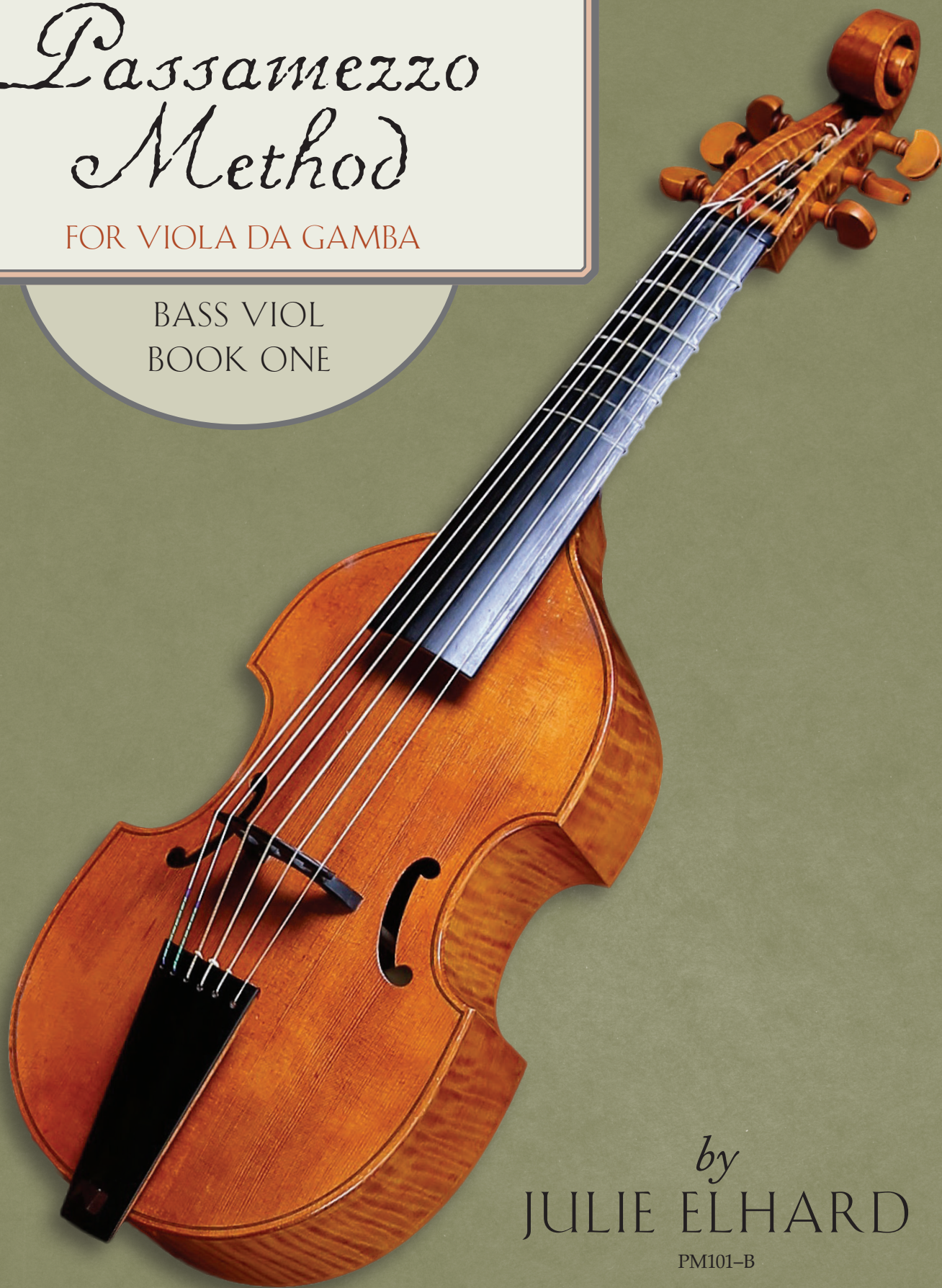




Passamezzo Method

FOR VIOLA DA GAMBA

BASS VIOL
BOOK ONE



by
JULIE ELHARD

PM101-B



Passamezzo Method

FOR VIOLA DA GAMBA

BASS VIOL
BOOK ONE



by
JULIE ELHARD

PM101-B

Passamezzo Method for Viola da gamba for Bass Viol
By Julie Elhard

© 2012 Julie Elhard
2nd Edition © 2020
ISBN #978-0-9856823-0-9

Passamezzo Method

FOR VIOLA DA GAMBA

Bass Viol ∞ Book One ∞ CONTENTS

Introduction	5	On the Bridge Avignon—in C	22
Care of the Viola da gamba and Tuning	6	Are You Sleeping?—in G	23
The Parts of the Viola da gamba	7	Fancy Fingers—in G	23
Happy to Sad	8	Bransle	24
Annika's Countdown	8	Fancy Fingers—in C	25
Passamezzo Variations	9	On the Bridge Avignon—in A	25
Moonlight	10	English Pavane	26
Hot Cross Buns	11	Medieval Times	27
Scotland's Burning	11	Gypsy Dance	27
Mixolydian Mode	12	The Snake Charmer	27
Twinkle, Twinkle Little Star	13	Fancy Fingers—in E-minor	28
Twinkle Slides	13	Waves Upon the Sea	28
Dorian Mode	14	Perpetual Gunnar	29
Petrucchi's Piece	14	Simple Simpson	30
The Clowns	15	Rufty Tufty	31
Old MacDonald	16	Fortune My Foe	32
Boil the Cabbage	17	Arirang	32
Washerwoman	18	Simpson Study	33
Lightly Row—in C	19	Noel Nouvelet	34
Lightly Row—in G	20	Perpetual Henrik	34
Fancy Fingers—in A	20	Over the Hills and Far Away	35
Twinkle in Triple Time	21	La Mantovana	36
Lavender's Blue	21	Ding-Dong Scale	37
Are You Sleeping?—in A	22	Ding-Dong Merrily We Fly	38



INTRODUCTION

The pieces presented here are to be learned primarily by ear, or memorized as soon as possible. Playing away from the printed music allows for more awareness of the actual experience of playing music. It is hard to change what is not noticed, so awareness is a key element in learning and changing.

