

Introduction

This is the teacher's book to accompany *Fiddle Time*, *Viola Time*, and *Cello Time Starters*. It contains all the piano and string accompaniments and notes for the pieces in the pupils' books, and the CD includes tracks for use with all three books. The material is presented in the same order as the pupils' books, and there are page cross-references to them throughout.

At the back of this book there are also a number of 'Extras'. These are additional activities and pieces to supplement the material and techniques covered in the pupils' books. These are all straightforward and can easily be taught by rote. There are also worksheets and a practice record which may be photocopied and given to pupils. And on the last page is a certificate that can be copied for pupils on completion of their own book and for being a brilliant String Starter.

The series

The Starters series is designed to provide easy and accessible material to help beginner string players develop good technical and musical skills. After a simple warm up to feel the beat, it starts by looking at the instrument and holding it correctly, ready to make first sounds and play first tunes. Gradually new technical points and notes are introduced and pieces get longer, so that by the end pupils are able to play show tunes using all fingers with confidence.

Throughout, the aim has been to present the material in a way to capture a pupil's imagination. So there are rhymes and raps, songs and easy pieces, quizzes and aural games. Basic string skills and musical concepts are introduced one step at a time with plenty of reinforcement; the pupils' books start with simplified notation before introducing the stave; the CD has lively and attractive play-along tracks.

The books will suit pupils learning individually or in groups. The violin, viola, and cello books are also fully compatible, so the material can be used in mixed lessons or with junior ensembles. Where necessary, matters that are instrument specific are accommodated in the overall scheme.

Some suggestions

Encourage pupils to **sing** before playing to help develop good tuning. A number of the early pieces are simple and very short, and the words and tunes can easily be learnt by rote. Sol-fa could also be used for many of these tunes.

Return to basic skills and review them throughout the first year of learning to reinforce good technique. For example, the bow- and instrument-hold activities can be revisited and used as warm ups to any lesson. As skills develop, return to a piece learnt earlier to extend technique, for example play pizzicato pieces with the bow or revisit the pieces with rhythm variations to develop bowing skills.

Use the '**Super listener**' activities in the pupil's book to help develop aural skills. In these, pupils are encouraged to listen and copy back rhythms, or work out without notation a tune they've learnt in another key, often to a CD backing. They could also try playing their favourite pieces in other keys or other simple tunes by ear.

Develop a pupil's creative side with the '**Be a composer**' activities, and help them explore and use the notes they are learning. Many learners enjoy writing and creating their own material and in the process develop their note recognition and understanding of theory. Encourage pupils to respond creatively to the techniques learnt—how could they use harmonics or glissandi to tell a musical story? Getting a manuscript book will enable them to jot down their ideas.

Feel the beat



Two-bar intro

(Pupil's book p. 3)

♩ = 88

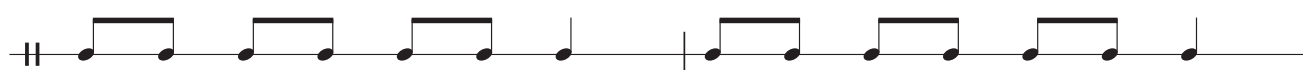


Mu - sic has a stea - dy beat, can you feel it in your feet?

(stamp feet)



1 2 3 4 5 6 7 8



Hear the mu - sic in the band, can you feel it in your hands?

(clap hands)



1 2 3 4 5 6 7 8



Now let's try a cle - ver trick, can you make your fin - gers click?

(click fingers)



1 2 3 4 5 6 7 8



'Feel the beat' is what I said, can you think it in your head?

(count silently until beat eight)



(1) (2) (3) (4) (5) (6) (7) 8

- Chant the words with a strong pulse and get pupils to join in the actions—stamp feet, clap hands, etc. In the last line, a fist in the air on '8' makes a triumphant finish.
- Try at different tempos, either unaccompanied or using a drum pattern on a keyboard.
- Play 'silent beat': ask someone to pick a number between 8 and 24; set up a steady pulse and get everyone to count aloud from 1 to 4, then silently from 5 until the chosen number is reached and shouted aloud—hopefully together!
- Also try: 'What's the time?' (p. 68), and sing 'Fingers and feet' (p. 34) and tap the beat.

Ready to play

Get-ready rag



violin/
viola



cello

Ragtime ♩ = 120

Teacher chants

Pupils do the
action

etc.

(Pupil's book p. 5)

Vln/Vla: 1. Rest po-si - tion now,
Cello: 1. Sit up tall_ and straight,

2. Hold it out_ in front,
2. Tap your feet_ a - part,

3. Lift it up_ on high,
3. On your left - hand side,

4. On your shoul-der now.
4. Now it's time to start.

All: 5. Feel the beat: sway on the spot, left and right.

