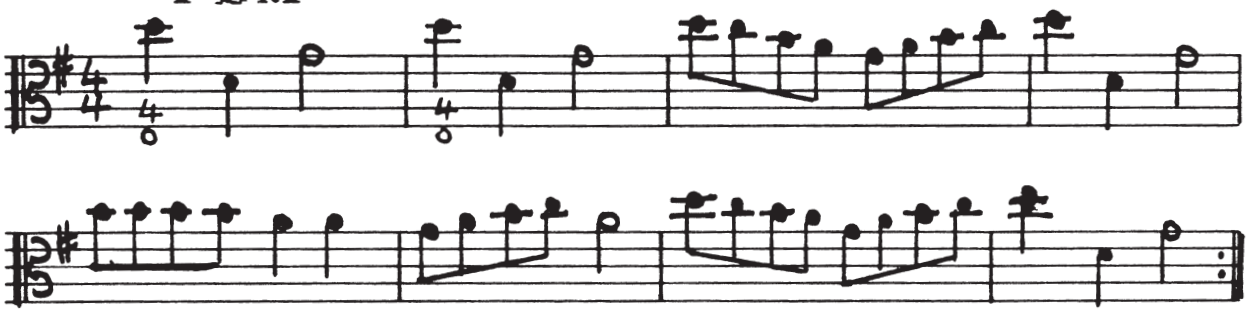
Y.D?

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



MELODY TIME

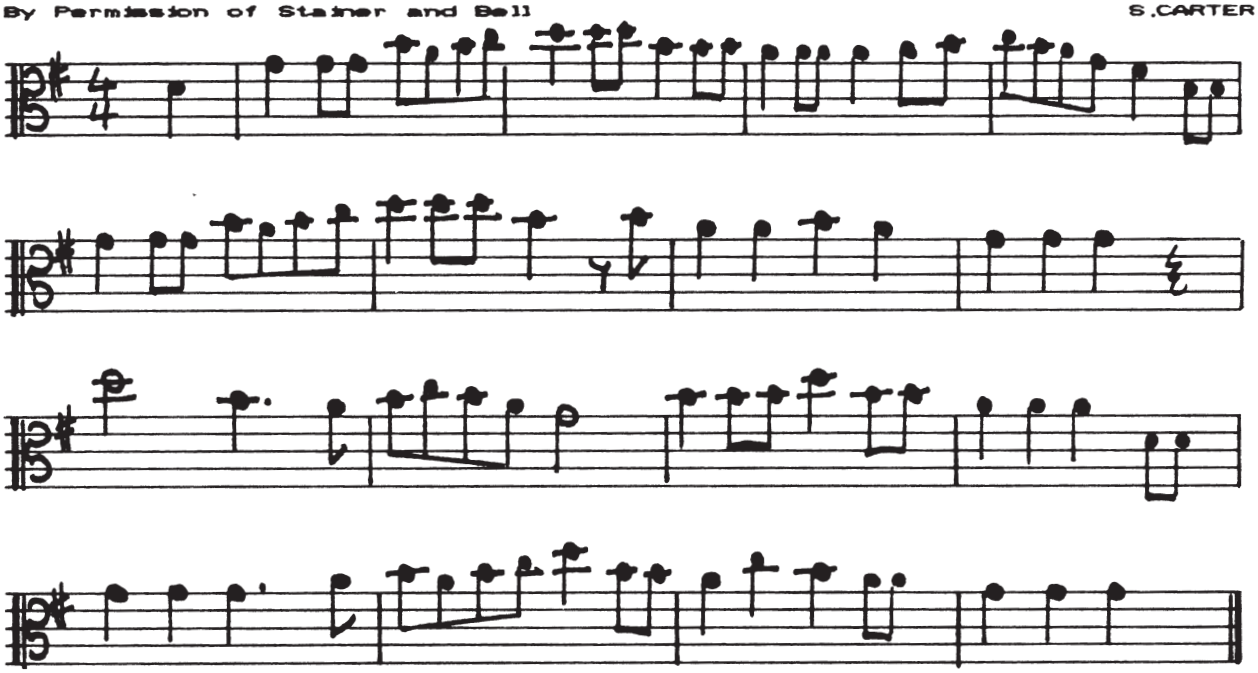
HOT CROSS BUNS



LORD OF THE DANCE

By Permission of Stainer and Bell

S.CARTER

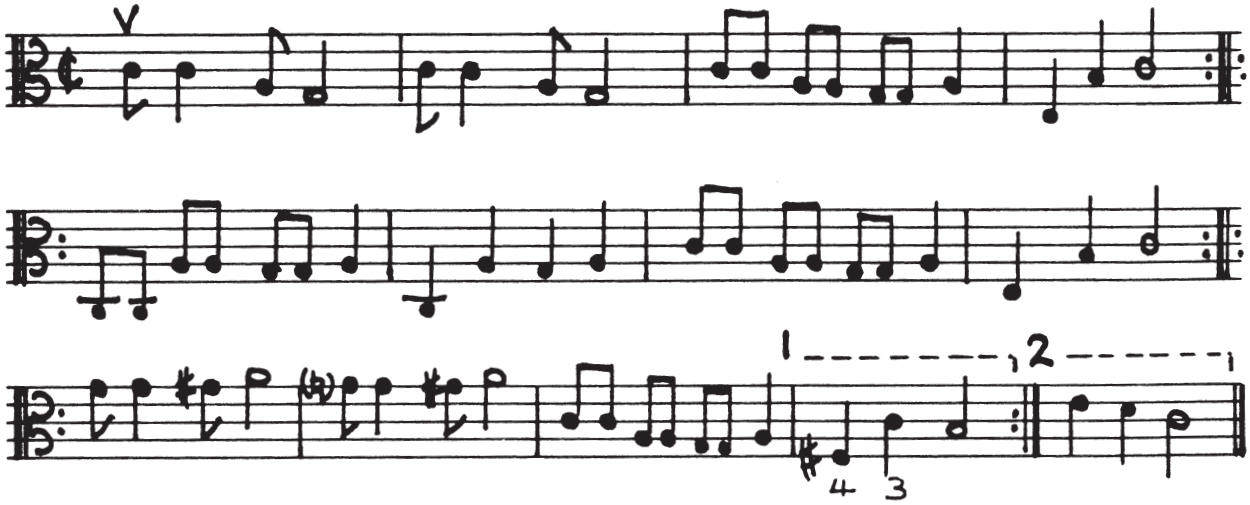


TALKING POINT

†Take very great care with the tuning in these melodies. †Note the harmonics in Hot Cross Buns

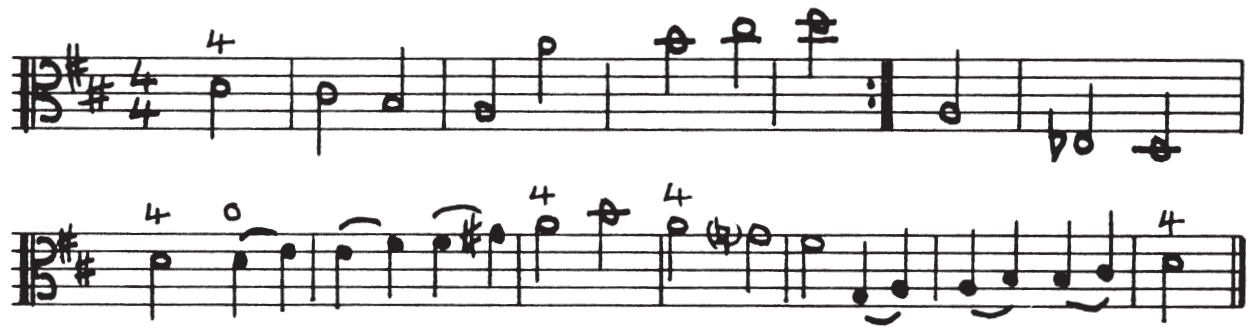
TAIL-PIECE:

SHORT'NIN' BREAD



W·O·R·K·S·H·O·P!

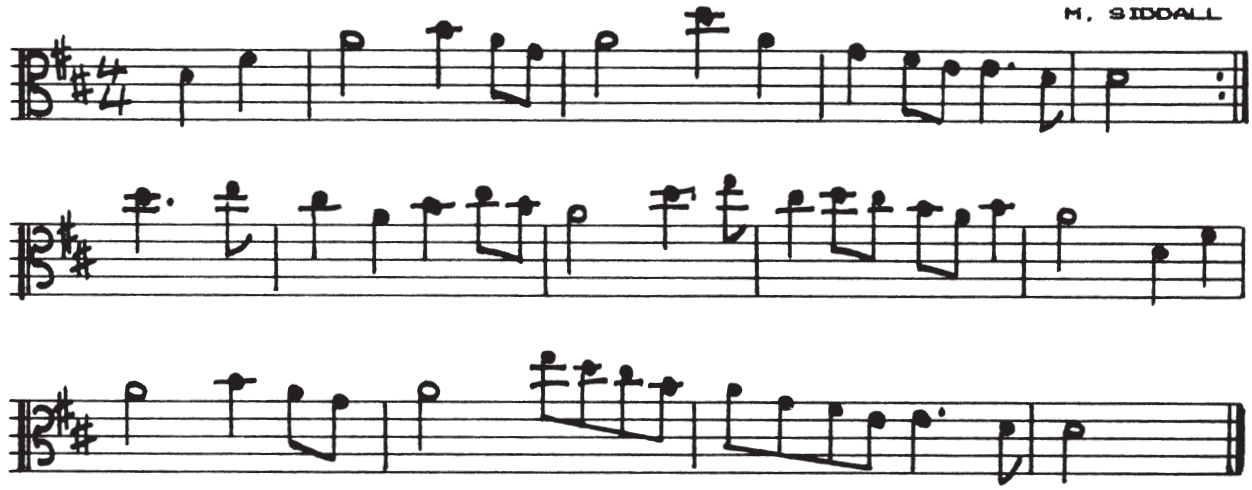
(Teacher: Gavotte)



M·E·L~O·D·Y T·I∞M·E

GAVOTTE

M. SIDDALL

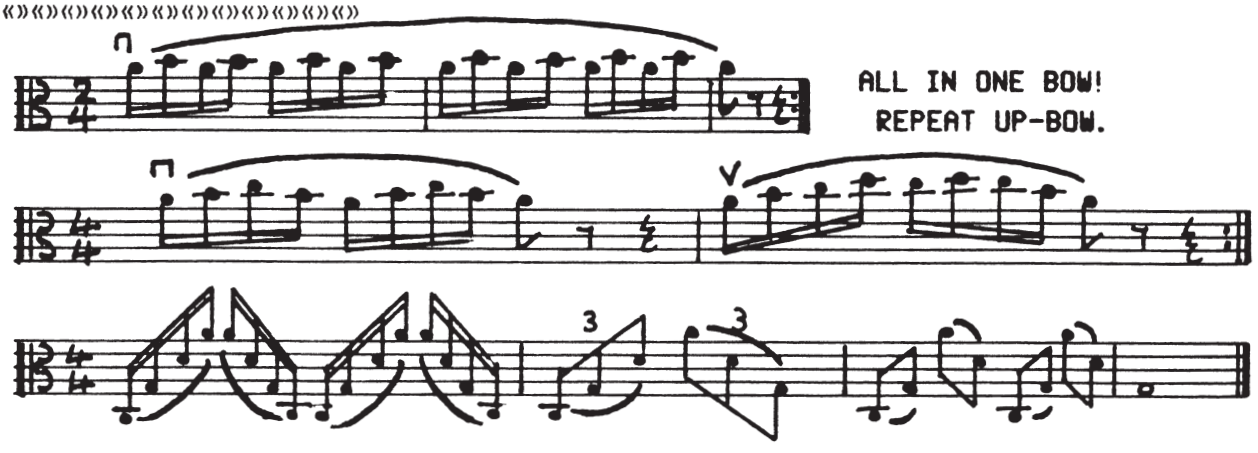


TALKING POINT

†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.