To the Parent

Helpful hints for playing time with the viol:

1. Create a space for music in your home.
2. Set a regular time to play with the viol.
3. Encourage exploration and inventiveness to learn how the viol works.
4. Resist the urge to “fix” or “correct.” Instead ask, “What happens if...” or “What did you notice about playing ...”
5. Encourage your child to create her or his own songs.

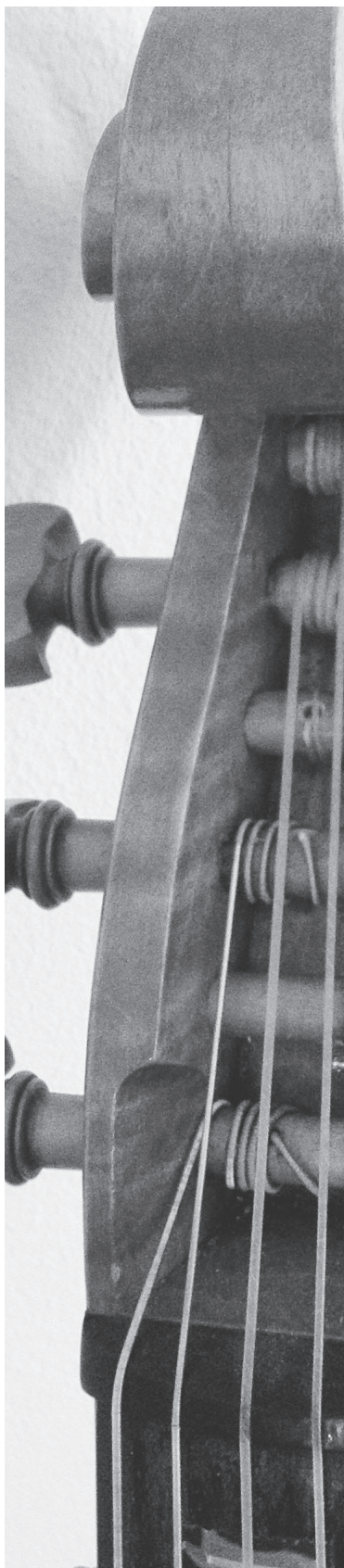
To the Adult Student

1. Practice self-awareness by asking yourself, “What did I notice?”
2. Resist the urge to play it “right,” or to scold yourself.
3. Explore the instrument and make up your own warm-ups.
4. Expand your awareness to notice:
 - a. Your comfort level
 - b. Ease or difficulty of playing
 - c. Thoughts and intentions while playing
 - d. The sound of the viol

I would like to thank my students for their willingness to explore this new method with me. You will find some of their names in this book. Also, I greatly appreciate the support of my family, friends and colleagues who have given me help and inspiration.

I hope you find this method a fun way to explore the world of the viola da gamba.

Julie Elhard



CARE OF THE VIOLA DA GAMBA

Treat your viola da gamba with the same care as if it were a person.

1. Keep the viol in its case or protected from being knocked over.
2. Keep away from direct sunlight, heating source, or extreme cold.
3. Travel with viol inside the car, not the trunk.
4. Loosen bow when finished playing and wipe off rosin from stick.
5. Clean rosin off strings and off the belly of the instrument.

