

## 2 Level 1: Sound Review



Please view the DVD for helpful information about practice and performance skills, refer to the glossary for any terms you may not remember from Book 1, and listen to track 1 on the CD for your tuning note.

2 **A NEW BEGINNING**—Play these notes you already know. Refer to the fingering chart if you need help. Name the key. Point to the following:

- treble clef
- a measure
- repeat sign
- a bar line
- a whole note
- fermata
- a breath mark
- time signature
- final bar line
- a half note

F# G A B C D E D

3 **FAMILIAR PLACES**—Place the corresponding letter in the space nearest the appropriate note or symbol:

- A. whole note
- B. half note
- C. quarter note
- D. tie
- E. whole rest
- F. half rest
- G. quarter rest
- H. tempo marking

Moderato

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4 **LIGHTLY ROW**—What is the time signature? How many beats are in each measure? What kind of note gets one beat (count)? Name the key.

Allegro Traditional

5 **STARLIGHT DUET**—What is a duet? Can you name the piece on which this duet is based? Choose to play either the top line or the bottom line, then switch parts on the repeat.

Andante Adapted by W. A. Mozart (1756–1791)

6 **LONDON BRIDGE**—Clap the rhythm as you count the beats, then sing the piece before you play. As in book 1, you can determine appropriate places to breathe. Discuss this with your teacher.

Moderato English Folk Song

7 **A MINOR ADJUSTMENT**—Play these notes you already know. Refer to the fingering chart if you need help. Notice the key signature. Point to the following:

- loud dynamic marking
- dotted half note
- pickup note
- a slur
- soft dynamic marking
- an eighth note
- time signature
- an accent

Moderato

# Level 2: Sound Fundamentals

**CUT TIME** is a meter in which there are two beats per measure and the half note receives one beat. Cut time is also called **ALLA BREVE**.

$\text{C} = \frac{2}{2}$  = Two beats (counts) per measure.  
 $\text{C} = \frac{2}{2}$  = A half note receives one beat (count).

**51 MAKING THE CUT**—Clap and count before you play.

Andante

**52 SOME FOLKS DO**—This version is in  $\frac{2}{4}$  time.

Moderato

Stephen Foster (1826–1864)

**53 SOME FOLKS DON'T**—This version is in cut time. How is it different from the  $\frac{2}{4}$  version? How is it similar?

Moderato

Stephen Foster (1826–1864)

**54 DOO-DLE IN TWO-DLE**—Play and conduct Yankee Doodle in common time, then change the meter to cut time by drawing a vertical line through the C (C). Now play and conduct in “two” (cut time). Both versions should sound exactly the same, but the speed of your conducting gestures will be “cut” in half!

Allegro

American Folk Song

**55 MERRILY, THIS IS HOW WE ROLL**—Play and conduct in common time, then change the meter to cut time by drawing a vertical line through the C (C). Now play and conduct in “two” (cut time). Both versions should sound exactly the same, but the speed of your conducting gestures will be “cut” in half!

Andante

American Folk Song


**D.C. AL CODA** means to repeat from the beginning (*da capo* or “head”) and then play the *coda* (the “tail”) where indicated.

**158 THE IRISH JAUNTING CAR**—Trace the “roadmap” of the piece before you play.

Moderato Irish Folk Song

The score for 'The Irish Jaunting Car' is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It consists of three staves. The first staff begins with a *mf* dynamic and a tempo marking of *Moderato*. It features a series of eighth and quarter notes with various dynamics, including *f*. A repeat sign with a first ending bracket is present. The second staff starts with a *p* dynamic and ends with a red triangle pointing to the text 'D.C. al Coda'. The third staff is marked 'Coda' and contains a series of notes with accents and a final flourish.

**GRACE NOTES** are a type of musical ornamentation. They are placed prior to and are slurred to the note they enhance, and appear smaller in size. Grace notes usually are single notes, either with or without a slash through the stem and flag, but can also include two or more notes. Rhythmically they are placed immediately prior to the beat, but in music of the Baroque and Early Classical periods they are sometimes played on the beat.

**159 GOODNESS, GRACE NOTES!**—Try out your grace notes. Make sure they feel relaxed and not forced. 

Andante

The score for 'Goodness, Grace Notes!' is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It is marked *mf* and *Andante*. The melody consists of quarter and eighth notes, with several grace notes indicated by red triangles above the notes.

**160 TRAVELIN' TO ARKANSAS**—A hoedown is an American folk dance. Play the grace notes lightly and just before the beat of the note they precede.

Moderate hoedown tempo

The score for 'Travelin' to Arkansas' is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It is marked *mf* and *Moderate hoedown tempo*. The piece features a rhythmic pattern of eighth and sixteenth notes with several grace notes. A repeat sign with a first ending bracket is present. The second staff ends with a red triangle pointing to 'D.C. al Coda'. The third staff is marked 'Coda' and contains a series of notes with accents and a final flourish.

**161 GRACEFUL GRACE NOTES**—Here are more grace notes to practice. Make sure they have a natural and relaxed feel to them and never sound rushed.

Moderate waltz tempo

The score for 'Graceful Grace Notes' is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It is marked *mp* and *Moderate waltz tempo*. The melody consists of quarter and eighth notes with grace notes. The piece includes a first ending and a second ending, both marked with '1.' and '2.' respectively. A dynamic marking of *f* is shown at the end.