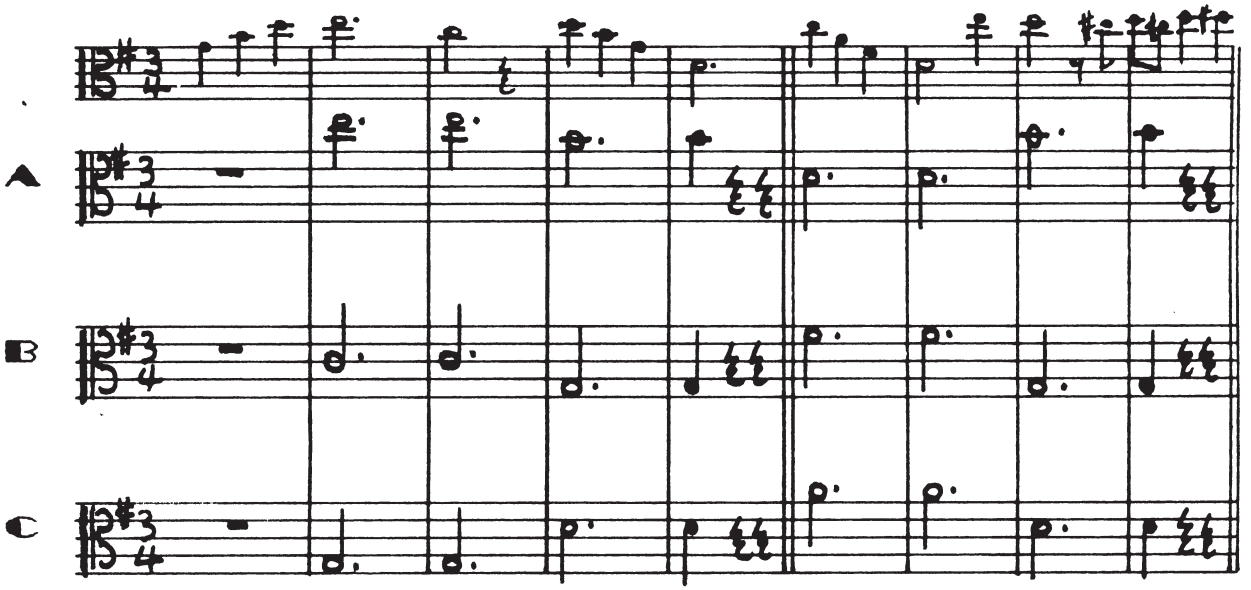
†SCALEWORK: REVISE D MINOR (with the 4th finger!)

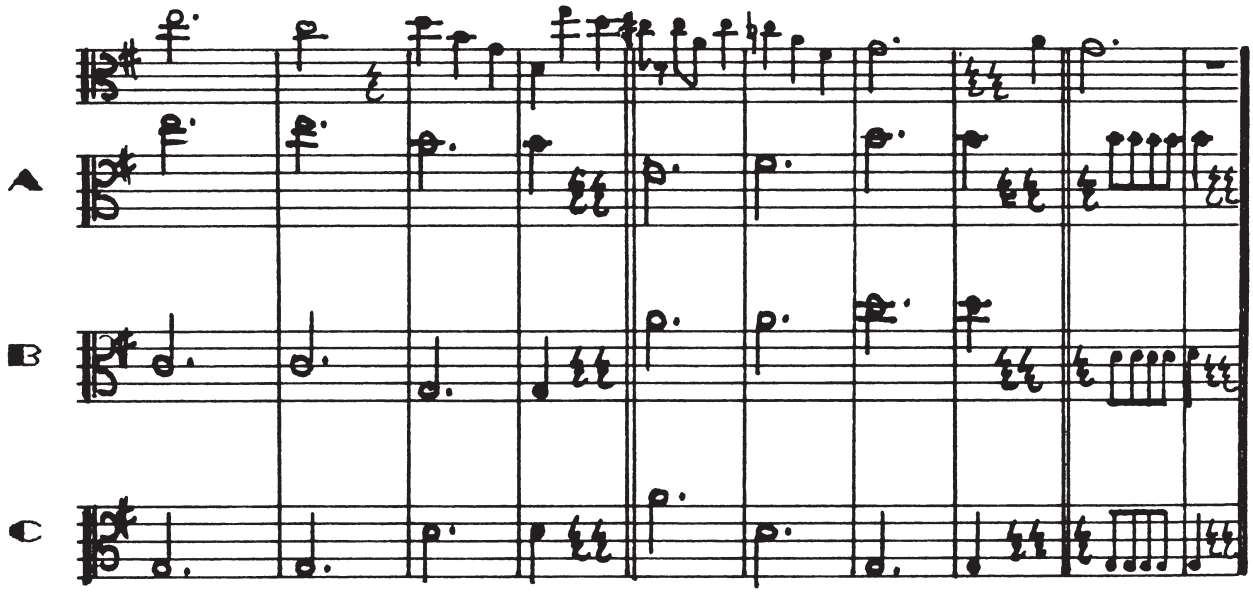
TAIL-PIECE: "SLURS"



RHYTHM 3 SWAP

A WINDMILL IN OLD AMSTERDAM



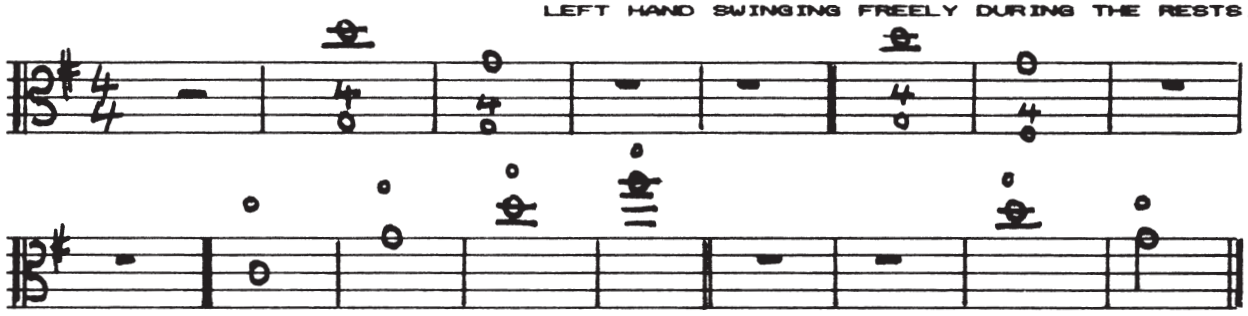


IN THIS THIRD PAGE OF *RHYTHM-SWAP* THE CHANGES ARE SLIGHTLY DIFFERENT. SWITCH RHYTHMS EVERY FOUR BARS. ALSO ANY BARS WITH CROTCHETS AND QUAVERS ARE TO BE PLAYED EXACTLY AS WRITTEN, WITH THE RESTS.

W·O·R·K·S·H·O·P! ➤10.

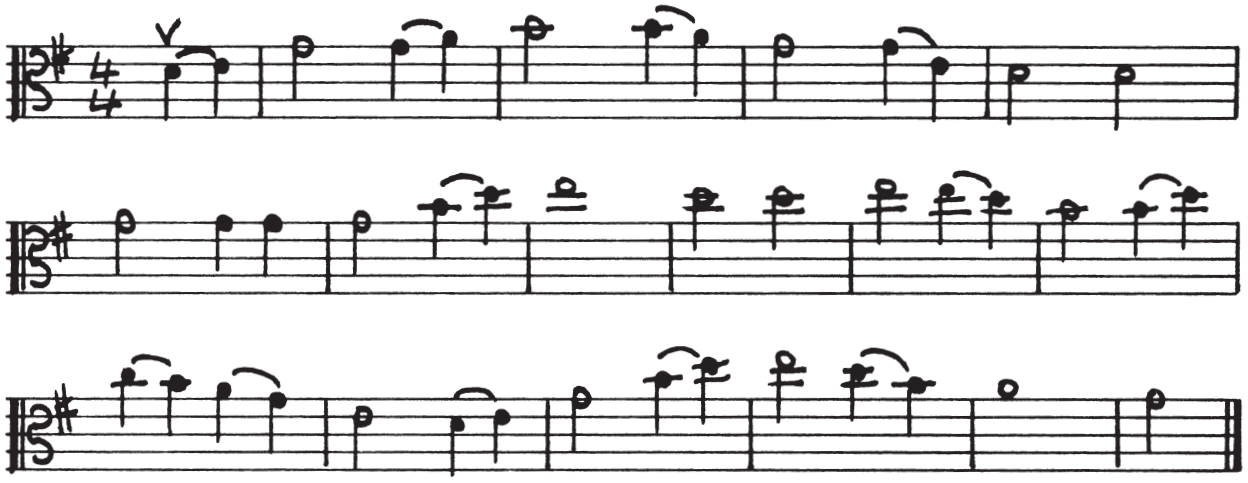
(Teacher: Loch Lomond)

LEFT HAND SWINGING FREELY DURING THE RESTS.



M·E·L~O·D·Y T·I∞M·E

LOCH LOMOND

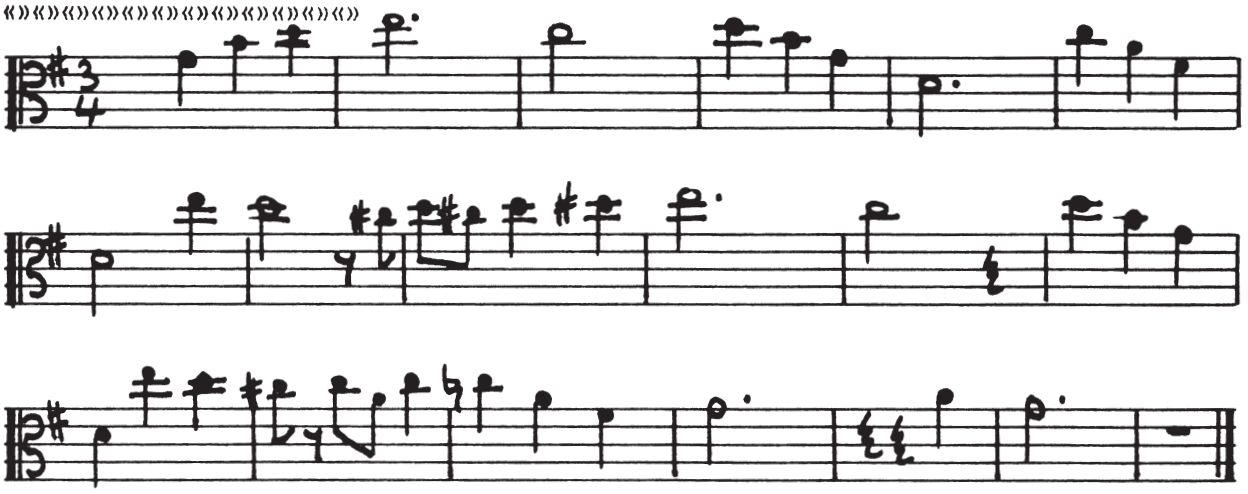


TALKING POINT

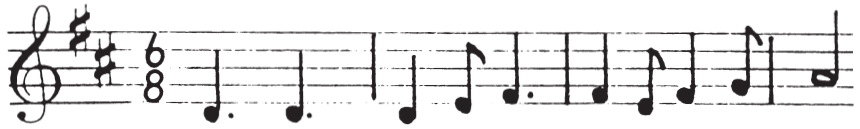
†Good posture for the last harmonics study!

†Loch Lomond needs a flowing bow stroke and a full singing sound. The TONE should live and grow <u>through</u> the change of bow. Play especially legato at the heel.