TUNING THE VIOLA DA GAMBA FAMILY

This instrument is tuned like a Renaissance guitar. An interval of a third is between the middle two strings, and an interval of a fourth is between the outside sets of strings.

from highest to lowest string

(BASS VIOL IS AN OCTAVE LOWER)

Treble and Bass Viol Tuning

String 1	D
String 2	A
String 3	E
String 4	C
String 5	G
String 6	D

Tenor Viol Tuning

String 1	G
String 2	D
String 3	A
String 4	F
String 5	C
String 6	G

THE PARTS OF THE VIOLA DA GAMBA

Draw a line to each part



Happy to Sad

Annika Stall, age 6

The open strings. Start with a push bow.

Musical notation for 'Happy to Sad' in 4/4 time, bass clef. The piece consists of six measures of music, each representing an open string. The first measure is labeled 'D string' with a 'V' above it. The second measure is labeled 'A string'. The third measure is labeled 'E string'. The fourth measure is labeled 'C string'. The fifth measure is labeled 'G string'. The sixth measure is labeled 'D string'. Each measure contains a series of eighth notes, with a bar line at the end of each measure.

Annika's Countdown

Annika Stall, age 6

Place your hand on the A string with your 4th finger on the 7th fret. Start with a push bow.

Musical notation for 'Annika's Countdown' in 4/4 time, bass clef. The piece consists of two measures of music, each representing a fretted note on the A string. The first measure is labeled '4' with a 'V' above it. The second measure is labeled '3' with a 'b' below it. The first measure contains a series of eighth notes, with a bar line at the end of the measure. The second measure contains a series of eighth notes, with a bar line at the end of the measure.

Try this on all the strings and on different frets.

Passamezzo Variations

The Passamezzo, a Renaissance Basse Danse, has a repeated bass line with rhythmic and melodic variations.

Julie Elhard

Start with 2nd finger on the 5th fret on the A-string.

A

2 1 2 0

2 1 2 0 2

B

C

Moonlight

To be played on the A string. Put 2nd finger on the 5th fret.

2 4

Walk-ing in the moon-light, Look-ing for a star bright,

4

This system contains the first two measures of the piece. The top staff shows the melody with a 2nd finger on the 5th fret for the first measure and a 4th finger for the second. The bottom staff shows the accompaniment. The lyrics are "Walk-ing in the moon-light, Look-ing for a star bright,".

2 1

Make a wish at mid - night, Wait-ing for the day - light.

This system contains the next two measures. The top staff shows the melody with a 2nd finger on the 5th fret for the first measure and a 1st finger on the 6th fret for the second. The bottom staff shows the accompaniment. The lyrics are "Make a wish at mid - night, Wait-ing for the day - light.".

2 4

Walk-ing in the moon-light, Look-ing for a star bright,

4

This system repeats the first two measures of the piece. The top staff shows the melody with a 2nd finger on the 5th fret for the first measure and a 4th finger for the second. The bottom staff shows the accompaniment. The lyrics are "Walk-ing in the moon-light, Look-ing for a star bright,".

2 1 2

Make a wish at mid - night, Wait-ing for the day - light.

This system repeats the next two measures. The top staff shows the melody with a 2nd finger on the 5th fret for the first measure, a 1st finger on the 6th fret for the second, and a 2nd finger on the 5th fret for the third. The bottom staff shows the accompaniment. The lyrics are "Make a wish at mid - night, Wait-ing for the day - light.".

Hot Cross Buns

Traditional

Melody

Upper harmony

Lower harmony

Scotland's Burning

Traditional

Can be played as a round. Each voice enters after one measure.

0 0 0 0 1 3 1 3

Scot-land's burn-ing, Scot-land's burn-ing, Look out, look out,

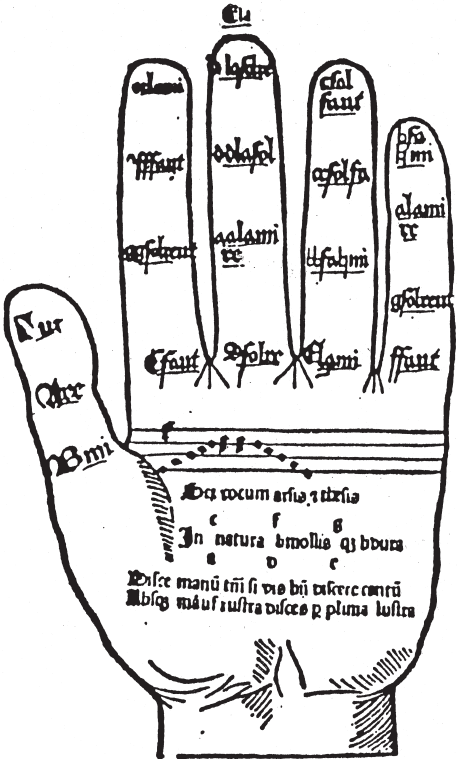
1st finger on 7th fret

1 3 1 0 3 1 0

Fi-re, fi-re, fi-re, fi-re, Pour on wa-ter, pour on wa-ter.

