

## SURE START GOALS

TITLE - PAGE	MUSICAL	TECHNICAL	NOTES
<b>INTRODUCING BOWING 8</b> <b>Stanley Fletcher's HOE-DOWN</b>	Performing echoed rhythms	Prep: Rocking and Rolling the bow Verses: Short stroke at the balance point Chorus: Full stroke but after bow walking in "Omelet"	
<b>BUSY BEE, MIXED BEES 9</b>	Follow-up for tonal (JRI)	Finding "Do" after open-string "Sol" Sliding whole hand to "Mi." Finding other "Mis"	
<b>OMELET OVER 12</b>	Filling in "Re" between "Mi" and "Do."	1.Left Hand shaping to "tunnel" over "A" string. 2.Using a second finger to find a second note	
<b>HOT CROSS BUNS 12</b>	Singing familiar song without words and then with Solfege. Transposing.	Building the left hand from the third finger by playing in middle position. Playing a tune in different parts of the instrument	
<b>FINDING THE OCTAVE HARMONIC 13</b>	Completing triad with octave "Do."	Placing instrument on table to demystify mechanics. Early introduction of fourth finger for balanced use of left hand. Expanding bow sensitivity (HOW-DOWN at octave(s).	
<b>SWAYING 13</b>	Performing triple rhythms. (Preparation: comfort with all triple segments of JRI, CD 1) Phrasing concepts. Transposition	Bowling: combining differing lengths of strokes Left hand/arm: Shifting from low to middle position	

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<b>POP GOES THE WEASEL 14</b>	<b>Triple rhythm Solfege Transposition</b>	<b>L.H. Finger retention R.H. Fluency at balance point</b>	
<b>OLD MACDONALD 14</b>	<b>Solfege Modal and rhythmic variation</b>	<b>L.H. Pizz. Open string notes for strength and balance R.H. Balance Point fluency.</b>	
<b>YANKEE DOODLE 15</b>	<b>Solfege Duple rhythmic awareness</b>	<b>R.H. Balance Point fluency. L.H. Shift from middle to low position</b>	
<b>BIG BEN CHIMES 15</b>	<b>Solfege Phrase awareness</b>	<b>L.H. Relative vs. absolute fin- ger selection</b>	
<b>TEN IN THE BED 16</b>	<b>Solfege</b>	<b>L.H. Covering two strings with the same finger</b>	
<b>DRUNKEN SAILOR 16</b>	<b>Using Dorian (After comfort with all tonal segments of CD 2) Minor triads</b>	<b>R.H. Balance Point fluency. L.H. Response to semitones</b>	
<b>PIPING TUNE 17</b>	<b>Using Dorian (After comfort with all tonal segments of CD 2) Semitone awareness Variation: audiation: orna- ments Transposition</b>	<b>R.H. Hearing and playing dif- ferent articulation -slurs L.H. Semitone response Light, quick response for or- naments in Variation</b>	
<b>FLIPS 18</b>	<b>Solfege Transposition (octave)</b>	<b>R.H. Balance Point fluency. L.H. Ease in sequential re- lease of fingers on the string.</b>	

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<b>THE ELEPHANT AND THE MONKEY 19</b>	<b>Octave transposition</b>	<b>Shifting by repeating a phrase in higher octaves Glissando</b>	
<b>GREEN LINE FLEXIBILITY 20</b>	<b>Introducing chromatic solfege</b>	<b>Two contact points: Thumb and fingertip</b>	
<b>ON THE RANGE 20</b>	<b>Variations on Triple Rhythms</b>	<b>Finger placement decisions</b>	
<b>SWINGING 21</b>	<b>Chromatic coloring Dotted triple rhythm</b>	<b>Left hand balance Moving from low to middle position</b>	
<b>CIRCUS PARADE 22</b>	<b>Phrasing Rhythmic security Dynamic awareness</b>	<b>Separated style of articulation Using selected sections of the bow for dynamic coloring</b>	
<b>HSM DUPE JIG 23</b>	<b>Building a work with triads and seventh chords based on open strings Changing Mode</b>	<b>Playing across the fingerboard Playing Diminished Fifths</b>	
<b>HSM TRIPLE JIG 24</b>	<b>Changing Meter (to triple from HSM TRIPLE JIG)</b>	<b>Triple Bowing</b>	

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