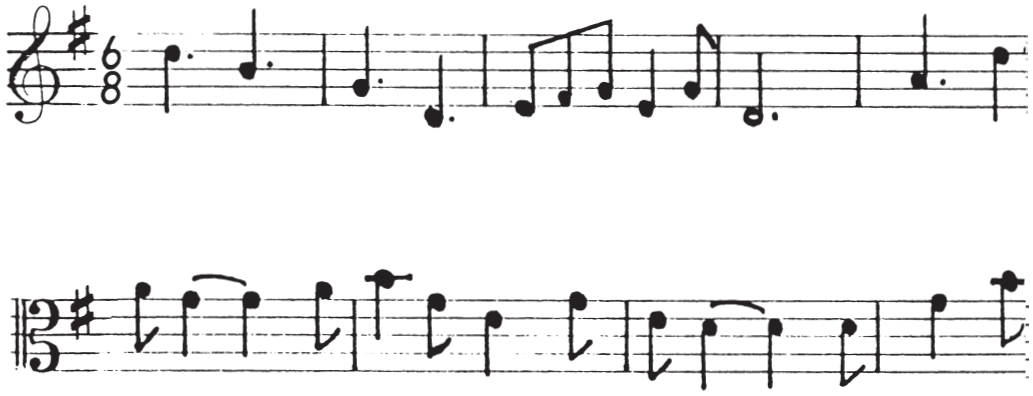
TAIL-PIECE: A WINDMILL IN OLD AMSTERDAM



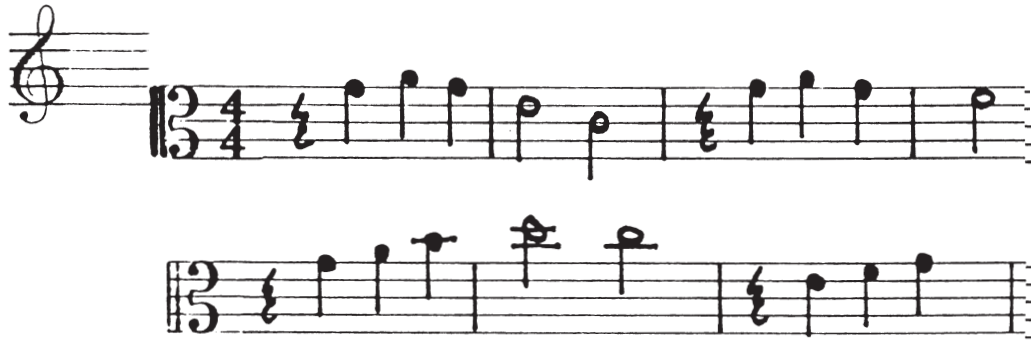
7. ROW, ROW, ROW THE BOAT

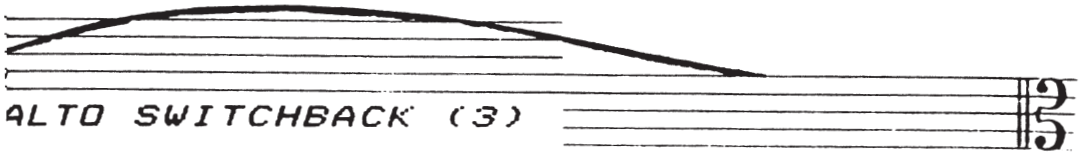


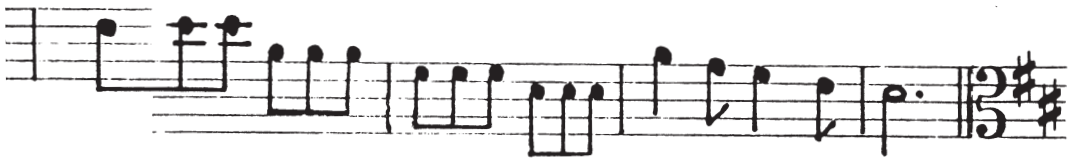
8. DAISY, DAISY

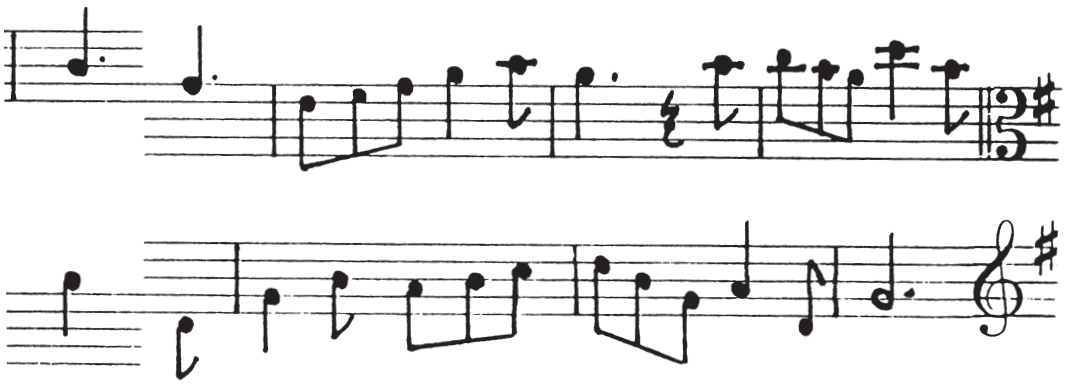


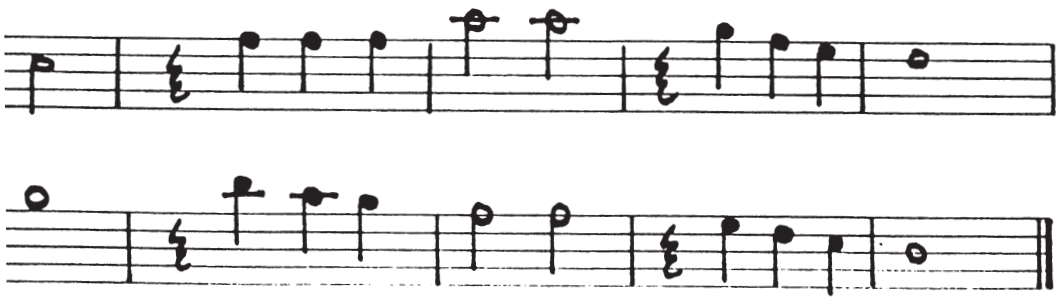
9. APUSSKI DUSKY




ALTO SWITCHBACK (3)



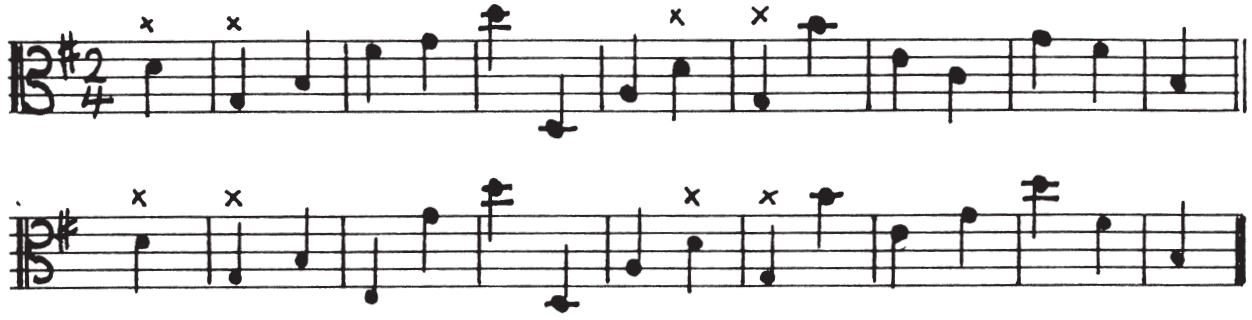




W O R K S H O P ! >11.

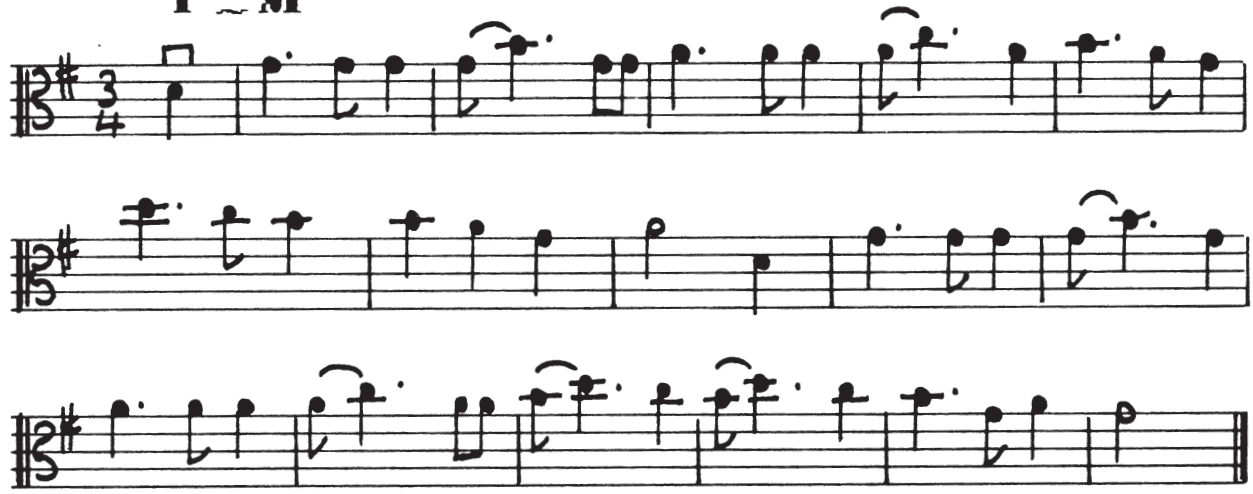
(Teacher: The Keel Row)

X = LEFT HAND PIZZ. (4th finger)



M E L O D Y T I M E ∞

IN DUBLIN'S FAIR CITY



TALKING POINT

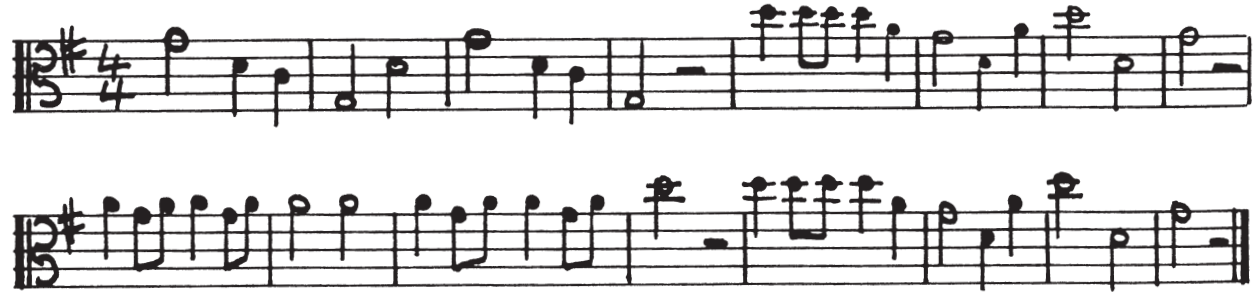
†In study 11, Each Finger, in turn, has to be put on two strings at the same time. Hold the viola well up to let the elbow swing freely.

POSITIONS.

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

UP WITH THE MOON.