Mixolydian Mode

Mix-o - ly - di - an mode



Guido's Hand, c.1025

Depicting the overlapping hexachords and pitches on the hand, which helped teach the modes, or scales, of Medieval and Renaissance music.

Twinkle, Twinkle, Little Star

Traditional

Try different rhythms on this theme.

0 1 3 1 0 3 1 0
1 0 3 1 1 0 3 1
0 1 3 1 0 3 1 0

Twinkle Slides

Play this piece ONLY on the A string. Slide the 1st finger back to 1st position after the *1 notes. Finger 1 will slide back to the B on the A string, then place 4 for the next note. Enjoy the ride!

slide 1st finger
back to 1st pos.
0 1 3 *1 4 3 1 0
1 *1 4 3 1 1 *1 4 3 1
0 1 3 *1 4 3 1 0

Dorian Mode

1 3 0

Do - ri - an mode

1 3 1

0 3 1 0 1

Petrucchi's Piece

*arr. after "Dit le Burguynon"
from Ottaviano Petrucci's **Od Hecaton**, 1501*

V

1 3 4 0 1 3 0 1

3 0 0 1 3 0 1

The Clowns

“Les Buffons;” anon. 15c

Bass guitar tablature for the piece "The Clowns". The music is in the key of A major (three sharps) and 4/4 time. It consists of four staves of music. The first staff begins with a 'V' (pick) above the first measure. The second staff ends with a double bar line and repeat dots. The third staff begins with a repeat sign. The fourth staff ends with a double bar line and repeat dots. Fingerings are indicated by numbers 0-4 above the notes. A 'V' indicates a pick stroke. A square symbol above a note indicates a natural or breath mark.

“Les Buffons”
dancers from
Thoinot Arbeau’s
“Orchéographie,” 1589



Old MacDonald

Traditional

The image shows four staves of musical notation for the song 'Old MacDonald'. Each staff is in bass clef, key of D major (two sharps), and 4/4 time. The notation includes fingerings (0, 1, 3) and a bowing mark (V) above the first note of the first staff. The first three staves are identical, and the fourth staff ends with a double bar line and repeat dots.

This is an exercise/game to learn about the viola da gamba.

Use the following examples to make new sounds on the viol during the animal sounds in the third line.

1. **Mouse.** Place 1st finger at the end of the finger board and make a squeaky sound with the bow.
2. **Siren.** Slide 1st finger up and down the string while bowing.
3. **Seagulls.** Slide 1st finger up and down the string lightly while bowing to create harmonics.
4. **Train.** Play on two strings at once (double stop) to make a train whistle sound.
5. **Cat.** Slide 1st finger up and back on a string to make a "meow" sound.
6. **Cow.** Slide 1st finger up and back on a low string to make a "moo" sound.
7. **Creaky door.** Place bow on string close to fingerboard; then with heavy weight move bow slightly.

Boil the Cabbage

Traditional

On the repeat, add the open D string to the melody notes and play double stops.

1 2 1

0 1 2

1 0 1

4 0 1 0 3 4

Shave and a hair - cut, two bits.

This is an American song and dance, called a "reel" or "breakdown".

*Boil them cabbage down, down,
Turn them hoecakes 'round, 'round.
The only song that I can sing is
Boil them cabbage down.*

Washerwoman

Bransle des Lavandieres

arr. Michael Praetorius

1 0 0 1 0 3 1 0 1

1 3 0 3 1 0 3 1 3 0 3 1 0 3 1

f

p

1 0 3 0 1 0 3 1

1 0 3 1 0 3 1 0 1

Bransle des Lavandieres original notation
from Thoinot Arbeau's "Orchesographie," 1589

Lightly Row - in C

Traditional

4 1 2 0 2 0 1 2 4

4 1 2 0 2 1 4 1

0 1 2 1 2 4

4 1 2 0 2 1 4 1

Now that you can play Lightly Row, play it one string lower. You've just transposed it to another key. List below other pieces you can transpose!



Lightly Row - in G

Traditional

4 1 2 0 2 0 1 2 4

4 1 2 0 2 1 4 1

0 1 2 1 2 4

4 1 2 0 2 1 4 1

Fancy Fingers - in A

0 1 3 0 1 3

4 4 3

1 3 4 1 0

Twinkle in Triple Time

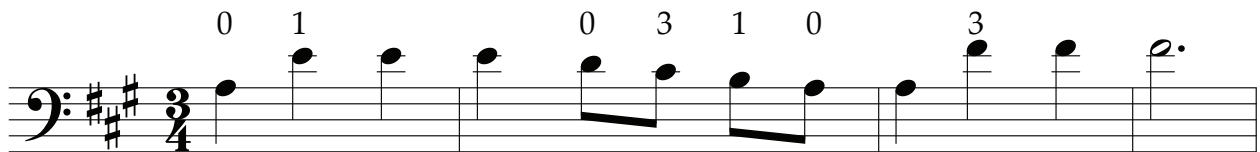


Twin - kle in tri - pl - et tri - pl - et time.