7. High jump: tap your left hand on the strings or the wood either side of the fingerboard.

6. Swinging hammock: swing your elbows.

8. Long jump: slide your left hand up and down the fingerboard.

- Rhythmically chant the words and model each of the actions in bars 1–8 in turn. Get pupils to copy each action after you and check often for good posture.
- Demonstrate the actions for bars 9–16, and do each one for 4 bars. These are suggestions, and any actions that encourage good posture can be done.
- In mixed groups, the instrument-hold instructions for upper and lower strings can be combined by calling out the upper-string instructions in bars 1, 3, 5, and 7, and those for lower strings in bars 2, 4, 6, and 8.
- Also try: 'Posture Song' (p. 66).

First tunes

Play these tunes with right-hand pizzicato. In the pupil's book they are shown with simplified notation.

Counting beats

13

violin

14

viola/
cello

Two-bar intro

(Pupil's book p. 8)

Chant



Count - ing beats is for the best, play four Gs then count four rests.

Play
pizz.



- Play this piece four times, once with each string. The viola/cello track starts with C.

The drunken sailor

15

pizz./
arco

Lively ♩ = 84

(Pupil's book pp. 8 and 12)

Sing



Play



Know your bow

Song time

17

Swing ♩ = 108

(Pupil's book p. 10)

Sing

1. There's the point and the heel and the
 2. Turn the screw to the right to ____
 3. Turn the screw to the left to ____

stick in be - tween, Don't touch the hair to ____ keep it clean._
 make the hair tight, Ro - sin the bow and ____ off we go._
 loo - sen the bow, That's what we do when it's time to go._

x3

- Point to the different parts of the bow as you sing the words of this song.
- *Also try:* 'Fastest finger' and 'True or false' (p. 2).
- A quiz and a picture activity are included on p. 10 of the pupil's book.

Yo bow! (opposite page)

- For this bow-hold rap, hold the bow in the middle with the left hand, tip pointing to the left. Set up a strong pulse and chant the words of verses 1–4 a line at a time, confidently and in style, getting pupils to echo back. Do the actions at the same time with pupils copying, and show them how to shape up a bow-hold.
- Verse 3 splits for upper and lower strings. For upper strings, tap your little finger up and down to draw attention to its new position.
- Once the bow-hold is in place, chant verses 5–8 with the actions. These are suggestions—choose any movement to encourage flexibility and a relaxed bow-hold.
- The CD track is a performance of all eight verses, with a two-bar introduction. Pupils could do the actions while you chant the words, or join in with the words as well.
- *Also try:* 'Bow things' (p. 66) and 'Make your bow go down up down' (p. 72).

Yo bow!



18 violin/
viola



19 cello

Two-bar intro

(Pupil's book p. 11)

♩ = 84



1. Shake your right hand to the ground, Wiggle those fin - gers all a - round.



2. Hang your fin-gers right o - ver the stick, Slight-ly a - part now, that's the trick.



Violin/Viola

3. Lean your hand, don't let it drop, Put your lit - tle fin - ger right on top. —

Cello

3. Keep your fin - gers hang-ing down, Let them point right to the ground.



4. Bend your thumb and bring it round, Keep it curved to make a great sound.



5. Yo bow! Yo bow! To the left, to the right, and off we go. —



6. Yo bow! Yo bow! Up and down and off we go. —

7. Yo bow! Yo bow! Round and round and off we go. —

8. Yo bow! Yo bow! Side to side and off we go. —

Bow gym

Get pupils to do these exercises to help develop a good bow-hold.

Flex it: flex your right-hand thumb in and out.

Tap it: tap your index finger and then your little finger on the stick.

Wiggle it: wiggle the middle two fingers of your right hand.

Climb it: point the bow to the ceiling and make your fingers climb up and down the stick.

Rhythm zone 2: slow-walk

This rhythm zone introduces the symbol for minims/half-notes ('slow-walk').

- Also try: 'Switch to Bach' (p. 75).

Classical sounds



in D



in A



in G

Gracefully ♩ = 100

Verse 1

(Pupil's book p. 20)

Walk walk slow-walk, walk walk slow-walk, etc.

mp espress.

con Ped.

Verse 2

Slow - walk walk walk, slow - walk walk walk, etc.

Twinkle, twinkle, little star

45

in D

46

in A

47

in G

Sweetly ♩ = 90

(Pupil's book p. 25)

mp

con Ped.

Twin - kle, twin - kle, lit - tle star, how I won - der what you are,

Up a - bove the world so high, like a dia - mond in the sky,

Twin - kle, twin - kle, lit - tle star, how I won - der what you are.

- Tracks in other keys are recorded on the CD. Track 46 records the tune in A, for violins to play starting on the A string; track 47 is in G, for all instruments to play starting on the G string. This is a 'Super listener' activity on p. 25 of the pupil's book.
- A 'Be a composer' activity using the left-hand fingers is given on p. 25 of the pupil's book.

Starlight ('Super listener' activity)

55

(Pupil's book p. 27)

Simply ♩ = 80

Star - light, star bright,

mp
con Ped.

if I close my eyes tight, if I wish with all my might, can I have my wish to-night?