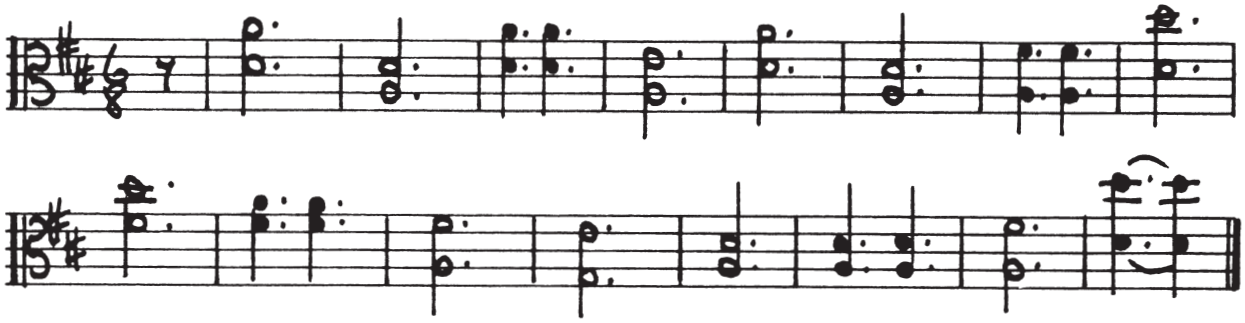
(Teacher: Au Clair De La Lune)



W.O.R.K.S.H.O.P.! >12.

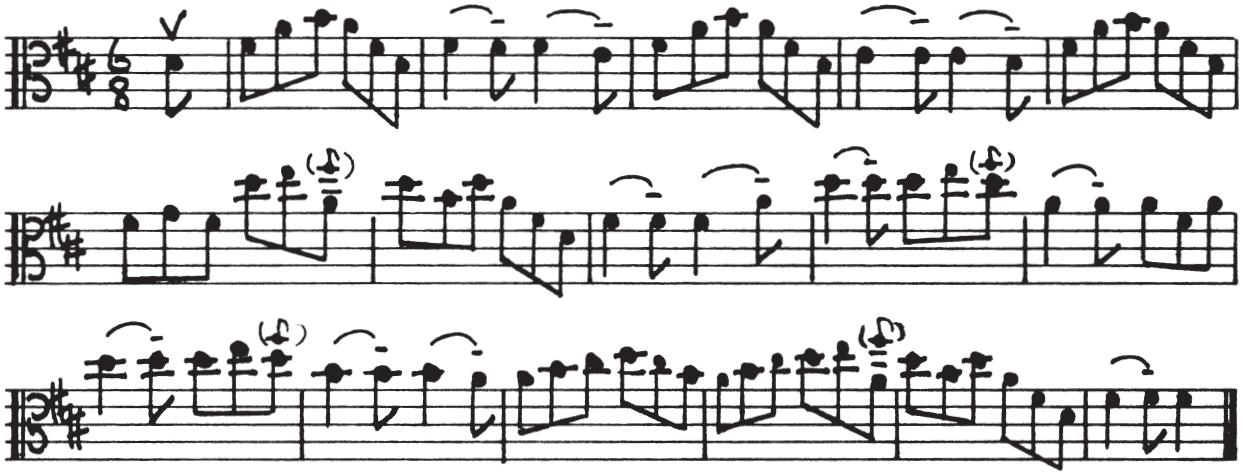
(Teacher: The Campbells are Coming)

'ARCH' THE HAND TO CLEAR THE OPEN STRINGS



M.E.L~O.D.Y T.∞.I~M.E

THE CAMPBELLS ARE COMING



TALKING POINT

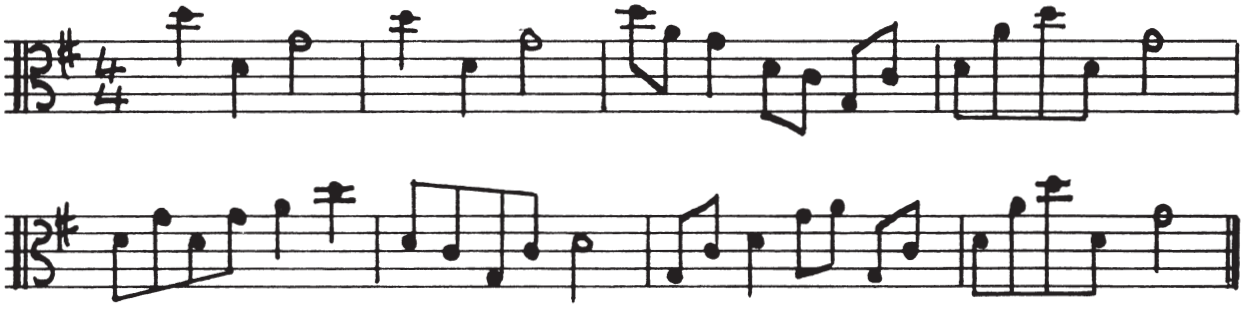
†Rhytha-Swap 1, *on page 1, covers 6/8 time!*
†Before tackling the broken slurs in the piece, practise thes with a D major scale.

POSITIONS.

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

COUNTDOWN TO TAKE OFF

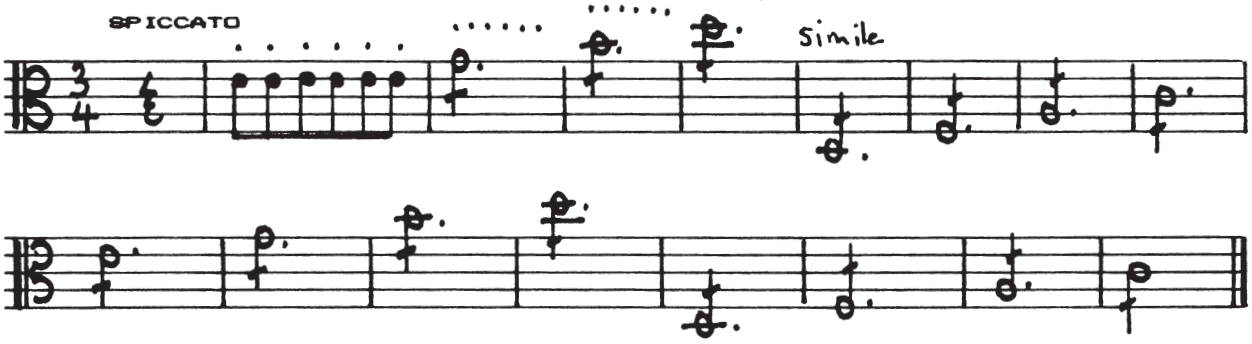
(Teacher: Hot Cross Buns)



W-O-R-K-S-H-O-P! >13.

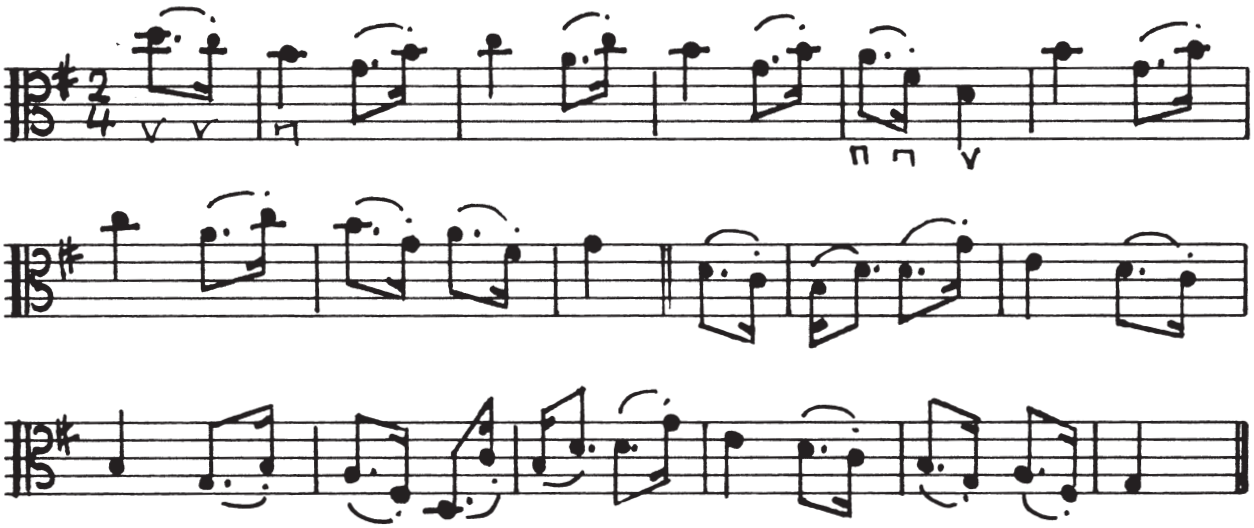
(Teacher: Clementine) NOTE THE KEY SIGNATURE

SPICCATO



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 13.

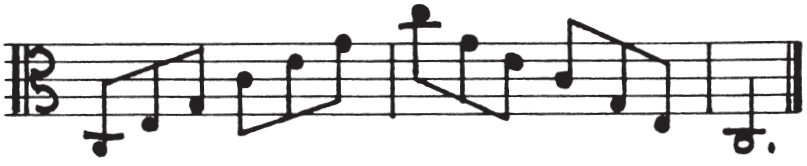
SPICCATO: *Make sure that the repeated quavers are absolutely steady. Practise with a very 'spiky' effect and also to get a more 'flaky' sound.*

'WALKING FINGERS': *As one finger goes down the other comes up!*
(RHYTHM-SWAP 3, *on page 18, should be revised, with rhythm 3 spiccato.)*

†POSITIONS: *THE TWO PIECES AT THE FOOT OF PAGES 22 & 23 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.*

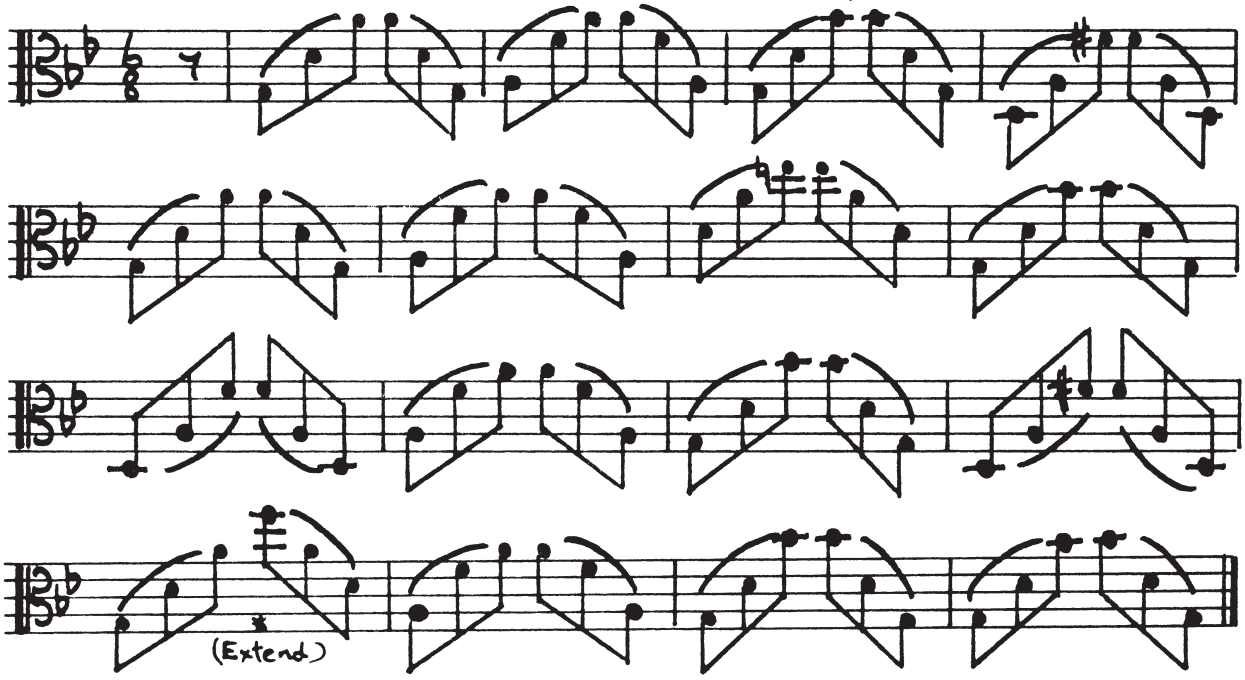
TAIL-PIECE:

SCALEWORK: C MAJOR ARPEGGIO



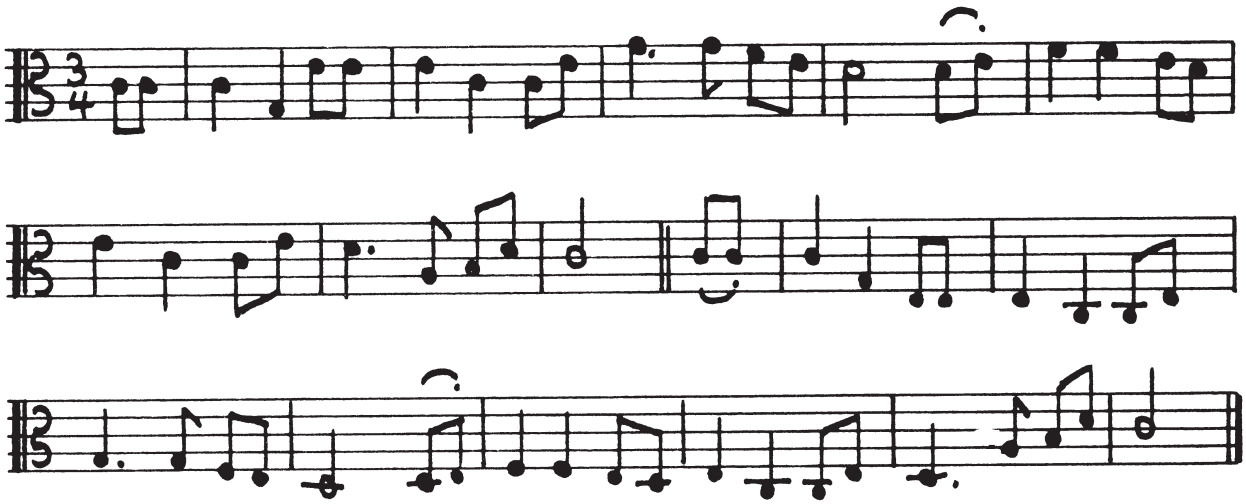
W·O·R·K·S·H·O·P·! >14.

(Teacher: Greensleeves) AT HOME, PRACTISE EACH BAR TWICE



M·E·L~O·D·Y ∞ T·I~M·E

CLEMENTINE.

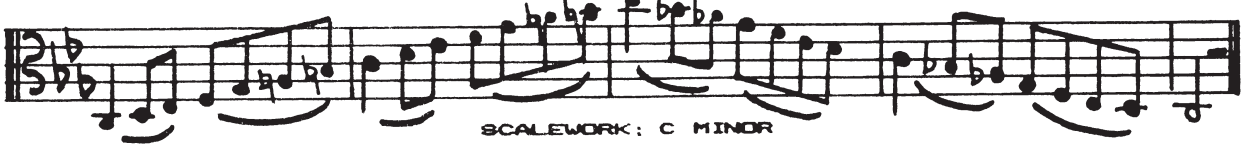


TALKING POINT

†Study 14 continues the 'buoyant' elbow theme.
†Note the arching of the finger needed in bar two and mind the first finger on B

†Clementine *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!*

†POSITIONS: *NOW WORK AT* HOT CROSS BUNS & LORD OF THE DANCE *WITH THE HAND UP IN THIRD POSITION, STARTING WITH OPEN STRING AND FIRST FINGER.*

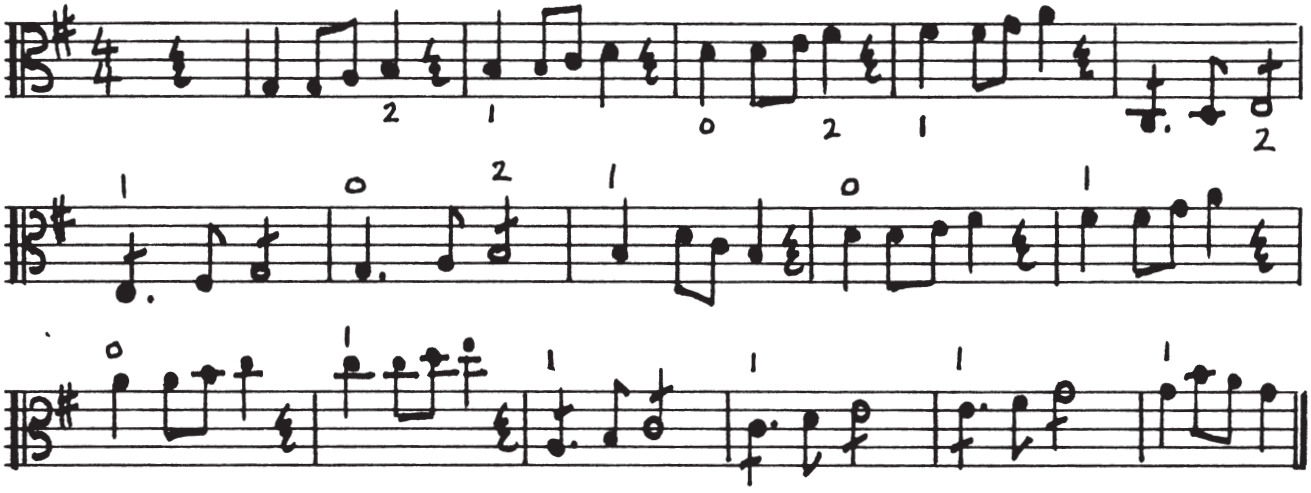


SCALEWORK: C MINOR

W O R K S H O P !

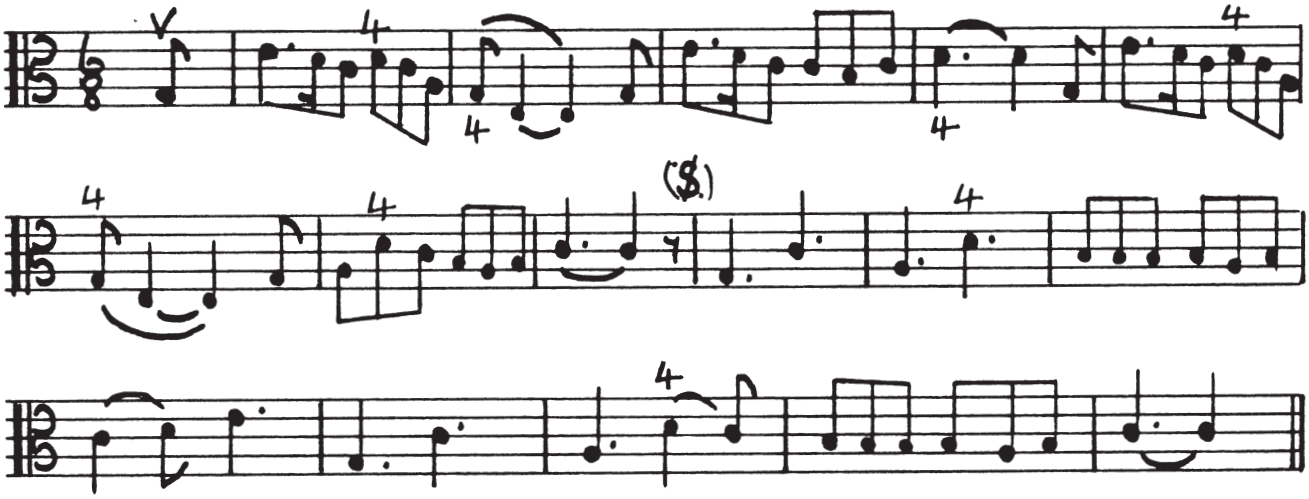
> 15.

(Teacher: Hornpipe)

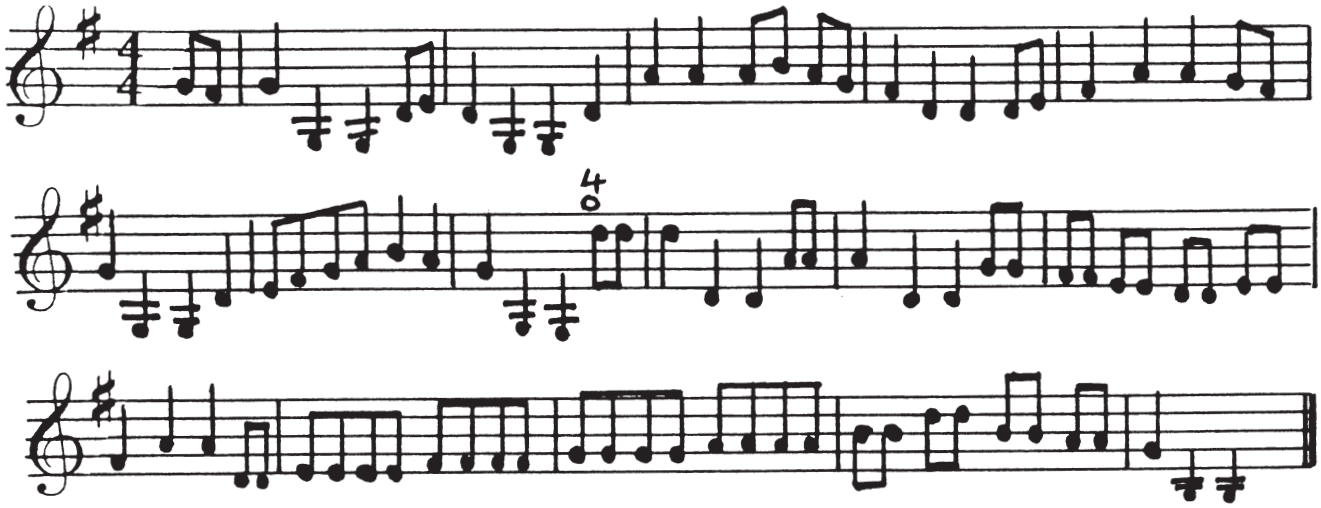


M E L O D Y
T I M E

MY BONNIE LIES OVER THE OCEAN



HORNPIPE



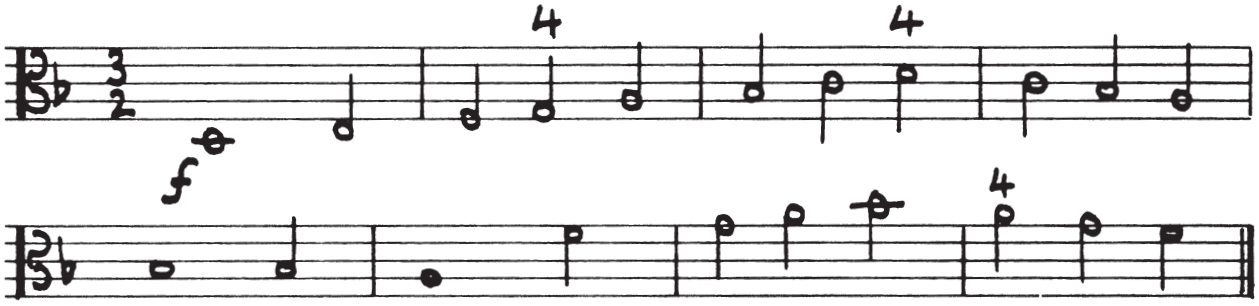
†POSITIONS: *PRACTISE LOCH LOMOND & DUBLIN'S FAIR CITY IN 3rd POS.*

†SCALEWORK: *C & F MAJOR, 2 OCTAVES, WITH AN EXTENSION FOR TOP F.*

W O R K S H O P !

> 16.