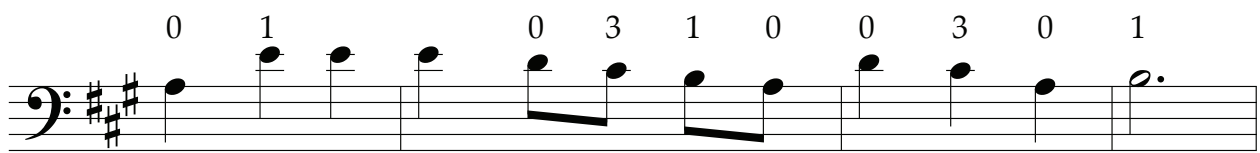


Lavender's Blue

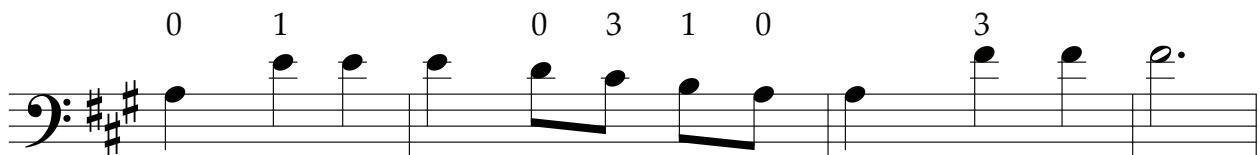
Traditional broadside ballad



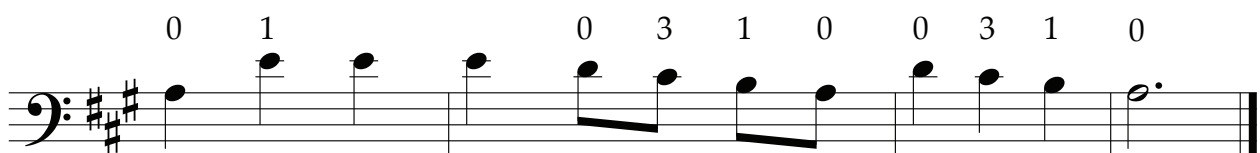
La - ven - der's blue, did - dle did - dle, la - ven - der's green



When I am king, did - dle did - dle, you shall be queen.



Down in the vale, did - dle did - dle, where flow - ers grow,



And the birds sing, did - dle did - dle, all in a row.

Are You Sleeping? - in A

Folk song

Can be played as a round. Each voice enters after two measures.

0 1 3 0 0 1 3 0 3 0 1 3 0 1

1 3 1 0 3 0 1 3 1 0 3 0 0 0 0 0 0 0

On the Bridge Avignon - in C

Traditional French

2 0 1 2 4 2 1 2 4 2

On the bridge A-vi-gnon, We all dance there, we all dance there.

2 0 1 2 4 2 4 1 2

On the bridge A-vi-gnon, We all dance there, round and round.

Are You Sleeping? - in G

Folk song

Can be played as a round.

2 0 1 2 2 0 1 2 1 2 4 1 2 0

0 1 0 2 1 2 0 1 0 2 1 2 2 4 2 2 4 2

Fancy Fingers - in G

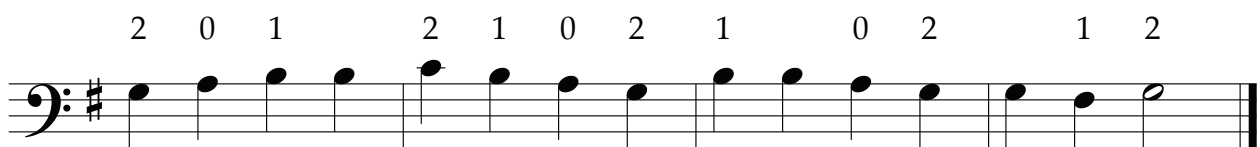
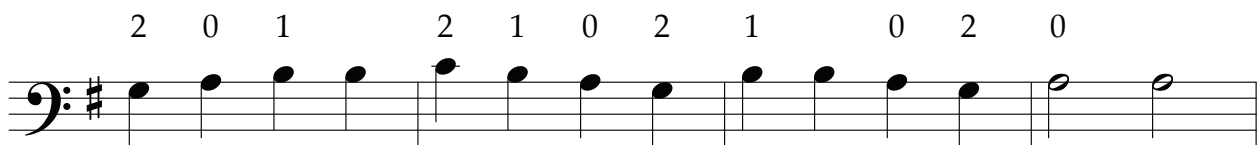
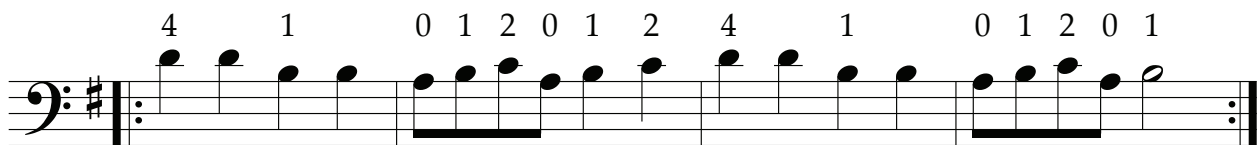
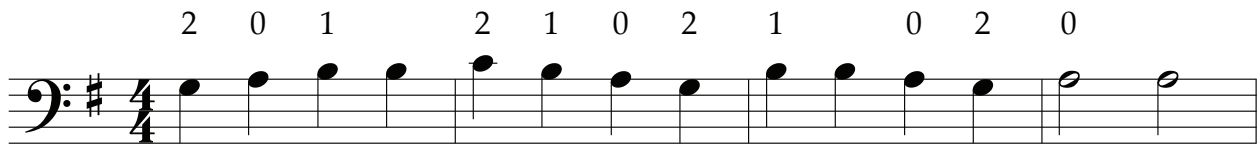
2 0