1. 2. *rit.*
p

- This is an aural activity in the pupil's book—the first bar only is given as a start.
- A quiz to practise writing the D-string notes is given on p. 28 of the pupil's book.

Missed it!

59

violin

60

viola/
cello

On the move ♩ = 72

(Pupil's book p. 30)

Run-ning to the rail-way sta-tion,

hope the train will be on time. I've checked the time and des-tin - a - tion, it's on plat-form nine. Oh!

Train went past, it left with-out me, sped right down that rail - way line. I'm stand-ing here at

Violin
plat-form one, not plat-form num-ber nine!

Cello/Viola (8ve higher)
plat-form one, not plat-form num-ber nine!

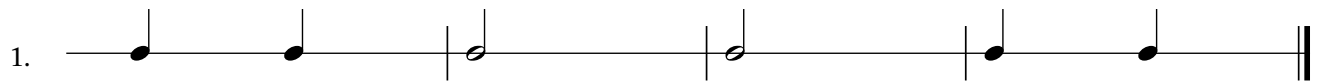
- This tune will assist with the correct placement of violin and viola 3rd finger and cello 4th finger. In the last four bars (not shown in the pupil's book), encourage pupils to move their left hand up and down the fingerboard, like a train moving along the track.

Starters Quiz 1

Count the beats



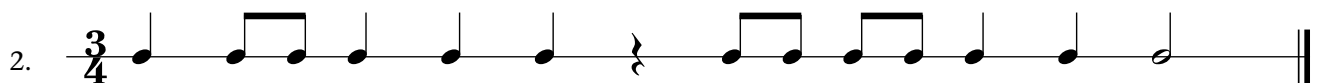
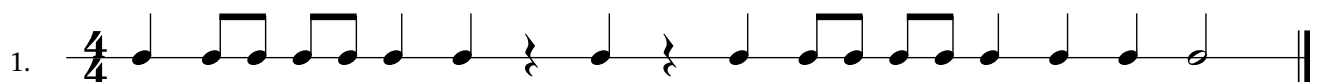
The time signatures are missing in the rhythms below. Count how many beats are in each bar, then write $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$ in the correct place.



Now choose one of the rhythms and draw heartbeats above the notes to show the steady beats.

Add the barlines

The barlines are missing from the rhythms below. Look carefully at each time signature, then write the barlines in the correct place.



Now clap each rhythm and then play them on your instrument.

Be a composer

Choose a time signature, $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$, and write your own rhythms below.



Extra: Scaling the heights

Scale games

To practise a one-octave scale and develop listening skills.

1. Follow the leader

Invent different one-bar rhythms for each degree of the scale and get pupils to copy back.



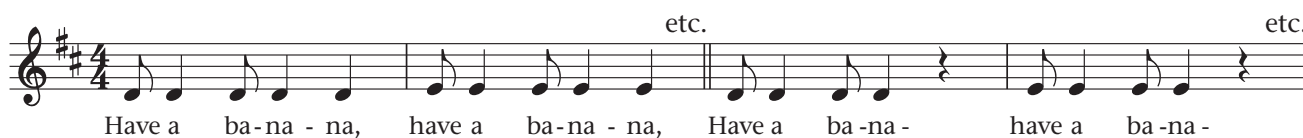
2. Top to bottom

Divide pupils into two groups. Group one plays the scale down then up, group two plays the scale up then down.



3. Have a banana

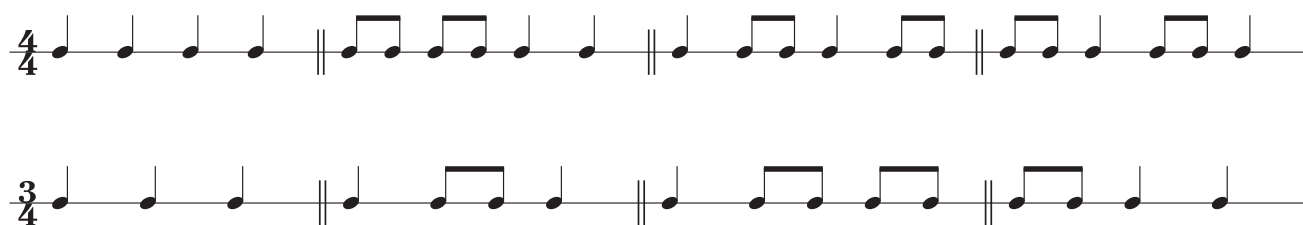
Play this rhythm on each degree of the scale. Play it again but this time leave out a word or syllable, e.g. the final '-na'. Some are harder to omit than others!



Scale accompaniments

To play one-octave scales in different keys.

Teach the one-octave scales from the open strings. Choose and play one of the scales below with the CD backing, one note per bar. Any one-bar rhythm can be used, for example:



Pupils could invent their own rhythms.



G major: 4/4
4-bar introduction.



A major: 4/4 (violin)
2-bar introduction.



G major: 3/4
4-bar introduction.



C major: 4/4 (viola/cello)
2-bar introduction.