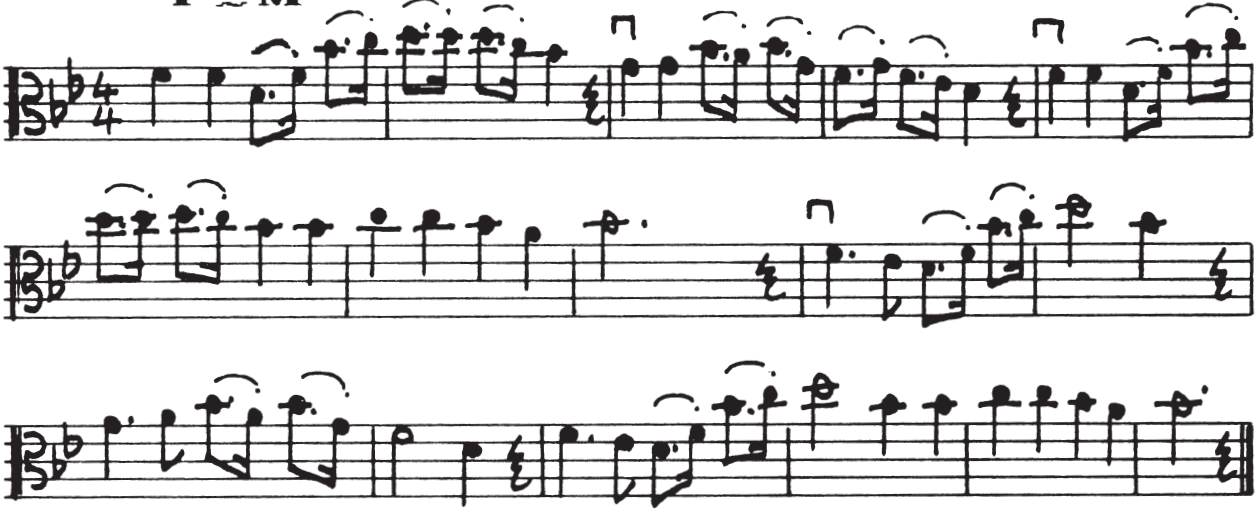
(Teacher: Purcell Theme)



M E L O D Y

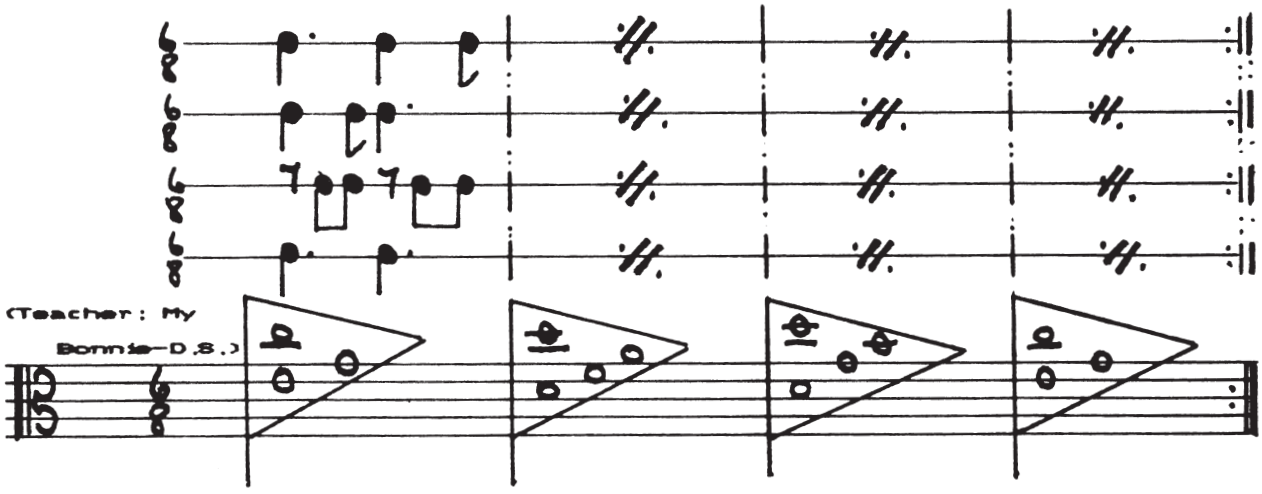
T I M E

"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.



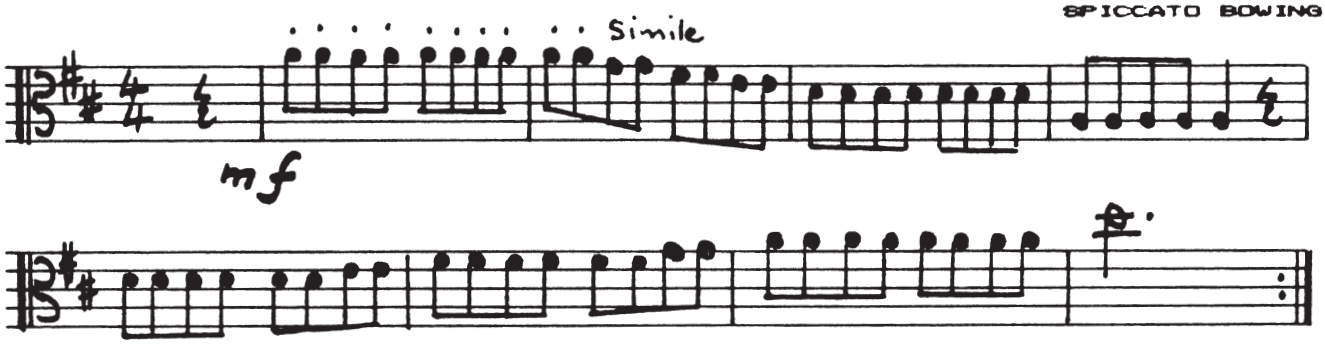
†**POSITIONS:** *PRACTISE* THE CAMPBELLS ARE COMING *IN <u>SECOND</u> POSITION.*

†**SCALEWORK:** *B FLAT MAJOR.*

W-O-R-K-S-H-O-P! >17.

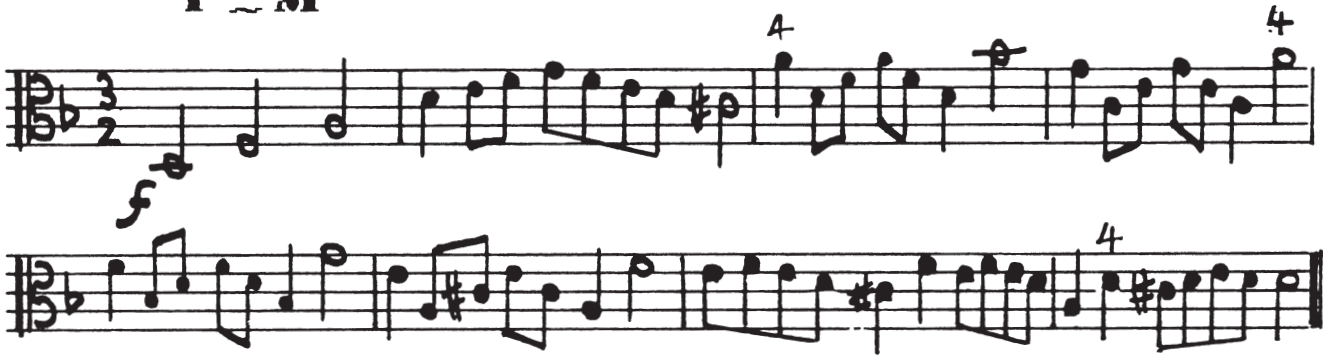
(Teacher: Lieutenant Kije)

SPICCATO BOWING



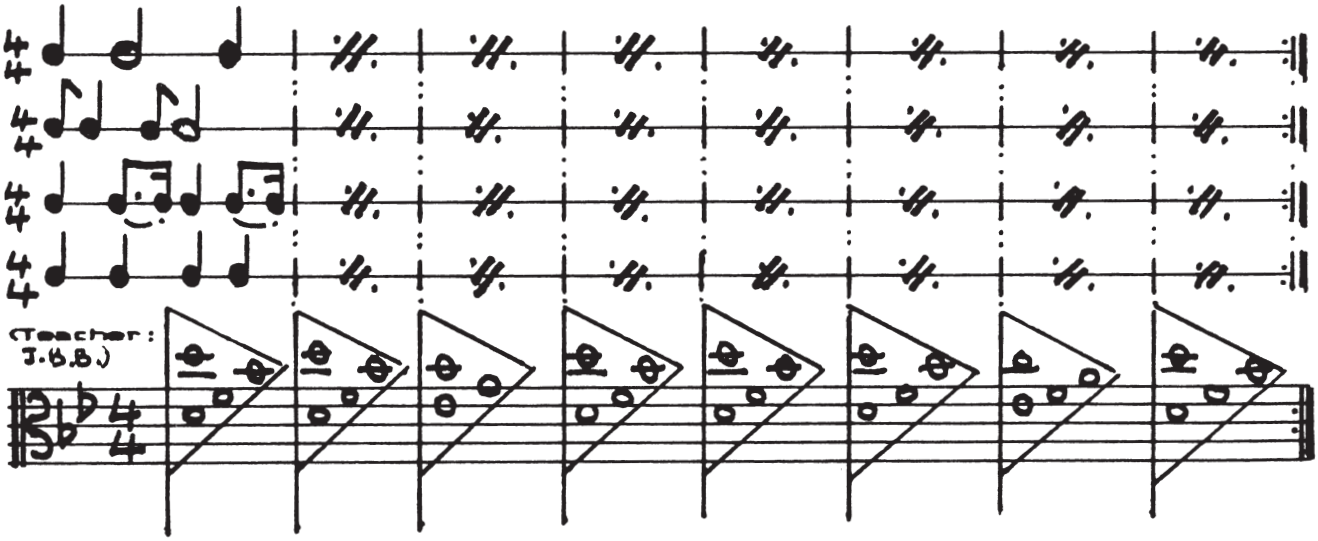
M-E-L~O-D-Y T-I∞M-E

'THEME' by PURCELL



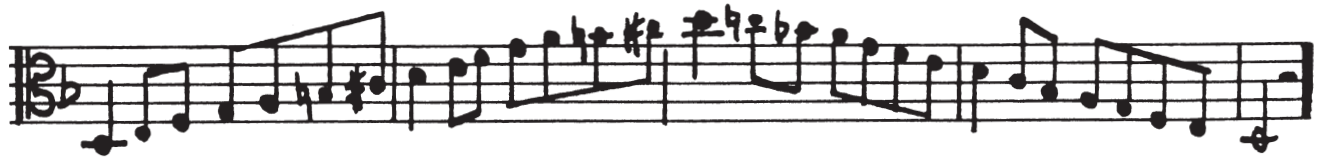
HARMONIES

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.



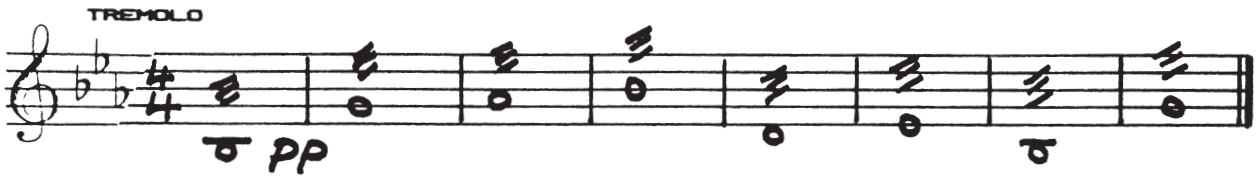
†POSITIONS: *PRACTISE "J.B.B." IN SECOND POSITION.*

†SCALEWORK: *D MAJOR AND D MINOR.*

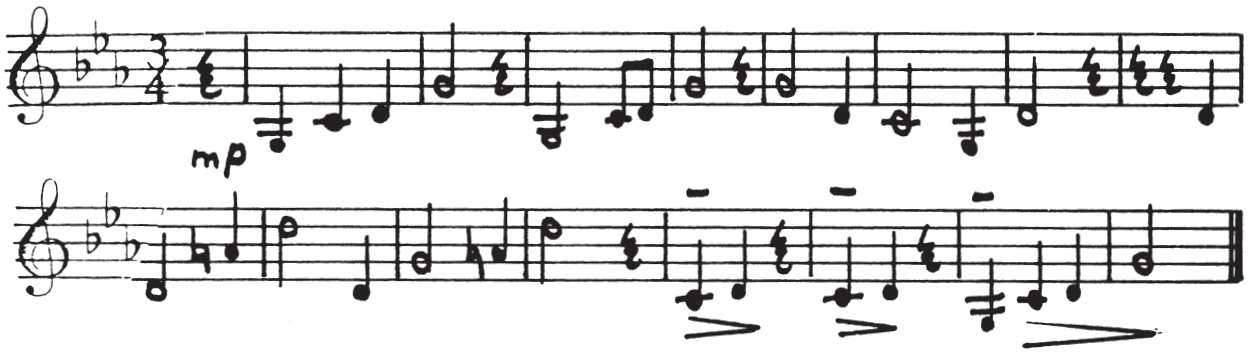


W·O·R·K·S·H·O·P! ➤18.