1 2 0 1 2

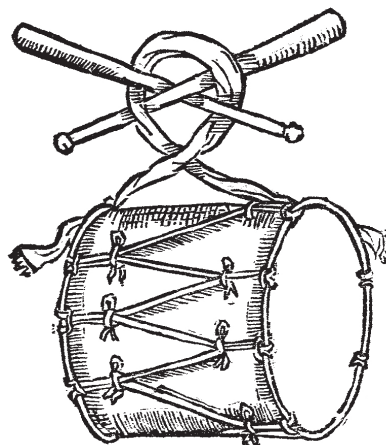
1 0 1 2 0 2

Bransle

Claude Gervaise



The Bransle is a sixteenth-century French couples dance and often started a ball.



Fancy Fingers - in C

2 0 1 2 0 1

2 2 1

0 1 2 0 2

On the Bridge Avignon - in A

Traditional French

0 1

On the bridge A - vi - gnon,

3 0 1 0 3 0 1 0 0

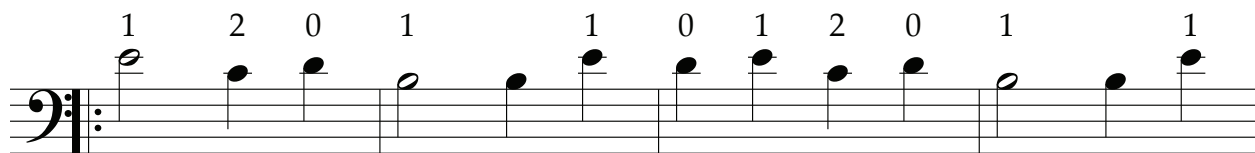
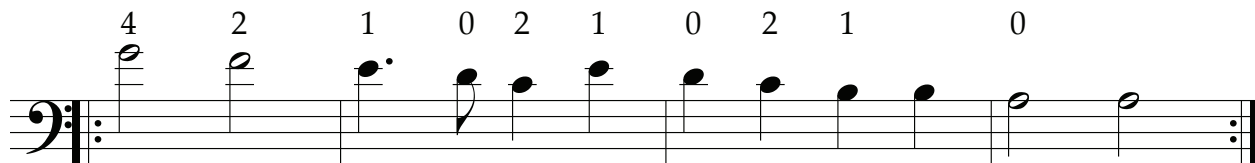
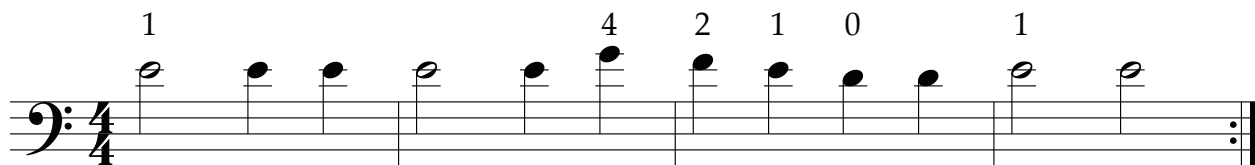
We all dance there, we all dance there. On the bridge

1 3 0 1 0 1 3 0

A - vi-gnon, We all dance there round and round.

English Pavane

Claude Gervaise



The Révérence, or bow
from Thoinot Arbeau's
"Orchésographie," 1589



Medieval Times

Gunnar Mikko, age 8

What would your own medieval melody sound like?

0 1 2 0 1 2 1 0 1 2 1 0

Gypsy Dance

Mingli Halker, age 9

How would your own gypsy dance sound?

0 1 2 1 0 0 1 0 1 0 1 2 1 0 0 1 0 1 0

The Snake Charmer

arr. Gunnar Mikko, age 9

0 1 2 1 0 1 2 4 2 1 0 1

2 1 0 1 2 4 2 1 0 2 1 0 1

2 4 2 1 0 1 2 1 0 1 2 4 2 1 0

Fancy Fingers - in E minor

0 1

2 0 1 2 4 4

2 1 2 4 1 0

Waves Upon the Sea

Julie Elhard

V 0 1 2 0 1 0 2 1 V 0 1 2 0 V 1

1 2 4 2 1 0 2 1 2 0 1 2 1

V 0 1 2 0 1 0 2 1 V 0 1 2 0

V 1 1 2 0 1 2 1 0 2 1 0

Perpetual Gunnar

Gunnar Mikko, age 7

On the A string

0 0 1 3 0 0 1 3 0

0 0 1 3 1 0 1 3 1

On the D string

0

On the E string

0

Simple Simpson

arr. Christopher Simpson, 17th-century

V

2 0 1 0 1 2 1 2 4 2 0 1

0 1 2 1 3 4 3 4 1 3 4

4 3 1 2 1 0 1 0 2 4 2 1

2 1 0 1 0 2 0 2 1 0 2



Christopher Simpson
with his viol from
The Division Viol, 1667

Rufty Tufty

Popular Tune

V

0 1 3 1 3 4 3 1 0

4 3 1 0 0 2 1 2 4 2 1 0 2

V

1 2 0 1 2 0 1 2 0

1 2 0 0 2 1 0 2



John Playford published the dance Rufty Tufty in 1651. The name describes people who are rough and tough, such as soldiers in the field.

Fortune My Foe

0 1 2 1 0 1 0 2 1

For - tune, my Foe, why dost thou frown on me?
And will thy fa - vours ne - ver bet - ter be?

1

Wilt thou, I say, for - ev - er breed my pain?

0 4 2 1 2 1 0 2 0

And wilt thou not re - store my joys a - gain?

Arirang

Korean Folk Song

Try this bow rhythm first on Twinkle.

0 1 0 1 0 1 0 1 3 3 1 3 0 1 0 1 0 1

5 0 1 0 1 3 1 0 1 0 1 0 1 0 0

9 1 1 1 3 1 3 1 3 0 1 0 1 0 1

13 0 1 0 1 3 1 0 1 0 1 0 1 0 0

Simpson Study

Christopher Simpson
The Division Viol, 1667

2 0 1 2 0 1 2 0 1 2 4 1 2 0 1 2

0 1 2 0 1 3 4 1 3 4 1 3 4

4 1 3 4 3 0 1 2 1 2 0 1 0 1 2 4

2 0 1 2 1 2 1 2 4 2 1 0 2



Noel Nouvelet

traditional French, 15th c.

0 1 3 0 1 2 0 1 2 1 0

0 1 3 0 1 2 0 1 2 1 0

2 1 0 1 2 1 0 1

0 1 3 0 1 2 0 1 2 1 0

Perpetual Henrik

Henrik Mikko, age 10

Memorize the finger pattern and then make up your own finger pattern.

Variation 1

Start slowly, then get faster and faster (as fast as you can play), then gradually slow down until you stop. Keep repeating as long as needed. Notice how you achieve different speeds with the bow.

Variation 2

Begin very softly, then start getting louder and louder (as loud as you dare), and then gradually start getting softer and softer until the notes disappear. Notice what your bow does to get louder and softer.

Over the Hills and Far Away

Popular Tune

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of four staves of music. Above the notes, guitar fret numbers are indicated: 0, 1, 3, 1, 0, 1, 3, 1, 0, 1, 0, 0, 1, 3, 1, 0, 1, 3, 0, 4, 1, 3 on the first staff; 0, 1, 3, 1, 0, 1, 3, 1, 0, 1, 4, 1, 0, 3, 4, 1 on the second staff; 1, 0, 3, 1, 0, 1, 1, 0, 3, 0, 4, 1 on the third staff; and 1, 0, 3, 1, 0, 1, 4, 1, 0, 3, 4, 1 on the fourth staff. The music features a mix of eighth and quarter notes, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

The song, *Over the Hills and Far Away*, appears in *The Beggar's Opera* by John Gay, 1728

Verses

Were I laid on Greenland's coast,
And in my arms embrac'd my lass;
Warm amidst eternal frost,
Too soon the half year's night would pass.

Were I sold on Indian Soil,
Soon as the burning Day was clos'd,
I could mock the sultry Toil
When on my Charmer's Breast repos'd.

Chorus

I would love you all the day,
Every night would kiss and play,
If with me you'd fondly stray,
Over the hills and far away.

La Mantovana

"Fuggi, Fuggi" (Fly, Fly)

Gasparo Zanetti, 17c. Italy

The musical score is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of five staves of music. Fingerings are indicated by numbers 0, 1, 2, 4 above the notes. A 'V' symbol is placed above the first measure of the first and third staves. The piece concludes with a double bar line and repeat dots.