(Teacher: Go Tell Aunt Nancy)

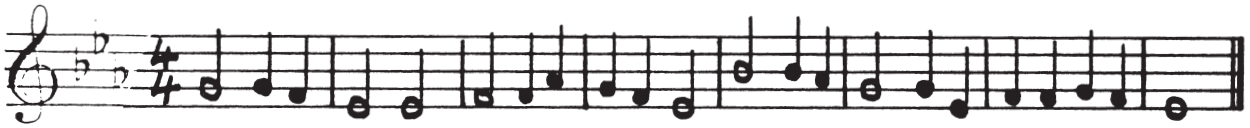


39. POSITIONS: *PRACTISE IN 1st, 2nd and 3rd POSITION.*



M·E·L~O·D·Y
T·I∞M·E

GO TELL AUNT NANCY

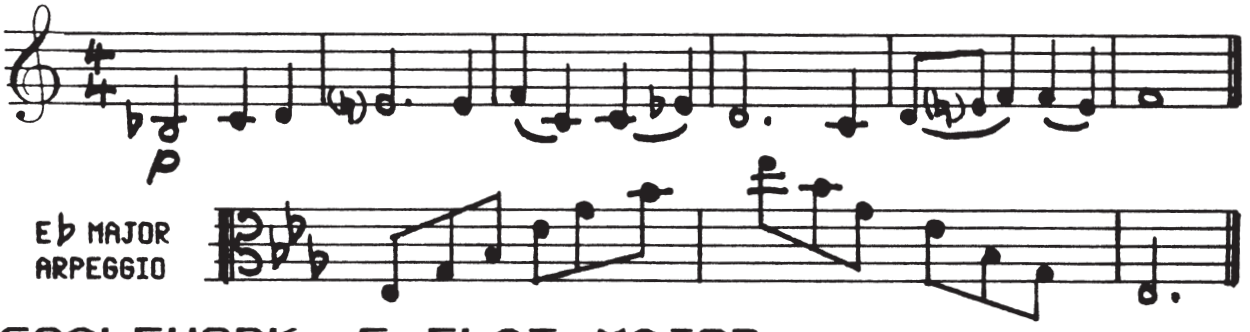


TALKING POINT

†TREMOLO: *Play right at the point, with the Fingers hardly holding the bow!*
†POSITIONS: *As with the earlier similar studies, use open strings as you wish.*

†"A.B.C.", *below, belongs to two Famous pieces, one old, one new.*

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



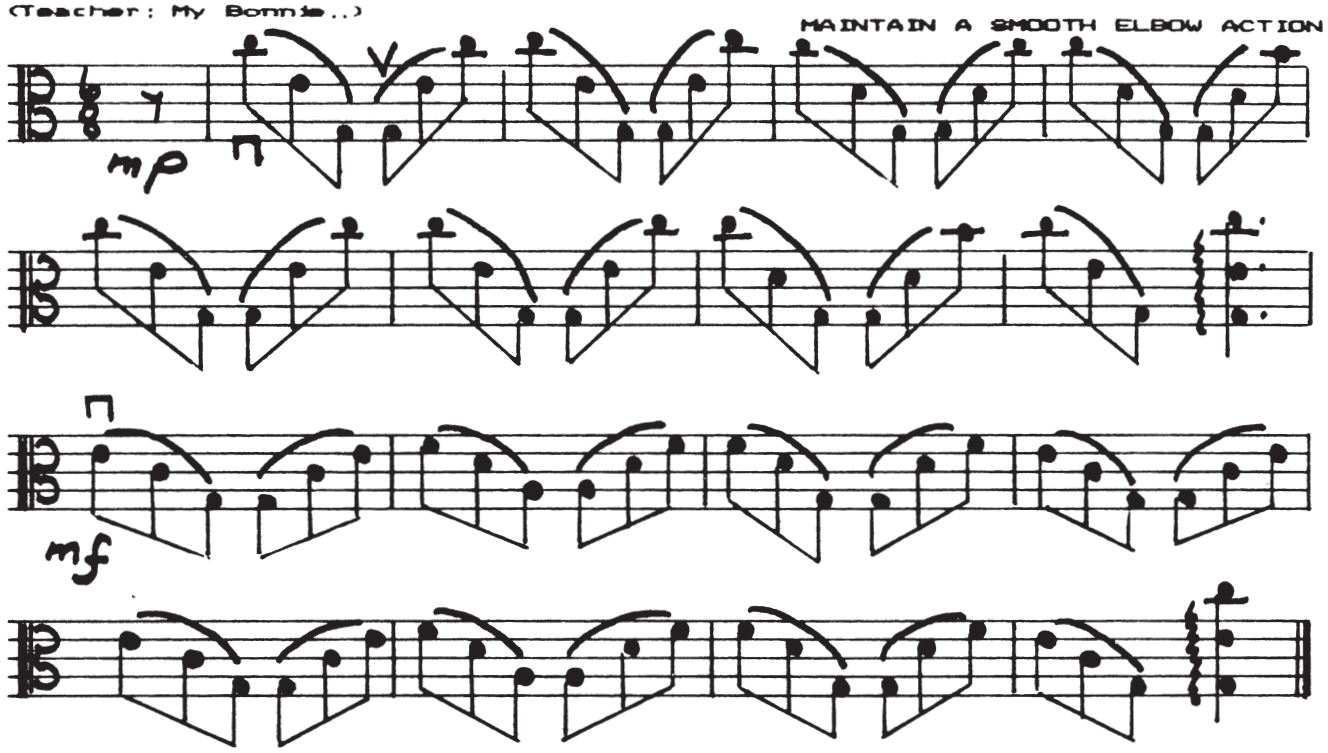
SCALEWORK: E FLAT MAJOR

W O R K S H O P !

>20.

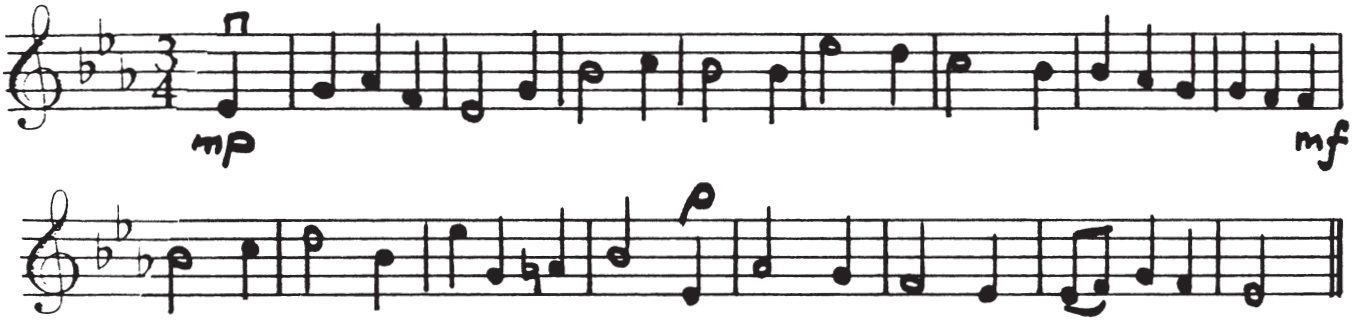
(Teacher: My Bonnie..)

MAINTAIN A SMOOTH ELBOW ACTION



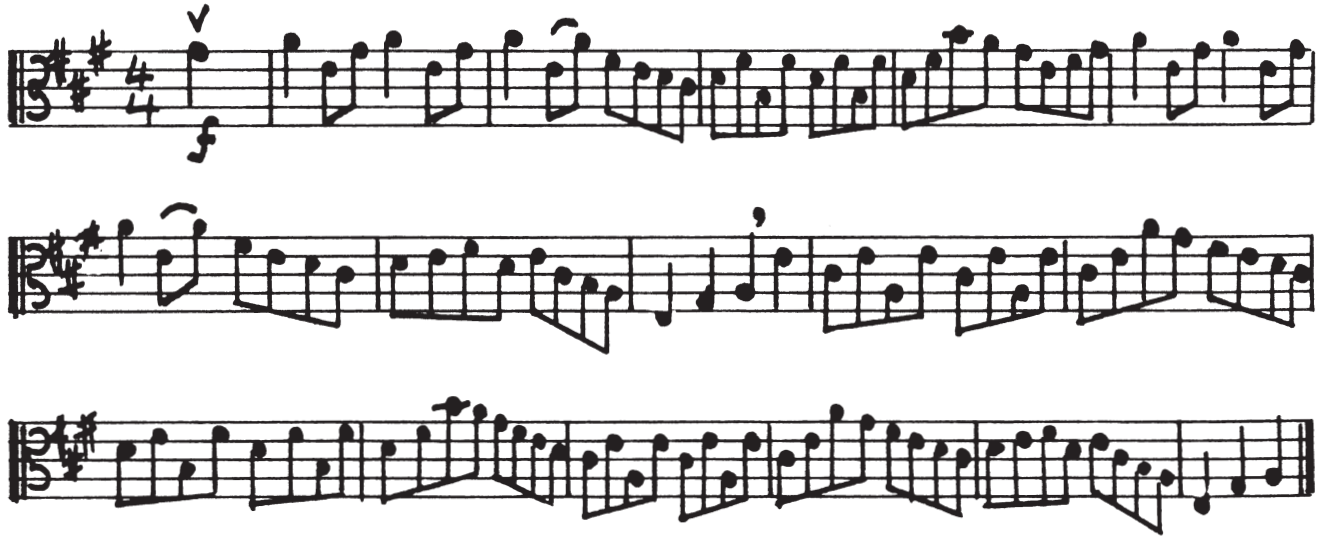
M E L O D Y T I M E

ROCKINGHAM



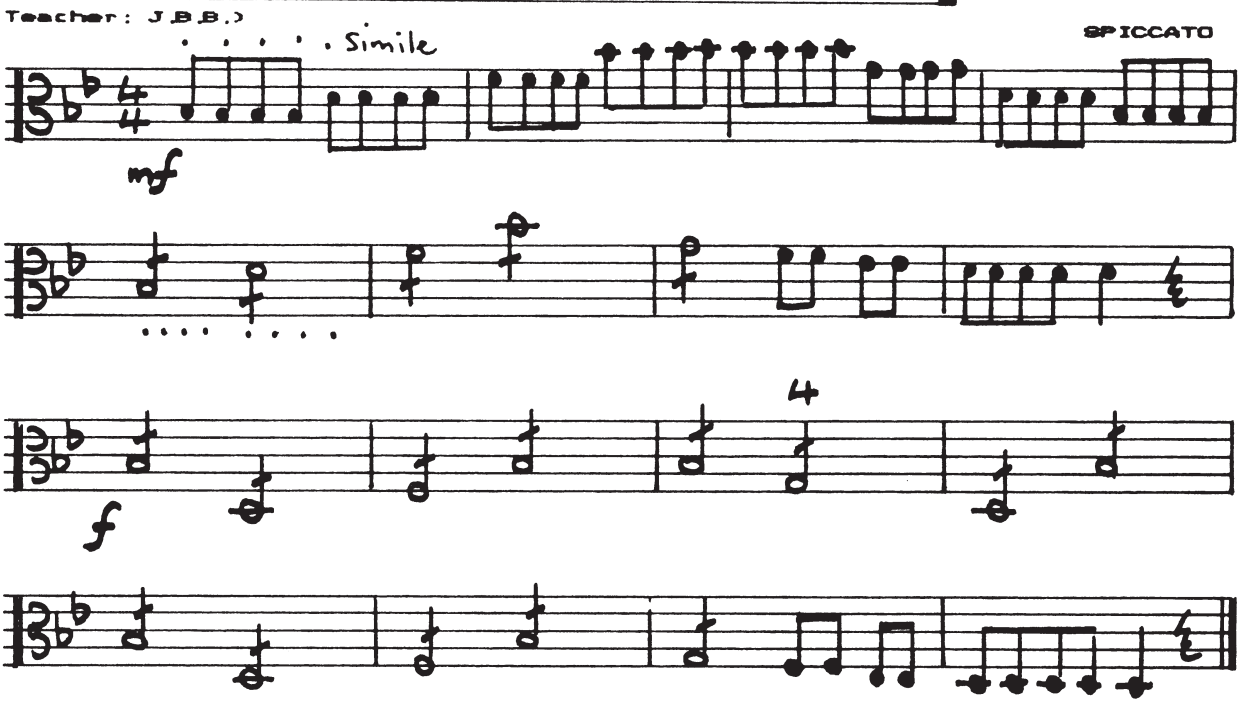
TAIL-PIECE:

THE DE'IL AMANG THE TAILORS



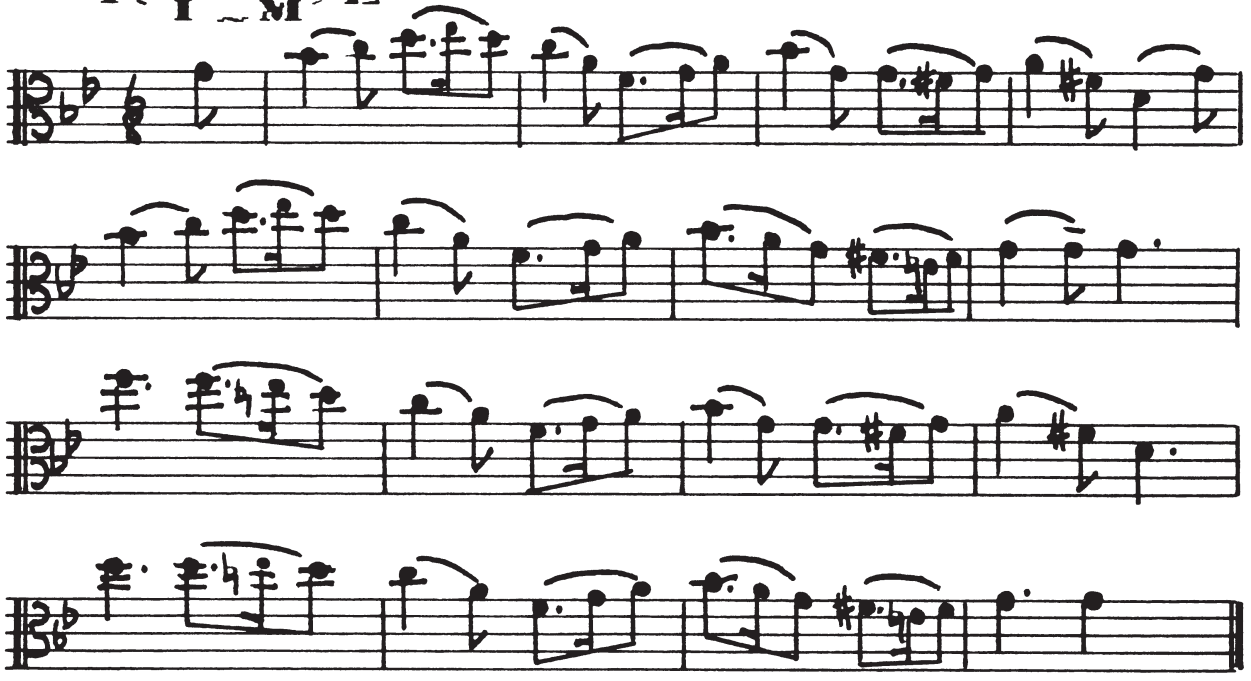
W·O·R·K·S·H·O·P! >21.

Teacher: J.B.B.)



M·E·L~O·D·Y T·I∞M·E

GREENSLEEVES



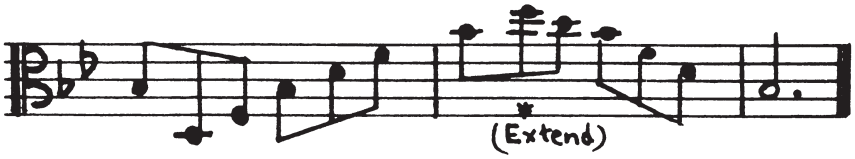
TALKING POINT

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

† Study 21 *provides a chance to revise J.B.B.*

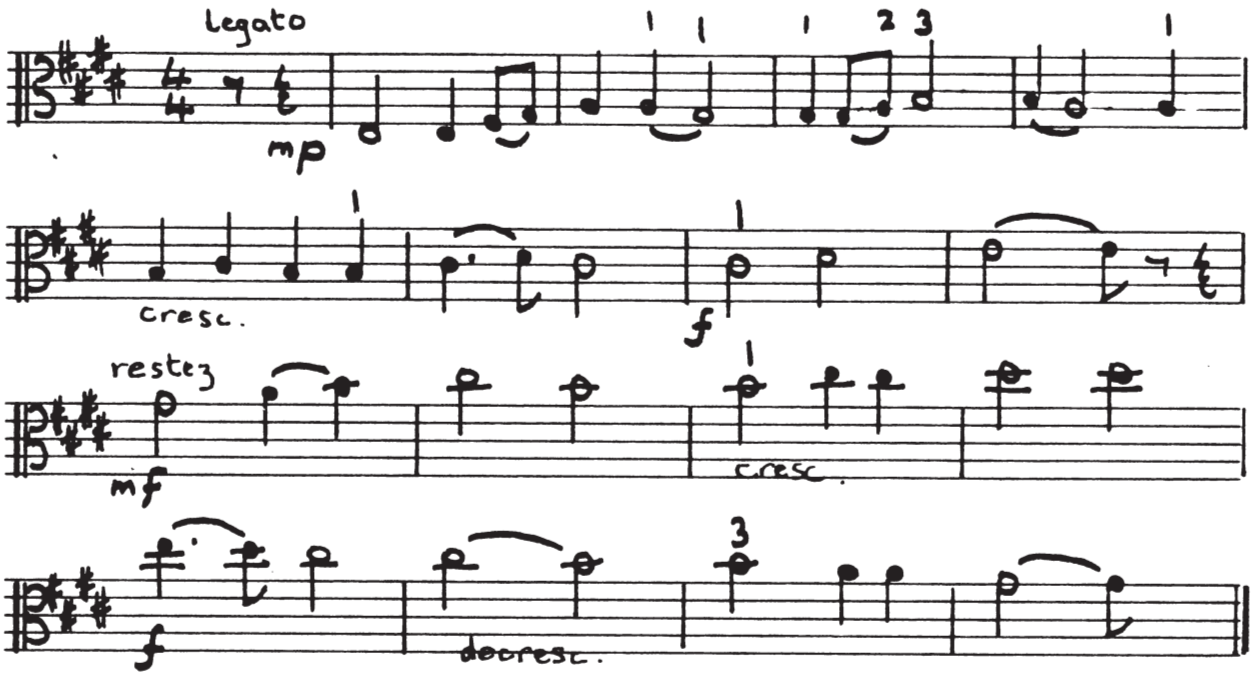
TAIL-PIECE:

B♭ ARPEGGIO EXERCISE

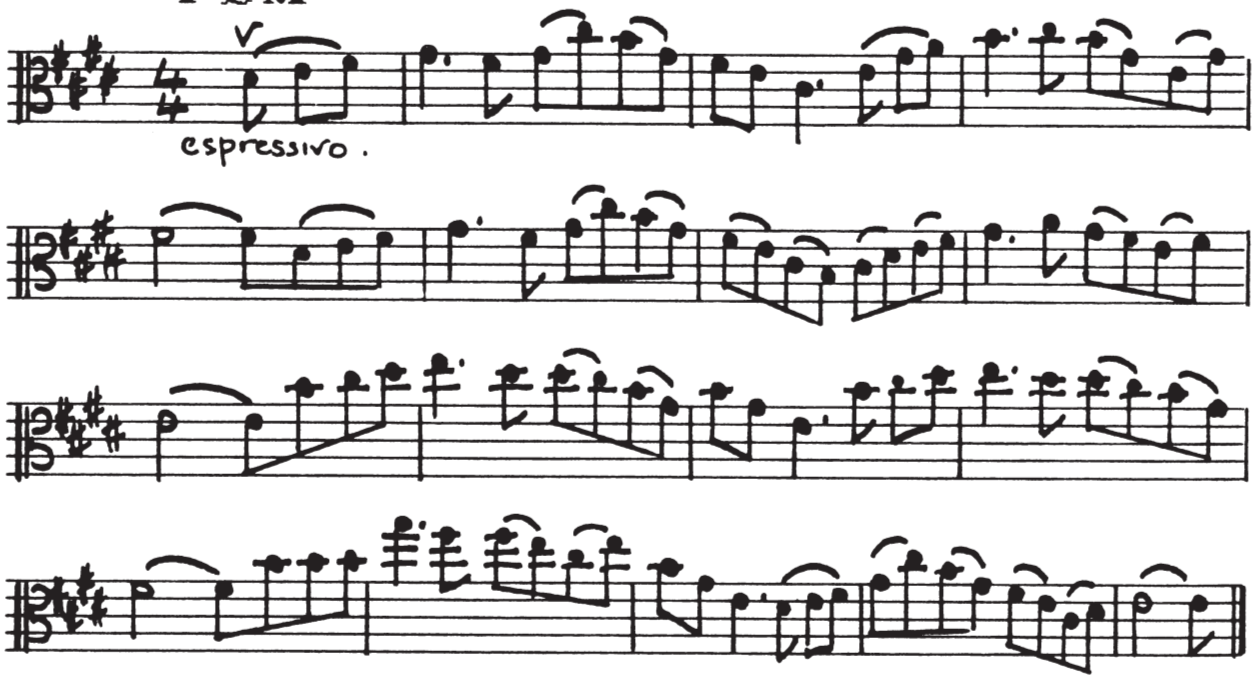


WORKSHOP! >22.

(Teacher: Londonderry Air)



MELODY TIME THE LONDONDERRY AIR



TALKING POINT

†In study 22, 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.

VIVA VIOLA: A PRACTICE WORK-CHART

page 1 RHYTHM-SWAP: 1	page 17 date.....
page 2 date.....	page 18 RHYTHM-SWAP: 3
page 3 TREBLE/ALTO SWITCH 1	page 19 .....
page 4	page 20 TREBLE/ALTO SWITCH: 3
page 5	page 22 (POSITIONS: 1)
page 6	page 23 (POSITIONS: 2)
page 7	page 24 .....
page 8 RHYTHM/SWAP: 2	page 25 .....
page 9	page 26 .....
page 10	page 27 (HARMONIES: 1)
page 11	page 28 (HARMONIES: 2)
page 12 TREBLE/ALTO SWITCH: 2	page 29 .....
page 14	page 30 .....
page 15	page 31 .....
page 16	page 32 .....