Staff 1: 0 1 2 0 1 2

Staff 2: 1 0 2 4 2 1 0

Staff 3: 1 0 2 1 2 0 1 2 2 1 0

Staff 4: 2 2 0 1 2 0 1 2 0 1 2 0 1 2 0

Staff 5: 1 2 1 0 2 4 2 1 0

Ding Dong Scale

2 0 1 2 0 1 2 0 1 2 4 1 2

4 2 1 2 4 1 2 1 0 1 2 0

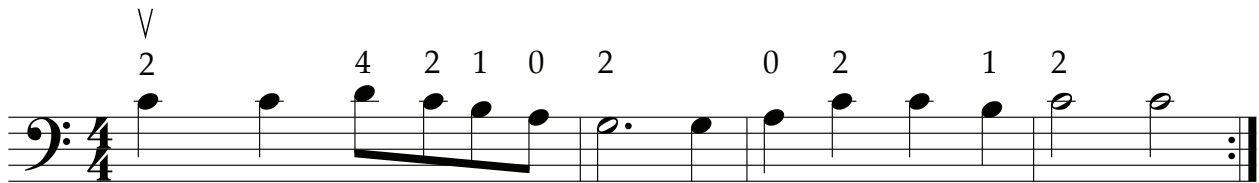
1 0 2 0 1 2 0 2 1 2 4 1 2

Fiddler from Thoinot Arbeau's
"Orchésographie," 1589

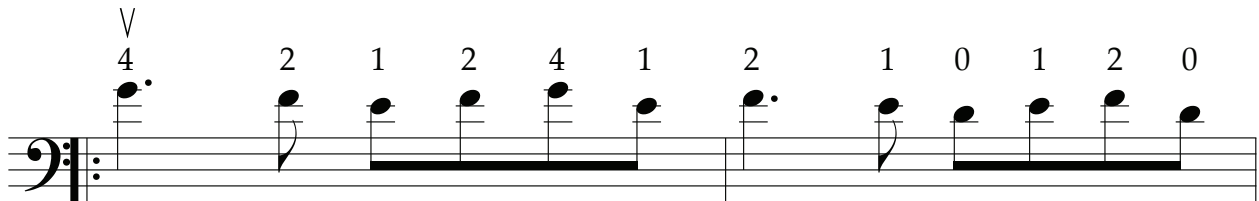


Ding, Dong Merrily We Fly

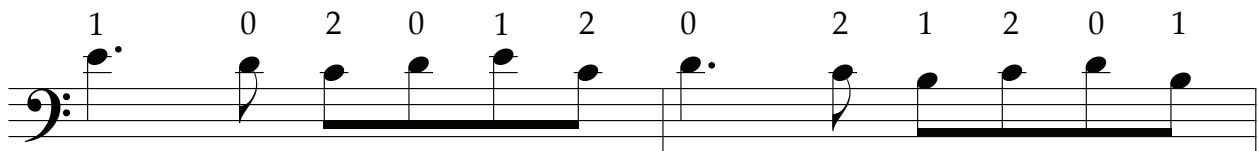
“Branle de l’Official;” Arbeau, 1589



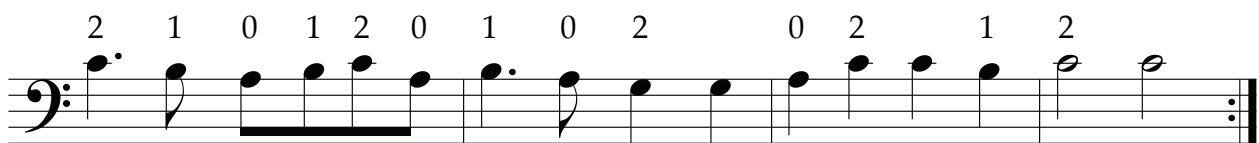
Ding, dong mer-ri-ly we fly, we fly a-way to-geth-er,
Fly up high in-to the sky, to see the sun-ny wea-ther.



Ding, dong mer-ri-ly we fly, oh, mer-ri-ly we



fly, oh, mer-ri-ly we fly, oh, mer-ri-ly we



fly, oh, mer-ri-ly we fly a-way, we fly a-way to-geth-er.



JULIE ELHARD

performs regularly around the country as a soloist and chamber musician. Ms. Elhard received a Performing Artist Certificate from the Royal Conservatory of Music in The Hague, The Netherlands. She has taught at Carleton College and at workshops across North America. Ms. Elhard is currently on the faculties of Macalester College, St. Olaf College, and the Saint Paul Conservatory of Music, where she developed the *Passamezzo Method* for teaching children and adult beginners the remarkable repertoire of the viola da gamba.

A method for viola da gamba, designed for non-string players. Irresistible tunes from the Renaissance and Baroque periods engage and inspire the learner. Experience the joy of playing early music faster with this novel approach to learning the viola da gamba.

WWW.JULIEELHARD.COM

\$19.95

PM101-B